<Your Title Here>

A Thesis

Presented to

The Division of <Your Division Here>

Reed College

In Partial Fulfillment

of the Requirements for the Degree

Bachelor of Arts

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May 2025

Approved for the Division

(Art)

Akihiko Miyoshi

Acknowledgments

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Preface

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List of Abbreviations

|  |  |
| --- | --- |
| **ABC** | American Broadcasting Company |
| **CBS** | Columbia Broadcasting System |
| **CDC** | Center for Disease Control |
| **CIA** | Central Intelligence Agency |
| **CLBR** | Center for Life Beyond Reed |
| **CUS** | Computer User Services |
| **FBI** | Federal Bureau of Investigation |
| **NBC** | National Broadcasting Corporation |

Note: This is not a required section and if you’d like to remove it from your thesis you may do so. Remember to also remove the invisible section break that exists below this line.

Table of Contents

Introduction 1

Chapter 1 5

What are Stereotypes? 5

The History of Cultural Stereotypes 6

Chapter 2 10

[Title?] 10

Step 1: Start using this template now 13

Step 2: Copy and paste your text into this template 13

Step 3: Use “Styles” for every bit of text in your thesis 14

Step 4: Insert section breaks between chapters 15

Step 5: Don’t edit the Table of Contents directly 16

Step 6: Fix Pagination 16

What Styles to Use and Where 19

Chapter titles, sections and sub-sections 19

“Heading 1,h1” Style 19

“Heading 2,h2” Style 19

“Heading 3,h3” Style 19

“Heading 4,h4” 20

Main Text 20

Quotes 20

Figures 21

Tables 21

Bibliography 22

Additional Help 23

Appendix A: Title of Appendix Goes Here 25

Bibliography 27

List of Tables

Table 1: This is the **“Table Title,tt”** style and is used for the title of your table. This style will also appear in the List of Tables. 10

List of Figures

Figure 1: This is the “**Figure Title”** style and is used for the title of your figure. This text will also appear in the List of Figures. 9

Abstract

You may put your abstract here. This section is required on all but creative theses in the English department.

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Even though this document is formatted correctly, there are some basic principles for using it and maintaining correct format. Please read through this document for pointers and soon you’ll be on your way! If you get stuck and need help, come to the Help Desk on the first floor of the ETC.

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# Introduction

Has anyone ever made an assumption about you just because of where you're from? Maybe they have decided what kind of person you are before you even speak, assuming your personality, your habits, the way you talk, or even the kinds of foods you eat, without ever taking the time to know you. It can be something small, like someone joking that you must be very smart just because of your background. Or it can be something more personal, like being told you “don’t seem like someone from your culture,” as if there’s only one way to exist and behave within it. These moments, however big or small, are parts of a larger pattern: cultural stereotyping.

No matter who you are, what makes you you, or where you’re from, everyone has experienced some shape or form of cultural stereotyping. Maybe it was just a passing remark, a misguided joke, or even a well-meaning but misplaced assumption. At first, these generalizations might seem harmless. After all, us humans categorize things every day as a way of making sense of our world. But when these assumptions start dictating how others treat you, defining your identity for you, or limiting the way people see you, they also start to feel isolating, frustrating, and even dehumanizing.

Stereotypes don’t just exist on a personal level. They are deeply embedded in media, history, and storytelling, shaping how entire cultures and communities are perceived. They have the power to influence job opportunities, friendships, and the way people are treated in everyday life. An example of this occurred when COVID-19 emerged in late 2019. Almost overnight, people of Chinese and the broader Asian descent found themselves at the center of a wave of hostility, discrimination and violence. The virus was frequently referred to in politics and media with terms like the “China virus” or the “Kung flu,” reinforcing the generalization that all Chinese people, or even all East Asians, were somehow responsible for the pandemic. This narrative led to a surge in xenophobia, hate crimes, and acts of aggression against Asian communities worldwide.

Growing up as a Chinese American in a small, predominantly white town in central Pennsylvania, I often found myself defined by assumptions before I even had the chance to introduce myself. From an early age, it became clear that many people around me had already set an idea of who I was, not because they knew me personally, but because of how I looked and the fact that I was Chinese. Some of these assumptions were frustratingly persistent: I must be a straight-A student, naturally gifted at math, and maybe in my free time, I snack on cats and dogs. Others felt more alienating, like the idea that my culture’s traditions were foreign, exotic, or even amusing. Whether intentional or not, these comments reinforced the idea into my childhood that I was different, that I somehow didn’t belong. At the time, my young brain didn’t have the words to understand why these moments felt wrong or why it stung my heart, but I knew they did.

**[Realizing I have a lot more to say about my childhood. Do I keep it in the introduction or do it in Chapter 1?]**

These assumptions led to a lot of pressure placed upon me, which eventually led to a lot of social anxiety. So much so that I considered the isolations of COVID-19 to be one of the best years of my life prior to starting college, mainly because of the fact I did not have to see any of my classmates or students, and could remain in the solitude and peace that I have formed in my house and in my room.

Even so, I know that my experiences, as difficult as they were, are not the worst of what many others have faced. In many ways, I consider myself incredibly lucky compared to other Chinese students, especially those who grew up in China. While I dealt with the burden of stereotypes in a predominantly white town, I had certain freedoms that others did not. I was able to explore many cultures, shaping my identity on my own terms, even if it was difficult. But for many children raised in China, the pressures they experience are set by not only cultural expectations but also societal and familial obligations that leave little room for self-expression. Stereotypes about intelligence, academic success, and discipline are not just external perceptions, but internalized realities that dictate the course of their lives from a young age.

The immense pressure and nearly limitless stereotypes I encountered, both personally and through observing others in-person and in the media, led me to this research. I began asking myself: what exactly are stereotypes, and how do they shape a person’s life from childhood into adulthood? How do they dictate the way others treat us, the opportunities we are given, and the way we see ourselves? More importantly, how do these assumptions impact not just individual lives but entire communities? I realized that to fully grasp the weight of these issues, I needed to go beyond my own experiences. To answer these questions, I set out to interview students, both Chinese American and Chinese students, who, like me, have lived under the shadow of cultural assumptions. Each of them had their own stories, their own struggles, and their own ways of coping with the expectations placed upon them. Some faced relentless academic pressure, constantly pushed toward success without being asked what they truly wanted. Others battled feelings of isolation and otherness, whether it was in the United States or within their own communities in China. Through these interviews, I began to see patterns of similar fears, similar frustrations, and similar moments of exhaustion from having to constantly prove oneself.

But rather than just documenting their words, I wanted to create something more immersive that could allow readers to engage with these experiences in a meaningful way. That’s why I decided to present my research in an interactive format: a user-interactive website designed in ASCII (American Standard Code for Information Interchange) art where visitors can navigate through the lives and perspectives of myself and the students I interviewed. By allowing users to interact with the research, making choices and following different paths, I hope to shed light on the ways children experience stereotypes, how these assumptions shape their daily lives, and how they influence their adulthood. Through this interactive experience, users will be able to step into these realities firsthand, navigating the weight of harmful stereotypes and understanding the lasting impact they can have from childhood into adulthood.

**[Talk about each chapter briefly]**

<Placeholder: Paste your text here>

# Chapter 1

## What are Stereotypes?

Stereotypes are more than just labels. They are silent expectations, shaping the way we see other individuals and how we are seen in return. They dictate the roles we are supposed to play, the limits of who we are allowed to be, and the paths we are expected to follow. Whether it's based on race, gender, culture, or personality, stereotypes simplify individuals into vague categories, which strips away the complexity of an individual's identity.

Some stereotypes may look completely harmless at first glance, maybe even considered compliments. "Asians are smart," "women are nurturing," "men are natural leaders." But beneath these apparently positive assumptions can be something far more suffocating to individuals, which can also result in pressure to comply with those assumptions. A child who loves art who is constantly told that must be smart in math or in the sciences may start to question their passions and dreams. A girl who enjoys weightlifting may start to wonder if she is somehow "less feminine." A boy who is sensitive and emotional may feel forced to bury his feelings to fit this "masculine figure." The weight of these expectations builds over time. What starts as a passing remark starts to become an unspoken rule. People who don't fit societal expectations may feel ashamed of their interests, identities, or personalities, feeling forced to choose between authenticity and acceptance. Even individuals who do align with these stereotypes are not free from the long-last effects. They may feel like their worth lies on how well they uphold these assumptions.

More dangerously, stereotypes don't just shape individuals' identities, but they can also influence how society treats people, distorting reality. For example, the idea that women are weaker than men has justified the exclusion of women from leadership and physical spaces for centuries. The stereotype that black individuals are aggressive and violent lead to societal discrimination and racial profiling. One recent and pretty known example is the case of George Floyd, a black man who was murdered by a police officer in 2020. Despite being unarmed, he was pinned to the ground and unable to properly breathe for over nine minutes, ultimately losing his life. This is a reflection of how racial stereotypes, particularly the stereotype of black individuals being dangerous or violent, can be incredibly dangerous.

## The History of Cultural Stereotypes

“Hey, can you grab the stereotype for the next batch of prints?” “He has been arrested on a charge of stealing $300 worth of stereotype plates.” This was how the word was originally used. “Stereotype” as a word, like many other words, originally meant something quite different. It was a method in which metal plates were used to transfer text and images to a page consistently back in 1798 from the French language. But outside of printing, the word “stereotype,” by 1819, had begun to take on a more figurative sense, referring to ideas that are "fixed firmly, continued, or constantly repeated unchangeably," much like the previous definition of consistent replications of printed stereotypes. By the mid-20th century, "stereotype" had begun to take on the modern definition we associate the word with today: an oversimplified idea or image of a person or group.

Though the term “stereotype” in its current meaning wasn’t defined until the mid-20th century, the idea behind it has been around for thousands of years. Throughout history, human society has used simplified assumptions and generalizations to individuals and groups of individuals based on their race, gender, occupation, or culture. These early stereotypes were often influenced by cultural myths, folklore, religious beliefs, and societal systems that shaped these broad ideas and expectations.

One of the earliest examples of stereotyping can be found in Ancient Greece and Rome. Roman writings frequently stereotyped the Greeks as untrustworthy, debauched, and overly luxurious, while labeling the people they conquered to be "brutish warriors" or submissive and weak. The Greeks would often refer to non-Greek-speaking-people as “barbarians” to emphasize their otherness, which was also a belief to justify their belief in Greek superiority.

Similarly in medieval Europe, stereotypes were commonly stemmed in religion and social hierarchy. For example, Jews were often portrayed as greedy and overly focused on money. Due to the widespread antisemitism in many European societies, this has limited their options for occupation, even prohibiting them from owning land, resulting in being forced into professions like trade and moneylending as a means of livelihood. This became deeply tied to the idea and stereotype of Jews being moneylenders, which still persists in many cultures today. The Church also contributed to this stereotype by casting Jews as the ultimate "other" to separate them from the Christian majority.

Physical stereotypes existed as well, andfor the Jewish people as well, often being depicted with exaggerated features, such as having heavy beards, large crooked noses, and always wearing a hat, all of which became symbols of Jewish identity.

When it comes to Asian stereotypes, a historical example of racial stereotyping comes from the treatment of Chinese immigrants in the United States during the 19th and 20th centuries. In the 1850s, Chinese workers migrated to the United States during the California Gold Rush in the gold mines, and later worked on building railroads in the American west. As Chinese workers increased and grew more and more successful in the United States, so did the strength of anti-Chinese sentiment among other workers in the American economy. Chinese workers were often depicted as cheap laborers with no personality, ambition, or family life, shaping this idea that Chinese immigrants were not fully human, while also being a threat to Americans that the Chinese were taking away their jobs and land, deeming them to be unfit into American society. This also caused the "model minority myth" to emerge, a sociological phenomenon that refers to a stereotype of certain minority groups, particularly Asian Americans, as very successful. This finally resulted in the Chinese Exclusion Act of 1882, which prohibited Chinese workers from entering the United States, and placing heavy restrictions on those already living in the country. This law was a result of racist stereotypes that portrayed Chinese immigrants and workers as a threat to American jobs and culture, which also eventually led to growing anti-immigration as well, a justification for discrimination that still persists today. The anti-Chinese labor sentiment became so popular that in 1862, Abraham Lincoln signed an "anti-coolie" bill that banned transportation of 'coolies,' a derogatory code word for low-wage and unskilled laborers, typically those of Chinese or Indian descent.

Stereotypes about Asian people were obviously not limited to just the Chinese. Japanese immigration to the United States increased significantly in the late 19th and early 20th century due to the economic hardship in Japan and the promise of better opportunities in the states. Many Japanese immigrants arrived in the west coast and Hawaii, seeking employment in agriculture, fishing, and railroad construction. They had worked tirelessly to earn a living, often taking on physically demanding jobs that white laborers avoided. But despite their efforts to build a stable life in the United States, Japanese immigrants faced widespread discrimination and exclusion. The Alien Land Laws, taken place in the early 1900s, prevented many Asian immigrants to own or lease land in the United States, which was heavily motivated by racism and fear of economic competition and a way to restrict Asian immigrants from fully fitting into American society. When World War II began, over 120,000 Japanese Americans were placed in interment camps across the United States regardless of their citizenship status or loyalty to the country. This was due to anti-Japanese racism and a fear of espionage prior to the attack on Pearl Harbor, a stereotype that labeled all Japanese Americans as a threat to sabotage the United States.

Although, stereotypes are not only set by individuals outside a culture, but can also be reinforced from within a culture as well. These internal stereotypes stem from long-standing traditions and beliefs, historical biases, and societal expectations that still hold strong today in our society.

**[talk about japanese stereotypes placed on japanese americans by the japanese, for example, to the issei and nisei]**

# Chapter 2

## [Title?]

Severe acute respiratory syndrome (SARS). No, I did not have it, but it is the reason I was born in New York City instead of Hong Kong, where my parents lived at that time. The SARS outbreak first emerged in November 2002 in Guangdong, China, before it rapidly spread to Hong Kong, turning the place into one of the largest infected areas. Hospitals were overflowed, the streets were empty, and fear loomed over many individuals. Due to this, my mother decided to temporarily leave her home and travel to New York City, where some of my relatives lived, in search of a safer place to give birth.

A few weeks after I was born, my mother and I returned to Hong Kong, where I met my father and older brother for the very first time. Though my memories of those early years are foggy, certain moments still stand out, fragments of a past that feel distant yet strangely vivid at the same time. I remember the high-rise apartment we stayed in, so high up that the city below felt like an entirely different universe. For some reason, the memory of me choking on a fish bone during a meal stuck with me far longer than most others. And, of course, I remember the mischievous adventures led by my older brother, like how the two of us giggled menacingly as we sent pieces of gum out our high-up apartment window to the city below.

**[Disclosure…? Of father]**

Aside from those mischievous and somewhat strangely detailed memories, I also recount ones that I continuously try and … being too young to fully grasp their significance at the time. My father was determined to teach me new skills at a very early age, believing that a little challenge would be the quickest and most effective way for me to learn. Around the age of two, he decided it was time for me to learn how to swim. At our apartment complex’s swimming pool, he simply tossed me into the water. There was no gradual introduction, no floaties, and no gentle coaxing. Just the sudden shock of being submerged, limbs flailing as I struggled with the unfamiliar and new environment. Of course, my father was always right there, ready to save me if I was truly drowning, but in that moment, it was sink or swim. This was my earliest memory of learning a new skill, but looking back, I don’t remember anything of what happened after being thrown into the water, though I strangely have a very detailed visualization of what the pool and its surroundings looked like.

At school, my mother would keep close track of my grades. If I ever got below a 95%, my mother would sit me down before lecturing me on how I need to study more for that perfect 100%.

When the country announced the stay-at-home order for COVID-19 in early 2020, I remember feeling something I hadn't felt in a long time: relief. While many saw those years as some of the most isolating, stressful, and painful times of their lives, for me, it felt like a very quiet sanctuary. It felt like a break from all the pressure and expectations that had weighed me down for so long. That time was when I felt the most at peace and the most like myself. When people asked about my high school experience, I would always say without hesitation that 2020-2021 was my favorite year, because it was a year I felt like I could breathe.

I didn't have to force smiles in the hallways, fill conversations with empty words, endure the harsh expectations and words from my classmates, or push myself to be an overachieving Asian student that I was expected to be. The exhausting interactions, the endless need to perform, to be someone I wasn't: it was all gone. Instead, I spent my days in the comfort in my house, in my room, and with my parents. Even now, the memories of that time are wrapped in a deep sense of nostalgia. It's funny how even the smallest and most ordinary moments become the ones that stick with you for a long time. The scent of freshly brewed coffee, the quiet rustling of my mother stepping into my room mid-class, placing a plate of breakfast beside me. It was always the same breakfast: a sandwich with eggs and bacon on brioche buns, paired with coffee with minimal sugar and lots of milk, just the way I preferred it to be. That simple gesture, even though it was repeated day after day, became a comfort unlike any other. And now, whenever I even smell the scent of coffee beans or eat eggs and bacon, I am immediately brought back to those peaceful days. It was also a reminder that, even in the middle of a global chaos, there was warmth and care around. Even now, simply waking up very early in the morning brings me back to those mornings as well: the slight glow of the sun in the morning hours peaking through the curtains, the feeling of being wrapped in a cozy warm blanket as I listened to my teachers teach, all of it is imprinted into my memory like an old, nostalgic song.

# Chapter 5

## Website

Having previously coded a very similar and smaller project for my internet class with Aki, I drew inspiration from that project to tell my own story. In my previous project, I had also made a website out of ASCII art where the users live in a world made entirely out of ASCII art, being able to explore their home, the streets, the cities, and even with pets and animals. Seeing that the project received positive feedback from my classmates and from the professor, I found ASCII art to be a very unique form of art that most individuals find engaging and interesting. For this project, I definitely wanted to keep the user-interactive side of the webpage, wanting the users to freely navigate the website and story themselves.

To start off the website, I wanted the users to have a very brief overview of my childhood, my motivations for this research, and my interests and end goal.

Taking a graphic novels class with Daniel Duford while working on my thesis project, I drew a lot of the things I learned from that class into the project, especially when it comes to colors and paneling. The simple act of making the background black while the keyboard characters to be white gives that sense talking about the past, which is a very common technique in comics such as manga when the story refers to the past or recounts a character’s history.

## Step 1: Start using this template now

Start using the thesis template as soon as possible, like **NOW**! It will take time to correctly format your thesis even when using this template. If you start using it early on, you’ll save yourself time and hassle in the end (not to mention the sanity of the staff in CUS!).

Already started to write your thesis in another Word document? No problem! Just start with the instructions in step 2 for copying and pasting your text into this template. If you haven’t started to write your thesis, read through this document first to learn how to use it. Then you’ll be ready to delete the text and sections you don’t need, and start adding your own writing while maintaining the correct format.

## Step 2: Copy and paste your text into this template

If your thesis or parts of it are already in another document, stop writing in it! You need to copy what you’ve written in the other document and paste it into this one. To do so correctly, follow these exact steps:

1. In your other document, select all the text and copy it.
2. Back in this document, place the cursor near the top of this page on the line that says “<Placeholder: Paste your text here>”. Then paste what you copied from the other document (keeping your cursor in the “Placeholder” line). This step is important to maintain correct pagination!
3. Proceed with “Step 3: Use styles for every bit of text…” below to apply proper styles to all the text you just pasted.
4. Delete any remaining thesis template instructions from your final version.

Note: Don’t forget to fill in your own information, like thesis title, advisor name, et cetera in the front matter. These are typically denoted with the following symbols:   
“<” and “>”. These symbols should not appear in the final version. Consult the Senior Handbook for official division and department names.

For additional information about copying and pasting into the template, visit: <http://reed.edu/cis/help/thesis/word.html>

## Step 3: Use “Styles” for every bit of text in your thesis

“Styles” are used to easily apply a set of formatting choices consistently throughout a document. This template has built-in styles for chapter headings, section headings, the main body text, quotes, and almost anything else you can imagine. Instead of having to apply the Times font, 16 pt, bold and centered characteristics for each chapter title in your thesis, you apply the “Heading 1” style to each chapter title and all of those characteristics will be set automatically. Don’t worry if you don’t like those particular settings for a chapter title; you can easily modify any style to meet your needs. Some styles are also used in this template to populate the entries in the Table of Contents, List of Figures and List of Tables.

**How to apply a style:**

1. On a Mac, make sure Styles Pane is open in Word (upper right corner of the Home tab). In Windows, click the bottom right pop-out button C:\Users\ahm\AppData\Local\Temp\vmware-ahm\VMwareDnD\b286d939\Screen Shot 2022-02-23 at 1.57.11 PM.png in the Styles toolbox in the Home tab to open the Styles Pane.
2. Place the cursor in the part of text in which you want to apply a style (styles are generally applied to an entire paragraph). For example, I’ll place the cursor in the “Introduction: …” title at the beginning of this chapter.
3. In the Styles section of the Styles Pane, select the style you want. For this example, I’ll select the “Heading 1” style.
4. Voilà! The characteristics of that style are applied to the text in that paragraph.
5. Occasionally the style won't be applied correctly. When this happens, choose "Clear Formatting", then apply the style again.

Refer to the next chapter to see what styles are available to use in this template.

For additional information about styles, visit: <http://reed.edu/cis/help/thesis/word.html>

## Step 4: Insert section breaks between chapters

Because this template is formatted for double-sided printing, you need to insert an **odd section break at the end of each chapter**. This will ensure the next chapter falls on the right side (or odd page) of the document. Odd section breaks also occur at the end of each section in the front matter.

**How to insert an Odd Section Break:**

1. Section breaks are inserted as non-printing characters in Word. You can toggle these hidden components on and off with the Show/Hide icon in the Standard Toolbar (View menu > Toolbars > Standard). Make sure this button is selected: Show_Hide
2. Place the cursor at the end of the chapter.
3. Go to the Layout tab > Breaks > Odd Page; or Insert menu > Break > Section Break (Odd Page)

When the odd section break is inserted, you’ll see this:  
Odd_section_break

You only need one odd section break at the end of each chapter. Multiple section breaks will create extra blank pages and thus affect your pagination.   
If you add or delete section breaks, your pagination may break. For more info on pagination, see our help page: <https://www.reed.edu/cis/help/thesis/word.html#pag>

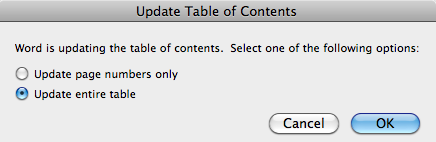
For additional information about Odd Section Breaks including how to remove extra section breaks, visit: <http://reed.edu/cis/help/thesis/word.html>

## Step 5: Don’t edit the Table of Contents directly

The Table of Contents will automatically populate based on the chapter titles, section titles and sub-section titles listed if the appropriate style has been applied to each title (see the next chapter to learn more about which heading styles in particular). Periodically, you will need to update the Table of Contents so it will populate this information.

How to update the Table of Contents:

1. Right-click (or control+click) on the gray shaded part of the Table of Contents and choose “Update Field”.
2. If prompted, select “Update entire table”.



The List of Figures and List of Tables are managed the same way as the Table of Contents; update them in the same manner mentioned above. Refer to the next chapter to learn what styles will populate the Table of Contents, List of Figures and List of Tables.

For additional information about styles, visit: <http://reed.edu/cis/help/thesis/word.html>

## Step 6: Fix Pagination

There are specific pagination rules you must follow, all of which are outlined in the Senior Handbook. Though this template is formatted with correct pagination, it is very likely pagination will break as you use this document. Check out our webpage for more info on how to fix pagination issues. Come to the Help Desk if you need assistance fixing pagination, or check our website for tips.

For additional information about fixing pagination, visit: <https://www.reed.edu/cis/help/thesis/word.html#pag>

# What Styles to Use and Where

Below are examples and explanations of the most common styles built for the thesis template. Please keep in mind that Word also has lots of default styles that cannot be deleted. To avoid confusion from our styles over Word’s default ones, look for a comma in the name of our styles (e.g., “Heading1,h1”). More information about styles is on our website: <http://reed.edu/cis/help/thesis/word.html>

## Chapter titles, sections and sub-sections

# “Heading 1,h1” Style

The Heading 1 style is used for chapter titles and will appear in the Table of Contents. All heading styles are configured to stay with the text that immediately follows it. This means you will never see a heading that appears by itself at the end of a page. Heading styles also account for extra space immediately following it, so there’s no need to hit the Return key multiple times after a heading.

## “Heading 2,h2” Style

The Heading 2 style is used for section titles. It will also appear in the Table of Contents.

### “Heading 3,h3” Style

The Heading 3 style is used for sub-section titles and it too appears in the Table of Contents. For additional headings beyond Heading 3, use Heading 4 through Heading 9. Please keep in mind only Heading 1 through Heading 4 will appear in the Table of Contents.

#### “Heading 4,h4”

##### “Heading 5,h5”

###### “Heading 6,h6”

“Heading 7,h7”

“Heading 8,h8”

“Heading 9,h9”

## Main Text

This is the **“Body,b”** style and should be used for the main text of your thesis. The body style will automatically indent the first line of a paragraph so you don’t have to press the “tab” key at the beginning of each paragraph. If you copied and pasted your thesis from another document into this template, you will likely have an extra indentation after placing your text in the body style. Make sure to delete this or the first line of each body paragraph will be double-indented! For help spotting and removing extra indentations, visit our website: <http://reed.edu/cis/help/thesis/word.html>

## Quotes

This is the **“Quote,q”** style and is useful when you have a quote to display. The line spacing and margins for this style will set apart your text from the regular body style.

This is the **“After Quote,a”** style. The paragraph immediately following a quote should use the after quote style. This style does not indent the first line in the paragraph. Spacing is also adjusted accordingly so it is not necessary to have an extra blank line between the quote and after quote paragraphs.

## Figures

The image below is in the **“Figure,fig”** style. This style centers the image between the margins. There is a specific procedure for inserting images into the thesis template. For more information visit <http://reed.edu/cis/help/thesis/word.html>

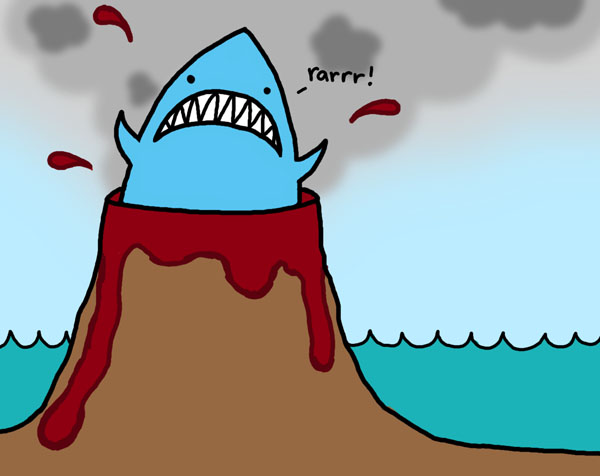


Figure 1: This is the “**Figure Title”** style and is used for the title of your figure. This text will also appear in the List of Figures.

This is the **“Figure Caption”** style. Simply put the caption of your figure in this style. This text will not appear in the List of Figures.

## Tables

There is no particular style for tables. Just insert your table and format it manually. However, there are styles you should use for the table title and table caption. An example is below.

|  |  |  |
| --- | --- | --- |
|  | **Column A** | **Column B** |
| Row 1 | A1 | B1 |
| Row 2 | A2 | B2 |

Table 1: This is the **“Table Title,tt”** style and is used for the title of your table. This style will also appear in the List of Tables.

This is the caption for this table. It is using the **“Table Caption,tc”** style. This text will not appear in the List of Figures.

## Bibliography

At the end of this template is the Bibliography section. Make sure to put the references you list there in the **“Bibliography,bib”** style. Here is an example of what the bibliography style looks like:

Goldman, Bernard. "The Development of the Lion-Griffin." *American Journal of Archaeology* 64.4 (1960): 319-28. Print.

# Additional Help

There are numerous ways to get additional help using this template:

1. We’ve documented some of the most common issues on our website:  
   <http://reed.edu/cis/help/thesis/word.html>
2. Dedicated thesis formatting sessions are held each semester by CUS. For the current semester’s schedule, check the CUS website:  
   <http://www.reed.edu/cis/help/thesis>
3. CUS staff and student workers are trained on how to use the thesis template. Stop by the Help Desk anytime it’s staffed (Sunday 5pm-midnight; Monday – Thursday 8:30am-midnight; Friday 8:30am-5pm). Help is also available by phone and email (503.777.7525 and cus@reed.edu).

# Appendix A: Title of Appendix Goes Here

Appendix text goes here. To remove this section, delete all the text on this page **AND** the section break. Not sure what we mean by a “section break”? Learn more at: <http://reed.edu/cis/help/thesis/word.html>

# Bibliography

References go here. Make sure this text is using the **“Bibliography,bib”** style which will automatically indent the second line as shown here.