

THE VOICE

MAGAZINE

Vol 22 Issue 18 2014-05-02

Meeting the Minds!

Dr. Karen Nielsen

Lost Exams

What Now?

Music Review

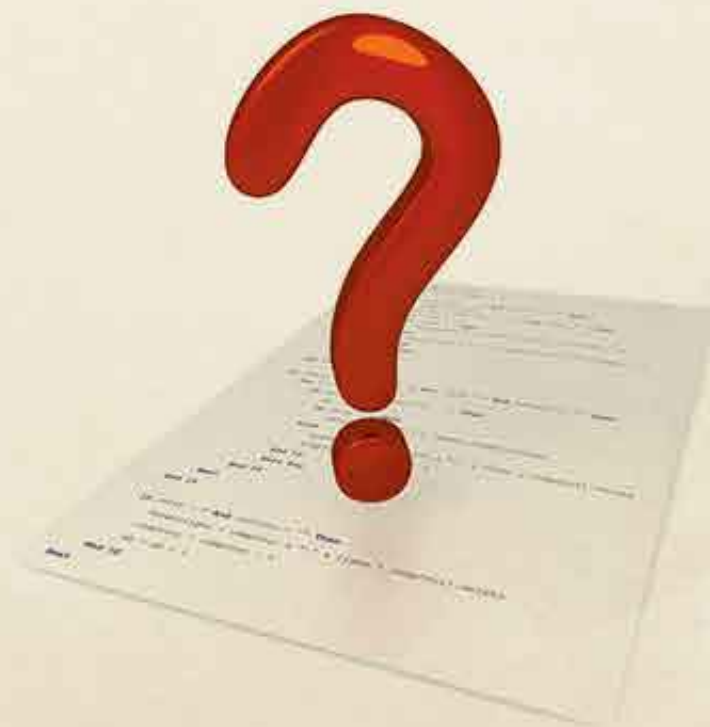
New Writer, New Music

Plus:

Primal Numbers

Weird Canada

and much more!



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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.**

EDITORIAL

Karl Low

**Six Months In.**

It was just over six months ago that I first took over this job from our previous editor, Christina Frey. AUSU and I agreed to certain benchmarks to be attained in my first year and so half way through that seemed like a good time to get an update on how things are going.

The first, and most important goal, to my mind, was to increase the number of unique visitors to *The Voice Magazine* by about a thousand viewers. Over the last six months, we've had an average of 500 new viewers come in, with December seeing the largest jump. If I had to guess I would expect it was because in December Christmas holidays left people looking for something to do. Almost as important is to increase the number of articles that people read, as determined by looking at how many pages on the Voice people tend to access. The goal is to have people reading, on average, about half again the number of articles that they were already looking at. That's improved by 37% so far, with each of you looking at, on average, between 1.8 and 2 pages per

visit before, a number that's increased to between 3.3 and 3.5. So. It's a start.

But I'm hopeful that this month we'll start to see that number increase even more as we bring in yet another writer. Samantha Stevens has started to do music reviews of more current/popular music here at *The Voice Magazine*. The idea is that this will complement The Mindful Bard's review of the eclectic and unusual, so that no matter what your tastes are, you'll find something new in each issue of the voice.

Also over the past six months, we've had our first internal readership survey in several years, moved to a new e-mail reminder system that allows us to use graphics and colours, brought in a couple new writers, started a couple of new columns, including the Meeting The Minds column, which this week talks to Dr. Karen Nielsen from the Women's and Gender Studies Centre at AU, and also started to refocus the paper toward post-secondary issues, such as Barbara Lehtiniemi's article this week on lost exams. There's more work to be done on that front yet, but, again, we're only six months in.

But we need more than that. We're also looking for input from you. Whether it's as a letter to the editor, where you tell me how I'm completely off the mark when I talk about politics, or perhaps a short letter to Barb Godin looking for some advice on a sticky situation you don't think you can talk to your friends about. I also want to know what kind of articles you'd like to see, or not to see. While I'm currently making slow steps toward getting the Student Survey put together to help tell me these things, feel free to get ahead of the game and write me directly. Maybe you think these editorials are a waste of time and space and would love to see a new comic put in its place instead. Or perhaps it's the reverse.

Not only do I want your input into what goes into *The Voice Magazine*, I also want your writing to go into it as well. Six months in and this issue of *The Voice Magazine* has 22 pages which span everything from professional editor Christina M. Frey's column on preposition and object use, to author S.D. Livingston's exploration of technological developments, Hazel Anaka's look at every day life, and Wanda Waterman's explorations of music, films, books, and their creators. But, to my mind, it's still missing you. Help me change that.

A handwritten signature in black ink, appearing to read 'Karl', with a stylized, flowing script.

Lost in the Mail: an Exam-Taker's Nightmare

Barbara Lehtiniemi



What do you do if your exam is lost in the mail?

The relief I feel after writing an exam is tempered by anxiety. It's a long journey by post from Ontario to Athabasca in Alberta. What if my exam gets lost? A lost exam is probably rare but must occasionally happen. As a university serving students all over Canada and beyond, AU is prepared.

Athabasca University has two related policies that address lost exams, the [Undergraduate Lost Exam Policy](#) and the [Undergraduate Lost Exam Procedure](#). Not surprisingly, if an exam is lost

before it is marked, the student can expect to re-write it. AU takes the sting out of having to re-write an exam by offering to reimburse students for costs incurred by the re-write. And if the original exam does finally show up, the best one wins. But the AU exam unit has not responded to repeated requests for statistics on lost exams, so how often this happens, we don't know.

If AU hasn't received a student's exam from the exam invigilator within a reasonable period after it was mailed (21 days if mailed in Canada,) it's treated as a lost exam. Once the interested parties at AU have been notified, AU's Manager of Examination Services will contact the student. The student will have to arrange a re-write time with their exam invigilator, keeping in mind the deadlines advised by the exam unit. It is up to the student to submit another exam request to AU, but there will be no fees charged for the second test.

AU will, upon request, reimburse the student for costs associated with the re-write. The student will most certainly have to pay the invigilator their usual fee, but AU will reimburse the student upon request. Additionally, students may apply for reimbursement for mileage, child care, or any other reasonable expenses they incur in re-writing the exam. See the [Lost Exam Policy](#) for specific details. The maximum reimbursement is \$200.

If, after the student has re-written the exam, the original exam shows up, both will be marked. The exam with the best mark wins and will be used in determining the course grade. If AU has reimbursed the student for expenses for the second exam, those amounts will not have to be paid back (unless the student happened to have anything to do with the first exam getting lost.)

The above are general comments on a complex topic. Refer to the related [policies](#) for complete details. If you are ever unfortunate enough to experience a lost exam, AU's Manager of Examination Services or delegate will guide you through the process.

These days, an increasing number of AU exams are moving to an online format. Eventually, AU expects that 80% of its exams will be completed online. This will reduce lost-in-the-mail anxiety for many students. That leaves only worries that computer or internet problems will interfere on exam day.

As AU explains in their [FAQs](#) about online exams, an autosave is performed every 30 seconds during an online exam, guarding a student's answers against technical difficulties. (The exception to autosave is multiple choice questions—students must click "save" to submit each answer.)

If major technical problems arise during an online exam and cannot be worked out between the invigilator and AU's exam unit, the invigilator can print out a paper copy of the exam. The student will write, by hand, the unfinished portion of the exam. The portion completed online will be marked, along with the remainder completed on paper. As long as it doesn't get lost in the mail.

Barbara Lehtiniemi is a writer, photographer, and AU student. She lives on a windswept rural road in Eastern Ontario

INTERNATIONAL NEWS DESK

At Home and Abroad



At Home: Secret Deals cost University of Windsor \$24 million Lawsuit

CBC is [reporting](#) that Higher-Edge, a company that handles international student recruitment for various universities, is suing the University of Windsor for starting up a competing recruitment company after poaching Higher-Edge employees, and in violation of the contract between them.

The University of Windsor has worked with Higher-Edge for a number of years, with the most recent contract being dated from 2008 to 2013, and in its years with the University of Windsor, has recruited over 6,000 students to the institution, bringing in revenues of approximately 400 million dollars.

The suit claims that the University of Windsor staff had meetings with Higher-Edge employees to get them to create a company to compete with Higher-Edge, and approved the newly created company as an agent for student recruitment in India for the University, violating terms of their contract which indicated that the university "would not work with any one of our staff members for the balance of the contract and one year after that," according to Higher-Edge owner, Mel Broitman.

The University of Windsor has said it is preparing a statement of defence which will vigorously deny the claims of Higher-Edge.

Around the Globe: 55 Colleges under Investigation for Sexual Assaults

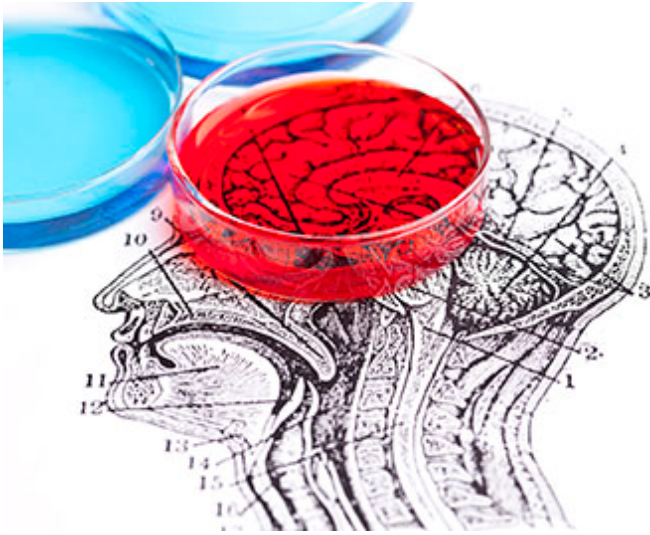
The US government has [released](#) the complete list of schools, colleges, and universities that are under investigation for how they handle sexual abuse complaints according to Global News. The list has some 55 institutions names, including Princeton, Harvard, Florida State, and Penn State.

However, the government was also quick to point out that being on the list does not mean that the institution has violated the law. And some schools on the list, such as Dartmouth, have said that they started working on improvements to their own policies when a compliance review prompted a more formal investigation.

Primal Numbers

The New Luddites

S.D. Livingston



You probably wouldn't trade your smart phone for a mechanical loom, but they've got a lot more in common than you think. From smashing cotton looms to attacking Google Glass users, the fight against technology is nothing new. But are today's tech haters really the new Luddites—or the voice of reason in a fight to protect your privacy?

It's easy to dismiss the original Luddites as short-sighted opponents of progress. After all, the mechanization of the Industrial Revolution brought us most of the modern benefits we have today—everything from cars to

dishwashers to computers. But those machine-smashing workers of the 1800s had a point. They were fighting against new technology that was, in many ways, making life worse.

Gig mills, for example, were cutting-edge technology that sped up production and reduced the need for workers. Instead of requiring 100 hours worked by one adult, the gig mill could accomplish the same job in a fraction of the time, and only needed an adult and two child labourers (at lower wages, of course). Still more workers were displaced by shearing frames, which cut the time needed for shearing cloth down by three quarters.

And that was just the tip of the industrial iceberg. New technology allowed for unskilled labour working for lower pay, soul-crushing days in factories filled with the clang of machines, and families being forced to leave the relative freshness of the countryside for the squalor of tenements in their search for employment.

Fast forward to 2014 and the attacks on Google Glass users.

In case you don't know, Google Glass is one of the latest pieces of wearable tech. It's a tiny computer mounted on a pair of glasses and, as this [Telegraph article](#) explains, it allows users "to film what they see, or to discreetly browse the internet, using voice commands to summon information on a small screen in their peripheral vision."

This is very cool—unless you don't want to be filmed without your permission. And that's where several Glass users have run into trouble, facing everything from personal assaults to having their expensive new pieces of tech destroyed. The hub of the protests, so far, has been in San Francisco, where some bars have actually banned the devices in response to attacks.

Of course, smart phones and camcorders can record you too, but it's fairly obvious when someone's pointing a camera or phone at you. The problem with Google Glass seems to be its discreetness. Who can tell whether the Glass wearer across the restaurant or subway car is simply staring out the window or filming your every move?

And that's where Glass and the gig mill become historical cousins. There's nothing wrong with the inventions themselves, but they're both part of the power struggle that's inevitably created by new technology—a struggle that, in the 21st century, is about privacy instead of steam power.

And the war over digital privacy is about much more than Google Glass. It's about how we're being tracked on the Internet. How much of our data the social media sites are selling. How ebooks track our reading habits, and the way loyalty cards feed corporations every last detail of what we bought and when we bought it. Those slightly geeky-looking spectacles are just an outward symptom on which to vent our anger.

The question is should we be fighting it? Those 17th-century workers would no doubt be pleased to see how society eventually adapted to the Industrial Revolution. It took time and struggle, but governments brought in laws to abolish child labour. Workdays were shortened. Unions bargained for fair wages. A rising middle class enjoyed greater leisure time and access to consumer goods. And that's not even counting improvements in things like sanitation and health care.

Still, privacy is a far different matter than wages or the length of a workday. The digital revolution we're part of has incredible benefits, but it also has the potential to create a surveillance society. You only have to read *Brave New World* or *Fahrenheit 451* to understand the dangers in that, and scan the latest headlines to realize it's not a far-fetched scenario.

As Edward Snowden revealed, governments in supposedly free countries conduct mass spying on their own citizens. In Canada, for example, the CBC [reports](#) that CSEC "used information from the free internet service at a major Canadian airport to track the wireless devices of thousands of ordinary airline passengers for days after they left the terminal."

The key is that it's not about the technology. It's about how we adapt to it. Fundamentally, cotton mills and the Internet are nothing more than tools. It's how we use them that makes the difference.

And as the *Guardian* [reports](#), Snowden recently testified that in the US "the National Security Agency—for which he worked as a contractor—had deliberately snooped on bodies like Amnesty International and Human Rights Watch." If knowledge truly is power, the last thing we need is governments spying on reputable organizations that protect basic human rights. Especially if we ever decide to challenge the government.

So, are the Glass breakers right? Or are they simply the new Luddites, too short-sighted to see the incredible benefits we'll enjoy thanks to the digital revolution?

The key is that it's not about the technology. It's about how we adapt to it. The rules we make to ensure that it's used fairly and to benefit the masses, not just the few in control. Fundamentally, cotton mills and the Internet are nothing more than tools. It's how we use them that makes the difference.

Will this digital revolution end as well as the industrial one? Not without its own struggles for power. And how those will turn out is anyone's guess, because not even Google Glass can see into the future.

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.

MEETING THE MINDS

INTERVIEWS with AU's EDUCATORS



Dr. Karen Nielsen is a tutor in the Women's and Gender Studies Centre of Athabasca University, having been tutoring since 1991 with AU, she is responsible for approximately 80 students over several courses including WGST 310, 422, PSYC 345, CRJS 352, 491 and 360. She also is an instructor in the MAIS graduate studies program, with courses MAIS 610 and 615

She kindly agreed to be interviewed by The Voice Magazine, and here is the gist:

What brought you to start in your field and tutoring for AU?

I began tutoring almost 25 years ago, with no idea that long distance education was going to become the way of future. My clinical interest and research has been in the area of family violence, and so I was aware of the number of women leaving abusive relationships who wind up living in poverty. So often female headed families are lone-parent families, which makes it very hard for them to get ahead.

I manage a counseling program in Edmonton, and so I see AU as one way for women to upgrade their education while being able to continue providing childcare for their families. I really see long distance education as the way of the future, and it brings in a much more diverse group of students than traditional institutions, while many of the students I talk to are doing their primary degrees from other universities. The long-distance model of education can handle both types well.

What are the common pitfalls you see students running into?

Students always have the best intentions, but then life gets busy and they don't start on time, or they end up with 4 weeks left and try to cram everything in. If you're trying to take a course in a month, you have no time to learn from feedback from your tutor.

People taking AU courses tend to be leading busy lives, lives with families, school, and work. It's really busy, really hard. Some don't realize the need to be quite organized and have their studies, especially with AU, planned for in their lifestyle to achieve the best results.

What is interesting to you currently in your academic field?

I'm primarily interested in family violence and effective treatment models. I'm currently working with a colleague and we're taking a relatively new attempt at a rehabilitation model called the "Good Life" model and adapting it for group therapy for men who are struggling with their own abusive behavior in relationships. The program is more with men who are not mandated by the criminal justice system, but are being abusive (although

not necessarily to their partners), and realize this problem and want to change it. We have lots of research and data from this project that we're trying to properly assemble and write up.

Increasingly we're also working with children who have experience with family violence—particularly those diagnosed with alcohol spectrum disorder

And outside the field?

I enjoy squash, choir, and work out three times a week. Usually we go hiking around the river valley in Edmonton, but my husband and I have hiked the Grand Canyon, hiked in France, and, next year, in Northern Spain.

The choir I'm in is a choir for people who think they can't sing. We're actually not that bad, but I put that down to other people who actually can sing but don't know it joining us.

What is your opinion on AU's move to e-texts so far?

I only have one course that uses e-texts so far. From my point of view, I really like it. I'm already enamored with my Kindle, though, so that could be colouring my opinion. Frankly I'm trying to get rid of my books these days. I find I just don't need them anymore, what with libraries and the internet being so readily available, so I have no objection to the move, and none of my students in that course so far have complained about it or had any sort of comments at all, really.

How about the shift to a call-centre model?

I have great reservations about a call-centre model, one of the significant differences between AU and all of the other long distance universities that I know of is that students are able to speak to their specific tutor in a course. Whether on the phone or by email you have access to somebody who knows the subject and, as important, who knows you. I think it would take away one of the primary advantages of AU, and we're in a huge competitive environment right now for long distance education. So I think that, from the point of view of the students, it would be a huge loss.

What do you think of social media use in education?

I'm not really very well versed in Facebook or Twitter and that sort of thing. Although my great nieces and nephews are in England, so it's good for that. I find I can keep up with what they're doing much easier than I could have before.

What do you think AU needs to do to improve?

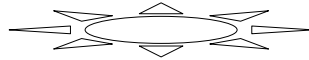
It needs to be finding more ways to hear the voices of the students, having their opinions and ideas put through more strongly would be helpful. I feel like that view is lost.

I also think we need to look at reinforcing and enhancing the tutor model. Give tutors more support and recognition for the education they're providing. Generally, we're just in the background, but our experience and education really isn't promoted, so students don't understand the fact that their tutor is an expert in the field and probably has one or more higher education degrees. I don't think students always know that, so don't know that they can take advantage of that level of expertise.

Personally, in my introductory item, I make that point. Otherwise, the word "tutor" is not a very common word in North America. It gives the impression of someone who travels and teaches with a film, or at a remedial level.

In the English model it's more understood as someone with a lot of knowledge in the area, but that's not a common understanding of the word here.

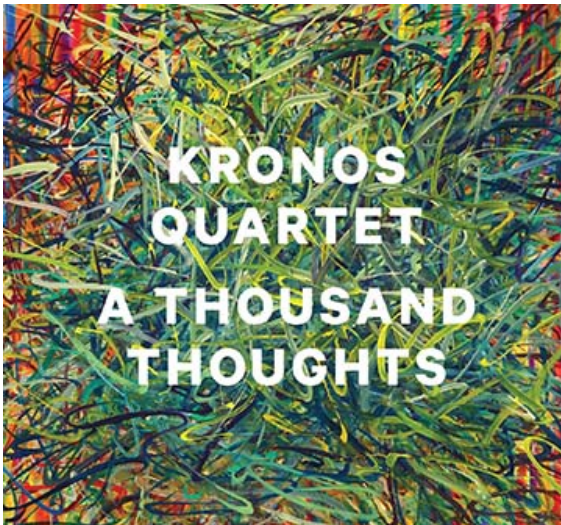
AU also needs to get its fiscal house in order. I've no idea how to do that though, because one of the big issues is that there is no support from the federal government and the majority of our students are not from Alberta, so are not provincially funded either. We need to get the federal government on board to accept the idea that a national long distance university is beneficial in many ways, but would also be unifying force across the country, like England's Open University. However, I'm not sure how to persuade federal and provincial governments of this, certainly not sure how to make them act on it.



Mindful Bard

Wanda Waterman

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



Album: *A Thousand Thoughts*

Artist: Kronos Quartet

Such Lamenting, So Much Joy

"We have a long way to go before we're able to hear the voices of everyone on earth, but I believe that providing voices and building bridges is essential for the World Peace we all wish for."

- Joichi Ito

From the beginning the Kronos Quartet adopted a mission to expand the musical consciousness of the world in all directions, pushing the boundaries of achievement, nationality, imagination, tradition, and form. Their repertoire is among the most diverse imaginable, and

there seem to be no restrictions on what score they'll pick up and play as long as it gets them all excited.

The Kronos Quartet is somehow singularly equipped for such a challenge. They don't sound as if they've lead narrow, sheltered lives; this might be explained by their practice of touring around the world for five months out of every year. It may also have to do with the group's long and fruitful career and their extremely sophisticated worldview.

The excitement is contagious, and it hasn't waned since David Harrington founded the group in 1973. Since then, their achievements have been formidable, and they've worked with a roster of big names including famed minimalist composer Terry Riley, Polish composer Henryk Mikolaj Górecki, Philip Glass, Azerbaijan composer Franghiz Ali-Zadeh, Steve Reich, Chinese pipa virtuoso Wu Man, Azeri master vocalist Alim Qasimov, Bollywood singer Asha Bhosle, Inuit throat singer Tanya Tagaq, Allen Ginsberg, the Modern Jazz Quartet, Noam Chomsky, Tom Waits, Howard Zinn, David Bowie, Nine Inch Nails, Dave Matthews, Nelly Furtado, and Joan Armatrading, to name a few. As much as it's a privilege to work with so many greats, by all accounts the greats think it's just as much a treat to work with Kronos.

A Thousand Thoughts showcases more brilliant collaborations and a delightful international repertoire: compositions and traditional tunes from Scotland, Syria, Vietnam, Greece, and ten other countries. It's part of a pattern in the classical world at large; we're seeing more and more master musicians getting out of the box and roaming the world

in search of unique musical treasures to interpret, and this is becoming the warp and woof of postmodern music. But I think it's safe to say that nobody does it better than this.

The album starts out with "Tusen Tankar," a traditional Swedish folk song whose hymnlike, elegiac melody is delivered by Kronos with a rhapsodic tenderness.

Then plucked strings, blues notes (caused by bending the string to flatten its tone), and a low wailing violin set the stage for "Dark Was the Night, Cold Was the Ground" by Blind Willie Johnson. You hear what sounds like a panting dog (rapidly bowing dampened strings, perhaps?) and then a cello channeling the voice of a distraught mourner.

You may even find yourself asking, "How can this classically trained band of virtuosos so aptly capture the crude and timeless beauty of an old rural southern burial scene?"

"La Skidounak Sayyada" ("I Will Prevent the Hunters from Hunting You") is written by Omar Souleyman. Souleyman, a singer and composer beloved at home in Syria and quickly garnering a worldwide cult following, was recently praised in *The Wire*. The dissonant polyphonies and odd rhythms are apparently a fixture of "Dabke," a kind of Syrian party music.

A lovely romantic piece is "Mera Kuchh Saaman" ("Some of my things" in Hindi), a song from the 1987 Bollywood movie *Ijaazat*. The song is based on a poem that a woman leaves behind in a letter to her former lover, a poem in which she asks him to return her things. But the things she wants returned, surprisingly, are the memories of the times they've spent together.

"Asleep" is one of the *Five Tango Sensations*, a suite of compositions for bandoneón (an Argentinian concertina) and string quartet written especially for Kronos Quartet by Argentine composer Ástor Piazzolla, the groundbreaking creator of "the nuevo tango."

From funeral to tango the album serves up humanity with all its frolics and foibles, with all its quarrels, loves, and celebrations, with its glorious gains and its profound losses. What emerges is a portrait of the world today, ripe with pain and promise—the fruition of years of struggle for good coupled with a chronic forgetting that dooms us to endure ever more suffering.

Quite aptly, the album ends with the traditional "Danny Boy," a father's lament that his beloved son is going off to war.

A Thousand Thoughts manifests six of the Mindful Bard's criteria for music well worth a listen.

- It's authentic, original, and delightful.
- It provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavor.
- It inspires an awareness of the sanctity of creation.
- It displays an engagement with and compassionate response to suffering.
- It makes me want to be a better artist.
- It makes me appreciate that life is a complex and rare phenomena, 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.



Even Maxwell Would Understand

After forty years of speaking to audiences and writing more than seventy books, John Maxwell is widely acknowledged to be a leadership guru. He makes us believe that we too can become leaders.

What's even more exciting is that his message isn't directed solely at managers and executives. It is applicable to each of us regardless of our starting point or whether we occupy a box on some org chart. His success strategy message is accessible to all of us. His [website](#) offers a combination of free and paid resources and includes a blog. A quick reading of some of his quotes reveals an open acknowledgement of the role of God in his life and how that role guides his actions.

His words for us are both aspirational and inspirational. Cynics may think that the words we tell ourselves are neutral. The truth is they can either help or harm us. Who among us hasn't been knocked flat by some of the destructive or inaccurate crap we tell ourselves, often on an endless loop or in stereo 24/7?

Maxwell says, "Learn to say no to the good so you can say yes to the best," "A man must be big enough to admit his mistakes, smart enough to profit from them and strong enough to correct them," and "successful and unsuccessful people do not vary greatly in their abilities. They vary on their desires to reach their potential."

Another quote (not Maxwell's) asks how we can soar with the eagles when we're surrounded by turkeys. Perhaps Maxwell's questions when someone doesn't perform well are kinder and more useful in the long term. Maybe when we feel like eagles we need to ask whether our co-worker/friend/partner:

- Is out of their league, and not up to the job or responsibility?
- Is out of position, in the wrong job?
- Is out of their comfort zone, in a bad environment?
- Is beyond their understanding, not properly trained?

Maybe then we can be more compassionate or direct resources to help both the person and the situation. Trust me, I know this isn't easy. Most of us have enough trouble getting through the day and our own responsibilities. How can we invest time and positive energy into helping someone else who is mightily ticking us off? It's easier and perhaps more satisfying to complain, gossip about it, point fingers, and wring our hands. We need to resist the urge.

We need to be as honest as we can. We need to try to get help for the organization and ourselves. We need to "work the system" and follow protocol and chain of command. We need to give it our best shot.

Only then can we decide if saving ourselves is the only answer. That may mean leaving the company or relationship. Not all situations can be salvaged. Sometimes for our own health and sanity we need to cut our losses and move on. Even Maxwell would understand, from where I sit.

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

Writer's Toolbox

Christina M. Frey

Bits and Pieces: A Primer on Parts of Speech



Prepositions and Objects

Sometimes understanding a grammatical rule requires knowledge of terms you haven't seen since fourth grade. If you're shaky on your grammar basics and want to refresh yourself, the occasional "Bits and Pieces" segments in the Toolbox will help jog your memory and make you comfortable with the terms you'll need to understand some of the more complicated grammar and usage questions. This week we'll take a brief look at prepositions and objects.

Prepositions establish relationships between words, specifically between a noun or pronoun (which is called the **object of the preposition**) and another word in the sentence.

Example A: Sarah sat on the chair. The preposition *on* shows the relationship between the noun object *chair* and the verb *sat*.

Example B: Against my advice, she signed the contract. The preposition *against* shows the relationship between the noun object *advice* and the verb *signed*.

Example C: I am asking very little of you. The preposition *of* shows the relationship between the pronoun object *you* and the verb *asking*.

The object rule

Prepositions always, always have an object. This is an important rule because some words can be used as both prepositions and other parts of speech, such as adverbs. The key to remember is this: if the word you may think is a preposition does not have an object, it is not being used as a preposition. Ask the question *What?* or *Whom?* after the preposition; if you can't answer it, there is no object, and the word is not functioning as a preposition.

Example D: I gave those papers to you yesterday. To whom? To you. The word *to* has an object, so it is being used as a preposition..

Example E: Jason climbed over the pile of dirty socks. Over what? The dirty socks. The word *over* has an object, so it is being used as a preposition.

Example F: This session is now over. Over what? You can't answer the question, so there is no object. Therefore *over* is not being used as a preposition (here, it's an adverb).

Prepositions and infinitives

One note, however: the word *to* is often paired with a verb in its infinitive form (*to go, to make, to study*). Even if you can ask and answer the question *What?*, the infinitive form of a verb does not use *to* as a preposition.

Example G: I really need to go to the store. Here, the first *to* is used as part of the infinitive form of the verb *to go*; the second appears as a preposition in *to the store*.

So far, so good. Next week we'll look a little more closely at prepositions, and discuss prepositional phrases and how they function in a sentence. Then, later this month, we'll answer this burning question: whether you can end a sentence with a preposition.

Christina M. Frey is a book editor and a lover of great writing. Chat with her on Twitter about all things literary @turntopage2. Or visit her [website](#)

Click of the Wrist

May the fourth be with you on Monday—especially if you're a *Star Wars* fan. As *Episode VII* details begin to trickle into news feeds, longtime *Star Wars* enthusiasts are coming up with increasingly innovative ways to celebrate their interest. This week's links profile a few you may not have seen yet.

The Gallery

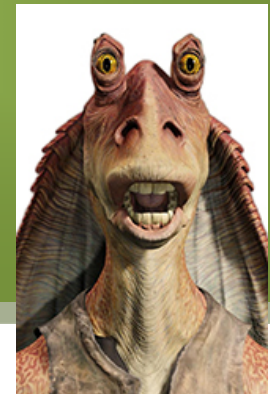
Photographer and artist Zahir Batin used action figures, paper art, and natural settings to create a collection of *Star Wars*-themed art with its own special flavour. Check out the rest of his work [here](#).

The Mall

Fancy a gift for your *Star Wars*-obsessed brother? Move over, kitschy coffee mug; this list of 40 unusual *Star Wars*-themed gifts is sure to inspire. Chewbacca golf club cover, anyone?

The Movie Theater

If you loved *The Lego Movie*, be sure to watch this all-Lego interpretation of *Star Wars: Episode I*. Bonus: it's set to Weird Al Yankovic's "The Saga Begins," his own *Episode I* parody (see the original Yankovic music video [here](#)).



DID YOU KNOW?

Edmonton Students!

Focus group needed: Newer students in Edmonton

A working group from the *Student SUCCESS* group is looking at the Undergraduate Student Orientation that was developed last year.

The first thing they are looking into is overall usability of the product itself. They need a group of 8 - 10 newer AU students in the Edmonton area who may be interested in participating in the usability testing. There will be a testing station set up at AU, Edmonton on April 29th & 30th, as well as AU staffers on hand to run the sessions.

For more information and to register for the sessions, contact Serita Smith at seritas@athabascau.ca.



Sétamùr Remix Eye Movement

Samantha Stevens



Following the 2012 release of their second album, the internationally acclaimed *Rapid Eye Movement*, Sétamùr is now releasing the remix, *Remix Eye Movement*, a collaboration with a variety of talented musicians from around Europe.

The original album was dedicated to Serbian musician, Melinda Ligeti, who not only collaborates with Sétamùr in the remix album, but also created a duet album with the band in 2011, *5 Coins in a Wishing Well*, where the sultry guitar, piano, and male and female vocals in both English and Italian produced the most alluring harmonies, seducing the ear of any listener.

Sétamùr, founded in the winter of 2009, is the creation of Italian musician Norman Baiocchi. The band has

evolved since its inception from a solo project to a duo, and eventually to a full band consisting of seven members. With each change, Sétamùr has proven that they can evolve as the band grows, changing their sound and style. Over the years, Sétamùr has collaborated and performed with bands like System of a Down and Chumbawamba.

The producers of *Remix Eye Movement*, Acustronica, located near Perugia in central Italy have made it their mission to seek out musicians and bands with music that is both refreshing and creative. Sétamùr's latest album definitely fits that description.

The first thing to consider when contemplating whether or not to listen to *Remix Eye Movement* is whether or not you can accept an album that functions outside of the normal musical expression that you are used to. If that doesn't deter you, then get ready to delve into the fantastical world of Sétamùr.

Like the original album, *Remix Eye Movement* is an imaginative expression of the soul through music, and some of the songs are reminiscent of the electronic and techno bands of the early 2000s. The other musicians that collaborate with the band enhance the originals and prove that we all hear and feel music differently. Listening through the album once, you start to gain an appreciation for the variety of electronic effects that can be added to music to make a song something more. Listening to the album again, you will notice things about the music that you may have missed before: a gentle crescendo that gives you goosebumps, an electronic effect that twists the very image that you originally had in your mind's-eye.

Samantha Stevens is an aspiring writer who loves combining her love for literature with photography, painting, music, and all creative pursuits.

In Conversation

Wanda Waterman

With Patrick Woodcock, Conclusion



Patrick Woodcock uses poetry to document his adventures and the pain and the joy of people living in war-torn countries—a kind of poetic nonfiction. (See [Voice review of Echo Gods and Silent Mountains: Poems](#), his book of poems based on his time in Iraqi Kurdistan.) Recently he took the time to answer Wanda Waterman's questions about recovering from witnessing suffering, what it's like to live among Kurds, and the necessary conditions of his creative life. (Also read the [first](#), [second](#), and [third](#) parts of this article.)

Recovering from Scenes of Suffering

I'm not sure why, but for some reason I've had a few problems coping with things this year. Images that didn't bother me too much at the time have reappeared in dreams and nightmares and really thrown me off for a few days at a time. And although the Kurdish North of Iraq did have its moments, Fort Good Hope (Northwest Territories) and Azerbaijan have been far more unsettling for me.

I visited a couple of children's cemeteries outside of Baku, Azerbaijan, to take photographs, and now I really wish I hadn't. There's a city north of Baku called Sumgayit. A colleague had told me that it had a large children's cemetery. Because of the enormous amount of industrial

pollution in the city, it had an incredibly high rate of stillbirths, miscarriages, and children born with birth defects. The infant mortality rate was also very high.

So I paid a taxi driver to take me there, but he got lost and after asking for directions took me to the wrong location. I ended up in a small town called Saray and was directed to the corner of a cemetery there. It was obviously incredibly sad to think there was another cemetery for children. As I walked around taking photos of the stones and chipped pieces of wood that stood as tombstones. I noticed a hole in the ground. It was about the size of a rabbit hole—there was nothing else around it—no gravestone or marker. So I stuck my hand and camera down inside it and took a few photos to see what was inside. It was an extremely bright day so I could not tell what I took a photo of by just looking at my camera's screen.

After returning home, I uploaded the image and realised it was of an unmarked grave—the hole led to a small child, curled up and wrapped in a white sheet. It's such a sad photo but I can't "un-take" it. I dreamed about that child for weeks afterwards and have two new poems about that day and its outcome in my new book.

Experiencing Kurds

I've met three men in my travels who've had a profound impact on my life. The first was an ex-girlfriend's father in Poland, a wonderfully eccentric man and the leader of the Solidarity Party in his province. The second was my friend's father in Duhok. He was 82 when I first met him. He had suffered two strokes and a life of misery at the hands of Saddam Hussein. He was a *peshmerga*—a freedom fighter—for most of his life. He was such a kind and gentle man. Watching him pray in the mountains just outside of his village—a village that had been gutted—was one of the most beautiful sights I have ever seen.

The poem "More Than Mountains" was written for him. I was happy to learn that it was translated into Kurdish and read to him and that he really enjoyed it. I actually have a lot of close friends in the Kurdish North who I speak to every month. And I have developed quite a nice friendship with the Kurdish writer, Ava Homa, who is now living in Canada but is originally from Iran. Although I've made many friends over the years in numerous countries, there's something unique about my Kurdish friends that I really cherish. I'll leave the third man for my next book.

Necessary Conditions of Creativity

Over the last two years I've made a very conscious effort to simplify my life as much as possible.

Both my writing and my health are very intertwined—one heavily influences the other. For me, poetry takes a lot of time, patience, and kilometres. I need to buy as much time as possible so I can accomplish what I want to. After that I can nod off.

I've never understood the western "Die young and leave a beautiful corpse" mentality. Why? What have you seen? What have you learned? What have you given back? I want to die as old as possible and leave a corpse so weathered and scarred with stories that anyone who sees it would regret not having sat in a pub with me.

When I first moved to Poland I was 24. One of my closest friends was an eccentric British expat in his late 60s. To be with him was better than sitting in the cinema or the best of galleries. I miss him and his anarchic tales very much. He was a sad oddity, but lovely as well. I was there the day he drank 15 beers only to find out when he paid that they were all non-alcoholic. The rage was pure poetry.

Next

My new book is entitled *You Can't Bury Them All* and will be published in 2016. I think this is the first book that I actually "get." I've never had this before—this sense of clarity as I write. All of my other books were a puzzle right up to the end. *You Can't Bury Them All* will contain between 100-110 poems, as well as a one-act play. Geographically it will begin in The Kurdish North of Iraq and then move to Fort Good Hope in the North West Territories—a small Dene community of 500, 20km south of the Arctic circle, where I volunteered with the community's elders for almost 11 months.

It will end in the Caucasus—mainly Azerbaijan—where I'm living now and will have lived for two years. In it I'm trying to address all of the "thems" that individuals, societies, and governments try to suppress. I'm not *only* talking about those who suppress the suffering they have been through due to their age, social status, birthplace, economic downfalls, geographical locations, faith, skin colour, sexual orientation, etc. but also those who naively suppress their happiness and prosperity—hello Canada—and who then try to convince themselves that they have had a difficult life and are still "suffering."

I've sat with people in Canada who are extremely prosperous and healthy. As parents, they know that their children have access to far above average health care and all the educational and vocational opportunities in the world. They wake up daily to a life full of possibility. But they're also the most miserable, whiny pricks I've ever had to suffer listening to. I'm not saying that Canadians have no right to complain—of course we do, and because of our privileged status we should actually be complaining and railing more. But the objection should be more than a theatrical moan—it should be an honest attempt at improving the world, not the pathetic internalised self-pitying bullshit I hear so often now.

(Patrick Woodcock's Tumblr page: <http://patrickwoodcock.tumblr.com>. *Echo Gods and Silent Mountains* can also be found here on Facebook: <https://www.facebook.com/pages/Echo-Gods-and-Silent-Mountains/248778701905472>)



Dear
Barb

Barbara Godin

Dear Barb:

My sister left home, or disappeared, five years ago when she was in her mid-teens. We did not hear from her or see her again until she showed up at my parent's home with two children in tow. My parents struggled for those five years without knowing if she was dead or alive, or what terrible fate she may have met. The police investigation was useless and after months the case went cold. Eventually my parents were forced to try to move on with their lives, but they were never able to get over the loss and uncertainty of what had happened to their daughter.

When Heather reappeared we were all shocked, but extremely happy, it was like a dream come true for all of us, especially my parents. As the excitement wore off, I started to wonder what had happened to Heather. She has not offered any information or explanation for her disappearance. My excitement and relief has begun to turn to anger and resentment, wondering why she won't explain what happened. Although I'm scared to push the issue for fear Heather will get her back up and leave, I feel we all need to know what happened. Do you have any suggestions on the best way to handle this situation? Should I push Heather or just back off.

Thanks, Amy

Hi Amy:

So sorry for what your family has gone through, it must have been an incredibly traumatic event for everyone. I can understand your frustration and need to know what happened, however you are going to have to wait until your sister is ready to talk. The story will most likely come out in bits and pieces, so you will have to pay attention and listen for the details. At this point you may be able to follow up with a question to get the conversation going, but don't push your sister, let her set the pace of the conversation. I sense from your letter that you are thinking your sister may have done this on purpose, but that may not be the case. As a teenager she may have left home on her own, but afterward something terrible might have happened to her which prevented her from contacting the family. As your sister and her children settle into life with your family, hopefully she will become comfortable enough to disclose the last five years of her life. Ultimately she may need to see a counsellor to be able to deal with her past. It's a very mysterious situation, but with the support and love of your family it will eventually be resolved. In the meantime enjoy having your sister and her family safely home.

Good Luck!

Email your questions to voice@voicemagazine.org. Some submissions may be edited for length or to protect confidentiality; your real name and location will never be printed. This column is for entertainment only. The author is not a professional counsellor and this column is not intended to take the place of professional advice.

Comic

Wanda Waterman

Weird Canada

Strange Canadian Apologies Department:

"I'm so sorry I got drunk and swam to Detroit."

ON JULY 22, 2013, 47-YEAR-OLD JOHN MORILLO CHUGGED EIGHT BEERS AND SWAM TO DETROIT. HIS DASTARDLY DEED PROVOKED AN INTERNATIONAL SEARCH AND COST HIM FINES AND A BAN FROM THE WATERFRONT.

HE APOLOGISED FOR INCONVENIENCING EVERYONE BUT INSISTED THAT THE MEDIA REPORT THAT HE ACTUALLY MADE IT ACROSS. "I GOTTA PAY FINES AND STUFF. BUT I DON'T WANT IT TO SOUND LIKE I DIDN'T MAKE IT, BECAUSE THEN MY BUDDIES ARE GOING TO SAY 'HA, HA, YOU DIDN'T MAKE IT.'"



But making it across didn't impress his angry mother, who hung up on him after saying, "You're just so stupid."

WANDA WATERMAN



AUSU
ATHABASCA UNIVERSITY
STUDENTS' UNION

AUSU Updates: A new council

On April 1, a new AUSU council took office to represent AU undergrads for the 2014-16 term. The last six weeks have been a busy time, as outgoing councillors prepared the new team to take office and facilitated an executive election.

We're pleased to announce your new student representatives:

President: Jason Nixon

VP External and Student Affairs: Kim Newsome

VP Finance and Administration: Corrina Green

Councillors: Bonita Arbeau, Megan Daigneault, Alexander Poulton, Christine Villeneuve, and Shawna Wasylyshyn.

At the changeover meeting on March 31 we said goodbye to members of the outgoing council, some of whom had served for multiple terms. We'd like to take this time to thank Toni Fox (outgoing President; 4 years on council); Bethany Tynes (outgoing VP External; 6 years on council); James Ramsbottom (councillor, 3 years), Ashley Charlton, and Craig French (both served 2 years).

The new team is already hard at work developing a project plan for the coming term year! See AUSU.org for more information and the Governance section for bios and pictures of your new team.

AUSU Awards - May Deadline



AUSU offers a range of awards, bursaries, and scholarships for our members. Some are available year round, but most are given out twice per year at our spring and fall application deadlines. The next deadline is May 1, so there is still time to get your application in.

Awards available for this deadline include:

- Academic Achievement Scholarships: recognizing excellence (\$1000).
- Overcoming Adversity Bursaries: a \$1000 bursary for students in financial need.
- Student Service Awards: a free course to recognize community involvement.
- Returning Student Awards: a free course for students returning to school.
- Balanced Student Awards: a free course for students balancing commitments.
- Christine Pannekoek Music Award: a free AU course for a student of music.

Also, these awards are available year round.

- Computer Bursaries: a free new laptop for students in financial need.
- Travel Bursaries: travel funding for symposiums, practicums, and convocation.
- Emergency Bursary: covers extension and exam fees for students experiencing hardship.

Tips for a successful application:

1. Don't wait until the last minute: you may need to obtain some documents that take a few days to arrive.
2. Fill out the form completely and legibly: incomplete forms will not be processed.
3. Read all instructions and submit the completed form to the correct email address (ausu@ausu.org).
4. If you have questions, call our office, but do not call AU. They cannot help you with AUSU awards.

All applications and instructions are on AUSU.org: select SERVICES then [STUDENT AWARDS](#).

Convocation travel information

AUSU wants to make sure this year's graduating class has a fantastic convocation. To make this happen, we're providing free transportation via bus or limo service to take people from Edmonton to the Athabasca Multiplex each day of convocation 2014. This applies to those graduating from AU undergraduate programs, and their guests (some limits may apply).

We've also arranged hotel discounts in both Edmonton and Athabasca (for Athabasca, you must book early and pay a deposit. Rooms in Edmonton are much easier to book).

Plus, if you stay at the Edmonton hotel where our discounts apply, the bus/car will pick you up right out front, and drop you off at your hotel after the ceremonies.

This service is provided exclusively by AUSU, but grads in some faculties may already be eligible for free transportation. Check your program website or the dean's office to find out.

For more information, contact ausu@ausu.org as soon as possible. We'll also send you a tip sheet with more information about travelling to Edmonton, getting to and from the airport, etc.

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

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