

THE VOICE

MAGAZINE

Vol 20 Iss 32 2012-08-24

Lend Me an Ear

Reading vs. listening

Early Birds

Sleep-in schedule

Living Song

Drops of melody

*Plus:
From Where I Sit
The Mindful Bard
and much more!*



CONTENTS

The Voice's interactive Table of Contents allows you to click a story title to jump to an article. Clicking the bottom right corner of any page returns you here. Some ads and graphics are also links.

Features

Study Space: The Worm Turns	3
In Conversation with the Carolina Chocolate Drops, Part II	5
Maghreb Voices: Autumn in Tunisia, Part III	7

Columns

Write Stuff: Listen Up	10
From Where I Sit: Vision of a Few, Efforts of Many	12
The Mindful Bard: <i>The Time That Remains</i>	13
Around AU	15
AUSU Update	16

News and Events

International News Desk	4
Did You Know?	9
Click of the Wrist.....	11

From Our Readers

Letters to the Editor.....	2
----------------------------	---

***The Voice
Magazine***

www.voicemagazine.org

500 Energy Square
10109 – 106 ST NW
Edmonton AB
T5J 3L7

800.788.9041 ext. 2905

Email

voice@voicemagazine.org

Publisher

AU Students' Union

Editor-In-Chief

Tamra Ross

Managing Editor

Christina M. Frey

Regular Contributors

Hazel Anaka
Katie D'Souza
S.D. Livingston
Wanda Waterman

The Voice is published
every Friday in HTML and
PDF format.

For weekly email
reminders as each issue is
posted, fill out the
subscription form [here](#).

The Voice does not share
its subscriber list with
anyone.

© 2012 by *The Voice*

LETTERS TO THE EDITOR

We love to hear from you! Send your questions and
comments to voice@voicemagazine.org, and please
indicate if we may publish your letter.



STUDY SPACE

Maxie van Roye

The Worm Turns



The early bird gets the worm, they say. To which I say: Let him have it. The only early thing I want is a very, very strong cup of joe.

Getting up early is for the birds. Given the choice, I'd prefer to bury my head under the covers against the searing sunlight and sleep in until 10:30. For me, the most productive part of the day starts after lunch—and if a late start means I'm up until two in the morning, so be it. After all, I can't argue with that wonderful 11:30 pm creativity boost, the one I get after the civilized world has gone to bed.

According to pretty much every adage out there, this is a bad practice. I'll never be healthy, wealthy, and wise. Yet despite all the wisdom and wealth that's supposed to be accumulating with these forced early risings, I still find I do my best work in the afternoons and by the light of the midnight oil. Also, I'm always tired.

I'm not alone. According to the [Sleep Foundation](#), my sleep needs follow a schedule typical for teenagers—and early risings are actually detrimental to young people's productivity, focus, and emotional and physical well-being. The Sleep Foundation, which advocates for sleep pattern awareness, cites studies showing marked improvement in all of these areas when high school start times were bumped an hour and a half later than normal.

Although the teen connection makes me feel foolishly young, as an adult I can't quite work it. I know my productivity would improve were I to get up two hours after the rest of the world has arrived at work or school, but unfortunately the exigencies of life get in the way. My daughter believes that the early bird is the one who doesn't miss anything (but also that staying up late is the answer to life, so she defies the norms a bit). Her school is also a fan of early risings, and going back to bed after the coffee-infused carpool line is pretty much a losing battle.

What to do?

It's time to take my schedule into my own hands. It's time to stop being a slave to work patterns dictated by other people's needs. I may not be able to lie in until mid-morning, but I can ease myself into my day, saving my more difficult tasks for my more productive afternoon hours. I can tweak things so that I'm doing easy stuff in the morning, when I'm only half-awake, and wait until I'm alert and creative to do serious writing, reading, and editing. I can try to bump my late-night productivity back a few hours, so I'm working from eight until ten and then resting for a few hours to slow my adrenaline down to a more relaxed pace. I can even designate one or two nights a week to be my ultra-late bedtimes, and write on into the night if I feel inspired to do so (catching up on sleep over the days in between).

The beginning of the school year is a unique chance to reclaim your time, to create a schedule that works for you. If early risings are your thing, don't save your harder tasks for the inevitable afternoon slump. But

if, like me, you aren't fully awake until after lunch, don't even start that important paper until one in the afternoon.

Scheduling is vital to a good and productive year, but a schedule that works against you is almost worse than none at all. When you're creating your back-to-school routine, take some time to think about your personal sleeping and waking patterns, and go from there. There may be 24 hours in a day, but some are definitely better than others!

INTERNATIONAL NEWS DESK

At Home: Electronic Rubbernecking

Passing by a big accident? Think twice before Tweeting pics to your followers. As over 20 motorists recently discovered, you might end up with quite a different status than you'd intended.

As CNews reports, "Ontario Provincial Police laid charges of distracted and careless driving after drivers shot images of a collision scene on Highway 401."

The collision, which involved two transport trucks, was a beacon for gawking passers-by—but the drivers weren't content to just look. Motorists snapped photos with "their phones and other devices," and one driver was even "seen using his elbows to steer his car as he videotaped with a video camera," police told reporters.

Twenty-two drivers were hit with distracted driving charges—and an accompanying \$155 fine.

Around the World: Toddler Fight Club

Toddlers are a bit primitive in their habits, particularly where other toddlers are concerned; their tendency to throw a punch when cornered is legendary. And apparently, according to several daycare workers, also entertaining.

As CNN reports, several employees at a Delaware daycare are now facing criminal charges "after police got hold of a 'disturbing' and 'shocking' cell phone video that, authorities say, shows two toddlers taking part in a fight the workers had organized."

The video shows three-year-olds fighting, and the background commentary indicates that it had been staged by the adults—in the nature, unbelievably, of a toddler fight club. In fact, during the video "[one] of the children attempted to run, but one of the teachers pushes him back into the fray," a police spokesperson told reporters.

The accused daycare workers were arrested and are awaiting trial for "assault, reckless endangerment, endangering the welfare of a child and conspiracy."

IN CONVERSATION WITH . . .

Wanda Waterman



The Carolina Chocolate Drops, Part II

The Carolina Chocolate Drops is an American acoustic band playing in a traditional string band style. The band's instruments include four and five-string banjo, guitar, jug, harmonica, kazoo, snare drum, bones, quills, fiddle, beatbox, tambourine, mandolin, and cello. They use a mix of both traditional and original arrangements and perform both their own and traditional Americana songs. Occasionally they also do pop songs in their own style. (Read the Voice review of the Carolina Chocolate Drops' new album, Leaving Eden.) Recently the band's co-founder, Dom Flemons, told Wanda Waterman the band's secret for preserving tradition: feed it well and keep it active.

To Make a Living Song

Dom Flemons and Rhiannon Giddens have researched American fiddle and banjo music like Ph.D. candidates and are often asked to address audiences on the history of regional folk music. How do they escape academic strictures and keep this music so vibrant and alive?

"By making sure the music is good," Dom states simply. "It's one thing to hear a lecture about a song style and then to hear an authentic presentation, but the only way to really get it out to an audience is to make it a living song. The history is important, but it's just as important to construct and arrange songs well. Folk music is not 'popular' music; folk music has to be presented in such a way that the audience can appreciate it whether they know the history or not."

The Drops are not easy to pigeonhole. Purists they're not, although in terms of musical authenticity they're the best act in town. They keep tradition alive by allowing it to grow and develop along purely creative lines, following the dictates of the work in process rather than according to any set of rules imposed from the outside.

"'Riro's House' is not a traditional arrangement," Dom says. "Hubby and Rhiannon are playing the main arrangement that she and I learned from Joe Thompson, and I added snare drum and bass drum in the fife and drum style. While this may not seem like a big difference, these subtleties are the way we give the music our personal stamp, which is truly the way to make a modern song out of a traditional song—taking material from the past and making something new out of it."

Repertoire also emerges organically; some songs simply show up unannounced and immediately win the agreement of all band members, while others need some time to incubate.

“My good friend Mike Baytop, who showed me a lot [of] things on the bones, told me this one time: ‘Music is like a good pot of greens. When you make it right, it tastes good, but it’s when you’ve let it sit for a day or two in [the] fridge that the flavors all really mix together.’ It’s like that.”

It takes time to nurture this kind of aesthetic, which is both exacting and libertarian: “Time off is the biggest thing I’ve been needing. I have a wife at home, and just being able to get back to her and my music collection is what I need to keep creating. Besides that, I do all of my work on the road.

“I listen to a lot of records, looking for unique songs and deciding which ones would be worth working on. It’s really a fun time since I enjoy listening to music in general.”

Dom feeds his creativity from a number of sources. Some of his favourites:

Books: *African Banjo Echoes in Appalachia; Stomp and Swerve; The Chitlin’ Circuit: And The Road to Rock ‘n’ Roll; Way Up North in Dixie: A Black Family’s Claim to the Confederate Anthem; Louis Armstrong, In His Own Words; The Negro Cowboys; and Where Dead Voices Gather*

Albums: *Altamont; Good For What Ails You; Atlanta Blues; Deep River of Song: Black Texicans, Henry Thomas, Texas Worried Blues; Blind Willie McTell, Last Session; and Gus Cannon, Walk Right In*

Films: *Festival!; Hallelujah; Times Ain’t Like They Used To Be; Rashoman; City Lights; And This Is Free; and Let It Be (bootleg)*

“In terms of politics,” Dom says, “I’m a fan of our American culture. My contribution as an American citizen is to present the culture of America through its music, while not sugarcoating it. Our country always needs improvement and I feel that we can learn a lot from the music that’s been made by the people over several hundred years.

“Also, as a mixed-race person (black and Mexican), I find it so important to be able to create awareness about an important part of black culture that before we started was just not generally known by the public. Our group is one of a whole community of people, white and black, who’ve worked hard to bring this knowledge out to the world and discuss it seriously and critically through a love of music.”

What’s next? “Tour and start work on a new record. Rhiannon has a second baby on her way. I have a wife and it’ll be good to spend time at home and also work on my own projects, whether solo or with friends. The future is wide open.

“We couldn’t do what we do as a group without the support of all of the folks who share a love for the old-time music, past and present. It’s been an honour to do what we do and I’m humbled to know that we’ve reached a few people so far and hopefully we’ll reach a few more before long.”



MAGHREB VOICES

Wanda Waterman

**Autumn in Tunisia, Part III**

"I know, and all the world knows, that revolutions never go backward."

William Henry Seward

A Seam of Gold at the Horizon

In [Part II](#) of this series, I asked whether Tunisians have what it takes to battle uphill against the economic adversity, corruption, and religious extremism that have

lingered in the wake of the Jasmine Revolution. For now the question remains unanswered, but there are a number of indicators suggesting that this country might harbour just the right combination of elements to render its revolution the harbinger of a stable, prosperous, and harmonious state.

I asked several young Tunisians whether they thought a just society was possible in their country. None believed it would come about within this generation, and others even insisted it could never happen, due to, as one put it, too many long-entrenched instances of injustice and inequality. It may not be a crime to steal a loaf of bread to feed your starving family, but it can be hard to stop stealing bread once stealing has become a habit, even after your family's situation improves.

A technician from Sfax notes that the country's progress is limited by the mentality of its citizens; he feels that the current morass is simply a symptom of a populace not adequately committed to the health of the nation, a people lacking the will to get their shoulders squarely behind positive change.

This makes it hard to withstand the waves of ideology that keep washing ashore. The activist leaders, he insists, are so busy playing the hero and imposing their own ideas on the populace that they fail to consider what's good for the country.

It's also hard to find the strength to create change in a shaky economy. Tourism has rebounded, imports and exports have risen, and foreign investment is on the rise, but Tunisia's post-revolution economy is still fragile because of the financial crises afflicting Tunisia's European trading partners. The country has yet to establish economic reforms that would enable the economy to prosper and stabilize.

The problems are myriad, but a Tunisian journalist now living in Canada maintains a positive perspective. He notes that strides are already being made to bring Tunisians closer to the ideals most of the people espouse, and although he doesn't think that total transformation is likely to be completed in his lifetime, he does see it as a possibility one day.

Why? I ask him. *What is it about Tunisians that makes a just society possible?*

Many things, he insists. When you were there, you probably saw lots of satellite dishes on the rooftops, right? Indeed I had. Well, because of television and the Internet Tunisians got a glimpse of other ways of living. There's a high literacy rate in Tunisia and many of the people have university degrees. When they saw examples of well-ordered democratic countries they started asking themselves, "Why not us?"



Well, why not? What if, instead of continuing to scrutinize the problems confronting Tunisia, we were to compile a list of all the things about the country and its people that place a just society within reach? Here's a start:

1. A large proportion of Tunisians know what they want and understand the prerequisites for an egalitarian society. A high literacy rate and a taste for political engagement can immunize this nation against a descent into ignorance and apathy.
2. In spite of conflicts among Salafists, secularists, Marxists, and feminists, there aren't many ethnic and political groups vying for control (at least not in comparison with other Arab Spring countries, most notably Syria).
3. Reconstruction is centered on developing the constitution; it's a singular mission in a country torn between religious and secular agendas, but a task integral to guaranteeing democratic freedoms. The fact that differences are being negotiated (albeit too slowly for some) in a relatively calm and reasonable manner is a plus.
4. The aftermath of the Jasmine Revolution has attracted a network of international investors, which has delivered the country from its former precarious dependence on only a few trading partners.
5. The economic potential of this little country has only begun to be tapped. Tunisia possesses abundant natural and cultural resources, including the crafting of gorgeous ceramics and textiles, some of the finest virgin olive oil you'll ever taste, enchanting scenery (four of the *Star Wars* movies were filmed here, and when you see the desert and mountains you'll know why), a network of world-class music festivals, and a ready, hardworking labour pool.
6. Tunisians are a loving people who care deeply for each other and are open, welcoming, and kind to foreigners. Tunisians in general demonstrate devotion to family and community life but without a sense of moral condemnation toward those who don't share their mores.
7. Except for the Punic Wars, Tunisia doesn't have a history of intense violent conflict. It has a history of tolerance and a commitment to peace comparable to Canada, with similar shades of self-righteousness (which may explain why Tunisians seeking to emigrate often choose Canada as a destination).

8. During multiple conquests, Tunisians have demonstrated a steel-nerved courage, perseverance, and grace under fire.
9. Even pessimistic Tunisians exhibit national pride, and despite deep-seated rancour against oppression are quick to defend Tunisia itself.
10. The door has opened. Because of the Jasmine Revolution, people are freer to discuss politics without fear of reprisals. There's now a lot more joy, which is a great motivator.



Though nothing can justify the torture, assault, and murder that were committed during the Tunisian and other revolutions, it would be a marvellous thing if the horrific crimes against men, women, and children in the Arab Spring countries could be followed by years of peace and stability. And if even half of the above elements could be found in other Arab Spring countries, the forecast for the future of the Middle East might just be a sunny one.

Wanda also penned the poems for the artist book *They Tell My Tale to Children Now to Help Them to be Good*, a collection of meditations on fairy tales, illustrated by artist Susan Malmstrom.

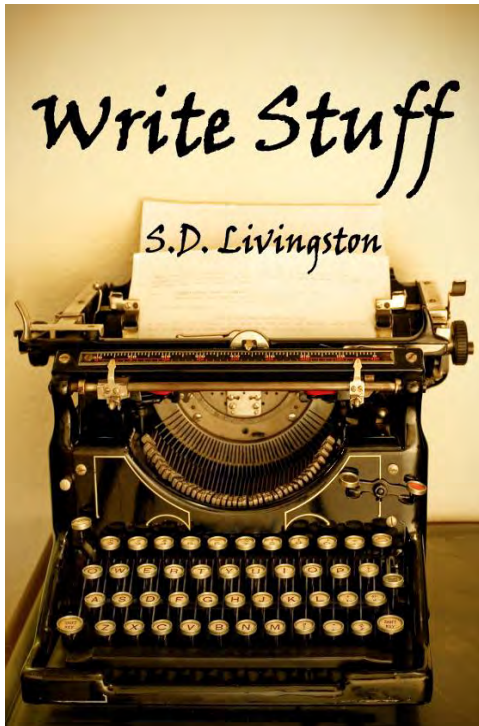
DID YOU KNOW?



CanLearn's Financial Aid Resources

You're committed to the next step in your educational journey. Congratulations! Now comes the difficult question: *how are you going to pay for it?*

Navigating the maze of financial aid information out there can be overwhelming, but CanLearn will give you a good start in the right direction. CanLearn, an online resource from the Government of Canada, helps to streamline the process a little. Its goal is to "provide all the necessary resources (from interactive planning tools to information about savings programs, student loans, and scholarships)" for post-secondary educational financing, and it delivers. On CanLearn you can investigate various sources of financial aid, learn what you're qualified to apply for, and discover the appropriate provincial agencies for educational loans.



Listen Up

Once upon a time there was a certain sense of accomplishment in ploughing through tomes like *War and Peace* or *The Complete Works of William Shakespeare*. It took effort and focus. Now we can listen to audiobook versions instead, but are audiobooks really the same as reading?

Yes, and in some ways they're even better.

To some people, audiobooks are a form of cheating on the literary experience. If someone else is doing half the work—forming the written words into sounds and creating the character's voices—then all the listener has to do is passively follow the story. The assumption is that if it doesn't take the same amount of focus, it won't deliver the same benefits, such as comprehension.

The science, though, puts the major benefits of written and audiobook experiences on nearly equal footing. In a 1985 [study](#), researchers at the University of Oregon found that, for adults, “skill at comprehending written language is strongly related to skill at comprehending auditory language; in other words, reading and listening correlate highly.”

It's not so much whether you're getting your fix of Shakespeare in print or on your iPod, then; it's about your comprehension skills in general. If you're going to breeze through the Bard's double entendres on the printed page, odds are good that you'll understand them just as well in audio form.

In fact, the parallel between written and aural comprehension is usually set before we hit junior high. In a [Forbes interview](#), psychology professor Dan Willingham noted that “once you are good at decoding letters into sound, which most of us are by the time we're in 5th or 6th grade, the comprehension is the same whether it's spoken or written.”

Audiobooks can even have some advantages over printed books, as Willingham points out. “Prosody” refers to the way we say things: the rhythm, the nuance, the way that a simple word like “sure” can come out sounding friendly or sarcastic. A good reader can use prosody to help listeners understand a book much better than if they were reading it themselves. “If you're listening to a poem,” Willingham says, “the prosody might help you.”

Still, there's one possible drawback to getting your *Hunger Games* in audio form. As one writer put it in a [New York Times article](#), the downside is the “alien Other—the intervening reader who takes command of the entire text.”

“A good reader can use prosody to help listeners understand a book much better than if they were reading it themselves.”

And when the reader's delivery is bad, the whole experience falls flat. In a scathing (and funny) [review](#) of the *Fifty Shades of Grey* audiobook, Tanya Gold finds herself subjected to the “monotonous, whiny, joyless voice” of a narrator “who sounds like an anxious computer reading out pornography as punishment.”

Hmm. I think I hear the sounds of a bestselling plot in there somewhere.

S.D. Livingston is the author of several books, including the new suspense novel Kings of Providence. Visit her [website](#) for information on her writing (and for more musings on the literary world!).

CLICK OF THE WRIST

Vesuvius

Almost two millennia ago, Mount Vesuvius exploded in a legendary volcanic eruption that instantly destroyed the two cities thriving near its base. What exactly happened that day—and how can scientists predict when the next big eruption will be? Click through this week's links to find out.

Eyewitness

Pliny the Younger's letters, which describe what he saw from a distance, make a unique eyewitness account. This narrated video brings his writings to life. Also be sure to check out this hour-by-hour timeline of [events](#), created based on findings from archaeological excavations in the area.

Extreme Heat

Scientists formerly believed that the inhabitants of Pompeii and Herculaneum were asphyxiated by the toxic gases. However, a few years ago a study was published showing that the archaeological record in fact suggests that the citizens were instantly killed by heat. *National Geographic* has the details.

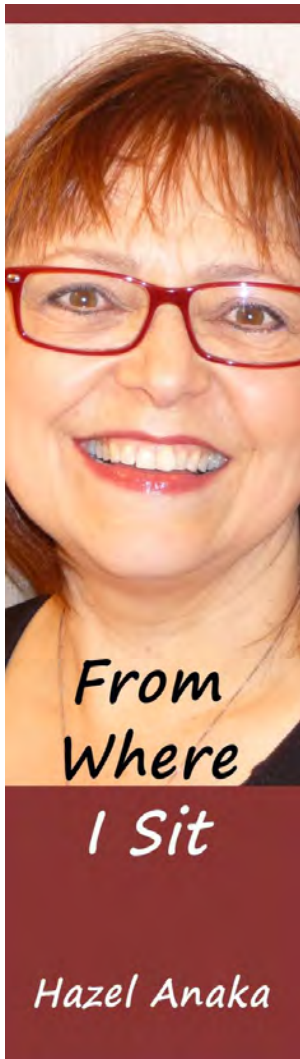
Explore

Ever wanted to explore a volcano—from a safe distance? Discovery Channel's Volcano Explorer lets you do just that. This interactive site explains the science behind volcanoes and their eruptions. Better still, its “Virtual Volcano” app allows you to change gas content levels and magma viscosity to change the type and intensity of your virtual volcano's eruption.

The Future

Volcanologists believe that Vesuvius' next eruption—the last one was in 1944—will be a big one. But how exactly do scientists predict when a volcano will blow? This PBS page gives us a glimpse at the tools and methods volcanologists use in predicting eruptions.





Vision of a Few, Efforts of Many

On a trip to Alberta's Peace Country this summer, I insisted that we stop at Mayerthorpe, AB. My purpose: to visit the Fallen Four Memorial Park, a tribute to the Royal Canadian Mounted Police officers who lost their lives in the 2005 murder.

For better or worse, Mayerthorpe will forever be associated with the tragedy. I'm sure townspeople and officials grew weary of the media onslaught at the time (and the inevitable attention at every anniversary since), and I believe there is a currently a concerted effort to acknowledge and honour what happened but to move forward as well. The 2012 Map and Directory makes no mention of and includes no photo of the event other than a tiny logo on the map and a one-liner listing under attractions.

I walked the grounds, read some of the brass plates, took photos, and looked at the exhibits in the information centre. Because of time constraints, we did not venture any further than the park, and I regret that.

On this hot summer day in July there was a reverential silence among all of us visiting at the time. The life-sized, beautifully rendered bronze statues are a thing to behold. The poses are different and every detail of the full-dress uniforms is accurate. I can only hope this tribute brings some comfort to the families of Constables Brock Myrol, Anthony Gordon, Leo Johnston, and Peter Schiemann.

The statues are positioned at the four compass points around a 24-foot obelisk weighing 12,000 pounds. Both the obelisk cap and the statues were executed by Cochrane sculptor Don Begg. The Fallen Four brochure explains that it "points skyward as the up-rush of doves represent those whose spirits now soar free: police, soldiers and other peace officers who served and died in the past and in our time." The inscription on the brass plate says, "Honouring ALL peace officers who have died in the line of duty. May their brave spirits soar. We give thanks for them, and all who still protect and serve."

The brochure encapsulates the "unspeakable tragedy" of March 3, 2005, with a bit of background, short bios of the lost men, and photos of the 2008 dedication ceremony, which was attended by Prime Minister Stephen Harper and RCMP Deputy Commissioner Bill Sweeney.

As I walked the grounds and dabbed at my tears I marvelled at what can result from the vision of a few and the efforts of many. The original idea grew to reality: a beautiful memorial park featuring statues, a gazebo, benches, trees and flowerbeds, and an interpretative centre. Places for prayer and reflection; but for facts and history as well.

Marianne Williamson said, "In every community, there is work to be done. In every nation, there are wounds to heal. In every heart, there is power to do it." *Amen*, I say, from where I sit.

Hazel Anaka's first novel is *Lucky Dog*. Visit her [website](#) for more information or follow her on Twitter @anakawrites.

THE MINDFUL BARD

Wanda Waterman



Books, Music, and Film to Wake Up Your Muse and Help You Change the World

Film: *The Time That Remains* (IFC Films 2011)

Writer/Director: Elia Suleiman

Cast: Elia Suleiman, Saleh Bakri, Leila Mouammar, Bilal Zidani

"Many critics of the Palestinians, especially those in Congress, think the current calm is merely the eye of the storm. That's why the House of Representatives approved a foreign aid package last week that forbade the direct financial assistance to the Palestinian Authority."

Suzanne Fields

The Calm and Constant Eye of a Long, Drawn-out Storm

They've questioned Fuad the resistance fighter, but without success. The soldiers drag him out to a field with a stone wall

and blindfold him. One soldier holds a pistol to his head and orders him to confess, before a count of 10, the location of the makeshift guns he's built. He then begins to count off in Arabic, but he seems to forget how to say a couple of the numbers, so Fuad helps him out. When they get to 10 the soldier summons a couple of other soldiers to beat the recalcitrant Fuad and toss his limp body over the wall.

Later we see Fuad's wife sitting in her pristine kitchen and writing a letter to her husband's sister in France, cheerfully explaining the details of her husband's health as she reports on the economy, the neighbours, and family life. Regarding her husband, she's clearly fudging the facts. His chest has almost healed after his surgery, she writes, and the doctor has told him he must really stop smoking.

This is one of those repetitious elements for which director Suleiman is known; again and again Fuad is brought in for questioning, after which his wife composes cheerful letters recounting his recovery.

The oft-bludgeoned Fuad is the father of Elia, the boy we watch grow to manhood in Nazareth during the Arab-Israeli conflict. *The Time That Remains* is Elia Suleiman's pseudo-autobiographical narrative, covering the life of his Arab Christian family from the dawn of the State of Israel in 1948 until today. The story is told with an artful subtlety; nothing is spelled out, and we're left to surmise the march of events and their significance from observing the mundane scenes of everyday life and listening to the cryptic statements of casual conversations and news broadcasts.

It's the start of the conflict and Fuad has witnessed the hasty departure of the family of Fuad's inamorata. He has watched them leave, and now he's furtively watching the ballet enacted by the Israeli soldiers

looting their house, one soldier bringing out one household object at a time and twirling it for his comrades' approval before placing in the jeep.

The crisis of territorial dispute, especially one as long and lengthy and volatile as the Arab-Israeli dispute over Palestine, is that though both sides have a deep attachment to the land, neither nation can ever feel at home there because the other side is constantly questioning their right to occupy the land as free citizens. The land's occupants don't belong there, but neither do they fully belong anywhere else because of their ancestral ties to this plot of earth. The roots they keep trying to put down are always hitting rocks and turning aside, but in the end there is an unflinching and awe-inspiring sense of fraternity.

It is the foyer of the Israeli hospital. Palestinian prisoners are being ushered in and out, escorted by the Israeli police. They greet each other in passing and give their news. A strapping Palestinian lad is cuffed to a welterweight policeman—it's like watching a toddler trying to walk a Great Dane. The Arab sees his friends sitting on a bench and goes over to greet them and bum a smoke, jerking the officer along with him like a balloon on a string.

This film is in part a loving tribute to Palestinian sang-froid. There is one scene that makes the heart burgeon with delight: An Israeli tank is parked in front of a Palestinian home. A young man emerges from the gate to put out the garbage, and immediately the tank's gun swings in his direction. The young man completely ignores the gun aimed at his head as he strolls across the street, the gun's muzzle noisily targeting him from just a few feet away. His cell phone rings and he eagerly answers, launching into an affectionate conversation with a pal, telling him to come check out his new songs and then inviting him to a party. He paces casually back and forth across the street while he talks, the tank presenting a ludicrous, paranoid spectacle as the gun creaks back and forth in response to his every stop and turn.

"Dripping water hollows out stone, not through force but through persistence."

Ovid

The Time That Remains manifests nine of the Mindful Bard's criteria for films well worth seeing: 1) it is authentic, original, and delightful; 2) it poses and admirably responds to questions that have a direct bearing on my view of existence; 3) it harmoniously unites art with social action, saving me from both seclusion in an ivory tower and slavery to someone else's political agenda; 4) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour; 5) it inspires an awareness of the sanctity of creation; 6) it displays an engagement with and compassionate response to suffering; 7) it makes me want to be a better artist; 8) it renews my enthusiasm for positive social action; and 9) it makes me appreciate that life is a complex and rare phenomenon, making living a unique opportunity.

AROUND AU

Karl Low



PSYCH 200: Introduction to Career Development: This recently developed course might fit well into the lesson plans of some students. According to the official description in the syllabus, the course “reviews the history of career counselling and discusses a sampling of career development theories, the general process of career counselling, the career concerns of diverse client populations, and different settings in which career counsellors work.”

I contacted Dr. Maureen McCallum at the Psychology Centre for some more details:

Q: *Other than students looking to enter this specific field, which students do you think would benefit from this course? What advantages might it give them in their future activities?*

A: Students will learn strategies for career development that would be applicable to themselves as well as clients, friends, family. Being aware of the challenges of career development will make career planning and decision making less stressful.

Q: *Which part or concepts of the course will students likely find the most difficult or challenging? Are there any tips you would suggest to them to handle this?*

A: The course requires a considerable amount of reading with comprehension. Students are required to retain information for discussion in quizzes and written assignments. Students might devise a system of note taking to make the material more accessible.

Q: *Is there anything else you would like students to know about this course?*

A: This course is challenging and provides an excellent introduction to career development for anyone working in or planning to work in career development. For the undecided, this course provides an excellent overview of career development in general.

Specific marking criteria for the assignments and quizzes and information on the textbooks and video can be found at the [course syllabus site](#). PSYC 200 will be open for registration in September 2012.

Graduate Student Conference: The 2012 Graduate Student Conference is September 14–16 in Edmonton. The theme of the conference this year is “Research and the Knowledge Frontier in an Online Environment.” Attending in person will cost \$198; virtual attendance will cost \$75. While mostly for graduate students, the conference has sessions on a number of different topics that could be interesting for undergraduates, especially those who are looking to proceed beyond the Bachelor’s level in their education. The list of sessions can be found [here](#) and is worth checking out. You might be both surprised and intrigued by some of the directions in which AU graduates are taking their studies.

AUSU UPDATE



AU Students urge candidates to improve university funding

AU students are concerned about the financial health of Athabasca University and the effect of recent news stories on the reputation of the AUSU membership.

A recent CBC report notes that in recent years the university has made a series of reserve draws to cover budget shortfalls, draining the once \$30-million reserve fund.

Tuition and fees at AU, meanwhile, continue to increase despite the concerns of AUSU that education is becoming increasingly unaffordable in Alberta.

“I’m very concerned about AU’s financial situation,” says AUSU President Bethany Tynes. “AU is increasing student fees, observing hiring freezes, denying sabbaticals, delaying projects, and downsizing their offices due to a lack of available funds. We don’t want to see the quality of our education diminish.”

“At the same time,” Tynes continues, “I am confused by AU Board Chair Barry Walker’s comment to the CBC that AU is ‘in a very sound financial position,’ as the concerns we’ve noted do not support the notion that we’re financially sound.”

Chronic underfunding of public post-secondary education is a factor in AU’s financial stress. AU students have lobbied Alberta in recent years to address the shortfall; our members call on the candidates in Alberta’s provincial election to make post-secondary funding a priority in their platforms and to ensure that all Alberta universities are funded equally and sufficiently. Public post-secondary institutions need a reliable, predictable funding model that provides sufficient base operating funds to support a world-class education.

Athabasca University Students' Union is the largest students' union in Alberta, representing nearly 40,000 undergraduates annually.

Media Contact:

Tamra Ross, Executive Director, AUSU

1-800-788-9041 extension 2905

executivedirector@ausu.org

This column is provided by AUSU to facilitate communication with its members. The Voice does not write or edit this section; all content has been exclusively and directly provided by AUSU, and any questions or comments about the material should be directed to ausu@ausu.org.

CLASSIFIEDS

Classifieds are free for AU students! Contact voice@voicemagazine.org for more information.

THE VOICE

500 Energy Square - 10109 – 106 St NW - Edmonton AB - T5J 3L7
- Ph: 800.788.9041 ext. 2905 - Fax: 780.497.7003 attn: Voice Editor

Publisher Athabasca University Students' Union
Editor-In-Chief Tamra Ross
Managing Editor Christina M. Frey

Regular Columnists Hazel Anaka, Katie D'Souza, S.D. Livingston, Wanda Waterman

www.voicemagazine.org

The Voice is published every Friday in HTML and PDF format.

Contact *The Voice* at voice@voicemagazine.org.

To receive a weekly email announcing each issue, subscribe [here](#). *The Voice* does not share its subscriber list.