Randolph College Symposium of Artists and Scholars:
Celebrating Student Excellence

Symposium and Application Information and Instructions

All students are invited to apply to present original works: research and creative endeavors, at the Annual Symposium of Artists and Scholars. Randolph College will hold its seventh annual Symposium of Artists and Scholars: Celebrating Student Excellence on Thursday and Friday April 23rd and 24th, 2015.

The symposium is modeled after an academic conference and will provide outstanding Randolph students from all classes and disciplines the opportunity to present the results of their research and creative work to the entire College and Lynchburg community. Like professional academic conferences, the program includes an application process with submission of abstracts. This document will provide the necessary information to assist you in the completion and submission of your application.

Deadline for application submission: Friday, February 20, 2015 at 5:00 pm.
The application should be completed on SurveyMonkey by this time (the link is available on the Symposium website www.randolphcollege.edu/sas). If you have any complications or questions about your application at any time during this process, please contact csr@randolphcollege.edu.

Application Instructions:

1. Complete the application on SurveyMonkey (the link is available on the Symposium website www.randolphcollege.edu/sas). The Artists & Scholars Symposium allows students to present their work in a forum appropriate to their discipline. Select the type of session that matches your presentation format, as described below:

   **Scholarly Talk:** A student gives an oral presentation about original research s/he has conducted. This may include a Power Point presentation, the reading of a scholarly paper, or some combination thereof. 12-15 minutes in length with 3 minutes for questions.

   **Poster:** A student or group of students prepares a poster describing the original work that has been done. Presenters remain with their poster during the scheduled poster period (one hour) in order to help visitors understand the visually presented material. Posters may also remain up for the entire conference, available for viewing when the presenters are not there.

   **Performance:** A student or group of students presents a musical, dance, or theatrical piece. 12-15 minutes in length with 3 minutes for questions.

   **Exhibition:** A student or group of students presents original art work in the form of drawings, paintings, prints, sculpture, photos, film, or video. Presenters remain with their exhibits during the scheduled session (one hour) in order to help visitors understand the visually presented material. Presenters will also deliver a short talk describing the content of the work and the creative process.

   **Reading of Original Work:** A student reads an original work of poetry or fiction. 12-15 minutes in length with 3 minutes for questions.

2. Secure approval from a faculty sponsor. If your project was nominated by a faculty member, your faculty mentor does not need to do anything further, except that you should be sure that they read your abstract. Otherwise, all student applicants must obtain a faculty mentor who is familiar with your work and the specific project under consideration. Normally, this is a faculty member who has supervised your project. Any interested student should consult a faculty member and
discuss the possibility of him/her being the faculty mentor for your project before submission. Faculty mentors must approve participation and should be asked to support the student application by submitting the brief Faculty Mentor SurveyMonkey survey (available on the symposium website at www.randolphcollege.edu/sas).

3. Prepare title and abstract.
The presentation title should be attention-grabbing, descriptive, easy to understand, and concise. For this interdisciplinary conference, authors should try to avoid discipline-specific terminology in presentation titles.

All presentations also require an abstract, which is a brief (strict 150 word maximum), informative summary and explanation of the presentation. Abstracts will be published online and printed in the symposium program. Because the symposium presentations are intended as learning experiences for all members of the Randolph College and Lynchburg communities and not just specialists in particular fields, each abstract should be written in such a way as to pique the interest of, and be understood by, educated individuals outside the discipline. Thus, it should be written in clear, simple non-technical language.

Several sample abstracts for various types of presentations are available at the end of this document to assist you in writing your abstracts.

4. Complete the remaining questions on the application form.
Many of the questions are specific to each presentation type; they are not all discussed at length here, but should be self-explanatory.
Please pay careful attention to equipment needs requests on the application form. Specific equipment and setup information is as follows:

Scholarly Talks and Readings: The standard equipment that will be provided for all scholarly talks and readings includes a lectern or podium, a microphone, and a computer with projector and screen. Please indicate if you have any additional A/V or IT requirements (slide projector, VCR, speakers, etc.) for your presentation. If Powerpoint or other computer presentation tools will be used, electronic files must be completed and uploaded to the folder in the L drive titled “Symposium 2015” by the morning of Thursday, April 23. Length is 12 to 15 minutes with an additional 3 minutes for questions.

Performances: The setup for performances will vary depending on needs. Availability of performance venues (Wimberly Recital Hall, Smith Hall Theater, Thoresen Theater, and others) will depend on scheduling of the symposium and other scheduled campus events. The Center for Student Research (CSR) will make every attempt to arrange for appropriate venues for all student projects but cannot guarantee the availability of specific locations. Also, the CSR can arrange for standard AV equipment, but cannot guarantee the availability of special lighting, or other stage management activities. Provision of any special equipment and/or stage management is the responsibility of the performer and their faculty sponsor. In addition to performing, presenters are expected to speak briefly about the work. If the work is original, a brief description of the inspiration for the work and/or the creative process would be appropriate. For works written by others, a brief historical introduction to the work or a description of your preparation for the performance would be useful. All performers are expected to be present at the symposium venue and ready to begin at least 10 minutes prior to its scheduled start time. 12-15 minutes length plus 3 minutes for questions.

Poster: The standard setup for poster presentations will be a 4 foot (height) by 6 foot (width) panel supported on an easel. Please indicate if you have any additional set up requirements for your poster presentation. Posters are expected to be mounted by the morning of the day of the exhibit. In addition to displaying their work, presenters will be expected to answer questions about their work, and are expected to arrive at least ten minutes prior to the start time of the event, and will remain with their poster during the entire poster session (approximately one hour).

Exhibit: Exhibiting artists are expected to work with the Center for Student Research in the weeks
preceding the Symposium to ensure that the artwork can be appropriately displayed. We can provide a 4x6 board as described above, easels, or a table, depending on your exhibit needs. Please indicate set up requirements for your exhibit. Exhibits are expected to be mounted by the morning of the day of the exhibit. In addition to displaying their work, presenters will be expected to answer questions about their work, and are expected to arrive at least ten minutes prior to the start time of the event, and will remain with their exhibit during the entire session (approximately one hour).

5. **Submit the application via SurveyMonkey** by Friday February 20, 2015 by 5:00pm. If you have any complications during this process, contact [csr@randolphcollege.edu](mailto:csr@randolphcollege.edu) immediately.

**Selection Criteria:** Each proposal will be reviewed by the members of the Student Scholarship Committee. Presentations will be organized, scheduled, and grouped by the committee. The committee’s goal is to bring together a collection of projects that presents the best work of our students and accurately represents the wide array of scholarly and creative activities occurring on campus.

**Notification:** Acceptances will be announced following Spring Break.

If you have any questions regarding the application process, please contact the Center for Student Research or call ext. 5337.

**Application Checklist:**

- Work with faculty mentor to compose a title and abstract of no more than 150 words
- Complete the Student Application form on SurveyMonkey (available on symposium website at [www.randolphcollege.edu/sas](http://www.randolphcollege.edu/sas))
- If not nominated, ask your faculty mentor to complete the faculty mentor form on SurveyMonkey (available on symposium website)
- Have both forms completed by Friday February 20, 2015 by 5:00pm (email [csr@randolphcollege.edu](mailto:csr@randolphcollege.edu) if there are any complications)
- Be sure to carefully note setup requirements for your presentation, in Section 4, above
Sample Abstracts

Scholarly Talks:

Jenny R. Krieger ('08)
“Remembering Children in the Catacomb of Domitilla”
The Roman catacombs appear to be vast repositories of the early Christian dead housed in gloomy, damp tunnels. But each thin, decorated marble slab (or lastra, pl. lastre) sealing a burial niche does not just mark a burial; it speaks to the living on behalf of the deceased. Using words and images, the lastre portray the deceased at death, their relationships to the living, their real and hoped-for accomplishments, and their undying faith in Christ. My study examines over 3,000 lastre from the Catacomb of Domitilla in search of one community’s “commemorative habit,” or characteristic way of remembering its dead. Because of its attention to children, the Domitilla community offers a special opportunity to study the commemoration of a segment of the population that received few funerary monuments before the Christian era. The lastre record the value the community placed on its youngest members.

Kacey L. Meaker ('08)
“Mach’s Principle: An Investigation into Relative Motion”
Mach’s principle is the idea that all rotation is relative. An observer is unable to differentiate between the Earth rotating in space and the entire universe rotating around the Earth. This inability to differentiate challenged the Newtonian view of absolute rotation as exemplified by Newton’s rotating bucket experiment and influenced Einstein’s development of the theory of general relativity. But Mach’s principle also requires strange circumstances that seem physically impossible. Is inertia just a result of the entire universe rotating around us? This talk seeks to demonstrate and explain the implications of Mach’s principle and investigates the strange nature of these implications.

Posters:

Archana Datta ('09)
“Remote Sensing to Define the Depth to Bedrock at the Old Hockey Field”
Seismic refraction analysis and Ground-Penetrating Radar (GPR) are two types of remote-sensing techniques, popularly employed in geophysical surveys. With only minimal environmental damage to the surveyed site, these non-invasive techniques enable us to define various characteristics of the underlying bedrock. The objective of this study was to conduct seismic and GPR measurements at the old hockey field that is intended to be excavated in the near future. Depending on the precision of obtained results, recommendations could be made to the engineering company of whether to excavate or blast the site. Moreover, the accuracy of the techniques could be determined by comparing the actual depth to bedrock found after excavation and the depth calculated from our survey. It was found that the depth in the area lies between 4.5 m and 9.2 m.
Performances:

Kelly C. Coughlin ('08)
“A Dance to the Death: Performances from an Intensive Dance Workshop”
This presentation is the product of an intensive 11-day dance workshop taught by Kelly Coughlin. The dancers will present a modern dance in three contrasting sections, choreographed by Ms. Coughlin. The dance is titled "To Be Continued" and explores the complimentary relationship between movement and music. Specifically, the dance will include three twentieth-century musical works: The Banshee (1925) by Henry Cowell, performed by Robert Miller, Excursions: I. Un poco allegro (1944) by Samuel Barber, performed by Leon McCawley, and Concertino for piano and orchestra: 2. Lent (1932) by Jean Francaix, performed by London Symphony Orchestra. Following the dance, the dancers, lighting designer and choreographer will take questions from the audience and comment briefly on the process. The purpose of this workshop is to give the audience a brief introduction to the choreographic and performance processes.

Jennifer Woodward ('08) and Stephanie Millholland ('12) “A Taste of American Song”
This program will be a mini-concert of some of the music that makes up American song repertoire. The program will include works spanning from early post-colonial opera, such as “If Love is the Plan,” to the music of twentieth-century night clubs, for example, “Smoke Gets in your Eyes.” Following the program the vocalists will take questions on artistic preparation for performance.

Reading of Original Work:

Ashley N. Hale ('09)
“Family Photos: A Collection of Pictures in Words”
Renowned poet Mark Strand defines punctum as something in a photograph, a minute detail, which stings or pierces the viewer into an emotional reassessment of what she or he has seen. As I have come to think fondly over the past year, punctum is that small detail in a photograph which breaks your heart. During a year-long independent study, I’ve tried to document the punctum in family photographs and use it as a springboard for my poetry.

Exhibitions:

Emily J. Hanson ('09)
“In Situ: Studies in Figura Serpentinita”
This installation is a reflection of my learning from my rich surroundings while abroad in Florence in Fall 2007. It is the blending of my studies of the disciplines of the history of art and the practice of art. To me, they are two complementary areas of study. I consider this installation a visual representation of how my learning of the history of art can illuminate and bring to life my practice of art. I find myself fascinated by the Mannerist depiction of movement and
Giambologna’s *Rape of the Sabine* in particular is a beautiful and masterful achievement. It is a dynamic sculpture on such as large scale coming from a single piece of marble. Overall, *In Situ: Studies in Figura Serpentinitata* expresses how the history of art can bring another dimension to my own creation of art.