

Creating a Culture of Sustainability An Undergraduate and Graduate Research Conference April 15, 2015

Research Poster Abstract and Visual Performance/Exhibit Proposal Guidelines

This conference, the first of its kind at Southern University, is open to the public and will feature work by hundreds of students across the disciplines from the Southern University System. These students will present original research and artistic endeavors, with a sustainability focus, in poster sessions, visual exhibits, and creative performances. In addition, there will be seminars for students on career development, sustainability and the workforce, and graduate and/or doctoral study preparation.

We appreciate your interest in presenting at the Southern University Undergraduate and Graduate Research Conference. To submit an abstract or proposal for presentation review, please request an online form via email to: ORSI@subr.edu. The completed form and an electronic copy of the abstract/proposal must be emailed to ORSI@subr.edu by Thursday, February 26, 2015. Be sure to include "SUSTAINABILITY ABSTRACT" in the email's subject line. A review committee will determine whether your abstract or proposal has been accepted for presentation and you will be notified by Thursday, March 12, 2015.

For more information about abstract and proposal submission, please contact Deidre Hardy-Street at (225) 771-3361 or deidre_hardy@subr.edu.

Guidelines for Submission of Poster Abstracts

Student Eligibility

The conference is open to students who:

- Are currently registered in an undergraduate or graduate program at any of the Southern University System institutions; and
- Have conducted undergraduate or graduate research under any of the degree-granting areas within the Southern University System.

Poster Presentation Areas of Submission

Students may submit abstracts that relate to any of the following Research categories:

- Health & Biomedical Sciences
- Advanced Materials & Nanotechnology
- Energy, Ecology & the Environment
- Understanding Human Behavior, Institutions and Cultures

- Business, Commerce & Workforce Development

Criteria for Abstract Acceptance

Even though all conference participants are required to register, only the primary presenter needs to submit an abstract and only one abstract should be submitted per presentation. The main text of your abstract should be between 250 – 500 words. All abstracts **MUST INCLUDE** the following:

- The intended TITLE of the research poster presentation;
- A clear and concise hypothesis or statement of the problem being investigated and why the research is important;
- A brief discussion of the methodology and controls;
- A statement of research findings/results either final or anticipated;
- A statement of conclusions, further research and key references; and
- Acknowledgement of other authors/presenters, faculty researcher/mentor, academic department and institution and funding source (if any).

Accepted poster abstracts will be listed in the Conference Program Book. Cash awards will be given for the top poster presentations for each of the 5 Research Categories. Awards will be announced during the conference at the closing session/ceremony on **Wednesday, April 15, 2015**. Undergraduate and graduate students will be judged in separate award categories.

Submission of abstracts for review **must also** adhere to the following guidelines:

1. Only **one (1)** poster abstract can be submitted per student. However, a student may be listed as a co-author on a second abstract.
2. Students working in the same lab (or on same research topic) must independently submit **ORIGINAL** abstracts. Identical abstracts submitted by different students will be automatically rejected.
3. Approval must be obtained from all co-authors listed on the abstract. Failure to do so will result in the immediate rejection of the abstract.
4. Students must obtain approval from faculty advisor(s)/research mentor(s) **BEFORE** submitting the abstract. Failure to do so will result in the immediate rejection of the abstract.
5. Abstracts must be written by the student and reviewed by the faculty or research mentor.
6. Abstracts must adhere to the highest quality standards, with correct grammar, spelling and sentence structure, i.e., with editing and proofreading prior to submission.

A guide to developing the abstract and samples are provided at the end of these guidelines.

Guidelines for Submission of Visual or Performance Exhibit Proposals

Student Eligibility

The conference is open to students who:

- Are currently registered in an undergraduate or graduate program at any of the Southern University System institutions; and
- Have exhibited/performed as an undergraduate or graduate under any of the degree-granting areas within the Southern University System.

Visual Exhibits or Performance Areas of Submission

Students may submit proposals for creative exhibits/performances that were inspired by any of the following Research themes:

- Health & Biomedical Sciences
- Advanced Materials & Nanotechnology
- Energy, Ecology & the Environment
- Understanding Human Behavior, Institutions and Cultures
- Business, Commerce & Workforce Development

Criteria for Proposal Acceptance

Even though all conference participants are required to register, only the primary exhibiter/performer needs to submit a proposal and only one proposal should be submitted per exhibit/performance. The main text of your proposal should be between 150 - 250 words. All proposals **MUST INCLUDE** the following:

- The intended TITLE of the visual exhibit or performance;
- A clear and concise statement describing the exhibit/performance and the inspiration and/or meaning behind the exhibit/performance;
- A brief discussion of the media used;
- A statement of conclusions and key historical references; and
- Acknowledgement of other authors/artists/presenters, faculty researcher/mentor, academic department and institution and funding source (if any).

Accepted exhibit/performance proposals will be listed in the Conference Program Book. Cash awards will be given for the top exhibits for each of the 5 Research Categories. Awards will be announced during the conference at the closing session/ceremony on **Wednesday, April 15, 2015**. Undergraduate and graduate students will be judged in separate award categories.

Submission of proposals for review **must also** adhere to the following guidelines:

1. Only **one (1)** exhibit/performance proposal can be submitted per student. However, a student may be listed as a co-author/artist/performer on a second proposal. Identical proposals submitted by different students will be automatically rejected.

2. Students submitting proposals for visual exhibits must ensure that the media used includes some type of sustainable materials (i.e. recyclables, environmentally friendly products, etc.) or solutions to sustainable living (i.e. architectural renderings of “green spaces”).
3. Students submitting proposals for performances must uniquely describe the impact of sustainability on the inspiration for the piece.
4. Approval must be obtained from all co-authors/artists/performers listed on the proposal. Failure to do so will result in the immediate rejection of the proposal.
5. Students must obtain approval from faculty advisor(s)/research mentor(s) **BEFORE** submitting the proposal. Failure to do so will result in the immediate rejection of the proposal.
6. Proposals must be written by the student and reviewed by the faculty or research mentor.
7. Proposals must adhere to the highest quality standards, with correct grammar, spelling and sentence structure, i.e., with editing and proofreading prior to submission.

A guide to developing the proposal and samples are provided at the end of these guidelines.

Abstract and Proposal Review Process

All abstract and proposal submissions will be reviewed for:

- Adherence to guidelines and format;
- Merit/Technical Difficulty of the research/exhibit/performance;
- Originality and innovation;
- Quality of written content; and
- Scientific or exhibit/performance content supported by quantitative/qualitative information and references.

Abstracts and Proposals will be reviewed by a panel of scientists/researchers and/or artists/performers in the appropriate Research/Exhibit/Performance areas of submission and according to the criteria provided in these guidelines.

All abstract and proposal decisions are **FINAL**. Because of the timeline, there will be no appeals process or resubmission once an abstract or proposal is rejected.

Once accepted, the conference staff will group abstracts with similarly themed exhibits, performances or presentations in appropriate categories. The location of your conference presentation/exhibit/performance in a session is **FINAL**.

Abstracts will be rejected for one or more of the following reasons:

- 1. No Hypothesis or Statement of the Problem:** When the reason for conducting the research is not clearly explained or the proposed question(s) are not clearly explained.
- 2. No Methods:** Explanations of the methods are not clearly presented or appear to be inappropriate.
- 3. No Results/Insufficient Data Presented:** The investigators failed to show either evidence of the results or the status or the outcomes(s) of their research. Insufficient data are presented to support conclusion(s).
- 4. No Conclusion or Expected Outcomes/Future Research:** The investigators failed to describe the conclusions or expected outcomes of their research with regard to their hypothesis.

Proposals will be rejected for one or more of the following reasons:

- 1. No Description of the Exhibit/Performance:** When the inspiration or meaning behind an exhibit/performance is not clearly described.
- 2. No Discussion of Media/Medium Used:** Explanations of the media/medium used are not clearly presented or appear to be inappropriate.
- 3. No Conclusion or Historical References:** The exhibitors/performers failed to describe the conclusions or historical references of their pieces in regard to their exhibit/performance descriptions.

Abstract/Proposal Acceptance and Notifications

Once an abstract has been received by the conference staff, the most efficient means of communication and notification will be by email. Therefore, it is very important that a valid, university email address (ex: john.smith@subr.edu) be on record for all students and faculty mentors to help speed the notification process. Authors, artists and/or performers should notify ORSI via Deidre Hardy-Street (deidre_hardy@subr.edu) with any changes in email addresses or other contact information.

Abstract acceptance notifications will ONLY be emailed to a VALID UNIVERSITY email address on or before MARCH 12, 2015.

ABSTRACT DEVELOPMENT GUIDE AND SAMPLE ABSTRACT

ABSTRACT TITLE: The ABSTRACT TITLE should be the title of the intended poster presentation.

EXAMPLE TITLE: (e.g. “The Science of Education, Life, and the Computer Era”)

ABSTRACT PRIMARY AUTHOR: The PRIMARY AUTHOR is the person submitting the abstract intending to make the presentation.

EXAMPLE PRIMARY AUTHOR: (e.g. Jane Doe)

ABSTRACT PRESENTER(S)/AUTHOR(S): These would include the PRIMARY AUTHOR (YOU), Faculty Researcher/Mentor, Academic Institution; Other Contributors, Academic Institutions)

EXAMPLE ABSTRACT PRESENTER(S)/AUTHOR(S): (e.g. Jane Doe, Southern University at New Orleans; Dr. John Hancock, Southern University at New Orleans; John Smith, Southern University)

ABSTRACT INFORMATION:

There is a 500 word limit. All abstracts MUST include the following:

- Hypothesis statement or statement of why the research is important
- Methodology and controls
- Findings and results (either anticipated or final)
- Conclusions and future research questions
- Acknowledgement of other authors/presenters, faculty researcher/mentor, academic department and institution and funding source (if any).

IF YOUR ABSTRACT CONTAINS SYMBOLS, NOTATIONS, OR MATHEMATICAL EQUATIONS, (AS IN THE SAMPLE ABSTRACT BELOW), WE ASK THAT YOU ALSO UPLOAD YOUR ABSTRACT IN WORD OR PDF FORMAT DURING THE SUBMISSION PROCESS.

FINAL ABSTRACT FORMAT:

ABSTRACT EXAMPLE 1

Autonomous Reconstruction of TKR Tibial Inserts to Measure Wear

Christopher Knowlton, HRD University, Washington, D.C.; John Doe, HRD University, Washington, D.C.; George Hanson, HRD University, Washington, D.C.; Diego Orozco, HRD University, Washington, D.C. and Marcus Wimmer, HRD University, Washington, D.C.

Total knee replacement (TKR) is an increasingly common orthopedic surgery to reduce pain and restore mobility to a gradually younger and more active patient population. However, wear of the polyethylene tibial component resulting in periprosthetic osteolysis remains a primary cause of device failure. Measurement of wear in surgically retrieved components is challenging because the original surface is not available. The purpose of this study was to develop and validate a method of calculating the volume loss on the articulating surface of a cruciate ligament retaining tibial insert. It was hypothesized that the developed method would be less accurate than estimation either by computer-aided design (CAD) model or by size-matched unused inserts but would correlate strongly to gravimetric measurements. Three unworn inserts were digitized, and points were removed to simulate worn regions. An autonomous reconstruction method, in which design congruent curves were least-squares fit to the unworn regions, allowed for the interpolation of the original surfaces in worn regions. Seven inserts worn in knee simulator testing were also digitized. Volume loss was calculated using autonomous reconstruction and compared to measured mass loss. For a 707 mm² simulated worn area on unworn inserts, the volume difference for autonomous reconstruction (9.85 ± 6.78 mm³) was significantly less than that for CAD estimation (28.89 ± 8.27 mm³, $p=0.001$) and not significantly different than that for size-matched unused insert estimation (8.89 ± 7.69 mm³, $p=0.82$). Geometric volume loss on the simulator inserts correlated linearly to gravimetric wear ($R^2=0.94$) with a regression slope near unity ($m=1.38 \pm 0.15$, $p=0.06$.) The results of this study indicate that autonomous reconstruction can be used to accurately measure wear when the original surface of an insert is not available, as with *ex vivo* implants. Geometric measurement can analyze the spatial distribution of wear, which provides insight and new metrics to the *in vivo* wear process of TKRs. **[This study was supported, in part, by a grant from NSF/AAAS awarded to Dr. John Doe* Ph.D., Director for the Center of Biotechnology and Biomedical Sciences, HBCU-UP University, Washington, DC 2001].**

FINAL ABSTRACT FORMAT:

ABSTRACT EXAMPLE 2

Emile Habiby's *The Secret Life of Saeed* through Italo Calvino

Blerina Lani, English Department, Buffalo State College, Buffalo, NY

The Italian writer Italo Calvino, known for his unique writing style, has been associated with numerous writers in order to show his influence in their creation. Although, the many studies on Calvino's novels, there are a few scholars who have mentioned any relation between him and the Israeli writer Emile Habiby. Calvino's magic realism has penetrated the Middle Eastern literature without being noticed. The purpose of this study is to show how the styles of the two authors present similarities. The study focuses on Habiby's novel, *The Secret life of Saeed*, published in 1974, which presents similarities with the style of Italo Calvino's *Cosmocomic*, published in 1965. The structure of the novels, the short chapters, the narration of the story through a character, and the notion of alienation are some of the common elements that Habiby's writing remembers Calvino's. The main attention is given to the analysis between Habiby's novel *The Secret Life of Saeed* and the *Cosmocomics*, but it is also necessary to propose passages from other Calvino's novels, such as, *The Baron in the Trees* and *If on a Winter's Night a Traveler*. The novels show a strong intertextual connection: in several occasions the two writers recur to the *Arabian Nights* to enrich their texts. While Italo Calvino is helped by mythology, his Israeli colleague recurs to history, but both writers use the text in itself as a refuge for their characters transformations. It is through the analysis of the texts that the study compares the two writer's literary expression. *[This study was supported by John Doe* Ph.D., Professor of English, Buffalo State College, Buffalo, NY, 2012].*

PROPOSAL DEVELOPMENT GUIDE AND SAMPLE PROPOSALS

PROPOSAL TITLE: The PROPOSAL TITLE should be the title of the intended poster presentation.

EXAMPLE TITLE: (e.g. “Blind Construction: Mixed Media”)

PROPOSAL PRIMARY AUTHOR: The PRIMARY AUTHOR is the person submitting the abstract intending to make the presentation.

EXAMPLE PRIMARY AUTHOR: (e.g. Jane Doe)

PROPOSAL PRESENTER(S)/AUTHOR(S): These would include the PRIMARY AUTHOR (YOU), Faculty Advisor/Mentor, Academic Institution; Other Contributors, Academic Institutions)

EXAMPLE PROPOSAL PRESENTER(S)/AUTHOR(S): (e.g. Jane Doe, Southern University at New Orleans; Dr. John Hancock, Southern University at New Orleans; John Smith, Southern University)

PROPOSAL INFORMATION:

There is a 250 word limit. All proposals MUST include the following:

- **Descriptive statement of the exhibit/performance**
- **Discussion of the media used;**
- **Conclusions and key historical references**
- **Acknowledgement of other authors/artists/presenters, faculty advisor/mentor, academic department and institution and funding source (if any).**

IF YOUR PROPOSAL CONTAINS SYMBOLS, NOTATIONS, OR MUSICAL PIECES, WE ASK THAT YOU ALSO UPLOAD YOUR PROPOSAL IN WORD OR PDF FORMAT DURING THE SUBMISSION PROCESS.

FINAL PROPOSAL FORMAT:

PROPOSAL EXAMPLE 1

Blind Construction: Mixed Media

Diana Dewi, American University, Atlanta, Georgia; Jennifer Kittleson, American University, Atlanta, Georgia; and Wendy Hagedorn, American University, Atlanta, Georgia

The basis of this project was to create a garment using mixed media in order to mimic the human body. Throughout history, the theatre has used fabric as a means to evoke the senses in ways music or dance could not. The materials we used to create this piece include: buckram, copper wire, spray paint, fabric paint, a variety of novelty fabrics, and chains. The techniques we created in order to manipulate the piece include: fabric branding and burning, grid painting, sewing, draping, molding buckram, and coiling. Our overall inspiration and approach was to create a theatrical wearable art piece. Upon completion of the assignment we found the piece aesthetically pleasing because of the way it molds to the human body, but can be a piece all on its own. *[This study was supported, by a grant from USDA awarded to Wendy Hagedorn* Ph.D., Professor of Apparel and Textile Design, College of Agriculture, American University, Atlanta, Georgia, 2010].*

PROPOSAL EXAMPLE 2

Lime is the Sweet Name I Call

Rebecca McArthur, The College at Brockport-SUNY, Brockport, NY; Hannah Seidel, The College at Brockport-SUNY, Brockport, NY; Mariko Yamada, The College at Brockport-SUNY, Brockport, NY; and Clyde Alafiju Morgan, The College at Brockport-SUNY, Brockport, NY

How does a choreographer refine personal aesthetics in order to define an artistic voice? This presentation shares a part of the larger, ongoing choreographic research on the notion of simplicity. An ephemeral yet tangible (re)presentation of simplicity in dance is the answer to be sought. By going beyond its common aesthetical and cultural understandings, simplicity serves as a powerful backbone during choreographic processes, allowing a choreographer to witness some of the richest moments a human body can create. At the same time, it challenges the dancers, both cerebrally and viscerally, to fully investigate their own uniqueness as dance artists. In this presentation, one of resultant dance work "Lime is the sweet name I call" is performed. This piece uses references to movements found in many African Tribal dances. An intricate yet pleasant mixture of individualities is rendered through simplicity. *[This study was supported, by a grant from the Andrew W. Mellon Foundation awarded to Clyde Alafiju Morgan* Ph.D., Director of Sankofa African Dance and Drum Ensemble, The College at Brockport-SUNY, Brockport, NY, 2012].*