Background: Duke Kunshan University (DKU) is an interdisciplinary institution that grants dual undergraduate degrees, an MOE Chinese degree and a degree from Duke University in Durham, United States. The principal structure of DKU majors is robustly interdisciplinary. No student confines their study to a single discipline (for example, biology or economics). Instead, all students engage in broad inquiry related to a subject or question (for example, political economy or global health) and take a wide variety of courses related to that area (for example, in public policy, history, ethics, or economics). As a result, our graduates are prepared to engage in a wide variety of inquiries using multiple methodologies to address complex issues that require interdisciplinary approaches.

This has implications for our vision and expectations of undergraduate theses and design projects, which reflect this broad interdisciplinary training. At DKU, every student completes a two-year project known as signature work which consists of multiple interconnected parts including thematic courses, experiential learning, capstones, and a final product. It seeks to integrate students’ interdisciplinary educational experience and culminates in the creation of a product in a scholarly, creative, or applied nature in leu of an undergraduate thesis or design required by JED. Because DKU encourages students to cultivate their independence and creativity as one of its institutional student learning outcomes, the student-led signature work projects often reflect students’ own particular interdisciplinary interests and training. In addition, signature work has an intensive emphasis on problem-solving and skill-development which is much needed for any interdisciplinary inquiry; thus, students’ final products are evidence of transferrable skills that students have acquired and demonstrated through the 2-year program, rather than content knowledge narrowly defined by disciplinary training.

In sum, while the Chinese major declared with any given student might be construed narrowly, the experience of our students is much broader—and intentionally so. This is a distinctive feature of our curriculum, and this distinctiveness results in broadly interdisciplinary submissions from our graduates’ submitting theses or design projects. We have designed this to prepare our students for a wide variety of graduate programs in China and the West, where interdisciplinary training is a competitive advantage.

**Duke Kunshan University**

**Division of Arts & Humanities**

**Media & Arts - Creative Practice**

**SW theses - Template**

Instructions

* Black text – *Do not delete*. Everything in black stays in the document.
* Red text – *Model text*. Replace with your own text, then change the ink color to black.
* Blue text – *Delete*. The blue text is instructional, providing general guidance for what goes into a particular section.

**Overview**

The Title Page, Table of Contents, and Abstract, are the first three pages of the document. The Abstract as (i), and the Table of Contents as (ii). (The title page does not include a page number). You should include a single-page Acknowledgements/Dedication and/or Appendix/ces as options. The acknowledgements, or dedication, page should be the second page, numbered (iii), with the Table of Contents becoming (iv). The appendix/ces or supplemental content pages should follow the source/works cited. The appendix or supplemental content pages should continue with the Arabic numbering. All page numbers must be bottom centered. See next section for an example outline of the document.

 Title page

* Title written in ALL CAPS
* The title is centered at the top of the page
* The title cannot exceed three lines
* The word ‘by’ is on its own line
* Your name should be capitalized in its regular way
* The phrases ‘Signature Work submitted for’ are to remain as is
* Enter the date of submission with normal capitalization as Month, Day, Year

Table of Contents

* The table of contents should be left justified, each chapter should be noted, including the page number.

**REMEMBER TO DELETE THIS PAGE BEFORE SUBMISSION**

SW PROJECT TITLE THAT EXTENDS OVER ONE LINE GOES IN INVERTED PYRAMID FORM

by

First Name\_Last Name

Signature Work Product, in partial fulfilment of the Duke Kunshan University Undergraduate Degree Program

*{Enter date of submission with normal capitalization as Month, Day, Year}*

Signature Work Program

Duke Kunshan University

 APPROVALS

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*Mentor: First Name, Last Name and Division (without abbreviations) using normal capitalization*

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Co-Mentor: First Name, Last Name and Division (without abbreviations) using normal capitalization*

(Please delete this section if you do not have a co-mentor)

**ABSTRACT** *(in English)*

*150 – 200 words*. *An abstract is a brief statement of the problem or the purpose of the research. It should indicate the theoretical work or experimental plan used, summarize principal findings of the research, and point out major conclusions. Appropriate safety information should be included when applicable. This should be the section you write last to be sure that it accurately reflects the content of the document.*

ACKNOWLEDGEMENTS

*Individuals and organizations who helped with the research project and provided financing are thanked in a paragraph of the thesis. Do not include individual titles in the acknowledgments. However, it is appropriate to state grant numbers and sponsors. Examples would be like SELF, SRS, SW Grants, etc.*

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*First add captions to your figures. Right-click on the text above and select Update Field to update this list. Word then searches the document for your captions and automatically adds a list of figures, sorted by page number. The captions must be formatted as in the AH SW Style Guide*.

INTRODUCTION

*This section includes a clear statement of the problem and the reasons for studying it. Provide a detailed yet concise background discussion of the problem and the significance, scope, and limits of the work.*

MEDIA AND LITERATURE REVIEW

*This section lays out a clear argument towards establishing your perspective on the research question at hand. To do this, you can provide a theoretical or historical literature review and/or case study analysis of works in your medium of choice (i.e. film, installation, fictional narrative, interactive media, etc.). Be sure to keep the discussion focused on precedence that directly speaks to your argument and topic. Do not include unnecessary references that are minorly relevant.*

PROCESS, MATERIAL AND METHODS

*This section describes your response to the discussions and perspectives laid out above. For creative practice students, this section should describe your creative process, techniques and technologies applied, as well as material used to create your final outcome. For certain types of works such as digital work, games, websites, apps, etc., this section should also reflect your design process and various prototypes, user studies, play tests, etc. For film and video works, you could include discussions on narrative and story development, character design, cinematography, editing and special effects approaches, etc.*

FINAL OUTCOME

*This section should focus on clarifying and outlining your final product (i.e., a film, an art installation, a performative piece, etc.). For instance, an installation artwork would include your concept statement, description of the work, an exhibition design and rationale, as well as possible image, audio, and video documentation of the work in its finished state. Please consult with your mentor on what is suitable to discussion in this section based on your medium of choice.*

*(Replace with your figure)*

Figure 1 The notorious BTC (Brandon the Cat)

REFLECTIONS

*This section is written to put the interpretation of the final outcome into the context of the original problem.  Do not repeat the discussion points above or include irrelevant material. The reflection should be based on what you were able to achieve for the final outcome and could also include next step development plans for the work or research.*

REFERENCES

*Many bibliographic styles are acceptable for publications in the arts and humanities. Only for the sake of having one standard across all disciplines, you should use MLA Sytle.*

*Purdue Owl MLA Style Guide Reference:*

[*https://owl.purdue.edu/owl/research\_and\_citation/mla\_style/mla\_style\_introduction.html*](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

*Examples:*

Ebert, Roger. Review of An Inconvenient Truth, directed by Davis Guggenheim. Ebert Digital LLC, 1 June 2006, www.rogerebert.com/reviews/an-inconvenient-truth-2006. Accessed 15 June 2019.

Gowdy, John. "Avoiding Self-Organized Extinction: Toward a Co-Evolutionary Economics of Sustainability." International Journal of Sustainable Development and World Ecology, vol. 14, no. 1, 2007, pp. 27-36.

APPENDICES

APPENDIX A: **APPENDIX TITLE**

*For creative practice, you can include process documentation (i.e. story boards, sketches, system diagrams, etc.) that couldn’t be fully included in your Process, Materials and Methods section, but you think valuable to include for reviewers of your paper.*