A guide to RESEARCHING *and* WRITING A SENIOR THESIS
in Studies of Women, Gender, and Sexuality

Committee on Degrees in Studies of

Women

Gender *and*

Sexuality

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Credits

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Why Write a Thesis?

The answer "Because it's required" is not good enough. In fact, the question "Why write a thesis?" is itself misleading, because it implies that what's most important is the final product: an object that you will print out on acid-free paper, pinch into a spring binder, and hand in.

The more useful question is, "What am I going to get out of this experience?" This question foregrounds the fact that thesis-writing is a process, and that the purpose of that process is not only to produce a great thesis, but even more importantly, to transform you into a better writer, researcher, and most of all, thinker.

As you envision, research, structure, write, and rewrite your thesis, you will encounter complex and important questions, grapple with unwieldy and sometimes overwhelming data, listen in new ways to ongoing scholarly conversations, confront challenging intellectual puzzles, and struggle to form and articulate your own thoughts. These trials will change you. If you trust and commit to the process, you will emerge at the end of your senior year with new skills and a better sense of your own voice. And as a more powerful writer and thinker, you will be more effective in all your post-graduation pursuits.

In order to achieve the most important goal of self-transformation, a student must aim, paradoxically, for another goal: creating new scholarly knowledge. Imagine that you are trying to spear a fish in a pond. If you aim your spear at the spot where you see the fish, you will miss, because the surface of the water refracts light. Similarly, if you aim only to transform yourself into a better writer, researcher, and thinker, you will miss both that goal and the goal of producing high-quality scholarship. You must endeavor, with every ounce of intelligence and strength you have, to produce an original and valuable academic argument. As you do so, you will transform—inevitably. Aim for the tangible goal of writing a superb thesis, and you will reach the more important but elusive objective beyond it.

The process of writing a thesis can be a glorious adventure. I hope that you will experience the exhilaration of watching your ideas emerge, the astonishment of discovering newly developed abilities, and the satisfaction of completing an arduous but important journey. Now is the time to take your first step.

–Robin Bernstein, Assistant Professor of Women, Gender, and Sexuality and of History and Literature

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What Does it Mean to Create WGS Scholarship?

An appendix to this guide lists recent WGS theses, which vary widely in subject matter and methodological approach. Our students have conducted independent research in the sciences, the social sciences, and the humanities. Their theses have allowed them to think about issues of gender and sexuality around the globe, as well as in their own communities. Some students have relied on classic feminist theory in their projects; many have conducted literary or visual close readings; others have used statistical analysis and lab experiments to gather and interpret information.

One of the strengths of the WGS program is that students are encouraged to think broadly and creatively about their disciplinary affiliations. This does not mean, however, that WGS is "discipline free." A WGS scholar cannot "just do anything": indeed, every scholarly work needs a clearly defined method. Whether you are a full or joint concentrator, you must choose your own disciplinary position in the academic world: that is, you need to situate yourself primarily in the humanities, social sciences, or sciences. Disciplines are grouped around common questions as well as common means of answering these questions. Biologists, for example, are interested in questions about the living world, and most answer their questions with experimental research. Art historians ask questions about visual culture and answer them with historical research and critical theory. No academic discipline has only one set of methods, yet there are certain agreed-upon conventions, specific ways in which scholars from different fields communicate about common questions and topics. You will need to root yourself in one of these scholarly communities. (In a few cases, a project may benefit from including more than one methodological approach, something that must be discussed with both the advisor and the Director or Assistant Director of Studies.)

With such a variety of methodological approaches and research interests, what connects WGS scholars? For one thing, WGS scholars research, write, and think with a deep investment in issues of women, gender, and sexuality. This may seem obvious, but it is a very important intellectual and political commitment that we have all made; one that is worth keeping in mind as you begin your own thesis project. Our theses share a concern with the processes and politics of scholarship itself. A WGS thesis often disrupts expectations about what constitutes scholarship: it may interrogate the very question of what constitutes an object of study and what does not.

How to Use this Guide

Think of this guide as a desk resource or textbook. We recommend that you read it selectively, but that you return to it often, much as you would a style manual. As you progress through the thesis-writing process, pick up the guide regularly and read the sections related to the stage you are currently exploring. You will use this guide in conjunction with the WGS Senior Tutorial (WGS 99a/b), which provides support for the thesis process and helps students develop specific research and writing skills.

Please note that this guide is written mainly for full and primary concentrators. Secondary concentrators will need to perform their own acts of disciplinary translation to apply this information to their projects. We also recommend that juniors look through this guide. The earlier you understand the thesis-writing process, the more relaxed it will be.

WHERE DO YOU FIT IN HERE?
The thesis process requires you to figure out who you are as a scholar. What is it about gender and sexuality that you wish to interrogate, and how will you engage your evidence? Answering these questions will require you to think about your own passions, politics, and intellectual investments in a complex and meaningful way.

Exercise 1: *Look back*
Think about the academic work you've enjoyed at Harvard. Which departments and professors are you drawn to? Which courses have you found particularly satisfying? What kinds of papers have you enjoyed writing? What kinds of texts do you like to work with? Do you enjoy labwork? Archival research? Conducting interviews? Working with theory? What kinds of questions do you find provocative?

Exercise 2: *Look ahead*
Think about other people's work that excites you. List ten books or articles that you wish you'd written. Be creative—your choices don't have to be academic, and they don't have to be about gender or sexuality studies. Talking through your choices with somebody else can help you locate the thematic issues and concerns that connect them. Show your list to your roommate, your favorite TF, or another concentrator.

Exercise 3: *Look around you*
We strongly recommend that you read other senior theses. The WGS office keeps all recent WGS theses. Take a seat, look through the binders, read some introductions. Getting a sense of what others have done and how they have done it will help you envision the kind of work you'd like to produce.

As you think about the courses you've enjoyed, the books you wish you'd written, and the theses you find enticing, be honest with yourself. Try not to think about what you "should" do; instead, focus on what you truly want. Being truthful with yourself about the scholarship you find provocative will help you formulate a research project that is best suited to your intellectual needs and work habits—a project, in other words, that you will find academically satisfying as well as enjoyable.

CHOOSING A METHODOLOGY

In addition to thinking about the project you would enjoy doing, you need to think about the skills you already have: your own knowledge base and methodological experience limits the kinds of questions you can ask. If, for example, you don't read French, you will not be able to write on seventeenth-century French wedding ceremonies; and if you've never taken a biology class, you probably can't research the hormones associated with menstruation. You need to think realistically about your own intellectual resources. Without the proper formal training, you will not able to pursue certain avenues of inquiry.

This issue of methodological experience is especially urgent for those of you who want to conduct interviews. Every year, some students in WGS decide in their senior year that they want to base their thesis research on interviews, even though they have never done this kind of work before. Interviews can be a great way to gather information about cultural phenomena, but analyzing this kind of data is not the same interpretive task as working with published first-person narratives or other, more tangible cultural artifacts. There are established ways to conduct and evaluate interviews; theoretical models, assumptions, concerns, vocabularies, traditions, as well as certain bureaucratic protocols that you may not be familiar with, and it is unlikely that you will be able to produce a high-caliber thesis unless you have had prior experience with this approach. Certainly the thesis is a time to take risks and to challenge yourself, but keep in mind that it is not necessarily the time to try something entirely new.

But let's say that you are set on doing something that you've never done before—you really want to work with visual sources, for example, even though you've never taken a Film Studies or Art History class. The first thing to consider is whether you've done work that is related to what you want to do. Do you already have expertise in a related discipline, such as, in this case, history or literary studies? Are you comfortable doing cultural analysis, if not visual analysis? If so, you may have a good basis for learning to do this kind of research. But you still need formal training specifically in visual analysis: you might for example take a visual studies class and talk to faculty members in that field. You'd also need an advisor who works in visual culture. The bottoms line is this: if, in the fall, you discover a desire to pursue a methodology that you've never worked with before, you need to be aware of your own abilities and work to fill in the blanks—quickly!

■ FROM PROFESSOR
ALICE A. JARDINE

"When you're deciding on your thesis topic, don't be dutifully dull. But don't be over-ambitiously out-of-control either. Talk with your most trusted friends; talk with your adviser and other teachers you trust. Then come up with something that fully engages both your heart and your head—and that is doable, with panache, in the timeframe you have."

■ FROM PROFESSOR
BRAD EPPS

"A senior thesis should be a joy rather than a burden, a passion rather than an obligation. In an honors-only concentration such as WGS, the sense of the thesis as a requirement can be great, so avail yourself of your friends, teachers, tutors, and, of course, yourself to stay on the joyous, passionate track. Choose a topic that compels you, moves you, excites you, even troubles you, and everything else, with a bit of hard work and sound advice, should fall into place."

But what if the book I need is only available in Tibet?

Choosing a project is not only a matter of finding a good fit between your method and your question—you also need to fit what you want to do within what is possible. It's important to dream big, but it is also important to be realistic. For one thing, you need to think about the resources available to you as a college student in Cambridge, MA.

Obviously, if it's September and your thesis is due in March, you can't do a Psychology experiment that requires a two-year time frame. Nor can you do archival research that requires you to spend six months in Japan. As you formulate your project think carefully about logistics. Given time and financial constraints, what kinds of resources are available to you?

Combine realism with optimism. Harvard fellowships support students' research, especially for the summer between junior and senior year. Apply for funding and use the summer to do off-campus research and develop new scholarly skills.

Funding your research

Many WGS thesis writers secure grants and fellowships to support their research. Some of the resources available through Harvard are listed below.

Office of Career Services (OCS), Fellowships Office
The OCS Fellowships Office administers competitions for 36 or more grants supporting study, work, and travel each year. Complete information about these and dozens of other opportunities can be found in The Harvard College Guide to Grants and its Harvard & Radcliffe student supplement. *www.ocs.fas. harvard.edu/students/fellowships.htm*

Grants include the Summer Research Travel Grants: *www.ocs.fas.harvard.edu/ students/fellowships/pdf/summerlist07.pdf*

The Charles Warren Center for Studies in American History Senior Thesis Grant
The Charles Warren Center awards up to four grants of $2500 to Harvard juniors for thesis research on topics in American history. Students in any concentration are welcome to apply, but the focus of the thesis must be on American history and the methodology must be primarily historical. *www.fas. harvard.edu/~cwc/grantsundergradapp.html*

JFK Institute of Politics Summer Thesis Research Awards
The JFK Institute of Politics supports summer research and fieldwork pertaining to politics and public policy issues. Travel is restricted to the United States. The maximum award is $2000. *www.iop.harvard.edu/students_summer_thesis_funding.html*

Carol K. Pforzheimer Student Fellowships
The Arthur and Elizabeth Schlesinger Library on the History of Women in America invites Harvard undergraduates to use the library's collections with competitive awards of amounts from $100 to $2,500 for relevant research projects. Preference is given to applicants pursuing research in the history of community service and volunteer work, the culinary arts, health concerns of women, or work and the family. *www.radcliffe.edu/schles/grants/pforzheimer.php*

Studies of Women, Gender and Sexuality Thesis Research Grants
WGS awards thesis research grants for rising senior concentrators in WGS. The competitive grants provide a maximum of $1000, plus another $500 for travel expenses if needed. The application consists of a 2-3 page description of the thesis and the planned summer research, as well as a budget. (The budget may include rent and food, foregone wages, travel, and so forth.) Grants are awarded on the basis of the quality of the proposal. Only WGS concentrators (full or joint) are permitted to apply. All students requesting summer support must also apply for other thesis grants available at the University. In your application, please list the other grants to which applications are being submitted. *www.fas.harvard.edu/wgs*

Judge A. Leon Higginbotham Jr. Summer Internships and Research Grants
The Judge A. Leon Higginbotham, Jr. Summer Internships and Research Grants provide internship or research funding for currently enrolled Harvard University undergraduate and graduate students in the areas of public service, social justice, race and the American legal process, and African American community organization. Recipients are awarded funding of up to $5,000. *http://aaas. fas.harvard.edu/undergraduate_program/life_as_aaas_concentrator/internships_ and_opportunities.html#JudgeALeonHigginbotham,JrSummerInternshipsandRese archGrants*

The Davis-Putter Scholarship Fund
The Davis-Putter Scholarship Fund provides grants to students actively working for peace and justice. These need-based scholarships are awarded to those able to do academic work at the university level and who are part of the progressive movement on the campus and in the community. Early recipients worked for civil rights, against McCarthyism, and for peace in Vietnam. Recent grantees have been active in the struggle against racism, sexism, homophobia, and other forms of oppression; building the movement for economic justice; and creating peace through international anti-imperialist solidarity. *www.davisputter.org*

Center for American Political Studies Undergraduate Thesis Research Grants
The Center for American Political Studies awards up to eight summer research fellowships in the amount of 2,500 each to Harvard College juniors who are writing a senior thesis on any aspect of contemporary American politics. Undergraduates in any concentration in the faculty of Arts and Sciences are welcome to apply. *http://caps.gov.harvard.edu/undergradthesisgrants.shtml*

Dean's Summer Research Awards
The Dean's Summer Research Awards give rising seniors who receive financial aid the opportunity to devote the summer to thesis research. The awards provide students who have already received a research grant with an additional grant to cover the summer savings requirement of their financial aid package. *www.seo.harvard.edu/resprog/deansummer.html*

The Dressler Family Traveling Grant
The Dressler Family Traveling Grant supports students seeking to travel and study in a Romance language country (e.g. France, Italy, Portugal, Spain, Romania, or Latin America). Financial need is a requirement for application. Students must have completed at least one course in the Department of Romance Languages and Literatures at the time of application. *www.fas. harvard.edu/~rll/undergraduate/dressler.html*

Harvard College Research Program

The HCRP supports student-initiated scholarly research and creative endeavors undertaken under faculty supervision. Funding can reimburse research and related travel expenses. Summer awards are generally between $1000 and $2500. Summer HCRP applicants are also considered for Phi Beta Kappa Research Grants, Folger Grants for Asian research, Dedland Grants for work in History and Literature, Dunwalke Awards for projects abroad, and Samuel Abramson Fellowships. *www.seo.harvard.edu/resprog/hcrp.html*

Radcliffe Fellowships

Radcliffe provides funding assistance for a variety of undergraduate travel and study projects overseas or, in rare circumstances, in the U. S. Individual grants rarely exceed $2000. Personal and financial need are among the selection criteria. Application is no longer restricted to women. One application places the candidate in consideration for all suitable awards. *www.radcliffe.edu/ students/index.php*

Research Fund for Senior Honors Theses on the History of Questions of Justice

This grant funds juniors in History, History and Literature, Social Studies, and other relevant concentrations who need financial assistance to do historical research for their senior honors essays on questions of justice, in any area or period of the world's history. Preference will be given to applicants who will use the funds for research in Africa, the Middle East, Asia, and the Pacific Islands, Latin America and the Caribbean. *www.courses.fas.harvard. edu/~history/UGjustice.cgi*

The Harvard Gay and Lesbian Caucus, Open Gate Foundation

The Open Gate Foundation provides funding for activities at Harvard University that benefit gay and lesbian students, faculty, staff, and alumni. Grants from $100 to $1000 are available to fund undergraduate research projects. *http://hglc.org/opengate/brochure.html*

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Working with your Advisor

Every WGS concentrator works with a senior thesis advisor, who may be a graduate student, lecturer or professor. Your advisor will guide you as you develop your research questions, help you develop a timetable to structure your process, offer feedback on drafts, and provide general intellectual support.

Most students find that the relationship they develop with their advisor plays a major role in shaping their experience of writing a thesis. The senior thesis advising relationship is a highly individualized one: you will develop a research question, plan and conduct research, and write the thesis itself in dialogue with your advisor. Your advisor's experience writing longer works of scholarship and expertise in one (or more) of the fields engaged in your thesis will prove an invaluable resource. Your advisor will help you prioritize research, direct you to useful works of scholarship, and offer instructive criticism of your writing. Although the nature of the working relationship between student and advisor varies widely, the scope and length of the senior thesis make the relationship that develops between concentrator and advisor a unique and often close one. When many WGS thesis writers reflect on their work over the course of the year, they recognize the importance of nurturing good relationships with their advisors.

THE ADVISOR-ADVISEE MATCH

The Director of Studies and the Assistant Director of Studies are responsible for assigning thesis advisors to all full and primary concentrators. You will have an opportunity at the end of your junior year to list preferences for potential advisors, and the DS and the ADS will take these preferences into account when making the assignments. (It is not always possible to match you with someone on your list, due to the particular nature of the thesis project or the availability of advisors.) In almost all cases, your thesis advisor will be either a faculty member affiliated with WGS or a mem-

ber of the WGS tutorial board. Information on WGS affiliated faculty and members of the tutorial board can be found in the "People" section of the WGS website. When you are looking at the "People" section for potential advisors, keep in mind that your advisor not need not be an expert on your subject area. Often it is most important to seek an advisor who has experience working with the methods you plan to use for your thesis. We recommend that you talk to at least two faculty members about potentially advising your thesis, and that you also meet with other members of the tutorial board with whom you are interested in working. While you think about potential thesis advisors, it is a good idea to assess your own work and writing habits and evaluate your strengths and weaknesses in terms of the subject matter and methodology of the thesis. You can discuss these potential strengths and weaknesses with potential advisors, who can then assess their willingness and qualifications to help you grow. Some issues and questions to consider include:

• *Which areas of knowledge related to my thesis do I think I know well? Which ones will require the most research?*

• *How much experience do I have with the methodologies I plan to use in my thesis? If I am doing interviews, do I have experience conducting, transcribing, and coding interviews?*

• *Do any aspects of my writing require special attention? Structure and organization? Style?*

Many WGS concentrators would like to work with graduate students or faculty with whom they have taken WGS courses in the past, because they already know their style and feel that they work well with them. Other concentrators, however, prefer to have an advisor with whom they have never worked because he or she has expertise in one or more of the fields engaged in the thesis. What's most important is to have a clear sense of where you feel you will need the most help and to list potential advisors who seem best able to meet these needs.

No one advisor can meet all your needs related to research and writing. If your advisor's area of expertise lies in eighteenth-century French history and your thesis focuses on suffrage campaigns in Boston at the turn of the twentieth century, you shouldn't expect her to be a significant source of primary and secondary works on American history. You will need to take responsibility for tracking down those sources. Your advisor will, however, be able to offer substantive, informed advice on your historiographical approach. In general, you should be prepared to take the initiative in seeking out alternative sources of information and advice. Other forms of support may include:

• Talking to your peers. Even casual conversations with other WGS concentrators and thesis writers can help you locate new sources, friends working on projects in similar fields, Harvard courses related to your topic, or faculty working in areas related to your thesis.

• Meeting with other faculty and members of the Tutorial Board. Whatever your thesis project is, there will undoubtedly be several faculty members or graduate students who have expertise in your area or who have experience working with the methods you are using. Take advantage of these resources by planning meetings with these individuals early in the fall and perhaps again when you are further along with your project. You should think of yourself as having a constellation of advisors for your project, with your thesis advisor being the central but not the only source of information and support.

• The Bureau of Study Council (http://bsc.harvard.edu/) at Harvard offers a series of workshops on senior thesis writing and other germane issues (time management, procrastination), as well as individual counseling.

GETTING THE MOST OUT OF YOUR RELATIONSHIP WITH YOUR ADVISOR

Setting the Stage

Many students find it helpful to meet with their advisors early in the fall to discuss their expectations for the advising relationship, as well as to sketch a timeline of deadlines, extracurricular commitments, and other course deadlines for the year. This enables you to anticipate times of the year when you will be busiest, to set intermediate deadlines that will help you complete work for your other courses, and to stay on schedule for completing the thesis. It also allows your advisor to alert you to any times when he or she may be busy or out of town. In addition, you should discuss with your advisor the conventions for submitting drafts and receiving feedback.

Possible Topics to Discuss with Your Advisor Include:

What I need help on and what I can do myself:

• What are my expectations regarding the thesis and the process of writing it? What kind of WGS thesis do I want to write? Are these expectations realistic?

• What aspects of my thesis will need the most help? My methodological choices? My writing? My labwork? My reading of secondary sources? My way of analyzing interviews?

• What research have I already completed? What still needs to be done?

Meetings, schedules and deadlines:

• What will be our meeting schedule look like?

• Are there any times of the year that I know I will be busy with job in-

terviews, graduate school applications, fellowship or grant applications, exams, papers for classes, mid-terms, etc?

• Are there times when my advisor will be unable to meet with me (out of town for a conference, busy with grading, etc.)?

• If I am not able to attend a meeting, when (and by what means) do I need to notify my advisor?

• How will drafts be exchanged? How quickly can I expect my advisor to return drafts to me?

• How would my advisor prefer to be contacted (by email, office phone, etc.)? How would I like to be contacted?

• What is the broad timeline for my project? What are the major WGS deadlines? What additional writing and research-related deadlines would be useful? (Here you might consider deadlines for chapter outlines, bibliographies, transcriptions, interviews, and other short writing assignments.)

Bureaucratic as such a discussion may seem, it establishes a set of conventions for the advising relationship. Faculty and graduate students have many competing demands on their time. Respect these demands, and try to come to compromises that will work for both you and your advisor.

Keeping the Channels of Communication Open

As you begin working with your advisor, be sure to keep the channels of communication open about any problems regarding research or writing. Problems can range from minor issues having to do with finding sources to more major issues related to the framing and methodology of the thesis. If you encounter difficulties in the process of writing, confront them. Don't ignore them, or, worse, drop off the radar for weeks or months at a time. In many cases, you will find that your advisor can help you resolve these issues much more quickly than you could by yourself. The important thing is to keep your advisor informed about which aspects of your thesis are going well and which are causing your problems. Honesty and openness with your advisor often helps build a closer and more productive relationship.

Preparing for Meetings with Your Advisor

In order to get the most out of meetings with your advisor, you should prepare for them ahead of time. Think about the topics you want to discuss, and write out a list of any questions you have. Preparing for your meetings in this way enables you to keep the conversation focused on those aspects of the thesis that are most important at the time. Additionally, at the end of each meeting, you should discuss the work you will do for the next meeting and what drafts (if any) you will submit.

Dealing with Criticism

For many students, receiving criticism is perhaps the most difficult aspect of the advising relationship. No one enjoys having their writing criticized, their arguments challenged, or gaps in their knowledge pointed out. It may be tempting to envision your ideal relationship with your advisor as one of total harmony and complete agreement, with the advisor offering glowing assessments of your work and presenting few criticisms. Similarly, for many advisors, it may seem easier and less contentious to highlight the successful aspects of the thesis and ignore some of its more serious problems. In practice, however, the best advising relationships are those in which the advisor comments honestly and constructively on the relative merits and flaws of the student's work. When you receive comments on a draft or return from a meeting with your advisor, recognize that your advisor's criticisms address your work, not your character. Your advisor's criticisms, difficult as they may be to take at first, will often make your work stronger if you heed them.

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Designing your Project

Now that you have a sense of the methodological approaches that interest you and the question(s) you hope to answer, it is time to design your project and write your proposal. Your proposal will show your advisor and the program that you are prepared to write an honors-level thesis for WGS. It will demonstrate that you have defined a problem or question that you will then be able to address in a substantive way in a thesis-length project (about 60 pages).

DESIGNING YOUR PROJECT
Think about your most recent independent research experience in WGS: your junior essay. Use your experience with this project as a diagnostic tool to help you plan for your thesis.

• Which parts of the project were the most rewarding? What were your pitfalls? How did the junior essay help you develop or think critically about your methodology? What questions did writing your junior essay raise about a particular topic? What did you learn about the state of scholarship on the topic? Are there gaps that your work could address? A new methodological approach you might bring to old problems? A question that could be asked of another topic, or that opens up a new path of inquiry?

• When asked about your junior essay, what did you tell people your project was about? Was there one question that seemed to make you most excited? One set of sources? One central problem that you were able to address? What did you argue in your project?

• What resources did you use? Did you use all of the relevant libraries or databases? Work with reference librarians? Take up your tutor or your roommate on his or her offer to read a draft or multiple drafts? Did you consider using resources outside of Harvard? Think about

what you might have hoped to do and how it related to the project you crafted. What were the limits of this research experience? How might you overcome those limitations?

• Did you run out of time? At what stage did you really feel the time crunch? Why? How could you have made more time for your project in your life?

Sometimes your junior essay figures toward the thesis; other times it is a stand-alone project that is an end in and of itself. Think about what worked and what didn't. Consider meeting with your tutor or the Director of Studies to discuss the relationship between your junior essay experience and your plan for the thesis.

Junior Essay Worksheet

Keeping the above questions in mind, write down your reflections on your junior essay:

Which aspects of the project's design or argument worked well?
Knowing what you know now, what would you change?

What did you learn?

What roadblocks did you encounter?

What was the most exciting part of the project? Why?

What advice do you have for yourself as a thesis writer?

Attention Joint Concentrators!

Think about why you are a joint concentrator and be sure that choice is reflected in your project.

How has your learning in WGS shaped the questions you ask or the way you ask them? Be sure your thesis will make an appropriate contribution to each department or program. Meet with the Director of Studies in both departments and your advisor early in the process to discuss your ideas. You want to be sure you are fulfilling both the intellectual requirements of a joint concentration and the more logistical directives each department makes to keep order (page numbers, deadlines and formatting should follow the requirements of the primary concentration). Be sure to verify these parameters as you craft your proposal.

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Writing your Proposal

Your proposal needs to have three crucial components: the question(s) you will address, an analytical frame or methodological approach, and a scholarly or secondary context. These three components are closely linked. Try to keep each facet in mind as you develop your project. You might think of them as the three legs of your project—your thesis needs all three to stand on a firm foundation.

RESEARCH QUESTIONS AND TOPIC

What would you like your project to be about? It is important to be specific about the question you wish to answer, as well as to frame it within a larger context of related works. For example, you might be interested in the topic of fashion and masculinity in the 1940s, but your question should address a particular facet of that topic. Are you interested in the development of the Zoot suit and its relationship to political speech or race? Perhaps the effect of military rhetoric on fashion choices? Or Hollywood's portrayal of leading men? Your question should be specific, but you must consider the broader contexts as well. Think about how your question might fit within a larger context of work on your chosen topic.

Your research question can't simply be any facet of a larger topic that interests you, though your passion for and interest in the topic is crucial. You need to select a question that can be answered by available sources. You may never know how people thought about their sexuality in a certain historical moment, but you may be able to discover how a certain group of people approached this topic through literature or art, or how ideas about sexuality figured in court records or medical discourse. As you construct possible questions, think about not only what you want to answer, but also what you might be able to answer. At this stage, don't be limited by the sources you already know are available. Think creatively about how you might get at the questions you wish to address.

WGS in Theory

In WGS 97, all WGS students read and discuss a shared set of texts that provide various ways of thinking about feminist theory, gender and sexuality. These texts may well become crucial to your thesis, but direct engagement with them is not a requirement for a successful WGS thesis. You should think of these texts as tools. Use them when you need them. Gratuitous or incorrect use of Michel Foucault or Judith Butler will not help your thesis—just as superfluous or inappropriate evidence will detract from any argument.

Take advantage of your unique grounding in feminist theory to make well-informed decisions about its relevance to your project.

What are the requirements for the proposal?

Early in the fall semester, each senior submits a thesis proposal of 2-3 pages. The proposal outlines the research question(s) addressed by the thesis, as well as the theoretical and methodological approaches to be used. A working bibliography should be appended. The proposal will be given to the Director of Studies and the Assistant Director of Studies. Secondary Concentrators are responsible for submitting the thesis proposal to the main concentration. You will need to fill out and sign a coversheet (see page 29). Both you and your advisor will need to sign it.

Work with your advisor and others to brainstorm ways in which you could answer your question. What unique approach or set of sources could you use to make a contribution to your chosen field?

THEORETICAL FRAME OR METHODOLOGICAL APPROACH

How will you answer your question? What is the intellectual tradition from which you draw methodological inspiration and support and to which you hope to make a lasting contribution?

Your Analytical or Methodological Game Plan

Now is the time to hone your methodological approach. Return to the section, "choosing a methodology," on p. 3. You have already chosen a basic approach: scientific labwork; social science interviews, surveys, or other methodologies; or humanities-based analysis. The next step is to pinpoint your methods. Exactly how will you construct your lab-based experiment? Which of the many established processes of interviewing will you follow or adapt? What specific literary theories or historiographical approaches best serve your project?

LITERATURE REVIEW

Regardless of your methodological approach, you need to know how your question fits in with existing work on the topic. This is a crucial facet of your project. The work of other scholars should inform your project at every stage.

Who Else Has Written on this Topic?

You may discover that others have written on your topic, and that much of the initial work has been done for you. There is no need to "reinvent the wheel." Good scholarship must be embedded within a clear understanding of prior scholarship and current intellectual debates. Sometimes it may seem that no one has ever written anything on your topic and that you are completely original. That does not mean that your project does not fit within a scholarly conversation. It is your job to find the relevant conversation and join it. For the purposes of the proposal you should begin to make claims about the conversation or conversations you will be joining. For example, you may be interested in the history of girls' bedroom design and its relationship to maturation and the development of subjectivity. There is very little published on that topic, but you could find information on architecture and identity, the history of interior design, gender and space, girlhood studies, the material culture of childhood, history of the family, etc. Your approach to your project will shape the secondary context in which you position your project.

Crafting a Bibliography

Technically, a bibliography is a list of all of the works cited in or consulted for a paper. This definition, however, understates the serious intellectual role a bibliography plays in your project. The bibliography for your proposal is necessarily preliminary. You should have done a great deal of reading in secondary sources before settling on your topic, but you still will be exploring some of the texts listed in your bibliography. Your

advisor and others who read your proposal will suggest relevant books and articles to read as the project continues. Be sure that you are keenly aware of how each work on your list relates to your project. Do not simply list every book related to your general topic. Think about how and why each work is on your list. Make sure that your bibliography reflects the proposal you have crafted.

• The bibliography is not a list of books hastily typed up the night before handing in your proposal. In many ways it reflects the unique intellectual topography of your project and records where and how your mind has wandered through your chosen field of inquiry. This is particularly important because in WGS there are often many ways to approach each individual problem– you could approach a similar question through history, literature, anthropology, sociology, etc. Your bibliography reveals how you choose to contextualize your project.

• For some topics you may be able to list all related works. In other cases such an exhaustive list will be impossible. For your proposal, your bibliography should be roughly two pages. It necessarily reflects choices you and your advisor have made from among a number of available texts. Make sure you are conscious that you are making choices. Make them actively.

• As you read books and articles, watch DVDs, and transcribe interviews, record the correct information about that source in addition to taking notes. This way, you will have an up-to-date list of what you've read and what you've gleaned from it. Additionally, if you keep track of sources and record the necessary bibliographic information about them as you use them, you can work more efficiently and end up saving yourself a lot of time as the thesis deadline approaches.

• For formatting your bibliography, see the section on writing. You should familiarize yourself with the appropriate style guide for your topic and stick to it throughout your project. Common style guides are Modern Language Association (MLA), the American Psychological Association (APA) and the Chicago Manual of Style (CMS). Your choice should reflect your methodological approach.

Thinking About the Broader Significance of Your Project

Who cares about this project, and why? You have chosen your thesis topic because you care about it. That is crucial, as you will be living with it for several months. The project matters to you for specific reasons that you may or may not have explicitly considered. The best way to begin to consider your project's broader significance is to think about what is at stake in the question you are answering. Who or what stands to benefit (or lose) from the way you answer your question? What kinds of conversations does your question have the potential to alter or start? What might it suggest about the shape of history or culture? Some people start with the "so what" question; others work towards it.

What makes a strong senior thesis?

Regardless of methodology or approach, a strong senior thesis has the following core elements:

• Significant primary research, motivated by a clearly defined research question.

• A convincing argument that is well-supported with evidence.

• A thorough understanding of the scholarly conversation surrounding the topic, as well as the thesis's contribution to this conversation.

• A clear organizational structure and lucid prose.

• A sense of energy and excitement about the project!

Bibliographic Software

In order to keep organized research records and record the correct bibliographic information, many students rely on bibliographic applications such as Endnote or RefWorks. Both applications allow you to select the references you wish to include in your bibliography, and they will format the bibliography according to the style you choose. You can even use these applications as customized databases, allowing you to search your own notes on what you have read. RefWorks has the advantage of being free to Harvard students.

See the Harvard College Libraries website for more details:
http://lib.harvard.edu/

Ambitious Realism

You want your thesis to be ambitious. This is your chance to make a significant scholarly contribution to a field that you are likely passionate about. You want to take on a serious intellectual problem, but you also want to structure a project that you can actually begin to resolve in one year of sustained focus. Find the balance between being ambitious and being realistic about the kind of goals you can meet in a thesis-length project.

PUTTING YOUR PROPOSAL INTO ACTION

Once you finish your proposal and turn it in, take a deep breath and pat yourself on the back. You have cleared a major intellectual hurdle. This is the start of what should be the capstone of your Harvard academic experience. This proposal is your "game plan" and should be used to help you identify challenges and opportunities in the project ahead.

This proposal is your "game plan" and should be used to help you identify challenges and opportunities in the project ahead. Here's how to get started:

Make a List

Make a list of how you plan to implement your proposal. Have you received suggestions on your proposal that will require you to do additional secondary reading? Are there particular primary sources that require immediate scrutiny? Do you need sources from Interlibrary Loan? Are there archives that you need to visit? Do you need to get permission from Harvard in order to interview subjects or view certain sources? Each project will have its own checklist. With your project fresh in mind, brainstorm with your advisor on how you will make it happen, with practical considerations paralleling your intellectual goals. Set deadlines for yourself and stick to them.

Make Time in Senior Year for Your Thesis (It's "a big rock.")

You have likely heard this metaphor before, but it is suited to understanding how the thesis must fit into one's senior year. Imagine you are asked to fill up a glass jar with as many rocks as possible—and you are dealing with rocks of all shapes and sizes, from fist-sized stones to tiny pebbles. After a few minutes of fiddling you would likely discover that the only way the big rocks are ever going to fit is if you put them in the jar first and fit the smaller rocks and pebbles in around them. Senior year is an extremely busy and exciting time—for many people it is a time to apply for opportunities after college, to lead extra-curricular activities or spend time with friends. You could end up with a lot of big rocks. Your senior thesis has to be one of them. The thesis is one of those things that must go in the jar first. Though it is hard to think about it now, you only have a limited amount of time left in college, and you must prioritize what matters the most to you in order to succeed academically and to have time for other interests. Make conscious choices that allow you to have time to complete the kind of project you designed in your proposal.

Your Project Will Change and Surprise You

Sometimes crafting a great project means changing your mind about the exact question you want to ask or following a strong lead to a new set of sources. Your proposal is your game plan, but it is also fluid. The plan can and should change as you research your thesis.

Committee on Degrees in Studies of Women, Gender, and Sexuality (WGS)

<u>Senior Thesis Proposal Cover Sheet</u>

Student Name:

Primary/Secondary Concentration (if applicable):

Advisor:

Focus of Study (Government, Literature, etc.):

Tentative Thesis Title:

For Joint Concentrators:
Will you submit your thesis to your other department or program?
Yes/ No

Please attach a two-page proposal describing your intended topic in as much detail as possible. You should provide individual chapter titles where appropriate, as well as a preliminary bibliography.

Model Proposals

Now that you know what a thesis proposal should look like and the many things you must keep in mind when writing a proposal, take a look at these examples. Think of them as ways in which specific authors have tried to solve problems and frame their questions.

Sample Proposal with Bibliography:

Tracy E. Nowski '07

When I interviewed former Massachusetts Governor Jane Swift for my Junior Paper, she described the advice she received about how to perform as a political candidate so as to increase her palatability amongst the voting public: convey assertiveness but never aggression, color her hair and lose weight, overhaul her wardrobe so her clothing looked more powerful and commanding, and show her complete dedication to this executive leadership role without appearing to neglect her young family. As she surmised: "It was an impossible balance to strike. I hated doing it. But I hated losing even more."

The performance demanded of high-level female political candidates is certainly challenging, if not the impossible: mimic traditionally "masculine" notions of power, authority, and political savvy, and simultaneously project a legible form of "femininity" – heterosexual, maternal, and emotional. My project aims to understand the gendered location that female political candidates are creating and occupying for the purposes of their campaigns, and what patterns, if any, exist in how women reconcile the aforementioned paradox of performance. I am interested in how candidates perform their gender in the context of their formal campaigning efforts as a means of elucidating what the perceived gender performance "rules" are in this highly competitive political space.

My thesis will contribute to the existing body of literature on two accounts: first, it will analyze the performance of political candidacy, and second, it will do so with an eye to gender. Political scientists have not paid much – if any – theoretical attention to the examination of political candidates, let alone through the lenses of gender and performance. The Women's Movement that took place in the U.S. during the 1960s and 70s brought with it a dramatic increase in the number of women seeking elected political office, which subsequently precipitated and justified a new scholarly interest in female political candidacy. This scholarship has focused predominately on the social and institutional barriers that have prevented and continue to prevent women from being elected to political offices that are not experienced in the same way by men – for instance, family obligations, pursuit of professional tracks that serve as "pipelines" to elective office and the power of incumbency (Bledsoe and Herring 1990, Darcy et al. 1987, Carroll and Strimling 1983, Williams 1990, Sapiro 1982, Brzynski and Nye 1993, Thomas et al. 2002, McGlen et al. 2005, Duverger 1955, Niven 1998, Palmer and

Simon 2001). As such, the literature revolves around questions of how sex role stereotyping, as well as women's self-perception of their political qualifications, impedes their political progress (Ashmore et al. 1986, Leeper 1991, Kahn 1992, Dolan 2004, Fox and Lawless 2004). This has been reinforced by ample analyses of how female candidates are represented in news coverage of campaigns to discern if and how stereotypes are reinforced through media imaging, as well as examinations of how candidate sex tends to impact voter behavior and the interaction of candidate sex with party identification (Kahn 1994, Norris 1997, Thompson and Steckenrider 1997, Matland and King 2002). In this way, my work will extend the well-documented impact of gender stereotypes on perceptions of political candidates by carrying the conversation in a more theoretical direction that considers how such stereotypes are challenged and/or reinforced in the way women perform as political candidates.

In addition to this novel topical ground that my thesis will cover, I will also be adopting a methodological approach that has not conventionally been employed within the political science community that most keenly studies political candidacy. Performance theory will provide a highly instructive set of analytical tools to use in examining political candidates precisely because there are so many consciously performative elements in the act of campaigning. The candidate works with her cadre of professional and informal advisors to decide how she wants to be perceived by the voting public – her audience – and then mobilizes in making that goal a reality by how she projects herself in campaigning materials and activities (i.e. ads, literature, door-to-door, fundraising events, public speaking opportunities), most especially for the purposes of shaping the media's response to her campaign. The fact that high-level political candidates work deliberately to craft and develop their political personas seems to be commonly understood by the general public, and as such we tend to judge them on the caliber of their performance. For instance, our criticisms tend to be constructed as follows: "She came off as insincere." This reflects a basic awareness that we, as constituents (/ audience members), cannot be certain whether or not she is actually sincere based on the mediated evidence we have, so we instead judge the success of the perceived/understood performance. The legibility of political candidates' performance – that is to say, the ready awareness of voters/ viewers that they are being presented with something that has at the very least been somewhat contrived for their consumption – makes political candidacy ripe for examination with theories of performance, hopefully to the end of generating some insightful, instructive hypotheses about how gender factors into this political performance.

My project will consider female gubernatorial candidates who ran in the most recent election cycles – 2004, 2002, and 2000 – as a means of maintaining the currency of my discussion in our contemporary social and political moment. Within these time parameters, 17 women ran for governor (only one ran twice, the second time as an incumbent), 14 as Democrats and 3 as Republicans; only two ran as challengers (that is to say, against an incumbent) and all others ran for open seats.

Exactly half of the women won their elections. My focus on the office of governor is deliberate; the governorship is the highest level of singular executive office that women have run for with any regularity. At this high level of electoral politics, candidates have well-funded, statewide campaigns that must appeal to a broad electorate, and thus enlist the services of professional advisors and campaign staffers to help them think carefully about issues of representation and projected persona in their campaign; it is the fruits of this intensive thought and consideration about candidates' performances that my thesis intends to capture. Further, the singularity of the governor's office and its executive nature (which not only renders it the closest proxy available for the U.S. Presidency, but has also made it a pipeline office to the Presidency), makes it an excellent case in which to examine how the masculine associations with executive leadership are dealt with by female candidates through performance (Weir 1998). Given the relatively small number of women who have run for governor, my body of evidence does not contain a large enough sample in which I could control for the numerous variables at play in political candidacy (party identification, region of the country in which they campaigned, incumbency status, etc.) so as to arrive at robust generalizations about U.S. female gubernatorial candidates; rather, my project will attempt a series of close readings that will fuel my creation of theoretical constructs for understanding gender and performance in female political candidates in a qualitative manner.

Framed around a series of themes that motivate the conclusions reached by my research, the chapters of my thesis will draw from a diverse body of evidence intended to arrive at a holistic understanding of the various factors that influence candidates' gender performances. The main performances I will be examining are candidates' 30-second television advertisements. TV spots are the most direct way in which candidates communicate with the vast majority of their constituents, and thus "paid media" of this sort tends to be where most candidates spend the bulk of their campaign budget. For most voters, television ads are the primary endorsed "performance" of a candidate that they will view during the election cycle (in contrast to the performances of the candidate rendered by the news media, which are unendorsed). Given that candidates rely on such ads to project their persona to the masses, these ads serve as a very sensible empirical springboard from which to launch my theoretical discussion about the gender performance of female political candidates.

Complementing a consideration of these ads will be one-on-one, in-depth, qualitative interviews with as many of the candidates as possible to capture how they articulate their performance decisions and how they made them, as well as their reactions to this aspect of the campaigning process. I will also endeavor to interview the consultants that candidates secured to advise them on issues of relevance to their performance (i.e. media, imaging). Additionally, I will employ a body of supporting evidence including but not limited to campaigning advice manuals produced

for gubernatorial candidates (specifically those written and researched by the Barbara Lee Family Foundation, which are well known among candidates due to the fact that they are the only resource specifically geared toward women running in gubernatorial races) and any other forms of campaign literature or materials that I can access via candidates or their consultants. These texts will inform my analysis of the campaign ads at the heart of my thesis, enabling a deeper understanding of how candidates came to perform their gender in particular ways.

Ultimately, my thesis hopes to carve out a theoretical space for hypothesizing about the gender performance of high-level female political candidates that nonetheless engages with the pragmatic project of identifying the challenges that lie ahead as women attempt to occupy positions of higher power via elected office. My thesis will also suggest that these may be some of the same challenges of gender performance that women are facing in a variety of other professional power structures beyond the political - corporate, legal, and scientific among them. By teasing out the characteristics and ramifications of this complex gender performance, I hope to more clearly articulate the gendered obstacles women are facing in their ascendance to positions of power and leadership.

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Sample Proposal of a Joint Concentrator without a Bibliography:

Stephanie Skier,'05

For my senior thesis in Social Studies and Studies in Women, Gender, and Sexuality, I will study the movement to rationalize, standardize, and mass-produce kitchens in the U.S. and Germany during the years of 1890-1928. This work will address the question of whether rational kitchens may be understood as disciplinary technologies, and, if so, how biopolitics operate with respect to these kitchens. It will address the question of what kind of subjects rational kitchens produce, and how does the discourse of the rational kitchen contribute to the subjectification and subjection of "the modern housewife"? These questions arise out of but are inadequately addressed by two scholarly literatures to which the present study is positioned to make a contribution: women's history, and poststructuralist historical treatments of space, technology, and bodies. Specifically, I will study three influential model kitchens: Ellen Swallow Richards' "Rumford Kitchen" (1893), Christine Frederick's "rational kitchen" and particularly her model "Applecroft Home Experiment Station" (1919) and Margarete Schutte-Lihotzsky's "Frankfurt Kitchen" (1925). Design histories have described these three kitchens, and particularly the latter two, as constituting a progression or movement to rationalize kitchens.[1] They mark three key moments in this history of kitchen design: domestic science, Taylorist scientific management, and mass production of a complete kitchen.

Kitchen architecture and design have been overlooked in histori-
cal scholarship on women, cooking, and domestic science. While recently,
historians have produced thorough histories of aspects of the domestic
science movement in the U.S., these works have largely or entirely ig-
nored the physical space, architecture, and design in which such cooking
takes place: the modern kitchen.[2] Re-reading and re-writing this history
through the lens of design and architecture can fill out this aspect of it
as well as provide a new angle on the history of domestic science.

While previous histories of domestic science or kitchen design
have often taken an implicitly or explicitly materialist approach to
this topic, there has been almost no poststructuralist or phenomeno-
logical history or theory about kitchens. I will use the kitchens as a
starting point to engage continental traditions of theorizing space and
technology. I plan to approach this history primarily with the theories
of Michel Foucault, who argues that the human subject is constructed
all the way down and caught up in a diffuse network of power, but also
borrowing from other theories to enrich my theorization of space, tech-
nology, subjectivity, and gender.[3]

French Foucauldian anthropologists Michel de Certeau and Luce
Giard have suggested that despite the disciplinary and capillary quali-
ties of modern power, people find sites of resistance, in which they can
exert some agency and self-fashioning, in everyday practices such as
cooking.[4] Through my analysis of the discourse of the rational kitchen
as well as the spaces themselves, I expect to refute Certeau's claim
that cooking for oneself in the home offers unique hope as a technol-
ogy of resistance. Specifically, I expect that my examination of the
philosophical assumptions the domestic scientists and rational kitchen
designers make about the women who are to use the kitchen will reveal
that rational kitchen designs limit, rather than liberate, this subjec-
tified modern housewife. I expect to argue that, because of this history
of rationalization and standardization that continues to inform most
current kitchens designs in the U.S. and continental Europe, the kitch-
en is a major transfer point in the network of disciplinary power.

I expect my study to show that the kitchen is not a unique site for
resistance and self--fashioning, but rather that, because of this history
of rationalization and standardization, that the kitchen is thoroughly
infused with modern disciplinary power. The modern kitchen—not unlike the
prison, the clinic, the asylum, the confessional, and the school—is a lo-
cation in which bodies are regulated and brought into scientific discourse.
Born out of a project of applying principles of scientific rationality to
the so-called domestic sphere, the modern kitchen shows how modern power
disciplines everyday practices of cooking and eating. In the modern kitch-
en, women's bodies-as well as food-enter into scientific discourse, study,
and classification. The field of domestic science that emerged at the end
of the nineteenth century regulates and prescribes foods, enacting modern
power on foods and thus disciplining the bodies that consume and produce
them. My examination of the work of early domestic scientists on kitchen

design should show how principles of domestic science and rational kitchen design are not simply objective scientific facts, but are strongly rooted in the cultural and social circumstances of their historical moments. This history should be an important part of a Foucauldian "history of bodies," which has primarily engaged sexuality and incarceration, and has not engaged important questions of food, cooking, and hunger.[5]

Using archival materials as well as a thorough review of the published literature, I situate my study of these three specific rational kitchens with respect to the history of domestic science, scientific management, first-wave women's movements, and kitchen architecture. I have read primary sources with an eye for any notes about kitchen spaces, architecture, and design, as well as science, rationality, and management. In many respects, I will treat these diagrams, photographs, and kitchen reconstructions as texts, and I will do readings of spaces. This analogizing of space and text follows Certeau, and so is consistent with my theoretical framework.[6]

[1] Ellen Lupton and J. Abbot Miller, The Bathroom, The Kitchen, and the Aesthetics of Waste (Cambridge: MIT List Visual Arts Center, 1992),43-48; Jonathan Ringen "Kitchen Think" Metropolis (April 2004), 98.
[2] Laura Shapiro, Perfection Salad: Women and Cooking at the Turn of the Century (New York: The Modern Library, 2001).
[3] My understanding of subjectivity is influenced primarily by Foucault but also by Louis Althusser and Judith Butler. I may also borrow some ideas from Adorno and Horkheimer, particularly regarding the culture industry, to illuminate the rationalization, standardization, and mass-production of these kitchens.
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[5] Michel Foucault, The History of Sexuality, Vol. I, trans. Robert Hurley (New York: Vintage, 1978), 152.
[6] Certeau, The Practice of Everyday Life, trans. Steven Rendall (Berkeley: University of California Press, 1984), 93.

Sample Proposal of a Joint Concentrator without a Bibliography:

Kristina Mirabeau-Beale, '06
An Analysis of Female Testosterone and Sexual Behavior as Predictors of Women's Attitudes about Sexual Coercion

I work as a peer educator for Harvard's Office of Sexual Assault Prevention and Response (OSAPR). Obviously, I have strong opinions about rape and sexual assault-however, it was interesting to watch the attitudes of different groups of freshman women, whether they were predominantly "victim-sensitive" or "victim-blaming." As a joint Biological Anthropology concentrator, I am particularly interested in how behaviors, such as these, can be examined from an evolutionary perspective, and how gender complicates these analyses. The existing literature in Biologi-

cal Anthropology about sexual coercion attempts to find evolutionary sig-nificance in sexually coercive behavior, framing rape/coercive behavior as an adaptive response by males who lack adequate mating options. This is known as the mate deprivation hypothesis (Thornhill 1992). Very few studies have looked at the mate deprivation hypothesis in humans, though some (Lalumiere 1996) have shown that it may not be an entirely appro-priate model for humans. However, the contrasting opinions I noticed among women made me realize that further investigation into the differ-ences among woman was necessary, rather than assuming that, as the tra-ditional "victims" of sexual coercion, their opinions will be similar.

Further, I am particularly interested in how feminist approaches to science research can be practically executed. An argument I found compelling from Harding's essay on standpoint epistemology was the sug-gestion that for increased objectivity researchers should start their analysis from "the positions of marginalized lives" (Harding 50). Har-ding quotes D. Smith, who writes that ''women's lives (with different experiences) can provide the starting point for asking new, critical questions about not only those women but also men's lives and most im-portantly the causal relationship between them" (Harding 55). Conduct-ing research from the perspective of women can do a lot to illuminate the qualities of a relationship in which women are victims, particularly with an issue like sexual coercion.

Even though other anthropologists have criticized Thornhill's meth-ods and evidence as not rigorous enough, there is no alternative language or theory to counter its claims in bio anthro terms. Thus, a goal I had in mind for my own thesis research was to claim the standpoint of women who are situated in this debate as the "victim." What do they feel about this behavioral/social problem? How do they interpret women's roles in either preventing or inviting sexual assault? Is this dependent on wheth-er or not they are sexually active, or victims themselves? These are the kinds of questions I asked in my survey instrument, with the hope that their answers would illuminate more about how women view their own lives from their own perspective, rather than though the dominant lens of vic-timization that is imposed on them by the existing research.

My methods for examining these evolutionary psychology questions include both the aforementioned survey instrument and two different as-sessments of female testosterone: salivary levels and indirect assessment though digit ratios. I decided to examine the role of testosterone because in my final paper for the course Evolution of Human Sexuality, I found that anthropometrical hormonal proxies in women (mainly 2D:4D finger ratio, waist-to-hip ratio (WHR), age of menarche, shoulder-to-hip ratio (SHR) and breast cup size) were correlated with sexual behavior. I found that women with anthropometry measures that would indicate a more 'masculine' hor-monal profile tended to have more sexual experience. Women with the more 'feminine' profile (lower WHR, higher BMI, higher 2D:4D ratio) tended to be virgins. This is contrary to the predictions and evidence of the existing bio anthro literature, which state that women with a more feminine pro-

file would be seen as more attractive (Henss 1995; Marlowe & Westman, 2001; Marlowe 1998; Singh, 1993) and would have more sexual experience (Gallup 1982; Singh 1995). Furthermore, non-virgins, in addition to having anthropometry measures that seemed indicative of higher testosterone/estrogen ratios, also had a higher self-assessed mate value. In psychology, the phenomenon known as positive illusion is where individuals tend to have an enhanced self-perception in relation to peers. Positive illusion has been speculatively linked to higher testosterone levels (Cashdan 1995; Muller and Wrangham 2002), but this has not been examined fully in women.

In my thesis I have decided to see if actual salivary testosterone, rather than anthropometrical hormonal proxies, and sexual experience can predict rape-tolerant and victim¬-blaming attitudes about sexual coercion among women. There have not been a lot of studies done on female testosterone explicitly, because until recently there have not been good techniques to isolate it (until Cashdan 1995; Cashdan 2003). A hormonal link connecting positive illusion and sexual experience among college aged women would be very useful, especially if it was also related to attitudes about sexual coercion. I plan to measure testosterone levels using radioimmunoassay (RIA) according to published protocols (Ellison, Lipson, & Meredith, 1989) in Harvard's Reproductive Ecology Laboratory. I am also measuring women's digit ratios, because both 2D:4D and 3D:4D ratios have been associated with prenatal testosterone exposure (Manning 1998). Finger ratios were assessed by subjects having their hands scanned at the time that they completed the survey.

Broadly, my hypotheses are that higher female testosterone levels will be associated with lower 2D:4D and 3D:4D, a higher degree of positive illusion (as assessed by the How I See Myself Questionnaire (HSM; Taylor & Gollwitzer, 1995), a face-valid measure of self enhancement), a higher self-assessed mate value and more sexual experience. I want to find out if these women have more "victim-sensitive" or "victim-blaming" behavior . On the one hand, they may view sexual coercion as an encroachment on their mating strategy, as it impedes on their right to choose their partners. In that case, these women would be very "victim-sensitive." Alternatively, their increased amount of sexual experience may make them have a more stringent definition of sexual coercion, and they may be more "victim-blaming" when viewing issues of sexual assault. It is important to note that I wish to think of high testosterone as a trait possessed by these women at the time they do my study, not a state of being that will be used to classify or type women.

I want to engage the results of my data analysis in feminist discussion, and provide a feminist interpretation of my results (drawing on the tools of Martin and Smuts, for example), perhaps using terms that provide an alternative to the existing bio anthro approach. I also want to create a body of bio anthro knowledge that is both accepted as a legitimate execution of bio anthro methods, and also an example of feminist science research, to show that the two methodologies do not have to be mutually exclusive.

6

Researching your Thesis

WGS students work with a wide range of source material. In a given year, it is not uncommon for some students to conduct research in archives, some to perform close readings of visual or written texts, some to do interviews, surveys, or participant observation, and some to conduct lab-based research. As you gather evidence for your thesis, you should understand the advantages, complexities, and limitations of the different kinds of sources you are using.

WORKING WITH SOURCES

Primary sources are original documents that contain firsthand accounts, observations, or original data. Primary sources can include novels, letters, interviews, films or television shows, or works of art that you are going to analyze in your thesis. If you are conducting interviews, producing a survey, or collecting data, then you are generating your own original set of primary research material—the transcription, survey results, or data collected. Primary sources make up the raw material that you will analyze in your thesis. Your analysis or interpretation of these sources constitutes the "evidence" on which you base the claims and arguments of your thesis.

Secondary sources are works that comment on, analyze, summarize, or interpret the material found in primary sources. They can include a work of history that organizes historical events and documents into a story, an analysis of a novel or poem, or a critique of a theoretical text. Secondary sources can offer useful synopses of primary material, arrange them into a cohesive narrative, or present an interpretation or analysis of primary documents, surveys, or empirical data. Reading secondary sources in the field or subject areas relevant to your project will give you a sense of scholarly debates in the field or fields in which your project participates.

Some sources may serve as either primary or secondary sources, depending upon how you use them. For instance, if you are writing about how female athletes challenge dominant notions of femininity in American culture, you might use Judith Butler's notion of performativity as a theoretical model for understanding the relationship between the body, performance, and gendered identity. However, if you are writing a historical analysis of the influence of queer theory on new queer cinema in the 1990s, you may wish to use Butler's theory as a primary source that reflects changing understandings of gendered identity within the queer community in the United States in the 1990s. Newspapers, too, can function as primary or secondary sources. If you use a newspaper article as a source of information, it's a secondary source. If you analyze the way a newspaper article represents something, it's a primary source.

As you conduct research, keep in mind the advantages and limitations to using each kind of source. Primary sources have the advantage of being produced in the moment, so they can offer compelling eyewitness accounts of the period you are analyzing. However, given their close relation to the time in which they were produced, primary sources always offer partial views, or they may need greater contextualization or analysis to work as effective evidence for an argument. Secondary sources have the advantage of some sort of reflective distance from the issue(s) they interpret or analyze and, therefore, can appear more unbiased and analytical than many primary sources. This may not always be the case, however. As you encounter sources, assess their relative strengths and be attuned to their subtle complexities. Some questions to ask about a particular source include:

• Who wrote it? Why? For what purpose? How and why is this a reliable or authoritative account?

• What is the relationship between this source and the event, people, or subject matter it addresses?

• On what kinds of evidence does this source base its claims? What are the strengths of this evidence? Are there any limitations to the evidence? Is it incomplete? Biased? Outdated?

• Is the evidence presented in this source corroborated by other sources? Or, does it contradict other sources? Does it offer new evidence? Is this evidence valid?

■ FROM PROFESSOR AFSANEH NAJMABADI

"When students ask my advice on what to choose for a research paper topic or a thesis, my first impulse is: go with your passion. And I do mean it seriously; researching and writing is hard work and takes a lot out of you. Unless you feel passionately about a topic, it is hard to imagine why you should put so much of yourself into it. The trouble with our passions, however, is that usually they are too big to fit a senior, or even a doctoral, thesis topic. So the next advice is: cut it down and take something manageable out of the big picture; there is always

a next project waiting for you. This is especially critical for a senior thesis, with its limited time frame.

In this process of choosing and narrowing down your topic, the nature of your research and availability of sources and resources should be one consideration. Ask us and others at Harvard, librarians in particular, to help.

While you shouldn't need to invent the research wheel, there is nothing like doing your own archival and field research. That is the fun part; it is like detective work (as I imagine that work to be from reading detective novels!), or treasure hunts. There is always the pleasure of finding unexpected stuff in the archives and hearing unsuspected points in a field interview.

That means being open to changing your ideas as your research progresses. We all enter the research with some overall idea of what we want to argue, what we want to find out. Those preliminaries structure what we research and how we organize our research. But that may mean that we don't see things that don't fit the original plot, don't hear voices that don't resonate with our precepts. So while you cannot start without these preliminary thoughts and plots, you always have to be open to going elsewhere and hearing other things and revising and re-revising…. In other words, don't let the end of the story you want to tell decide the beginning and the middle; be prepared to change the ending as well.

Perhaps the hardest part, at least for me, is not the research but the writing stage. My solution to this difficult stage is to imagine someone who is interested in hearing about my work, someone who makes me excited about talking about my work. Writing then becomes a series of imagined conversations, attempts to persuade my imagined listener about what I want to argue. Presenting your work for your peers could be an occasion to enact these imagined conversations and get good feedback as well."

FINDING SOURCES

The research phase of your thesis entails many trips to the library to find books, articles, or empirical studies on the subject(s) with which your thesis engages. When you begin your research, brainstorm various subject areas with which you will need to familiarize yourself, and consult with your advisor about which make sense to pursue given your research question. If, for instance, you're planning to interview graduates of women's colleges in the 1950s, you will want to do some historical research on women's colleges, gender politics in the 1950s, and United States social history, in addition to crafting questions, conducting interviews, and analyzing them.

One of the greatest benefits to doing research at Harvard is its extensive library system, as well as its knowledgeable reference librarians and archivists, who are an invaluable source for helping you navigate the library system and its resources. Some of the most frequently used resources are listed below.

Using the Internet

The Internet can be an excellent resource. Going online, however, is not a replacement for going to the library: after all, one of the reasons you came to Harvard was for the library system and its resources. And if and when you do use Internet sources, you must be mindful of the legitimacy of your source, as website content is not necessarily vetted with the same care given to more established published sources.

Research Librarians at Harvard

When you begin your research, you should also make an appointment to meet with a research librarian. Librarians and archivists at Harvard's libraries offer crucial assistance: they are extremely knowledgeable about Harvard's collections and any new electronic resources available through the library. Many research librarians also have advanced degrees in their subject specializations. In many cases, librarians will know the best and most efficient way to track down the source or piece of information you are looking for. Librarians will also be able to show you the most effective search strategies within a given information source. (This is particularly true with various information databases.) Sarah Phillips (sphillip@fas), who acts as Widener's liaison with the WGS department, has expressed great interest in helping WGS students with their thesis research.

The Hollis Catalog

The first place many students start looking for sources is the Hollis catalog. Doing keyword searches in Hollis has the advantage of quickly generating a list of works that might be relevant to your thesis. Oftentimes, the list generated will be so long that you will need to find a way to evaluate which works are most relevant for your project. On the other hand, if you have difficulty turning up sources when you search Hollis, you should discuss this with your advisor. Does the dearth of sources mean your topic needs broadening or tweaking? Or does the lack of research on a particular subject offer an exciting opportunity for new scholarship, provided you can find adequate sources by other means (interviews, etc.)? Or is it merely a case of doing different kinds of searches, such as a search by Library of Congress subject heading?

Journal Articles and Electronic Resources

You will find numerous articles in academic journals. Different disciplines tend to use some electronic databases more than others, so it's a good idea to consult with your advisor about the resources that are relevant to your discipline(s). Commonly used databases include: JSTOR, Lexis-Nexis, World Cat/OCLC, Dissertation Abstracts, Web of Science, and the MLA Bibliography. Additionally, you may wish to browse the list of electronic resources available through Harvard College Libraries. From the Harvard College Libraries homepage, click on "E-Resources." From that page, you can either search for databases or journals, or browse by subject heading.

Harvard College Library Resources Specifically Related to the Study of Gender and Sexuality

The following electronic resources relevant to women, gender, and sexuality studies may be accessed from the "E-Resources" page of the Harvard College Libraries website. http://e-research.lib.harvard.edu/V

Contemporary Women's Issues (1992-)
Full text access to a variety of English-language sources concerned with women's issues in 190 countries.

GenderWatch (1970-)
Full text database of unique and diverse publications that focus on the impact of gender across a broad spectrum of subject areas.

Studies on Women and Gender Abstracts (1995-)
Electronic version of the bi-monthly abstract journal. Coverage includes such areas as education, employment, medicine and health, social policy, and historical studies.

Women's Resources International (1972-)
A database of citations and abstracts drawn from a variety of essential women's studies databases which range in coverage from classic works and core studies to the latest scholarship in feminist research.

North American Women's Drama
Contains 715 plays by 152 playwrights, together with detailed, fielded information on related productions, theaters, production companies, and more.

North American Women's Letters and Diaries
The collection includes approximately 150,000 pages of published letters and diaries from more than 600 women writing from Colonial times to 1950.

LGBT Life with Full Text
LGBT Life with Full Text provides indexing and abstracts for over four hundred magazines, academic journals, news sources, literature, and books that deal with gay, lesbian, bisexual, and transgender concerns.

Latin American Women Writers
Latin American Women Writers will contain approximately 100,000 pages of prose, poetry and drama by women writers from Mexico, Central, and South America when complete. There are 14,300 pages of prose and poetry and 13 plays in this release.

Women and Social Movements in the United States: 1600-2000
Topical database brings together books, documents, images, scholarly essays, commentaries and bibliographies, documenting aspects of American women's public lives and political activities.

Women Working, 1800-1930
More than 500,000 pages of historical documentation focusing on the role of women in the United States economy. The sources include books, pamphlets, manuscripts and images selected from Harvard's library and museum collections.

Women Writers Online (Brown University Women Writers Project)
The Brown University Women Writers Project, in its own words, "is a long-term research project devoted to early modern women's writing and electronic text encoding. Our goal is to bring texts by pre-Victorian women writers out of the archive and make them accessible to a wide audience of teachers, students, scholars, and the general reader."

Wikipedia and other Encyclopedias

Keep in mind that encyclopedias are resources, not sources. In other words, encyclopedias can be good places to look for dates or other details; however, it is not appropriate in a thesis to quote, paraphrase, or otherwise use encyclopedias in a substantive way.

Women's Resources International (1972-)
Citations and abstracts are drawn from a variety of essential women's studies databases, which range in coverage from classic works and core studies to the latest scholarship in feminist research.

Women's Studies Database (from the University of Maryland)
This web site contains a variety of resources on women's studies: conference announcements and calls for papers; employment listings; bibliographies, syllabi, and reading lists; film reviews; information on Congressional bills and legislation affecting women; and links to other electronic resources.

Studies on Women and Gender Abstracts (1995-)
This database version of the bi-monthly journal provides access to abstracts from 1995.

Archives and Special Collections at Harvard
Many of the libraries at Harvard have outstanding special collections that may be relevant to your thesis, most notably the Schlesinger Library on the History of Women in America. Many of the archival sources available in the libraries at Harvard can be found using OASIS, Harvard's online archival finding aid, which gives a detailed description of the contents of archival or special collections. Finding aids give you a more detailed description of individual materials found in archival collections. OASIS may be accessed from the Harvard College Libraries website (http://lib.harvard.edu/).

"But Nothing Has Been Written on X" *and* Other Research Stumbling Blocks
At some point in your research, you may encounter the problem of finding "nothing" written on a particular subject. Or you may find that, while you have been able to track down one or two works, you have trouble finding other similar works. There are several strategies for dealing with this predicament. You can look through the bibliographies of books you have already read in order to locate additional sources. You can look at syllabi for courses related to the subject matter you are researching. You can also locate additional sources by looking at the publisher's page in the books you do have. What does the publisher's page list as the relevant Library of Congress subject headings for the book? Note them down and search the Hollis Catalog using those subject headings. You will often find that browsing by subject heading turns up sources and leads you might not have discovered searching by keyword, author, or title. Library of Congress subject heading searches can also be executed in other databases and catalogs.

Other students run into the opposite problem of finding too many sources when they do a search in Hollis or one of the electronic databases available through Harvard College Libraries. If this is the case, you can narrow your results by searching within a date range, narrowing your search to texts in one or more languages, etc. (Many catalogs and databases have a "limit" or "modify" function that allows you to do this.) You can also use more specific vocabulary when searching. In ad-

dition, you can limit your results by specifying the logical relationship between search items using Boolean operators like "AND," "OR," and "NOT." For instance, if you're researching the historical role of women in the opera in Italy, and you simply enter "women" and "opera" as keywords, you will generate a list of works that also includes works on women and the soap opera. You can weed out these works by searching for "women and opera not soap."

Another common complaint is that an important book is checked out of the library or lost, and that recalling the book or using interlibrary loan will take too long. First of all, recalls and ILL sometimes move very quickly; you may receive the book within two or three days. Second, just because a book is listed as checked out doesn't mean that there aren't other works on similar issues sitting nearby on the shelves. Even if a book is checked out, go to the stacks and see what else is there. (This is particularly useful if you notice that books you are looking for have similar call numbers.) Browsing the stacks turns up works that you might not have otherwise seen listed in your Hollis search, particularly if you are looking for older works that may not be listed in the catalog. Good as the Hollis catalog is, it's not a complete record. You must visit the stacks and see what's there.

When you begin drafting chapters of your thesis, you will continue to research. Your critical engagement with new sources that you read will help extend and complicate the argument you are advancing in your thesis. At some point, you will begin to ask yourself: "Have I read enough?" If you find that Hollis and electronic searches begin to turn up works that you've already read, then you have probably done enough research and should begin focusing on writing and revising your thesis. However, you should not wait for this event to begin writing, nor should you completely cease reading at any point.

BEING AN EFFECTIVE AND CRITICAL RESEARCHER

When you begin your research, draft a research schedule and stick to it. You can use your time most effectively by learning how to prioritize your research demands so that you get the most important work done sooner rather than later. Learn to read for main arguments and content specifically relevant to your thesis. Learn to take notes in an economical but effective manner. You will probably find that you are unable to read everything you need to read for your thesis in the six months you have between the beginning of the fall semester and the thesis deadline in March. The challenge lies in reading those works that are most important and that will move your project forward.

Prioritizing Research

After a trip to the library, you'll probably find yourself looking nervously at the ever-growing pile of unread books and photocopies of articles on your desk, and begin to feel a little overwhelmed by the amount of research you still need to do. Instead of rushing headlong into this pile of material, take a few moments to step back and think about where you are in your research. Look at your research schedule for the year and

The Schlesinger Library

The Arthur and Elizabeth Schlesinger Library on the History of Women in America exists to document women's lives and endeavors. Its wealth of resources reveals the wide range of women's activities in the United States and abroad from the early nineteenth century to the present day. The library's holdings include more than 2500 unique manuscript collections, more than 80,000 printed volumes, and more than 90,000 photographic and audiovisual materials. While the library's collection is primarily focused on American women, it also has an abundance of print and manuscript materials bearing on gender issues around the globe.

For more information, see the Schlesinger Library website: www.radcliffe.edu/schles

any provisional outline of the thesis or its chapters. If there are any areas in which you have read little, you might want to prioritize those. Many students have a discussion with their advisor in which they break down the various aspects of their research project, identify the most important goals, and map out a reasonable timetable for accomplishing them. Some students find it useful to keep lists or stacks of books to "read now," "read later," and "return." After a trip to the library, take a few minutes to skim through the books you have checked out (or do this in the library). Look at the table of contents to get a sense of the overall scope and focus of the book. Which books are most important? Why? Put these on your "to read" list. If only one chapter of a book seems relevant, put only that chapter on your list. If the book seems interesting but not crucial, put it on your "to read later" list.

Active, Critical Reading and Note-taking Strategies

In the excitement of discovery, it's easy to dive right into the books or articles you've just brought back from the library. The pressure of feeling as if you need to be doing something—anything—in the way of "thesis research" may make you feel as if reading more books more quickly is the best policy. If you're particularly disciplined, you may find yourself slogging through a work word for word, determined to read it in its entirety so you can cross it off your list of books you have read. Fascinating as details and minor arguments from your sources can be, recording each and every one of them can be time consuming, and you may not even include them in the final version of your thesis. While false leads and research dead ends are inevitable in every project as the focus of the research question or aim changes, you can eliminate a lot of extraneous note taking and aimless, dilatory reading by focusing your research.

To avoid wasting lots of time taking notes that end up in the trashcan, pause to remind yourself why you have chosen to read this book or article. Ask how the work you're reading relates to your main research question (or sub-questions). Some students even go so far as to keep the main question (in its evolving formulation) written down in the front of a notebook, or, more boldly, taped above their desk, as a way of keeping it in the forefront of their minds. This enables you to maintain a perspective on your reading, to remember how and why a particular work is important to your research. Taking a moment to remind yourself why you're consulting a particular source will also prompt you to think critically about the work and its relationship to your project. It will help give your reading a purpose and direction, and, in so doing, make it more effective and efficient.

Taking some form of notes, either by hand in a notebook or on your computer, will make you an active reader. Note taking forces you to grapple with the text at hand, rather than passively absorbing it. Marking important passages, inconsistencies, or flawed argumentation in the margins of a book or photocopy enables you to locate the passage quickly when you begin writing, and it often saves you the trouble of re-reading sources. While you read a work and take notes on it, there

are several different actions you can perform to produce useful and critical readings.

Summarize

Although it may seem like passive reiteration, summarizing the main argument of a work forces you to select and condense what another author has said and put it into your own words. Succinctly summarizing a work is an art form in itself. This is particularly true of complex theoretical arguments, when it's tempting to get drawn into lengthy recapitulation of minor points, or to get bogged down in the complex turns of an argument. As a result, some students prefer to write down brief summaries of the main argument of a particular work (or the main arguments of each chapter.) Some prefer to summarize the main arguments of a work and to summarize any minor arguments or information that may be of particular relevance the project. Again, the point here is to summarize efficiently, with an eye to what you want to accomplish by consulting this particular source. The more you practice this skill, the more proficient you will become at it.

Situate

You may also situate the work in relation to the subject matter it treats and other works that cover the same topic. If you're looking at a primary source, situating a work entails locating its importance in relation to its political, aesthetic, sociological, or historical context. If it's a secondary source, you will need to situate it within a wider scholarly discourse. What other secondary sources does the work agree with? On which issues? With whom does the author disagree with? Why? Situating a particular source in relation to other authors who have written on the same topic allows you to map out the conversational terrain in a way that highlights the dynamism of the scholarly conversations that are taking place. Thinking historically, it also allows you to trace the evolution of these conversations, tracking the twists and turns the dialogue has taken over the course of several years or even decades. By locating the works you read in this way, you will find that you are often well on your way to developing an overview of the scholarly discourse on a particular subject. And, you will find you have a growing sense of what the major debates are in a given field. This, in turn, often provides a basis for a literature review that summarizes scholarly work on a particular subject.

Critique

With pen in hand (or fingers on the keyboard) you are able quickly to jot down questions or criticisms you have of the work. Critiquing a work entails questioning its assumptions, the evidence it uses to support its argument, and its argumentation in an active and engaged way. Do you disagree with the argument the author is making? Why? What other sources contradict the argument presented? Is there other primary source material you've come across that appears to contradict the author's argument? Where? How does it contradict it? The notes you take that raise questions about the book, argue with its assumptions, or raise counter-arguments often provide the most fertile

ground for developing your own arguments. Given their importance, many students put asterisks next to their own critiques in their notes or put them in brackets to distinguish them from notes that summarize a book or situate it in relation to other sources.

Distinguishing Your Thoughts

As you take notes, be sure to distinguish clearly your thoughts from those expressed in the book or article you are reading. If you are summarizing the author's ideas in your own words, make this very clear in your notes, because you will need to cite the author if you use this material in your thesis. If you use the author's words, put them in quotes. Being clear about which ideas or words are yours and which are the author's will guard against inadvertent plagiarism.

MAINTAINING A FLEXIBLE SCHEDULE

Try as you might to conduct your research item by item or piece by piece, the nature of a sustained research project often doesn't unfold in such a manner. Recent readings may turn up new and unexpected fields of inquiry, reveal new primary sources, or introduce a new cast of interlocutors in the secondary literature. Additionally, while you do research, you may find your research goals shifting as you fine-tune the focus of your main research question. This is particularly true in the early stages of research, when you are still refining your topic. While establishing a research schedule or "to do" list is important, be flexible about this list. It's easy to become so immersed in the minutiae that you forget to step back and consider how specific readings or research is affecting the broad scope of your thesis. As this happens, don't be afraid to edit or refocus your research schedule or "to do" list periodically.

If you are working with interviews, you will also need to prioritize conducting, recording, and transcribing them early in the fall semester, since the demands of interviewing, unlike those of library-based research, often depend upon the daily schedules of those whom you are interviewing. In addition, transcription, even if done with assistance through the Harvard College Research Program, takes time to accomplish and time to code or sort through. Students who have done extensive field interviews for their theses have often found it useful to make notes during or just after the interview, so that they have a sense of where significant material may be found in the interview.

If you are doing lab-based research, you will also need to factor in additional time demands, including hours spent in the lab, time waiting for results, and so on. In many cases, students doing research in a lab will need to let the time demands of the experiment itself dictate much of the research schedule. You may, for instance, need to wait for lab samples to be processed. In these cases, secondary reading may need to be worked in around your lab schedule.

■ FROM A WGS THESIS WRITER:

"The best advice my advisor gave me was to start writing early—before I'd finished my research, before I had an argument. Just start writing a little bit every day. It'll probably be terrible and you'll have to edit it, of course, but the great thing is once you get to January, you'll already have pages of stuff written and so writing sixty pages won't seem so daunting and overwhelming."

ORGANIZING YOUR RESEARCH

As you conduct your research, you will quickly amass a mountain of notes, photocopies, tapes, transcriptions, and images. This can quickly become a headache (and lead to unnecessary re-copying and re-reading) if you don't organize it. You will need to develop an organizational system that works best for you. That system will depend upon the nature of your research (and your level of comfort with clutter). As you are beginning your research, think about the kinds of information and materials you are going to have to keep track of over the coming year. A series of notes? A lot of photocopies of archival materials? All those library books? Cassette tapes? DVDs? Develop a system for filing paperwork, keeping track of electronic resources, and shelving books. Also, think about how you prefer to take notes and what might be the best way to keep track of them. Do you prefer to take notes on a laptop? If so, develop a system for filing them electronically. If you take notes the old-fashioned way by hand develop a system that enables you to find the notes on a source quickly, so that you don't have to waste precious time flipping through a series of notebooks. If you are conducting interviews, you may wish to use a spreadsheet or calendar application to keep track of a list of subjects, contact information, dates you contacted them, dates of interviews, and any follow-up information.

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Writing your Thesis

At this point in the process of writing your thesis, you should have a well-defined research quest, an annotated bibliography, and enough research accomplished to be able to construct a detailed argument and write a useful thesis outline.

ARGUMENT

What is an argument, and why do you need one?
The argument is the core of your paper, its purpose. Its quality determines the potential of the contribution of your paper, though the quality of your research is responsible for whether or not you succeed in making your argument, and the quality of your writing will determine whether anyone enjoys reading your thesis, or, for that matter, understands it.

The best arguments answer a critical question or solve a puzzle. The most common questions or puzzles are those that address a gap in the scholarly literature, or a logical or thematic inconsistency in the literature. Another common type of argument is one that recasts, refutes, or re-interprets the prevailing arguments of other scholars, either with new evidence or different readings of an existing body of evidence. Your argument is likely to be of a level of complexity such that it will take several pages to fully set it out in the final draft of the thesis. That said, if you are unable to condense your central argument to a few clear sentences, consider whether or not it needs clarification.

When and How to Write an Argument
Some people start work on their thesis with a provisional argument, a sense of what they intend to establish. Others start with a topic, and only formulate an argument once they have a certain amount of material in hand. Either approach is valid.

The most important step is to refine your question or problem as much as possible. Think about the assumptions you are making in asking the question. Can you break down the question into more precise, derivative questions? If so, see if hypothetical answers to those questions change the initial question at all. In other words, make sure you are asking the right question. It should be a "how" or a "why" question. Only rarely will a "what," "when" or "who" question work as the basis of a thesis argument; in most cases such questions are meant to challenge or refute conventional wisdom as an alternative to asking a how or why question. (For example, to ask whether women had a Renaissance is really to ask how historians go about periodization, how they measure eras and why they account for some people and not others.)

One useful strategy is to write out your argument in the simplest, clearest language possible, in a way that would be intelligible even to a person unfamiliar with your discipline. One form it might take is a simple, clear question and a suggested answer. Write out the argument on an index card, tape it up near your computer, and refer to it often. Revise it as necessary.

How to Situate Your Argument within the Existing Literature

Some theses contain an entire chapter that situates the argument within wider debates in their field of study; others explicitly integrate the secondary literature chapter by chapter. A review of the related literature can establish the importance of your topic, bring the reader up to date on previous scholarship related to it, and help justify your theoretical approach and methodological choices. Be selective; it is neither necessary nor desirable to mention everything you have read. Consider carefully which are the most important and influential texts in the relevant field, and which are most germane to your topic. It is not appropriate to use this section to provide a chronology of your personal reading history, nor to string together a series of book reports. The goal is to map the contours of the intellectual dialogue and to place your work within it.

In what way is your argument unique?

Has anyone else written about your precise topic? Has the same evidence been examined but different conclusions drawn? Are you comparing two things that have yet to be set side by side? Are you seeking to overturn another scholar's argument? Are you applying an argument you've encountered elsewhere to a different data set?

Making sure that you understand how your argument differentiates your thesis from other works of scholarship will help make clear what is most relevant to emphasize in the secondary literature. Writing a brief "state of the question" that summarizes the work of people who have asked similar and related questions will help you to refine your own argument.

How are you going to execute your argument?
What techniques of argumentation might be useful?
In general, the thesis should employ inductive, not deductive, reasoning: that is, work from the evidence you have found to structure an argument; do not choose your evidence to support a pre-determined argument.

Argumentation should be as explicit as possible. Never write by implication. That is to say, you must connect all the dots between your pieces of evidence. You must not rely on the reader to infer connections that you have not made explicit.

Remember that it is not enough to simply make your own argument in a work of this length. You should also account for alternative explanations and approaches. Either explicitly or implicitly, address the most important objections that might arise to your argument. The secondary literature you have read might help you in providing some alternate perspectives. It is just as important to acknowledge works that countervail against your own work as those that support it.

Coping with Subjectivity and Specificity
It is a hallmark of good WGS scholarship to engage critically with terms. In WGS strong reflexive thinking is necessary. While students and scholars in the field of WGS use many different disciplines to accomplish their intellectual work, they never do so uncritically. Rather, at every step they question assumptions and then revisit the disciplinary model with their critique in mind. This kind of thinking often reveals inconsistencies and ironies and will make your work vastly stronger, as well as ethically consistent. This critical engagement includes both the use of specific vocabulary and your own implication in your project.

Many word choices must be carefully considered. "Feminist" and "feminism" are apt examples. A WGS scholar would never, for example, suggest that "feminists think pornography is" either harmful or freeing, as feminism is not monolithic, and feminists disagree on this subject. Similarly, not all suffragists would have described themselves as feminists, and not all feminists favored votes for women. WGS theses should also avoid terms that homogenize groups that are in fact internally diverse: for example, phrases such as "the homemaker" or "the black lesbian" essentialize these categories. Thesis writers should also carefully consider the use of words such as "natural," "traditional," or "radical." If you choose to use these words, you should define them for your reader.

While most disciplines avoid the use of "I" in scholarly writing, there is a history of feminist scholars identifying their own subject positions in their writing in the hope of acknowledging bias and calling attention to the broader issue of subjectivity's coloring of putatively objective scholarship. A thesis is almost never the place for personal biography, but there may be occasional cases where interrogating one's own relationship to a particular project may be appropriate and strategic. You should consult with your advisor on this important issue.

OUTLINING

An outline is a formal, hierarchical schema of your thesis. Depending on what kind of writer you are, you may find it to be more or less useful. Given the scale of the thesis project, we recommend that everyone try making an outline as an organizational exercise before writing.

Remember that although your outline defines an order for your thesis, it won't necessarily turn out to be the final order. You may find that the requirements of narrative flow shuffle the order of subtopics. In the end, the outline is merely a tool; when writing, let it help remind you of your priorities, but do not let it dictate your paper's form. However, the process of outlining, if done thoughtfully, should help you to establish the scale and priority difference between topics and subtopics. It can also aid you in assessing whether or not your project is of an appropriate scale. Does it look like you have enough supporting evidence? Is your thesis composed of so many disparate parts that it might benefit from a more narrow focus?

Before you write each individual chapter you should re-outline that chapter in greater detail. Periodically re-assessing your outlines will enable you to assess your progress, as well as the strength with which you are making your argument, as you move from researching to writing your thesis.

On pages 66 and 67 are two sample outlines students used for particular sections of their theses. You may want to look at these writers' finished theses to see how their projects changed between the outlining and writing stages.

How many chapters do you need? How long should they be?
Most theses open with an introductory section that situates the topic and presents the argument. The thesis follows with two or three chapters and a conclusion. The precise number of chapters will depend upon the nature of your topic and the number of sections it falls into, and their length will be a function of the complexity of the argument delivered and the breadth of the evidence necessary. In some disciplines, there may be a more rigid structure to the chapters present in a thesis. For instance, in the sciences, it's common to have an introduction, literature review, hypothesis, methods, results, and discussion chapters. One good way to get a sense of appropriate chapter length is to look through the collection of past theses kept on file in binders in the WGS office. Identify some works you admire, and get a sense of their organizational style. You can also discuss possible chapter structures and/or required formats with your thesis advisor.

The standard length of a thesis in WGS is 60 pages (or about 15,000 words), which includes only the main body of the text, and not the bibliography, appendices, or footnotes.

How to Organize a Chapter
A chapter is similar in length and organizational type to a typical term

paper. It requires its own introduction, exposition, and conclusion. Ideally, each chapter will be able to stand on its own as a substantive piece of work. That said, your chapters should build upon each other, and it is wise to avail yourself of opportunities to build upon arguments you've already established, or narratives you've begun, both for purposes of continuity, and to add richness and complexity. Each chapter should open with an introduction, which sets out the chapter's central claim and provides a preview of organization, but which also situates it in relation to the larger project and to the previous chapter. Be sure to write informative headings and, if appropriate, subheadings. Give extra attention to intermediary transitions. In a project of this length it is more important than in a term paper to remind the reader of where your argument has come from, where it is headed, and how sub-arguments relate to each other and to the larger context.

How can you structure your thesis to reflect the methodological approach you've chosen?
The chapters should reflect clearly defined aspects of your argument. If you are writing an analytical thesis, think of them as thematic components, or pieces of a puzzle. Or if you are writing a historical narrative, think of them as layers of a cake, or as chronological sections along a line of argument. If you're writing in the sciences, think of them as logical steps in the process of scientific experiment.

What belongs in the introduction and conclusion of the thesis?
As the first and last impression you will leave on your reader, the introduction and conclusion are in many ways the most important parts of the thesis. The quality of your prose matters even more in these sections, and you should take especial care in making them clear, lively, convincing, and memorable. The introduction has three important purposes: introducing your topic and argument, providing a "map" to your thesis, and drawing in your reader. After finishing your introduction, a reader ought to understand what question your thesis seeks to answer, what your chosen methodology is, and why it's the most fruitful approach to your topic.

The introduction may be the part of the thesis that goes through the most drafts. Often, students revise their introductions as they compile further research and refine their arguments. This can be a useful exercise in re-orienting yourself to your project as it evolves. Some people get good results from writing introductions—or a fresh draft of the introduction—last. While you should not leave the introduction of your entire thesis as a conceptual blank until the final hours, you may find that you do a better job describing what you are going to write once you have indeed written much of it.

Your conclusion should give a sense of the stakes of the paper: why and how are your discoveries important, meaningful, or useful? What future research might they indicate? How do they relate to larger problems or inquiries? When writing your conclusion, be sure to synthesize, not summarize your thesis (or, worst of all, recapitulate its points in order).

Your conclusion should demonstrate, rather than simply insist, that your argument, evidence, and examples cohere into a larger whole. Remember the golden rule: show, don't tell.

Be careful with epigraphs. When beautifully chosen, they can illuminate the tone or import of your thesis. Yet it is easy to fall back upon a clichéd quotation, or for that matter, one imprecisely related to the topic at hand, which can cheapen the effect. Similarly, beware of either beginning or ending sections, chapters, or the thesis itself with quotations. Rely upon your own words to introduce and sum up the most important sections of your thesis.

GETTING IT DONE
Pacing yourself and maintaining momentum

Successful writers at all levels employ a range of working styles. Although creative writers sometimes claim a scene or element comes to them "all at once," or overnight in one rush of writing, this is not a recommended approach for a work of scholarship. The well-known formula of churning out a paper in two all-nighters during reading period simply cannot be successfully expanded into a passable senior thesis. Your thesis is a project that will benefit in many ways from steady work over an extended period of time. This will both help transform it into a manageable, not overwhelming, undertaking and allow your argument to become enriched by the extended grappling and multiple revisions that only a gradual writing process can allow for.

Most important in writing a thesis-length project is to avoid letting significant time pass between work sessions. The more consistent you are in keeping your thesis a part of your weekly, if not daily, life, the more likely you'll be on the alert for serendipitous discoveries in unexpected places, and the better the chance that you'll wake one morning to an unexpected revelation. Try scheduling writing sessions directly into your calendar, and treat them with the respect you would any other important appointment.

Some people research and then write chapter by chapter. Others prefer to do the bulk of their research before they begin writing. Neither approach is superior, but you would do well to do at least some of your writing early in the project. This will both give you a sense of how much time and effort a chapter takes, and give your advisor something to respond to early on. Sometimes the very act of writing reveals problems with research, or suggests a more sophisticated orientation the project might take. At the least, draft small sections as you go along and the research is fresh in your mind. Having something on paper may well jog your memory, force you to re-evaluate part of an argument, or simply make the process of "starting" a chapter later on less daunting.

Often a good solution to writer's block is to begin work on a different section. Some students find it freeing to give themselves permission to write badly, just to fill a page with words. Or, rather than badly, you might try writing informally, as if you were writing in a journal, or

■ FROM A WGS
THESIS WRITER:

"Once you start writing, go back to the library and read some of your sources again-once you've got your argument and you've been working on it for a while, you'll see things in those books that you didn't see the first time you read them."

sending an email. You may well find yourself able to transition into more formal diction and complex formulations. After all, for most of us, it's easier to work on making something better than to build something from scratch. If the words still won't come, do some more research, or even work on your footnotes. This helps avoid compounding the problem of feeling stuck with the knowledge that one has been wasting time. And if you're still stuck, get some fresh air and exercise, eat something, or drink water. Sometimes a change in body chemistry can jump-start the brain. The worst thing to do is to keep staring at the blank computer screen for hours on end, getting more and more frustrated. Some people advise that you never finish a day of writing at the end of a paragraph or section. That way you'll never have to start up again in the most difficult place—the beginning.

How "good" does a first draft need to be?
For your first draft to be maximally useful to you, it should be intelligible to an outside reader, such as your advisor. It's fine to omit sections you plan to write, but you should include outlines and notes for those parts as placeholders to guide your reader and to remind you and your reader of the flow of your argument and evidence when you return to writing. Your writing in a draft should be as straightforward and clear as possible, and you should concentrate your energies on your argument, the marshaling and ordering of your evidence, and the structure of your thesis. You may well find, having written a full draft of a chapter, or even of the thesis, that major re-structuring would benefit the clarity or persuasiveness of your project. It's the nature of a thesis that it may need to change form quite radically at one or more points. Your first draft is an opportunity to make certain that you are on a sustainable path.

What if you fall behind?
Consult with your advisor immediately. Never try to hide the state of things. The problem might be that the scope of your project has turned out to be too broad, and your advisor may be able to help you narrow it to good effect. Or you may have underestimated how much time it takes to write a good thesis. You must be honest with yourself about your extra-curricular commitments and general work habits. The important thing is to catch yourself early if you are falling behind. The sooner you acknowledge that you're having a hard time meeting your deadlines, the more options you'll have for addressing the problem.

MATTERS OF STYLE

What constitutes a well-written thesis?
A well-written thesis posits a sophisticated argument, supports it amply, builds in complexity, utilizes vivid, accessible language, and is no longer than absolutely necessary. Such a thesis can be understood by somebody lacking specific background in its subject matter, and can be read either at once, or in isolated chapters.

Perfectionism

Some thesis writers get bogged down in perfectionism, which can impede progress and lead to procrastination. It's appropriate to strive to make your thesis the very best it can be. But be careful not to lose sight of the forest for the trees, or even for the twigs. While you should make every effort to give your advisor clean drafts free of errors conceptual, lexical, and typographical, be sure not to let yourself get bogged down in the reworking of a paragraph at the expense of moving forward in the project as a whole.

Writing Mechanics: How to Make Your Writing Sing

• Whenever possible, use active rather than passive verbs (especially all forms of the verb to be).

• Make certain that your pronouns have clear precedents.

• Explicitly define terms central to your project (for example, "sex" versus "gender"), and justify your use of your chosen definitions. Consistently adhere to these definitions in your usage throughout the thesis.

• Avoid both unnecessary jargon and colloquialisms.

• Do not assume that your reader has read all of the texts under discussion; your readers may be familiar with your topic, or with your general area of research, but the responsibility remains yours to transmit your research in a manner accessible to the intelligent adult of general education. Explain the logic and relevance of cited arguments, and make transparent any assumptions that underlie your work.

• Non-sequiturs are a common problem; be sure that each clause, sentence, paragraph, and chapter follows clearly from the prior one. Your reader has no access to the inside of your brain, so be sure that the connections you formed appear on the page.

• Be thoughtful in your use of gendered pronouns and of descriptive terms for human beings. The use of "he" as a universal pronoun for an individual human, or of "men" or "man" for all adults, is misleading. Excessive reliance upon the clunky phrase "he or she" can be avoided by using plural forms or "one," structuring the sentence so as to eliminate the pronoun altogether, or giving more specific information about the individual in question. Where relevant, use appropriate pronouns for transgendered people; keep in mind that particular communities may have their own preferences, and be sure to avoid ahistorical usage. Similarly, avoid ethnic labels where more specific geographical labels could be substituted (e.g., "Hispanic" versus "Mexican American").

• Vary your sentence length and structure; one good way to check for this is to read your thesis out loud to yourself. This may feel silly, but the ear catches rhythms that elude the eye.

• Specific, vivid detail has a place even in the most rigorously analytical writing.

• Beware of imputing emotions or thoughts to actors in your thesis unless you have clear evidence.

• In every case use the simplest word you can to convey your idea clearly. Undue reliance on specialized language ensures stodgy writing.

• One often-overlooked aspect of writing well is recognizing good writing. Make an effort early in the process to identify essays or books in your discipline that you believe to be gorgeously written. Think about whether you've encountered a writer whose style is so compelling that you would be willing to read almost anything he or she wrote. What exactly do you admire in his or her writing? Can any of those aspects transfer to your prose (without re-inventing your voice as a mere imitation of your admired writer)? Regularly read that person's work in small chunks while writing your thesis; it helps to get the kind of language you admire most into your head.

• The Derek Bok Center for Teaching and Learning's publication "Twenty Tips for Senior Thesis Writers" offers a series of short writing and brainstorming exercises to assist you in the various stages of writing a thesis.

Footnotes and Endnotes

Each discipline has its own standard format for citations, and your thesis should adhere to the format appropriate to its methodology. If you have any doubt as to this, check with your advisor early in the year, to save yourself the tedium of re-typing citations.

The most common citation styles can be found in the MLA Handbook and the Chicago Manual of Style. Since ignorance of the rules is no defense where citation is concerned, we recommend that you purchase a copy of one or the other (both are easily available at the Coop) and refer to it regularly; doing so will save both you and your advisor any number of headaches. (As a beginning, you might look at http://www.chicagomanualofstyle.org/cmosfaq.html or http://www.bedfordst-martins.com/hacker/writersref/index.html). Whichever manual you choose, stick with it. In citation, consistency is all.

You must footnote all verbatim quotations from primary and secondary sources as well as summarized, reworded, or paraphrased ideas derived from outside sources, whether in the form of books, documents, lectures, or even substantial conversations with a faculty member or friend in which you were given a new idea or new information. You also need to provide a citation if you adopt a source's unique structure or method. You should neither provide citations for common knowledge (facts easily obtainable from multiple sources), nor cite when a source (including its page number) is obviously from a previous citation. On the whole, a good rule is "when in doubt, cite." Your advisor can let you know if you are over-citing.

It's good practice to put in your footnotes or endnotes as you work, rather than saving them all for the end. It's amazing how many things you think you'll "never" forget will have slipped your mind by the end of a large project, and it's a huge waste of time to be track down a citation for the second time.

Illustrations and Figures

In every case, insert a complete caption, including copyright information if relevant. Be selective with illustrations. They can add a good deal to a thesis but often create last–minute difficulties with formatting and printing. And remember that they do not speak for themselves; they are not substitutes for solid argumentation. You may integrate illustrations into the text or append them to the end of the thesis.

REVISING

Why is revising so important?

Revising is not the same as copyediting. In shorter papers you have written in the past, you may only have checked for errors and inconsistencies. This is not revising. Revising is changing the nature, content, or scope of your argument to reflect the integration of the suggestions or criticisms of your advisor, as well to reflect the evolution and increasing sophistication of your own thinking about your project from the standpoint of greater immersion in your material. It is an unusual and enormously useful aspect of the thesis writing process that you have the chance to get feedback from an advisor before turning in your final draft. Indeed, most of your learning—not in terms of content, of course, but in becoming a more sophisticated thinker—will be done in the revision process. In learning how to express your ideas as clearly as possible, you will also learn to think at a new level. There's no substitute and no shortcut.

How to cut or expand your thesis

Almost everyone over-writes and can afford to edit their work. Strunk and White's invaluable *The Elements of Style* famously advises, "Omit needless words."[1] This can be extended: omit needless sentences, paragraphs, and even sections if they are repetitive or fail to illuminate your argument.

It's unusual to discover that your thesis is going to fall short in length. If this happens, ask yourself the following questions: Have you accounted for counter-arguments? Situated your thesis within the secondary literature? Is there a comparison that might be fruitful? Are there any assertions without ample supporting evidence? Try a "for instance," "namely," or "notably" and provide some examples.

A modified version of reverse outlining may also useful at this point. Take each chapter section by section and ask what the main point of each section is. Does everything in the section help advance this point? Do the sections work together effectively?

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[1] Almost everyone over-writes and can afford to edit their work. Strunk and White's invaluable The Elements of Style famously advises, "Omit needless words" (William Strunk, Jr. and E.B. White, The Elements of Style [1959, third revised edition, New York: MacMillan Publishing Co., Inc., 1979], p. 23). This can be extended: omit needless sentences, paragraphs, and even sections if they are repetitive or fail to illuminate your argument.

Preparing the Final Draft

When you have reached the point of beginning a final draft, stop re-searching: accept you are done. It's fine to look up the odd fact, but at this point, your argument and evidence ought to be in place. Focus now on the quality of your prose, as a means to conveying your ideas, and stop revising your ideas themselves.

Copyediting and Proofreading

A document of this length inevitably contains typographical errors and inconsistencies; be sure to budget time to eradicate as many of them as possible. You should aim for a polished result, free of the glitches and stumbling blocks that distract a reader and unnecessarily detract from the quality of your scholarship. There's an equation in most readers' minds between sloppy writing and sloppy thinking; make sure to do justice to your year's work with the finish of your prose. Further, a good editing job can point up places where your language is dull or your sentence structure confusing. Make the beauty, clarity, and imaginative-ness of your words worthy to your interest in, and effort undertaken in pursuit of, your topic.

Some questions you might ask yourself at the copyediting stage: Does your introduction to the thesis and to each chapter clearly state the topic and your approach to it? Is each paragraph cohesive? Have you in-cluded adequate transitions? Is the sequence of ideas logical? Have you earned your conclusions? Have you acknowledged your sources suffi-ciently? Have you checked your citations? Are your paraphrases truly in your own words? Have you used sufficient quotations? Or, conversely, have you relied overmuch on quotations from other scholars or sources to make your points? Is the thesis written in a consistent style?

At this point, a friend—particularly one in a concentration other than WGS—can be very helpful. A reader with little or no experience in your subject matter may be able to catch those areas where you have been unclear. Remember that you are so close to your work as to be unlikely to catch every single error; the eye has a habit of skipping over what it has encountered before.

While copyediting engages substantively with the meaning of sen-tences, proofreading aims solely to catch glitches and inconsistencies, and should be your final step. Good proofreading requires a clear, rested brain. It is also a critical component of a polished, professional thesis. Misspellings, typos, and inconsistent formatting indicate a lack of respect and care for detail, and will distract your readers. For this reason, proofreading is a task that should never be left for the last night or undertaken while tired.

Be especially wary of relying on spell check; it misses both homonyms and typos that result in technically but not contextually correct words. Many people find that their proofreading is improved by working from a paper printout rather than a computer screen.

FROM A WGS THESIS WRITER:

"No one I know felt finished when they turned in their thesis. At a certain point you just have to accept that there's always more you could do, and just decide that you're done."

Formatting and Printing

Pages should be 8 1/2" x 11" (the size of the present pages). Margins should be generous (we suggest 1 1/2" on the left, 1" on the right), and pages must be numbered consecutively from beginning to end. The lines of type must be double-spaced, except for quotations of five lines or more, which should be indented and single-spaced. Type font size should be 10-12.

You will need to submit two complete copies of your thesis to WGS. Both should be on acid-free paper, at least 20-25% bond. Each copy should be presented in a black cardboard spring binder labeled with your name on the binder. Be sure to check that every single page of your thesis is included in each copy.

Be aware that printing and assembling your thesis may take several days. Printers malfunction, computers crash, and copiers run out of toner. None of these problems constitutes acceptable grounds for extensions, so leave yourself plenty of time to accommodate technological fiascos.

(Title of essay)

An Essay Presented
by
(your first name, middle name, and last name)
to
The Committee on Degrees in Women, Gender, and Sexuality
in partial fulfillment of the requirements
for a degree with honors
of Bachelor of Arts
Harvard College
(month and year)

Model outline:

Tracy Nowski, "Introduction," The Inviability of Balance: Performing Female Political Candidacy

• This is a deep analysis of a fraught gender performance: female political candidacy

• A lot of power and influence wrapped up in the success or failure of this performance

• Brief overviews of how I am thinking about political candidacy:

1. in terms of gender: gender equity among elected office holders in the U.S. falls far behind a great many other countries (esp. at high levels of office like the governorship); women are still relative new-comers to the U.S. political scene, and their status as "novelties" is wrought with unresolved tensions about how women can/should/will navigate the political space

2. in terms of performance: the duration of the campaign is a protracted exhibition of a thoughtful political persona for the consumption of a constituent audience with the explicit mandate of inciting constituent audience members to vote for the candidate

3. in terms of gender performance: as female politicians enter the traditionally masculine political arena, stereotypical performances of "womanhood" collide with stereotypical performances of "[male] politician"—how is gender constructed through the campaigning performance?

• This project aims to:

(a) explore the various sources that in some way shape women's performances of political candidacy (i.e. political consultants, media producers, advice manuals)

(b) identify the paradoxes, contradictions, and points of confusion as women construct their performances of political candidacy—the techniques they have found/developed to reconcile the various tensions, and of even greater interest, those they do not/cannot reconcile

(c) unpack the productive, performative work being done for candidates and their consultants by certain key terms/concepts that have emerged from analysis of my original data: authenticity, naturalness, balance, bitch, bodily management, impossibility (some of these terms showed themselves to be highly unstable in meaning, and my intention is not to pin down their meaning but rather to examine what work they are doing)

• Present my project's ultimate argument about the fraught gender performance for female candidates as a way of understanding women who are running for high-level office

Elise Wang, *"Case Study #1: The Empress Wu Zetian," Facing the Empress: Modern Representations of Women, Power, and Ideology in Dynastic China*

1. Statement of purpose and outline. I will also use this section to define any terms that I will use throughout the chapter.

2. Background.

   i. Brief history. This will contain a brief history of the facts of her life and reign, as well as general background on Tang China. I will concentrate on her development as a powerful ruler and on her constantly evolving relationship with the Buddhist clergy.

   ii. Primary accounts. I will also provide an overview of the contemporary accounts of her life to give a sense of the primary sources available to modern scholars, and also the various approaches of those primary sources to her life and reign. This is especially important, because the modern Western scholarship on her life has read these primary accounts in many different ways and with many different levels of skepticism.

3. Event/Relationship. Here I will choose a single event or relationship in Wu Zetian's life that has been read differently by different treatments. By this I hope to show how modern religious and feminist conceptions of traditional China have affected how events have been read, and to offer an alternative reading based on different conceptions of religion and feminism. I don't do this to assert that my reading or my conceptions are superior in this context, only to suggest that there are many ways of reading an event, all of which are driven by particular perceptions of women and religion. Possible events: the Feng Shan sacrifices, her move to Luoyang, or her relationship with Fazang.

   i. Primary accounts. First I will tell the event as described by the contemporary accounts (noting differences and giving possible reasons for the discrepancies).

   ii. Modern reading. Then I will tell the event as it is related in a modern scholar's work that I find representative (or maybe I will draw on several works to formulate this reading). Then I will show what perception of the primary accounts, conception of women's power, and definition of religion led to this reading.

   iii. Alternative reading. Here I will offer an alternative incarnation of a driving concept (maybe the relationship between religion and state, maybe the derivation of women's power), and show how this different perspective can offer a completely different reading of the event.

4. Conclusion

Dear Seniors,

You have just received a lot of wonderful advice about writing a senior thesis. Ultimately, however, you will find your own voice and own path through the writing process. In fact, you will do your best writing only when you forget the voices of other people in your head and tap into what is fascinating and meaningful to you about the material you are examining. Exciting moments in writing happen when you can relax, quiet your mind, and fully connect with your subject matter.   Paradoxically, your best writing will occur when you are not worrying about the writing being good or "getting it right."

A word about self-worth and thesis writing: of course, we want you to strive to produce the best work that you can. But we also believe that your intellectual and personal self-worth should not be bound up entirely in your thesis. In fact, your thesis will actually be better if you can lower the stakes somewhat and realize that this is not your last attempt to define and express yourself intellectually (not even close!).

Lastly, we want to say that we are proud of all you have accomplished, and we have faith in your ability to write wonderful senior theses. We look forward to witnessing each of your processes of exploration through your projects, and hearing about the joys, challenges, and discoveries that lie ahead.

Karen Flood, Acting Director of Studies
Linda Schlossberg, Assistant Director of Studies

Appendix

RECENT THESES IN STUDIES OF WOMEN, GENDER, AND SEXUALITY

Year	Name	Title	Concentration
1988	Nina Markow	La Fonction Génératrice: French Feminism, Motherhood, and Legal Reform, 1880-1914	Primary with Romance Languages and Literatures
1989	Andrea Eror	The Ideology of Gender Roles in Contemporary Mormonism: Feminist Reform and Traditional Reaction	Secondary with Religion
1989	Clarissa Kripke	The Analytical Muse: Historiography, Gender and Science in the Life of Lady Ada Lovelace	Primary with History of Science
1989	Deborah Dubin	A Different Voice in Politics: Women As Elites	Secondary with Government
1989	Deborah Clarke	Influence of Early Hollywood Films on Women's Roles in America	Full Concentration
1989	Kelly Dermody	The Lady Teaches Well: Middle-Class Women and the Sunday School Movement in England, 1780-1830	Secondary with History
1989	Kenni Feinberg	Rethinking Sex and Gender in a World of Women without Men: Changing Consciousness and Incorporation of the Feminine in Three Utopias by Women	Full Concentration
1989	Tova Perlmutter	The Tragic Part of Happiness: The Construction of the Subject in *The Portrait of a Lady*	Secondary with Literature
1990	Camille Landau	Seductive Strategies: Towards an Interactive Model of Consumerism	Secondary with History and Literature
1990	Cara Robertson	Representing "Miss Lizzie": Class and Gender in the Borden Case	Secondary with History and Literature
1990	Deborah Cohen	Private Lives in Public Spaces: Marie Stopes, The Mothers' Clinics, and the Practice of Contraception	Full Concentration
1990	Holly Rae Zellweger	A Mini-Revolution: Hemlines, Gender Identity, and the 1960s	Full Concentration
1990	Jennifer Ting	*Tripmaster Monkey:* His Fake Book: Meaning and Community Re-orient/ed	Full Concentration
1990	Joanne Dushay	With Child: Women's Experiences of Childbirth from Personal, Historical, and Cultural Perspectives	Full Concentration
1990	Julie Kay	Choosing Sides: Massachusetts Activists Formulate Opinions on the Abortion Issue	Secondary with Social Studies
1990	Lisa Godon	Nancy Chodorow's Theory Examined: Contraceptive Use Among Sexually Active Adolescents	Primary with Psychology
1990	Midori Evans	Feeding Women and Children First: A Study of the Special Supplemental Food Program for Women, Infants and Children	Full Concentration
1990	Nina Klose	On Refracting a Voice: Readings of Tatiana Tolstaia	Full Concentration

1991	Ann Blais	Sex and the Ivory Girl: Judy Blume Speaks to the Erotics of Disembodiment in Adolescent Girls' Discourses of Sexual Desire	Full Concentration
1991	Camille Landau	Seductive Strategies: Towards an Interactive Model of Consumerism	Secondary with History and Literature
1991	Gia Lee	Visions of Feminism: An Analysis of Contemporary Film and Video Directed by Asian American Women	Secondary with Social Studies
1991	Heather Thompson	Incest and the Denial of Paternal Fallibility in Psychoanalysis and Feminist Theory	Full Concentration
1991	Jennifer Gonzalez	Half-Baked in Botswana: Why Cookstoves Aren't Heating Up the Kitchen	Secondary with Economics
1991	Kristin Zimmerman	"Management of Men": Political Wives in British Parliamentary Politics, 1846-1867	Secondary with History
1991	Melissa Hart	Workers, Mothers and Working Mothers: The Politics of Fetal Protection in the Workplace	Full Concentration
1991	Sarah Thach	Appalachian Identity: A Contested Discourse	Secondary with Anthropology
1991	Sarah Mitchell	Women's Secrets, Feminine Desires: Narrative Hiding and Revealing in Frances Burney's *Evelina,* Emily Bronte's *Wuthering Heights,* and Mary Braddon's *Lady Audley's Secret*	Full Concentration
1992	Allison Mnookin	*Thelma and Louise*: Voices of Resistance	Full Concentration
1992	Dulcy Anderson	Re-membering the American Dream: Woman in the Process of Placing a Beam in a Bag	Full Concentration
1992	Elizabeth Clark	Pain, Privacy, and Photography: Approaches to Picturing the Experiences of Battered Women	Primary with Visual and Environmental Studies
1992	Jessica Saalfield	Conceptions of the Female Self: A Struggle Between Dominant and Resistant Forces	Full Concentration
1992	Kerstin Arusha Russell	Objectified Subjects: Women in AIDS Clinical Drug Trials	Full Concentration
1992	Nalini Kotamraju	Negotiating Identity: Multiracial People Challenging the Discourse	Secondary with Social Studies
1992	Rachael Burger	Women of the Cloister, Women of the World: American Benedictines in Transition	Full Concentration
1992	Rhoda Kanaaneh	The Changing Lives of Palestinian Women in the Galilee: Reflections on Some Aspects of Modernization by Three Generations	Primary with Anthropology
1992	Sara Jobin	Maestra: Five Female Orchestral Conductors in the United States	Primary with Music
1992	Serena Yuan Volpp	Blending the Spectrum: An Interdisciplinary Approach to Women and HIV Disease	Secondary with Biology
1993	Aiko Yoshikawa	Sexing the Machine: Feminism, Technology, and Postmodernism	Full Concentration
1993	Alexandra Tibbetts	Mamas Fighting for Freedom in Kenya	Full Concentration
1993	Anne Murray	Jewels in the Net: Women Bringing Relation into the Light of American Buddhist Practice	Full Concentration
1993	Betsy Odita	Sociocognitive and Motivational Influences on Gender-Linked Conduct	Secondary with Psychology
1993	Cintra Scott	Edith Wharton's *A Backward Glance:* Gendered Paradoxes and Resistance to Representation	Primary with English

1993	Jane Dopkins	"Thank God for Technology!" Taking a Second Look at the Technocratic Birth Experience	Full Concentration
1993	Jessica Lapenn	Gender Roles on Trial During the Reign of Terror	Full Concentration
1993	Jessica Yellin	Sisterhood is Robin? The Politics of the Woman-Centered Feminist Discourse in the New *Ms.* Magazine	Full Concentration
1993	Johanna Berkman	Where She Slept These Many Years	Special Concentration
1993	Julie Park	Women's Narratives of Anger: Exploring the Relationship between Anger and Self	Full Concentration
1993	Lynn Lu	Rethinking "Feminine Wiles": Sexuality and Subversion in the Fiction of Jane Bowles	Full Concentration
1993	Peter Stepek	Bad Mothers and Wicked (wo)Men: Facts and Fictions about Serial Killers	Full Concentration
1993	Sarah Silbert	Child of Imagination: Literary analysis of Woolf, Steedman, Rich & Gilligan	Full Concentration
1993	Sheila Allen	Grief and Rage: The Politics of Death and the Political Implications of Mourning	Full Concentration
1994	Alison Lake	Strategic Sentiments: Javanese Women and the Anthropology of Emotion	Secondary with Anthropology
1994	Barbara Espinoza	Redefining *Malinchista:* A Study of Chicana Identity and the Malinche Image	Full Concentration
1994	Caroline Mitchell	Differences Among Friends: International feminists, USAID, and Nigerian women	Full Concentration
1994	Cristina Olivetti	The Feminist Critique of the Birth Control Pill	Full Concentration
1994	Deborah Jenson	Romantic Wounds: Anatomies of Rupture in the Culture of Nineteenth-Century French Literature	Secondary with Philosophy
1994	Frances Sackett	The Flowers of Middle Summer	Primary with English
1994	Jennifer Meeropol	The Framings of Ethel Rosenberg: Gender, Law, Politics, and Culture in Cold War America	Full Concentration
1994	Juliet McMains	Tradition and Transgression: Gender Roles in Ballroom Dancing	Full Concentration
1994	Katherine Alberg	Engendering Bodies in Pain: Trauma and Silence in Dorothy Allison's *Bastard Out of Carolina*	Secondary with English
1994	Katherine Anderson	On Dorothy Allison's "Bastard Out of Carolina" and Literary Theory on Pain and Witnessing	Full Concentration
1994	Lisa Arakaki	Conceptions of Self, Relationships and Gender Roles in Japanese American Women in California and Hawaii	Secondary with Psychology
1994	Maura Swan	The *Femme Fatale* Re-visited: Women Villains in Contemporary Hollywood Cinema	Full Concentration
1994	Rachel Harris	When Pregnancy is a Crime: Addiction, Pregnancy and the Law	Full Concentration
1994	Tia Ann Chapman	Helke Sander and the Roots of Change: Gaining a Foothold for Women Filmmakers in Postwar Germany	Full Concentration
1995	Beate Krieger	Essentialist Tensions: Feminist Theories of the "Maleness" of Philosophy	Secondary with Philosophy

1995	Christianna Nelson	Elements of Community: Re-entering the Landscape of Utah Mormonism	Full Concentration
1995	Debra Stulberg	Working Women, Legitimate Lives: The Gender Values Underlying 1994 Welfare Reform	Full Concentration
1995	Hallie Levine	Reading the Body: The Physiological Politics of Gender in Charlotte Bronte's *Shirley*, Margaret Oliphant's *Miss Marjoribanks*, and Mary Braddon's *Aurora Floyd*	Full Concentration
1995	Jen Cox	"What Does a Girl Do?": Teenage Girls' Voices in the Girl Group Music of the 1950s and '60s	Special Concentration
1995	Julieta Bleichmar	The Sound Factory	Full Concentration
1995	Kathryn Smith	The Flagstad Case	Full Concentration
1995	Kristina Kaplan	Loving and Living Surrealism: Reuniting Leonora Carrington and Max Ernst	Full Concentration
1995	Melissa Weininger	"It's My Skin": Gender, Pathology, and the Jewish Body in Holocaust Narratives	Secondary with English
1995	Miriam Carroll	Searching for a Place Apart: A Journey into and out of Bulimia Nervosa	Full Concentration
1995	Nicole Armenta	Visual Strategies of the Contemporary U.S. Abortion Conflict	Full Concentration
1995	Phoebe Cushman	The Hormone Replacement Therapy Decision: Women at the Crossroads of Women's Health	Primary with Anthropology
1995	Rebecca Miksad	The Economic Consequences of Domestic Violence	Secondary with Economics
1995	Rebecca Murray	Continuing the Struggle: Gender Equality in an Egalitarian Community	Full Concentration
1996	Alexa Zesiger	Real Plums in an Imaginary Cake: Mary McCarthy and the Writing of Autobiography	Full Concentration
1996	Courtney Baker	Racial Iconography and Feminist Film: A Cultural Critique of Independent Women's Cinema	Full Concentration
1996	Katherine Malachuk	"I Certainly Try and Make the Most of it": An Exploratory Study of Teenage Mothers Who Have Remained in High School	Full Concentration
1996	Liza Studen	Single-Mother Poverty: A Critical Analysis of Current Welfare Theory and Policy from a Feminist, Cultural Perspective	Full Concentration
1996	Marta Rivas	In Their Own Words: Life and Love in the Literary Transactions of Adolescent Girls	Full Concentration
1996	Moon Duchin	Math/Theory: Constructing a Feminist Epistemology of Mathematics	Full Concentration
1996	Nothando Ndebele	Intra-household Resource Allocations in South Africa: Is There a Gender Bias?	Secondary with Economics
1996	Rachel Skiffer	Mirror, Mirror on the Wall…" Nella Larsen, Alice Walker, and the Self-Representation of Black Female Sexuality	Full Concentration
1996	Sharon Kunde	Vision and Revision: The Naked Body and the Borders of Sex and Gender	Secondary with English
1996	Teresa Ou	Are Abusive Men Different? And Can We Predict Their Behavior?	Secondary with Psychology

1997	Elizabeth Hall	Out of the Courtroom and onto the Ballot: The Politicization of the 1930s and '40s Massachusetts Birth Control Movement	Secondary with History
1997	Elizabeth Montgomery	The Communicating Wire: Bell Telephone, Farm Wives, and the Struggle for Rural Telephone Service	Full Concentration
1997	Gina Ang	Listening to Stories of Prison: The HIV Epidemic in MCI-Framingham	Full Concentration
1997	Heather Phillips	"I Feel it in My Bones That You are Making History": The Life and Leadership of Pauli Murray	Full Concentration
1997	Janna Hansen	"The Role For Which God Created Them": Women in the United States' Religion Right	Secondary with Social Studies
1997	Julianne Marashian	"Reports from the Front: Welfare Mothers Up in Arms": A Case Study with Policy Implications	Full Concentration
1997	Justin Simon	When I Grow Up I Want to Be a Good Girl: Adolescent Fiction and Patriarchal Notions of Womanhood	Full Concentration
1997	Katherine Bertone	From Theory to Practice: An Exploration of the Relationship Between Feminism and Psychoanalytic Therapy	Full Concentration
1997	Melissa Weintraub	Potent Vulnerability: American Jewry and the Romance with Diaspora	Secondary with Social Studies
1997	Tracy Pizzo	All the Weapons I Carry 'Round with Me: Five Adult Women Survivors of Childhood Sexual Abuse Speak about Their Experiences with Impact Model Mugging	Full Concentration
1997	Vanessa Reisen	It's All About: Manufacturing Multiplicity from American Fashion Magazines	Full Concentration
1998	Ashley Lynch-Mahoney	"I Don't Want to Grow Up - If It's Like That": Carson McCullers's Construction of Female Adolescence and Women's Coming of Age	Full Concentration
1998	Cari Sietstra	Another Toxic Shock: Health Risks from Rayon and Dioxin in Chlorine Bleached Tampons Manufactured in the United States, a Public Policy Analysis	Full Concentration
1998	Catherine Steindler	Visions and Revisions of Love: *The English Patient* and the Crisis of Heterosexual Romance	Primary with Visual and Environmental Studies
1998	Claire Prestel	Whose Sexuality? Masochistic Sexual Fantasies and Notions of Feminist Subjectivity	Full Concentration
1998	Jennifer Gootman	The Psychic Connection: The Historical Evolution of the Psychic Hotline in terms of Gender, Spirituality, and Talk Therapy	Primary with History
1998	Leah Newkirk	Damned Beauties of the Roaring Twenties: The Death of Young, White, Urban, American Women and *The New York Times*	Full Concentration
1998	Margaret Barker	black tar/and honey: Anne Sexton in Performance	Secondary with English
1998	Naomi Seiler	Just Saying No? A Closer Look at the Messages of Three Sexual Abstinence Programs	Full Concentration

1998	Sara Cable	That Takes Balls...or Does it? A Historical and Endocinologic Examination of the Relation of Angrogens to Confidence in Males and Females	Secondary with Anthropology
1998	Shilpa Jain	Redefining the Politics of Presence: The Case of Indian Women in Panchayati Raj Institutions	Primary with Government
1998	Stefanie Grossman	The Cost of Making Money: Exploring the Dissociative Tendencies of College Educated Strippers	Full Concentration
1999	Amanda Bagneris	Adah Isaacs Menken, The (Un)True Stories: History, Identity, Memory, Menken, and Me	Primary with Afro-American Studies
1999	Anna Michele Harr	Healthy Bodies, Healthy Lives: The Women's Health Initiative and the Politics of Science	Full Concentration
1999	Jennifer Stetzer	From "Sympathizers" to Organizers: The Emergence of the Women's Liberation Movement from the New Left at Harvard-Radcliffe	Primary with History
1999	Karen Kim	*"From the Bones of Memory"*: Women's Stories to the South African Truth and Reconciliation Commission	Full Concentration
1999	Lamelle Rawlins	"Let's Not Change the Subject!": Deliberation on Abortion on the Web, in the House and in Abortion Dialogue Groups	Secondary with Social Studies
1999	Mari Ryono	Common Visions, Differing Priorities, Challenging Dynamics: An Examination of a Low-Income Immigrant Women's Cooperative Project	Primary with Sociology
1999	Michele Casey	Situated Science: Margaret Cavendish and Natural Philosophical Discourse	Secondary with English
1999	Nikki DeBlosi	"When We Get Married, We'll Live Next Door to Each Other": Adolescence, Girl-Friends, and "Lesbian" Desires	Full Concentration
1999	Rosslyn Wuchinich	A Socialist-Feminist Re-vision: An Integration of Socialist Feminist and Psychoanalytic Accounts of Women's Oppression	Secondary with Social Studies
1999	Wesley Chinn	Re-(e)valu[ate/ing] Madonna: Understanding the Success of Post-modernity's Greatest Diva	Secondary with Music
2000	Corinne Calfee	Precious Mettle: Margaret DeWitt, Susanna Townsend, and Mary Jane Megquier Negotiate Environment, Refinement & Femininity in Gold Rush California	Secondary with History
2000	Janson Wu	The Hymeneal Seal: Embodying Female Virginity in Early Modern England	Secondary with History of Science
2000	Kamil Redmond	From *Black Art* to *Black Girl Juice*: Analyzing the Aesthetics of Spoken Word Poetry	Secondary with History and Literature
2000	Lori Rifkin	Suit Her Up, She's Ready to Play: How the Woman-in-a-Suit Tackles Social Binaries	Secondary with Social Studies
2000	Melissa Gibson	(Re)Writing Woman: Confronting Gender in the Czech Masculine Narrative	Full Concentration
2000	Mia Alvar	Mapping his Manila: Feminine Geographies of the City in Nick Joaquin's *The Woman Who had Two Navels*	Secondary with English
2000	Parinaz Kermani	Sex, Mothers, and Bodies: Chilean Sex Workers Voicing their Honor	Secondary with Anthropology

2000	Sophia Chang	Like a Nuprin: Little, Yellow, Queer: The Case for Queer Asian American Autobiofictional Performance	Full Concentration
2001	Alexis Karteron	Hysterilization: Hysterectomy as Sterilization in the 1970s United States	Secondary with History of Science
2001	Angela Peluse	Pom-Pom Power: The History of Cheerleading at Harvard	Primary with History
2001	Angelica Luna	Witnessing Memory: Narrating the Realities of Immigrant and Refugee Women	Full Concentration
2001	Janet Hanseth	Conception of Gender in Artificial Intelligence	Secondary with History of Science
2001	Jeanne Cawse	Taking Care: Stereotypes, Medical Care, and HIV+ Women	Full Concentration
2001	Jennifer Nash	Tugging at the Seams: Feminist Resistance in Pornography	Full Concentration
2001	Jim Augustine	On Display: Deconstructing Modes of Fashion Exhibition	Full Concentration
2001	Kathryn Clancy	What is 'Natural' about the Menstrual Cycle?	Secondary with Anthropology
2001	Marianne McPherson	What's Blood Got to Do with It? Menarche, Menstrual Attitudes, Experiences, and Behaviors	Secondary with Psychology
2001	Marin Smith	Facing the Screen: Portrayals of Female Body Image on Websites for Teenagers	Secondary with Sociology
2001	Pritha Sen	Multi-Drug Resistance in Malaria: Identification and Characterization of a Putative ABC-Transporter in Plasmodium falciparum	Secondary with Biology
2001	Prudence Beidler	La Revolution Tranquille: The Renegotiation of Gender and the Deregulation of Conjugal Kinship in the Contemporary French Household	Secondary with Anthropology
2001	Sarah Kennedy	Of Tongues Untied: Stories Told and Retold by Working-Class Women	Full Concentration
2001	Shauna Shames	The Un-Candidates: Gender and Outsider Signals in Women's Political Advertisements	Full Concentration
2001	Tanya Melillo	They're Not Those Kinds of Girls: The Absence of Physical Pleasure in Teenage Girls' Sexual Narratives	Secondary with Sociology
2001	Tara Colon	We Was Girls Together: The Role of Female Friendship in Nella Larsen's *Passing* and Toni Morrison's *Sula*	Primary with English
2002	Adina Gerver	What Can a Woman Do?: Gender, Youth, and Citizenship at Women's Colleges During World War I	Secondary with History
2002	Danielle Li	A Turn of the Page: Contemporary Women's Reading Groups in America	Full Concentration
2002	Emma Heeschen	Canary in a Coal Mine: The Mixed Race Woman in American History and Literature	Full Concentration
2002	Jennifer Price	Bordering Home	Full Concentration
2002	Laura Cobb	'Progressive Conservatism': The Intersection of Boston Women's Involvement in Anti-Suffrage and Progressive Reform, 1908 - 1920	Primary with History

2002	Laure de Vulpillieres	Building Strong Community: A Study of Queer Groups at Northeastern, Brandeis, and Harvard	Secondary with Sociology
2002	Miriam Asnes	My Rights Don't Just Come to Me: Palestinian Women Negotiating Identity	Secondary with Anthropology
2002	Sue Chung	Reflections in Yellow	Full Concentration
2003	Aarti Khanolkar	The Process of Becoming: Cultural Identity-Formation Among Second-Generation South Asian Women in the Contexts of Marriage and Family	Secondary with Social Studies
2003	Aida Hussen	Embodying the Psyche, Envisioning the Self: Race, Gender, and Psychology in Postwar American Women's Fiction	Full Concentration
2003	Arianne Cohen	At the Narrative Center of Gravity: Stories and Identities of Queer Women of Color	Full Concentration
2003	Courtenay Kessler	Out of Love: The Permissibility of Abuse in Love and Self Development	Full Concentration
2003	Julia Lunetta	Sexing the Gender Dysphoric Body: A Developmental Examination of Gender Identity Disorder of Childhood	Full Concentration
2003	Karolina Dmochowska	Transformations in the Polish Female Gender Model from Communism to Democracy	Secondary with History of Science
2003	Luis Rego	The Specter of Homoeroticism: Recasting Castration in David Fincher's 'Fight Club'	Full Concentration
2003	Michelle Kuo	Between Nation and World: Organizing Against Domestic Violence in China	Secondary with Social Studies
2003	Nancy Redd	From Many Mouths to Her Mind: Pursuits of Selfhood, the American Woman, and the Self-Help Book	Full Concentration
2003	Nesrin Garan	Promising Monsters, Perilous Motherhood: The Social Construction of 20th Century Multiple Births	Full Concentration
2003	Reema Rajbanshi	Accidental Bodies	Secondary with English
2003	Roona Ray	Women's Occupational Health: A Study of Latina Immigrant Janitors at Harvard	Secondary with Biology
2004	Lily Logan Brown	Begin By Imagining: Reflections of Women in the Holocaust	Full Concentration
2004	Huibin Amelia Chew	Public Enemies:' South Asian and Arab Americans Navigate Racialization and Cultural Citizenship After 9/11	Secondary with Social Studies
2004	Alisha Fernandez	Feminism within the Frame: An Analysis of Representations of Women in the Art of Americas Collection at the Museum of Fine Arts, Boston	Primary with History of Art and Architecture
2004	Joy Lynn Fuller	Virgin, Mother, Warrior: The Virgin of Guadalupe as an Icon of the Anti- Abortion Movement	Primary with Romance Languages and Literature
2004	Lindsay N. Hyde	The Blue Stockinged Gal of Yesterday is Gone: Life-course Decision-making and Identity Formation of 1950s Radcliffe College Graduates	Secondary with Sociology
2004	Carolina L. Chipper Johnson	Feminist Evolutions: An Exploration and Response to the Disconnect between Young Women and Contemporary Dominant Feminism	Secondary with Social Studies

2004	Jessica Marie Matthews	The Fluid Body: Gender, Agency, and Embodiment in Chöd Ritual	Secondary with Religion
2004	Heather Thomason	Confronting our Wounds: Witness and Affect in the Work of Franko B	Full Concentration
2004	Natalia A. José Truszkowska	Parodic Patriotism and Ambivalent Assimilation: A Rereading of Mary Antin's *The Promised Land*	Secondary with Romance Languages and Literature
2005	Christina Ahn	Redressing Prostitution: Trans Sex Work and the Fragmentation of Feminist Theories	Secondary with Government
2005	Maura E. Boyce	Beauty and Brains: The Influence of Stereotypical Portraits of Women on Implicit Cognition	Secondary with Psychology
2005	Ana Bracic	Power to the People! Or Not: The Exceptional Decrease in Women's Formal and Informal Political Participation in Slovenia During Democratization	Full Concentration
2005	Heidi J. Bruggink	"Takin' Back the Night!" Buffy the Vampire Slayer and "Girl Power" Feminism	Full Concentration
2005	Michelle Garza	Coca Politics: Women's Leadership in the Chapare	Secondary with Anthropology
2005	Lara Marie Hirner	Completing the Circle: Singing Women's Universality and the Music of Libana	Secondary with Music
2005	Karina Mangu-Ward	Attitudes, Beliefs and Behavior Towards Gays and Lesbians	Secondary with Psychology
2005	Anat Maytal	The Media Coverage of Women, Ten Years Later, in the 108th Congress, Has Anything Changed Since 'The Year of the Women' in 1992	Secondary with Government
2005	Alicia Menendez	To Whom Many Doors Are Still Locked: Gender, Space & Power in Harvard Final Clubs	Full Concentration
2005	Ashley Peterson	Bread Winners or Bread Makers? The Professional Challenges for Working Women	Full Concentration
2005	Stephanie Skier	"Rational Kitchens" How Scientific Kitchen Designs Reconfigured Domestic Space and Subjectivity from the White City to the New Frankfurt	Secondary with Social Studies
2005	Rebecca Wexler	Divided Designs: Separatism, Intersectionality, and Feminist Science in the 1970s	Primary with History of Science
2006	M. Barusch	Coming Out of the Candlelight: Erasure, Politics, and Practice at the 2005 Boston Transgender Day of Remembrance	Full Concentration
2006	Mae Ceniza Bunagan	Redefining the 'Crisis in Citizenship': The Emergence of Immigrant Women as Political Actors in the United States	Secondary with Social Studies
2006	Pascal Chahine	(In)visibility: Identity Rights and Subjective Experience in Gay Beirut	Secondary with Social Studies
2006	Emma Katz	"The Potential of Universality": Discovering Gender Fluidity Through Performance	Full Concentration
2006	Kristina Mirabeau- Beale	She Let It Happen: An Analysis of Rape Myth Acceptance among Women	Primary with Anthropology
2006	Manisha Munshi	The New Goddess: Women, Progress, and Patriarchy in the Hindu Nationalist Movement	Secondary with Social Studies

2006	Francisco de Jesus Pérez	Popular Feminism in the Dominican Republic	Secondary with Social Studies
2006	Laura Marie Farbeann Pickard	May Our Daughters Return Home: Transnational Organizing to Halt Femicide in Ciudad Ju	Full Concentration
2006	Arianne Plasencia	"This is no time for the private point of view": Vexing the Confessional in the Poetry of Sylvia Plath and Anne Sexton	Secondary with History and Literature
2006	Melinda Rebecca Schottenstein	Relying on the Experts: The Hidden Motives of Tampon Manufacturers, Feminist Health Activists and the Medical Community During the American Toxic Shock Epidemic from 1978- 1982	Primary with History of Science
2007	Rachel Ann Culley	The Money Taboo	Full Concentration
2007	Judith Todd Greenburg	Re-Evaluating Homosexuality: Extralegal Factors in Conservative Jewish Law	Secondary with Social Studies
2007	Brianne Janacek	Do Mothers Experience The Mommy Wars?: An Examination of the Media's Claims About the Mommy Wars and the Mothers Who Supposedly Fight In Them	Full Concentration
2007	Angela Makabali	Who's Producing Your Knowledge?: Filipina American Scholars	Secondary with Social Studies
2007	Tracy Nowski	The Inviability of Balance: Performing Female Political Candidacy	Full Concentration
2007	Shawna Strayhorn	Stop Being Polite & Start Getting "Real": Examining Madonna & Black Culture Appropriation in the MTV Generation	Full Concentration
2007	Ryan Thoreson	Somewhere Over the Rainbow Nation: The Dynamics of the Gay and Lesbian Movement and the Countermovement After a Decade of Democracy in South Africa	Secondary with Government
2007	Melissa M. Trahan	On The Offense: The Apologetic Defense and Women's Sports	Full Concentration
2007	Elise Wang	Facing The Empress: Modern Representations of Women, Power and Ideology In Dynasty China	Secondary with Religion