Lindenwood University Student Research Symposium and Exposition

Sample Abstracts

Following are examples of abstracts from several different fields of study. As you can see, there is some variation in the formatting of things such as title and authors. Length can also vary depending on the conference or journal requesting the abstract. The important thing to focus on is the content of each abstract. What are the key points which need to be included?

For the purposes of submitting to the Student Research Symposium and Exposition, the title of the project / paper / presentation and the name of the author(s) should be entered in the designated places on the form. The body of the abstract is entered in its own box.

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Individual Differences in Learning Strategy as they Relate to Study Habits and Preferences

*Katy Aull, Eliza Murray, Holli Snider, and Dr. Cynthia Fadler*

Recent research in the area of concept learning indicates that there may be two qualitatively different learning strategies used by students. Some students attempt to memorize information (exemplar learners) and others abstract information about material in an attempt to make connections (rule learners). In the current ongoing study, we examine the degree to which these individual differences in concept learning relate to the way students study and their academic preferences. Current results indicate that there are few distinct preferences between rule and exemplar learners, but there are considerable differences in study habits and preferences between students who successfully complete the laboratory concept-learning task and those who do not.

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The Perception of Creativity and the Implementation of Constructivism in a University Setting

*Chryssa Sharp, Ph.D. Lindenwood University
Lynda Leavitt, Ed.D. Lindenwood University*

**Abstract:** The purpose of this mixed method study was to apply the philosophical tenets of constructivism within a higher education business classroom to measure the effects on students’ creativity within an ambiguous environment. Creativity and innovation are both noted, within the current literature, as 21st Century skills necessary for student success in a globalized world. Twelve students and one instructor participated in a pre/post assessment; The Torrance Test of Creative Thinking, journal writing and course evaluations. Quantitative analysis revealed a statistical difference in the participant's pre/post creativity assessment scores and qualitative analysis uncovered six dominant themes in the students’ responses to the course and, most importantly for this project, the structure of the course. The themes are: 1) the classroom environment, particularly the sense of a community 2) student responsibility / freedom 3) sense
of discovery/what students learned 4) issues around application “in the real world” 5) resistance, frustration, doubt around the class, and 6) the comparison between the way this course was taught and what the students called “normal” or “regular” classes. Due to the small sample, quantitative results could not be generalized outside the research context and qualitative data left the researchers with more questions than answers on the application of constructivism in a higher education setting.

__Giving Students a Voice in the Evaluation Process: Commentary on having students determine their own course grading scale__

Chryssa Sharp, Ph.D.
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Abstract:
As part of an upper level Business course on creativity, innovation and management taught during a winter term, students were asked to engage in creative problem solving on a topic in which they had a vested interest – their grades. Students were given an incomplete syllabus that gave no weight to the assignments per the final course grade. The course was taught in the spirit of constructivism and this exercise was one aspect of providing students with an opportunity for input. Both students’ and the professor’s reactions to this experience, as recorded in journals, will be provided for a roundtable discussion.

__The sensitivity of Japanese bank stock returns to economic factors: An examination of asset/liability differences and main bank status__

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Abstract
The sensitivity of Japanese bank stock returns to market return innovations (shocks), innovations in Japanese government bond returns, trade-weighted yen exchange rate return innovations, and interest rate spread changes are examined. Japanese bank stock returns are
found to be significantly and usually negatively related to long-term interest rate innovations in 34% of all regressions. Market b’s are found to be always highly significant, while few of the exchange rate return b’s and spread b’s are significant. Cross-sectional differences in the market and bond return b’s are examined. Japanese main banks are generally found to assume more risk, based on market betas.

Keywords: Japanese banks; Commercial banking; Asset/liability management; Main bank system

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Project Title: “Body into Song: The Fayrfax Manuscript copy of the Short Charter of Christ”

The Charters of Christ, a family of religious lyrics dating from c. 1350, recount the process of textual creation in which Christ, during his violent Passion, transforms his body into a written document. His skin becomes the parchment, his blood the ink, and the scourges the pens. With the association of the object of the manuscript with Christ’s body, the poem makes use of the physical aspects of the text to advance its rhetorical affect and suggests to readers that they are linked to Christ's body and his painful sacrifice for mankind through its pages which can be viewed, touched, and turned.

In BL Additional 5465 (The “Fayrfax Manuscript,” c. 1500), however, a short version of the Charter has been transformed into a carol and put to music that is “massively proportioned, musically ambitious and exploit[s] a wide range of harmonic ... as well as melodic and textural effects.” In this witness, the Charter which is deeply concerned with bodies and the material aspects of a text’s creation has been transformed into a completely aural form. The metaphorical legal document of the Charter no longer becomes a page or a parchment leaf that can be seen, felt and verified. Instead it is something heard – it has been completely disembodied, de-textualized. The legal, documentary aspects of this text that have attracted the majority of modern attention therefore seem only to provide a partial glimpse into how this lyric might have been received by medieval and early modern audiences. Through an exploration of the rhetorical implications of the translation of this lyric from a documentary form into an musical one, I suggest that this witness encourages a reevaluation of the reception of the Charters of Christ to take into account the affective potential of listening to both read and sung text.