SURC 2015 Presentation Proposal Guidelines

The SURC Committee invites SUNY undergraduates in all academic fields to submit proposals to present their advanced work at SURC 2015 at The College at Brockport. Abstracts describing students’ scholarly and/or creative projects must be submitted by **February 1, 2015, 11:59 EST.**

Students are encouraged to submit proposals to present their original:

- Research (15 minute oral presentation includes Q&A; or one hour poster presentation)
- Creative writing (15 minute reading/interpretive presentation includes Q&A)
- Visual art (15 minute interpretive presentation with slides includes Q&A; or one hour poster presentation)
- Music composition (up to 20 minute performance/interpretative commentary includes Q&A)
- Dance choreography (up to 20 minute performance/interpretative commentary includes Q&A)
- Theatrical script (up to 20 minute performance/interpretative commentary includes Q&A)

Upon submission, students’ abstracts will be emailed to their faculty mentors who supported that project for their review. When the SURC Committee receives faculty mentor approval by email, it will forward student abstracts to a panel of faculty reviewers for evaluation based on the criteria below and the standards of the specific academic discipline.

If you have questions, please contact SURC Committee member Julie Oyer at SURC2015@gmail.com or 585-395-5812.

**Eligible Undergraduate Student Research and Creative Projects:**

- Produced by student(s) under faculty supervision or in collaboration with faculty
- Associated with: thesis and/or capstone project; advanced methods, independent research, applied learning or other course (in which project represents substantial research or creative work); summer research experience
- Based on advanced methodologies in the discipline and (in the case of research) on relevant data (statistical, lab, field, or survey) or primary source material

**Submission Information:**

Please have the following information available when submitting your presentation proposal:

- Primary presenter name, e-mail address, phone number, college/university, academic field
- Faculty mentor name and e-mail address
- Secondary presenter(s) name(s) and e-mail address(es)
- Presentation type: oral presentation; poster presentation; performance
  - If oral presentation, other presenters you wish to be considered for same panel
- Presentation title, key words description, abstract (200-300 words)
- Special equipment or space requests
- Special needs associated with a disability
- Special time of day requests (only exceptional time constraints are favorably considered)
Abstract Guidelines:

Abstract should clearly and concisely:

- Identify the central research question, objective, or thesis of the project
- Summarize the methodology and/or findings of the research or creative work
- State conclusions, significance, and/or current state of the project

In addition:

- Abstracts should be well written (e.g. spelling, grammar, clarity, etc.) since they will include names of student(s) and faculty mentor and be accessible online to global audiences.
- Select “Key Words” carefully - they facilitate online searches for the abstract.
- Upon submission, abstracts will be sent to faculty mentors for approval. Abstracts that do not receive faculty mentor support will not be accepted.
- There is a limit of one presentation proposal/abstract per primary author.

Abstract Format:

- Titles should be bolded, short and specific, and in mixed UPPER and lower case letters.
- Use 12-point Garamond font.
- Abstract should be 200-300 words.
- Include plain text only - DO NOT include tables, charts, pictures, foreign characters, or scientific symbols.
- The title and abstract will appear in the conference program exactly as inputted, so double check spelling, punctuation, and clarity of prose.

Abstract Examples:

The Effect of Manganese-containing Pesticides on Expression of Beta-Amyloid Protein

Alzheimer’s disease has a complex mechanism and is not fully understood. As many Alzheimer’s patients have no family history of this disease, it may be implied that a metabolic or environmental factor is a cause. These patients’ brains present deposits mainly composed of amyloid beta-peptides (AB). Some toxins have shown to elevate beta-amyloid precursor protein (ABPP) expression, thereby increasing AB peptide levels. Some pesticides contain manganese, which in high doses can be toxic and has been shown to increase NF-kappa-B, which activates the transcription of ABPP and AB production. It is hypothesized that the manganese containing pesticides maneb (MB) and mancozeb (MZ) will also increase the expression of ABPP and eventually increase the production of AB. To this end neuroblastoma N1E-115 cells were grown and treated with various concentrations of MB and MZ to create dose-response curves. ABPP expression was measured through Western blot analysis; AB expression was measured through both Western blot analysis and ELISA. Western blot data indicated that ABPP and AB expressions increased in a dose-dependent manner of MZ exposure, but not after MB exposure. Our results suggest MZ increased the expressions of ABPP as early as after 24 hours exposure and that MZ is a stronger inducer for AB expression. In the future, the transcription activation of ABPP after MB and MZ treatments will be determined by using real time PCR.

Keywords: Alzheimer’s disease, amyloid beta-peptides, manganese, neuroblastoma N1E-115, pesticides.
This paper investigates various scholarly interpretations of the formless construct of American prose poetry since the 1950’s. It uses post-structuralist theory to deconstruct poets Robert Bly’s, CK Williams’s, and Michael Klein’s writing style and iteration of the prose form. Building on literary scholar David Orr’s contention that poetry is intensely personal and “the pure expression of our inner lives,” this project discusses how each poet exemplifies the idea of personal poetry in unique ways. Bly uses the prose form to illuminate the objects around him as he utilizes traditional poetic conventions of image and metaphor to “see” the world and his place in it in novel ways. Williams’s prose style is modern, conversational, and informal as he discusses the death of a loved one or a New York City cab ride. Last, Klein adopts a contemporary confessional style, engaging the reader on a deeply intimate level, sometimes uncomfortably so. Alongside close readings of Bly, Williams, and Klein’s prose poetry, this paper also engages the current conversation on the prose poetry “form,” claiming identifiers that help define true prose poetry.

Key Words: prose poetry, post-structuralism, Robert Bly, CK Williams, Michael Klein, poetic form