# Barb Barthelmess & School of Nursing Awarded $37K Grant!

Barbara Barthelmess, MSN Program Coordinator

Barb Barthelmess, MSN Program Coordinator, and the Azusa Pacific University School of Nursing have recently received a grant in the amount of $36,962 from the Health Resources and Services Administration (HRSA) for Scholarships for Disadvantaged Students (SDS). The School of Nursing has received the SDS grant for the past several years, which provides scholarship funds for students for whom the cost of attendance would constitute a financial hardship. The SDS scholarship also provides funding for students who may come from environmentally disadvantaged communities. Both undergraduate and graduate nursing students who meet the criteria for SDS are eligible for scholarships. With the increasing costs of tuition, this scholarship is a tremendous asset to APU nursing students in helping them achieve their professional career goals. The School of Nursing is to be commended for continuing to expand opportunities for their nursing students.—Abbylin Sellers
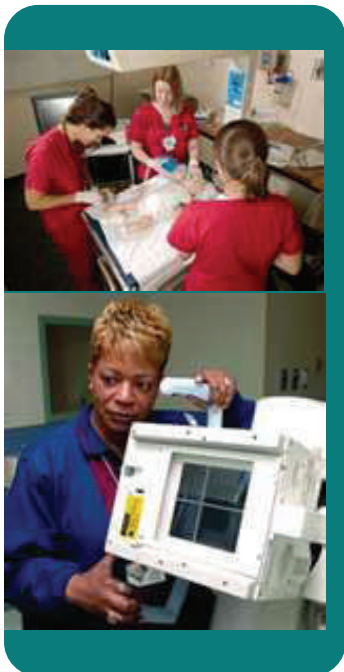
Grant Writing Tips: "Eye Friendliness" and Avoiding Jargon

Congratulations to the winners of last month's punctuation quiz!   **Joanie Studie** and **Richard Robison** got both correct answers (and will receive a $20 Starbucks certificate). **Emilia Eleyae**, **Dawn McCool,** and **Emily Griesinger** each had one correct answer and will receive a $10 Starbucks certificate. Thanks to everyone who participated, and, yes, punctuation is important. It's always a good idea to rewrite a sentence if the meaning is not clear, especially in technical writing.

Punctuation Quiz	Answers
it was and I said not but	It was "and" I said, not "but."
that that is is that that is not is not is not that so	That, that is, is. That, that is not, is not. Is not that so?

Grant Writing Tips: Formatting (Readability) Is Important

| Version One: (Painful To Read)	Version Two: "Eye Friendly"
Usually not a good idea to squeeze as many words as possible into the available space. Space, type size, and page limitations are important but the more "eye friendly" a proposal is to the reader, the better the chances of getting a good score. Let the page "breathe" a bit. The reviewers' eyes should easily flow down the page. Many (usually not too successful) grant writers believe it's crucial to use every square inch of the allowable pages. While there may be many brilliant ideas and observations in the narrative they are only great if absorbed by the audience (the reviewers). Reviewers do not start reading proposals at the first sentence and continue nonstop to the end. They skim the proposal (glancing at several pages, noting the layout, and tentatively assigning a pass or fail). Painful to read proposals tend to be placed in the "fail" category ….	It is usually not a good idea to squeeze as many words as possible into the available space. Space, type size, and page limitations are important, but the more "eye friendly" a proposal is to the reader, the better the chances of getting a good score. Let the page "breathe" a bit. The reviewers' eyes should easily flow down the page.

Avoiding Jargon

Successful grant writers try to write in a clear and direct style, and direct their writing to a general audience. Grant proposals must be understandable and should follow a basic flow from one step to the next: (1) problem statement; (2) goals and objectives; (3) plan of action; (4) organizational capability; (5) sustainability plan; (6) evaluation plan; and (7) budget. Unfortunately, many grant writers try to impress reviewers with such words as *facilitate, orchestrate, strategize, dynamic, interactive, convergence, enrichment, interface, prioritize,* and *innovative*. What the grant writers believe is a demonstration of their solid grasp of technical terms and phrases, the reviewers find rambling, unclear, and confusing. Since most of us tend to use jargon in our technical writing it will be necessary to write and rewrite drafts of each grant section. For those who insist that jargon is a grant writing necessity, it might be helpful to use a jargon generator. As an example, make a random three word phrase starting with any of the following verbs, then any adjective, and any noun.

Jargon Generator

Verbs	Adjectives	Nouns		Verbs	Adjectives	Nouns
assess cultivate deliver empower engage	assessment-driven authentic competency-based critical efficient	action plans applications cohorts content goals		expedite implement maximize optimize target	hands-on holistic multidisciplinary over-arching performance-based	infrastructures initiatives methodologies objectives outcomes

See http:llwww.sciencegeek.net/lingo.html for complete automatic jargon generator list
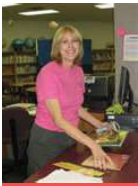
Successful grant writing starts with an outline of each section, then a draft of each section, and several rewrites of each section. When the proposal is ready to be submitted, most of the jargon should have been removed.

Lou Hughes, Ph.D., Director of Sponsored Research & Grants
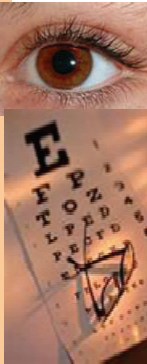
"More than Just a Number?"
by Kimberly Wilcox Stephenson, MLIS

Kimberly Wilcox Stephenson, MLIS, Assistant Professor, University Libraries, tackles an important research question in the area of library higher education and technological/cultural change. Wilcox seeks to determine a correlation between the demographic characteristics, particularly age, of academic librarians and their beliefs regarding the future of their profession in the academy. In our technologically advanced age, librarians in the academy are dealing with a dilemma as technology continues to move forward. They are finding that it is more difficult to "merge" their established norms of quality customer service with the increasing demands from students and faculty for easier access to both electronic information as well as "real-time" remote assistance. The American Library Association has predicted that with many seasoned librarians nearing retirement, they will be replaced with younger new librarians entering the profession with increasing electronic information at their fingertips. The main questions Wilcox seeks to answer in her study are: "What do these new younger librarians believe about the future of the profession? How do their beliefs differ from those of the older colleagues who have begun the process of navigating change, and who will leave the profession at a critical time? Do librarians from different generations have different attitudes about the future of their profession and the future of higher education in general?" The representative sample of 120 survey respondents included librarians at Christian colleges and universities who are part of the Association of Christian Librarians (ACL) as well as library faculty members at Azusa Pacific University. The survey consisted of four general constructs: "general optimism about the future; beliefs about the future of higher education; beliefs about the current relevance of librarianship to higher education; and beliefs about the future functions of academic librarianship." With 21 survey questions utilizing a Likert scale for responses, data was appropriately coded and statistically analyzed applying a Pearson correlation test, multiple linear regression, and ANOVA difference in means testing. The results of the statistical analysis yielded some expected and unexpected insights. Wilcox found that there were indeed positive correlations between all of the survey constructs and the survey and that the constructs themselves were in fact reliable; however, when testing for significant differences between demographic groups with regard to the four constructs, no significant difference existed. The age of a librarian does not affect how the librarian views the future of the profession in higher education, which means that younger and newer librarians will not necessarily provide an energetic drive for pushing for increased technological advances. Wilcox concludes that the leadership within libraries "should seek input from librarians of all ages and generational groups in order to respond adequately to the challenges and changes facing their profession and the world of higher education." The empirical analysis of this fine piece of scholarship can be found in "More than Just a Number? The Impact of Age and Generational Affiliation on Christian Academic Librarians' Beliefs About the Future of Librarianship in Higher Education" (*The Christian Librarian*, 52, 1 & 2 [2009]: 46-59).—Abbylin Sellers

Kimberly Wilcox Stephenson, MLIS, Assistant Professor, University Libraries

"Do librarians from different generations have different attitudes about the future of their profession and the future of higher education in general?"

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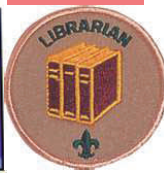
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"Photography and Nostalgia in Christina Reid's *The Belle of the Belfast City*" by Rachel Tracie, Ph.D.

Rachel Tracie, Ph.D., Assistant Professor of Theater, Film, and Television, explores the intersection of photographs and theater in "Photography and Nostalgia in Christina Reid's *The Belle of the Belfast City*", a chapter in *Ireland in Focus: Film, Photography, and Popular Culture* (eds. Eóin Flannery and Michael Griffin, Syracuse University Press, 2009). Christina Reid's play focuses on the return of Rose , an international professional photojournalist, with her daughter Belle to Belfast where her mother, brother, and two sisters have remained for most of their lives. The family mythology perpetuated by happy photographs in their album is punctured and shifted because of Belle's appearance as an "African American-Irish-English" young woman full of questions that will clarify her "roots". Drawing from the theories of several literary critics who explore the interrelationship be-

tween photographs and personal as well as familial identity formation, particularly Marianne Hirsch, Tracie carefully analyzes the tension between the Dunbars' efforts "to live within the frame of the dominant loyalist ideology of Protestant Belfast where women must support and be proud of the men [such as brother Jack] and keep their own business within the confines of the domestic space" and the "secrets" that the women eventually must confront within their home. One of the seemingly unconscious "secrets" in the family has been their efforts "to keep Belle at a distance", for her presence in predominantly white working class Belfast tells a story that the family has not yet wanted to fully acknowledge. Belle's aunt Vi explains, "It was always easier for Dolly [Belle's grandmother] and me to visit you than for Rose to bring a baby across the water." Belle astutely replies, "I haven't been a baby for a long time." Belle's other aunt, Janet, also suf-

fers from well kept secrets when the old photographs precipitate within her involuntary memories of childhood abuse, an unhappy marriage, and her current affair. Tracie's creative study shows persuasively how, indeed, "[p]hotographs can become a type of shield protecting the viewer from truth. . . presenting. . . a sentimentalized version of the past." The Irish dramatist Christina Reid successfully puts on stage the painful tension between a patriarchal, public Belfast image and a wounded, secretive domestic female image of a family whose youngest member, Belle, precipitates a quest for truth beyond these images.—Carole J. Lambert