

Abstract Examples

Before you begin your abstract submission, you'll need to be prepared to answer questions about you and your co-presenters, as well as your faculty mentor. Make sure you have your mentor's approval of your abstract prior to submission.

Below are some examples of abstracts from different subject areas. For additional examples, reference the PURC Symposium programs from previous years, located at the bottom of the symposium web page.

Arts

Example 1:

Creating a Body of Work through a Consistent Theme.

Christine Padgett, Department of Art, UNCP

In my presentation I will be talking about the development of my painting titled “Reflections”. This is the latest painting I have created in a series about firefighters. I spend much of my time photographing and sketching firefighters during training sessions, competitions, and at fires. I have witnessed the trust and brotherhood between them and I try to capture their passion, bravery, and dedication in my photographs. While watching training sessions, I sketch possible compositions and take notes on proper procedures, equipment and attire to keep my paintings as realistic as possible. I paint in a realistic style, but I like for my paintings to evoke emotions in the viewer. I began with acrylic paints, but I wanted to find a medium that allowed a softer line and easier blending so I tried oil paints. I was very happy with the result and have been painting in oils ever since. One of my biggest challenges is trying to accurately paint fire. I know it will be many years before I am successful at showing the temperature of the fire with the use of colors. Depicting the movement of the fire is also a challenge because of its nature as a living creature. In the future, I would like to try different media to express my ideas and continue to develop the firefighter theme. I plan to keep developing new compositions that are interesting and creative during my growth as an artist. I want to continue learning as much as possible about my subject matter, media, and different techniques.

Example 2:

Is it Art or Craft

Jeremy Adams, Department of Art, UNCP

Ever since I began taking Ceramics seriously as a concentration of fine art study, I've come against the problem of justifying it as “art”. This dilemma stems from the distinction between

“art” and “crafts”. Though the definition of art is widely debated and has been toyed with over the centuries, I believe one of the main principles of art is the expression of the human condition, or some form of emotional communication. That’s a tall order to fulfill with just some clay bowls and cups. One way I’ve recently addressed this problem is by the application of drawing on the surface of the work. In this, I’ve taken experiences with figure drawing, and applied them to the bowls, experimenting with several different techniques. I’ve found some that work better than others, and new directions I plan to explore with further experimentation. Among these are glaze pencils applied to bisque-ware, under-slips on green-ware with a clear glaze, and black slip over shino glazed bisque-ware. Recently, I’ve tried applying slips to green-ware with an ink pen, which hasn’t been successful. In the future, I plan to do more glaze-testing with glazes over the pencil work to find solid techniques to apply artistic imagery to these forms.

Humanities

Queen’s *A Night at the Opera* (1975) and the Emergence of the ‘Me Generation’

Kimberlee Stepp, Department of History, UNCP

My project explores Queen's album *A Night at the Opera* (1975) and locates the work within the contexts of the 1970s music business and society. In my research I ask how Queen maintained artistic control and a measure of authenticity at a time when media conglomerates began influencing rock music by formatting what bands could and could not record. Additionally, I explore how Queen created a new sound by mixing different music styles, traditions, and instrumentation. A primary factor in Queen's success was that its members capitalized on the emergence of the “Me Generation.” Audiences instantly recognized Queen's sound as eclectic and original. According to producer Roy Thomas Baker, all four band members contributed to the album and that was what made their style unique: rather than sounding like a collection of solo efforts, the album's multifaceted songwriters blended their work together into a “Queen aesthetic.” Despite the fact that critics compared them to Led Zeppelin and Deep Purple, lead singer Freddie Mercury insisted “We're just Queen.” Ultimately, *A Night at the Opera* is historically significant because it represented Queen's statement that its members were who they were, rather than what society and the music industry expected.

Sciences

Improved Tools for Studying Brain Chemistry: Imaging and Quantifying Microiontophoresis

Mac Davis and Jessica L. Stancil, Department of Chemistry & Physics, UNCP

For the past several decades, neuroscientists have employed microiontophoresis for in-vivo delivery of drugs and other substances to targeted areas of the brain. Despite its status as a well-established technique and its increasingly common application, a reliable calibration scheme for quantifying the amount of drug ejected has yet to be reported. We have developed an

in-vitro microspectrometric procedure for both quantification and real-time imaging of iontophoretic ejections. This procedure enables measurement of sample ejection rates using biologically-realistic experimental parameters, and it may be coupled with electrochemical measurements made using integrated carbon fiber iontophoresis probes to develop an in-vivo calibration strategy. A summary of results obtained to-date will be presented and plans for future studies will be outlined. This work was supported in part by funding from the Pembroke Undergraduate Research and Creativity Center of the University of North Carolina at Pembroke.

Comparison of Grain Size Analysis Techniques for Classification of Rim Sands from the Jones Lake Carolina Bay

Anna Sanford, Department of Geology and Geography, UNCP

Grain size analysis is essential to the understanding of grain size distribution and interpretation of sedimentary environments. This phase of our research is focused on describing the grain size characteristics of Carolina Bay rim sands from Jones Lake in Bladen County North Carolina and comparing four techniques for assessing variations of their textural characteristics. Jones Lake is a prominent Carolina Bay that continues to support a bay lake near its center. Rim sands are most pervasive along the eastern margin and have been sculpted by lacustrine and eolian processes. Three pits were excavated within the eastern rim of the Jones Lake Carolina Bay, which lies within the Bladen Lakes State Forest. Samples were collected at regular intervals from each pit and splits were taken for grain size determination by each of the following procedures: 1) standard sieve analysis at 1 phi interval as agitated by hand; 2) standard sieve analysis at 0.5 interval as agitated by a sieve shaker; 3) unprocessed sample splits were analyzed using a Beckman Coulter Counter System; and 4) reanalysis using the Beckman Coulter Counter System after the sample splits were processed using a bleach bath to remove organic materials. Raw data were processed using GRADISTAT, which rapidly calculates grain size statistics using Folk and Ward graphical methods. A comparison of results allows us to determine protocol for grain size assessment of rim sands in the Jones Lake Carolina Bay study area and, possibly, most Carolina Bays within the region.