ORAL HISTORY MASTER OF ARTS COLUMBIA

ACADEMIC REQUIREMENTS PACKET

2018-2019

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ACADEMIC INFORMATION

EQUIPMENT REQUIREMENTS

All OHMA students are required to have a professional quality recording kit by the start of the fall semester. We know that this is a substantial expense, but it is a requirement for your coursework, and we try to offset the cost by assigning very few required books in our seminars.

We recommend purchasing either the Zoom H-5 or the SoundDevices MixPre-3 and two Audio-Technica Pro-70 lavalier microphones.

To make this kit work, you will also need:
- ☐ Headphones – good earbuds are OK; professional headphones are better. In the office we use these.
- ☐ An AC power adapter for the recorder
- ☐ Two flash cards
- ☐ XLR cables for the mics

This year, to make things easier and more affordable for you, we have arranged for Sweetwater Sound to offer everything you need at a discounted rate of $666 for the Zoom and $1016 for the Sound-Devices in an "OHMA student package" (see attached quotes for details). This rate is good through Aug 21 and includes free shipping, technical support, and a 2 year warranty. Our salesperson there is Stewart Hisey (800-222-4700 x1292 or stewart_hisey@sweetwater.com).

Another option with the Zoom is to use the built-in mics on the recorder, rather than buying external mics, or buy one external mic and use it with the built-ins. In this case you will need a stand to hold the recorder close to your narrator and you and your narrator will sound different if mixing external and built-in mics.

We recognize that other recording technologies have developed substantially in the past few years, and we also now allow the use of iPhones for audio recording, with the proper accessories. Note that the quality of these recordings will not be as high as those made with a quality digital recorder and two professional mics, and may even limit your ability to use the audio in some venues. In particular, it may be hard to capture your questions in as high a quality as your narrator's responses. If you are using your iPhone to record, you should have a stand, a microphone attachment, and a recording app.

If you have your own equipment, or want to purchase equipment other than what we recommend, please check with us to be sure it meets our requirements.

If you want to read more about audio equipment, excellent resources are Digital Omnium (see for example reviews of iPhone mic attachments and recording apps) and Oral History in the Digital Age. Transom's "Tools" section is also excellent, and more frequently updated, if more aimed at radio folks.

REQUIREMENT AND CREDIT STRUCTURES

Requirements and Credit Structures :

Minimum credits: 30
Maximum credits (for full time students): 40 (20/semester)

Required Courses:	Credits	Required for Thesis Students	Credits	OHMA Electives:	Credits
Fieldwork	8	Thesis	4	Human Rights and Oral History	4
Method and Theory	4			Internship (pass/fail)	2-4
Workshop	2			Multimedia Storytelling	4
				Social Science	4
				Principles of Narrative	4
Total	14				

Students may choose to take electives within a discipline related to the student's research interest that are not a part of the OHMA program. They must be approved by the Program.

OHMA-required courses must be taken for a letter grade. The Internship is always offered pass/fail. Other electives may occasionally be taken for R credit with the permission of both the instructor and the OHMA program.

OHMA offers two options for culminating M.A. projects. To complete the M.A. degree, each student must produce either a thesis or a capstone project. Thesis students enroll in a spring seminar (G5012) to workshop their projects, while capstone students create a public exhibition of their work in the spring Fieldwork course (G5021). Students writing theses have the option to option to submit their work for either May, October, or February graduation. Capstone students conclude their degree at the end of the spring semester.

For more information on program requirements and registration information, please see the "Program Summary" tab of our website.

2018-2019 Course Offerings:

Fall 2018	Time	Credits	Spring 2019	Time	Credits
Method and Theory	Tues 10:10-1:00	4	Thesis	Tues 10:10-1:00	4
Fieldwork	Weds 10:10-1:00	4	Fieldwork	Weds 10:10-1:00	4
Elective Human Rights and Oral History	*Thurs 1:10-3:00*	4	*Social Science Analysis of Narrative and Life Histories*	Thursday 1:10-3:00	4
Elective Internship	*Thurs 12:10-1*	2-4	*Elective Internship*	TBD	2-4
Elective Multimedia Storytelling	*Tues 3:10-6:00*	3	*Principles of Narrative: Creative Nonfiction and Oral History*	Tues 3:10-6	4
Workshop	Thurs 5-8	1	Workshop	Thursday 5-8	1

Sample Schedule for Thesis Student:

Fall 2018	Credits	Spring 2019	Credits
Fieldwork	4	Fieldwork	4
Workshop	1	Workshop	1
Method and Theory	4	Thesis	4
Human Rights	4	Social Science	4
Multimedia Storytelling	4	Principles of Narrative	4
Total Credits	*17*	*Total Credits*	*17*

Sample Schedule for Capstone Student:

Fall 2018	Credits	Spring 2019	Credits
Fieldwork	4	Fieldwork	4
Workshop	1	Workshop	1
Method and Theory	4	Elective	4
Multimedia Storytelling	4	Social Science	4
Internship	2	Principles of Narrative	4
Total Credits	15	Total Credits	17

THESIS AND CAPSTONE REQUIREMENTS

OHMA Thesis and Capstone Requirements

OHMA offers two options for culminating MA projects. To complete the MA degree, each student must produce either a thesis or a capstone project.

As a program, OHMA seeks to develop effective and innovative ways of communicating academic work to the public and encourage interdisciplinary scholarly work that is both creative and intellectually rigorous. In their culminating projects, students have the opportunity to produce a substantial piece of work that synthesizes their learning at OHMA and paves the way towards the next steps in their career or advanced degrees in the disciplines or professions. We support projects that use newly created and/or archived oral histories. Culminating projects may use oral histories as a raw material and/or take the oral history process itself as an object of study, and of course draw upon and contribute to the literature of oral history as a scholarly field.

The thesis may incorporate a blend of publicly engaged and academic work, and may range from traditional scholarly writing to experimental creative production, but it must make a clear, substantial and original contribution to the field and discipline of oral history. For students seeking to apply to PhD or other advanced degree programs, the thesis can provide an opportunity to demonstrate the deep relationship between scholarly inquiry and fieldwork research. A thesis, which can be academic or creative in genre, is characterized by a sustained critical engagement with a body of knowledge in order to answer one or more defined research questions. It will involve interpretation of fieldwork content and relevant literature. Students electing to write or produce a thesis will identify a subject and create an outline for the thesis as a final assignment in the fall seminar: Method, Theory and Interpretation. Students who elect to complete a thesis will enroll in a spring thesis workshop in which they will work intensively with each other and OHMA faculty to develop their thesis work in creative and scholarly genres. They may graduate in May but usually continue writing over the summer and graduate in October. After the thesis course is over, each student works directly with their advisor(s) to complete and evaluate their thesis. The thesis class grade is given by the thesis professor and the thesis itself is co-graded by the advisor and the thesis professor.

The capstone is a skill-based project that is more modest in scope that the thesis. Taking the capstone option allows students the opportunity to take an additional elective in the spring semester in lieu of the thesis seminar. Most capstones are produced in the context of the required spring Curating Oral Histories course, specifically as an extension of the annual exhibition project, in which students create an interactive, multimedia public pop-up exhibit of their work and write essays reflecting on their process. For most students who elect to produce a capstone, the work they create for this exhibit will form the core of their capstone project. They will be asked to write a more substantial reflection on their work than those creating an exhibit only for the requirements of the class, and to submit that essay alongside documentation of their exhibit as a capstone. Students doing a capstone are expected to graduate in May and do not take the thesis course.

Both thesis and capstone projects are eligible for the Jeffrey H. Brodsky Oral History Prize, given annually. The prize is awarded for innovation in oral history practice and theory, and for both applied and scholarly research, as well as excellence in the creative and visual arts.

TIMELINES FOR THESIS AND CAPSTONE PRODUCTION

How to think about the thesis and capstone:

The thesis or capstone is a chance for you to synthesize what you've learned at OHMA and develop a project that is expressive of your intellect and passion. Your project goals should be achievable within the time frame of your intended graduation. We encourage you to think about the thesis or capstone as a step towards your future work or studies.

Source material (note that these are not mutually exclusive)

1. You may base your culminating project on new fieldwork that you have produced, with a mixture of narrative and analysis. For a thesis we expect a minimum of four interviews, and the norm is six to eight unless you are doing a more analytical or quantitative thesis.
2. You may use oral histories from an existing archive.
3. You may complete a theoretical essay, using the readings you have done over the year and others.

Format:

The culminating project can be produced in aural, visual, website, performance, exhibit or written form, or some hybrid of the above. We encourage you to experiment with form and genre.

Students often ask how long the thesis should be, and the answer is that it varies quite a bit but we can try to provide some general guidelines. A written thesis is usually at least 40-60 pages long. An audio, video, or performance thesis should be about 15-20 minutes long and must be documented in some way that can be handed in and archived.

In general, a capstone or a primarily non-written thesis includes a short written methodological statement or reflection of 10-12 pages.

You should work out the format of your thesis with your advisor and thesis course instructor and be sure you are all in agreement about what is expected.

Your name: _____

Expected graduation date: _____

OHMA Advisor name: _____

Outside Advisor name and brief description (optional)_____

Thesis or Capstone Topic (circle thesis or capstone):

_____

Research Plan:

1. Background Research (ethnographic, primary and secondary sources, project models, bibliographic, etc...)

2. Fieldwork Plan (no of expected interview sessions, who you will interview; type of media; expected format)

Project Possibilities and Limitations: (your ideals, and any constraints on those ideals based on logistics, geography, time)

_____

_____

_____

Ethics/IRB Review

1. Does your plan raise any ethical/legal issues and if so, how will you address them to lower risk?

2. Does the fieldwork/research you are doing need Institutional Review Board Review*
   a. Criteria One – I am doing generalizable/social scientific research.
   b. Criteria Two - I am working with people who require anonymity and/or confidentiality.
   c. Criteria Three – The people I am working with are not able to give full consent: due to age, illness or other forms of incapacity.
   d. Criteria Four - I am interviewing people under 18 years of age
   e. I am not sure. I would like to talk about it.

*If you have any questions about whether you need IRB review, please consult Mary Marshall Clark, who is a senior member of the Columbia University IRB and wrote the CU IRB Oral History Policy: http://www.columbia.edu/cu/irb/policies/documents/OralHistoryPolicy.FINAL.012308.pdf

FORMATTING AND SUBMITTING YOUR CULMINATING PROJECT

In addition to submitting the final version of your culminating project through an online system, we would also like two paper copies for the program's archives, so please arrange for a bound paper copy to be printed. Village Copier, Columbia Copier, or Ivy League Stationers can print it and bind it according to your specifications. Here are the guidelines:

<u>Guidelines:</u>

- Use good-quality 20 lb. bond paper (acid-free if possible) with text printed on only one side of each page.
- Use one standard style and size of font throughout and double-space the text (long quotations, footnotes and bibliography may be single-spaced).
- Choice of style manual (e.g. MLA, Chicago) is up to the student and faculty reader(s),but students should follow one method of reference and bibliographic notation throughout.•
- The title page should not be numbered, but all other pages should be sequentially numbered.
- Margins should be 11⁄2 inches at the top and left sides and 1 inch at the bottom and right sides.
- Binding and cover: the top cover must be transparent so the title page is visible; the back cover should be opaque. Binding should be strong, permanent and durable. Velobind, which uses a plastic strip and "rivets," is the best type of binding that is easily availableat most copy shops.
- Two bound copies of the final thesis or capstone should be submitted to Jamie Beckenstein in Knox Hall 514 to be made available to program affiliates in the OHMA Thesis and Capstone Library. Please also email a digital version of your thesis to ohma@columbia.edu.
- Academic Commons submissions can be completed at: http://academiccommons.columbia.edu/deposit.
- Oral History Works: Your capstone/thesis may be chosen to be featured on our student work website. We request that each project be submitted with a relevant photograph and abstract via instructions in the Metadata Form.
- Advisor Evaluation: Please be sure to fill out the OHMA Thesis Advisor Evaluation before submitting your bound copies.
- Metadata Form: Finally, be sure to fill out the OHMA Thesis Library Metadata form to officially submit your thesis to the department!
- Interview Archiving: OHMA students are generally expected to archive their thesis/capstone interviews at the Columbia Center for Oral History Archives or another repository at the time of project submission, with our support. Please find our program archiving policy below and contact Amy Starecheski with any questions.

OHMA STUDENT INTERVIEW ARCHIVING POLICY

OHMA students are expected to adhere to the ethical guidelines of the field, as spelled out in the Oral History Association's Principles and Best Practices. These guidelines state in part:

Oral history interviews are historical documents that are preserved and made accessible to future researchers and members of the public. This preservation and access may take a variety of forms, reflecting changes in technology. But, in choosing a repository or form, oral historians consider how best to preserve the original recording and any transcripts made of it and to protect the accessibility and usability of the interview. The plan for preservation and access, including any possible dissemination through the web or other media, is stated in the informed consent process and on release forms.

In accordance with these guidelines, we expect all of our students to thoughtfully reflect on the most appropriate way to preserve and make accessible the interviews they record. We require that all thesis and capstone interviews be archived unless there is a compelling reason not to do so. Note that archived interviews may be closed for a period of time, and may have restrictions placed on them (such as not allowing them to be posted online). Each year, we will highlight a few exceptional student interview collections on our Oral History Works website alongside theses and other creative works.

Through our relationship with the Columbia Center for Oral History Archives (CCOHA), we offer a pre-arranged repository for student interviews, although students are also welcome to choose an alternate repository or co-deposit their collection with CCOHA and another archive. Our staff is available to assist students with the archiving process. The guidelines and processes for archiving with CCOHA will be shared in Fieldwork course, where all students will make an archiving plan. In order to graduate, each student must either archive their interviews or explain why they have chosen not to do so.

Thesis advisors play an essential role in OHMA students' culminating work. This document gives some guidelines and expectations for advisors to ensure that students' expectations are clear and reasonable, that their needs are met, and that advisors have the guidance necessary to fulfill their role.

Every OHMA student must have an internal OHMA thesis advisor, who they should select between November and January of their first year in the program. OHMA students may also elect to choose an outside advisor in addition to their internal advisor, and should do this by January of the year they take the thesis seminar. In the latter case, those two advisors should communicate with each other and should both review and respond to student work. Students should ask a prospective advisor, internal or external, if they are willing and able to advise the student's thesis. If the advisor agrees, the student must write to ohma@columbia.edu to let the program know, ccing the advisor. The program can then share any necessary information with the advisor (including this document) and arrange for the honorarium to be paid. Thesis advisors are paid an honorarium of $500 for each student they advise, paid at the time of that student's graduation.

Advisors should talk with the student while they develop their thesis plan and take the thesis course, which should be the spring of the year in which they plan to complete the thesis. An advisor should meet with the student at least once to discuss their plans. Students may share major thesis course assignments with their advisors for feedback. The thesis advisor(s) should give written feedback and sign off on students' final project designs and work plans, ccing OHMA's director and the thesis course instructor. If the student is graduating in May of the year they take the thesis course, the advisor should expect to review a first full draft and give feedback on a final draft that semester.

Most thesis students graduate in October or February, and so major work on their thesis continues after they complete the thesis course. The thesis advisor(s) becomes the main advisor(s) for this work, and the thesis course instructor is no longer responsible for reading drafts, until the final draft. At a minimum, the thesis advisor(s) is expected to review and give substantial written feedback on one initial full draft of the thesis. OHMA's director and the thesis course instructor should be ccd on this correspondence so they can monitor student progress. The deadlines for these drafts are in the attached timelines. So that students have ample time to revise, advisors should plan to give this feedback within two weeks after the work is submitted.

The advisor(s) is also expected to read and give summative feedback on a final draft and to suggest a grade for the thesis. OHMA's director and the thesis course instructor should also be ccd on this correspondence so they can submit a final grade. The final grade is determined by the advisor(s) and the thesis course instructor together, and is submitted by the thesis course instructor. Students have a window between the time they are required to submit this final draft to the advisor(s) and when they have to submit final bound and electronic copies for our archives. During this window, advisors should plan to give any feedback in time for students to make minor final edits and for grades to be submitted.

To sum up: advisors are expected to fulfill a few major responsibilities:
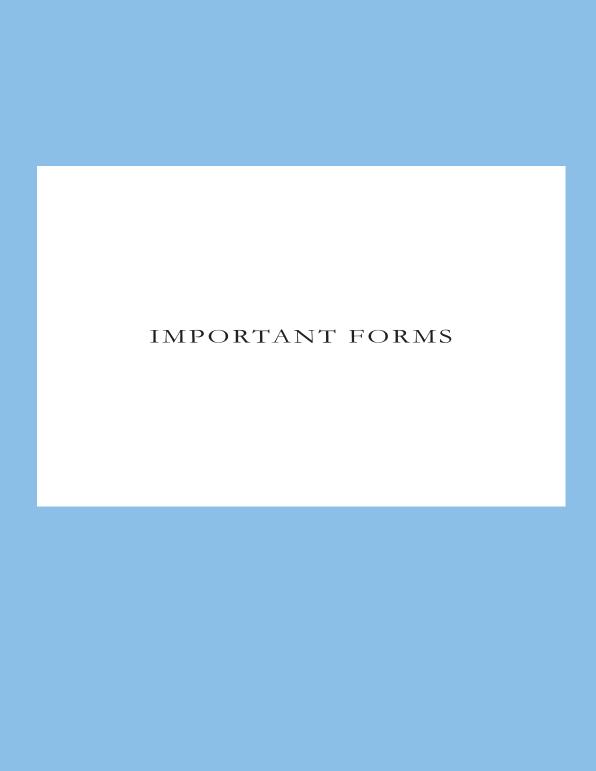
1. Discuss thesis ideas with the student in at least one meeting.

2. Review, comment on, and approve thesis project design and work plan.

3. Review and give substantial written feedback on a first draft, within two weeks of receiving it.

4. Review, provide a written evaluation of, and suggest a grade for a final draft, in accordance with the attached timeline.

OHMA THESIS ADVISOR GUIDELINES, CON'T

2018-19 contacts:
OHMA Director: Amy Starecheski, aas39@columbia.edu
Thesis course instructor: Mary Marshall Clark, mmc17@columbia.edu

	May 2019 Graduation	October 2019 Graduation	February 2019 Graduation
Submit Application for Degree	December 1, 2018	September 1, 2019	November 1, 2019
Select Thesis Advisor	November-December, 2018	November 2018 - January, 2019	November 2018 - January 2019
Hand in Prospective Theis Project Design for Method and Theory Course	December 2018	December 2018	December 2018
Hand in Final Thesis Project Design and Outline for Thesis Course and Share with Advisors	Februrary 2018	May 2019	May 2019
Submit complete first draft	~April 15, 2019	August 1, 2019	November 1, 2019
Submit final version of thesis to advisor(s) and thesis course instructor	~May 6, 2019	September 16, 2019	December 16, 2019 (grades due Dec. 31)
Submit bound and electronic materials to department	May 15, 2019	October 1, 2019	January 15, 2020
Graduation date	May 22, 2019	Mid October, 2019	Early-mid February, 2020

IMPORTANT FORMS

OHMA THESIS AND CAPSTONE LIBRARY CONSENT FORM

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

ORAL HISTORY MASTER OF ARTS PROGRAM

OHMA Thesis Library Submission Consent Form

I,_____, consent to my Oral History M.A. thesis entitled

_____

being made available to Oral History students, alumni, and faculty ("affiliates") through the OHMA Thesis Library. This material may be used for educational purposes, unless otherwise restricted below. It will not be published, quoted/cited in publication, or shared outside the program without further consent.

Please initial all relevant statements.

_____ I would like my thesis to be made available to OHMA affiliates on campus.

_____ I would like my thesis to be made available to OHMA affiliates digitally.

_____ I have submitted my thesis to the Academic Commons.

_____ I do not intend to submit my thesis to the Academic Commons.

Additional Restrictions:

_____

_____   _____
Signature   Date

_____
Name (printed)

_____   _____
Permanent Email Address   Alternate Contact Information

APPLICATION FOR DEGREE FORM

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

Application for Degree or Certificate

Last Name: _____ **Date of Birth:** _____
                                    Suffix
First Name: _____ **Email:** _____
Middle Name: _____ **UNI** (University Network ID)**:** _____
                                    PID (if applicable)**:** C00 _____

Does this name differ from the name on your academic profile?
Yes ____   **No** ____
If yes, please indicate name on profile: _____
*If your name is significantly different from the one on your academic profile, you need to submit a Name Change Affidavit, available in the "Forms" section of our website at **registrar.columbia.edu**.*

Degree or Certificate for Which You Are Applying
School: _____ **Grad Year:** _____ **Month:** _____
                                         Select: Feb, May, June (HS only), or Oct

Department: _____ **Degree or Certificate:** _____

Undergraduates only:
Major: _____
Minor: _____ **Concentration:** _____

Other Degree or Certificate for Which You Are Applying on the Same Date
Note: You must complete a separate application for each degree.

School: _____ **Degree or Certificate:** _____

Post-Graduation Address and Contact Information *Please supply the address to which your diploma should be mailed. This address should be valid for at least two months after graduation.*

Address   Line   1: _____ **Phone Number:** _____
Address   Line   2: ____
City: _____
State/Province: _____
Postal   Code: _____
Country: _____

Student's Signature: _____ **Date:** _____
You may leave this field blank if submitting electronically.

Please return this form:
Via email: *diplomas@columbia.edu*
In person: Diploma Division, 205 Kent Hall,
1140 Amsterdam Ave., New York, NY 10027

Contact us:
Via email: *diplomas@columbia.edu*
Website: askus.columbia.edu

GRADUATION CEREMONIES PETITION FORM

GRADUATE SCHOOL
OF ARTS AND SCIENCES
COLUMBIA UNIVERSITY

Graduation Ceremonies

Participation Petition

M.A. students who expect to graduate in the October following GSAS Convocation and University Commencement in May can petition to walk in the May ceremonies.

To submit your petition, complete this form and submit it to your program director. If your program director approves your petition, bring the completed form to 107 Low Library or email it to gsas-studentaffairs@columbia.edu.

Policies and Requirements

- Students who graduated in the October or February prior to the May ceremonies or who have applied to graduate in May **do not need** to submit this form.
- Permission to participate in the GSAS Convocation or University Commencement ceremonies does not constitute conferral of a Columbia degree.
- Students are eligible to walk in only one GSAS Convocation and one University Commencement.
- All petitions are subject to departmental approval.

LAST NAME:	FIRST NAME:	MIDDLE:

CUID/PID: *C00* [refer to SSOL]   COLUMBIA (UNI) EMAIL ADDRESS:

PROGRAM:	EXPECTED DEGREE DATE	MONTH: *October*	YEAR:

MAILING ADDRESS:

CEREMONIES YOU PLAN TO PARTICIPATE IN (CHECK ALL THAT APPLY):
☐ M.A. CONVOCATION
☐ UNIVERSITY COMMENCEMEN

_____   _____
student signature   date

PROGRAM USE ONLY

☐ Approved   ☐ Denied

_____   _____
signature of program director   date

Registration Adjustment Form

COLUMBIA UNIVERSITY
Office of the Registrar

Updated fall 2015

This form will be accepted for the following action codes only:

A. Add a course that cannot be added using SSOL
   - Requires **INSTRUCTOR SIGNATURE**
B. Add a course or courses that conflict
   - Requires **BOTH INSTRUCTOR SIGNATURES** as well as **an authorized signature from your school**
C. Grading Option Change*
D. Drop a course that cannot be dropped using SSOL or after the drop deadline
   - Requires an authorized signature from your school

E. Enroll in a course over maximum point limit
   - Requires an authorized signature from your school
F. Variable points adjustment after the Change of Program period
   - Requires an authorized signature from your school
G. Cross Registration
   - Requires **BOTH HOME and HOST SCHOOL APPROVAL SIGNATURES**   (**BARNARD** students should use the Barnard form.)

Students in F-1 or J-1 status must contact ISSO if their enrollment drops below full-time status.

Columbia College, Engineering, General Studies, and Graduate School of Arts and Sciences students should return this form to their respective student affairs or advising office for review and decision. Forms brought directly to the Student Service Center by students in these schools will not be processed.

*Grading Option (Optional): Enter "L" for letter grade. Enter "P" for Pass/D/Fail. If you do not enter a grading option, the grade option on record for the course is automatically selected. Please contact your school for more information on school specific grading policies.

Check your schedule in SSOL to confirm registration adjustments.

STUDENT UNI: _____   **In University housing?   Y   N**

☐ **Fall**   ☐ **Spring**   ☐ **Summer**   Year: 20_____   Degree / Program: School:

Print Last Name: _____   **Print First Name:** _____

Action Code	Call Number	Course Subject	Course Number	Sec-tion	Course Title	Pnts.	Grading Option	Instructor, Dean, or Advisor Signature(s)	UNI(S) of approvers

Additional Notes:

Total Points: | For add/drop or point changes, enter total points BEFORE: | AFTER:

Additional Advisor/Dean Signature (if required) _____ **UNI** _____ **Date** _____

By signing below, I acknowledge that I assume academic and financial responsibility for these adjustments to my registration.

Student Signature _____   **Date** _____

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PROCESSING
REIMBURSEMENTS

GUIDE TO SUBMITTING REIMBURSEMENTS

When submitting student or staff expense reimbursements to INCITE, please do not forget the following crucial information:

☐ First date of expense
☐ Last date of expense/travel
☐ Your signature and the date
☐ The date you are submitting the reimbursement (see top of the form)
☐ The business purpose listed in detail in the business purpose section. This includes your reason for attending an event, information about the project you are working on, your travel dates, etc.

Please include the following supporting documents:

☐ Any relevant correspondences describing the nature of your expenses
☐ If attending/hosting an event: a copy of the announcement/flier and number/names of attendees
☐ Fill out the "Average Rate Currency Conversion" sheet (the fourth tab of the TBER) if you are seeking reimbursement for international expenses. Print off currency conversion information from oanda.com as proof of rates on your dates of travel.
☐ If you being reimbursed for travel by car, fill out the personal vehicle mileage section to the center right of the TBER. Print off your route of travel through Google Maps and include the reimbursement amount in the itemized expense descriptions section. Do not submit gas receipts.

Please be sure to:

☐ Number expenses and receipts sequentially
☐ Report expenses in UNSEGREGATED EXPENSES A column
☐ Only list ALCOHOL in SEGREGATED EXPENSES B column
☐ List only one date for an expense. If you are traveling, this should be noted as the date you purchased your ticket.
☐ Do not misplace any itemized receipts. Keep them in a safe place, like an envelope, along your travels. Fill out the Missing Receipt Form if they have gone missing.
☐ Tape all itemized receipts listing your method of payment to white paper if you are submitting the material by mail or in person, and secure documents with a paperclip.
☐ Merge all documents into one single PDF if submitting electronically.

Materials can be submitted to Emily Kerman in 3078 Broadway or via email: ek2772@columbia.edu

Please note that TBER forms will not be accepted without fulfillment of these conditions.

TBER REIMBURSEMENT FORM

Revised January 5th, 2015   **TRAVEL & BUSINESS EXPENSE REPORT**   Page ____ of _____

Columbia University in the City of New York
Accounts Payable

	DATE RECEIVED BY DEPARTMENT	VOUCHER #

Important: Use this form to report **travel** and all associated expenses from ONE TRIP (leave and return to NYC area, including multiple destinations) **OR,** for misc. **business** expenses and/or local transportation (within the tri-state area, where no overnight stay occurred).

Please check only one box - not both!
Then, enter dates in the boxes on the right (using format **MM/DD/YY**), according to the report category box checked (Travel OR Business).

	Travel Expenses >>>	FIRST DATE OF EXPENSE	TRAVEL END DATE	ARC Invoice Number for Travel Expenses <<<
			TE	
	Business Expenses >>>	FIRST DATE OF EXPENSE	PERIOD END DATE	ARC Invoice Number for Business Expenses <<<
			PE	

Please note: For **TRAVEL EXPENSES** the ARC Invoice Number format is TEMMDDYY and refers to the **return date to NYC** or TRAVEL END DATE.
For **BUSINESS EXPENSES** (including local transportation) the ARC Invoice Number format is PEMMDDYY and refers to the LAST DATE OF EXPENSE (Period End date).

EMPLOYEE (PAYEE) NAME   1

PAYEE'S HOME ADDRESS	STREET		DEPARTURE & ARRIVAL POINTS	
			FROM	TO
CITY	STATE	ZIP		
	CT	06457	FROM	TO

PAYEE'S SIGNATURE   DATE

Please check box if your home address has changed.
NOTE: Your Dept. ARC Processor must contact Vendor Maintenance with new info.

PERSONAL VEHICLE MILEAGE

# OF MILES	RATE	AMOUNT
	0.575	

X

I certify that these expenses were actual and reasonable and incurred in accordance with University policy for the official business of Columbia University.
I certify that no portion of this claim was free of charge, previously reimbursed from any other source, or will be paid from any resource in the future.

Expense Report Validators NAME (Print):

DEPT. NAME / NUMBER

Expense Report R Validators Signature   DATE

X

I have reviewed the Travel & Business Expense report and determined that the expense reimbursements are reasonable and necessary in accordance with University policy and procedures.

Are you reconciling a Prepaid/Travel Advance? Y or N
If yes, enter Pre-Paid Voucher T # below

PRE-PAID ADVANCE # T

OVERALL BUSINESS PURPOSE (for conference, attach flyer or forms)

DEPARTMENT CONTACT

NAME	l
PHONE	

ITEMIZED EXPENSE DESCRIPTIONS

EXPENSE NO.	DATE OF EXPENSE	BUSINESS PURPOSES	In the space below, describe each expense, including the business purpose. For meals/meetings of 1-10 people, document names and relationships to CU. For groups of over 10, document total number of attendees only. For **ALL** expenses remember to segregate "unallowable" amounts to column B (such as any alcohol, etc.).	UNSEGREGATED EXPENSES A	SEGREGATED EXPENSES B

Totals from Extra Page		
Totals from Average Rate Currency Conversion Worksheet		
Totals from Daily Rate Currency Conversion Worksheet		
	TOTALS	

GL Unit	Account	Dept	PC BU	Project	Activity	Initiative	Segment	Site	AMOUNT		
COLUM										**TOTAL EXPENSE (COLUMNS A&B)**	
COLUM										**LESS PREPAID EXPENSES**	
COLUM										**SUBTOTAL**	
COLUM										**LESS TRAVEL ADVANCE**	
COLUM										**AMOUNT DUE UNIVERSITY**	
	ACCOUNT DISTRIBUTION TOTAL								$0.00	**AMOUNT DUE EMPLOYEE**	

EVP Finance Unlocked Exp Report WB 4/5/07 B. Vos

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MISSING RECEIPT FORM

MISSING RECEIPTS WORKSHEET

Columbia University in the City of New York OFFICE OF THE VP OF FINANCE		PAYEE NAME		INVOICE #	

DESCRIPTION OF RECEIPTS

RECEIPT NO.	RECEIPT DATE	VENDOR NAME / LOCATION	DESCRIPTION OF GOODS OR SERVICES	REASON RECEIPT IS MISSING	AMOUNT
TOTAL AMOUNT OF MISSING RECEIPTS					$0.00

PAYEE'S NAME	Audrey Augenbraum		
PAYEE'S SIGNATURE		DATE	10/27/14

I certify that these expenses were actual and reasonable and incurred in accordance with University policy for the official business of Columbia Univ..
I certify that no portion of this claim was free of charge, previously reimbursed from any other source, or will be paid from any resource in the future.

DEPT. APPROVER'S NAME		
APPROVER'S SIGNATURE		DATE

I certify that I have reviewed all claims associated with this worksheet. I have found them to be in accordance with both Columbia University policies
and procedures and the policies of any sponsoring agencies funding these activities and I hereby authorize payment.

PROFESSIONAL AND ACADEMIC CONDUCT REFERCNES

GSAS ACADEMIC INTEGRITY AND RESPONSIBLE CONDUCT OF RESEARCH

As per the Graduate School of Arts and Sciences regulations, all students are required to uphold the following commitment to academic integrity and responsible conduct of research:

Students should be aware that academic dishonesty (for example, plagiarism, cheating on an examination, or dishonesty in dealing with a faculty member or other university official) or the threat of violence or harassment are particularly serious offenses and will be dealt with severely under Dean's Discipline.

Graduate students are expected to exhibit the high level of personal and academic integrity and honesty required of all members of an academic community as they engage in scholarly discourse and research.

Scholars draw inspiration from the work done by other scholars; they argue their claims with reference to others' work; they extract evidence from the world or from earlier scholarly works. When a student engages in these activities, it is vital to credit properly the source of his or her claims or evidence. Failing to do so violates one's scholarly responsibility.

In practical terms, students must not cheat on examinations, and deliberate plagiarism is of course prohibited. Plagiarism includes buying, stealing, borrowing, or otherwise obtaining all or part of a paper (including obtaining or posting a paper online); hiring someone to write a paper; copying from or paraphrasing another source without proper citation or falsification of citations; and building on the ideas of another without citation. Students also should not submit the same paper to more than one class. This information is adapted from the material published by Purdue University's Online Writing Lab.

Graduate students are responsible for proper citation and paraphrasing, and must also take special care to avoid even accidental plagiarism. The best strategy is to use great caution in the handling of ideas and prose passages: take notes carefully and clearly mark words and ideas not one's own. When in doubt, consult your professor. Failure to observe these rules of conduct will result in serious academic consequences, which can include dismissal from the university.

All incoming doctoral and master's students in the Arts and Sciences at Columbia are required to complete an academic integrity tutorial prior to arrival on campus.

Students engaging in research must be aware of and follow university policies regarding intellectual and financial conflicts of interest, integrity, and security in data collection and management, intellectual property rights, and data ownership, and necessary institutional approval for research with human subjects and animals.

Academic integrity concerns honest research practices as much as avoiding plagiarism. Research misconduct falls into three categories: plagiarism, falsification, and fabrication. Falsification includes purposeful manipulation, modification, or omission of data or results. Fabrication is the making up of data or results and the recording or reporting thereof. The university does not tolerate any form of research misconduct, and violation of this policy may result in serious sanctions, including termination.

For more information about these and any other policies, please see:
https://research.columbia.edu/office-research-compliance-and-training

GSAS Effective Practices for Faculty Mentors, Program Directors, and M.A. Advisees

- **Faculty Mentors and Program Directors**
- **M.A. Advisees**

Faculty Mentors and/or Program Directors (depending on the program's division of advising responsibilities)

1. Introduce advisees into the professional practices of the discipline (e.g. the nature of original research, networking with organizations, publishing, conference attendance)
2. Encourage and guide student participation in professional conferences
3. Suggest pertinent bibliographical sources and approaches for students' research, and advise on accepted citation practices
4. Provide editing advice on grammar, style and structure, and success of the overall argument
5. Read and return written work to advisee promptly and with useful comments
6. Communicate with faculty and staff regularly and as appropriate regarding students' progress and specific matters as they arise
7. Provide timely and thoughtful letters of recommendation
8. Meet with advisees individually to discuss applying to Ph.D. programs or preparing for the job market Provide support to advisees beyond graduation

M.A. Advisees

1. Initiate a timetable of regular meetings with the adviser and attend meetings at the agreed-upon time
2. Define coursework and research goals with adviser
3. Make an agenda and use a calendar to organize time and effort to meet deadlines
4. If appropriate, submit drafts of written work with questions for adviser as needed
5. Give ample time to faculty to read and comment on drafts of written work
6. Respond fully to adviser's comments and critiques, including incorporating agreed-upon changes and revisions
7. Proofread and edit so that the final version of papers and thesis is as finished as possible
8. When requesting a letter of recommendation, offer adviser and other faculty an updated c.v. or résumé, a copy of the proposal, statement of purpose or cover letter, and a memo or outline on the state of work in progress; if applicable, also a list of courses taken with the faculty member, as well as titles of papers and topics of presentations made in class; allow ample time (at least three weeks) for faculty to write a letter of recommendation
9. Consult adviser on significant academic and professional decisions
10. Keep adviser informed of academic and professional development after graduation

http://gsas.columbia.edu/content/mentor-ma-advisee-expectations#advisees

INSIDE HIGHER ED

(https://www.insidehighered.com)

Advice for students so they don't sound silly in emails (essay)

Submitted by Paul T. Corrigan and Cameron Hunt McNabb on April 16, 2015 - 3:00am

Dear College Student,

If your professor has sent you a link to this page, two things are likely true. First, you probably sent an email that does not represent you in a way you would like to be represented. Second, while others might have scolded [1] you, mocked [2] you or despaired [3] over the future of the planet because of your email, you sent it to someone who wants to help you represent yourself better.

In part, because only a click or swipe or two separate emails from Facebook, Twitter, Instagram and texting, the lines between professional emails and more informal modes of writing have become blurred, and many students find the conventions of professional emails murky. We think we can help sort things out.

In the age of social media, many students approach emailing similar to texting and other forms of digital communication, where the crucial conventions are brevity and informality. But most college teachers consider emails closer to letters than to text messages. This style of writing calls for more formality, more thoroughness and more faithful adherence (sometimes bordering on religious adherence) to the conventions of Edited Standard Written English [4] -- that is, spelling, punctuation, capitalization and syntax.

These different ways of writing are just that -- different ways of writing. The letter approach to emails is not always and forever better (or worse) than the texting approach. Knowing how and when to use one or the other -- based on why you are writing and whom you are writing to -- makes all the difference. So, if you use emojis, acronyms, abbreviations, etc., when texting your friends, you are actually demonstrating legitimate, useful writing skills. But you *aren't* if you do the same thing when emailing professors who view emails as letters.

Effective writing requires shaping your words according to your audience, purpose and genre (or type of writing, e.g., an academic email). Together these are sometimes called the rhetorical [5] situation [6]. Some of the key conventions for the rhetorical situation of emailing a professor are as follows:

1. Use a clear subject line. The subject "Rhetorical Analysis Essay" would work a bit better than "heeeeelp!" (and much better than the unforgivable blank subject line).

2. Use a salutation and signature. Instead of jumping right into your message or saying

"hey," begin with a greeting like "Hello" or "Good afternoon," and then address your professor by appropriate title and last name, such as "Prof. Xavier" or "Dr. Octavius." (Though this can be <u>tricky</u> [7], depending on your teacher's gender, rank and level of education, "Professor" is usually a safe bet for addressing a college teacher.) Similarly, instead of concluding with "Sent from my iPhone" or nothing at all, include a signature, such as "Best" or "Sincerely," followed by your name.

3. Use standard punctuation, capitalization, spelling and grammar. Instead of writing "idk what 2 rite about in my paper can you help??" try something more like, "I am writing to ask about the topics you suggested in class yesterday."

4. Do your part in solving what you need to solve. If you email to ask something you could look up yourself, you risk presenting yourself as less resourceful than you ought to be. But if you mention that you've already checked the syllabus, asked classmates and looked through old emails from the professor, then you present yourself as responsible and taking initiative. So, instead of asking, "What's our homework for tonight?" you might write, "I looked through the syllabus and course website for this weekend's assigned homework, but unfortunately I am unable to locate it."

5. Be aware of concerns about entitlement. Rightly or wrongly, many professors feel that students "these days" have too strong a sense of <u>entitlement</u> [8]. If you appear to demand help, shrug off absences or assume late work will be accepted without penalty because you have a good reason, your professors may see you as irresponsible or presumptuous. Even if it is true that "the printer wasn't printing" and you "really need an A in this class," your email will be more effective if you to take responsibility: "I didn't plan ahead well enough, and I accept whatever policies you have for late work."

6. Add a touch of humanity. Some of the most effective emails are not strictly business -- not strictly about the syllabus, the grade, the absence or the assignment. While avoiding obvious flattery, you might comment on something said in class, share information regarding an event the professor might want to know about or pass on an article from your news feed that is relevant to the course. These sorts of flourishes, woven in gracefully, put a relational touch to the email, recognizing that professors are not just point keepers but people.

We hope that these rules (or <u>these</u> [9] and <u>these</u> [10]) help you understand what most professors want or expect from academic emails. Which brings us back to the larger point: writing effectively does not simply mean following all the rules. Writing effectively means writing as an act of human communication -- shaping your words in light of whom you are writing to and why.

Of course, you won't actually secure the future of the planet by writing emails with a subject line and some punctuation. But you will help your professors worry about it just a little less.

With wishes for all the best emails in the future,

PTC and CHM

Paul T. Corrigan and Cameron Hunt McNabb are assistant professors of English at Southeastern University.

Section:
<u>Teaching and Learning</u> [11]