



PACIFICA

GRADUATE INSTITUTE

PORTFOLIO HANDBOOK

A Guide to Creating a Capstone Portfolio
for Students in the Master of Arts in Engaged Humanities with
Emphasis in Depth Psychology

Pacifica Graduate Institute

2008

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General Questions and Answers

What is a portfolio?

In relation to this program, a portfolio is an organized collection of student work documenting achievement in the Master of Arts in Engaged Humanities program.

Historically, the term *portfolio* can be traced back to an early 18th century adaptation of the Italian term *portafoglio*, based on Latin *portare* (to carry) and *folium* (sheet), which designated a case for carrying loose papers. The original Italian meaning has survived largely unchanged when referring to the cases sold as portfolios in office supply stores. However, over the years the portfolio concept evolved to encompass the contents of these cases as well, for example, exhibits of student or professional work. For our purposes, the portfolio is an assemblage of artifacts (student writings and possibly media) with supporting commentary and structure highlighting the academic and professional competencies attained or strengthened by student participation in the Humanities program.

The portfolio can take one of two forms. It can be a physical portfolio either presented in a traditional case or bound as a volume. The case houses “hard copies” of physical, selected class papers and other writings, and possibly media (drawings, photos, video and audio tapes, or disks, etc.). It includes organizational features, such as a cover page, a table of contents, and section dividers. It also includes appropriate commentary: an introduction explaining the scope and purpose of the portfolio, as well as reflective narrative introducing each artifact. Either will be fully supported with references.

Alternatively, it can be a digital portfolio on a CD or DVD, **supported by a bound copy**. The disk houses digital copies of class papers and other writings, and possibly digital media (images of drawings or photos, video, audio, etc.). It includes organizational features, such as a start page with a menu linking to the content (and possibly section pages with submenus). It also includes digital copies of appropriate commentary: an introduction explaining the scope and purpose of the portfolio, as well as reflective narrative introducing each artifact. References will be included to support all aspects of the digital portfolio.

In either case, a bound, self-contained, version of the portfolio is created for addition to the Pacifica Graduate Research Library, which is considered to be one of the finest private libraries in the country. There student work will serve to inspire future Pacifica students in the Humanities program and benefit other users who share like interests.

In summary, the portfolio is:

- Students’ best academic and/or professional work resulting from participation in the Humanities program;
- Organized and explained;
- Packaged, either
 - Physically in a format appropriate for binding

OR

- Digitized on a CD or DVD.
- Memorialized in a bound copy archived and housed in Pacifica's library.

Why do students develop portfolios?

The capstone portfolio is a graduation requirement for the Master of Arts in Engaged Humanities degree. Students must submit an acceptable capstone portfolio their final quarter in the program. This culminating work highlights selections, adaptations, and applications of mythic and depth-psychology themes as presented in the courses, coursework, and personal endeavors of the students. The tradition in graduate programs is to have a "culminating activity" of some type, and accreditation mandates it. The purpose of the "culminating activity" is to demonstrate that the candidate has sufficient high-level knowledge and skills in the field of study to be awarded the degree.

The portfolio allows students to be working toward satisfying the requirement on an ongoing basis, rather than developing a major, new project over and above their coursework at the end of their studies. In addition, the portfolio process is integrative and holistic. It helps students gain focus and tie ideas together by giving them a chance to reflect on their learning as a whole. Finally, it allows students to showcase the work they have done throughout their studies in a creative fashion.

The benefits of developing a portfolio extend well beyond meeting a graduation requirement. Developing a portfolio redefines one's relationship to the creative process and readiness to share the results of that process with others. Even if students do not adhere to a formal procedure for collecting, organizing, and reflecting upon their work after graduation, the impact of having once viewed the work holistically is inescapable. Students' awareness of how their current writings and creations relate to their past work and to their life as a whole will be forever heightened, even if this orientation only persists unconsciously. These changes in perspective will positively affect both the quality and the significance of student work. Furthermore, portfolio authors will be more likely to preserve and reflect upon their work and share with it others.

Graduates of the program may also find a new capacity for organizing and presenting their work useful in a professional capacity. This is most certainly true when seeking employment and advancement in fields such as the arts and education. However, even when applying for a job or asking for a raise in an occupation that does not require a portfolio, being prepared to document what one can do convincingly can give program graduates a critical edge in attaining their objectives. It may also serve as a writing sample for current or prospective employers or further academic studies. Finally, portfolio development is a useful job skill in its own right, as the portfolio process gains wider acceptance as a tool for evaluating institutions and their activities. For example, it has gained popularity as an approach to doing accreditation self-studies and program reviews at academic institutions.

What will the capstone portfolio reveal about the Master's in Humanities experience?

In an academic setting, a portfolio is typically a form of assessment. In this particular case it is an assessment of what has changed for the student over the course of enrollment in the Humanities program. Consequently, as each student prepares the Introduction and Overview (executive

summary) and the individual reflections that accompany each artifact, all or a subset of the following questions will be addressed:

- What new knowledge was gained?
- What connections were made with past knowledge?
- What insights have these connections stimulated?
- What skills were acquired or strengthened?
- What opportunities were opened for improving oneself and the surrounding world as a result of new knowledge and skills?

What should be the focus of the capstone portfolio?

The specific contents of the capstone portfolio will vary according to personal objectives. The portfolio will reflect the learning and growth that has resulted from participation in the Humanities program. The following three types of portfolios are acceptable for meeting graduation requirements:

1. The Spiritual Activism and Social Change Portfolio. This type of portfolio focuses on the confluence of personal inner experiences with contemporary social issues. It contains papers, visual art, music, examples of dance, and/or workshops, and corresponding reflections, which demonstrate personal engagement with spiritual principles and social change practices.
2. The Personal Growth Portfolio. This type of portfolio focuses on personal development and one's journey as an individual. It contains artifacts and reflections as previously described.
3. The Professional Portfolio. This type of portfolio focuses on employment, publication, or enterprise. It contains artifacts and reflections as previously described, plus other relevant documentation as needed to satisfy the expectations of professional associations and prospective employers (e.g., a resume, annotated transcripts, media documenting skills, etc.).

How does the student develop a capstone portfolio?

1. Retain all work. Students should implement edits and corrections to their work upon receiving feedback from instructors. While in the Humanities program, all class papers and projects should be kept, as well as items that may reflect the influence of one's studies in personal or professional creations. All of a student's creations are potential portfolio artifacts. Students are reminded to review past course papers for grammar and APA style prior to including them in the portfolio.
2. Take Portfolio I. Students will use this opportunity to select a focus for the portfolio, a strategy for determining what to include, and a presentation mode (physical only or digital and physical). Students will have a preliminary but functional portfolio by the end of Portfolio I.

3. Continue to keep all work. Students will revise their introductions and add reflections corresponding to the artifacts they expect to include.
4. Take Portfolio II. This course will help students put their portfolios in the final form. Students will have plenty of feedback from the instructor and classmates to help polish their creation.
5. Present the portfolio. Students will have an opportunity at the end of Portfolio II to present the portfolio to their classmates, guests, and Portfolio committee.
6. Submit an **unbound** version and disk, if applicable, to the Portfolio II instructor on the due date.
7. Upon receiving final approval, submit a bound version (in accordance with the requirements detailed on page 6 and 7), an unbound copy, and a disk, if applicable, to the Humanities Program Office. Bound versions will be archived in the Pacifica Graduate Research Library.
8. Retain a copy of the portfolio to use in support of personal objectives.

Specific Expectations and Procedures

Required content

The capstone portfolio must include the elements listed below. All portfolios, including digital portfolios, must have a printed title page, table of contents, and introduction (see Appendix A Sample Pages).

1. Cover/Title Page.
The portfolio must have a title page. The title page must contain:
 - a. A title (or subtitle) that includes the word “Portfolio.” The title may be just “Portfolio;”
 - b. Student’s name;
 - c. The words “Submitted in partial fulfillment of the requirements for the Master of Arts in Engaged Humanities with Emphasis in Depth Psychology to the faculty of Pacific Graduate Institute” (or comparable wording approved by the department);
and
 - d. The date the **final version** of the portfolio is submitted.

Digital portfolios also must have the information detailed above on the disk cover and imbedded electronically on a home or start page. The disk itself should carry at least the student’s name, the word “Portfolio,” and the date the final version is submitted.

2. Table of Contents.

3. An Introduction (reflective overview, executive summary).

The introduction should contain:

- a. The theme of the portfolio;
- b. The organizational structure of the contents. The introduction will outline the organization and sequencing of the artifacts. It will also answer the questions “Why is the first artifact first?” and “What is the pathway?” A compelling introduction will give readers a treasure map. It tells the readers on what journey they are about to embark.
- c. The goals. This can be approached by answering the question, "What do you know now that you did not know before entering this program" (i.e., what has changed?). This will be considered on multiple levels. Such questions may be considered: “What do I think/know/feel differently about that I did not anticipate?” These levels are the cognitive (thought), affective (feeling), and behavioral (doing) levels. This may also include archetypal perspectives.

4. Artifacts documenting the student’s experience, skills, and talents.

The artifacts may include, but are not limited to, the following:

- a. Papers or projects prepared for Pacifica courses;
- b. Other writings, particularly pieces inspired by the student’s Pacifica studies;
- c. Pictures or videos of artwork, particularly works produced for any classes or inspired by Pacifica studies;
- d. Recordings of music, especially pieces inspired by the student’s Pacifica studies;
- e. Professional portfolios might also include a résumé, annotated transcripts, course descriptions, and other relevant artifacts;
- f. Other materials consistent with the portfolio objectives.

Short, closely related artifacts (e.g., photos, poems, etc.) may be grouped together with an appropriate introduction and treated as a single artifact for purposes of reflection.

5. Reflective commentary for each artifact.

Each reflection should address the following:

- a. Description of the artifact;
- b. The reason it was included;
- c. What was learned in creating it;
- d. Consider addressing, if appropriate, its relation to:
 - i. Diversity
 - ii. Contemporary issues
 - iii. Academic literature (i.e., link back to theorists, theory, topics learned, etc.)
- e. Answer the question: "What is this artifact's relation to me, my place in the world, and the academic program itself?"
- f. Feedback received from others;
- g. Final thoughts:
 - i. Artifact looked at in retrospect;
 - ii. Artifact/learning experience in relation to:
 - a. Initial goals (upon entering the program);

- b. Current goals;
- c. New and unexpected learning.

In addition, students should return one loose copy of the Acceptance of Capstone Portfolio form when submitting portfolios to the Portfolio II instructor (see page 10).

Format requirements

1. Written components must adhere to APA style guidelines and this handbook in terms of format and references (when applicable). This includes:
 - a. The introduction (reflective overview),
 - b. The reflections accompanying each artifact,
 - c. Any formal papers written for Pacifica courses, which are included as artifacts, and
 - d. Appendices.

Note: Cover pages that were originally submitted with individual papers should not be included in the portfolio. Relevant information such as the course name and the title of the paper can be included in the accompanying reflection. Please refer to page E-2 and E-3 for information on how to cite course names and paper titles within a text.

2. All portfolios will have the same initial printed pages, in the following order (see also Appendix A Sample Pages):
 - a. Title page
 - b. Copyright Page (optional)
 - c. Acknowledgements (optional)
 - d. Dedication (optional)
 - e. Table of Contents
 - f. Introduction (overview/executive summary)
3. Once approved by Portfolio II instructor, physical portfolios are to be bound as described below. Consequently, all paper artifacts are limited to standard letter size (8 ½” X 11”). Larger artwork may be copied and reduced or photographed to accommodate this requirement. Also, individual artifacts (audio, video, or image) may be submitted separately in digital form as long as they conform to the requirements for digital portfolios, discussed below, and their location is clearly specified in the relevant text.
4. Digital portfolios must have all required initial printed pages previously listed bound as described below with a pocket in the back cover for the disk. Although it will repeat much of the printed information, digital portfolios must be self-contained, (i.e., include a “start” or “home” page which integrates the title page content, and has a menu that serves as a gateway to the introduction and individual artifacts). It must be on a CD or DVD readable by computers running the latest version of Microsoft’s Windows operating system. The content must be viewable using standard software supported by Pacifica (e.g., Internet Explorer, PowerPoint, etc.). The CD or DVD must meet the cataloging standards of the Pacifica’s Graduate Research Library (See *Student Guide for the use of Multimedia Materials*), and a bound volume of the digital portfolio must be submitted (see #5 below).

5. **Regardless of the presentation mode, students must submit a professionally bound volume** that meets the cataloging standards of Pacifica Graduate Research Library.
 - a. Only fastback/tape binding will be accepted.
 - b. A black vinyl leatherette cover on both the front and back must be used. There should be no cutouts in the cover.
 - c. Use standard letter size (8 ½" X 11"), heavy, white bond paper (at least 25% rag bond or cotton fiber). Regular Xerox or laser printer paper is **not** acceptable, as it is not archival quality.
 - d. Use the Times New Roman 12-point font for all required pages and reflections in physical portfolios.
 - e. The total number of bound pages **must be at least 70 pages** and **may not exceed 120**.
 - f. Physical portfolios with supplementary media must have a pocket in the back of the bound volume to accommodate the disk.
 - g. Note: FedEx Kinko's is one bindery that is reportedly capable of meeting these specifications. However, this is not an endorsement for their services and students may deal with any bindery that satisfies required criteria.

6. **An unbound version must also be submitted to the Humanities Program Office** so copies can be made in the future if necessary.

Evaluation criteria

Pacifica uses evaluative criteria in determining the acceptability of the capstone portfolio and presentation.

1. **Relevant Focus:** The portfolio demonstrates adherence to a perspective aligned with one of the three recommended focus areas (i.e., spiritual activism and social change, personal growth, or professional advancement).
2. **Significant Content:** The introduction, as well as the individual artifacts and their associated reflections convincingly document the master's degree candidate's learning and growth in a manner consistent with the selected focus area.
3. **Acceptable Form:** The portfolio adheres to the organization and presentation guidelines established for Humanities program.
4. **Adept Professional Oral Presentation:** At the final oral presentation, the student effectively communicates to the committee and guests the focus of the portfolio and highlights its contents in a manner that demonstrates full ownership of all components and overall success in carrying out the creative process.
5. **Competence of Expression:** The portfolio and presentation document a facility of expression characterized by the creativity, maturity, and linguistic skill that is expected of a master's-level scholar.

Final clearance procedures and timeline

The formal review process determining the acceptability of the portfolio involves the following:

1. The portfolio is finalized during the Portfolio II course; instructor's detailed guidelines for course requirements should be followed.
 - Students will submit ONE **unbound** copy of the final portfolio at the residential session (include digital component, if applicable).
2. Students present their portfolio at the residential meeting at the end of Portfolio II to their classmates, invited guests, and committee. The committee consists of the department chair and the current instructor of Portfolio II.
 - The student should dress professionally, arrive early, and come prepared to deliver the presentation.
 - Copies of the presentation outline should be provided to the audience.
 - Presentation of the portfolio will last 30 minutes or less.
 - Instructor and department chair will attend presentations.
 - Instructor will grade presentations.
3. After the residential session, instructor reviews and grades the portfolio. The instructor may accept the portfolio as it is, accept it conditional upon specific changes, or reject it.
4. Instructor submits grades of incomplete for all students to allow time for review and approval. Grades will be revised to reflect a letter grade upon approval of the portfolio.
5. The instructor submits changes ("edits") to the student.
6. Once student receives edits, the student is responsible for making such corrections.
7. Once corrections are in place, student resubmits the portfolio to the department chair by way of another **unbound** copy along with the original draft with instructor's mark-ups.
8. Steps 7 and 8 apply until chair finds portfolio acceptable.
9. Once the portfolio is accepted, the student receives notification from the department to submit one final **bound** copy, digital component, if applicable, and one **unbound** copy to the Humanities department (see timeline).
10. Upon receipt of final versions, student and registrar are sent Portfolio Completion Form.
11. The final bound copy will be housed in Pacifica's Graduate Research Library as a resource for future students and faculty.

Portfolio review and approval timeline

In order for students to participate in the May commencement ceremony following their final term, portfolios must be approved by instructor and department chair and official notification delivered to the registrar by **graduation requirement deadline**.

Action Item	Timeline Reference	Winter class sample due dates	Summer class sample due dates
Student submits unbound portfolio (and digital component, if applicable) to instructor.	Last day of Portfolio II class.	2/14	8/16
Instructor's edits are <u>postmarked and sent overnight</u> to student.	Approx. 4 wks after last day of class.	3/14	9/16
Student's corrections made* and revised, unbound copy, along with <u>1st draft with instructor's mark-ups</u> , are <u>postmarked and sent overnight</u> to the Humanities Program Office.	Approx. 1 wk after receiving instructor's edits.	3/23	9/25
Pacifica administration reviews to see all edits are in place and: a. Returns unacceptable portfolios to students **, or b. Sends acceptable portfolios to chair for signature	Approx. 1 wk after receiving student's corrections.	4/1	10/3
Student is sent notification of final approval.	Same as above	4/1	10/3
Final, bound version, unbound copy, and digital component (if applicable), <u>postmarked and sent overnight to Pacifica</u> . Chair signs portfolios.	Approx. 1 wk after notification of final approval.	4/8	10/10
Official Portfolio Completion Form sent to registrar.	Upon receipt of final versions/ <u>NO LATER THAN</u>	4/17	10/17

* Students are asked to **highlight the instructor edits** on first corrected draft as an indication that the correction has been made.

** If student's portfolio requires additional edits at this stage, student should anticipate participating in the May commencement ceremony for the following academic year.

ACCEPTANCE OF CAPSTONE PORTFOLIO

Name of Portfolio II instructor: _____

I have reviewed the final portfolio of _____
entitled _____ *Student*

and found it to be (*check one*):

- _____ Acceptable as is
- _____ Acceptable with the following minor revisions
- _____ Unacceptable; in need of major revisions
- _____
- _____

Instructor's Signature/Date Signed

- | |
|---|
| <p>PROCEDURE:</p> <ol style="list-style-type: none">1. Return one loose copy of this form with your capstone portfolio when submitting to your instructor.2. The Portfolio II instructor fills out the form.3. If directed to do so by the instructor, incorporate any recommended revisions and resubmit your portfolio for approval.4. Portfolio will be assessed for incorporation of final editing.5. Final sign-off is obtained from chair (via department's portfolio completion form). |
|---|

Writing, Intellectual Property, and Privacy Considerations

Writing considerations

In creating the portfolio, the type of writing will be different than that done for a research paper, as it will primarily involve preparing individual reflections about the artifacts and a comprehensive introductory overview. By definition, this type of writing is contemplative, summative, and rather subjective, as the core task is to reveal the impacts of the program. Nonetheless, students should keep in mind that this is still a scholarly endeavor, requiring adherence to all applicable conventions. Students will still need to concern themselves with issues of appropriate language, organization, format, and the acknowledgement of others' ideas and information. The format and referencing system must comply with the guidelines established by the American Psychological Association (APA). Also, it may be helpful to review materials that promote effective scholarly writing. Appendices D, E, and F may prove useful in supporting these efforts.

Intellectual property: fair use vs. plagiarism

Original ideas and knowledge, compilations of information, and creations, are collectively known as "intellectual property" and are subject to legal regulation under U.S. copyright, patent, and trademark laws. In using other's written material, properly credited quotations that involve 10% or less of the original work may be included in the portfolio without permission of the original author. This is known as "fair use." The same general guideline holds for visual and audio creations, but there are obvious difficulties involved in determining the 10% threshold. In general, to include short written pieces and any images, video, or audio (music, lectures, etc.) created by others in the portfolio one must get written permission. Failure to do so may be a violation of Federal law. For full details, please refer to the *Guide to Intellectual Property & Copyright for Pacifica Students* provided in Appendix C. Using even brief excerpts of someone else's work without properly crediting the source is plagiarism. Plagiarism is a serious violation of Pacifica Graduate Institute's academic honesty policy and will result in the student's dismissal from the program and the institute itself.

Privacy considerations

While portfolios are often comprised of personal material, it is important to keep in mind that once shelved in the library these will be publicly accessible materials. Thus, students should be judicious in what they choose to include (i.e., one should not include highly personal/sensitive materials or information about people or organizations that is not already in the public domain). For example, if the portfolio contains a picture or video that identifies someone by name or clearly shows where the person lives or works, the student should let the individual know how this will be used and obtain written approval before it becomes a fixture in the portfolio. Likewise, quotes gleaned from course discussion boards, comments by classmates in classroom discussions, and other material that was gained when there was an expectation of confidentiality should be used only with written permission.

APPENDIX A

Sample Pages:

Title Page

Copyright Page (optional)

Acknowledgements (optional)

Dedication (optional)

Table of Contents

List of Illustrations (optional)

Introduction

[4" from top edge]

A PORTFOLIO OF
MY PACIFICA JOURNEY*

[about 1.5" gap]

by
Laureatus Incognitus*

[about 1.5" gap]

Submitted in partial fulfillment of the requirements

for the degree of

Master of Arts in Engaged Humanities with Emphasis in Depth Psychology

[about 1" gap]

Pacifica Graduate Institute

18 May 2008*

[*examples only]

[4" from top edge]

©2008 Laureatus Incognitus*
All rights reserved

[*examples only]

[1.5" from top edge]

ACKNOWLEDGEMENTS

I, Laureatus Incognitus, wish to thank my uncle, Augustus Caesar, and my cousin, Lucretia, for the support they gave me during the 11 years I spent working on my master's studies at Pacifica Graduate Institute. I am particularly grateful to them for supplying me with the paper on which to write this while on a leave from the program during my deployment in Gaul.

[1.5" from top edge]

DEDICATION

This work is dedicated to my family, particularly my noble ancestors whose inspiration has constantly guided me, most importantly, my great-great-grandfather Romulus and great-great-great-uncle Remus.

[1.5" from top edge]

TABLE OF CONTENTS

INTRODUCTION AND OVERVIEW..... 1

ARTIFACT 1: GAULIC CHRONICLES..... 2*

 Clever subheading..... 5

 Clever subheading..... 6

 Clever level two heading 9

 Clever level two heading..... 10

 References..... 14

ARTIFACT 2: PACIFICA DIARY..... 99*

[1. The first page of the table of contents is counted but not numbered. Subsequent pages should be numbered in the upper right-hand corner continuing from the previous section with roman numerals, as specified in the APA style guide.]

[2. Most word processing programs can automatically generate a table of contents. However, it is generally necessary to do some manual clean up of the format.]

[1.5" from top edge]

LIST OF ILLUSTRATIONS

Figure 1.	"Scorpions and Crabs".....	84
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Figure 2.	"Birds in Nests and Elephant".....	87
	Source: Author	
Figure 3.	"Three Goddess Figurines".....	88
	Photographs of artifacts. Source: Gimbutas, M. (1989). <i>The language of the goddess</i> . San Francisco: Harper Collins, pp. 163, 140, & 200.	

[1. Include captions and source information; supplemental information is optional.]

[2. Most word processing programs can automatically generate a list of illustrations. However, it is generally necessary to manually add the source and supplemental information.]

[1.5" from top edge]

INTRODUCTION AND OVERVIEW

Four score and 20 millennia ago, my ancestors established a thriving civilization on the continent of Atlantis. Unfortunately, detailed records have not survived, because they were not trained in the fine art of portfolio creation and maintenance.

[1. If warranted, use subheadings, as specified in the APA style guide.]

[2. After the first page, pages are numbered in the upper right hand corner starting with 2 (first page is counted but not numbered).]

APPENDIX B

Student Guide for the Use of Multimedia Materials

Student Guide for the Use of Multimedia Materials

Adapted from a document created by the Pacifica Graduate Research Library

An introductory note

In increasing numbers, students are submitting a variety of interactive, multimedia components to accompany portfolios, theses and dissertations. As an institute of higher learning, we are pleased to see our students utilizing new technologies, blending traditional academic study with modern modes of expression. However, as there are a variety of software programs and file types, some standardization is necessary in order to ensure that the components can be used by those who wish to explore student research. This document contains requirements and suggestions for submitting additional electronic materials with portfolios.

Labeling

In today's computer-dependent society, CD-ROMs, disks, compact discs, and DVDs float through workspaces with great regularity. As such, it can be difficult to match unlabeled items with their parent productions. Due to fading ink and illegible handwriting (in addition to lacking aesthetic value), *we cannot accept handwritten labels*, even if written with indelible ink— this can smear or rub off over time. Therefore, it is necessary that to clearly label CD, CD-ROM, DVD, or other disk, with a clean, clearly legible, media-appropriate label. There are a variety of free or inexpensive CD/disk/DVD labeling software programs available online or at a local office supply store; it may be necessary to purchase other labeling materials to accompany these programs and to obtain access to a printer in order to produce them. Students should include the title of their portfolio (if different from the title of the CD/DVD, etc.) and their name on the label.

Notifying readers of requirements

Because file extensions and file types vary greatly between programs and computers, it is necessary to provide details as to the kinds of files provided and the programs required to access them. Either as an insert with the multimedia component, or as a page within the portfolio, students should identify what file types they have used (e.g., Microsoft Word .DOC files, PDF, .MP3, JPEG, etc.) and what programs might be necessary to view the item (e.g., Adobe Acrobat Reader, Internet Explorer, QuickTime, Windows Media Player, etc.).

Content

Many factors will influence decisions regarding which materials to include in the multimedia components. However, students should note that it is a violation of copyright law to include whole songs or, even more egregiously, entire albums that are not of their own creation—"fair use" exemptions within copyright law will not protect an individual in such cases. Students should consult the Library's Guide to Intellectual Property & Copyright for more information on what does and does not constitute copyright infringement and plagiarism.

For documents, Portable Document Format (PDF) or Rich Text Format (RTF) files are recommended, as they are currently multiplatform and fairly universal. For digital portfolios, students will need to include a CD/DVD backup containing copies of Web pages—if the Web site goes down, whether temporarily or permanently, readers will need secondary access.

Audio files come in various formats—CD audio, MP3, MPEG-4, AAC, etc. Students should try to choose a format that can be used without the need to install additional programs. MP3 files are still widely used and work with most stereos, portable music players, and music players on computers. Audio files downloaded from an online music store, such as iTunes, may not be playable on other computers. All files should be tested to ensure accessibility and compatibility. Students should only include files that they have obtained legally.

There are many video/movie players and subsequent file types in existence; students should choose one that is platform-independent, such as QuickTime. It is strongly suggested that interactive elements are tested on different computers to ensure they work properly on a variety of systems. Two primary questions one needs to ask are: Does it work on Macs and PCs and is it platform-dependent (this is important!)? Does it work on PCs and Macs other than one's own system? Depending upon its significance, **if the multimedia item does not work or cannot be read, the acceptance of the portfolio may be delayed or denied entirely.**

Finally, it is good academic practice to weave the multimedia component into the written part of the portfolio. It is considered bad scholarship to simply attach a CD or other multimedia elements without providing detailed analysis of the content and its importance to the core proposals of the work. If the item does not merit discussion within the portfolio, then it may be an unnecessary inclusion.

In closing

Multimedia and interactive components can be great additions to portfolios, but they can also be absolute disasters if not implemented correctly: Improperly constructed materials can cause the portfolio to become completely unusable, or so confusing that no one finds it of interest. Students should enjoy this creative process, however, they should also keep in mind how uninitiated readers will access these materials and try to anticipate what problems they might encounter.

Certainly not all issues can be covered in this document, but hopefully this provides a good start to thinking critically about portability and translation concerns for electronic materials. Students should remember the guidelines for these types of submissions and feel free to ask the library staff or their Portfolio I/II instructor for clarification on any of the topics discussed in this document.

APPENDIX C

Guide to Intellectual Property & Copyright For Pacifica Students

Guide to Intellectual Property and Copyright For Pacifica Students

Introductory note

Copyright rules for education and academia are not stringent. In fact, it is in this area that copyright seems to break down, to a degree. This is especially true for musical works by contemporary artists. In reaction, the RIAA (Recording Industry Association of America) recently launched a series of lawsuits against music duplicators, music file-sharers, and the like. While copyright law allows for only 10%, but not more than 30 seconds, of a song to be reproduced for academic means, some individuals have successfully argued their cases—some have not, which is why it is best to err on the side of caution. A student could potentially receive a cease and desist notice regarding the portfolio after it is completed! Therefore, this document serves as a guideline regarding current practices in intellectual property, and each student is personally responsible for complying with copyright law. Using even brief excerpts of someone else's work without properly crediting the source is plagiarism and a violation of copyright law. Plagiarism is a serious violation of Pacifica Graduate Institute's Academic Honesty Policy and will result in dismissal from the program and the institute itself. The good news is that a student's works are also protected by these principles.

Definitions and terms

What is intellectual property?

The term "intellectual property" refers to all ideas, information, creation, and knowledge that are protected by law. Intellectual property concerns everything tangible that human minds have created, as opposed to physical property. For example, the Microsoft® (or MSN®) butterfly is not a physical object, but it is a fixed form protected by intellectual property rights.

What is copyright?

Copyright law is designed to protect the works of authors and creators of art, music, poetry, prose, and the like from unauthorized republication, reproduction, duplication, or distribution. Original copyright law was drafted to foster creativity and inspire new, original, academic, cultural, or economic contributions. Any work in a fixed, tangible form is automatically protected by copyright the moment it is completed; registration with the U.S. Copyright Office offers additional benefits to copyright holders, but it is not necessary for protection under the law. Copyright is one, more specific type of the many intellectual property rights.

What else might be protected by intellectual property rights?

Patents, trademarks, registered trademarks, registered designs, company logos, cartoons, created scents, trade dresses, performances, maps, spoken recordings, and lectures are all examples of items or ideas that can be protected from unauthorized use.

What is public domain?

Public domain concerns anything published/produced prior to 1923, anything published between 1923 and 1977 without copyright notice, and anything published from 1923 to 1964 with copyright notice but without copyright renewal; other exceptions exist as well. Anything that falls within public domain may be freely used by anyone (with proper citations, of course). For updated information about public domain materials, one should consult the U. S. Copyright Office (<http://www.copyright.gov>). Cornell University has an excellent Webpage on materials available through public domain (<http://www.copyright.cornell.edu>).

What is fair use?

Fair use is a copyright exemption that allows greater latitude for scholars and critics engaged in non-commercial use. However, fair use is not a law, and is mostly considered more along the lines of a doctrine. U.S. guidelines and common practices of fair use for laws relating to intellectual property are contained below.

Using protected materials

Books, manuscripts, and printed materials

According to copyright law, no more than 10% or 1,000 words of a single work may be reproduced without authorization. However, for academic purposes, “fair use” clauses relax such restrictions, if only a little. Though the boundaries of “fair use” are often unclear, anything in the 15-20% range is considered marginally acceptable, and anything greater than 15-20% of the entire work will likely be considered unacceptable. One may quote up to 500 words of an APA-copyrighted journal. Proper attribution and citation are always required (anything else is plagiarism). Most students do not quote more than 10% of a book within their own papers, theses, portfolios, or dissertations, so this is not often an issue.

Poetry

An entire poem may be quoted if its length is less than 250 words; if the poem is longer, one may use up to 250 words. Additionally, one may use no more than five poems or poem excerpts by different authors from the same anthology, and no more than three poems or poem excerpts by any one poet.

Music or lyrics

Music reproduction is a hot topic as of late, and it is in this area where students get into the most trouble. For academic, educational fair use, 10%, but not more than 30 seconds, of a musical work may be copied. Furthermore, students may not alter or change the fundamental musical structure or character of the work. Even if one intends “academic” or “educational” applications of copying or distributing complete songs, there is no protection under fair use. It is important to note that students may not submit entire songs or copied CDs to accompany their papers, theses, dissertations, or portfolios (that is considered “pirating” material) without express permission from

the copyright holders. Additional copyright restrictions involving the thwarting of industry technology (anti-pirating coding) also prevent the copying of entire CDs.

Photographs, art work, and other illustrations

In most cases, express permission to use these must be obtained. For example, if one wishes to use a strip from Calvin and Hobbes, one must obtain (written) permission from Bill Watterson to do so. This extends to photographs of protected architecture, and buildings or architecture created on or after Dec. 1, 1990—in some cases, even if the author took the picture. So, if one wishes to use a picture of the Guggenheim, (written) permission to use the image is required. In most art and architecture books, one will find an extensive section of items listed as “[re]printed with permission.” *Also, finding it on a Web site does not imply that it is free of copyright restrictions or fees.* If an individual intends to use a photograph of a person, the person must possess (written) permission to do so.

For paintings, one may be required to obtain permissions from the governing or owning body, such as the Tate, the Huntington, the Getty, or the National Gallery as well as the copyright holder.

No more than five images by an artist or photographer may be used in any one work, and no more than 10%, or up to 15 images, of a collective work (periodical issue, anthology, encyclopedia, etc.).

As with music, the integrity of copyrighted artwork may not be altered or modified in any way.

Videos, movies and multimedia

The 10% rule applies: The author may use up to 10%, but not more than three minutes of copy-protected media such as videos, movies, and motion pictures. For copyrighted databases, data tables, and datasets, up to 10%, or 2500 fields, or cells (whichever is less) may be used.

Copyrighting the portfolio

Copyright covers original works of authorship fixed in any tangible medium of expression. The duration of copyright is the life of the author plus 50 years. For joint works, it is the life of the surviving author plus 50 years.

Information and an application for copyright can be obtained from the Register of Copyrights, The Library of Congress, Washington, DC, 20557 or online at <http://www.copyright.gov/forms/>. Copyrighted works must display a notice of copyright. This includes the word “Copyright” or the abbreviation “Copr.,” the year the work was published, and the name of the copyright holder. The copyright symbol, a “C” in a circle (©), must also be displayed. A copy of a work published in the United States bearing this symbol must be deposited with the Library of Congress. Displaying the notice of copyright is sufficient to establish exclusive rights to an original work. However, formal registration of a copyright claim is a prerequisite to filing a lawsuit for infringement. The United States has copyright relations with more than 70 countries.

To learn more about the traditional process of copyright registration, go to

<http://www.copyright.gov/register/>.

To learn about a recent, flexible alternative to copyright, go to <http://creativecommons.org/>

APPENDIX D

Writing Guidelines

WRITING GUIDELINES

In creating written work, students should consult these guidelines. Additionally, all students are responsible for purchasing and reading the APA Publication Manual (2001). Together, the APA manual and this handbook provide the proper formatting and style required for formal, written work.

Prior to starting

Students should read and understand completely what is being asked of them. If they have any questions regarding the assignments, students should address their questions to the particular instructor. Appendix F: The Five Elements of Classical Rhetoric provides help with the structure of the writing process.

Clarity and flow of papers

The title should offer a nutshell summary of the paper. A short, metaphoric or poetic title might be followed by a colon and a more specific, telling description.

- a. Seeing Beyond: A Study of Symbolism in Visual Art

The first sentence should focus the readers' attention and draw them in, in a provocative way.

- a. The world's best paintings capture the viewers' attention, pull them in, and strike a chord in their hearts; but why?

The initial paragraph should offer a roadmap of the paper without giving too much away. The central focus (thesis), however, should be made clear by the last sentence of that paragraph. If one or two main sources are used, one should include those as well.

- a. The world's best paintings capture the viewers' attention, pull them in, and strike a chord in their hearts; but why? Arguably, it is the messages hidden within that are appealing. But when it comes to deciphering these messages, must one be satisfied with conjecture? Richard Knight's book, *Symbolical Language of Ancient Art and Mythology* (2005), suggests that the answer is "no." In using Knight's principles to study three gothic paintings one can see that symbology can move speculation closer to probability.

Sentences, paragraphs, and sections should be well developed. A single sentence does not equal a paragraph; a paragraph does not equal a section. Content should be grouped thematically and should build toward conclusions.

Use transitional words to move readers from one paragraph to the next. (*Section 2.01, p. 32*)

- a. nevertheless, moreover, even, still, of course, to be sure, admittedly.

Try to cite original (primary) sources. If using a text that quotes another author, one should make every effort to locate the original source and quote from that text. If that is impossible, ensure that the quoted material is cited properly. (*Section 4.16, p. 245*)

Integrate ideas into the text, thereby avoiding footnotes whenever possible.

The student should consider the following questions:

- a. Does the paper have a single, unifying, and informing theme?
- b. Is the theme properly developed, or is the paper merely a series of loosely connected ideas and images?
- c. Does the beginning introduce the paper and the end offer conclusions? (Concluding is not the same as summing up; a conclusion consists of original thoughts about the topic.)
- d. Is each paragraph a division with a purpose (i.e., a treatment of one idea)?
- e. Can the sentences each stand on their own feet, or are they thrown off balance by qualifiers or afterthoughts?
- f. Is the tone of the paper appropriate? Is it too stiff or formal, trying for the effect of authority? Or is it too relaxed, too familiar, or too facetious? Does it convey conviction and confidence?
- g. Is the paper just a bunch of quotes strung together? Or have quotes been incorporated sparingly and appropriately to support and serve the larger, unique idea? The quote should earn its keep in the paper. The quote cannot do all of the work for the writer.
- h. Does the writing demonstrate a consciousness of the reader? The author should remember that an audience is trying to grasp what the author sees and wishes to convey. Writing should not be cryptic or vague. The paper should be written to meet the assignment, but the author should look beyond Pacifica and think about a larger community accepting the work. The idea of a larger readership can help tame rhetoric and expand the paper's relevancy.
- i. Does the writer's voice convey attributes unique to the author? Are the author's contributions and insights appropriately distinguished from the ideas of those that have been gleaned from research? The writer should take risks. Trusting one's own thoughts to reveal a new slant or idea and crafting such into prose makes a reader take notice.
- j. Could the author, if called upon to do so, explain the exact meaning and function of every word and concept used?
- k. Does the paper have an air of judicious reserve by repeating words like "somewhat," "rather," or "perhaps"? Conversely, does the paper seem too emphatic by using words like "very," "invariably," "tremendous," or "extraordinary"?
- l. Are assertions sustained or have they been left without a foundation? Are assertions supported by quotes, amplification of ideas, and illustrations of the truth of the claim?

- m. Is there a balance between personal musings and a more distant scholarship? Personal history, traumas, wounds, and joys act as an unspoken backdrop for what is being developed. The energy from these experiences will inevitably get into the writing, giving it greater force.
- n. Is the paper within the boundaries outlined in the syllabus? Does it stay within the page limit? (About 250 words equal one page.) Is the instructor in the unfair position of having to say “no” to my request for special treatment?
- o. Has the paper been proofread? Papers should be read no sooner than two days after being written. Reading aloud assists with the editing process. Notice the structure. Every time the reader has to struggle over missing words, misspellings, or formatting errors, the effectiveness of the writing diminishes. One cannot separate the idea from its means of delivery.
- p. Is this the student’s best possible work? Even though written while rushed or limited on time, does the paper nonetheless reflect the student’s best skills and efforts accurately, given the time allotted? Does the paper showcase the student’s abilities and knowledge?

Before submitting the portfolio, the student should ensure the following:

- All requirements are met as outlined in the *Portfolio Handbook*
- Relevant sections are properly APA formatted and follow APA style
- Copyright law adherence is clearly reflected
- The portfolio makes sense organizationally
- The portfolio's point and theme are clear and consistently carried throughout
- The content supports the type of portfolio selected (professional, personal, social/spiritual change)
- All artifacts support the point and theme of the portfolio
- All artifacts have a corresponding written reflection
- The introduction and conclusion set the stage and sum up what the reader finds within
- The table of contents agrees with the actual portfolio contents
- The portfolio is visually appealing
- Headers, footers, spacing, and other formatting elements are all in the right places. Nothing is incorrectly numbered or missing
- Words are spelled correctly; text is grammatically correct
- The portfolio reflects students’ best work and is something of which they are proud
- There is nothing too personal or confidential within the contents; it is ready for public consumption
- If the student submits a digital portfolio, all links work, navigation is intuitive, and it is easily accessible using most operating systems and common software and browsers

Format (APA and Pacifica preferences)

Use Times New Roman or Courier, 12-point font. Do not use boldface type.

(*APA Publication Manual Section 5.02, p. 285*)

Left justify the paper, with the exception of block quotes. (*Section 5.04, p. 286*)

Use 1-inch margins, except for the left margin, which should be 1.5 inches. (*Section 5.04, p. 286 & Section 6.03, p. 325*).

The top margin on the first page of a new chapter should be 2 inches. (*Pacifica Preference*)

All *preliminary* pages (before the table of contents) EXCEPT for the title page should be numbered in lower case roman numerals in the top right-hand corner. (*Section 6.03, p. 326*)

All *text* pages should be numbered in Arabic numerals and appear in the upper right-hand corner. (*Section 5.06, p. 288*)

Papers submitted electronically may require additional intervention to ensure page numbers appear correctly. Insert section breaks to switch between roman and Arabic numbering or to leave a page unnumbered (e.g., the first page of the table of contents or the first page of a new chapter).

Running heads are used only when submitting a manuscript for publication. (*Section 1.06, pp. 11-12*)

Double-space the entire paper, *except* for block quotes (of 40 words or more), which are single-spaced. Double-space the text on either side of the block quotation. (*Section 5.03, p. 286; Section 6.03, p. 326*)

Double-space the references list, but single-space within a reference (i.e., if the same reference takes up more than one line). (*Section 4.03, p. 216; Section 6.03, p. 326*)

Space once after: commas, colons, and semicolons; punctuation marks at the ends of sentences; periods that separate parts of a reference citation; the period when citing page numbers (e.g., p. 13); periods which follow the initials in personal names. (e.g., C. G. Jung). (*Section 5.11, pp. 290–291*)

Indent the first line of every paragraph using the standard tab setting on a computer, which usually indents 5 spaces or 0.5 inches. (*Section 5.08, p. 289*)

An em dash is used in a sentence to emphasize something or to digress from the writer's point. Type two hyphens without intervening spaces. Most word processing programs will convert two consecutive hyphens to an em dash if a space is inserted after the word following the hyphens. Otherwise, the em dash can be inserted as a symbol. (*Section 5.11, p. 291*)

- a. The three, gothic paintings—created without exception by Giotto—are imbued with symbolism.

An en dash is used between words of equal weight in a compound adjective. An en dash is a single hyphen with no space before or after. (*Section 5.11, p. 291*)

- a. She has blue-black hair.

Do not underline anything in the paper. (*Section 3.19, p. 100*)

Capitalize the first letter of all major words in a title when referred to within the text of the paper (unlike in the reference list). (*Section 3.13, p. 95*)

If using headings and subheadings, do not begin a section at the bottom of the page. (*Section 3.31, p. 113; Section 3.32, p. 144; Section 5.10, p. 289*)

Avoid widows and orphans. These are sentences which end at the top of the line of a page and contain one line or less. Include these sentence fragments at the bottom of the page, even if they extend slightly below the bottom 1-inch margin. Most word processing programs can be set to control widows and orphans in the format menu.

Figures and illustrations (photos, tables, artwork, etc.) require an accompanying caption. Within the text, refer your reader to the figure to bring it into context. A note is included at the bottom of the page indicating authorship and permissions. (*Section 3.84, p. 199; Section 3.73, p. 174*)

- a. Figure 3. Painting of salmon at the Ballard Locks, Seattle, WA. Source: Author.
- b. Figure 1. Photograph of goddess figurine.

Note. From *The language of the goddess* (p. 163), by M. Gimbutas, 1989, San Francisco: Harper San Francisco. Copyright 1972 by A. Marshack. Reprinted with permission.

Style

Write in the active voice. (*Section 2.06, p. 41*)

Avoid starting sentences with “This is...”, or “It is...”, or “There are...” as it is usually confusing and lackluster.

Ensure sentences have pronoun agreement (i.e., “An artist requires freedom to pursue personal passions critical to the depth of the work.” Not, “An artist requires freedom to pursue their passions.”). At times, rewriting will be required to accomplish this.

Avoid using phrases such as “I believe” and “It is my opinion.” Thoughts expressed with conviction and supported well with secondary material are more effective.

Use a semi-colon to connect two complete, related sentences. A semi-colon should not be used in place of the em dash.

Vague locutions such as "and so forth," "and so on," or "etc." are not considered scholarly and should not be used in papers.

Avoid the use of contractions (example: use “is not” as opposed to “isn’t”).

Avoid jargon. (*Section 2.03, p. 35*)

Avoid engaging in too much psychobabble analysis of characters, action, or thematic emphases by keeping the psycho-sensor on high.

The words “this,” “that,” “these,” and “those” are demonstrative pronouns and should be used with the word they modify.

- a. This *idea of Jung’s* is certainly new to me.

Use a comma before the word "and" in a series of three or more items. (*Section 2.11, p. 60*)

- a. Dancing, painting, and playing the piano are...

Avoid the awkward "his/her" construction by using the plural pronoun. (*Section 2.13, pp. 66–67*)

- a. “Artists require freedom to pursue their personal passions” **not** “An artist requires freedom to pursue his passions” **or** “An artist requires freedom to pursue his or her passions.”

Numbers 10 and above are written in numeric form. Numbers nine and below are spelled out. But, the following are exceptions and formatted with numerals: dates, times, ages, exact sums of money, scores, and points. And, when starting a sentence with a number, spell it out (but try to avoid this). (*Section 3.42, pp. 122- 130*)

- a. On October 10, 2006, three girls came up with 21 topics to be discussed during the next meeting. The tenth of October came, and not even one topic was discussed. Twenty-one topics were discarded by the wayside.
- b. All 21 topics were discarded.
- c. Of the 25 topics, 21 were discarded.

"While" is a temporal term. Use it to link events occurring simultaneously. It should not be used when one means "whereas," "although," "and," or "but." (*Section 2.10, p. 56*)

- a. She was doing the dishes while talking on the phone.

“Since” is a temporal term. It should not be used when one means "because" or “as.”(*Section 2.10, p. 57*)

- a. Because she was running late, she missed breakfast. Since then she has been hungry.

Use the word "that" when the information following is necessary to understand the sentence. Use the word "which," when the words following merely add further information, (i.e., one could remove the words and still understand the meaning of the sentence). Add a comma before the word "which." (*Section 2.10, p. 55*)

- a. The party, which is being thrown in her honor, is off to a dull start. The party that Mary hosted was much better.

Be discriminating when using the personal pronoun "I." The strict view is that authors of an academic paper should express all information impersonally. The modern, relaxed view is that an opinion held or an action taken by an author should be referred to directly. (*Section 2.04, p. 39; Section 1.07, p. 13*)

Avoid the use of "we" unless it is clearly stated whom one means by "we." (*Section 2.04, p. 39*)

Use Latin abbreviations like “i.e.” and “e.g.” only in parenthetical phrases. In text, use the unabbreviated English phrase (“in other words”). (*Section 3.24, p. 106*)

If a word requires additional emphasis, italicize it (not quotation marks). Generally, let the emphasis come from the sentence structure itself. (*Section 3.19, p. 102*)

Rather than using “B.C.” and “A.D.” in dates, use the more academically accepted “B.C.E.” (Before the Common Era) and “C.E.” (Common Era).

Quotations

For introductory quotations (at the beginning of a paper), please use the following format: (*Pacifica preference*)

Something opens our wings.

Something makes boredom and hurt disappear.

Someone fills the cup in front of us.

We taste only sacredness.

Rumi, 1995, p. 280

Keep quotations short; the paper is about the author’s ideas! Unless the point is a linguistic or rhetorical one, about the author should paraphrase to keep quotations from overpowering original ideas.

Whether paraphrasing or quoting, one must cite the source’s author and publication year (e.g., Hillman, 1976). If quoting directly, one must also give the specific page number (e.g., Hillman, 1976, p. 42). Any source cited in the body of the paper or epigraph must be in the reference list. This includes both paraphrased and quoted material. (*Section 3.34, p. 117; Section 3.39, p. 120*)

Quotes of 39 words or fewer should be enclosed in quotation marks. Use single quotation marks to enclose any quotes within the short quote. Final end punctuation is placed after the reference. (*Section 3.34, p. 117; Section 3.36, p. 119*)

Quotes of 40 words or more should be in a freestanding, single-spaced block. Start the quote on a new line and indent the entire quote/block about .5 inches (one tab, which is usually 5 spaces). If there are additional paragraphs within the quotation, indent the first line of each. Do not use quotation marks for the quote itself, but do use double quotation marks to enclose any quotes within the block quotation. Final end punctuation is placed before the reference. (*Section 3.39, p. 121; Section 3.34, pp. 117–118; Section 3.36, p. 119; Section 5.13, p. 292*)

Periods and commas go inside quotation marks; all other punctuation marks (colons, semicolons, question marks) go outside quotation marks, unless they are part of the quoted material. (*Section 3.38, p. 119; Section 5.13, p. 293*)

The quotation must follow the wording, spelling, and interior punctuation of the original source, even if the source is incorrect. The word “*sic*” italicized and bracketed, can be inserted immediately after the error in the quotation to make it clear to the readers’ that it is not an unintended typographical error. (*Section 3.35, p. 118*)

One can alter the capitalization and punctuation at the beginning and ending of a quotation. Single quotation marks can be changed to double quotation marks, and vice versa.

If one adds words to the quotation, they are put in brackets. (*Section 3.37, p. 119*)

- a. He hates visiting his hometown [London] and prefers to visit the English countryside.

If one removes words from the middle of a sentence, an ellipsis is used to indicate the place of the omission. Use a four-point ellipsis to indicate an omission between two sentences. One does not need to use ellipsis points at the beginning or ending of a quotation unless the quote was extracted mid-sentence. (*Section 3.37, p. 119; Section 3.38, pp. 119 – 120; Section 5.13, p. 293*)

- a. He ... prefers to visit the English countryside.

APPENDIX E

APA Citations and References

APA Citations and References

What to cite and reference

- Direct quotations
- Paraphrases and summaries
- Information that is not common knowledge or is not available in a standard reference work, and
- Any other borrowed material or ideas that might appear to belong to the writer, but do not.

Using credible sources

Maintaining credibility with a reader is key to ensuring one's work is acknowledged and accepted in an academic forum. To that end, it is essential that students evaluate all reference material to determine its credibility. This is especially important when considering online material for incorporation into one's papers and portfolio.

Wiki Web sites such as *Wikipedia* (those that can be edited by any user with or without moderation) are generally not considered credible because of the lack of review and controls. Personal Web sites, Weblogs (blogs), open forum discussion boards, and self-published Web sites generally should not be used as references in scholarly writing. Online content that is peer-reviewed is preferred over content that is not. Academic journals and articles published on university Web sites are generally peer-reviewed and thus considered credible.

Citations in text

When quoting an author directly, one must give credit to the source, noting the author, year, and specific page. The citation should be within the body of the paper and a complete reference must be given in the reference list. (*Section 3.34, p. 117; Section 3.39, p. 120*)

When citing the title of a class paper within a text, use the same formatting as with books or other unpublished material.

- a. In a paper entitled *Symbolism and Imagery in Modern Art*, the author explains the difference...

When citing a course title within a text, capitalize all important first letters.

- a. In the Leadership Skills for Social Justice class, the readings focused on...

One does not need to provide page numbers in the citation when paraphrasing. If it is helpful to do so, as with a long or complex text, the information should be included. (*Section 3.39, p. 121*)

One must cite anew in each new paragraph and each new reference. Within the same paragraph, cite the year only once, unless there is an intervening citation. (*Section 3.94, p. 208; Section 3.95, p. 208*)

- a. Smith (2007) conducted the study using.... Smith's results indicated.... In contrast,

Brown's (2000) results showed.... Thus, Smith's (2007) hypothesis...

Mid-sentence citations. Cite the source in parentheses immediately after the quotation marks and then continue the sentence. (*Section 3.39, p. 121; Section 3.34, Quotation 1*)

- a. Walker (1995) stated, "one does not perceive the archetype itself; one only experiences its effect" (p. 13), but he does not give more than one example of this idea.

End of sentence citations. Close the quoted passage with quotation marks, cite the source in parentheses, and end with the punctuation outside of the final parenthesis.

(*Section 3.39, p. 121; Section 3.34, Quotation 2*)

- a. Walker (1995) held that "one does not perceive the archetype itself; one only experiences its effect" (p. 13).
- b. "One does not perceive the archetype itself, one only experiences its effect" (Walker, 1995, p. 13).
- c. Walker said, "One does not perceive the archetype itself, one only experiences its effect" (1995, p. 13).

End of a block quote. Give the citation in parentheses *after* the final punctuation mark.

(*Section 3.39, p. 121; Section 3.34, Quotation 3; Section 5.13, p. 292*)

- a. Walker (1995) stated:
One does not perceive the archetype itself; one only experiences its effect....The instinctual pattern/archetype itself remains hidden from consciousness. For that reason the effect of the archetype (falling in love) seems spontaneous, without any significant apparent cause. (p. 13)

If quoting a secondary source, indicate such by writing "as cited in...."

(*Section 4.16, p. 247*)

- a. Gerhard Adler said, "The unconscious contains all of the factors which are necessary for the integration of personality"(as cited in Singer, 1994, p. 289).

Always state the first name of a person the first time he or she is mentioned. (Do not use first names for parenthetical citations). Do not include titles (e.g., Dr.) or suffixes (e.g., Jr.)

(*Section 3.94, p. 207*)

The citation for a quoted personal communication is included in the body text, but not in the reference list.

- a. J. G. Dempsey (personal communication, November 1, 2007)

Entries from personal journals and dreams are cited in the text but not listed in the references.

- a. (Author's personal journal, October 30, 1987)
- b. (Author's dream, May 1, 2008)

Cite student papers as an unpublished manuscript. (*Pacifica preference*)

- a. Dempsey, J. G. (2004, November 1). *Fighting angels: A journey into the imaginal*. Unpublished paper, Pacifica Graduate Institute, Carpinteria, CA.

If a work has more than one author, use the ampersand (&) for citations and references. Use the

word "and" in the body of the text. (*Section 3.95, p. 208; Section 4.13, p. 229*)

- a. James Hillman and Michael Ventura (1992) wrote that....
- b. (Hillman & Ventura, 1992, p. 46).

Citations with two authors/editors. Always give both names when citing. (*Section 3.95, p. 208*)

- a. First citation: (Smith & Brown, 2007). Thereafter: (Smith & Brown, 2007).
- b. First citation: John Smith and Carol Brown (2007) wrote that.... Thereafter: Smith and Brown (2007).

Citations with three to five authors. Cite all authors the first time the source is mentioned, and then subsequently include only the surname of the first author followed by "et al." (*Section 3.95, p. 208*)

- a. First citation: (Smith, Brown, & Taylor, 2007). Thereafter: (Smith et al., 2007).

Citations with six or more authors. Just use "et al." the first time and subsequently. (*Section 3.95, p. 208*)

- a. All citations: (Smith et al., 2007)

Citations with a group author. Give the group name. Use familiar abbreviations for subsequent citations. (*Section 3.96, pp. 209-210*)

- a. First citation: (American Psychological Association [APA], 2001). Thereafter: (APA, 2001).

Citations with no author. Use a few of the first words in the title. The words should be italicized for stand-alone sources and quoted if the title is of an article or chapter. (If the author is designated as "anonymous," use that term for the author's "name.") (*Section 3.97, pp. 210-211*)

- a. (*Merriam-Webster*, 1993) and ("Vedic Traditions," 2007) and (Anonymous, 1901)

Citing authors with the same surname. Use first name initials. (*Section 3.98, p. 211*)

- a. X. Smith (2003) and Y. Smith (2007);

Citations with two or more works. Arrange according to the reference list order, using semicolons. (*Section 3.99, p. 212*)

- a. Several historians (Brown & Taylor, 2007; Greene 2003; Johnson, et. al., 2004) contend that...

Citations with two or more works by the same author. List publication dates starting with the earliest. (*Section 3.99, p. 212*)

- a. (Smith, 2003, 2007)

Citations with two or more works by the same author in the same year. Use lower case letters to distinguish. (*Section 3.99, p. 212*)

- a. 1979a, 1979b, etc.

Citations with one major work and a supporting work. Use "see also." (*Section 3.99, p. 212*)

- a. (Smith, 2003; see also Brown 2007)

Citations of translated work. Give both dates (original and translation). (*Section 3.100, p. 213*)

- a. (Slocum, 1900/1985)

Use past tense when referring to an author's written material.

- a. "Jung called attention to..." and "Woodman aptly wrote..."

If directly quoting from an electronic/Internet source that does not have page numbers, use paragraph numbers, if visible, and type "para." or ¶. If the paragraph numbers are not visible, use the document's headings and then count the paragraphs from there. (*Section 3.39, p. 120*)

- a. (Smith, 2007, Introduction section, ¶ 2) or (Smith, Introduction, para. 2)

Reference list

Every scholarly paper should have a list of references on the final page(s).

The reference list should be titled "References" at the top center of the page. (*Section 5.18, p. 299*)

Double-space between references and single-spaced within the references.
(*Section 5.18, p. 299; Section 6.03, p. 326*)

References must have "hanging indents" (i.e., the first line of each reference starts at the left margin and all subsequent lines within each reference are indented one tab, which is typically five spaces). (*Section 4.03, p. 216*)

Do not include references that are not cited in the text. Likewise, make sure that all works cited in the paper are included in the reference list. (*Section 4.01, p. 215*)

The reference list must be in alphabetical order by the author's last name. (*Section 4.04, p. 219*)

Include only the author's last name, and first initial, and middle initial if used. Do not write out the first name. (*Section 4.08, p. 224*)

If citing two or more works by the same author, order the references by year of publication (earliest to latest). (*Section 4.04, p. 220*)

- a. Smith, A. (1982). *Mythology*...
- Smith, A. (1995). *Archetypal*...

If there are two sources with the same author and same publication year, order the references alphabetically by first word of the title (excluding "A", "An", or "The"). Add a lowercase letter to the year. (*Section 4.04, p. 221*)

- a. Smith, A., & Brown, B. (2007a). *Heroes in a ...*
- b. Smith, A., & Brown, B. (2007b). *Pantheon of...*

If there are two sources with similar authors, alphabetize according to the first surname that differs. (*Section 4.04, p. 220*)

- a. Smith, A., Brown, B., Taylor, C., Blacke E., & Johnson, F. (2005)
- Smith, A., Brown, B., Taylor, C., Greene, D & Johnson, F. (2003)

Italicize titles of books and periodicals. Do not underline anything.
(Section 4.07, p. 223; Section 4.10, p. 226; Section 4.12, p. 228)

Do not italicize or put quotation marks around the title of periodical article. (Section 4.16, p. 240)

Capitalize proper nouns (e.g., names of people and cities), the first letter of the first word in the title, and the first letter of the first word after a colon for book and article titles. (Section 4.10, p. 226; Section 4.12, p. 228)

- a. Frost, R. (1979). *The poetry of Robert Frost*. New York: Henry Holt.
- b. Loomis, R. S. (1991). *The Grail: From Celtic myth to Christian symbol*. Princeton: Princeton University Press.

Periodical titles should have all major words capitalized. (Section 4.11, p. 227)

Use U.S. Postal abbreviations for the publication state. Do not use periods. (See Table 4.1, p. 218)

Do not include the state for major publishing cities. (See Section 4.03, p. 217 for the defined list)

It is not necessary to include "Publishers," "Co.," or "Inc." in the name of a publisher in a reference. Do retain the words "Books" and "Press." (Section 4.14, p. 230)

Brackets are used to enclose information about the *form* of a document. (Section 4.12, p. 228)

- a. [Electronic version]
- b. [Motion Picture]

Give the volume number (italicized) of periodicals. (Section 4.11, p. 227)

- a. Weber, B. (2006). Association between scalp hair-whorl direction and hemispheric language dominance. *NeuroImage*, 30, 539 – 543.

If there is no volume number for a periodical, include the month, season, or other designation with the year. (Section 4.11, p. 227)

- a. (2007, October)

If the periodical is paginated by issue, give the issue number in parentheses immediately after the volume number. Do not italicize. (See Section 4.16, p. 240, 2; Section 4.11, p. 227)

- a. Seligman, M.E. (1987). What is a dream? *Behavior Research and Therapy*, 25(1), 1-24.

For newspapers, use "pp." before the page numbers. Use "p." if the source is a page or less.
(See Section 4.16, p. 242, 9; Section 4.11, p. 227)

For electronic sources, page numbers are often not relevant and therefore not listed in the reference.
(Section 4.11, p. 227; See Section 4.16, p. 272, 72)

Translated works, except ancient texts, require the original date of publication and the date of the translated version. (Section 3.100, p. 213; Section 4.16, p. 251)

- a. Jung, C.G. (1969). The concept of the collective unconscious. In H. Read, M. Fordham,

G. Adler, & W. McGuire (Eds.) (R. F. C. Hull, Trans.), *The collected works of C.G. Jung* (2nd ed., Vol. 9, Pt. 1, pp. 42–53). Princeton, NJ: Princeton University Press. (Original work published 1936)

Referencing electronic sources

Follow the reference format for print sources when referencing electronic sources. Additionally, give the date retrieved and the URL, or the aggregated database name. (*Section 4.16, pp. 268–281*)

- a. Goebis, K. (2002). A functional approach to Egyptian myth and mythemes. *Journal of Ancient Near Eastern Religions*, 2, 27-59. Retrieved February 16, 2007, from Academic Search Premier database.

If the electronic document is an exact reproduction of the printed source, use the print reference format and add “[Electronic version]” after the title and before the period. (*Section 4.16, p. 271*)

- a. Ballinger, F. (2000). Coyote, he/she was going there: Sex and gender in Native American trickster stories [Electronic version]. *Studies in American Indian Literature*, 12(4), 15-43.

Give the URL for the exact page of the source. If multiple documents from one Web site are used, give multiple references, each with a direct URL.

(*See Section 4.16, p. 273, 74; Section 4.16, p. 269*)

Do not add a period at the end of a URL in a reference. (*See Section 4.16, p. 272, #72*)

Provide Web site addresses that are valid. Always check the URLs right before turning in work.

(*Section 4.16, p. 271; Section 4.16, p. 269*)

Do not hyperlink the URL in the references list (i.e., the URL should not be underlined or in blue).

The host name of the URL is not case sensitive (*see Section 4.16, p. 270 for definition*). Always type the host name in lowercase letters. The rest of the URL is case sensitive, so use uppercase and lowercase letters, and all punctuation required.

Break a URL that goes onto another line *after a slash or before a period*. Do not insert a hyphen at the break. Remove the hyperlink (so the URL is not underlined). (*Section 4.16, p. 273, #74*)

- a. Hymes, D. (1995). Coyote: Polymorphous but not always perverse. *Weber Studies*, 12(3). Retrieved on March 8, 2007, from <http://weberstudies.weber.edu/archie/archive%20B%20Vol.%2011-16.1/Vol.%2012.3/12.3Hymes.htm>

Examples of common reference formats

This list is by no means exhaustive. Consult the *Publication Manual of the APA* in all cases.

Type of Reference (APA Example # and page)	Example of Reference
1. Audio recording: cassette tape (#70, p. 268)	Costa, P. T., Jr. (speaker). (1988). <i>Personality, continuity, and changes of adult life</i> (Cassette Recording No. 207-433-88A-B). Washington, DC: American Psychological Association.
2. Audio recording: copyright date different from recording date; recording by artist other than writer (#69, p. 267-268)	Goodenough, J. B. (1982). Tails and trotters [Recorded by G. Bok, A. Mayo, & E. Trickett]. On <i>And so will we yet</i> [CD]. Sharon, CT: Folk-Legacy Records. (1990)
3. Book (#27, p. 249)	Hillman, J. (1996). <i>The soul's code: In search of character and calling</i> . New York: Random House.
4. Book: editors (#25, p. 249)	Segal, R. (Ed.). (1998). <i>Jung on mythology</i> . Princeton, NJ: Princeton University Press.
5. Book: Reference (#30, p. 250; #26, p. 249)	<i>Merriam-Webster's collegiate dictionary</i> . (10 th ed.). (2005). Springfield, MA: Merriam-Webster.
6. Book: translated work (#39, p. 254)	Freud, S. (1961). The ego and id. In J. Strachey (Ed. & Trans.), <i>The standard edition of the complete psychological works of Sigmund Freud</i> (Vol. 19, pp. 3-66). London: Hogarth Press. (Original work published 1923)
7. Book: volume (#39, p. 254)	Jung, C. G. (1969). A psychological approach to the dogma of the Trinity. In H. Read, M. Fordham, G. Adler, & W. McGuire (Eds.) (R. F. C. Hull, Trans.), <i>The collected works of C.G. Jung</i> (2nd ed., Vol. 11, pp. 107-200). Princeton, NJ: Princeton University Press. (Original work published 1948)
8. Book: first edition, two-part volume.	Jung, C. G. (1959). The self. In H. Read, M. Fordham, & G. Adler (Eds.) (R. F. C. Hull, Trans.), <i>The collected works of C.G. Jung</i> . (Vol. 9, Pt. 2, pp. 23-35). New York: Pantheon. (Original work published 1948)
9. Book: self-publication; subsequent edition (#23, p. 248; #24, p. 248)	American Psychological Association. (2001). <i>Publication manual of the American Psychological Association</i> (5th ed.). Washington, DC: Author.
10. Book: revised edition (#27, p. 249)	Jung, C. G. (1965). <i>Memories, dreams, reflections</i> (A. Jaffe, Ed.) (R. Winston & C. Winston, Trans.) (Rev. ed.). New York: Pantheon Books. (Original work published 1961)
11. Book: abridged edition	Jung, C. G. (1998). <i>Jung's seminar on Nietzsche's Zarathustra</i> (J. L. Jarrett, Ed.) (Abridged ed.). Princeton, NJ: Princeton University Press.
12. Book: manuscript (unpublished) (#58, p. 263)	Walrath, C., Bruns, E., Anderson, K., Glass-Siegel, M., & Weist, M. D. (2000). <i>The nature of expanded school mental health services in Baltimore City</i> . Manuscript submitted for publication.
13. Book review (#63, p. 265)	Schatz, B. R. (2000). Learning by text or context? [Review of the book <i>The social life of information</i>]. <i>Science</i> , 290, 1304.

14. Brochure/pamphlet: no date; no author (#33, p.251)	<i>Inside these doors: A guidebook of Elfreth's Alley homes.</i> (n.d.).[Brochure]. Philadelphia: Elfreth's Alley Association.
15. Chapter: in edited work (#34, p.252)	Watkins, M. (2004). Seeding liberation. In D. Slattery & L. Corbett (Eds.), <i>Depth psychology: Meditations in the field</i> (pp. 204-224). Einsiedeln, Switzerland: DaimonVerlag.
16. Chapter or article: in a multivolume work	Hisig, J. W. (1987). Psychology of religion. In M. Eliade (Ed.), <i>The encyclopedia of religion</i> (Vol. 12, pp. 57-66). New York: MacMillan.
17. Chapter or article: in a separately titled volume in a multivolume work(#35, p.253)	Samuels, A. (1992). Developments in typology. In R. K. Papadopoulos (Ed.), <i>Carl Gustav Jung: Critical assessments: Vol. 2. The structure and dynamics of the psyche</i> (pp. 61-66). London: Routledge.
18. Dissertation: abstracted in <i>Dissertation Abstracts International</i> (DAI); obtained from UMI (#54, p. 261)	Berg, A. (1998). The imaginal as cradle of the divine: Engaging the imaginal in non-traditional spiritual practices. <i>Dissertation Abstracts International</i> , 59(12), 6504B. (UMI No. 9914796)
19. Internet: document; no author identified; no date (#77, p.274)	APA style tips. (n.d.) Retrieved March 22, 2007, from http://www.apastyle.org/previoustips.html
20. Internet: reference	Depth psychology. (n.d.). <i>Dictionary.com</i> Unabridged (v 1.1). Retrieved May 11, 2008, from Dictionary.com Web site: http://dictionary.reference.com/browse/depth psychology
21. Internet-only journal article (#72, p.272)	Langham, D. (1994, July 1). The common place MOO: Orality and literacy in virtual reality. <i>Computer-Mediated Communication Magazine</i> , 1(3). Retrieved November 22, 2006, from http://www.december.com/cmcmag/1994/jul/moo.html
22. Internet: document available on university program or department Web site (#78, p.274)	Hines, R. (1996). <i>Ancient Indian religion: The Vedic age</i> . Retrieved February 20, 2007 from Washington State University Web site: http://www.wsu.edu:8080/~dee/ANCINDIA/VEDICAGE.HTM
23. Internet: document from an aggregated database (#88, p.279)	Goebis, K. (2002). A functional approach to Egyptian myth and mythemes. <i>Journal of Ancient Near Eastern Religions</i> , 2, 27-59. Retrieved February 16, 2007, from Academic Search Premier database.
24. Internet: chapter or section in an edited document (#35, p.253; #76, p.273)	Keane, J. T., Gersick, A., Kim, C., & Honey, M. (2003, March). Toward a sustainability framework: Lessons from the literature and the field. In N. Dickard (Ed.), <i>The sustainability challenge: Taking Edtech to the next level</i> (chap. 4). Retrieved March 22, 2007, from http://www.benton.org/publibrary/sustainability/sus_challenge.html#framework
25. Discussion board posting (p. 277; #86, p.278)	If no archives are maintained, the message will not be retrievable and thus should not be included in the reference list. It can, however, be cited in the body of the paper (see Personal Communication).
26. Journal article: viewed via the Internet based on a print source; secondary reference (#71, p.271)	Ballinger, F. (2000). Coyote, he/she was going there: Sex and gender in Native American trickster stories [Electronic version]. <i>Studies in American Indian Literature</i> , 12(4), 15-43.
27. Journal article: electronic version that differs from print version (e.g., no page numbers) (#71, pp. 271-272)	Hymes, D. (1995). Coyote: Polymorphous but not always perverse. <i>Weber Studies</i> , 12(3). Retrieved on March 8, 2007, from http://weberstudies.weber.edu/archive/archive%20B%20Vol.%2011-16.1/Vol.%2012.3/12.3Hymes.htm

28. Journal article: pagination by issue (#1, p. 240)	Seligman, M. E. (1987). What is a dream? <i>Behavior Research and Therapy</i> , 25(1), 1-24.
29. Journal article: 3 -6 authors (#3, p.240)	Twemlow, S., Fonagy, P., Sacco, F., & Brethour Jr., J. (2006). Teachers who bully students: A hidden trauma. <i>International Journal of Social Psychiatry</i> , 52(3), 187-198.
30. Journal article: pagination by volume; 7+ authors (#4, pp.240-241)	Weber, B., Hoppe, C., Faber, J., Axmacher, N., Fließbach, K., Mormann, F., et al. (2006). Association between scalp hair-whorl direction and hemispheric language dominance. <i>NeuroImage</i> , 30, 539-543.
31. Lecture notes: unpublished (#52, p.260)	Abraham, J. (2007, February). <i>Introduction to theories of human development, archetypal endowments, and images of the self</i> . Unpublished lecture presented at Pacifica Graduate Institute, Carpinteria, CA.
32. Magazine article: use vol # if available (#6, p. 241).	Thomas, E., & Romano, A. (2006, August 7). How American myths are made. <i>Newsweek</i> , 148, 56-57.
33. Master's Thesis: unpublished (#57, p.262)	DeSanna, R. A. (1990). <i>Amor and Psyche: A tale of feminine initiation and psychological transformation</i> . Unpublished master's thesis, Pacifica Graduate Institute, Carpinteria, CA.
34. Motion picture (#65, p.266)	Verbinski, G. (Director), & Elliot, T., & Rossio, R. (Writers). (2003). <i>Pirates of the Caribbean</i> [Motion picture]. United States: Walt Disney Pictures.
35. Music recording (#69, p.268)	Cruz, C. (2003). <i>Mi vida es cantar. On 1000 kisses</i> [CD]. Los Angeles: Universal.
36. Newspaper article: electronic/Internet version retrieved from an aggregated database (#9, p.242)	Anand, S. (2007, January 2). Holy heroes of Indian lore, Batman!. <i>Wall Street Journal— Eastern Edition</i> , 249, p. B4. Retrieved Thursday, March 22, 2007, from the Academic Search Premier database.
37. Personal communication: interviews, telephone conversations, e-mails, letters	For these sources, one must give a citation within the body of the paper, but the citations are <i>not</i> listed as references.
38. Personal journals and dreams	For these sources, one must give a citation within the body of the paper, but they are <i>not</i> listed as references.
39. Republished work (#39, p. 254)	Slocum, J. (1985). Sailing alone around the world. In W.M. Teller (Ed.), <i>The voyages of Joshua Slocum</i> (pp. 225-383). Dobbs Ferry, NY: Sheridan House. (Original work published 1900)
40. Television broadcast (#66, p. 267)	Crystal, L. (Executive Producer). (1993, October 11). <i>The MacNeil/Lehrer news hour</i> [Television broadcast]. New York and Washington, DC: Public Broadcasting Service.
41. Web site	Entire Web sites may be cited in the body of the paper, but are <i>not</i> to be included in the reference list. See www.apastyle.org/faqs.html

Helpful sections in the APA Publication Manual (5th Edition):

Abbreviations, general- pp. 103–111, & 217

Abbreviations, states- p. 218

Bias in language- pp. 61–76

Capitalization- pp. 94–100

Checklist (to review before turning in paper)- pp. 379–383

Citations- pp. 120–122, & pp.207–214

Footnotes and notes- pp. 202 & 300

Formatting, paper- pp. 284–291

Grammar- pp. 40–60

Hyphenation- pp. 89–90

Index: elements of a reference- pp. 237–238

Index: types of works referenced- pp. 232–233

Italics- pp. 100–102

Numbers- pp. 122–130

Quotations- pp. 117–122 & 292

Paper example- pp. 306–316

Punctuation- pp. 78–88, & p. 291

Reference list- p. 299

References, abbreviations- p. 217

References, order in a reference list- p. 219

References, basic forms- p. 223

References, specific forms- pp. 224–281

Spacing and punctuation- pp. 290–291

Additional help

APA Web site: www.apastyle.org

- Frequently asked questions
- Electronic References
- Summary of changes to the Fifth Edition
- APA Ethics Principles and Codes
- Links to buy the Publication Manual, Style Helper software, and other products

Pacifica Graduate Research Library Web site

<http://www.online.pacifica.edu/pgl/apastyle>

- How to cite from the Collected Works of C.G. Jung and the Collected Works of Freud in APA style: <http://www.online.pacifica.edu/pgl/jungcitation>
- APA Citation Samples: [http://www.online.pacifica.edu/pgl/stories/storyReader\\$324](http://www.online.pacifica.edu/pgl/stories/storyReader$324)
- APA reference Books
- Helpful referencing software
- FAQs

APPENDIX F

The Five Elements of Classical Rhetoric

THE FIVE ELEMENTS OF CLASSICAL RHETORIC

By Dennis Patrick Slattery, Ph.D.

In his *Rhetoric*, Aristotle (384 – 322 BCE) early on defines the art and craft of rhetoric: “Rhetoric may be defined as the faculty of observing [discovering] in any given case all the available means of persuasion” (Rhetoric Book1, Chapter 2. Trans. W. Rhys Roberts, 25). From his initial work on rhetoric, the Roman orator Marcus Tullius Cicero (106 – 43BCE), extended and amplified Aristotle’s ideas in *De Oratore* (55) and *Rhetorica ad Herenium*. His sense was that this act of discovery eventually took form in five principles of speech making or writing. They may be defined in the following ways:

1. **Invention:** Simply put, what is it you are going to write about? What is the essential subject matter of your speech or treatise or dissertation? Being clear about this first principle will go far to making the next four principles successful.
2. **Disposition:** Once you have decided on the “what” of your treatise, the next stage is how you will dispose of what you have or are in the process of inventing. These might best be seen as the various chapters and subheadings that will guide the reader through your topic.
3. **Elocution:** This third principle focuses on the level of language, you will use to dispose of your invented material. A dissertation, for example, should not sound like a letter to a friend, an informal or occasional essay or a chatty discussion. The manner and writing should have a certain lofty eloquence to it, shorn of all clichés and conventional phrases, and should work instead on fresh language, original metaphors, and prose that excites and guides the imagination and intellect.
4. **Memoria:** Briefly, what do you know about the subject both from your own experience and from the tradition of those who have gone before you and written or spoken on the same topic? On this level you enter the conversation from past to present, carefully selecting the best, to your mind, that has been suggested on your topic or on topics related to yours. Doing so puts you into the stream or flow of thought that has preceded you, gives you a context from which to speak, and allows you to resonate with or echo what is relevant to your own disposed material.
5. **Delivery:** Primarily directed at rhetorical principles for speech making, nonetheless, delivery has to do with the rhetorical style and manner, as well as tone of your discourse. The delivery is what the hearers or readers finally confront, a composite of sorts, of all that has gone before, which they may never hear or see, the early drafts of the work. Delivery should contain not a little amount of eloquence and elegance in language exciting to hear or read, in it is power to hold the attention of, and ultimately persuade the listener or reader that, yes, this is a plausible and even unique or novel way of imagining the topic and from it my own thoughts as reader are evoked into the conversation

APPENDIX G
Grading Guidelines

GRADING GUIDELINES

Competence can be evidenced in a variety of ways. In some courses, the focus is a large overview of a particular idea or concept, which asks the student to know this material accurately and interpret, analyze or apply it in some manner. Other courses may focus on moving the students to their own deep insights based on the material presented. With all of this in mind, and the idea that grading student papers is a subjective art rather than an objective science, the paragraphs below offer a holistic description of each grade range. The purpose is to guide both faculty and students toward shared expectations for evaluation. Faculty members whose grading standards deviate from the ones below are encouraged to share those standards with students. Students are encouraged to discuss with their instructors any grading questions or concerns they may have *prior* to the conception and completion of their papers. Students are encouraged to follow-up with faculty in regards to feedback given.

A Range

Reflects thinking and writing that is truly exceptional. The paper demonstrates originality, complexity, organization, clarity, and style. It reveals thoughtful integration of course materials and/or an imaginative approach to them. The student has engaged with the material in such a way that the paper evidences some new understanding that has emerged. If the assignment called for expository writing, then both the scope and the quantity of the material discussed in the paper is outstanding, meeting and perhaps going well beyond the basic requirements of the assignment. In addition, the paper follows the basic propositions of Standard English, is error-free, and adheres to the formatting and style guidelines of this handbook and the *Publication Manual of the APA*(5th Edition).

B Range

Demonstrates a solid grasp of course presentations, lectures and readings through a clear, well-organized paper with a thesis that is consistently and thoroughly developed. The work represents a synthesis of the material and provides critical commentary on it. While the paper may not necessarily move the ideas into any new or original terrain, it does reveal a sure comprehension and competent expression of that understanding. If the intention of the assignment is to move the student toward personal insight based on the course materials, then the paper reveals both discovery and depth. The paper adheres to Standard English, is relatively error-free, and carries some APA stylistic mistakes.

C Range

Reflects work that shows a familiarity with the course lectures and readings, but is perhaps too personal or subjective. It lacks a clear thesis and focus, does not engage in any sustained way the idea or image, and/or has repeated distracting errors in writing, formatting, or facts. Where subjective writing is called for, the paper lacks an adequate grasp of the necessary underlying theory developed in the course and is therefore overly subjective. It contains many assertions and makes assumptions that have no support. Course readings are not used at all or used in a way that reveals the student's lack of comprehension.

D Range

Reflects generally scattered and unfocused writing that includes course materials only minimally, is entirely personal, and is in general disconnected from course content. It lacks a discernible thesis,

drifting from one idea to another without transition or any readily apparent flow of ideas. The format is arbitrary and inconsistent and the content is absent of elegance in thought or expression. Overall, there are major flaws with the writing, format, style, and fulfillment of basic, assignment requirements.

F Range

Reflects the defects found in a D paper, but in addition is the product of carelessness, haste, and a lack of sufficient reflection. These factors are evidenced most prominently by a lack of proofreading, extreme brevity, incoherence or note-like form. This grade would also be given for papers handed in for credit after the due dates.

APPENDIX H

Suggestions for Publishing

SUGGESTIONS FOR PUBLISHING

By Dennis Patrick Slattery, Ph.D.

Students in Pacifica's graduate programs regularly ask faculty how to gain a more public audience for their writing. Having a fine insight and writing it down to satisfy a class assignment is one thing; finding a larger public forum within which to publish it is another. The following catalogs what I have learned while exploring avenues for publishing my writing. I offer these suggestions to you in hope that they will give you some ideas and then allow you to expand into other possibilities for your prose or poetry.

1. Browse through a good library. See what kinds of journals and magazines they subscribe to. Have you written something for a class that might be appropriate in length and subject matter for a particular journal or magazine?
2. Good bookstores, especially those with a substantial magazine and journal section, are also excellent for seeing what is being published and by whom.
3. Consider reviewing a book and sending your review to a newspaper, magazine, or journal. Have you been inspired to write about a recently published book? A movie that has themes that intrigue you? Might your local newspaper be interested in publishing your review? Call the editor and discuss it. They may be more open to your suggestion than you think. Reviews generally run 3-4 pages, double spaced, or no more than one thousand words.
4. Consider writing a 3-4 page editorial essay on a topic that is current and that grabs your interest in a particular way. Send it to the editorial page editor of your local newspaper. Publishing in a newspaper allows you to get your ideas out to a larger public audience than publishing in a journal.
5. Write to book editors of journals like *Psychological Perspectives* or *Parabola* or a humanities journal with an interdisciplinary venue. Ask if they would be interested in a review of a book you believe needs wider exposure. State why you are interested in it and why you value its contents so highly.
6. Be on the lookout for calls for papers for conferences, especially, but not limited to graduate student conferences designed and run by graduate students of a particular school. Consider submitting to a conference program committee an abstract of an article you have written or would write if your proposal were accepted. Usually conference papers should be no more than ten pages double-spaced, because generally you will be given no more than twenty minutes to read it.
7. An added benefit is that in many cases selected papers are published in a proceedings volume.
8. Investigate new journals, either electronic or hard copy. Watch especially for graduate conferences and journals; when new ones start up, they are always looking to build an inventory of work, so send things there first.

9. Seek out invitations to write on a particular work to be included in an anthology or a collection of essays. You may already have expertise in that area and have written on it or plan to.
10. Does your place of employment have an in-house journal or newsletter that accepts writing by employees? Is there a professional journal tailored to your profession? Consider writing something for it based, perhaps, on some insight you have had while working there.
11. What about magazines? Have you looked carefully at a magazine stand to see which might be devoted to cultural, mythical, or psychological issues?
12. Look at scholarly journals. Do you have something that fits their theme for a future issue? Write them a one-hundred word synopsis of an idea you have and approximate length and state why you think it might fit their profile of articles.
13. Look at everything you write as something potential for a larger audience. Read the editorials in your paper or in metropolitan newspapers like *The LA Times* or *The New York Times*.
14. Look at and perhaps purchase the annual *The Writer's Market*, a compendium for magazine, journal, and mass market publications that lists thousands of places for your work. Go for the new publication—your chances might increase because their backlog may not be as thick as more established publications.
15. Look for journals that accept poetry as well as fiction and nonfiction. Have you written poetry that is filed away at home? Why not submit it and let others judge it? Test the waters with what you have already done. You may surprise yourself.
16. In all cases, whatever you send out, be sure to have excised any comments that show it to be a paper written for a course. Phrases like “of the four epics we studied this semester” should be removed.

This is a beginning list of suggestions which all of us can add to as other options become known. Thousands of people are being published daily. Why not you? It is a great way to perform public service by educating the psyche of the collective through your insights and observations.

APPENDIX I

Some Tips on Submitting an Article

SOME TIPS ON SUBMITTING AN ARTICLE

By Dennis Patrick Slattery, Ph.D.

1. Review journals to see which one(s) publish pieces that are in line with yours. Pay attention to their guidelines for submission. For newspapers, see what they say on their Opinion page about submissions. Some will take them by e-mail now.
2. Keep the cover letter short. State in a sentence or two how you came to the topic. Let the editors know a little about you.
3. Enclose two copies of your essay.
4. Always include a SASE (self-addressed stamped envelope).
5. If you have an e-mail address or a fax number, include it with your initial submission. Many journals and newspapers use them more often than postal addresses. Make it as easy as possible for editors to respond to you. They are usually swamped with submissions.
6. If a journal is interested, editors may ask you to revise and include a disk along with a hard copy of the essay.
7. In the initial mailing, do not announce that you're a graduate student. Let that come later; if they accept your piece, they will ask for a brief autobiography.
8. If you hear nothing after three weeks, follow up with a letter or a phone call simply inquiring if it has been received. That usually gets a response.
9. You might decide to put in the envelope a self-addressed stamped postcard to make it easier for the editors to acknowledge receipt of your essay.
10. If you get an initial response saying your essay has been received, but then hear nothing for two months, drop the editors a friendly note inquiring about the status of your essay. State that if they think it is not a good fit for their journal, you would like to send it elsewhere but will wait to hear from them. Submission of the same essay to multiple journals is generally frowned upon. So be patient.
11. Rejection of your writing often means little else than that it did not fit the profile or publishing tastes or interests of that journal. Do not let it sit around; get it in the mail to another journal within a few days.
12. If you do get specific criticism and suggestions, take them to heart and see if they improve the essay. If you get an acceptance with changes needed, see one of the faculty. With changes, your writing will generally be accepted.
13. When the essay is published, either in a newspaper, magazine or a journal, please furnish the Humanities Program Chair with a copy. We want to share your hard work and accomplishments with the Pacifica community.

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