

## Symposium Abstract Guidelines

Submit an abstract of your faculty-mentored research, scholarly, or creative activity as part of completing your Symposium Registration to Present Form. There is a text box on the form into which you paste or type your abstract text; you do not submit it as a separate document. While you may include the names of co-researchers who are not presenting as part of your abstract, please do not include additional information, such as the project title, images, or a list of sources in this text box.

### What Is an Abstract?

- An abstract is a single, well-developed paragraph of no more than 250 words.
- It is a concise and complete summary of your presentation and your entire project.
- It highlights major points of the content and explains why your work is important, what your purpose was, how you went about the project, what you learned, and what you concluded.
- It must be understandable to an interdisciplinary audience.
- It does not include any charts, tables, figures, citations, or other supporting information.

### What Should I Include in my Abstract?

#### 1. Begin with your problem, purpose, or context of your study

You always want to give your reader a way to understand the point of your project. Providing them with a problem you hope to address, the purpose behind your project, or the context for the work you're doing is crucial.

#### 2. Establish the methods, process, or theoretical approach of your project

Giving a brief overview of your methods or theoretical approach is important to give your audience an understanding of how your project works. What procedures or steps did you follow to complete this project? Keep in mind that this will look drastically different depending on the field that you and your project are a part of.

#### 3. Give an overview of the results and implications of your project

Briefly describe the major takeaways of your results and the most important implication(s) of those results. What's the most interesting outcome of the project with which you can entice your audience?

#### Evaluators will use the following criteria to review abstracts:

Abstract Content/Questions	Acceptable	Not Acceptable
<b>Problem:</b> Why was the project undertaken?	Problem is identified; reason is connected to previous literature	Problem is not identified; no indication of history
<b>Purpose:</b> How does this research differ from similar projects?	The improvement/contrast from previous research is clear	No difference is identified; no history is provided for comparison
<b>Methods:</b> What were the important steps in performing the project?	Methods, resources, or steps used (if applicable) are specific and concise	No applicable methods are discussed
<b>Results:</b> What are the major results—not necessarily all of the results—of the project so far?	Results are clearly stated, or if no results yet, there is a mention that they are forthcoming	No mention of results or why they weren't achieved

Abstract Content/Questions	Acceptable	Not Acceptable
<b>Interpretation/Implications:</b> What did you learn from the results, and why are these results important?	Potential impact is clearly stated	No convincing information provided
<b>Writing</b>	Sentences are easily understood; cohesive; contains no errors in spelling, grammar, or language use	A bit of a struggle to understand sentences; lacks flow; contains too many errors in spelling, grammar, or language use

## Sample Abstracts

With this breakdown in mind, here are some sample abstracts from a variety of fields of study. For each, we show each section color coded showing the **problems, purpose, and context in orange**, methods or theoretical approaches in green, and **results and implications in purple**. As a note, these sample abstracts come directly from previous successful applicants to the UCI Undergraduate Research Symposium.

These are just a few examples of what abstracts can look like, but they give you a basic idea of how to begin constructing your own and adapting it for your Symposium project. To chat with someone about your writing, including your Symposium abstract, make an appointment with the UCI Writing Center at [www.writingcenter.uci.edu/](http://www.writingcenter.uci.edu/)

### **Dance Abstract: Syncope**

The definition of syncope is: a brief lapse in conscience caused by a transient cerebral hypoxia (lack of oxygen). Using the theme “brief lapse in consciousness,” this piece focuses on the audience’s perception and the interference in the visual reception. It explores the use of non-traditional light sources to illuminate the body and face. The illumination of the body creates a dramatic contrast of light vs. dark. The darkness becomes just as important as the light in the visual field. Development of this piece involved learning how to control the visual field with movement and having the dancers manipulate the audience’s spatial perception. I learned how this process works by rehearsing in a dark studio with flashlights. The flashlights can be used to light the whole body or specific parts of the body. The images of floating body parts create a magically surreal mood. It is sometimes difficult for the audience to perceive what is real and what is an illusion, creating brief lapses with reality or consciousness. The music adds to the overall atmosphere of the piece because of its low and calming effect.

### **Humanities Abstract: Cristina Peri Rossi: The Postmodern Transgressions of Parody and Ambiguity**

Uruguayan writer Cristina Peri Rossi’s first book, *El libro de mis primos* (The Book of My Cousins, 1969), is compared with her later novel, *La nave de los locos* (The Ship of Fools, 1984), to suggest how an authoritarian society can be criticized through parody and then rebuilt on the foundations of a philosophy of ambiguity, similar to Lyotard’s vision of the postmodern. Dissatisfaction with the power structures of tradition and validation of marginality are characteristics of such vision, which inscribe Peri Rossi in the postmodern current of Latin American literature. The postmodern condition agrees with the major conclusions drawn from both works. First, tradition is viewed as a decadent state of affairs that needs to be brushed aside, for it does not respond to genuine human concerns and, in fact, has frustrated and destroyed them. Parody is the tool used to dispose of tradition. Secondly, there has to be an acceptance of the margins, of the other. This presupposes a tolerant ambiguity of inclusion that is capable of rebuilding instead of destroying, and does so by using the very materials of the other. What *El Libro* destroys *La nave* rebuilds. *El Libro*’s mission is to do away with the atrophied waste of

patriarchal order, while *La nave* seeks to fill up the resulting void with one possible solution: the conciliation of opposing forces by a tolerant philosophy of inclusion.

### **Science Abstract: Persistent Global Activation of the Aplysia Serotonergic System after Sensitizing Stimuli**

The marine mollusk *Aplysia* responds to noxious stimulation with a stereotyped arousal reaction that includes escape locomotion, increased heart rate and sensitization of defensive reflexes. Although previous studies have shown that serotonin (5-HT) is important for most of these behavioral responses, it is still unclear how the 5-HT system is activated in response to noxious stimuli. To address this question, I used a specific staining of the 5-HT neurons in the living central nervous system (CNS) that allowed me to: (1) systematically record their electrical activity following a noxious stimulus, and (2) trace their projections using the neuronal tracer Neurobiotin. I found that in response to tail-nerve shock, a procedure known to mimic a noxious tail stimulus, the vast majority of 5-HT neurons increased their firing rate for several minutes and became more excitable. 5-HT neurons were found to project toward various peripheral targets such as the gill, heart, body wall, tail, siphon, head, and tentacles as well as to other ganglia in the CNS. This study shows that the *Aplysia* 5-HT system is globally and persistently activated after a noxious stimulus. Such an activation might serve to synchronize the different aspects of the arousal reaction in *Aplysia*.

### **Social Sciences Abstract: Stereotype Threat**

The stereotype threat theory (Steele 1992, 1997) examines the underperformance of women in mathematical domains and minorities in academic domains and attempts to explain these trends as being due to situational anxiety. Research indicates that the performance differential between genders and ethnicities can be best understood in terms of stereotype threat activation rather than biological determinants. The anxiety a stereotyped individual feels when confronted with an academic task is compounded by a societal expectation of failure. However, not much research currently exists on the mediating effects of personal belief in the stereotype. The goal of this study was to examine whether anxiety was correlated with a stronger belief in the stereotype among college-aged participants. Individuals from stigmatized groups demonstrated a significantly greater likelihood to experience higher anxiety levels if they believed the negative stereotype and that higher anxiety level correlated with lower test scores. These results provide general support for Steele's stereotype threat hypothesis.

### **Studio Art Abstract: Water Soluble Colorants on Porcelain**

In the ceramic work of Scandinavian artist Arne Ase, water-soluble materials such as titanium sulphate, cobalt chloride, tungsten oxide, molybdenum chloride, and selenium chloride are utilized as decorative elements on his porcelain forms. Such chemicals are not of common use in the ceramic arts because of the expense of the raw materials and the possible hazards of working with these chemicals. However, these colorants can create subtle yet breathtaking effects, including hues of black, blue, yellow, or pink, that blend with the surface of the clay, as if the porcelain vessel were a watercolor painting. It is his research, which I have expanded upon and integrated into my own ceramic work. Additional colorants have been tested, including iron sulphate, cobalt sulphate, and copper sulphate. A different firing atmosphere has been incorporated in the research, as well as two porcelain bodies, to expand the palette of colors that can be obtained. The most successful test results have been applied to my porcelain forms, which include a wide variety of functional objects, in order to contribute to my ongoing exploration of personal expression through the medium of clay.