

THE VOICE

MAGAZINE

Vol 21 Issue 02 2013-01-11

Dance of Life

Movement from within

Resolved

2013's a keeper

Shortlist

The paper ceiling

Plus:

*In Conversation
From Where I Sit
and much more!*



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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

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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.



SEE YOUR GOALS THROUGH

Katie D'Souza



As 2013 begins, it brings with it the fresh promise of new beginnings. Many of us have felt this magic and the accompanying desire to recharge and renew our lives. At first, our New Year's resolutions seem amazing and life-changing; but as time passes, we often struggle to keep them, resulting in the notoriety of resolutions in general. But does it have to be this way?

Surprisingly, the problem is less one of keeping the resolutions and more of an incomplete goal setting process. Achievable goals don't just start with a sheet on the wall and checkmarks detailing whether we did or did not keep the resolution. There are several steps associated with the most successful goal setting practices; we'll look at these below.

Set Your Goals

- *Think big:* Think and dream. Be as unrealistic, or as realistic, as you want.
- *Narrow your focus:* You've created your dream goals, but now you need to break them down into specific, achievable segments. This makes it much more likely that you'll end up keeping your resolutions. For instance, instead of writing "I want to lose thirty pounds," narrow and define it to "I want to lose two pounds each week, consistently, over the next four months."
- *Be specific:* Research indicates that the more specific you are, the more likely you'll succeed. Figure out what steps you'll need to take to achieve your smaller (and ultimately larger) goals. Stop drinking sugary pop? Limit your evening wine to one glass? Reserve an hour a day for working on your business? These will help crystallize your goals and what you need to do to achieve them.
- *Likeability factor:* If your goals or sub-steps include something you detest doing, chances are you won't get too far with it. Not up for the traditional jog around the park? Loathe the treadmill? Change around your goals with new ideas to end up with the same outcome. A Zumba or Pilates class might offer you the same level of fitness you desire, but with a lot more fun, too.
- *Vocabulary counts:* Do you plan to "burn" fat or just lose it? Are you going to "savour" that extra daily salad or just eat it? Positive descriptions in goal setting can be a big factor in terms of motivation.

Carry Them Out

- *Who's got your back?* It's true; you're far less likely to cheat on a resolution or let it slide into nothingness if you know someone's watching your back. Nominate someone you know and trust, someone who can keep you pointed in the right direction but who assures your confidentiality.

Then make yourself accountable by checking in with your “buddy” regularly, reviewing your goals and progress. Not only will this person become a personal motivation—no one likes to admit slacking off to another person—but she may also be able to offer an objective view on why you might be having trouble thinking those four positive thoughts each morning, for example. This can help you tweak your goals to achieve maximum success.

- *Check in regularly:* It’s not enough to create an accountability buddy; you also need to check in regularly with him to review your goals and your progress. How often you do this is up to you, depending on what you feel you need. Usually, it’s recommended to meet at least once monthly initially. Be sure to avoid the vague “meet once a month” mandate, though; before you know it, several months will have slipped by without any progress. Set a specific, regularly occurring day, like the last Sunday of the month or every second Tuesday evening.
- *Keep on reviewing:* Both on your own and during your check-in time, make sure you’re asking the right questions. Choose a quiet spot and talk over your goals. How has your success record been? Are your goals still in line with your dreams, or have they gone off-tangent somehow? Or have your dreams shifted? Is it time to rethink your goals and resolutions in terms of changes in your life?

New Year’s resolutions can be a source of comedy—or they can be the springboard for long-term achievement. With a few precautions, 2013 could be the year you finally see them through!

Katie D'Souza is an AU graduate and a licensed naturopathic doctor. She currently practices in Ontario.

Disclaimer: The information contained in this article is for personal interest only; it is not intended for diagnosis or treatment of any condition. Readers are always encouraged to seek the professional advice of a licensed physician or qualified health care practitioner for personal health or medical conditions.

WRITE FOR US!

What topics and issues do you want to see covered in *The Voice*? What type of features do you like best? *The Voice* wants to hear from you! Email us at voice@voicemagazine.org with your ideas, letters, and suggestions.

And if you’ve got something to say about university life, or life in general, consider writing for *The Voice Magazine*. We’re always seeking new voices and fresh perspectives—and submissions from our readers are welcome! To find out more about becoming a *Voice* writer, email the editors at voice@voicemagazine.org.

All accepted submissions are purchased as freelance pieces and cannot have been published elsewhere (including online in any way) or written as academic papers.

IN CONVERSATION

Wanda Waterman

Missy Mazzoli

*Missy Mazzoli is a New York composer who recently completed *Song from the Uproar*, an opera based on the life and writings of Isabelle Eberhardt, an eccentric 19th-century Swiss aristocrat who moved to Algeria and converted to Islam (read the *Voice* review of Mazzoli's album [here](#)). Mazzoli's compositions have been performed by the Kronos Quartet, eighth blackbird, the American Composers Orchestra, the New York City Opera, the Minnesota Orchestra, cellist Maya Beiser, the South Carolina Philharmonic, Dublin's Crash Ensemble, and many others.*



Photo: Stephen S. Taylor

Musical Field Trips

I grew up in Lansdale, Pennsylvania, to decidedly non-musical parents. Lansdale is a small town outside of Philadelphia, and to me it felt impossibly small. Trips to downtown Philadelphia were my musical education—we would go there on field trips in junior high and middle school to hear the Philadelphia Orchestra. I remember knowing at that moment that I had to live in this musical world and contribute to it somehow.

Random Beethoven

There wasn't any classical music in my environment, but we happened to have a piano my parents bought at a flea market. I discovered Beethoven early on through a piano teacher, and devoured every recording of his works I could find. It felt random and chaotic, but I treasured every piece by Beethoven that I heard. Each musical discovery felt like it was mine alone.

Incredible Musical Experiences

When I finished my opera I felt like I had arrived somewhere new, that I had accomplished something I had been trying to do for years. I've also had many incredible experiences with my band—we performed in Paris last year to a sold-out crowd, with the band My Brightest Diamond, and it felt like we were levitating. They also gave us gourmet chocolate during sound check, which probably helped.

On Louis Andriessen

When I was studying in The Netherlands I worked with the incredible Dutch composer Louis Andriessen. He taught me a great deal about how to live a life in music, not just how to create a career that was in

some way separate from myself. Andriessen really lives and breathes music. He pushed me to push myself: to continually go further than I thought I could go and to dream big.

The Life of Isabelle Eberhardt: a Mirror of the Struggles of 21st-Century Women

I was struck by the idea that we don't know each and every thing that happened to Eberhardt. In an age when our every move is documented and recorded, there is a lot of space in her story that allows for artistic interpretation. It gave me room to imagine how she might have felt, which in turn set me free when creating the new work.

I was also struck by the extremely personal nature of her journals. Her writing is extremely strange and intimate, particularly compared to other writings by women in the early 20th century.

I feel that Isabelle Eberhardt's struggles mirror those of many people, particularly women, in the 21st century. She finds herself caught between her need to lead an independent life and her desire to settle down with her husband. She also struggles to express herself in an often hostile environment. Ultimately her story is about discovering and remaining faithful to one's true self in the face of extreme loneliness and adversity.

I don't know for sure, but my sense is that Islam provided Isabelle with a great deal of comfort and acceptance. Her Sufi sect accepted her as a man, though she was obviously a woman, and didn't judge her for her unconventional behaviour. I think she also took comfort in Islam's view on death, which teaches that this life is a trial for the next one. This point of view seems to provide some sort of order and reason to Isabelle's chaotic and unlucky life.

Portrait of a Dreaming Mind

Because we don't know every single detail about Isabelle's life, I became more interested in what happened in Isabelle's mind and dreams, so it felt appropriate to provide a suitably abstract atmosphere in which to tell her story. I also wanted to tell the story from Isabelle's point of view, with all the misremembered moments, all the exaggerations and dream-like logic that would arise if Isabelle was actually telling her own story.

Current Obsessions

I have my long-term obsessions—Beethoven, Philip Glass, Meredith Monk, Robert Wilson—and the particular artists I'm obsessing over this week, including John Luther Adams, Purcell, the artist Tim Hawkinson, and theatre artist Cynthia Hopkins.



Photo: Stephen S. Taylor

Next Steps

I'm working on a piece for the Detroit Symphony and a new work for my band in collaboration with the percussionist Glenn Kotche.

Creative Conditions

My only workable strategy has been to work each and every morning on music, before working on anything else. I learned this from Philip Glass. When I asked him what his secret was, he said, "I get up early and I work all day."

CLICK OF THE WRIST

New Year, New You

If you're one of the millions of people who've created New Year's resolutions—or at least some short or long-term goals to get you through 2013—you may be pulling your hair in frustration right about now. By mid-January, our enthusiasm for "new year, new you" is starting to fade as the reality of life sets in. But goal setting and keeping is an ongoing process, and sometimes the most important step is figuring out where we need to go. Check out these links for guidance; it's never too late to change the course of the year!

Simple Living Manifesto

Zen Habits blogger Leo Babauta puts it succinctly: to simplify, we need only "[identify] what's most important" and "[eliminate] everything else." The problem is that this exercise can be overwhelmingly complicated. For a little more guidance on *how* to get the process started, Babauta's "72 Ideas to Simplify Your Life" is an excellent tool.

One for the Earth

January is always a good time to start practicing new habits—whether under the guise of resolutions or not. Here, Biofriendly's blog offers some simple ways we can help reduce waste and improve the health of our planet. 2013 can be our greenest year yet!

Track Your Progress

Part of successful change requires keeping track of progress toward goals or resolutions. This site reviews a few online tools for personal and professional goal management; you might just find the perfect vehicle to help you put your dreams into orbit.



CHAZZ BRAVADO'S NEW YEAR'S RESOLUTIONS

Wanda Waterman

CHAZZ BRAVADO'S NEW YEAR'S RESOLUTIONS



I resolve to raise my woman's self-esteem by encouraging her to learn special skills like walking in stiletto heels and fixing my car with the aid of YouTube videos.



I resolve to stand up for women's rights by grooming myself to represent the era when women were most free—the '70s!



I resolve to enhance my woman's self-confidence by calling her names like "Sweet Ass" and "Fluffcake."



I resolve to help our relationship by getting to know a lot of different women so I can figure out how to relate to my own.

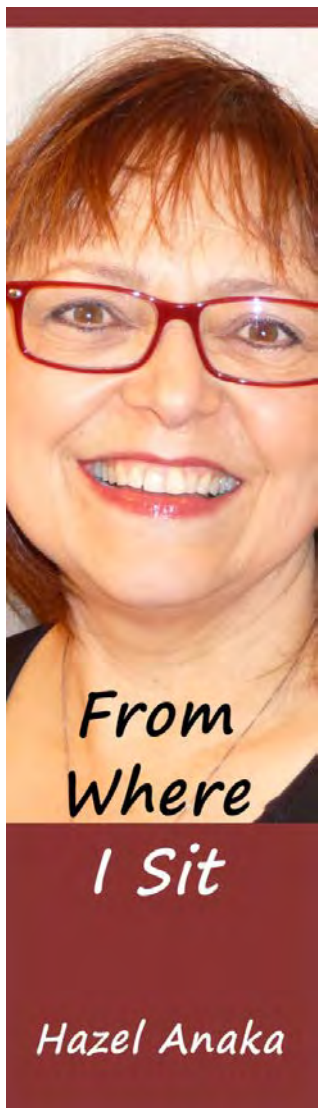


I resolve to cut back my hours of work in order to empower my woman to shoulder more financial responsibility.



I resolve to watch more sexist movies so I can write letters of complaint afterwards.

WRITTEN BY WANDA WATERMAN WITH CREATIVE INPUT FROM BEN AND STEPHANIE WATERMAN



I Did My Job

On Christmas Eve, while you were wrapping gifts or tearing through the mall or baking or just waiting in anticipation, I was delivering a eulogy. It wasn't my first and I doubt it'll be my last.

The death of my cousin was not unexpected in that he had spent the better part of his 57 years as an alcoholic. What was shocking was the short time—just a week—between his admission to the hospital and his death. That week allowed his mother and younger brother, indeed all of us, to get used to the idea that some fights can't be won.

With no wife or children to nag him to seek help, it was essentially all over by the time he saw a doctor. He had avoided doctors and hospitals all his life, as was his right. And while we may question his decisions, it is not our role to do so. We need to accept and respect his choices just as we would want ours respected.

I'm not surprised that my mom and my aunt kept a daily vigil, but I am surprised how my kids and some of their cousins made time to visit Terry. It is not easy to stare into the face of imminent death, but they did it; and I believe those of us who were there are wiser and more compassionate because of it. Because my aunt lives an hour away, Hilary was asked to be there when the priest came to do last rites. That experience can change a life; the cycle of life is made manifest.

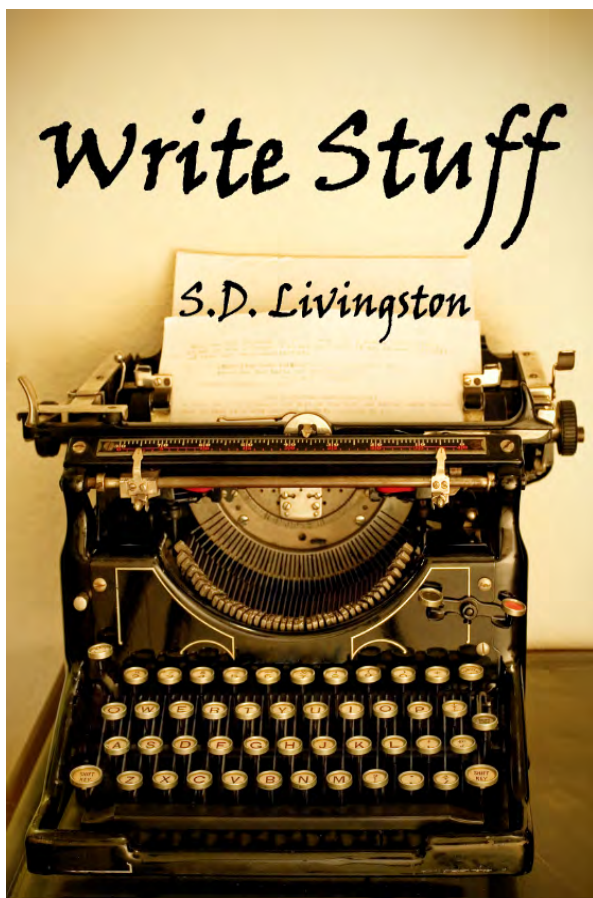
When I am asked to write and deliver a eulogy, the answer is always yes. I consider it an honour and a privilege; so too, this time. While the circumstances of a death and the details of a life are always different, my process is the same.

I pray about it and ask for the wisdom to find the right words. I look through my library of resources. I start it, then leave it. I pace the house and do mindless stuff. That, more than anything else, seems to make the words come. I read it a dozen times.

My goal is to capture the essence of the person, to tell the truth and to bring comfort to those hearing the words. And not one of those things is easy. Summing up a life in a few hundred words is not easy. Avoiding embellishment or rewriting of history to keep the deceased recognizable also is not easy. Because we are all flawed and death doesn't turn any of us into saints, it means acknowledging the best and the worst and finding a balance. It means really understanding what, in the end, is important. I guess the third part, bringing comfort, happens if I get the other two right.

Yet despite the difficulty, to have the family and others thank me and to have people request a copy of the eulogy makes me believe I did my job after all, from where I sit.

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



Welcome to 1913

Happy New Year, and welcome to 1913! Sure, the calendar might say it's 2013, but a recent headline about the Costa Book Awards makes it feel like we're in a time warp. For the first time ever, all five Costa winners were women—and the underlying need to justify it reflects an even deeper problem.

The Costa Book Awards celebrate the works of writers based in the UK and Ireland (you might know the awards better by their former name, the Whitbread Literary Awards). The prize has been around since 1971, and the latest winners include such literary luminaries as Hilary Mantel and Sally Gardner.

And almost across the board, the winners' sex has been as newsworthy as their hard work and talent. Reuters, The Telegraph, The Guardian—all these major news sites, and dozens of smaller ones, noted the all-female shortlist in their headlines or in their leads. But for backhanded

compliments, this follow-up Telegraph headline is in a category all its own: "Winning women fully deserve their prizes."

Good grief. As if, somehow, the judges got confused and thought they were handing out ribbons for the best apple pie, with a literary award thrown in as part of the prize. Why would there be any doubt that the winners deserve their success? It surely can't be because they're all the same sex. Otherwise, the same justification would have been made in 1986, and again in 2009, when every single winner on the list was a man.

The *Telegraph* columnist then goes on to explain that the winning books are "so varied" that the judges probably didn't even notice that "the authors they have honoured were the same gender." Good thing that the all-female lineup slipped by unnoticed then, cleverly disguised by a combination of skill, craft, and experience.

Like that *Telegraph* columnist, there are probably many who wonder if "the existence of a female-only Orange Prize still [makes] sense." In spite of the recent Costa shortlist, it does. Not only because of the double standard inherent in headlines like the one above, but also because of the numbers—which are hard to dismiss.

"Why would there be any doubt that the winners deserve their success? It surely can't be because they're all the same sex. Otherwise, the same justification would have been made in 1986, and again in 2009, when every single winner on the list was a man."

In 2010, the US organization VIDA: Women in Literary Arts “took on a seemingly simple project: to count the rates of publication between women and men in many of our writing world’s most respected literary outlets.”

The project has come to be known as The Count, and the numbers in each publication’s overall total include three categories: articles, book reviewers, and authors reviewed.

The 2011 totals are startling. You can click on the pie charts at the bottom of that VIDA page for more in-depth graphics, but here’s a sample of some overall numbers of published works: *The Atlantic Monthly*, 235 male to 91 female; *Harper’s Magazine*, 141 male to 42 female; *The Times Literary Supplement*, 2285 male to 832 female; and *The New Yorker*, with 613 male to 242 female.

There’s never going to be a precise balance between the sexes, and we shouldn’t demand one. Sometimes the prize lists and publishing catalogues will feature more men, sometimes more women. But as we begin another year of reading and writing in this modern century, it’s time we stopped partying like it’s 1913.

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!).

DID YOU KNOW?

DegreeWorks



It takes a lot of planning to map out an academic career. But when you’re working with information in several different media, the process can be time-consuming and frustrating. However, the future is promising: AU has launched DegreeWorks, “a comprehensive academic advising and degree audit solution” that communicates directly with AU’s internal student information system and streamlines program planning.

DegreeWorks helps students plan their educational futures by “automatically [retrieving] a student’s academic record . . . and [organizing] it into an educational plan on the web, identifying program requirements, courses completed and courses still needed to complete a degree.”

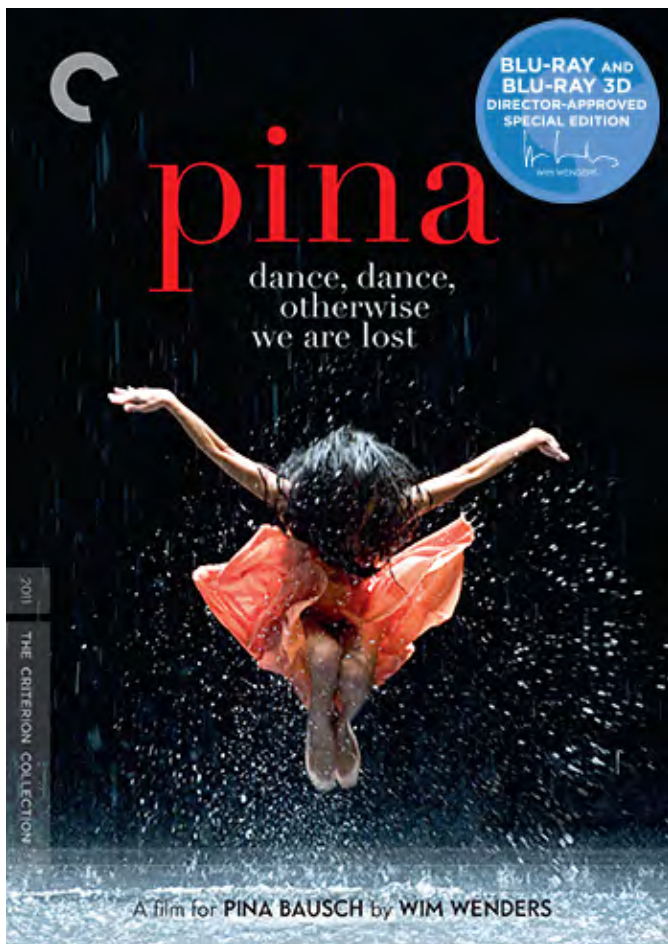
Students are also able to “explore ‘What if’ scenarios to measure the effects of changing programs or adding majors or minors” and check GPAs based on projected future course grades.

It is user friendly, and AU has advisors available for students who need help navigating the system.

For more information on DegreeWorks, visit the [information site](#).

THE MINDFUL BARD

Wanda Waterman



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

Film: *Pina: A film for Pina Bausch*

Director: Wim Wenders

A Physical Poem Whittled From the Core of Human Experience

Ernest Sprott, my favourite English professor, once said, “If you can’t put your thought into words, then perhaps it’s not a thought.”

I believe he said this to encourage us to be both disciplined thinkers and effective writers, and as such it was good advice (considering why we were there in that classroom). But after having seen *Pina* I would add this: *And if you can’t interpret your feeling with a physical movement, then perhaps it’s not a feeling.*

German choreographer Pina Bausch designed dances that recreated states of emotional emergency, those conditions of such overwhelming loss and helplessness

that the world begins to look odd to us, almost comical in its absurdity.

Her choreography often expresses the frenzy of human need. At other times it depicts a reflective postmodern introspection as a reaction to industrial ugliness and human alienation. You’ll see a number of dances in incongruous spaces, performances that manifest an intense engagement with the real world (whether the real world wants it or not).

You don’t know whether to embrace this woman or to reproach her for having introduced this new way of dancing that spawned so many pale imitators, copycats who annoy even more with the “artspeak” they employ to explain their meaningless gyrations.

The Tanztheater Wuppertal, however—the modern dance company Bausch ran for more than 20 years—gives us the real McCoy: authentic emotion expressed with clarity, poise, and grace. Their achievement is phenomenal. As far as I can see it was accomplished with single-minded dedication, a bottomless well of creativity, an aesthetic representing the pinnacle of what was possible, and a devotion to bare-bones art.

Pina was a minimalist and not just with sets, makeup, and costumes—she was woman of few, but persuasive words. One dancer remarks that it was Pina who gave her a language, a vocabulary in which to express herself. Pina once said to her, after months of rehearsals, “You’ll just have to get crazier.”

Christopher Morley said that the poet is one who leaves the door to madness ajar. You see the door being left ajar in many of these dance sequences, but the appearance of madness belies the formidable achievement of simultaneously maintaining quality control. A singular mission, to say the least, and one only the bravest of artists will tackle.

Pina would get her dancers to act as her creative muses, asking, for example, that they act out an image, an object, a thought, or a feeling. She would then choreograph a distilled essence of their best performances, in very much the way improvisational actors will start with a premise and then brainstorm a sketch.

For Pina, who exhorted dancers to express their authentic selves in the extreme (“Go on searching!” was one of her cryptic reminders), these dancers’ spontaneous expressions were the raw material of Pina’s choreography. They shared a deeply symbiotic relationship in which it was hard to say where Pina left off and the dancers began.

*“Dance, dance,
otherwise we are
lost.”*

Pina Bausch

A lovely girl in a white dress is sitting on a grass island at a busy intersection. You can see the golden arches of McDonalds advertised on a nearby building. A steel grid overpass dissects the sky above her. She turns on a small ghetto blaster from which we hear a crooner singing a romantic song. A young man in a suit approaches, and they exchange a series of throbbing glances and sweeping, passionate gestures. When they look around at the city they seem lost and confused, but when they look back at each other again they appear sure and confident. Then he runs off. She sits back down on the grass, listening to the music and staring in his direction.

Freeze any frame and you have a masterpiece. *Pina* is one of those instances when the subject matter eclipses the work of the film director, and so it doesn’t immediately occur to the viewer to acknowledge that without Wenders’ brilliant and carefully executed depiction of the genius of his dear friend, we couldn’t appreciate her gift to the world nearly so well.

Pina Bausch died while the film was being made, and Wenders halted production, but the Tanztheater company pushed him to finish it. I’m so glad they did. I defy anyone who watches this film to come out of it not loving Pina Bausch and all that she stood for.

Pina manifests seven of the Mindful Bard’s criteria for films well worth seeing: 1) it is authentic, original, and delightful; 2) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour; 3) it is about attainment of the true self; 4) it inspires an awareness of the sanctity of creation; 5) it displays an engagement with and compassionate response to suffering; 6) it makes me want to be a better artist; and 7) it makes me appreciate that life is a complex and rare phenomenon, making living a unique opportunity.

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.

AUSU UPDATE

Bethany Tynes



AUSU e-newsletters a success

AUSU has been piloting the use of e-newsletters to contact our student body over the last year. We began by sending these newsletters to students registered on our website, and after a very positive initial response, we are now sending e-newsletters to all students currently enrolled in any AU undergrad course, as well as all students registered on our site who wish to receive email. We're looking forward to keeping in closer touch with our members, and hope in future to be able to send regular monthly e-newsletters to all members (though we'll also respect your right to unsubscribe). If there's something you'd like to see included in our newsletters, please let us know!

Instructional model survey

Last June, AUSU learned that AU planned to move all undergraduate courses to a call centre model (like the one currently used in AU's Faculty of Business) beginning in September. We felt that this was a very major change, and was surprised that the university had not conducted consultation of AU's students or academics. AUSU drafted a survey and sent it to all our members via e-newsletter. Over 2,500 of you took the time to fill out this survey, giving us a wealth of information about what's important to AU's undergrad students. The AUSU Executive is now working to make sure that these important student perspectives are communicated to the university, and we have presented our survey results report to a number of AU community members and committees, including CUPE 3911 (the AU tutors' union) and the Board of Governors (AU's highest governing body).

DegreeWorks now available

We've been waiting for AU to roll out their new DegreeWorks system—and it's finally available to students! If you started an AU program after September 2010, you can now use DegreeWorks to see how your courses fulfill the requirements of your program. DegreeWorks is available online anytime, and can instantly help you see which courses you still need to complete on the way to your credential. Let us know what you think of DegreeWorks, and we'll make sure we let the university know how they're doing meeting student needs.

Get in touch with us

Have comments or questions about AUSU or anything in this column? Feel free to get in touch with AUSU President Bethany at president@ausu.org. You can also e-mail our office at ausu@ausu.org or call 1-800-788-9041 ext. 3413. We'd love to hear from you!

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.

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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

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Editor-In-Chief Tamra Ross
Managing Editor Christina M. Frey

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

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