HONORS PROGRAM

THESIS GUIDELINES

UTAH VALLEY UNIVERSITY
UVU Honors Program

Thesis and Project Guidelines

for

HONR 498R and HONR 499R
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INTRODUCTION

Congratulations! You have arrived at a significant step in the pursuit of your Honors Baccalaureate: writing your thesis or completing your project. It can represent the most rewarding experience of your education thus far if you approach it with the sense of responsibility it requires.

The Honors Program senior thesis or project is the capstone to the student’s undergraduate experience in the Honors Program. It is a two-semester project, which results in 45-50 pages of research (or a similar time commitment to a project with some kind of public component, e.g., a performance, presentation, workshop, poster session, publication in an academic or creative journal, etc.) on a topic approved by the student’s Faculty Committee. Topics will only be approved if the student demonstrates adequate course work or other preparation in the area of interest.

While the research or inspiration may come easily to the student, turning that research into a well-organized 50-page thesis or coherent final project is often more of a challenge and can require multiple drafts, logistical support, and other mentoring. The Honors Program Director meets twice monthly with all thesis & project students to provide general support, planning assistance, a peer review group, and other mentoring on the research process. Discipline-specific mentoring is left to the student’s faculty committee.

Having devoted considerable effort to the conceptualization and execution of your senior thesis or project, you face the task of communicating the results of your scholarship, research, or artistic endeavor. Various disciplines have standards of their own and it is the intent of the Honors Program to permit students to adopt a genre and style consistent with their academic discipline. In all questions of substance, the discipline is the guide; talk to your mentor, also known as your thesis or project chair.

You need to be mindful of time constraints; underestimating how much time is required for formatting and preparation after the research is completed is a common problem. Generally, it takes longer than you might expect and the end is always a crunch. At every stage, you will be well served by maintaining close contact with your mentors.

Your thesis or project, and anything resulting from it, represent your contribution to the knowledge of your field. Therefore, the thesis or project must be written or presented in a style and format that are acceptable, consistent, and readily understood—which is why your thesis or project must conform to the requirements in this guide. The well-written thesis or project not only reflects favorably on
you but also on your committee, the Honors Program, and Utah Valley University.

This guide should answer your questions about thesis and project preparation. We recommend that you read through it in its entirety before you begin the final stages of your thesis or project. If you have specific questions that still are not answered, please contact the Honors Program at 801-863-6262.

Although we have made modifications, the Honors Program borrowed heavily from the Graduate School’s Preparing a Thesis or project or Dissertation at Oregon State University: a Graduate Student’s Guide.

YOUR MENTOR AND YOUR COMMITTEE

Your thesis or project committee is an invaluable source of wisdom and insight. Choose faculty whose knowledge will benefit your thesis or project or project, as well as those with whom you have or can establish a supportive, collaborative, and productive working relationship. Communication is the key to this relationship, so do your part by being organized, timely, and proactive.

MENTOR or CHAIR

Most students find that their mentors (sometimes called thesis or project chair) not only help with the conceptualization and execution of their senior thesis or project, but that they are a vital resource during the writing phase. Mentors will have been involved from the outset and it is their signature that is affixed to the proposal filed with the Honors Program. Chairs should hold a full-time position at UVU, typically from the tenure-track faculty. They become the faculty member with whom students develop the strongest bond and have the most active working relationships. Co-mentors are acceptable if appropriate because of interdisciplinary work or dual majors.

As you approach a faculty member about being your chair, please explain that the Honors Program thesis or project requirement is designed to promote independent scholarship, research, and creativity and might be thought of as the baccalaureate-level equivalent of a Master’s Committee (mostly they will be familiar with what that entails). You should select a mentor on the basis of his or her expertise, congruence with your interests, and on the prospect of having a good working relationship.

Students will have a close working relationship with their mentors and regularly scheduled, frequent meetings regarding the thesis or project work are the norm. It is up to the student to maintain that contact and it is not acceptable to merely present a completed document to your mentor and expect a signature. You should design a “work plan” in consultation with your mentor and stick to it. Discuss progress reports and submission of draft sections as well. Pick up a copy of the “Mentor Guidelines” and give it to those faculty members you ask to serve in this important role.

COMMITTEE

Working as a team, you and your mentor will select the other two members of your committee. The Honors Program has approved what might be termed a “two thirds rule.” That is, at least two of the members of your committee must be senior instructor or tenure-track faculty (one is the Mentor), but the third may be a Research Associate, adjunct faculty member, community-based expert, or other qualified individual who is acceptable to your mentor. Your committee should be three people but there is no problem with it being larger.
**Progress Reports**
In both the first and second semester, the student will ask the Chair and Committee members to sign a Progress Report indicating the student has submitted the thesis or project work and has been meeting with the Faculty Chair and Committee Members on a regular basis.

**Grades**
At the end of the first semester, the Chair (with input from the Committee members) assigns a letter grade for the Thesis/Project course based on the student’s level of achievement, timely submission of work, and other measures. The Chair submits the grade via email to the Honors Program Director. The full range of grades, from A to E, is available.

At the end of the second semester, the final grade is based on assessment of the completed thesis or project and must be agreed upon by both the Chair and Committee members. The signatures of the Chair and Committee members are required on the signature page of the final version. The signatures and final grade assignment should take place during or shortly after the oral defense.

**STUDENT RESPONSIBILITY**

**Honors Thesis or Honors Project Course**
Students should register for HONR 498R (Honors Thesis) or HONR 499R (Honors Project) in addition to any senior capstone or research course in their major. The Honors Program Director teaches the HONR 498R/499R course and mentors students on the research process, facilitates peer support, and offers advice about working with the Committee to students. Students will present Progress Reports to the Honors Director as a part of this course.

**Timeline for the Two-Semester Thesis or Project**
During the first semester, the student
- Begins the research
  - Formulates the thesis question or plans the project outline
  - Creates an annotated bibliography or literature review and detailed outline
  - Completes a first draft of thesis or makes significant progress towards completion of the project, including specific plans for public presentation.

The bibliography/outline should be detailed enough to indicate the student is ready to begin the writing process. The outline should provide a complete sense of the arguments the thesis will make and the evidence that will be used to support those arguments; the outline of a project should clearly delineate the scope of the project, e.g., use of field or laboratory research, surveys, plans of creative pieces (stories, novels, poems, choreography, play scripts, etc.).

During the second semester, the student
- Revises the thesis or project plan (dates, places, times, and other logistics in place for the public component)
- Submits a revised draft of the entire thesis or completes the public component
- Schedule an oral defense or public presentation that all committee members and the Honors Program Director can attend
- Obtain all necessary signatures on completed work
- Submit completed thesis or project summary to the Honors Program
Honors Thesis/Project Term 1 Timeline

<table>
<thead>
<tr>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary Proposal Draft: Third Monday</td>
</tr>
<tr>
<td>Annotated Bibliography Due: Sixth Monday</td>
</tr>
<tr>
<td>Proposal Draft &amp; Committee Agreement Due: Eighth Monday</td>
</tr>
<tr>
<td>Revised Proposal and Outline or Complete Project Plan Due: Eleventh Monday</td>
</tr>
<tr>
<td>Submit first draft of thesis/project: Thirteenth Monday</td>
</tr>
<tr>
<td>Progress report &amp; meetings record: Fifteenth Monday (the last week of classes)</td>
</tr>
</tbody>
</table>

Honors Thesis/Project Term 2 Timeline

<table>
<thead>
<tr>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Updated draft, outline, or project plan: Third Monday</td>
</tr>
<tr>
<td>Meeting schedule with Thesis Chair/Committee: Third Monday</td>
</tr>
<tr>
<td>Detailed completion plan: Fifth Monday</td>
</tr>
<tr>
<td>Revised thesis or detailed project plan: Eighth Monday</td>
</tr>
<tr>
<td>Thesis committee members return edited thesis/comments on project: Tenth Monday</td>
</tr>
<tr>
<td>Defense Draft: Thirteenth Monday</td>
</tr>
<tr>
<td>Oral Defense: Must occur prior to the final day of classes (not during Finals Week)</td>
</tr>
<tr>
<td>Final Copy and Signature Page: Due one week after Oral Defense</td>
</tr>
</tbody>
</table>

Student Responsibility

Although you will be guided in your thesis or project or project work by your mentor(s), your examining committee, and the Honors Program, the ultimate responsibility for the senior thesis or project rests with you.

You are responsible for gaining the information necessary to prepare your project properly, meeting the deadlines, and ensuring that the final copy of your thesis or project conforms to all requirements in this guide. You must also ensure that a bound copy is in our office no later than the Friday after finals week of the term in which you will complete all UVU requirements. When you turn in the bound copy, you must also provide an electronic copy for the UVU Library Digital Repository and sign the Copyright Release Form (see Appendix E).

Because your project makes a professional contribution, you are responsible for taking a professional approach. Doing so requires familiarizing yourself with the broader protocols of your discipline, and the world of research in general. For example, you must acknowledge the published and unpublished work of others through proper text and bibliographic citation. You must secure written permission to use copyrighted materials. You must clearly state your objectives and conclusions and present your results in a lucid and succinct manner. Bear in mind that the project will stand as a record of your written communication skills and your ability to see a major project through to a successful completion.

Students working in the creative arts should work also closely with their mentors on the actual product(s), presentation and written summary that needs to be bound and filed with the Honors Program by the deadline, the Friday after finals week of the term in which you will complete all UVU requirements.

Remember that all Honors Program theses are catalogued and are available for others to review, many have lead to publications, some to copyrights and all to a real sense of satisfaction and pride. The digital copy will be housed in the Utah Valley University Library collection, available for use by library
patrons.

PROPOSAL

The proposal is a statement of intent for what you want to research, investigate, create, and pursue. Formats vary in various disciplines but, generally speaking, the proposal establishes a clear focus by framing a research question. These range from empirical research questions or hypotheses to an outline of a business plan, to a description of creative output, to a detailed thesis statement in the humanities. In every instance, the purpose or research question should be concisely stated and specific. This core statement sets the parameters of your work. The proposal establishes the principal question you hope to address, establishes a context for your question, grounds it with an academic justification, and outlines what steps you are going to take toward the objective posed by the question. To the extent possible, you also want to indicate the findings you expect to discover. The goals or objectives should be clear to anyone reading the proposal whether or not they are steeped in your particular brand of research or investigation.

Generally, proposals are no longer than 2 pages and will be invaluable to you later on when someone asks why you did not investigate or address another issue. The response is that the proposal that was approved incorporated a particular design based on the question you had at that time, not some other question. It is a contract, as it were, that helps protect the student. The mentor’s signature should appear on the signature line of the proposal, above a typed version of his/her name.

STAGES OF THE THESIS OR PROJECT

OUTLINE

An outline is key to developing an overview of your topic and where you want to take it.

Example Outlines for Five Types of Proposals

The following five proposal outlines are modified from those listed by the Southern Connecticut State University School of Graduate Studies in their Revised Thesis Proposal Requirements and Guidelines dated May 1999.

SAMPLE OUTLINE OF AN INVESTIGATIVE OR EXPERIMENTAL STUDY

A. Title of proposed thesis
B. Abstract – optional
C. Introduction
   1. Statement of purpose(s)
2. Literature review - Relationship of study to related research and analysis of pertinent research
3. Statement of need or relevance of the study

D. Methodology
   1. Experimental design (include methods and materials)
   2. Subjects to be used, if appropriate
   3. Measures used (surveys, interviews, psychological instruments, protocols, etcetera)
   4. Plan for the analysis of data

E. List of References

SAMPLE OUTLINE OF A DESCRIPTIVE OR HISTORICAL STUDY
A. Title of proposed thesis
B. Abstract – optional
C. Introduction
   1. Statement of purpose(s)
   2. Literature review - Relationship of study to related research and analysis of pertinent research
   3. Statement of need or relevance of the study
D. Methodology
   1. Research plan
   2. Proposed chapter development with discussion of major subheadings
D. List of References

SAMPLE OUTLINE OF AN INTERPRETIVE, ANALYTICAL OR CRITICAL STUDY
A. Title of proposed thesis
B. Abstract – optional
C. Introduction
   1. Summary of the argument and its significance as a contribution to knowledge
   2. Review of the criticism and scholarly literature on the subject
D. Methodology
   Description of the analytical, critical, or interpretative methods and the theoretical approaches that will be used
E. List of References

SAMPLE OUTLINE OF A CREATIVE STUDY*
A. Title of proposed thesis
B. Abstract – optional
C. Introduction
   1. A clear, concise description of the nature and themes of the final creative product
   2. An explanation of why a creative thesis was chosen and why the specific form and genre were selected
D. Methodology
   A brief discussion of the major elements of the craft that will be used and how they will be used to achieve certain aims or effects.
E. List of References

* Examples of research creative methods: Art Project, Music Recital, or Curriculum Development

AN OUTLINE OF A QUALITATIVE STUDY*
A. Title of proposed thesis
B. Abstract – optional
C. Introduction
   1. Statement of purpose and/or a description of the phenomenon to be studied including its significance to the field of study and research questions.
   2. Review of relevant research as appropriate to methodology used (include researcher's perspective)
D. Methodology
1. Sample selection
2. Data gathering technique
3. Data analysis methods
4. Limitations
5. Ethical considerations

E. List of References

ROUGH DRAFT
The first stage after the proposal—the rough draft(s)—is meant solely to inform your committee about your progress on the project and allow opportunity to furnish feedback. Therefore, the number and content of rough drafts are determined by you and your mentor. Often times students will prepare multiple drafts of portions of the thesis or project prior to asking their mentor for feedback and before sharing the manuscript with the entire committee. Your goal is to put your best effort forward before asking others for a critique. Talk with your mentor about when to begin sharing your materials with the other members of your committee. Do not ask your committee to correct spelling or grammatical errors that you should have caught yourself. Seek peer critiques from other students as a way to identify areas that need further work.

The Honors Program supports students during the rough draft stage by asking they enroll in HONR 498R or HONR 499R. This course is taught by the Program Director and acts as a general introduction to the Honors Thesis or Project, and will cover practical and reflective strategies, drafting methods, and a peer-review network. The course is recommended for all students, and required for those in disciplines that have no senior thesis, senior project course, or capstone course.

DEFENSE DRAFT
The next stage—the defense draft—is the document on which your final oral defense is based. You should submit one copy of this draft to each member of your committee a week to ten days prior to your defense, but only after your mentor(s) give you approval to do so. This allows minimum time for your committee to review the draft and to schedule their reading in order to give your work the attention it deserves. Recall that copies of any letters of permission granting use of copyrighted material must accompany the defense draft.

The defense draft must be typed and unbound in appropriate format. It must contain an abstract, a title page, an unsigned approval page, a table of contents, lists of figures and tables (if any), main text including any figures and tables, a bibliography, and appendices (if any). The defense draft should conform to all the requirements in this guide. The more closely it conforms to these requirements, the easier it will be for you to finalize it as a bound copy.

FINAL HONORS PROGRAM COPY
The last stage—the Honors Program (final) copy—is your defense draft revised according to your mentors' recommendations following your defense and according to comments made by your mentor(s). The Honors Program copy must conform to all the requirements in this guide. Proofread it carefully. All signatures must be affixed before the copy is delivered to the Honors Program for the Director's signature.

The Honors Program copy of your thesis or project (see Photocopying and Paper under Style Requirements, page 14) should be printed on standard brightness, white paper that is 16 or 20
pound, 8-1/2 x 11 inches available at Kinko’s, FedEx Printing, or similar establishment.

The digital copy may be submitted as an e-mail attachment, and a scanned version of the signed Copyright Release Form must accompany the electronic submission.

PARTS OF THE THESIS OR PROJECT

Regardless of variations in subject matter, the thesis or project includes a particular set of parts in an established order. The rest of this section elaborates on and illustrates those parts; examples are provided in Appendix B. Students working in disciplines that depart from these components should consult with the director of the Honors Program and with their mentor in advance.

FLYLEAVES
The front and back flyleaves are blank sheets of paper that provide added protection for the text. They must be the same watermark rag paper as the thesis or project.

ABSTRACT
The abstract extracts the key points of your research or project, highlighting its purpose, methods, major findings, and substantive conclusions or results. It does not include figures, tables or citations. Do not exceed 250 words. Students working in the humanities or creative arts fields should consult with their mentor for appropriate abstract format. The abstract is the last thing you write as a rule, but it is not merely a rephrasing of the proposal. Your name must appear exactly on the abstract page as it does on the title and approval pages. Be consistent if using a nickname, initials, or hyphenated surname. Your first name should appear first, followed by your middle name(s), if any, and finally your last name(s).

At the bottom of your abstract, skip a line, type the phase Key Words: list up to five key words, separated by commas, describing your thesis or project. Also list your preferred, permanent e-mail address.

COPYRIGHT PAGE
This page is optional but recommended. The date indicated should be the date when the copyright application was filed or the date of your oral defense, whichever is earlier, as illustrated on page 19, Appendix D. See other procedural information about copyrighting. The Honors Program does not claim copyright on Honors Program thesis or project projects. The inclusion of your thesis or project in the Digital Repository does not compromise your copyright.

TITLE PAGE
The title page must exactly follow the example given on page 19, Appendix D. Do not underline or italicize the thesis or project title. Use the complete name of the degree. The presentation date is the date of the oral defense; the commencement date is the date in Spring of each year when official university ceremonies take place. For example, Commencement May 2014 for a degree awarded Spring term 2014, Commencement May 2015, for a degree awarded Summer term 2014.

Recall that your name must appear exactly on the title page as it does on the abstract and approval pages.

SIGNATURE PAGE
The singed approval page must exactly follow the example given on page 21, Appendix E. List the mentor as “[Name of Faculty Member], Chair, representing [name your official major].” If you have a
dual major and a mentor(s) for each major, list one as “Co-Chair, representing [name your first official major]” and the other as “Co-Chair, representing [name your second official major].”

The official major names can be obtained in the current UVU Catalog; list the mentor by his or her title (check UVU General Catalog if in doubt), including name and academic rank. The signature line from Honors for the Thesis or Project should always read “Honors Program Director.” That signature is the last one obtained.

When you submit the final copy of your thesis or project to the Honors Program, your approval page must contain all signatures including your own. All signatures must be original, and it is the student’s responsibility to obtain all signatures. Be sure to check on committee members’ availability well in advance.

Use the complete name of the degree. Recall that your name must appear exactly on the approval page as it does on the abstract and title pages. Signing your name constitutes consent to shelve your thesis or project for public reference in the Honors Program Office, and have it indexed in the Utah Valley University Library.

*HINT*: If you have reason to believe your committee may be willing to sign-off at the time of your oral exam, you may want to consider having your signature page ready and on the correct rag paper. Getting their signatures then may save you some legwork later on.

**ACKNOWLEDGMENTS**

Because research is a cooperative venture, it is appropriate to acknowledge others who have substantively supported or assisted you. At the least, acknowledgment is a professional courtesy in the world of research to those who have helped guide your project.

Although this page is optional, we recommend that students include it, thanking faculty and staff members who have mentored them, fellow students, relatives, and/or funding agencies. The exact content of your acknowledgment is up to you. You may wish to consult your mentor(s) or other theses to determine what an acknowledgment should contain.

**CONTRIBUTION OF CO-AUTHORS**

This page is included only when a group project has formed the basis of your individual written thesis or project. In some areas, like many technical or business disciplines, group projects are common and perfectly acceptable by the Honors Program, provided the Honors Program student is integral and provides unique contributions necessary for a thesis or project project. If the thesis or project is in manuscript format and has authors besides yourself, you must identify their contributions here. It is recommended that you consult your mentor(s) when preparing this section.

While the student may have a cooperative or even published project as their senior thesis or project, the proper format and bound product is still required in an acceptable thesis or project format. Ask questions of the Director of the Honors Program if in doubt.

**TABLE OF CONTENTS**

The main body of text, bibliography, appendix material (if any), and index (if any) are included, with corresponding page numbers, in the table of contents. Pretext sections are not included. If your discipline has a style manual that may be at odds with any part of this guide, that manual will provide the standard. Refer to style manuals published by the professional association in your
discipline or discuss particulars with your mentor.

You must list all main headings in your table of contents. You may choose to list subheadings down to a particular level—for example, the first and second levels but not the third. Whatever subheading levels you choose to list must be handled consistently for all chapters.

Headings and subheadings must appear in the contents exactly as they appear in the main body of text, but without text treatment (i.e., without boldface, underlining). That is, they must use the same wording, spelling, capitalization, punctuation (if any), and typeface, as the body of the text. If you use a numbered heading system in the text, the numbering must be included in the table of contents.

If you have one appendix, use only the word “appendix” in the table of contents. If you have more than one, the plural is “appendices,” followed below by the heading for each.

LISTS OF FIGURES AND TABLES

MAIN TEXT FIGURES AND TABLES

If two or more figures or illustrations (or two or more tables) appear in the main body of text, you must include a list of figures (or list of tables) after the table of contents. Please refer to Appendix C, page 18. This list is the aggregate of all figure (or table) legends, each legend preceded by the figure (or table) number. Each legend must appear in the list exactly as it appears in the text (same wording, spelling, punctuation, typeface, and point size). Figure (or table) numbers in the list of figures (or list of tables) must appear exactly as in the text. We recommend you limit the length of legends in figure (or table) lists to keep the lists short. In the lists, both figure (or table) numbering and associated page numbering must appear in order.

Each list must begin on a new page. When indicating the page number of a figure (or table) that occurs on more than one page, list only the initial page. Were legends shown on the page preceding the associated figure (or table), list only the legend page.

APPENDIX FIGURES AND TABLES

If two or more figures (or tables) appear in the appendix material, you must include a list of appendix figures (or list of appendix tables). Format for appendix lists is the same as that for main-text lists; likewise, each legend must appear in the appendix list exactly as it appears in the appendix text. All other requirements for lists of main-text figures and tables also apply to lists of appendix figures and tables.

LIST OF APPENDICES

If you have two or more appendices, you may include a separate List of Appendices with your other pretext sections instead of listing each appendix in the table of contents. Either way, your table of contents must list the “Appendix” or “Appendices” section heading and the corresponding page number of your appendix heading insert page.

DEDICATION

This optional page is used if you wish to honor someone who has significantly influenced your life or career. Dedications are usually made to a relative or close friend, living or dead. They typically are quite short; for example, “This thesis or project is dedicated to the loving memory of my mother and father, thanks for the money.” If necessary, consult your mentor(s) for guidance on what is
appropriate.

PREFACE
This optional page can be used to explain your research rationale, provide relevant background not included elsewhere for readers, or present other explanatory information. Students in the humanities or creative fields may use the preface to establish the context for their project.

THE MAIN BODY OF TEXT
The main body of text and its accompanying figures and tables are your thesis or project work.

The project title must be repeated atop the first page of the main body of text, centered at the top margin.

The main text is subdivided into major sections, which are considered chapters. Each chapter, denoted by a heading, begins on a new page.

Chapters are further divided into subsections, each denoted by a subheading. Subsections within a chapter do not begin on a new page regardless of thesis or project format. Discuss all questions with your mentor or refer to the style manuals in your discipline.

BIBLIOGRAPHY
The bibliography lists publication particulars about all work cited in the main body of text or appendices. Each citation must be accurate and complete enough for readers to find its source in ordinary library references. Unpublished sources must be clearly described with enough information (e.g., author's name, address, and phone number) so that readers can trace and verify the source if necessary. Style of bibliographic entries is determined by the discipline—consult your mentor if in doubt. Consistency is the rule. In the professional literature of some disciplines, bibliographic entries are combined with traditional footnotes and listed as "endnotes." If you use endnotes, you must use the standard style in the established literature of your major.

APPENDIX OR APPENDICES
Lists of terms, definitions, questionnaires, and other supplemental information useful but not essential to the main body of text may be included in an appendix or appendices. If the thesis or project cannot stand on its own without this material, then the material is not an appendix and should be incorporated into the main text.

Insert a numbered page, with the word APPENDIX or APPENDICES centered about one-third of the way down from the top margin, after the last page of the bibliography and before the first page of actual appendix material. If you have several appendices, each must start on a new page. Appendices may be distinguished by letter or number.

STYLE REQUIREMENTS
The following style requirements apply to all Honors Program thesis or project projects.

LANGUAGE
The entire project must be written in English; some exceptions may be made for creative or technical projects that use a foreign language.
**STYLE MANUALS**

You should review standards used in the literature of your field and discuss with your mentor(s) which style manual might benefit you most.

The following well-known style manuals are readily available at bookstores and libraries. Newer copies may be available.

*A Manual for Writers of Term Papers, Theses, and Dissertations*, Ed., Kate L. Turabian, University of Chicago Press.


*Scientific Style and Format*, Council of Biology Editors, Inc.


**PHOTOCOPYING AND PAPER**

Because your project will become part of the Honors Program’s permanent collection, it must be printed on archive-quality paper. You must photocopy or print the entire original of your project onto standard brightness, white paper that is **16 or 20 pound**, 8-1/2 x 11 inches, with **25% or more rag content**, and of uniform make and watermark (all rag paper has a watermark). The same paper should be used throughout the entire document, including the front and back flyleaves, except for oversize material or (possibly) color copying. You should buy more rag paper than you think you will need; some corrections almost always are required, and each corrected original page must be photocopied onto the same rag paper. Save the rag paper for the final, bound version.

Photocopy or print onto one side of the page. Recall that, as materials are bound, print appears on the right-hand page only. Photocopies must be clear and straight with good print density. They must be free of smudges resulting from dirty or scratched copy-machine glass. Quality varies among local copy shops, so we recommend you shop around before having your project reproduced. The front of the thesis or project cover should carry an exact reproduction of the inside title page.

**MARGINS AND IMAGE AREA**

The following margin requirements apply to all pages of the entire document and are strictly enforced:

- Left-hand margin: 1-1/2 inches
- Top, right-hand, and bottom margins: 1 inch

Text should begin on the top margin. If you justify the right-hand margin, you must do so consistently throughout the entire document (except within figures and tables).

*The image area should be 6 x 9 inches.* The thesis or project title and all other material (including footnotes, figures, tables, and legends) except page numbers must be kept within the image area to permit proper binding.
PAGE NUMBERING

The main body of text, bibliography, and appendices (if any) are numbered with Arabic numerals placed two single spaces above the top margin (invading the one-inch margin) and flush with the right-hand margin. Page numbering must be continuous, beginning with page 2 of the main body of text (page 1 is counted, but not numbered).

Although pretext pages are normally left unnumbered, you may opt to number those pages after the approval page and before the main body of text with lower case Roman numerals, beginning with "i." If you choose to number your pretext pages, you must number them all.

SPACING

The abstract, acknowledgment, contribution of authors, dedication, preface, and main body of text must be double-spaced. The bibliography, lists of figures and tables (main text and appendices), and other lists must be single spaced, but double-spaced between entries. The table of contents, copyright, title, and approval pages should follow examples given in this guide. Appendixes must adhere to margin and page-number requirements, yet they need not conform to spacing requirements except in the labeling and titling of each appendix.

The thesis or project title on the first page of the main body of text must be separated from the first chapter heading by three single spaces. All subsequent chapter headings start a new page and must be separated from subsequent text by three single spaces. All subheadings must be separated from the preceding text by three single spaces and from subsequent text by two single spaces. A heading which is more than one line long should be single-spaced in order to distinguish it from the body of text.

Figure and table legends must be single-spaced. They must be separated from their associated illustrations by two single spaces. When a legend page lists more than one legend, double space between legends. Although there are no spacing requirements within the boundaries of figures and tables, images (print and line art) must be clear and legible.

DIRECT QUOTATIONS

Direct quotations up through five lines are included as part of the text body and enclosed by quotation marks. Longer quotes are formatted as block quotations: indented and set off from the main flow of the text by an indent of 1" from the left margin. Include appropriate citation with all quoted material.

TIPS FOR WRITING SUCCESS

COOL-DOWN

As you finish writing parts of your thesis or project, shelve them—let them “cool”—for as long as practical. Several days is a minimum; a week or two is ideal. Cool-down allows you to mentally disengage from the composing stage of writing and transition to the editing stage—the stage in which you scrutinize and revise what you have composed. Gaining the perspective that cool-down affords helps you spot and correct faults in fact and logic, flow and trim unnecessary words. The more times you can set your writing aside to cool, the better the finished project. Multiple edits are entirely normal.
PROOFREADING
Errors can and do creep into drafts at every stage and after every round of keyboarding. So careful proofreading for accuracy and consistency is essential. Do not ask your mentor or committee to do the kind of basic editing that is more properly the author’s responsibility.

Scrutinize text for typographical errors in content, words or whole lines inadvertently dropped, and format inconsistencies. Even when working on a word processor, never assume that because the text was perfect in the last revision it remains perfect in the current one. Remember also to proofread figures and tables, as well as lists of figures and tables, and to cross-check illustrations and lists against the main body of text for consistency and completeness. Also cross-check headings in the table of contents against those in the main body of text to ensure a perfect match.

Do not try to proof for everything at once. Instead, proof in several rounds—for example, one round for accuracy of content, another for text fluidity and continuity, yet another for format consistency. A complex format may require more than one format round.

For best results, proofread from a printed copy when you are fresh and consider reading aloud with a ruler under each line. If you proof when tired, you will miss a lot. You may find it helpful to have a friend or colleague also proofread your material. Peer critiques may be helpful too but generally they should focus on substantive issues.

WRITING RESOURCES
Remember that you are surrounded by people who have written or are writing theses. Talk with them; discuss problems you have encountered; form a writing group; confer with people (especially your mentor) who contribute to the scholarly literature. Your fellow writers are both a resource and an ideal support group. Every faculty member is familiar with scholarly publications in a given field, talk with them about proper voice and style and ask for any tips they have. Scholarly standards are living things and are constantly changing. Writing groups work well for some writers.

Major research universities maintain excellent online writing center websites that may be helpful to you. Two favorite ones include:

The University of North Carolina at Chapel Hill: https://writingcenter.unc.edu/handouts/

Purdue University: https://owl.english.purdue.edu/owl/
APPENDIX A: COMMON THESIS OR PROJECT PROBLEMS: AN EXAMPLE FROM SCIENCE

A lack of definition of the problem and never stating the question/hypothesis or project in a concise thesis or project statement.

A lack of recognition of the audience, i.e., whether the writing is for a committee, journal, non-science readers, etc.

A poor understanding of the proper contents for the thesis or project components: abstract, introduction, materials and methods, results, discussion, and literature cited.

Insufficient elaboration of points.

A lack of explanation as to why a particular organism is being studied. Does it have peculiar characteristics that make it easy to study or is it an important model?

Failure to identify the exact issue under investigation in detail (e.g. an organism's sex, stage, weight, characteristics, phylogeny, etc.).

In the life sciences and certain aspects of biology, improper recording of genus and species; lack of underline or italics and capitalization of both the genus and species are common errors. *Eimeria nieschulzi* or *Eimeria nieschulzi* would be correct.

Switching of tenses and persons, i.e., past with present, an "I" with we with it. (See earlier section on use of style manuals.)

Insufficient detail in the materials and methods.

Improper citation of references in the text.

Inadequate references (keep careful records; it will save much effort at the end).

Inaccurate/inadequate labeling of tables and graphs.

Omission of units in the text.

Use of naked decimals (use 0.40 not .40).

A lack of understanding of statistics.
APPENDIX B: Special Guidelines for a Creative Thesis or Project

Prospectus

The prospectus is the document that establishes your intentions for your thesis or project and makes a strong case for why your project should constitute an Honors accomplishment. A strong thesis or project usually follows from a well-developed prospectus. Care and attention at the stage of the prospectus can help you save time and energy later on. The idea for the thesis or project sometimes grows out of work you do in one of your classes, such as an upper-level poetry, dance, or illustration course. If so, the prospectus should show how the thesis will build significantly on the work of a course or project with a faculty member and not merely lengthen it. Furthermore, a creative thesis or project must be situated within a scholarly framework that meets the expectations of the Honors designation.

The prospectus for the creative thesis or project should contain the following elements:

1. **Purpose**: a statement of your purpose in completing the project. This should be fairly precise. For every writing project there are decisions about *content, genre, and formal organization*. Each of these issues would merit review as you set out the purpose of your creative thesis or project. You may want to address the following suggested questions.

   *Content*: what is your subject matter? What is the significance of that subject matter within our culture? To which culture or audience, specifically, are you directing your work? What issues do you hope to address?

   *Genre*: in what genre will you be working? Why is this genre appropriate for your subject matter?

   *Formal organization*: what specific formal strategies will you be employing, and why are these strategies useful for this specific content and genre?

   Or you may decide to give one of these three components special, extended attention. If you are planning a selection of poems, for instance, your purpose might be to explore the limits of a particular form. If you are planning a choreographed piece of ballet, your purpose might be to experiment with two or three specific dance forms or devices. In other words, simply stating that your purpose in writing the thesis is to further develop your writing abilities or choreography skills would be insufficient.

2. **Background and Significance**: an explanation of the context and issues central to your project. This might include a brief discussion of the genre with which you are dealing (watercolor, digital illustration, modern dance, sonnet, science fiction, etc.), a technique you hope to employ in a new or significant way (minimalism, stream of consciousness, etc.), or a theory (aesthetic, narrative, poetic, etc.). You will cite and engage with the work of respected scholars, art critics, and/or writers to develop the explanation of background and significance.

3. **Methods and Procedures**: a brief description of the procedures you will use to conduct whatever research is necessary to write or complete your project. In addition to the research required to develop a thorough understanding of the context and issues central
to your project, this includes any research required for the development of the content of your creative project. For instance, if you are writing a chapter for a novel about cowboys in the late 1800s, and you are focusing on the use of dialogue in the American Western, you may need to do additional research on dialects specific to a particular region and time, the business of ranching and herding, etc.

If the content of the creative segment does not require additional research, the bulk of the scholarly component may focus on pertinent issues of genre, technique, and/or theory as noted above, to be used in the introduction. So, to return to the example of a chapter for a novel about cowboys, if you already have a great deal of knowledge about regional dialects, the business of ranching, etc., then most of your research would go towards a discussion of the history of the genre (the American Western), common techniques used for handling dialogue by notable writers of the genre, useful observations by scholars of the genre, and your own preferences in this regard. In short, you are to demonstrate a keen sense of how your creative work fits within related literary categories.

4. **Preliminary Outline:** a detailed outline anticipating the final structure. This is an outline of the final thesis as a whole, not merely the creative portion. Typically, an outline for a creative thesis would include an introduction, the creative text, a conclusion, and a bibliography. Your outline should include specific topics to be addressed in each section. Please note that the preliminary outline is meant to aid in the development of your thesis. Outlining the creative segment may be more difficult than outlining the scholarly components. Departures from the original outline of the creative segment are, in this regard, a normal part of the writing process.

5. **Preliminary Bibliography:** a listing of sources already found to be relevant to the project in correct citation format. Typically, these are the works by writers, critics, theorists, and scholars mentioned in items 2 and 3 above.

6. **Qualifications of the Investigator:** a statement of your qualification to complete a creative thesis or project. What creative instruction and experience have you had? Have you won any awards? What have you published or performed and in what venues?

7. **Time line:** a detailed schedule for completion of the various aspects of the project. Estimate when you will start and complete the introduction, the creative portions, the conclusion and the bibliography. Noting target dates for meeting with your advisor for discussion of each is also useful. The time line demonstrates that your project can be completed and defended by the deadlines required for timely graduation.

8. **Budget:** a list of anticipated expenses. The Honors Program can provide limited support, such as $100 for costuming, flyers or refreshments at a reception following the public performance of a creative work.

**Final Creative Product**

The creative Honors thesis or project is a significant undertaking, produced at the undergraduate level but of particularly fine quality and sophistication. In other words, it is less substantial than a graduate thesis, but more so than a final project in an undergraduate course.
Your thesis or project should be the most developed creative effort of your undergraduate years. All creative project must still submit a written context, as detailed here, formatted and printed with as much formality as a research-based piece.

Although the creative product (stories, dance piece, paintings, sculptures) will constitute the bulk of your work, it should be framed in the same scholarly terms set up in your prospectus. The following format is generally the most useful, though you and your advisor may choose to make appropriate alterations. However, discarding the critical and evaluative components of your thesis is not an option.

Your Introduction will include an expanded discussion of items 1-3 from the prospectus. You should be able to articulate a key question or issue that usefully frames your creative work. What is the issue, what are key positions taken by respected professionals in the field (in practice or theory), what is your position on the issue, and how does your creative work illustrate, complicate, or reflect upon that position? Ideally, this would be done before you complete substantial work on the creative segment so that you benefit from the added perspective developed in the introduction.

The Creative Product should have a title, be formatted consistently according to the standard guidelines for thesis or projects. If it is a visual arts product, please provide high-quality images. If it is a performance piece, please arrange for still photography of some sections, perhaps 8-10 high-quality photos of the performance, design, or other product.

The Conclusion should briefly review the genesis of your project and include one of the following: (1) a final analysis of what you learned, as a result of developing the creative work, with respect to the particular focus outlined in your introduction, or (2) further insights that emerged as a result of thinking about your creative work in relation to larger issues. In either case, you should also detail what further work you might do to make your piece ready eventually for local, regional, or national publication or presentation. (Publication is not required for a successful thesis and defense.)

The Bibliography is a complete list of the sources used in the development of the final, complete version of your thesis or project.
--FRONT FLYLEAF (BLANK PAGE)
--ABSTRACT
--COPYRIGHT PAGE (OPTIONAL)
--TITLE PAGE
--APPROVAL PAGE
--ACKNOWLEDGMENT (OPTIONAL)
--CONTRIBUTION OF AUTHORS
--TABLE OF CONTENTS
--LIST OF FIGURES (IF TWO OR MORE)
--LIST OF TABLES (IF TWO OR MORE)
--LIST OF APPENDICES (IF TWO OR MORE)
--LIST OF APPENDIX FIGURES (IF TWO OR MORE)
--LIST OF APPENDIX TABLES (IF TWO OR MORE)
--OTHER LISTS (DISKS, MAPS, ACRONYMS, SYMBOLS, IF ANY)
--DEDICATION (OPTIONAL)
--PREFACE (OPTIONAL)

--MAIN BODY OF TEXT
--BIBLIOGRAPHY
--APPENDIX OR APPENDICES (IF ANY)
--INDEX (OPTIONAL)
--BACK FLYLEAF (BLANK PAGE)

NOTE: REQUIRED SECTIONS LISTED IN BOLDFACE TYPE
Abstract Page

AN ABSTRACT OF THE THESIS OR PROJECT OF

Jane Q. Student for the degree of Honors Baccalaureate of Science in Electrical Engineering presented on May 22, 2003.

Title: Decline of Electric Eels’ Electricity in Northwest City Zoos.

Abstract approved: Date (e.g., October 25, 2012)

Mentor’s Name: (no titles)

Abstract Body:

Key Words:

Corresponding e-mail address:

©Copyright by Jane Q. Student May 22, 2013
All Rights Reserved
TITLE (ALL CAPS AND DOUBLE SPACED)

By

FULL LEGAL NAME (ALL CAPS, MIDDLE NAME INCLUDED)

(insert triple space)

A PROJECT/A THESIS

submitted to Utah Valley University Honors Program

in partial fulfillment of the requirements for the degree of

Honors Baccalaureate of (name appropriate degree) in (Discipline or Department)

(insert triple space)

Presented Date (date of oral defense)
Commencement Date (month and year of official graduation)

Title Page Example

Immigration, Migration, and Family Folklore James Alexander Eccles and His Descendants
by
Jane Q. Student

A PROJECT/A THESIS

submitted to Utah Valley University Honors Program

in partial fulfillment of the requirements for the degree of

Honors Baccalaureate of Science in History

Presented April 22, 2013
Commencement May 2013

Signature Page Formatting:
TITLE (ALL CAPS AND DOUBLE SPACED)

By

FULL LEGAL NAME (ALL CAPS, MIDDLE NAME INCLUDED)

Undergraduate Honors Thesis/ Undergraduate Honors Project (choose one)

presented in partial fulfillment of the requirements for earning the distinction of

Honors Program Graduate

Utah Valley University, Orem, Utah

Official Graduation Date (Example: May 2013 or December 2013)

Approved by:

______________________________________________________________
Name and Degree of Honors Director (e.g., Kate McPherson, Ph.D.)
Honors Program Director

______________________________________________________________
Honors Thesis/Project Chair Name and Title, Department

______________________________________________________________
Second Reader Name, Department

______________________________________________________________
Third Reader Name (if any; otherwise delete this line), Department

I understand that my project will become part of the permanent collection of the Utah Valley University Honors Program. My signature below authorizes release of my project to any reader upon request.

______________________________________________________________
Jane Q. Student, Author

APPENDIX E
Honors Program Thesis or Project Copyright Release Form

We are planning to release this Honors Thesis or project in one or more electronic forms. I grant the right to publish my thesis or project / my abstract (circle one) entitled, (enter full title of thesis or project)

in the UVU Library's Digital Repository), and its employees the nonexclusive license to archive and make accessible, under conditions specified below.

The right extends to any format in which this publication may appear, including but not limited to print and electronic formats. Electronic formats include but are not limited to various computer platforms, application data formats, and subsets of this publication.

I, as the Author, retain all other rights to my thesis or project, including the right to republish my thesis or project all or part in other publications.

I certify that all aspects of my thesis or project that may be derivative, have been properly cited, and I have not plagiarized anyone else’s work. I further certify that I have proper permission to use any cited work which is included in my thesis or project which exceeds the Fair Use Clause of the United States Copyright Law, such as graphs or photographs borrowed from other articles or persons.

Signature: ________________________________________________________________

Printed Name: ____________________________________________________________

Date: _________________________________________________________________