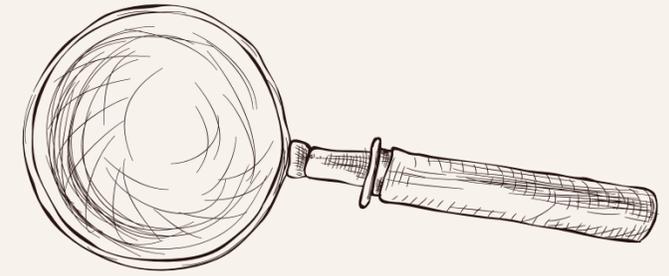




SEARCH

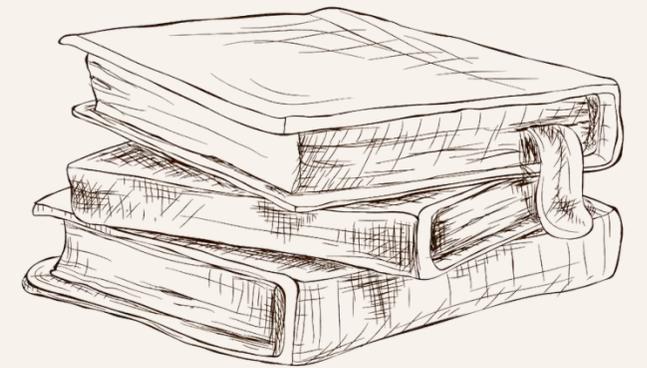
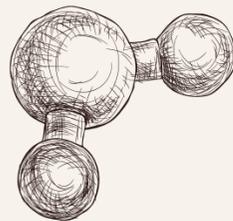
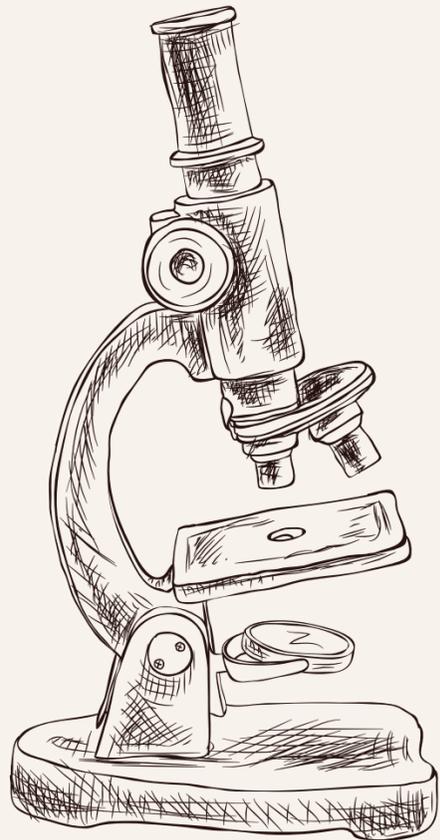
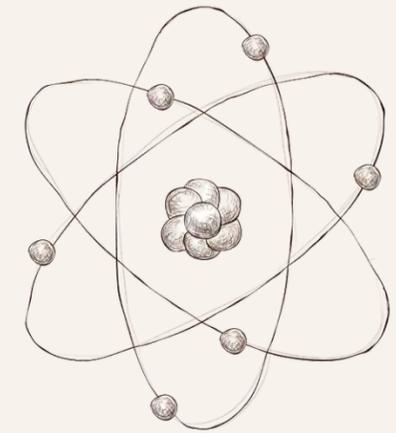
annual symposium



SEARCH 2025

Q & A

INFORMATIONAL SESSION





IRB Approval REQUIRED

*If working with human subjects

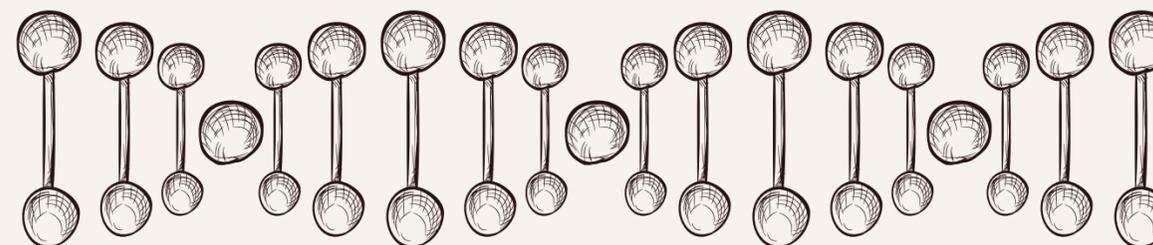
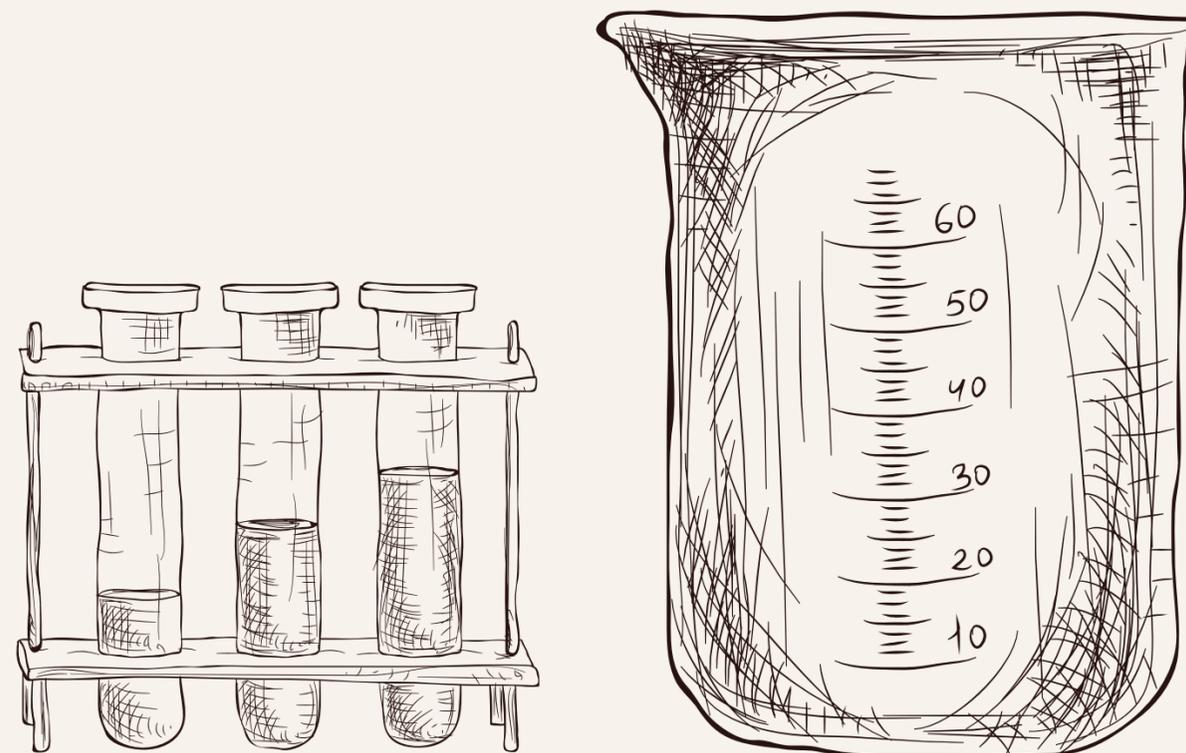
**No later than February 28

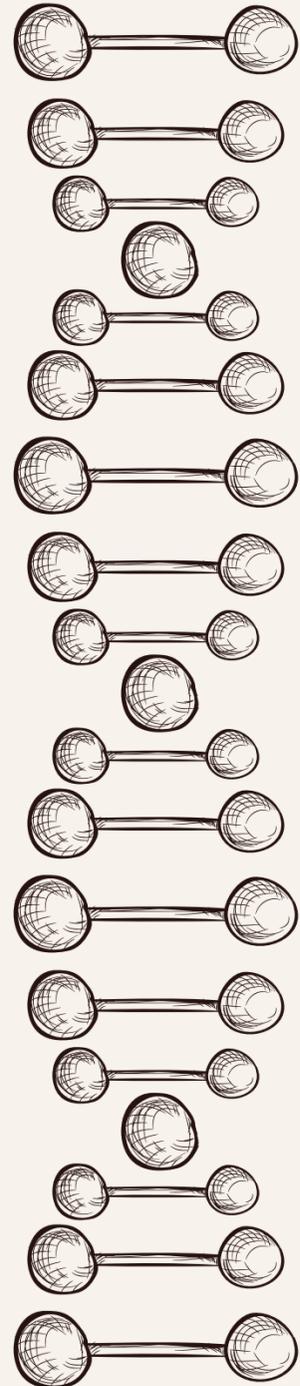
<https://www.asbury.edu/about/offices/provost/faculty-services/advancement/irb/>



Student Poster Submissions

DUE by Tuesday, March 11, 2025
@ 5 p.m.





Student Poster Submission Specifications

DUE?

- Poster PDF due Tuesday, March 11 by 5 p.m. with an abstract for your poster (summary of what it covers)

WHEN?

- Student Showcase is at 8 p.m. on April 8, 2025

WHERE?

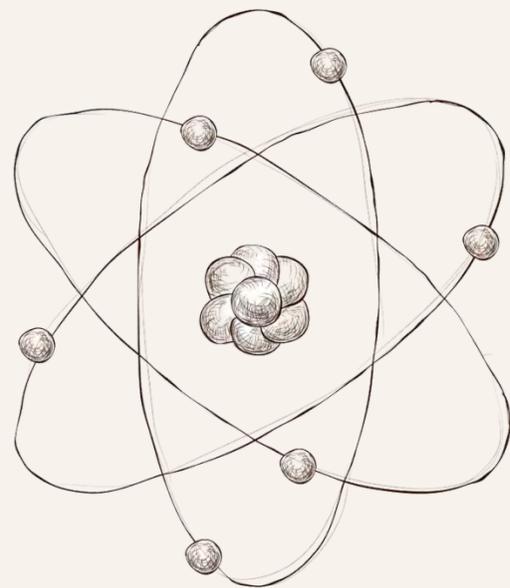
- Luce Auditorium in the CLC

WHAT SHOULD I WEAR?

- Business professional attire

WHAT SHOULD I BRING TO THE POSTER SESSION?

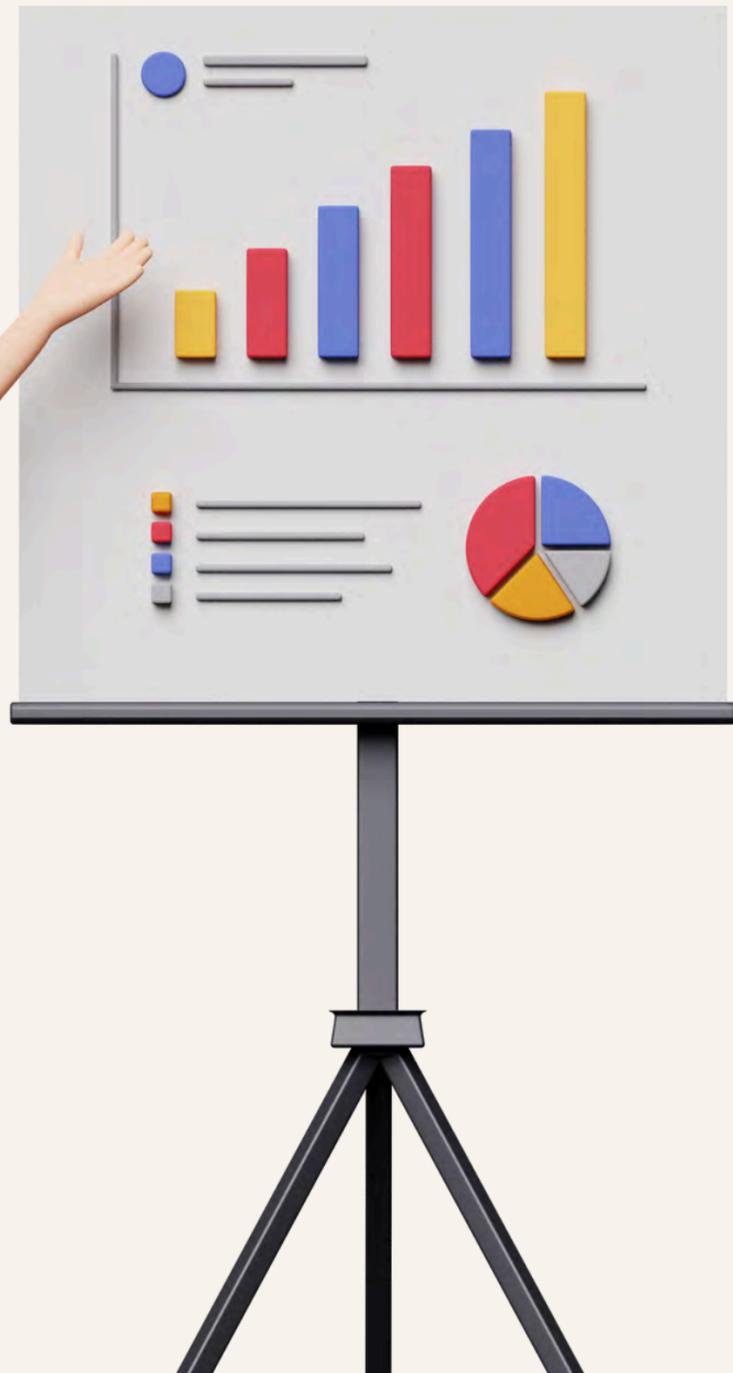
- Prepared talking points about the poster.



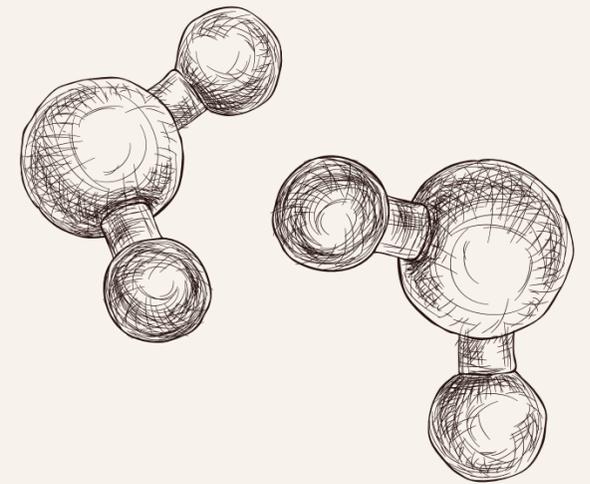
Student Poster Submission Specifications

SIZE and FORMAT:

- 3' x 2' OR 4' x 3' (size has to be correct) **Must submit in .pdf format
- The title should be clear and central with the AU logo, your name, and your faculty sponsor's name
- Clear font, no smaller than Arial 24 pt.
- Each student is limited to 1 poster
- Poster-only submissions are not eligible for awards
- Can be submitted by a group
- IF your poster is already printed -- turn in to Dr. Wil Shafer by March 11



Poster Content Considerations



01

CLEAR AND CONCISE

02

ESSENTIAL

03

RELEVANT AND SIGNIFICANT

04

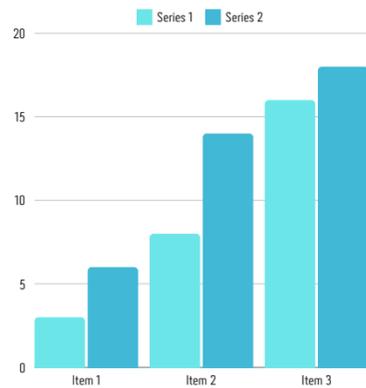
ORGANIZED

05

CLEAR PURPOSE

Poster Design & Layout Considerations

More Pictures, Less Words



01

BALANCE

02

ALIGNMENT

03

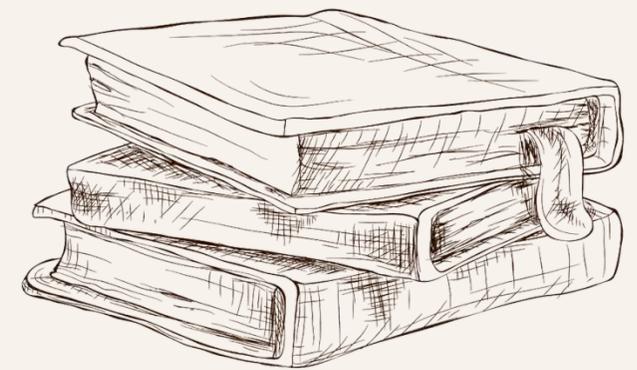
CONSISTENCY

04

COLORS

05

WHITE SPACE



Poster Graphics

01

CHARTS

02

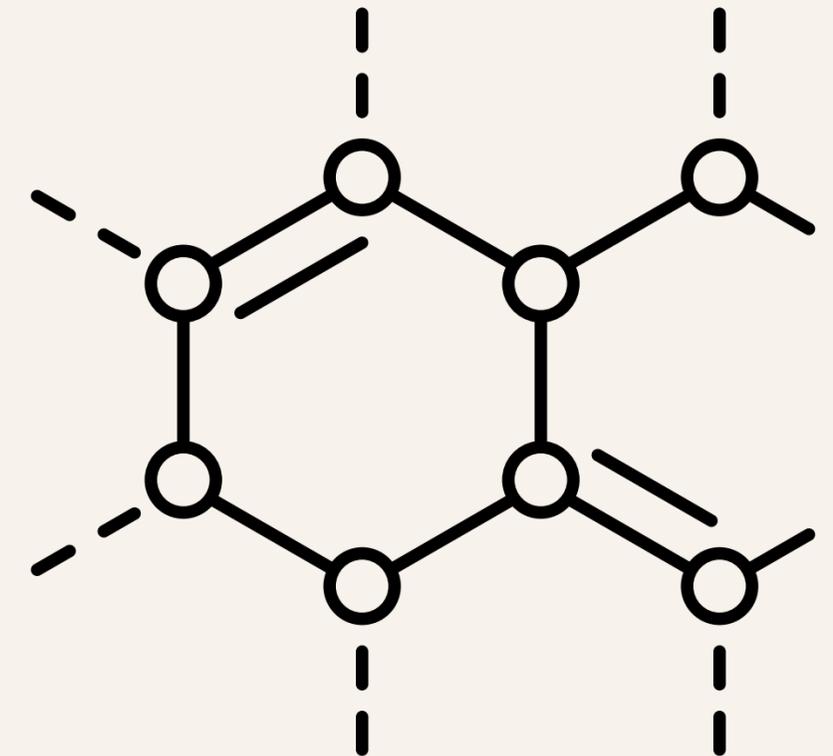
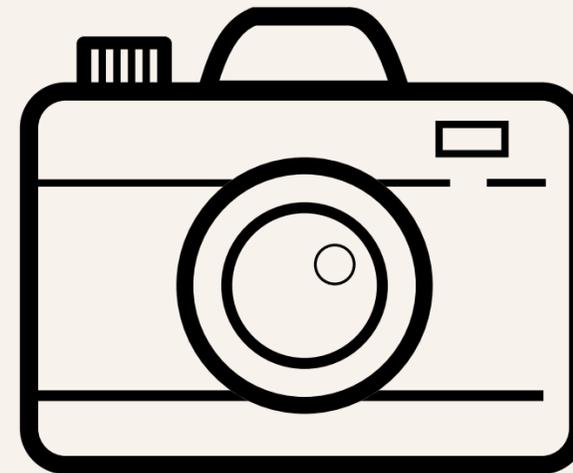
DIAGRAMS

03

PHOTOGRAPHS

04

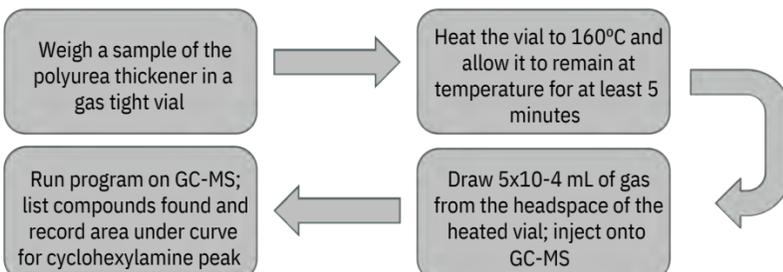
ARTWORK



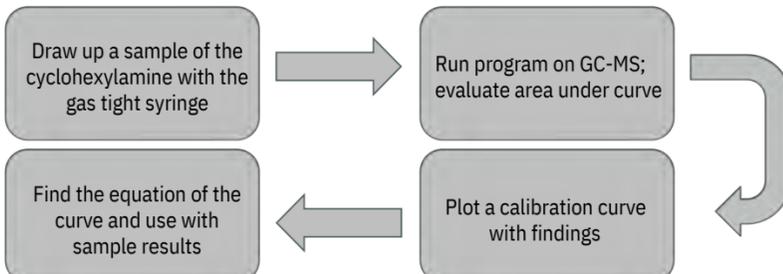
INTRODUCTION

- Polyurea greases are being used to replace barium greases, which cause health problems
- Polyurea greases are beneficial because they have antioxidative properties, high thermal stability, they do not leave behind water residue, and have 3-5x the life expectancy of lithium-based greases
- Polyurea greases are made with polyurea thickeners
- Volatile organic compounds (VOCs) may be evolved from polyurea thickeners when heated
- VOCs may cause:
 - Irritation of eyes, skin, mucous membrane, respiratory system
 - Eye and skin burns
 - Cough, pulmonary edema
 - Drowsiness, dizziness
 - Diarrhea, nausea, vomiting
- VOCs are regulated by the EPA and OSHA, so it is important to know which VOCs are present in polyurea thickeners

METHODS - QUALITATIVE



METHODS - QUANTITATIVE



GC-MS PROGRAM



Heat sample to 100°C

Ramp rate of 3°C/minute

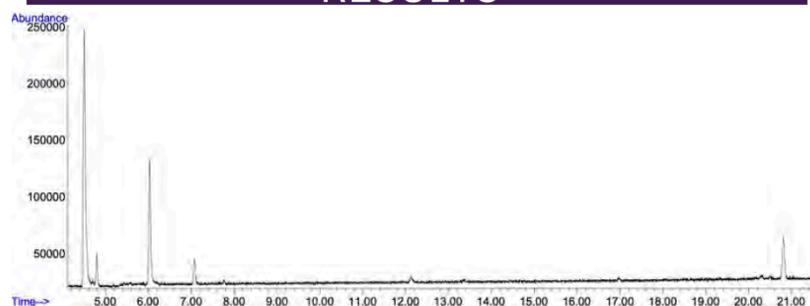


Heat sample to 160°C

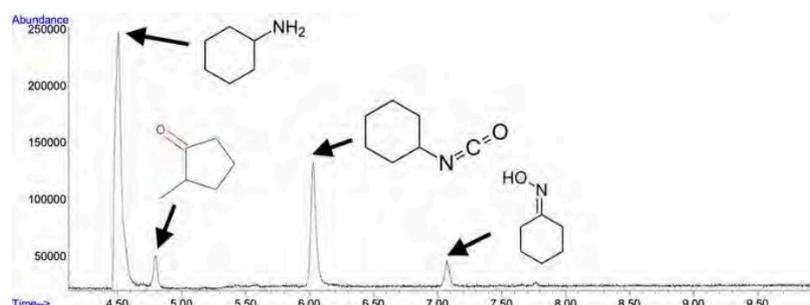
Hold for 15 minutes



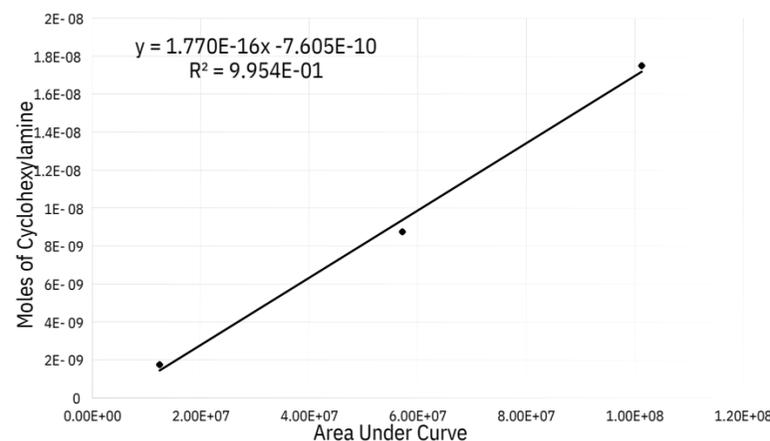
RESULTS



Mass Spec Results



Mass Spec Results – Peaks of Interest



Cyclohexylamine Calibration Curve

Samples	Weight % Cyclohexylamine	Total VOC Weight%
1	6.30%	1.14
2	0.09%	%
3	0.637%	4.94
4	0.088%	%
5	0.002%	0.02
6	-0.016%	%

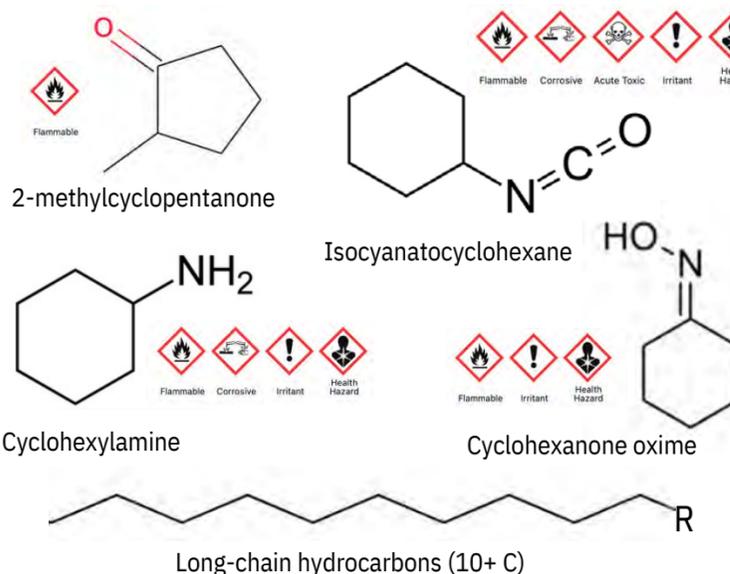
Polyurea Sample Weight Percentages

0.01

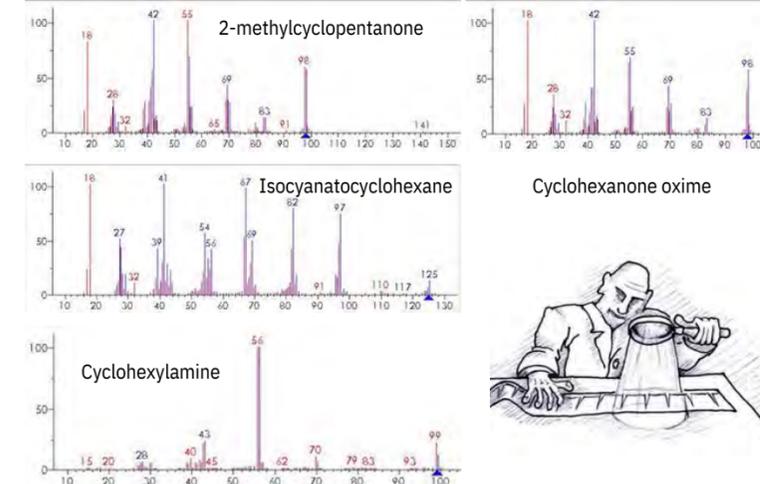
%

0.02

COMPOUNDS FOUND



SAMPLE COMPOUND MATCH



DISCUSSION

- The weight % of the sample is inconsistent
- The sample contains isocyanates
- The sample's range of weight % contains a greater amount of cyclohexylamine than is allowed by regulations

REFERENCES

- Centers for Disease Control and Prevention. (2014, April 23). *Isocyanates*. <https://www.cdc.gov/niosh/topics/isocyanates/default.html>
- Centers for Disease Control and Prevention. (2019, October 30). *CDC – NIOSH Pocket Guide to Chemical Hazards – cyclohexylamine*. <https://www.cdc.gov/niosh/npg/npgd0168.html>
- PubChem. (n.d.). *PubChem*. PubChem. <https://pubchem.ncbi.nlm.nih.gov/>
- VIAS Science Cartoons - Mass Spectrometer. (n.d.). http://vias.org/science_cartoons/mass_spectrometer.html

Student Name
Faculty Sponsor:
Dr. Joy Vaughan

WITNESSING THE DIVINE GLORY: AN EXEGESIS OF EXODUS 33:19-23



Thesis: When Moses witnessed the glory of Yahweh, it served as further affirmation of the covenant love with the people of Israel and affirmed the status of Moses as the divine representative.

CONTEXTUAL ANALYSIS

- Ancient Near Eastern *melammu*: radiant sheen, transferable attribute that has a twofold effect: evokes fear and gives credibility of kingship
- Pericope occupies crucial turning point within the Exodus narrative: after Golden Calf incident and in the midst of God threatening to leave the Israelites
- Moses and Elijah's theophanies have striking parallels- occur on a mountain, lessened exposure (veiling vs brevity), the cleft of the rock (in vs out)
- Mount of Transfiguration connects Moses and Elijah's theophanies with Jesus- shows temporality of divine veiling



DETAILED ANALYSIS

- All of God's goodness passes before Moses- His glory *is* His goodness
- Theophany is the pivot from covenant renewal petition to practice- like the institution of the Abrahamic covenant, God reveals Himself as a promise that He will be faithful to His chosen people. He once again declares His name and character.

FORMAL ANALYSIS

- Anthropomorphism addresses problem/solution
- "Face" as hypostasis- divine veiling required
- "Face to face" shows closeness of relationship

REFLECTION

- Intercession is grounded in friendship with Yahweh, risking your own reputation and safety on behalf of another
- Moses interceded for specific people, Jesus interceded for all people. Moses' intercession reinstated the covenant, Jesus' intercession fulfilled the covenant
- Veiling is sparing judgement, not cloaking questionable traits
- Outpourings show covenant faithfulness in the waiting, sparking repentance and hope

eDNA detection of darters (Percidae: Etheostomatinae) in central Kentucky streams

Student & Faculty Sponsor's Names



Introduction

Environmental DNA (eDNA) has rapidly become a firmly established method for detecting organisms of research and conservation interest and promises to greatly increase the ease, efficacy, and scope of ecological studies. Recent works have highlighted the need for carefully tested assays for use in species specific marker studies and thorough vetting of eDNA primers using as many local sequences as available.

In this study, four darter species were chosen for assay development and testing: *E. flabellare* (Fantail darter), *E. caeruleum* (Rainbow darter), *E. blennioides* (Greenside darter), and *P. caprodes* (Logperch). The developed assays were tested in silico with Mega X and ClustalW as well as in vitro with endpoint PCR before environmental water sample testing.

Table 1. Quantitative PCR assays developed for the four darter species.

Target species	Amplicon length (BP)	TM	Oligo	Sequence (5'-3')
<i>E. flabellare</i> (fantail)	118	F	AAGCGAAGAAGCGAGTTAGG	
		R	GGTGCTACGGTCATCACTAATC	
		P	CCCACATAAGGCCTGCAGAGAGT	
<i>E. blennioides</i> (greenside)	135	F	TCTCCGTCATCCAAATAAG	
		R	AATAGGAAGTGTGAGAGGGCG	
		P	CCTTGCTGGCCTCAATCTGGTACT	
<i>E. caeruleum</i> (rainbow)	105	F	GAGTGAGGGTTGGTATCTAC	
		R	GAGCCACAGTCATTACCAATCT	
		P	AGAAGCCGCTCAAATCCACTGAA	
<i>P. caprodes</i> (logperch)	139	F	CTCCATCAGACAGGCTCAAATA	
		R	CGAATAGAGCGAGGATGTTAG	
		P	TAGGCTTCGCCGCTCTCTATTGC	

Although none of the fish in this study are threatened or endangered Kentucky is home to five species of federally threatened or endangered fish, including three darter species. The results of this study should prove useful in the eDNA monitoring of these and other threatened and endangered fish species.



Figure 1. A male *Etheostomacaeruleum* (Rainbow darter) photo courtesy jforbes3, iNaturalist.

Methods

Tissue Collection of Target and Non-target Species

Tissue was collected from all target species from both the Cumberland and Kentucky River drainages. Additionally, tissue was collected from nontarget, sympatric species from both Cumberland and Kentucky drainages. Tissue DNA was extracted from each darter species using a DNeasyblood and tissue kit (Qiagen) according to the provided protocol.



Figure 2. *E. blennioides*, (greenside darter) photo courtesy of North American Native Fishes Association.

Sequencing of Target Species

Portions of cytb were amplified from target species using published primers. Sequencing was completed by ACGT (ACTG inc) and conducted in duplicate.

Assay Development and Testing

Partial cytb sequences were aligned with 10 potential sympatric Kentucky darter species using MegaX and Clustal W. F and R primer pairs were developed using PrimerQuest software (IDT) and aligned with sympatric or potentially sympatric species to verify specificity. All primers have at least three mismatches in the F or R primer. Tissue DNA from both Kentucky River and Cumberland River drainages were used.

Field Testing

Three different water samples were collected from Buck Creek. One liter of each sample was filtered and extracted. The developed primers were used to detect the presence of target DNA in the environmental sample.



Figure 3. *E. flabellare* (Fantail darter) photo courtesy of Emilio Concari, Maryland Biodiversity.

Results

Sequencing

Tissue-extracted DNA was used to create the bands for sequencing reactions. The amplicons were sequenced by ACGT (ACGT Inc). Target and non-target cytb sequences were acquired for in silico analysis.

In Silico Testing

The developed assays were aligned with 10 potential sympatric Kentucky darter species using MegaX and ClustalW.

Table 2. Mismatches between *P. caprodes* and 10 sympatric species. KY = Kentucky River drainage, CM = Cumberland drainage, UN = Unknown.

Sympatric species	Drainage	FP	RP	P	%	Seq. acc. #
<i>Percina caprodes</i>	KY	0	0	0	-	KT880217.1
<i>Etheostoma flabellare</i>	KY	4	7	3	82.	KT880219.1
<i>Etheostoma blennioides</i>	KY	3	6	4	3	KT880218.1
<i>Etheostoma caeruleum</i>	KY	6	6	4	81.	KT880220.1
<i>Etheostoma stigmaeum</i>	CR	7	6	5	2	BC
<i>Etheostoma camurum</i>	CR	3	6	4	81.	BC
<i>Etheostomasanguifluum</i>	CR	3	6	5	8	BC
<i>Etheostoma variatum</i>	KY	5	7	4	8	AF289266.1
<i>Etheostoma cinereum</i>	C	4	5	4	80.	AY560356.1
<i>Etheostoma spectabile</i>	M	4	5	4	1	AF045344.1
<i>Etheostoma blennioides</i>	UN	3	7	3	2	

In vitro testing

F and R primers were first evaluated via a temperature gradient approach to determine optimal annealing temperature. The optimal annealing temperature for each was then used for the specificity reactions.



Figure 4. *P. caprodes* gradient reactions.

Specificity tests for each of the primers showed binding only with the target DNA. At optimal annealing temperature, the primers did not bind to the non-target sympatric species (Figure 5).

Results

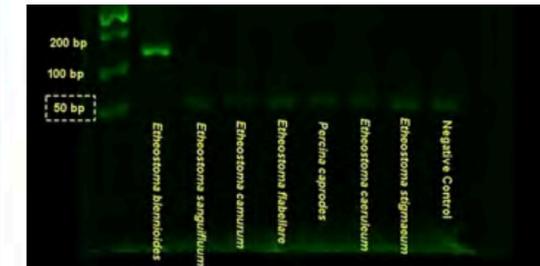


Figure 5. Specificity reactions for *E. blennioides*

Field Testing

Two of the three field collected samples have been processed at this time. *E. caeruleum* DNA was detected in both of the Buck Creek (Pulaski County) environmental samples. *P. caprodes* and *E. flabellare* DNA were each detected in one Buck Creek environmental sample while *E. blennioides* DNA was not detected in any sample.

Conclusions

- All darter assays exhibit significant mismatches with sympatric, but not target, species in testing.
- All darter assays detect target species, but not sympatric species, in *in vitro* testing.
- Initial field testing indicates successful detection of darters in a manner consistent with field observations with the exception of *E. blennioides*.
- Initial sequence analysis appears to indicate lack of detection of *E. blennioides* in Buck Creek (Cumberland River) samples is the result of single nucleotide polymorphisms (SNP's) in Cytb in Cumberland versus KY River drainage (for which assays were created) specimens.

Bibliography

- Ficetola, G. F., Miaud, C., Pompanon, F., & Taberlet, P. (2008). Species detection using environmental DNA from water samples. *Letters*, 4(4), 423-425.
- Guivas, Ramon, Brammell, B. "Use of Environmental DNA to Determine Fantail Darter (*Etheostoma flabellare*) Density in a Laboratory Setting: Effects of Biomass and Filtration Method" *International journal of zoology* 2020, (2020): -. doi: 10.1155/2020/4731686
- Piller, K. R., & Bart Jr, H. L. (2009). Incomplete sampling, outgroups, and phylogenetic inaccuracy: A case study of the Greenside Darter complex. *Molecular phylogenetics and evolution*, 51(3), 834-844.

Acknowledgements

Research was funded by an internal faculty development grant from Asbury University (Ben Brammell, Fall 2021). The Asbury University, Shaw School of Science, Department of Science and Health provided additional support.

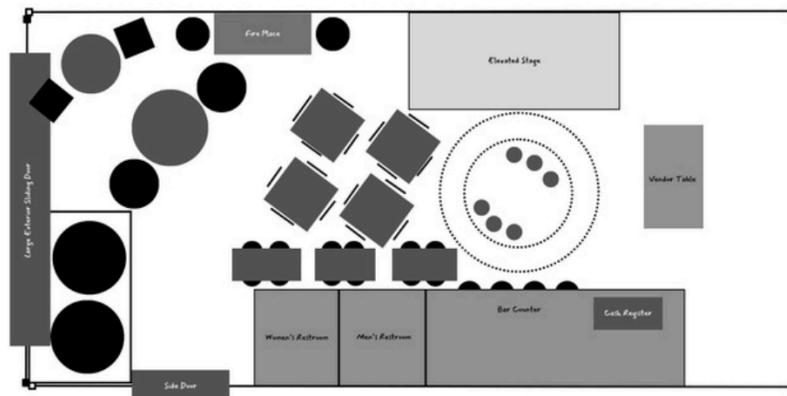
Methodology

I engaged in ethnomusicological fieldwork in order to discover why this community was so vital to its participants. My study included observation, participation, interviews, and bibliographic research.

Old Time Jam at Rockhouse Brewing

25 to 30 people regular participants gather every Monday evening at Rockhouse Brewing. The musicians are always gathered in a large circle that consists of a couple of layers. Instruments are always string instruments with the exception of a drum or spoons. The Jam at Rockhouse would be considered a Formal Jam. It has a designated tune-leader, an agreeable speed, and traditions of how to start and end tunes.

Mapping the Space



Thesis

The old-time jam at Rockhouse Brewing created a participative egalitarian community that nostalgically embodies traditional Appalachian music, culture, and values.



Nostalgia

Nostalgia is a wistful or excessively sentimental yearning for a return to or of some past period or irrecoverable condition. All the stories from participants had a connection to a time in their lives or a specific person who impacted them and/or introduced them to Old-Time music. This music is special in people's lives because of its connection to the past. It's a way to travel to the places they yearn for while building connections to the present and future.

Sharing

Sharing is to partake of, use, or experience, occupy, or enjoy with others. Each of the participants are sharing their time, talent, and experience with each other. Old-Time jams are sharing a culture where many people from Kentucky and the surrounding regions have descended.



Music

Old-Time folk music originated in North America but draws many of its roots from folk music of other countries and continents. Characteristically, this music is played on acoustic instruments. Instruments such as the Banjo, Fiddle, Mandolin, Upright Bass, and Dulcimer. Folk dances such as square dancing, contra dancing, and clogging are often associated with this music, and the traditions developed alongside the music. Old-Time music is traditionally learned by ear in local jam sessions, whether at an impromptu porch gathering or a dance.



Appalachian Culture

Common trades include Cole mining, Lumber Milling, Farming, and Grain Mills. Treacherous Terrain hindered the development of roads that isolated mountain communities. Communities were found in hollers on the sides of mountains away from the lower valleys and rivers that could flood. Because of the isolated regions and the number of tunes that were circulated through so many families, there are many local and regional variations of the same tunes.

INTRODUCTION

Personal Connection

•As part of my initial inquiry in the Honors program at Asbury University, I participated in an introduction to qualitative methods in conjunction with ED276 course titled Arts & Humanities for Elementary Teachers. This course is required for my major in Elementary Education and allowed me to make applications within a Story Hour lab experience. My endorsement in teaching English as a second language also piqued my interest in exploring multimodal literacies for literacy teaching and learning.

Story Hour Material Development

•For Story Hour, my teaching partner and I chose the book *Leonardo the Terrible Monster* by Mo Willems. The center of our learning focus derived from the storyline which was the attributes of a good friend. Students participated as we acted out the read-aloud story, engaged in discussions about characteristics of a good friend, and created personalized learning opportunities through a guided craft experience.

INQUIRY

I set about to explore the intersections between multimodal literacies and picture books within the context of the Story Hour lab experience. My initial inquiry involved qualitative methods with a collection of field notes and reflective analysis of pictures and video.

SUPPORTING RESEARCH

Multimodal Literacies

●“Young children practice multimodal literacies naturally and spontaneously. They easily combine and move between drama, art, text, music, speech, sound, physical movement, animation/gaming, etc.” (NCTE, 2005)

Multimodal Literacies for Teaching and Learning

●“Although schools all too frequently emphasize and send the message to children that the written text is primarily importance in reading, picture books intricately weave the meaning into both the art and the written language.” (Martens et al., 2012)



Students listen as Olivia Parsons reads *Leonardo the Terrible Monster* to them by Mo Willems during Story Hour.



Students engage with Olivia as she reads *There's a Monster in Your Book* by Tom Fletcher.

OBSERVATIONS

●Reading Images

○Through observations I noticed that students were reacting to the plot of the book before I had read it out loud. The students would look around to their peers to engage in reactions with them after seeming to understand what happened in the story before it was audibly read.
○The reactions of these students were surprising to me as they were not of a reading age. Students seemed to understand images as a multimodal literacy because the message of the book was understood. The images were engaging to students before they heard the words of the story.

●Reading Gestures

○When I reflected on the younger children's interactions with their parents, I noticed that the gestures of their parents also provided them engagement in the story. This demonstrated to me that they understood parts of the story without the requirement of language fluency.
○As seen in the picture on the left, the children seemed to understand body language through a mother reacting to the book for her child to understand. This child was too young to grasp word comprehension, but responded to the mother's reaction to the book.
○I was surprised to see how much gesture played a role in Story Hour. Through the multimodal literacy of gestures there seemed to be an innate understanding as most parents express to their infants how they are feeling through gestural motions.

IMPLICATIONS FOR THE FUTURE

Reflections

- Multimodal literacies were abundantly present throughout the Story Hour.
- Students practiced multimodal literacies through gesture, movement, expression, performance, and play.
- These multimodal literacies provided pathways for student engagement.

Applications

Beginning to understand the impact of multimodal literacies allows teachers to grasp the importance of them for teaching and learning.

- Using picture books as part of my future classroom content is a great way to access students' multimodal literacies.
- Another simple way for further implementation in my classroom will be through multimedia and multimodal text types. This is a way of building student understanding through a presentation with words, audio, and visual stimuli. There are large amounts of videos that cover picture book content and help to further students' understanding of what they are learning through them.
- Using picture books can also be beneficial for brain breaks in my future classroom. Young children frequently need brain breaks in the midst of complex content learning. Using picture books enables all children to come back to multimodal literacy practices and build self-efficacy for learning.

Effect of invasive Amur Honeysuckle on the survival and growth of Chinkapin Oak seedlings

Student(s) Names & Faculty Sponsor



Introduction

The invasive shrub, Amur Honeysuckle (*Lonicera maackii*) outgrows and outcompetes native flora across the Eastern US, causing the native plants severe decline in quantity and quality 1,2.

Chinkapin Oak trees (*Quercus muehlenbergii*) are a dominant canopy species that grows in limestone-rich soils found in Central Kentucky. Their recruitment is essential to the health and stability of forest biodiversity.



First and second year Chinkapin Oak seedlings are at risk due to shade intolerance 3,4. Other researchers have looked at general tree regeneration 5, however this study focuses on the survival and growth rate of Chinkapin Oak seedlings in *L. maackii* dominated forests.

Hypothesis: *L.*

maackii will negatively affect the growth and survival of first-second year Chinkapin Oak seedlings.

Predictions: If

Chinkapin Oaks are shade intolerant, then their growth and survival will be negatively affected by the canopy cover from *L. maackii*.



Methods

Study site: This study was conducted in a young, secondary successional forest along the KY River Palisades corridor on Asbury University property in Jessamine Co., KY. The forest is co-dominated by Chinkapin Oak (*Q. muehlenbergii*), Black Walnut (*Juglans nigra*), Hackberry (*Celtis occidentalis*), and Elm (*Ulmus* spp.) with a dense *L. maackii* dominated understory.

Spring 2019 treatments (x3 replications each)

- 1 Untreated
- 2 *L. maackii* removal + 20% glyphosate cut-stump treatment
- 3 *L. maackii* removal + 20% glyphosate cut-stump + conservation plantings a h

Spring 2019 plantings: 1.0 Spicewood (Celtis occidentalis), mid-April -early May; Elymus spp. seedling, 02 Dec 2019.

Table 1-Experimental design of Spring 2019 plots

Data Analysis:

Data was analyzed using a single-factor ANOVA.



Monitoring Chinkapin Regeneration:

- In May, 47 naturally-established Chinkapin Oak seedlings were selected to be observed.
- 30 trees were caged for protection from predators.
 - Each tree's height and canopy was measured, its physical attributes noted, and given a label on a grid-chart (Figure 1).
- In July, the seedlings were visually observed for survival and new growth.
- In September, each tree's survival was noted and the same measurements (above) re-taken.

Methods cont.

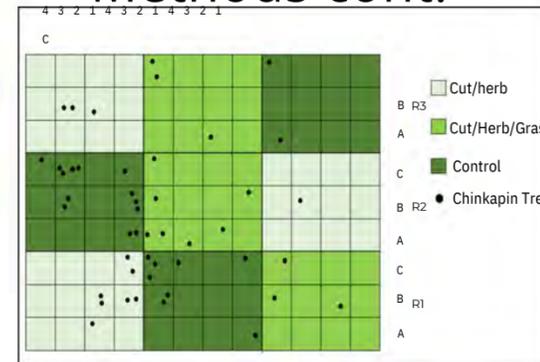


Figure 1-Chart of seedling location

Results

- Seedling mortality frequency was higher in control plots by 2x (30% control VS 15% cut)
- Seedling survival frequency was higher in cut plots by 0%-20% (Figure 2)
- Seedling growth was highest in the cut treatments

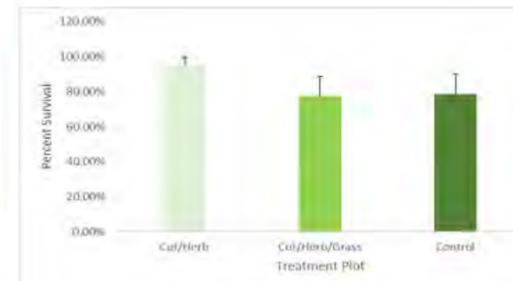


Figure 2-First-year percent survival of Chinkapin Oak seedlings in treatment plots

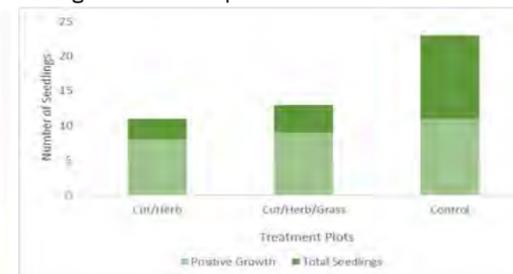


Figure 3-Growth differences between treatment plots

Conclusions

ANOVA analysis suggests that preliminary data of first-year Chinkapin Oak seedling survival is not at risk due to the canopy cover from Amur Honeysuckle (p -value: 0.406).

The data gathered over four months advises that the hypothesis be rejected. However, over years of gathering data, the hypothesis of *L. maackii* negatively affecting the growth and survival of Chinkapin Oaks may be supported.

Looking forward:

- Due to their shade intolerance, Chinkapin Oaks' growth will be hindered by other trees and plants until they become a dominant canopy tree
- Less than 78% of seedlings are likely to survive into adolescent and adult years under *L. maackii* canopy cover
- Chinkapin trees are an irreplaceable component of forest biodiversity, and their recruitment must be protected from invasive species
- Clearing away invasive species is one way to promote Chinkapin Oak survival and growth

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- 4) Aldrich, Preston, George Parker, et. al. 2005. Confirmation of Oak Recruitment Failure in Indiana Old-Growth Forest: 75 Years of Data. *Forest Science* 51(5): 406-416
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Edward Hopper's Eye for Women

Meghan McGuffin Advisor: David R. Swartz, Ph.D.



ASBURY
UNIVERSITY

Abstract

Edward Hopper was an early 20th-century painter who is most famous for his scenes of isolation and night. **How Hopper portrayed women changed alongside American society. His views were formed during the late nineteenth century, they were challenged by his wife, and they opposed social movements during the 20th century.** His art went from rigidly resenting female dominance to portraying working women. While women were objectified throughout his artworks there is a trend from passive portrayals of women to active portrayals.

Edward and Jo Hopper, 1933



Photograph by Louise Dahl-Wolfe
The Whitney Museum of American Art

Conclusion

In conclusion, even though Edward Hopper's views of women did not change, the way he portrayed women in his art changed as his wife challenged him and societal movements occurred. While female subjects tended to be sexualized throughout his art, there is a trend from passive portrayals to active portrayals of women. Hopper's early art demonstrated resentment towards women whereas his later art portrays liberated women in the workforce.



Study of Landlady and Boarders at the Dinner Table, 1895-1899
Whitney Museum of American Art

The landlady's ridged angles and stern face contrast with the men's softer lines and turned-down faces.



Fille de Joie, 1906-1907
Whitney Museum of American Art

The dramatic sloping shape of the Paris prostitute's figure exaggerates her curves.



The Great God Arthur ("Status Quo"), 1932 in Edward Hopper an Intimate Biography (New York: Alfred A. Knopf)

The scale of Jo and Arthur are larger than Hopper's scrawny body.



Office at Night, 1940
Walker Art Center

The man is sitting at the desk while the woman is in clothes that accentuate her body.



Summertime, 1943
Delaware Art Museum

The light draws the eyes to the woman's chest and her sheer dress exposes her thigh as she stands confidently.

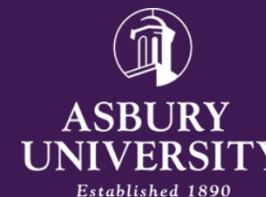


Jo in Wyoming, 1946
The Whitney Museum of American Art

Jo's painting is incomplete and seems novice compared to the car's interior.

Empowering Teachers to Serve ALL Students in Inclusive Classrooms

Student Name | Mentors: Allie Rhodes, PhD. and Christel Broady PhD.



Introduction to Exceptional Learner

In this class we...

- Learn what special education is and the importance of dealing with the learning needs of students with disabilities and gifted/talented students.
- Developing skills to design instruction, assess student learning, analyze student progress and achievement, diagnose learning needs, and learn strategies that are evidence based.

Learner Outcomes

- This class helps students understand those who are gifted and those who have emotional, physical, High intellectual, or sensory disabilities.
- Leverage Practices (HLP's) and Accommodations & Modifications
- Understand what IDEA is and the six principles of IDEA.
- Accommodations, Notebook: IDEA definition, accommodations/modifications, HLP's, and any other information about each topic.

Inquiry

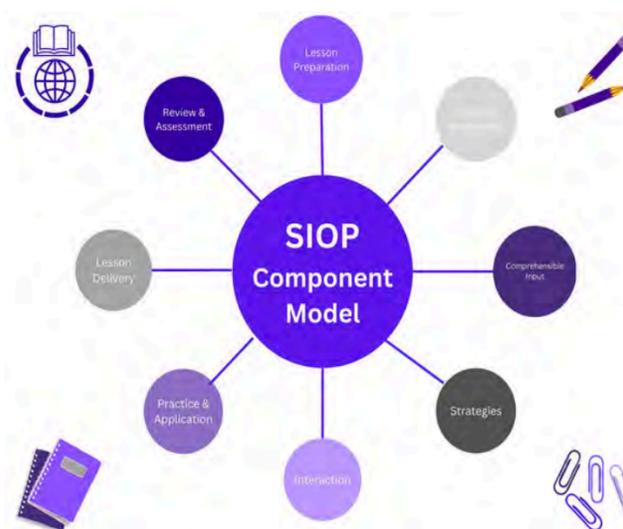
What are some commonalities between courses taught in the School of Education?

What are some differences that have been observed in these courses?

How can we modify an existing course to include these commonalities and differences?

Commonalities

Leadership and Law



Introduction to Facilitating EL Success

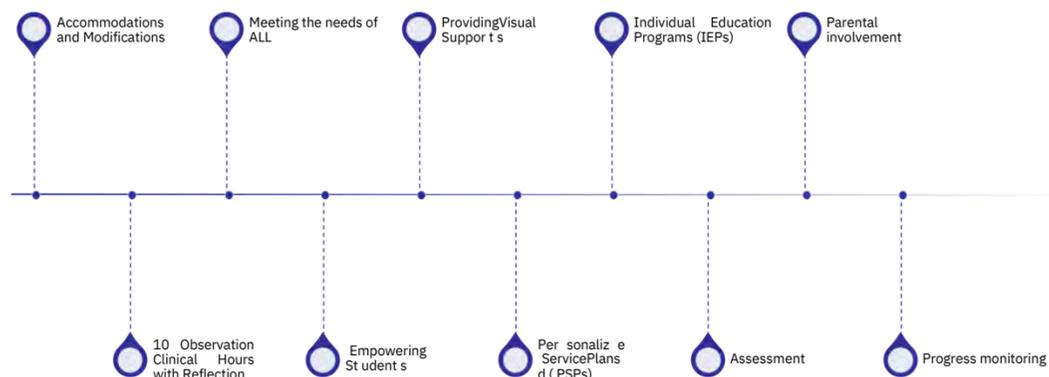
In this class we...

- The importance of what an ESL program is and how it benefits students so well.
- Without ESL programs, there would be language struggles and affect how students learn in school.
- Sheltered Instruction Observation Protocol (SIOP)
- English Language Development (ELD) Standards Framework (WIDA) are proficiency assessments for grades K-12

Learner Outcomes

- This class is designed to allow you to create resources that you can take with you to your future classrooms to be a more effective teacher.
- ESL Flowchart: home language survey for placement, LPAC meeting, screener test, parental involvement, and then accommodations.

Collaboration and Advocacy



Conclusion

Because of the common strands of both programs to train coaches, mentors, leaders, and advocates, both professors designed a co-taught common graduate course for initial and advanced teacher candidates that focuses specifically on

- Coaching
- Mentoring
- Leading
- Advocating
- And administering programs making data-based decisions.

This course is offered to Special Education and English as a Second Language graduates and initial students. Not only does the course teach the concepts mentioned above. It goes one step further in that it is co-taught by both professors to model co-teaching in inclusive classrooms to students.

When *Yellow Wallpaper* Became “Yellow Walls:” The Confluency of Hysteria and Shell Shock

Hailey Small

Erin Penner



Beaded necklace created by Private Walter John Cressey, who lost his sight and four fingers in a gas attack, as he recovered at Queen Alexandra Military Hospital, London.

FAILED SHELL SHOCK TREATMENT

Shell Shock, Defined

- Term first used six months after World War One began.
- Typically diagnosed as PTSD today. Symptoms include tremors, stutters, paranoia, and nightmares.
- Common among World War One veterans.

Treatment in Mainstream Medicine

- Shell shock symptoms were not included in World War One injury classifications.
- Treatments were almost entirely ineffective.

According to a 1918 document, a soldier with shell shock was “cured in 20 minutes” and deemed “fit to return to civil employment.” This is not consistent with contemporary mental health understanding.

FAILED HYSTERIA TREATMENT

Hysteria, Defined

- Hippocrates (460-375 BC) derived “hysteria” from Greek word for “uterus” to describe “uncontrollable emotions.”
- Hysteria was a vague diagnosis for symptoms including anxiety, paranoia, tremors, and paralysis among women.

Treatment in Mainstream Medicine

- Rest cures were popular but ineffective, and demanded the removal of social, creative, and intellectual stimulation.
- Many women with hysteria were kept isolated and idle indefinitely.

Hippocrates “asserts that... the uterus is prone to get sick, especially if it is deprived of the benefits arising from sex and procreation...”
-US National Library of Medicine



Embroidery made using a standard regimental badge pattern kit. Kits were often provided by the Red Cross and were helpful for teaching beginners.

The *Yellow Wallpaper* (1892)

As Fictional Short Story

- Narrator with postpartum depression is prescribed a rest cure. Demonstrates the failure of mainstream medicine to treat mental illness.

As Autobiography

- Written by Charlotte Perkins Stetson, who was also prescribed a rest cure for postpartum depression.
- Stetson found that creative stimulation was healing, despite popular advice.

Broader Trends Among Women

- As doctors continued to fail, women learned to treat their own mental illnesses.
- Through self-treatment, women learned strategies that would later effectively treat shell shock.



The Bradford Altar Cloth (right, details above) was designed by Bradford Handicraft Club founder and world-renowned artist Louisa Pesel, cross-stitched by club patients, and used at Abram Peel Hospital.

Bradford Handicrafts Club

What it Was

- Experienced women artists taught shell shock patients to create handicrafts, especially embroidery.
- Groups throughout Europe provided similar treatment.

How it Worked

- Creating handicrafts healed tremors, fulfilled financial needs, provided purpose, and forged communities.
- Bradford provided early forms of occupational and art therapies, which were much more effective than traditional mental health treatment.

“They came to the club... hardly able to walk; they were put to work, netting, or weaving, or stitching, and the charm fell upon them.”
- *The Yorkshire Observer*



Experience Created “Yellow Walls”

Detail-Oriented Treatment

- Workroom was “large, well-ventilated, open to light... [with] blue curtains against the yellow walls.”
- Stetson discussed similar design elements in *The Yellow Wallpaper*.

Prophetic for Contemporary Research

- The club’s interior design perfectly aligns with 21st century research, even eighty years before the research existed.
- The term “art therapy” was coined two decades women first used handicrafts to heal psychological illness and is still used to treat veterans with PTSD.



The altar cloth at London’s Saint Paul’s Cathedral (above, details left) was embroidered by 138 men from various countries. The cloth is stored with a hand-illuminated book containing the names of the men who embroidered, but the women who designed the cloth are unknown.

Student Paper Submissions

DUE by Tuesday, March 11, 2025
@ 5 p.m.



Student Paper Submission Specifications

DUE?

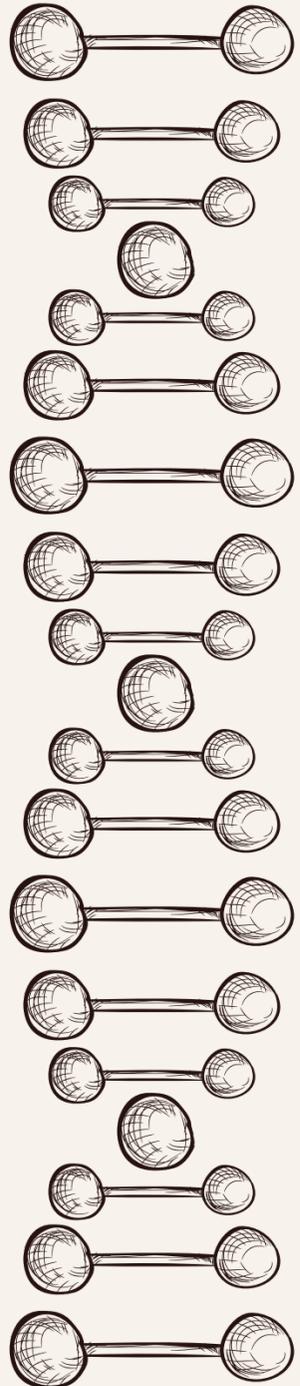
- Paper PDF due Tuesday, March 11 by 5 p.m. with an abstract for your poster/paper (summary of what it covers)

WHEN?

- SEARCH Symposium is April 7 & 8, 2025

REQUIRED?

- To be eligible for cash prizes
- Faculty sponsor
- Must also submit a poster (on same topic)
- Only 1 person as author



Student Paper Submission Specifications

SIZE and FORMAT:

- **Must submit in .pdf format
- The title should be clear and central, include your name, and your faculty sponsor's name (on the first page ONLY) -- on a title page is even better
- Typed; double-spaced
- Clear font, no smaller than Times New Roman, 12 pt.
- Each student is limited to 1 paper





Paper Content Considerations

01

CREATIVITY

02

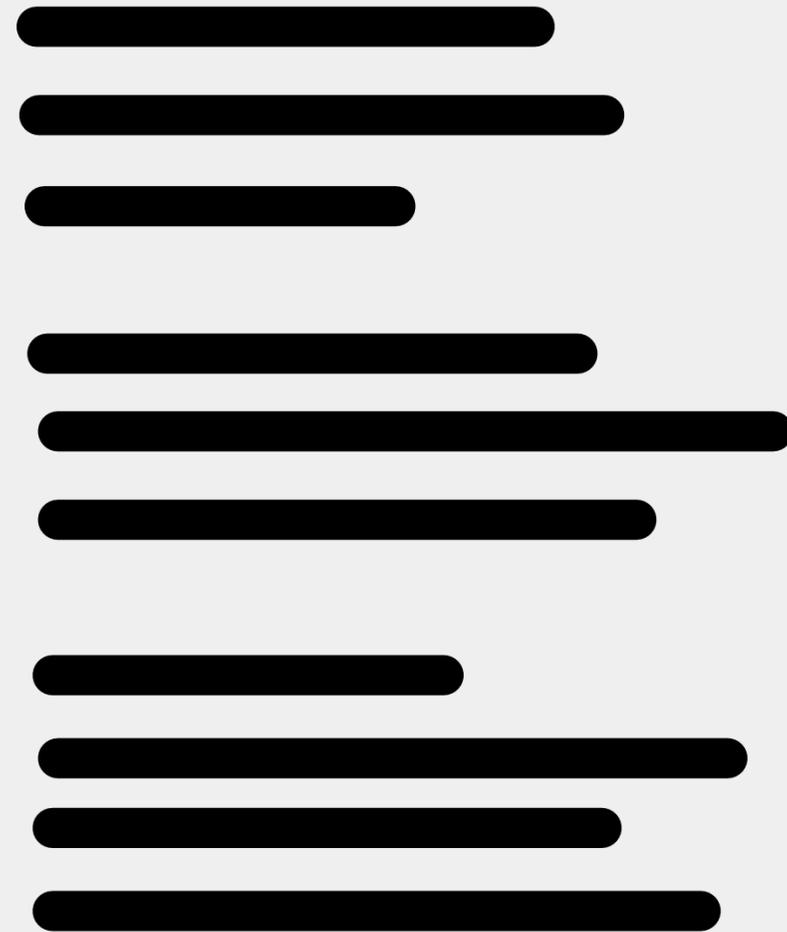
LITERATURE REVIEW / CONTEXT

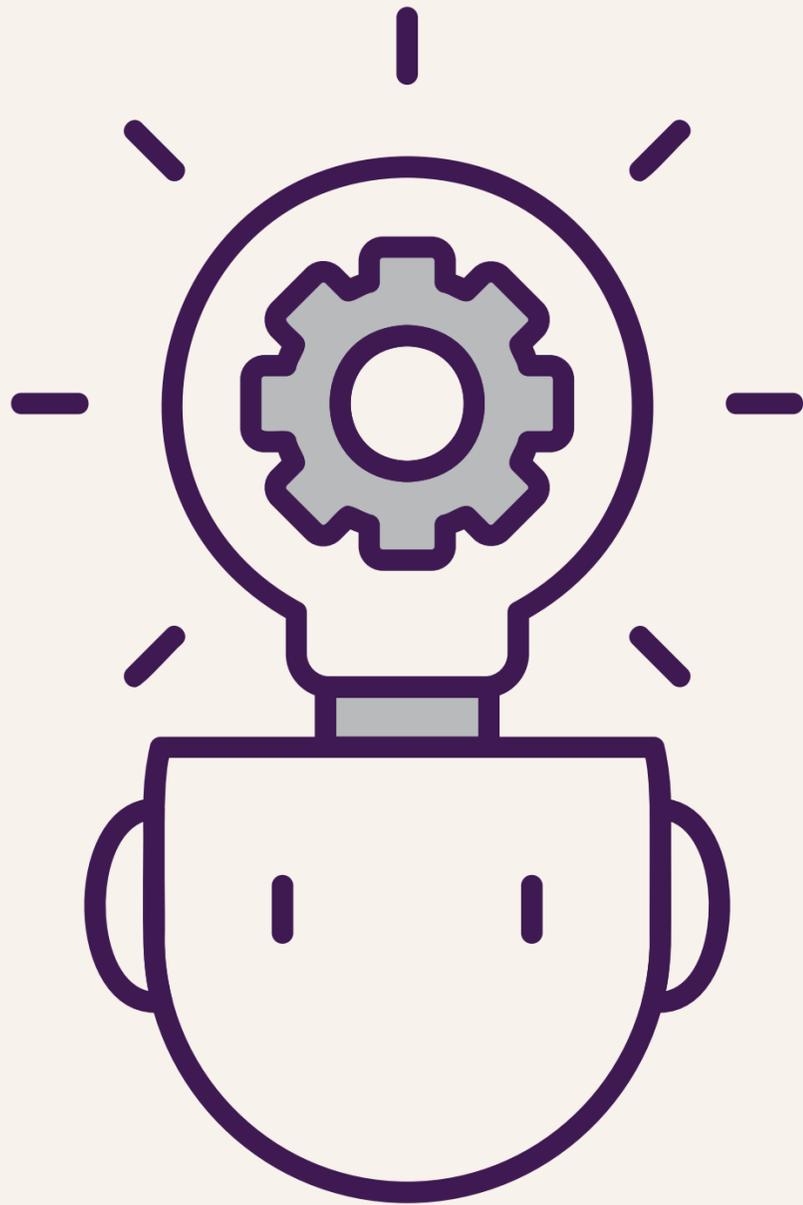
03

ORGANIZED

04

PROPER CITATIONS





Paper Reasoning Considerations

01

CRITICAL THINKING

02

PROBLEM SOLVING

03

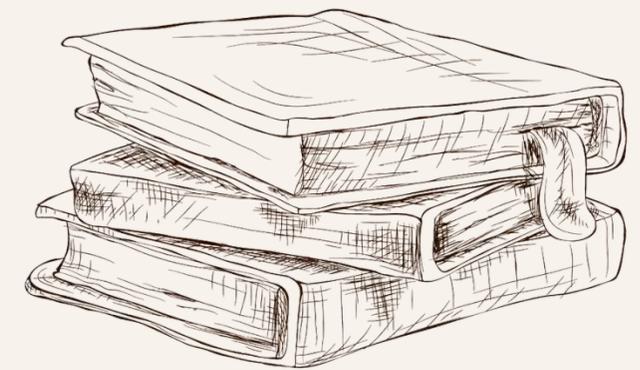
LOGICAL DEVELOPMENT

04

RESEARCH

05

CLARITY



Paper Reflection Considerations

01

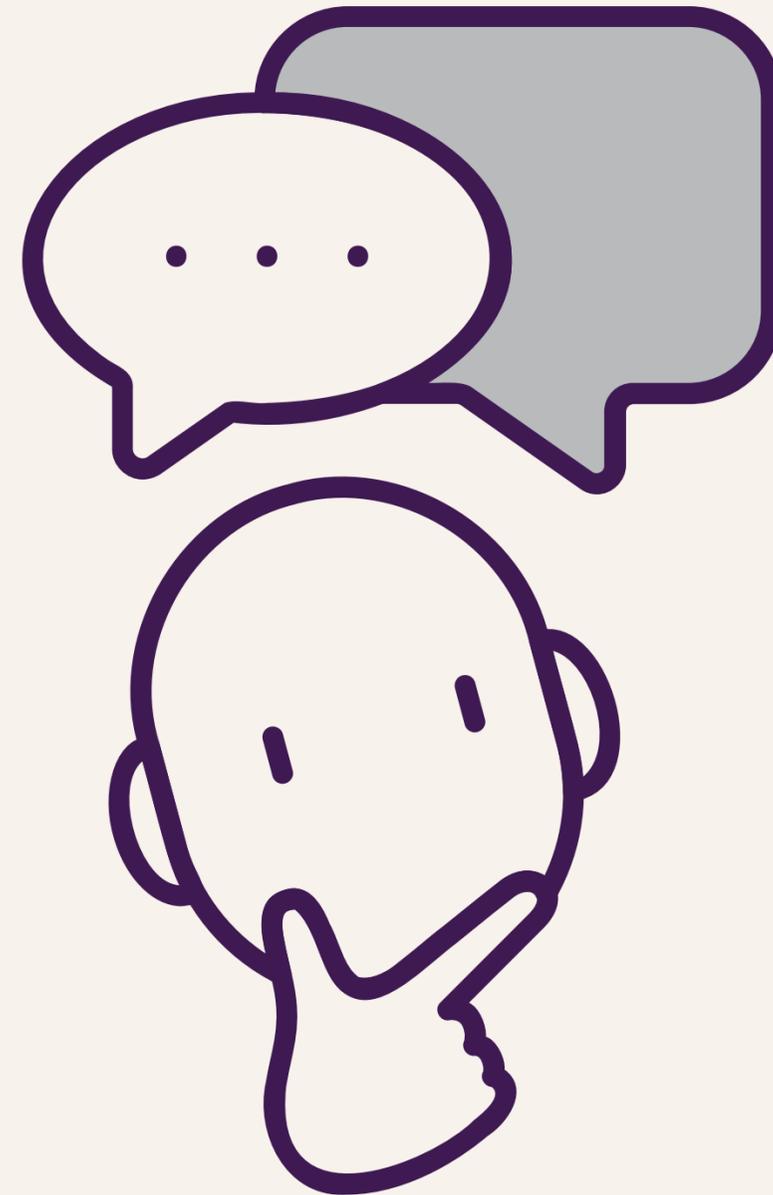
IMPORTANCE

02

BALANCE - NOT BIAS

03

CONNECTIONS



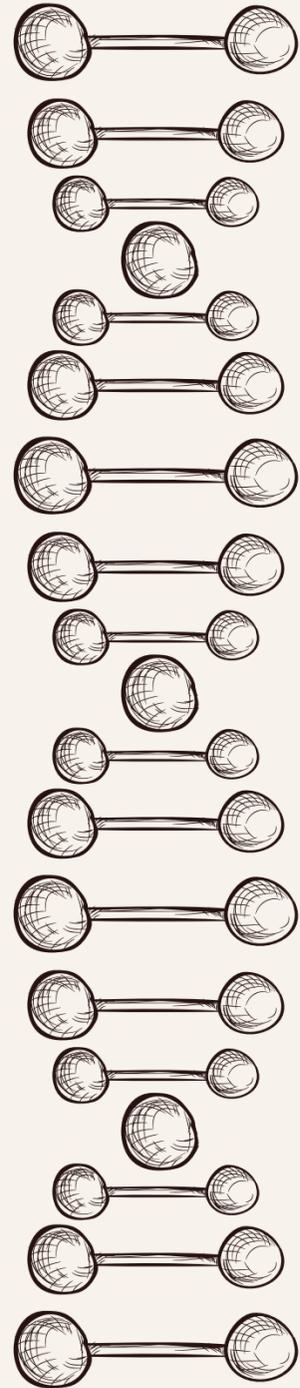
What if my project is more creative?

- You can still submit to SEARCH
- Poster would demonstrate your work, etc.
- There **MUST** be a written research component
 - Literature Review
 - what research did you do?
 - Artist's Statement
 - what skills did you learn?
 - who/what influenced you?
 - Aim for a minimum of 5 pages



Faculty Sponsor Information





Faculty Sponsor Specifications

- ALL posters / papers MUST have a faculty sponsor
 - Ideally a faculty member who specializes in the area of the research
- Work with the student to improve upon their paper & create the digital poster
- It is assumed that all submitted papers will be written / researched at least a "B" academic level
- Double check the poster meets size & other submission requirements (*including IRB approval, in needed)
- Work with the student to write their abstract
- Notify SEARCH if student already has printed copy of poster

Important Dates



01

February 28, 2025
Deadline to Apply for IRB
Approval

02

March 11, 2025 @ 5 p.m.
Posters & Papers are DUE

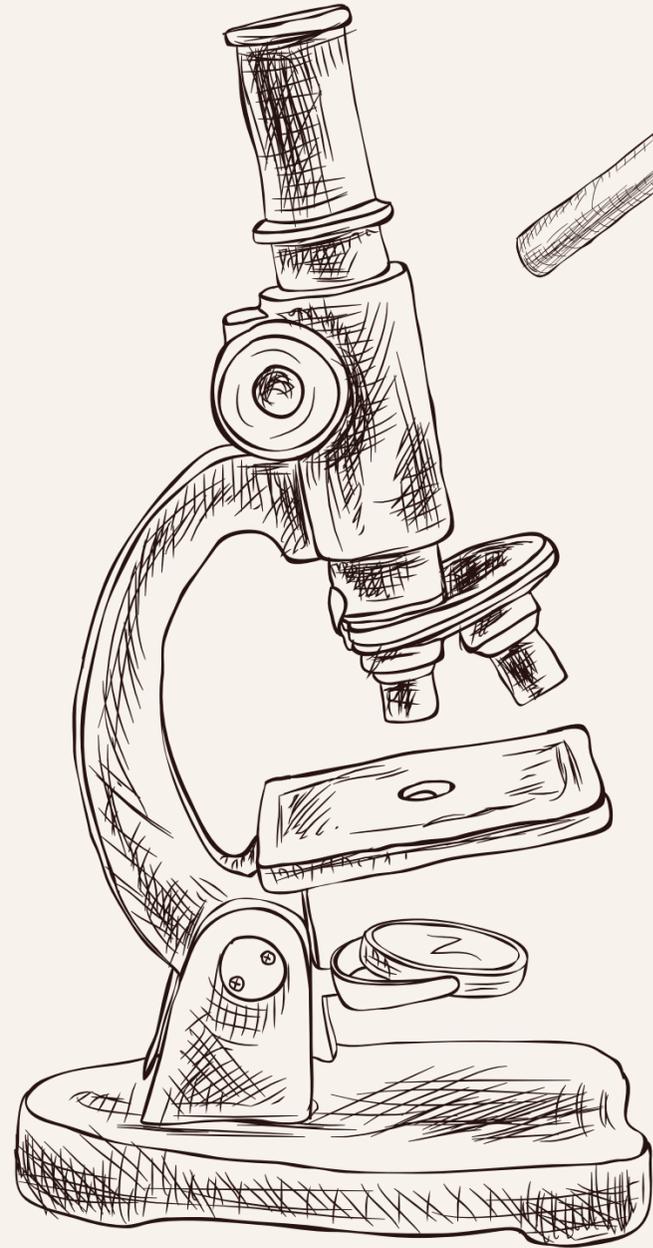
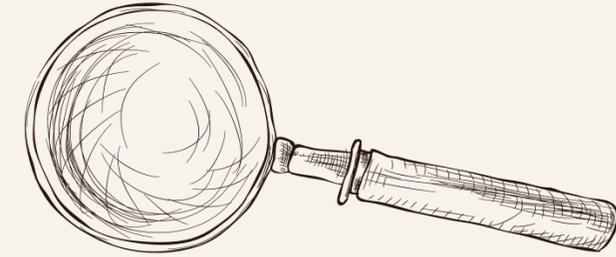
03

April 7 & 8, 2025
SEARCH Symposium

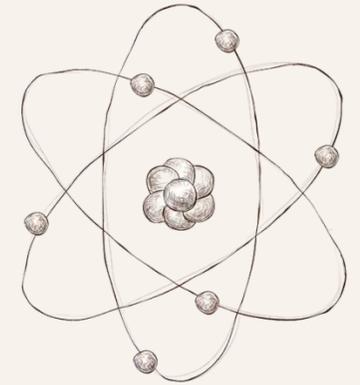
April 8, 2025
Keynote Lecture @ 7 p.m.
Student Showcase @ 8 p.m.



SEARCH
annual symposium



**Thank
you!**



Do you have any questions?

search@asbury.edu

