

April 2011 Research Reporter

Annie Odell, Ph.D., and APU's School of Nursing were awarded a \$97,377 grant from the California Song Brown Health Care Workforce Training Act.



Annie Odell, Ph.D., Assistant Professor of Nursing and Director of the Family Nurse Practitioner Program since 2008, was awarded a grant in the amount of \$97,377 from the California Song Brown Health Care Workforce Training Act. The Faculty Nurse Practitioner (FNP) Program helps students gain knowledge and clinical expertise in assisting underserved Hispanic populations. The grant

will also assist further expansion and improvement of APU's on-site patient laboratory. The laboratory allows students to practice in a primary care examination setting and be videotaped and observed for student self-evaluations. Professor Odell has enhanced the School of Nursing's work through one of the most successful grants in the history of APU, which has been funded annually

since 1998. **Felicitas A. dela Cruz, RN, DNSc, FAANP**, Professor of Nursing, Director of the FNP program between 1998 and 2008, initiated and maintained the grant proposal submission that led to the continued grant funding of this program during that decade. Since 2008, Dr. Odell has assumed the directorship and taken on the grant submission.

Felicitas A. dela Cruz, RN, DNSc, FAANP, and APU's School of Nursing have received a \$48,000 grant from the California Song Brown RN Capitation Grant Program.



Felicitas A. dela Cruz, RN, DNSc, FAANP, Professor of Nursing, has also received a grant in the amount of \$48,000 from the California Song Brown RN Capitation Grant Program. This grant supports the educational access of non-traditional students to the Entry Level Master's (ELM) program (formerly

known as the Second Careers and Nursing [SCAN] program) at APU's Azusa campus. Hence the ELM is an important program that addresses the critical nursing shortage in California. Support for students who are from underrepresented cultural/ethnic groups in nursing will continue to be made available, as well

as monies for strengthening the mentoring program for students and for faculty development and research. Professor dela Cruz has been awarded the Song Brown Capitation grant since 2008, continuing the School of Nursing's success in furthering access to advanced nursing education.

A Peaceable Psychology: Christian Therapy in a World of Many Cultures by Kevin Reimer, Ph.D.

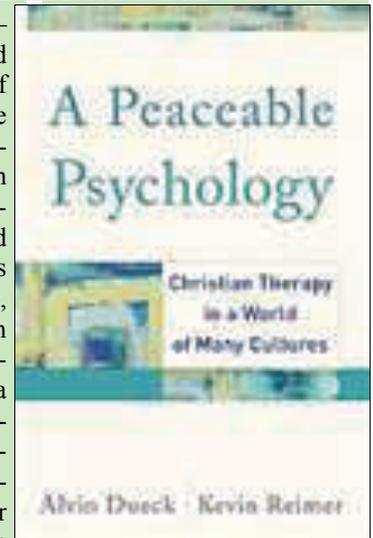


Kevin Reimer, Ph.D., Professor of Graduate Psychology, and Alvin Dueck, Professor of Psychology and Theology at Fuller Theological Seminary, courageously explore the potential violence of psychotherapy in their *A Peaceable Psychology: Christian Therapy in a World of Many Cultures* (Brazos Press, 2009). They pose important questions about whether a white middle-class, American, rationalistic Western trained therapist can truly honor the dignity and world view of a client from a different country, political system, ethnicity, religion, and social class so that authentic holistic healing may occur. They dare to state, “Rather than recognizing and affirming the client’s traditioned sense of healing, the instrumentally trained psychologist unwittingly creates an individual fashioned in the image of Western ideals.” Beyond one-on-one therapy in the clinician’s office, they also note the use of psychologists in Afghanistan, Iraq, and Guantánamo Bay, Cuba, to aid abusive American interrogators of prisoners. Their response to this “dark” side of American psychological practice is a Christian “peaceable psychology”.

“A peaceable psychology privileges the suffering of the poor and the language they use to understand it” which may be quite different from that of the affluent, well educated therapist. These poor may be refugees who have experienced trauma from political and institutional violence plus

economic exploitation—rape, the murder of loved ones, and constant fear of kidnappings leave indelible scars. The Christian therapist recognizes Christ in those who suffer innocently: “On the cross God identifies with the victims of violence.” Hence, “God’s Spirit [is] present in the therapist-client relationship. This is far from a detached position of observation and clinical diagnosis.” The “peaceable therapist” will expand his or her horizons to include ethnic and religious traditions beyond those personally experienced. Indeed, violence occurs when difference and otherness are silenced. Clients would then “be held accountable to the ethical charter of *their* tradition.” Further, the sensitive clinician must speak many languages—perhaps by being literally bi- or trilingual, but also capable of speaking religious and ethical languages beyond the “secularese” which he or she has been taught throughout professional training. For example, “pain is now the result of a known or unknown stimulus, not a moral transgression. Pathology is viewed not in terms of evil but in terms of a dysfunctional environment or problematic genes.” Ideally, “[t]he multilingual therapist will empower the client to speak, take the time to learn the rudiments of his or her language, and admit the lack of fluency when appropriate.”

Reimer and Dueck nicely punctuate their theories about a “peaceable psychol-



ogy” with narratives from the lives of people they have actually counseled such as Juanita, a widow from Guatemala who has suffered incredible losses, but who has found affirmation and some healing in her Pentecostal church as well as in “peaceable” therapy. Frequent references to Juanita and other clients emerging from international tumult show the compelling necessity for this “peaceable psychology”: this is a text not only for psychologists and Christian counselors but also for Christians, following Jesus’s example, to learn to *love well* those who appear to be marginalized and silent.—Carole J. Lambert



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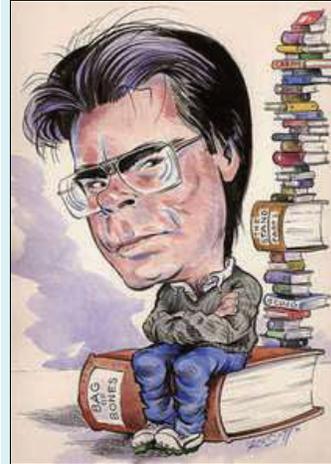
“A Case for Stephen King’s Memoir in a Writing Class” by Thomas Allbaugh, Ph.D.



Thomas Allbaugh, Ph.D., Associate Professor of English, reflects on how a best-selling author grew into writing well and what students and other amateurs might learn from him in “A Case for Stephen King’s Memoir in a Writing Class” (*Writing on the Edge* 21.1 [Fall 2010]: 84-92). Writing horror novels takes hard work which King was willing to do since childhood when his mother encouraged him to develop his obvious writing talent and to stop imitating comic books. King reveals in *On Writing*:

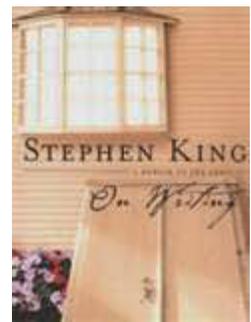


A Memoir of the Craft that another source of his inspiration was B movies of the 1950s filled with monsters and vampires. Later he and his brother published their own newspaper, followed by his high school internship writing a sports column for a local newspaper. He witnessed in person his editor marking up his text, thus gaining an appreciation for the discipline of his creativity as well as the challenge of producing correct spelling, grammar, and clarity. Later in life he perfected his writing by studying two other influential written texts: William Strunk’s and E. B. White’s *The Elements of Style* and William Zinsser’s *On Writing Well*. His own memoir echoes Zinsser’s tome when King “reproduces pages of his rough drafts which have been marked with his proof-reading to demonstrate to his reader how to strengthen his prose.” King discovers his “theme”, basically what his novel is about, primarily through rereading what he has written after it has explosively surfaced from “the man in the basement”, his subconscious. Indeed, Allbaugh remarks that “King seems to work with the heat



of a story in large gulps, dashing out hundreds of pages of large novels, completing first drafts within a few months.” King defines creativity as combining ideas in new ways, and after these exciting bursts of initial drafts, he carefully revises his works successively until they reach publishable standards. His joy in writing novels of the “horror genre” will probably never place them in the canon of great literary works of the Western world, but his commitment to writing well by both following personal artistic creative intuitions and disciplining his style are impressive and inspiring to all writers at whatever point of their development.—
Carole J. Lambert

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