[TYPE THESIS TITLE]

An Undergraduate Research Scholars Thesis

by

[TYPE NAME OF INDIVIDUAL OR TEAM MEMBER 1 NAME1, TEAM MEMBER 2 NAME2, and Team Member 3 Name3

Submitted to the Undergraduate Research office at

Texas A&M University

in partial fulfillment of requirements for the designation as an

UNDERGRADUATE RESEARCH SCHOLAR

Approved by

Faculty Research [Choose an item: Advisor/s]: [Type Dr. Full Name of Primary Faculty Advisor]

[Type Dr. Full Name of Secondary Faculty Advisor OR remove line]

May 2025

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[PAGE Instructions AND REQUIRED WORDING] [see comment]

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[Choose an item: I/We], [Type Name of Individual OR Team Member 1 Name1, Team Member 2 Name2, …. Author names must be typed, with permission, and appear in the same order as inputted on the Title and Abstract pages.], certify that all research compliance requirements related to this Undergraduate Research Scholars thesis have been addressed with [Choose an Item: my/our] Faculty Research [Choose an item: Advisor/Advisors] prior to the collection of any data used in this final thesis submission.

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# Abstract

[Type Thesis Title Using Title Case]

[Type Name of Individual OR Team Member 1 Name1, Team Member 2 Name2, and Team Member 3 Name3]

[Choose an item: Department/s] of [Type Individual Primary Department OR Team Member 1 Department(s)1]

[Choose an item: Department/s] of [Type Individual Secondary Department OR Team Member 2 Department(s)2]

[Choose an item: Department/s] of [Type Team Member 3 Department(s)3]

[Choose an item: Department/s] of [Type Team Member 4 Department(s)4]

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Texas A&M University

Research Faculty Advisor: [Type Dr. Full Name of Primary Faculty Advisor]

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Texas A&M University

Research Faculty Advisor: [Type Dr. Full Name of Secondary Faculty Advisor OR remove line]

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[Type your Abstract. Your Abstract must be a “complete snapshot” of your manuscript and be a stand-alone piece. Since the text of the Abstract will be distributed widely through a variety of databases, formal citations, images, and complex equations should not be included. The Abstract should be between 250 and 500 words.

The Abstract is a stand-alone section that appears in public databases without your thesis document and should not contain citations.

The Abstract page is the first page of your document and will use Arabic page numbers starting with page 1. The rest of the pages in your document should continue with these Arabic numbers, including your appendices, if included.]

# Dedication

[PAGE INSTRUCTIONS] [see comment]

The Dedication page:

* Is optional
* Must be placed directly after the Abstract Page (page 1)
* Limited to one page (no more than a few sentences)
* The same font size and style as the other text in the thesis (however, if you prefer, your text can be centered and italics)
* Is meant to dedicate your work to a person or group and:
  + Identifies the person or group (can be simple or use formal titles)
  + Varies in style from formal to informal
  + May include an explanation of why you chose the person or group

[MODIFY SAMPLE WORDING BELOW]

[To our friends, families, instructors, and peers who supported us throughout the research process.]

# Acknowledgements

[PAGE INSTRUCTIONS] [SEE COMMENT]

The Acknowledgements page:

* Is required
* Must be placed directly after the Dedication page (if you do not have a Dedication page, the Acknowledgements page goes directly after the Abstract page)
* Must state whether or not you had contributors and/or funding
* Can be 1-2 pages

The first part of the Contributors Subsection will name all faculty advisor(s). The second part will acknowledge individual student contributions and/or the contributions of others.

The Funding Sources Subsection includes all support that was provided by the university, or any other source, to conduct your thesis, research, and compilation. If you received no funding, state that in this subsection instead.

The wording below can be used as an example. You may be required to use specific language from your granting agency or fellowship program. Be sure to check your program guidelines and consult your faculty advisor when drafting the Acknowledgements page.

[MODIFY SAMPLE WORDING BELOW]

Contributors

[I would like to thank my faculty advisor, Dr. [XXXX], and my [XXXX], [XXXX], for their guidance and support throughout the course of this research.

Thanks also go to my friends and colleagues and the department faculty and staff for making my time at Texas A&M University a great experience.

Finally, thanks to my [XXXX] for their encouragement and to my [XXXX] for her/his/their patience and love.

The [DATA/MATERIALS/etc.] analyzed/used for [MANUSCRIPT TITLE] were provided by [NAME – can be the names of other faculty, graduate students, lab, lab members, teammates, etc. who contributed to specific aspects of the project]. The analyses depicted in [MANUSCRIPT TITLE] were conducted in part by [NAME – can be the name of a department, lab, research group, etc.] and were published in [YEAR] [OR and these data are unpublished].

All other work conducted for the thesis was completed by the student independently.]

Funding Sources

[Undergraduate research was supported by [XXXX] at Texas A&M University and an additional research fellowship from [XXXX].

This work was also made possible in part by [FUNDING SOURCE] under Grant Number [INSERT GRANT NUMBER]. Its contents are solely the responsibility of the authors and do not necessarily represent the official views of the [NAME OF AWARDING OFFICE]. NOTE: If you received no funding, state that here instead.]

# Nomenclature

[PAGE INSTRUCTIONS] [SEE COMMENT]

The Nomenclature page:

* Is optional
* Must be placed directly after the Acknowledgements page
* Can be a list of identified and defined acronyms, abbreviations, symbols, definitions, terms, etc.
* Can be 1-2 pages

[MODIFY SAMPLE WORDING BELOW]

[B/CS Bryan/College Station

HSUS Humane Society of the United States

P Pressure

T Time

TVA Tennessee Valley Authority

TxDOT Texas Department of Transportation]

## AESTHETIC MOTIVATION AND RESEARCH QUESTION

[PAGE INSTRUCTIONS AND SAMPLE WORDING] [see comment]

Chapter/Section 1 should be between 1,000 and 1,500 words. Do not change the title of the section. In this section, be sure to include the following:

* Introduction of your overall research project, including critical and creative modes. The creative work is a combination of your analysis, artifact, and reflection.
* Explanation of your aesthetic motivation and how that motivation led to your research question
* Description of your research question and explanation of how your research question will be answered through your creative artifact. How will your creative artifact solve your research question or address your aesthetic motivation?
* Discussion of why your creative work\* is important to the field. Does your creative artifact offer a new approach? Does your creative artifact use practice to solve your research question? \*Analysis + Artifact + Reflection = Creative Work

[MODIFY SAMPLE WORDING BELOW]

[Type content here (Misemer 2005).]

### First-order Subheading (optional, add/remove as needed)

Directly above is a first order subheading. If you feel that the information under a first order subheading needs to be split into more sections, use additional subheadings. Take note that all first order subheadings must be included in the Table of Contents. Second and third order subheadings are NOT to be included in the Table of Contents. Do not manually place any subheadings in the Table of Contents.

#### Second-order Subheading (optional, add/remove as needed)

This information still pertains to your first order subheading. If you need to break up content even further, you can use one last level of subheadings, called third order subheadings.

##### Third-order Subheading (optional, add/remove as needed)

This information still pertains to your first order subheading but is directly related to your second order subheading.

### Another First-order Subheading

[Type content here (Russell, Hancock, and McCullough 2007).]

## HISTORICAL CONTEXT, DISCIPLINARY PARADIGMS, AND AESTHETIC STANDARDS

[PAGE INSTRUCTIONS AND SAMPLE WORDING] [SEE COMMENT]

Chapter/Section 2 should be between 1,000 and 1,500 words. Do not change the title of the section. In this section, be sure to include the following:

* Discussion of literature review, background, history, sources, etc. that connect your research question and creative artifact to previous research in your field
* Discussion of genre, medium, disciplinary paradigms, and aesthetic standards that demonstrates a sophisticated understanding of the field, which allows you to offer a new approach using practice (developing your artifact) to solve your research question
* Discussion of how your work is appropriate for the genre or medium

Explanation of how you are creating new or adapting existing artifacts

[MODIFY SAMPLE WORDING BELOW]

[Type content here.]

### Historical Context, Disciplinary Paradigms, and Aesthetic Standards Subheading

Table 1: Type a Descriptive Title for the Table.

|  |  |  |  |
| --- | --- | --- | --- |
| Heading 1 | Heading 2 | Heading 3 | Heading 4 |
|  |  |  |  |
|  |  |  |  |

Note: [Type content here.]

|  |  |  |
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|  |  | (1) |

## EXPLANATION OF EXHIBIT

[PAGE INSTRUCTIONS] [SEE COMMENT]

Chapter/Section 3 should be between 1,000 and 1,500 words. Do not change the title of the section. In this section, be sure to include the following:

* Description of the exhibit and/or exhibit venue
* Description of equipment, resources, materials, etc. used in the exhibit
* Explanation of why the space, platform, venue, display, etc. was appropriate for your creative artifact
* Discussion of your planning process to exhibit your creative artifact
* Explanation of why the way you exhibited your creative artifact was appropriate

Other considerations include: marketing, audience, planning for Q&A session, video or audio recordings, documentation of the exhibit, and/or other special logistics related to your research, your artifact, and the exhibit.

[MODIFY SAMPLE WORDING BELOW]

[Type content here.]

### Explanation of Exhibit Subheading

[Type content here:]

1. First item
2. Second item
3. Third item

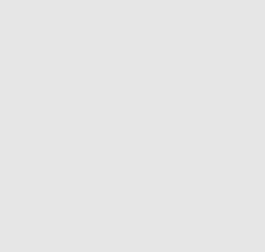


Figure 1: Type a descriptive caption for the figure.

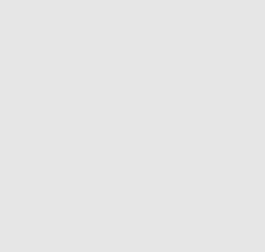


Figure 2: Type a descriptive caption for the figure.

## Reflection

[PAGE INSTRUCTIONS] [SEE COMMENT]

Chapter/Section 4 should be between 1,000 and 1,500 words. Do not change the title of the section. In this section, reflect on the following:

* The general research process you developed throughout the project (thinking about the target audience, appropriate academic and artistic methods of communication, as well as how your creative practice produces knowledge based on academic research).
* In the celebration of your artifact (public presentation and Question & Answer session), what did you learn? How did the public presentation and Q&A make you think differently about your project? Did you change anything based on the feedback you received? If you were to create your artifact again, would you do anything differently? Be specific in your answers.

[MODIFY SAMPLE WORDING BELOW]

### Reflection Subheading

[Type content here.]

# Works Cited

[PAGE INSTRUCTIONS] [SEE COMMENT]

Discuss with your faculty advisor(s) which citation style is appropriate for your field. Use that style consistently throughout your thesis. **All in-text citations used throughout your thesis must appear on the References page**. For some citation styles, each entry is numbered, and each number corresponds with an in-text citation. Other citation styles do not require numbering.

Each reference entry must be single spaced and have a double-spaced line in between each entry. **Format entries using the “List (References)” Style in the Styles Pane**. Contact us if you need help.

[MODIFY SAMPLE WORDING BELOW]

Misemer, Sarah M. “Bridging the Gaps in Cultural Memory: Carlos Gorostiza’s El Puente, and Gabriel Peveroni’s Sarajevo Esquina Montevideo (El Puente).” *Latin American Theatre Review*, 2005, doi:10.1353/ltr.2005.0015.

[1] S. M. Misemer, “Bridging the gaps in cultural memory: Carlos Gorostiza’s El puente, and Gabriel Peveroni’s Sarajevo esquina Montevideo (El puente),” *Latin American Theatre Review*. 2005, doi: 10.1353/ltr.2005.0015.

1. Misemer SM. Bridging the Gaps in Cultural Memory: Carlos Gorostiza’s *El puente*, and Gabriel Peveroni’s *Sarajevo esquina Montevideo (El puente)*. *Latin American Theatre Review*. 2005;39(1):29-48.

# Appendix: Creative Artifact

[PAGE INSTRUCTIONS] [see comment]

### General Instructions

Do not remove the “APPENDIX: CREATIVE ARTIFACT” heading on this page. No additional headings are required on subsequent pages. See specific artifact instructions below.

### Video, Sound Files, and/or Other Digital Media

To include video and/or sound files, you may need to send them as supplemental files to the UGR office ([ugr@tamu.edu](mailto:ugr@tamu.edu)) to be uploaded for you. If you have questions about uploading video and/or sound files, contact our office.

### Photographs

Photographs can be included in the Appendix, formatted according to the Figures section in the Thesis Formatting Guide. All figures must be labeled and have captions.

### Creative Writing

Consult with your faculty advisor on the norms and formatting used for pieces such as screen writing, poetry, short stories, and/or dramaturgy. Use titles and other stylistic practices that are appropriate for your genre.

### Other Creative Artifacts

If you have questions about how to include other creative artifacts not previously mentioned, contact the UGR office.

[MODIFY SAMPLE WORDING BELOW]

[Type content here.]

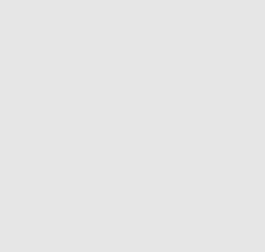


Figure A.1: Type a descriptive caption for the figure.

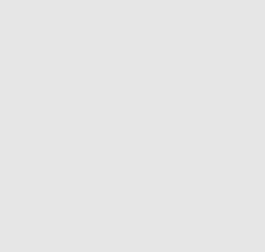


Figure A.2: Type a descriptive caption for the figure.