



# October 2010

## Research Reporter



**Barb Barthelmess,**  
MSN Program Coordinator



**Barbara Wiltsey,**  
Undergraduate  
Coordinator and  
Mentor, RN



**Aja Tulleners Lesh,**  
Ph.D., RN, NP, Dean of the  
School of Nursing



**Lilli Chavez,** Graduate  
Recruiting and Placement  
Coordinator for the Ph.D.  
Program

### \$47,000 Scholarships for Disadvantaged Students - HRSA

**Barb Barthelmess**, MSN Program Coordinator, **Barbara Wiltsey**, Undergraduate Coordinator and Mentor, RN-BSN CAPS Program and the Azusa Pacific University School of Nursing have recently received a grant in the amount of \$46,927 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 sev-

eral 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 as-

set to APU nursing students in helping them achieve their professional career goals.



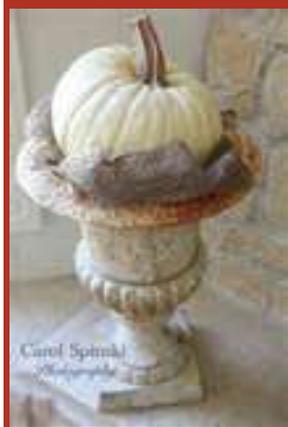
### \$285,000 Nurse Faculty Loan Program (NFLP) - HRSA

**Aja Tulleners Lesh**, Ph.D., RN, NP, Dean of the School of Nursing, **Barb Barthelmess**, MSN Program Coordinator, and **Lilli Chavez**, Graduate Recruiting and Placement Coordinator for the Ph.D. Program, were awarded a grant in the amount of \$285,000 from the Health Resources and Services Administration (HRSA) for the Nurse Faculty Loan Program (NFLP). The

grant award is the highest amount the School of Nursing has received for this program since its initial funding in 2003. The NFLP program supports masters and doctoral students who are pursuing careers as nursing faculty in institutions of higher education or nursing schools. California has a severe shortage of nursing faculty, and with this award the School of Nurs-

ing will be able to financially assist MSN and doctoral students to help achieve their professional objectives. The School of Nursing is to be commended for continuing to expand opportunities for their nursing students.—  
Abbylin Sellers





# Clay in the Potter's Hands

by Diana Glycer, Ph.D.

**Diana Glycer, Ph.D.**, Professor of English, adroitly combines pot making and Christian spirituality in her beautifully illustrated little book, *Clay in the Potter's Hands* (Lindale & Assoc., 2009). Her chapters entitled "Creating," "Searching," "Preparing," "Committing," "Centering," "Opening," "Shaping," "Restoring," "Persisting," "Renewing," "Transforming," "Repairing," "Returning," "Redeeming," and "Abiding" fit both pots and people wanting to grow in Christ. For example, she provides the good news that a broken pot as well as a damaged person can not only be restored to their original state but also be even improved beyond what they were before shattered: "A good potter can

take that very same clay and make that very same pot all over again. A very good potter can take that very same clay and make something even better. Better? Better. God can pick up the broken pieces of our lives, our ministries, our hearts, our hopes, our dreams. He can saturate them in the power of the Holy Spirit so that they are no longer tense, tight, fragile, and brittle. Those pieces become soft, resilient, and pliable, just like they used to be. And God, the Master Potter, can make that very same pot all over again. Or maybe, just maybe, he will make something even better." An expert potter herself and an accomplished writer and teacher of writing, she conveys deep concepts with concrete terms in simple language. Each brief chapter concludes with "Questions for Re-

flection and Discussion" as well as a moving "Prayer." Personal photographs of the author/artist punctuate all chapters, and "Recommended Reading[s]" to continue the spiritual journey conclude this gem. It is appropriate for private, personal devotions, small group studies, or a Lenten pilgrimage. The juxtaposition of art and spirituality by an accomplished artist and mature Christian is unusual and moving.—Carole J. Lambert



DIANA PAVLAC GLYER



Clay in the  
Potter's Hands

# “The Bauhaus Artist-Teacher: Walter Gropius’ Philosophy of Education” by G. James Daichendt, Ed.D.



Daichendt, G.J. (2010, July). The Bauhaus artist-teacher: Walter Gropius’ Philosophy of Education. *Teaching Artist Journal*, 8(3), 157-164.

What happens when a group of creative educators get together to try to initiate a new type of school? And what happens when this creative group of educators happens to be artists who want to forge a new approach to art education? That scenario is interesting enough, but place it in Germany between 1919 and 1928, add the socialist leanings of the faculty and students, and have it apply the innovative educational philosophy of director and artist-teacher Walter Gropius, and you have the educational movement and school known as Bauhaus, an influential educational institution that did perhaps more than any other in recent history to

transform contemporary art education.

**James Daichendt, Ed.D.**, Associate Professor and Exhibitions Director in the Department of Art, tells the story of this unique educational endeavor and its founder Walter Gropius. Coming to art education from the perspective of an architect, Gropius sought to bridge the gap he saw between handicrafts and technology, between the artist and the technician. Daichendt describes the historical background that gave rise to the Bauhaus and the curriculum it adopted in order to deliver a new type of art education. The Bauhaus curriculum included a unique combination of basic instruction in design and materials, technical instruction in an area of specialization done through apprenticeships, and for some exceptional students, an additional internship. The article explains how the curriculum Gropius fashioned sought a unity of artistic vocabulary and a robust merging of the roles of craftsman and designer. Daichendt guides the reader through Gropius’s educational philosophy while emphasizing the founder’s roles as Architect-Teacher and

Artist-Administrator. The pragmatic bridge building Gropius pursues across disparate aspects of the artistic community and art education yields many insights not only for contemporary art educators but also for teachers in other disciplines.—Roger White



**“Daichendt guides the reader through Gropius’s educational philosophy while emphasizing the founder’s roles as Architect-Teacher and Artist-Administrator.”**



**Office of Research:**  
Carole Lambert, Ph.D., Director  
(626) 815-2085 E-mail: [clambert@apu.edu](mailto:clambert@apu.edu)

**Office of Undergraduate Research**  
Kevin Huang, Ph.D., Director  
(626) 815-6000 x 6505 [khuang@apu.edu](mailto:khuang@apu.edu)

**Office of Sponsored Research & Grants**  
Lou Hughes, Ph.D., Director  
(626) 815-6000 x 3343  
[Louhughes@apu.edu](mailto:Louhughes@apu.edu)

Abbylin Sellers, Research & Grants Specialist  
(626)815-6000 x 3344 [asellers@apu.edu](mailto:asellers@apu.edu)

Susan Ferrante, Administrative Assistant  
(626)815-2082 [sferrante@apu.edu](mailto:sferrante@apu.edu)

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