

THE VOICE

MAGAZINE

Vol 21 Issue 35 2013-09-20

To Buy or Not to Buy?

AU's e-texts have arrived

Story of Life

This is *Pine Hill*

Lock & Key

Heartbeat security

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

E-Text Initiative: What You Need to Know, Part I	3
Gregor's Bed: <i>Welcome to Pine Hill</i>	4
Comic: Chazz Bravado	9

Columns

Primal Numbers: The Key to Your Heart—and Your Laptop.....	10
From Where I Sit: Become A Researcher	12
The Mindful Bard: <i>Woman Child</i>	13
AUSU Update.....	15

News and Events

<i>Voice</i> Job Posting.....	6
Did You Know?	11
Click of the Wrist	14

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.

© 2013 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.



E-TEXT INITIATIVE: WHAT YOU NEED TO KNOW, PART I

Christina M. Frey



Despite the controversy over AU's planned move to e-texts (see [here](#) and [here](#) for *Voice* coverage), the University has already begun phase 1 of the e-text initiative.

Unfortunately, differing expectations, scheduling changes, and communication issues have created some confusion among students wondering whether and how they'll be affected by the initiative this semester.

In order to clear up student confusion, over the next few weeks we'll address some of the questions and issues that have arisen since the first phase of the e-text initiative was rolled out.

E-Readers

One of the first questions students have is whether they'll need to purchase an e-reader in order to access texts. While e-texts will be accessible via laptop or desktop computer, **not all e-readers or other electronic devices will work with the current form of e-texts.** AUSU strongly advises that students "hold off on the purchase of a device to read eTexts at AU," noting that "[traditional] eBook readers (Kobo, Kindle, Nook, etc.) are NOT supported at this time. Only devices with full web functionality will work, such as the iPad or the Kindle Fire (a completely different device from the regular Kindle or Kindle Paperwhite)."

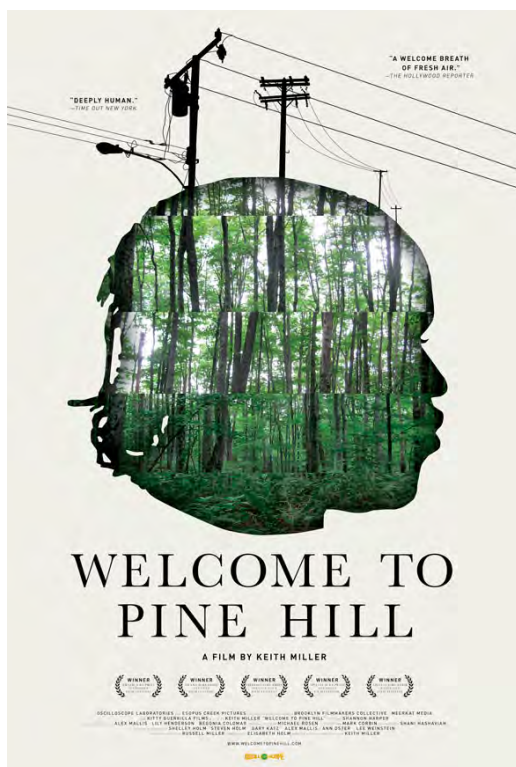
Additionally, only certain courses are included in phase 1 of the initiative, so you may not end up using e-texts for quite some time. AU's e-text initiative website provides a [list](#) of all courses that have transitioned to e-texts as of this month (September 2013). You can also view which courses make the switch to e-texts in October and November. Information on phase 2 of the rollout is currently unavailable.

Finally, note that even if a listed course has transitioned to e-texts, e-books may not yet be available for that course. AUSU has been informed that "[many] courses will continue to ship with hard copy books as the project is phased in: AU will also be using up stockpiles of books which may further delay the transition to etexts for some courses." This means that even if a course is included in phase 1, it may continue to use physical textbooks until the University's stock is depleted. The time frame will vary depending on the course enrolment and the size of the stock; be sure to check a particular course's syllabus to determine whether it has fully transitioned to e-texts.

The e-text initiative is new and still in its first phase, so be aware that changes may occur. As the initiative is implemented across the University, keep following AU's official e-text [website](#) in order to stay informed of changes or other important information.

GREGOR'S BED

Wanda Waterman



Courtesy of Oscilloscope Laboratories.

Recent Discoveries from the Realm of the Experimental and the Avant Garde

Film: *Welcome to Pine Hill*

Director: Keith Miller

Cast: Shannon Harper, Mary Myers, Landon Van Soest, Jaiden Kaine, Keith Miller, Katie Vitale

"The courage of life is often a less dramatic spectacle than the courage of a final moment; but it is no less a magnificent mixture of triumph and tragedy."

John F. Kennedy

Reality Leaking Into Drama Leaking Into Reality

Abu, moonlighting as a bouncer, is sitting at the bar when a white nerd asks him what his neighbourhood is like. Abu remarks offhandedly that the kids ran wild and did as they pleased, to which the guy responds that he's heard all about that in rap songs. Abu

bristles and begins to deliver some judiciously chosen, caustic remarks. Tensions rise until the bar attendant says she'll close if they keep it up.

Later, during a taxi ride, Abu extends to the newly arrived Ecuadorean taxi driver the same mocking condescension that the guy in the bar had just extended to him, gently laughing at the foreigner's poor command of English even as the man's face exhibits a humiliated wrath.

We see the camera pan to his mother in her drab apartment, past the dirty dishes, old plaster, and hanging fly strip. We hear the sounds of a couple in the next apartment verbally abusing each other—and maybe something worse. His mother keeps a potted plant beside her wretched kitchen sink. There are everywhere signs of a longing for life, greenery, and beauty even as the will to create such an environment has all but vanished.

We get glimpses of Abu's longing and his death wish. Above his bed he's mounted a beautiful photo of tree trunks in a verdant forest, a visual precursor to his final journey.

Are we watching a dramatization or a documentary? It's often asked if a true documentary is even possible once a camera is turned on, but in this case it's not an issue because no effort is being made to differentiate truth and fiction.

This director's approach is to let reality "leak into" the story he's written. It's a form similar to Truman Capote's approach to journalism, now called literary nonfiction or creative journalism, with one big difference: Capote strove to portray an existing event as accurately as possible while raising it to the

status of art and giving it the full benefit of his literary prowess. Miller, on the other hand, openly states that he begins with a semi-fabricated story and then allows real life to happen around it, recording the reality as part of the warp and woof of the imaginary construct. But you don't know where reality leaves off and fiction begins, and so the two sides become one as the viewer is compelled to accept the story as both fact and fiction.

Shannon Harper makes his acting debut here, but his performance is pretty amazing. Abu is not an easy character to play, except by someone just like him.

The look on Abu's face when he hears his medical diagnosis is worth studying; it's like watching a pedestrian hitting an icy patch, losing his balance, and flailing violently to regain it, all the while struggling to retain a composure and dignity that's now absurdly pointless. His expression sums up the angst we all face when forced to sit down with our mortality.

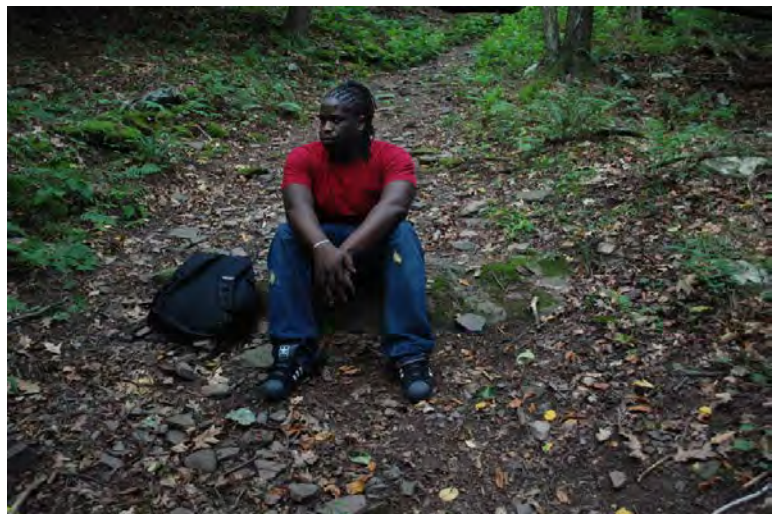
The ego defenses in this world are status symbols, verbal and physical violence, and making fun, all of which are shown up for their utter absurdity in the face of the imminence of death but serving as possibly the only means of buffering individuals from the awful truth.

Gangstas in film and song are usually portrayed as the "other," a realm of existence with which we're either to contrast our comfortable lives or identify (if we're gangstas ourselves). In both instances we're to look down on the gangsta as someone beneath us, someone to condemn and deride. In *Welcome to Pine Hill*, Abu the ex-gangsta is the archetypal hero. We can't look down on him because he's simply too strong, too noble, and too alone in his determination to triumph over self and circumstance.

When Abu finally makes it to the forest, he stumbles clumsily, and even falls down, quickly getting back up to swagger on. This is somehow where he belongs. He's no Robin Hood, and there's something about the sight of him walking into the darkness of the forest that's unbearably human. There's a bear on the path ahead of him. He regards it without fear—but also without a desire to challenge it—and walks calmly in another direction.

Abu represents a tragic hero. We only need to spend a little time in his company to know that in some mysterious way he's better than us. He has no social supports to enable him to be a good man. The reward for someone like him to be a good man is paltry and the penalties are steep. Yet he chooses to be honest, self-sufficient, dignified, and responsible. Why? We don't know, but it's a marvellous thing to see.

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.



Still Shannon Harper ("Abu") in a production still from *WELCOME TO PINE HILL*. Photo taken by Lily Henderson. Courtesy of Oscilloscope Laboratories.

JOB POSTING: Managing Editor, *The Voice Magazine*

The Voice Magazine is seeking a new Managing Editor to handle all the day-to-day duties of publishing *The Voice* each week.

We publish 50 issues per year each Friday. Hours are flexible, but you must be able to devote 25-30 hours per week to the job. The Editor will work from home and must have a good quality computer and high-speed Internet. Some software will be supplied.

SKILLS AND APTITUDES

The ideal candidate has solid post-secondary training; experience with management and administration; is approachable and able to help others grow, while maintaining high standards; and has a strong commitment to providing content relevant to the Athabasca University community.

Qualifications

- Superior writing skills and flawless copy-editing with knowledge of Canadian usage
- Excellent Internet research skills
- Experience with Adobe Acrobat, PhotoShop, and Microsoft Office
- Advanced Microsoft Word and intermediate Excel and Outlook skills
- Knowledge of copyright and privacy legislation an asset
- Knowledge of citation guidelines (APA format)
- Experience with social media and online forums
- Must be very detail oriented
- Very strong computer/technical skills
- Knowledge of file sizes; ability to format graphics and other files for the web
- Well organized, with excellent time-management skills
- Able to maintain organized electronic files
- Team player, professional, positive attitude
- Responsible: able to consistently meet deadlines without oversight



- Able to learn and adapt to changing policies and requests
- Completed or working toward a university undergraduate degree in English, communications, journalism, or other related field; equivalent experience or college credentials considered.
- Administrative and media experience an asset
- Editing certification an asset

DUTIES AND RESPONSIBILITIES

Copy-Editing and Writing

- Proofread and copy-edit all articles submitted to *The Voice*
- Contact writers for clarification of material or sources as needed
- Write the editorial column and other copy as needed to provide adequate coverage of events important to AUSU members
- Assist new writers in developing their skills
- Maintain awareness of copyright and publication standards in Canada
- Check all articles for copyrighted material
- Perform regular Internet searches to check if submitted materials have been published elsewhere, and if *Voice* articles have been used without permission
- Ensure all *Voice* content is well-referenced, ethical, and follows sound journalistic ethics

Invoicing and record keeping

- Prepare invoices for freelance writer payments each month
- Maintain a list of all writers and submit changes of address or performance notes to the Editor in Chief
- Ensure all records are maintained and transferred to the Editor in Chief regularly for backup and storage
- Maintain records in accordance with privacy legislation

Publication

- Upload articles to the database for each week's issue
- Prepare and upload PDF version of *The Voice* each week

- Format graphics as needed for *Voice* stories

Communication and planning

- Reply to *Voice* email and provide information to current and prospective writers
- Develop ideas for recruiting writers, adding content to the paper, and advertising
- Utilize social media, student forums, and other communication methods to promote *The Voice* and learn about the readership
- Regularly assess the publication and website to recommend updates; help develop reader surveys.

Expectations

- Planning and Organization: Setting priorities and preparing for future events by visualizing progress.
- Communication: Ability to express ideas written and orally. Maintain open dialogue with others. Reporting of information to necessary channels.
- Competence: Make sound judgments and solve problems.
- Performance: Quality tasks done to standard and in a timely manner while being able to prioritize.
- Commitment: Stewardship of *The Voice's* interest and objectives.
- Reliability: Dependable for following through on task accomplishments in a timely manner.
- Detail Oriented: absolute consistency and attention to formatting, spelling, and general document appearance.
- Aptitude for Learning: Adaptability to change.

If you are interested in this position, please email Tamra at voice_apply@ausu.org with a cover letter and resume. All applicants will be asked to complete a copy-editing and writing skills test, and to submit writing samples. Remuneration will be 28 - 35k per annum, depending on experience. *The Voice* covers some expenses and provides a free AU course each year. *The Voice* is an equal opportunities employer.

Resumes will be accepted up to and including September 30, 2013.

COMIC: CHAZZ BRAVADO

Wanda Waterman

CHAZZ BRAVADO: Coffeehouse Open Mic Night



Love them, peaches,
wanna shake that tree—
Baobab, Banyan, Paw paw—



News reports and
Daisy's shorts—
Hummina hummina
Ha wa.



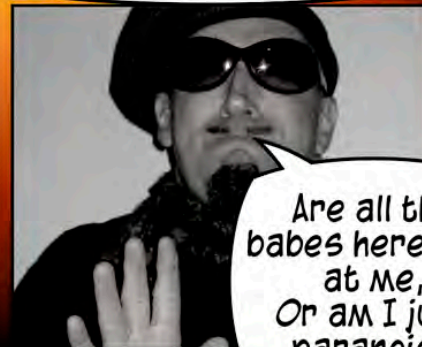
What is the real?
What is the true?
Where is the door to
Xanadu?



You ask me why I feel
so blue?
I'm lookin' for a chicky-
poo.



My daddy was a
spaceman.
My mama was the void—



Are all the
babes here mad
at me,
Or am I just
paranoid?

WRITTEN BY WANDA WATERMAN
WITH INPUT FROM BEN AND
STEPHANIE WATERMAN

PRIMAL NUMBERS

S.D. Livingston

**The Key to Your Heart—and Laptop**

It seems like yesterday that the coolest new digital thing was the ability to unlock your laptop by using your fingerprint. But if you haven't upgraded to a thumb scanner yet, don't worry. There's an even more amazing part of your anatomy you can use to navigate the digital world. It's your heartbeat, and a Canadian company has big plans for it.

Apparently, scientists have known since the 1960s that each person's heartbeat is as unique as their fingerprints. As *The Telegraph* [reports](#), your one-of-a-kind heartbeat is affected by "heart shape, size, and position in the chest." And unlike your fingerprints, which can be "reproduced with jelly or recovered from surfaces," your heartbeat is virtually impossible to replicate.

Interesting, but how can that knowledge be put to practical use in our daily lives? Just ask developers at the Canadian firm Bionym, creators of the [Nymi](#) wristband.

The Nymi looks a little like a slim watchband, except there's a sleek silver sensor where a watch face would normally be. That sensor is where the magic happens. As the Bionym website says, the Nymi powers on as soon as you close it around your wrist. Then, "by placing a finger on the topside sensor while your wrist is in contact with the bottom sensor, you complete an electrical circuit."

Once your Nymi has verified your identity through your unique heartbeat, you stay authenticated until you take the gadget off.

From there, the possibilities are astounding. Authorize your car, your smart phone, your home security system, your computer, and even your game console. Instead of prompting you for passwords, your devices will recognize and instantly authenticate your identity through the Nymi.

It has a motion sensor and proximity sensor built in as well, meaning that, among other gesture-based tasks, you can turn your wrist to send your car a signal that you want to open the trunk. With such an accurate and secure form of authentication, it's even possible that the Nymi could replace the PIN on your credit and debit cards.

There are potential drawbacks, of course. What happens if the battery dies and you can't remember any of your passwords? If the connection between the device and, say, your car malfunctions, will you still be able to open your car using an old-fashioned key? And what if someone's in a high-stress situation—like running to catch a cab for a high-stakes meeting—and their heartbeat alters enough that a Nymi won't unlock their smart phone so they can call to say they're running late?

In a true emergency it wouldn't be an issue, since emergency calls can be made whether a phone is unlocked or not. But it's something to think about if your day involves lots of caffeine and stressful deadlines.

In spite of those what-ifs, though, it's an incredible advance in technology that could change the way we live, play, and work in the very near future. Who knows—within the next generation, the term "password" could become as obsolete as a skeleton key.

S.D. Livingston is the author and creator of the Madeline M. Mystery Series for kids, as well as several books for older readers. Visit her [website](#) for information on her writing.

“ . . . scientists have known since the 1960s that each person's heartbeat is as unique as their fingerprints . . . [and] your heartbeat is virtually impossible to replicate.”

DID YOU KNOW?

Quizlet

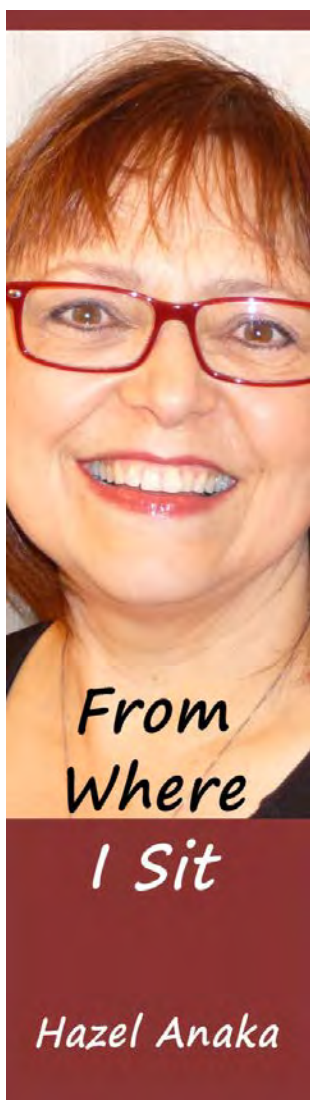


School may have just started, but those midterms are coming up fast—and it's time to start thinking of study strategies. [Quizlet](#), whose goal is to “build beautiful, simple software that helps students learn,” is free web-based software that allows you to search for study aids or create your own.

Originally created by a high school student to help him study better, Quizlet “has no pre-determined curriculum” but is a massive resource of quizzes, flash cards, and other study tools created by students and teachers. Whether you're studying Spanish, art, nursing, or law, you're sure to find something to help you study.

And if you you're looking for something a little more closely tailored to your needs, you can create custom study aids like flash cards, oral tests, quizzes, matching tests, and more.

Prefer learning on the go? Quizlet also has free apps available for iOS and Android.



Become A Researcher

A few months ago I had the chance to take part in a wine tasting session. I know; dirty job, but someone has to do it! Leading the lesson was a sommelier with about 15 years of experience; obviously a woman who knows her way around a bottle. Yet she claimed to still be learning.

Which is my way of saying that anything you read here is based on the notes of a rank amateur (me) who hardly ever drinks wine, so forgive me if something isn't quite right.

Here's what I now know. The front of the tongue tastes sweet and salty, the side detects sour, and the back of the tongue senses bitter. Ninety per cent of red is a one in terms of dryness. To me, "dry" means tartness.

White wine should be served chilled, which means you need to pop it into the freezer for about 10 minutes at between -4 and -7 degrees. But don't chill red for more than five to seven minutes in the fridge.

Let wine (except for bubbly) breathe for approximately two hours after decanting. After you open a bottle you should consume it within 48 to 72 hours, but if you use a vacuum it's good for up to a week. A boxed wine can stay good for up to three weeks because of the vacuum seals. Screw-cap bottles are not a sign of an inferior product and in fact prevent "cork taint" or leaking. Cork taint can affect up to 10 per cent of every wine in a winery.

Read the label to learn the name of the winery, the vintage (or year bottled), the varietal (or name of the grape), where it's from, and the alcohol level. Look for merit or accolades (award stickers) on the bottles when shopping for wine. Canada is right up there with Spain, the US, Australia, and New Zealand in the whites. Chile, Spain, the US, and Australia have great reds.

Our tasting table included a bucket for pouring the sample into if we didn't drink it all, and a plate of crackers to cleanse the palate between samples. We also had a pitcher of water to rinse our glasses between red and white.

The procedure is simple. Swirl the sample (unless it's a bubbly) to determine the "leg," or how it moves down the bowl of your glass. The slower it moves, the more alcohol it has. Our five samples ranged from 11 to 15 per cent alcohol.

Look at the wine for clarity. Is it murky? Does it have floaters? To determine the "nose," get your nose into the bowl of the glass and smell. Take a big breath and swirl the sample in your mouth before swallowing. Give it another chance by repeating the procedure.

Better yet, just have fun doing your own research, from where I sit.

Hazel Anaka's first novel is Lucky Dog. Visit her [website](#) 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
Album: Cécile McLorin Salvant, *Woman Child*
Genre: Jazz

"You can't copy anybody and end with anything. If you copy, it means you're working without any real feeling."

Billie Holiday

The Finest Female Jazz Singer Out There Right Now, Bar None

What if you were to discover a singer born with an amazingly mellifluous voice, who later trained her pipes under Lena, Lady, and Ella and then used a refined and culturally informed

sensibility to create an expansive, inclusive repertoire that surprises and delights the ear with every phrase? Such a singer couldn't quite exist without a time machine, but she would bear a strong resemblance to Cécile McLorin Salvant.

Cécile McLorin Salvant is a rare anomaly—a classically trained musician who had no problem picking up jazz and running with it to its highest echelons. Most classical musicians will tell you this is nearly impossible.

And even though she grew up in the land that originally spawned jazz, it was in France, a country that tends to take the genre more seriously than does the US, that she made the switch from classical to jazz. Luckily her French mother and Haitian father uniquely qualify her to sing in French, which she does in a gorgeously lusty accent.

Part of an interpreter's genius is picking the right songs to create almost an autobiography, a way of expressing the true self. Salvant's songbook surveys all of jazz but picks lesser-known standards and sums up the black experience, urban and rural—from "John Henry" to "St. Louis Gal" to the avant garde treatment she gives the title track.

The Mindful Bard has one criterion for distinguishing great singers from good ones: great singers don't just sing the notes, they sing the words as if they mean them from the bottom of their souls. Salvant moves effortlessly among chest, throat, and head voice, improvising with the tune rather than scatting, and performing vocal experiments as well as bringing it some operative techniques. She also easily incorporates talking into the sung phrases—which is harder than it looks.

She exhibits an intense discipline but comes across as completely natural. It's like watching Katharine Hepburn's best work; you forget she's acting. Likewise, Salvant concentrates on using discipline to facilitate a generous outpouring of creative expression.

Cécile McLorin Salvant has wisely chosen minimal accompaniment; her instrument's warmth needs no more and its formidable presence brooks no excess.

Woman Child manifests four of the Mindful Bard's criteria for music well worth a listen: 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 makes me want to be a better artist; and 4) it makes me appreciate that life is a complex and rare phenomenon, making living a unique opportunity.

CLICK OF THE WRIST

Falling Leaves

With the hectic back-to-school rush behind us, it's time to focus on the little pleasures of September: the beautiful autumn colours, the crunch of fallen leaves on the path, the crisp air, and that gentle yet striking scent of fall on misty mornings. Celebrate the first weekend of fall by exploring its strongest symbol, the leaf, from various points of view:

The Artist

Every fall, Spanish artist Lorenzo Duran Silva gathers leaves and turns them into delicate, intricate artwork. This *Daily Mail* article showcases some of his creations and explains the process—and how one little slip can destroy hours of work. For more of Silva's work, check out [this link](#).

The Writer

From short story genius O. Henry comes one of my favourites: "The Last Leaf," a tale of courage and sacrifice. Caution: Kleenex required!

The Scientist

In case you've forgotten your fourth-grade science class—and who hasn't?—here's a primer on why leaves change colour in the fall and what can affect the colour intensity from year to year. SUNY's College of Environmental Science and Forestry explains the science behind the beauty.

The Traveller

Are you on a quest for the most beautiful fall foliage in the nation? Check out the *Huffington Post's* picks for awe-inspiring fall scenery across Canada.



AUSU UPDATE



Dear Members,

You may have recently seen information on the internet speculating about the future of Athabasca University. These reports suggest that the Alberta government may broker a merger between AU and University of Alberta, and that this may result in drastic changes to the services and programs offered to students AU students.

We want you to know that AUSU is aware of these rumours and is actively investigating the source – we will keep you informed as we know more.

We can tell you that AU is governed via a bicameral structure with two main governing bodies: the General Faculties Council (formerly Academic Council) and the Board of Governors (formerly Governing Council). AUSU has representatives on both of these governing bodies and we can confirm that there has been no formal discussion of a university merger among these groups. The AU president, Frits Pannekoek, has also assured the press that there is no truth to the rumour. On behalf of our members, we are seeking more information from the Board of Governors, the minister, and AU executives.

At this time we simply have no evidence that a merger is being seriously considered by AU, the U of A, or the Alberta government, and we note that among the many committees and working groups of AU, planning and development for the future continues as usual.

We know that our members are worried and want more information. We will update you as soon as we know more. At this time we do not feel there is any reason for students to worry or make changes to their study plans.

Do not hesitate to contact our office if you wish to talk about this or any other issue affecting AU students.

AUSU.

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.