By Anne Haunishon

S()n Sunday night, David N.Marsh, author of The Euro: the Politics of the New Currency, offered his insights on the potential of a unified Gulf currency as part of a speaker’s series sponsored by the Gulf Studies Center. Marsh currently serves as the chairman of a London-based corporate finance and investment company, London and Oxford Capital Markers. The room-full of business faculty, bank representatives and students received an introduction to the concept of the “Araby,” one of the potential names for the unified Gulf currency (among other names were the “Khaleeji,” the “Kareem,” and a strange amalgam of the riyal, the dinar and the diera). Economic unification of the Arab States is not a new idea. After the Bretton Woods conference of 1944, which established the framework for commercial and fiscal relations among the world’s most industrialized states (also where the International Monetary Fund was born), 22 Arab nations met to discuss unification. In 1970s this statement, of course, the Arab Monetary Fund which would act as a regulatory body to monitor the monetary cooperation. The AMF, Marsh insisted, represents the inevitable steps to be taken towards full monetary union. Based on the experience of the Euro monetary union, Marsh gave three primary reasons for why the single currency model would work exceptionally well for the Gulf. First, that the concentration of hydrocarbons in the GCC region gives them strategic and economic importance. Second, most GCC states hold massive sovereign wealth funds based on the account surpluses from the windfall petroleum profits and these huge stocks of assets provide a strong foundation for a unified currency. Finally, a unified Gulf currency would most likely not be pegged to the US dollar and could, as a result, produce a global “balance-of-power” in terms of money. Marsh advocated that the Gulf States need not make the same mistakes of the European Union. The recent treaty on monetary union that was just ratified by the Arab League is a step in the right direction, he said. However, complete centralization of fiscal decision-making was still an imper-ative, he said, to enhance fiscal security and promote growth within each member state. Additionally, Marsh viewed the challenges of Gulf monetary union as less problematic than the European case because of the relative “homogeneity” of the Gulf States. This

By Kawther Sadegh and Sara Soliman

J.D. Salinger, the famous American author, noted for Catcher in the Rye (1951) and Nine Stories (1953) died on 27th of January of natural causes in his home in Cornish, NH. After his early successes, Salinger moved to Cornish in 1953 and resigned himself to living in isolation, hiding from reporters, photographers, or admirers asking for autographs. John Updike reviewed Franny and Zooie in 1961 and wrote that Salinger’s “conviction that our inner lives matter precisely qualifies him to sing for America where…” there seems little to do but to feel.” On the University of Wisconsin web page dedicated to the book Letters to J D Salinger, poet Adrian Lewis writes “We are not writing these letters to you. Indeed we are merely writing to ourselves or to the part of ourselves that once had true literary aspirations, had honor, had good-hearted and honest artistic intentions, and was not jaded.” In the Catcher in the Sky, an article in The Dartmouth, Tom Mandel writes that, “The other discernible impact that Salinger’s death will have on me is that, from now on, whenever I see an old man in the library, I will no longer entertain the notion that he is J.D. Salinger.”

The response to the very unique personality of Salinger and his voice, especially as embodied in his novel, Catcher in the Rye, has been as diverse as it was passionate. In this issue of the Voice, we hear from four AUK students whose living experiences have been affected in some way by Salinger in his novel Catcher in the Rye and his protagonist, Holden Caulfield.

Kawther Sadeq – Salinger’s Holden as the Embodiment of the Universal Human Condition: J.D. Salinger has left behind an incredibly strange yet familiar story. He did this by merely dealing with the human condition that seems so universal but at the same time so personal to the extent that almost every individual could relate to it. One can probably say that Catcher in the Rye could have been somewhat close to an autobiography of Salinger himself due to his own experience of separation from society that is reflected by Catcher’s protagonist, Holden. Sadly, since Salinger has practically distanced himself from civilization to the point of isolation, one can only hope to identify him with his characters. Holden Caulfield is, in one way or another, everyone; at least to me he is. The difference is that through his point of view, I was able to see how his rebellion against societal norms was a way for him to try to show who he really was. After reading the book, I started thinking: how can I be sure that I’m not losing who I really am in a society that requires me to act normal? I cannot express my honest emotions because society asks me to act in a certain way, eventually recruiting everyone into being the same person so that they can avoid trouble when dealing with each other. Everything unique becomes suppressed and that is natural, what we all want because we do not want to expect the unexpected. Yet we are also frustrated because we lose our original personalities, for they are ever-changing. Catcher in the Rye is something I instantly related to and felt like everyone else could easily see a connection with Holden if they

speculating on a common GCC currency

By Anne Hamilton

The presentation elicited a good response from the audience, and drew quite a number of various questions about aspects of AUK, Kuwait, or Arab culture, and concepts of learning, following up on the “reviving Aristotle in Arabia.” The theme was “Where do we go from here?” taken from the title of the 1967 speech by Dr. Martin Luther King Jr. and highlighted the interconnectedness of various social struggles or issues worldwide. The conference, part of MLK Day, was jointly organized by various Dartmouth institutions, the Dickey Center, the Office of Institutional Diversity & Equity, the Tucker Foundation, the Rockefeller Center, the Office of Undergraduate Advising & Research, the Office of Off-Campus Programs, the Office of Pluralism & Leadership, and the Dartmouth College–Lebanese American University of Kuwait Project.

Student Conference on Global Learning

T he Student Conference on Global Learning, held by Dartmouth’s Dickey Center for International Understanding, is the culmination of various initiatives aimed to improve Arab monetary cooperation. The AMF, Marsh, author of The Student Newspaper of the American University of Kuwait

Comin’ Thru the Rye: Celebrating Salinger

By Matt Forman

The “Student Conference on Global Learning” centered mainly on students’ experiences abroad and within Dartmouth in ways that challenged how they understood different cultures, communities, concepts of poverty or志愿work, and learning. The theme was “Where do we go from here?” taken from the title of the 1967 speech by Dr. Martin Luther King Jr., and highlighted the interconnectedness of various social struggles or issues worldwide. The conference, part of MLK Day, was jointly organized by various Dartmouth institutions, the Dickey Center, the Office of Institutional Diversity & Equity, the Tucker Foundation, the Rockefeller Center, the Office of Undergraduate Advising & Research, the Office of Off-Campus Programs, the Office of Pluralism & Leadership, and the Dartmouth College–Lebanese American University of Kuwait Project.
Reconceptualizing Interpellation: Political Opposition or Kuwaiti Women

By Anne N. Hamilton

A
nne Hamilton is a U.S. Fulbright Fellow based at the American University of Kuwait during the Fall of 2008. In her Fulbright application process, and I wanted to know why, in 2008, there were still no elected Kuwaiti women in the Majlis Al-Umma halls, and if so, how is this related to the new government in power. As fate would have it, in May 2009, the week after I received notification that I had been awarded a Fulbright grant, I found myself in the office of one of the women's rights subcommittees in Parliament, to the end; when a law is drafted and proposed in the women's rights subcommittee before the final stages of being introduced to all Parliament members. I will meet with representatives from local women's groups to understand their ongoing projects and listen as they voice their suggestions. The questions I intend to answer center around: what are the current priorities? How do I proceed? and look forward to the end result.

Jezzy Cassano is a U.S. Fulbright Fellow based at American University of Kuwait during the Fall of 2010. Jezzy was born in Jacksonville, Florida. She graduated from Boston College in May 2009 with a B.A in Islamic Civilizations and Societies. Jezzy is on the role of the four recently elected women to Parliament and the efforts of the women’s subcommittee in the Parliament. She is also interested to study along the reaction to the four female members’ participation in Parliament from other members.

Women’s Rights Priorities in Kuwait

By Jezzy Cassano

When applying for a Fulbright Research Grant during the Fall of 2008, there was no doubt in my mind to apply for a Fulbright grant. As a Fulbright Fellow, I am interested to study along the political opposition or Kuwaiti women’s rights. I found that the process by which an elected woman to Parliament was determined and the women’s right to serve as judges, MPs, and Prime Minister, the allegations must be specific and directly related to the minister’s portfolio. They should also be specific in scope, pointed rather than rambling, and limited to a logical argument or position that one should investigate a particular issue of unquestionable public integrity and institutionalized legitimacy. As such, the first research project that I conducted was in the summer of 2009 in the West African countries of Sierra Leone and Liberia. My original research proposal had involved an investigation of the debate between international criminal tribunal (punishment) and truth and reconciliation commissions (forgiveness) as a means for promoting post-conflict resolution. The research has been based on the ad hoc commission for Sierra Leone, and Sierra Leone seemed to offer the best examples for any discussion of truth and reconciliation commissions. As a result, much of my research is rarely smooth, characterized by the struggle between my interest in the politics of the women’s subcommittee in Parliament. When I drafted my Fulbright research proposal, I was operating under similar assumptions as I had before; I had not yet traveled to the Gulf region, and my understanding of the issues, concerns, and successes of Kuwait women to secure passports, or its possible abuse. My original research proposal was drafted in the summer of 2007, and the research team that I worked with representatives from local women's groups to understand their ongoing projects and listen as they voice their suggestions. The questions I intend to answer center around: what are the current priorities? How do I proceed? and look forward to the end result.

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Continued on pg. 3
Gulf economies are of similar size compared to the disparity between the largest European economies, Germany, which is 400 times the size of the economy of the smallest, Malta. No such disparity is present between Saudi Arabia, the largest of the Gulf States, and Bahrain, the smallest. Marsh also characterized the shared cultural and linguistic attributes of the Gulf States as “homogenous” such that the challenges of the European scheme would not come into play.

As for the first steps towards unification in the Gulf, Marsh listed three crucial actions. First, a political consensus of fiscal obligations must be reached between the members and standards must be set so that members adhere to a level of responsibility and stability. Second, monetary policy decision-making must become more independent from the government. Lastly, the states must craft a foreign exchange reserves agreement, which would further ensure coordination.

If the recent performance of the Euro during the financial crisis is any indication, the unification of the Gulf States would further ensure the security of such a system be ensured. Domestically, as the first step for each Gulf country, Marsh advocates increased transparency on economic and monetary performance of Gulf States citing the case of Kuwait which does not regularly publish the inflation rate of its dinar. He also underscored the need for the independence of financial markets from governments, also at issue in Kuwait where MPs currently publish the inflation rate. However, serious questions remain: Will the unification be among only Gulf States or among the Arab states? How long will it take until the Gulf and Arab States reach the economic union needed to support monetary union? And even if this union were to be achieved between the Gulf or Arab states, how would the external security of such a system be ensured?

Marsh also characterized the attributes of the Gulf States as “homogenous” such that the challenges of the European scheme would not come into play.

Public Speaking & Toastmasters

Come pick up your copy ....

Common Currency, from pg. 1

Interpellation, from pg. 2
A first sight the women siting next to me in the hospital’s waiting room seemed Kuaiti. They were the embodiment of a conventional Kuwaiti woman, complete with the hijab and with a voice that was very traditional. After she picks up the prescription for her child, she operated the wallet to pay for the medicine. My curiosity was killing me; I could not help but ask her why she had to pay, as Kuwaitis are exempted from payment with a resident’s card. The voice was so castic tone she answered; “My son will be a Kuwaiti citizen as soon as my Lebanese husband dies or divorces me.”

This young woman represents a paradox: the discrimination that hundreds of Kuwaiti women face everyday. Her case is perhaps a pale representation of the ever-growing battle that hundreds of women in our community are fighting every day. They are trusted as second class citizens in their own country. They are forced to choose a male counterpart when they get married, she is forced to pay for the education of her children, and forced to pay for her children’s education. One might conceive of this notion that these women have committed an act against natural treason. But in fact, their only “crime” is marrying non-Kuwaiti. For conservative and self-labelled Islamists, this is not a case that needs to be put on the table, for God, as they say, ignore the fact that during the life of the Prophet (PBUH) and his companions, it was a calculated silencer that keeps the voices from speaking. Even now, these groups of people who support the title Kuwaitis instead of “citizens” have gone through a difficult process. The majority of women have gone through a difficult process and do not create any division in it” (Qura’an 42:13). Islam in itself, just like any religion, is an embodiment of the concept of a leader of the people he guided. He, therefore, has revealed for the guidance. In other words, we have been assigned from among them some Imams who should not look at Islam as merely a separate entity, or that the concept of Caliph” that has been mentioned in the press release that demonstrates the power of conflict and that change is impossible, but that change is necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when the consent of their male relatives was necessary in the old days, when...
A Fortunate Disaster

By Fatima Ibraheem

O n the 12th day of the New Year, a magnitude of seven on the Richter scale had taken the lives of a num-
ber equivalent to the popula-
tion of Kuwait. Twelve more aftershocks with a magnitude of no less than five followed the ini-
itial quake. Haiti, a state in South America, has encountered the worst earth-
quake in two centuries. As for infrastructure, no need to describe the damage. The numbers are already telling.

Haiti, an independent state that declared its indepen-
dence in 1804, “became the second independent state in the Western Hemisphere and the first free black republic in the world.” Ironically, despite its long period of indepen-
dence, Haiti remains one of the poorest, if not the poorest, state in a continent that under the so-called “most powerful” continent of the world, the United States of America. Since its independence, Haiti has undergone tremendous im-
provement in the quality of life, which explains its pover-
ty in terms of economy. Haiti’s history portrays the fact that its nation was governed by bending tools such as the army and the military, which became highly involved in its politics. This intervention caused Haiti’s politics to re-
main unchanged for more than 150 years thus feeding into its dictatorship and unsat-
sactory development. In addition to its economy and politics, Haiti’s population included a large number of uneducated and illiterate resi-
dents. However, we do hear that within a newly indepen-
dent state, just like any simi-
lar state, would have to take a period of time in order for it to improve and develop in all of its aspects: politics, econo-
my, education and quality of life.

Haiti, on the other hand, seems to be an exception to that rule...

Haiti’s statistics from the year 2000 and beyond, as compared with the neigh-
boring Dominican Republic, reveal very stunning infor-
amtion to us. Despite their lo-
ocation in the same continent, the gaps in the percentages between the two states are shocking. For instance, Hais-
ti’s statistics show that almost half its population is illiterate (48.1%) whereas Dominican Repub-
lic is 15.6%!

Also, the nation’s quality of life is in a very bad condition. The pop-
ulation that suffers without the sustainable access to im-
proved water source in Haiti exceeds half the population (54%) compared to only 14% in the neighboring Repub-
lic. Economy? It is even worse. The GDP (Gross Domestic Product) of the entire state of Haiti is approximately 3 bil-
lion (US) dollars only. Multi-
ply this by seven and you will get, more or less, the number of GDP (21.7) for the country neighboring Haiti a few kilo-

meters away. The underde-
veloped quality of life in Haiti takes into account the high infant mortality rate, which is already 80 per 1000 live births as opposed to 32 in Domin-
ican Republic – not even half

English Majors: What Are We Good For Anyway?

By Farah Al-Shanabli

A h, those English ma-
jors. For years, man has tracked this rare species into its uncharted habitats in hopes of indentifying its lifestyle and get-
ting at the root of its psyche. English majors have trea-
d upon the face of the Earth for quite some time now and have become as elusive as aliens and undis-
covered life in the deep, blue abyss. One is unfor-
tunately able to appear if they are to be haul-

ing a stack of books, papers, and anything with words on it from one place to another; often times, the books can be mistaken for pillows or am-
rests. Finally, they overlay any-thing and seem to use a cryp-
tic language that very few

people can comprehend.

I, in fact, am a member of this species. Being asked the age-old question that I have encountered numerous-
ly during my academic path is why I am an English major. My colleagues who are majoring in other pro-
cessions would ask me what my degree is for and if I’d end up becoming a teacher. Professor, I can

never find myself relating to them and their views because their minds about a major English are already made up that there’s nothing humanity possible for me to do to reverse the process and make them see otherwise. I receive nothing but direct denunciation and but a little bit of what I do and the sentence would have already been carried out before I have a chance to take the stand and defend myself. So I guess I wrote this piece to set the rec-

ord straight and to be heard for once.

I suppose English majors have come to be viewed with such vagueness as described above and no one has really made a true effort to under-
stand what we do and why we do it. First off, English majors are human beings (no kidding!) and we do perform other ac-

cions apart from reading and writing. Secondly, it is ex-
tremely important to factor in the atmosphere from which this rejection is emerging: Kuwait. That ring a bell but if it didn’t; Kuwait is a pretty much busi-
ness-oriented nation and a good percentage of our youth is being swept away by that curr-

rent while we English majors fight it off and swim the other way. That alone should garner us some appreciation because we step outside of the intended norm by pursuing a career that is not very much supported in Kuwait. Lastly, despite popular belief, English majors can add a great deal to society and can exist alongside other profes-
sions and be considered just as legitimate.

In attempting to deconstruct the stereotypic people infer about English majors, I will be looking into and thoroughly explaining what we are, as de-
grading as that may sound. So what is an English major? For starters, we don’t just concern

ourselves with proper grammar and punctuation. I like to think of an English major as a global ling-

guist and an individual that understands the figurative and literal building blocks of older and recent societies and is then able to chart a course for future ones. You see, we don’t just read literary works by authors and analyze them to death. It’s more than that. I wish I would be able to take you all into one of our classes so you can see the dynamism and know what is at the very core: a venue that shapes, challenges, excites, propels, and engages students. One of the basic requirements of excelling at any educational institution, be it school, college and have to ever incorporate the

necessary. Because of this, the quality of life in Haiti has improved. The number of illiterate people has decreased. The government has taken measures to improve the education system and has invested in the construction of schools. The country has also received international aid to help rebuild after the devastating earthquake of 2010. Despite these efforts, Haiti still faces many challenges, including poverty, unemployment, and health issues. However, the people of Haiti remain resilient and continue to work towards a better future.
By Alia Mustafa Aref

W

o start the movie in the middle of a pursuit, it
would seem. A pair of carriages and a horse pull
at London’s Victoria Station, along a street that
seems deserted. The horses gallop at a high speed as the carriages
rush through the streets frayed by Robert Downey Jr. for
Hollywood. It is, everything he should be. Bold, uncrarning and aromatic at times, Downey’s attempt
at an English accent was, in a word, believable.

The movie does not pull off its Watson, who is played by
Jude Law, is the sensible one, the long-suffering friend. Holmes
takes advantage of his kindness and Watson knows this full
well and allows it. Unlike the Wat-
son in Sir Doyle’s books, Jude
Law’s Watson is not Holmes’
lapdog. He does not froth at
the mouth whenever Holmes
makes the wrong call. Unfortunately,
the movie does Watson explain
“Good Heaven Holmes” or
“Good Heavens Holmes”
in a way to make them perfectly
expression is unimpressed. Almost Watson is his own man
now, and is more so distant and strange.

By Nur Soliman

The Faure Quartet, though, manages to play it remarkably well,
highlighting the elegant tangle of melodies, adding a delicate
fineness to the vibrancy of the strings.

Each musician plays with remark-
able talent, their voices ringing through their instruments.

The two piano quartets dem-
ststrate the Quartet’s versatility
and talent; the impassioned Pia-
montz, and elegant, at times almost
echoes Erik Geldzahler’s im-

fluence, but each managed to rise in swelling
streams of independent splendor.

Konstantin Heidrich, on cello, constantly gives the Quartet
weight, nonetheless playing recog-
nizable notes not so enshrouded
over the first strings through
double stops or glissandos. Dick
Momontz, on piano, regard-
less of belonging to a different
musical family, plays with great

self-confidence and intensity. He

frequently plays chords, which
mirror the cellist’s part, with-
out overshadowing the latter or

making it a showy mani-
festation of himself, better
sweet, great, bent, and beautiful.

Zurich Tonhalle Orchestra Plays Mahler’s 7th

By Alia Mustafa Aref

This is definitely something
you want to hear again and again.

A great precision and beauty of
melodies, adding a delicate
touch to the symphony. The
sounds are unique in their own
way, and are not quite sure if it is
them or not. The scene switches
across the dark figure to the carriages as
relation rises and falls. Argerich had performed
this is a must-see movie; believe
me, you do not want to miss it.

By Nur Soliman

This is one of those
that get you thinking as to
whether they are really Jazz
or something else, something in
the realm of all notes elec-
tronic and synthesized. What
is interesting about Boca Negra
is that it is a little hard to de-

fine. Because of how artificial
and out of real-time many of the
tacks are. There is a sense
of style and manipulation that
comes with electronics and
synthesized performances.

Boca Negra - Chicago Underground

By Alia Mustafa Aref

This is one of those
that you want to hear again
and again. One of the most
fascinating and unpredictable
tracks. That said, there is a definite
sense of live, vivid experimen-
tation that possibly runs deep
enough to make it a true piece
of art. The Faure Quartet, though,
plays the cunning and seductive
Blackwood. Rachel McAdams
plays the dark and downright creepy Lord
Blackwood. Rachel McAdams
plays the intimidating and seductive
Lady Irene Adler. Guy Ritchie,
the man who brought us Snatch,
directs, the movie. Sherlock
Holmes is a must-see movie; believe
me, you do not want to miss it.

By Alia Mustafa Aref

The symphony has been unof-
ticed; The Song of the Night, supposedly meant to rep-
resent the path of night to day. Zinnman very sensitively
guides the orchestral movements of call and answer in the
bars with a refreshing clar-
ity, balancing the extended form
and tempo of the works.

Momontz wrote this symphony
against the images of woods
and trees. The orchestra moves
passing through woods and
marches, through dirge-like
passages, pastoral nocturnes, dense
maenace, a serenade, and
a rondo finale. Zinnman’s inter-
novation, skin in tone, and the orchestra precise
and confident, presenting
Momontz’s elegant and complex
symphony with the precision of form and

sensibility of the undercurrent of


devices. Fernando Sanchez, engi-

neer; Thrill Jockey Records. Jan-
uary 26 2010 (Approx. 54:00).

By By Alia Mustafa Aref

This is one of those
that get you thinking as to
whether they are really Jazz

But that is the whole attraction to
this movie. It is unlike any other.

Holmes movie you have seen or
will see. What struck me was how the characters were
portrayed. As any fan of Sir Arthur
Conan Doyle’s ingenious sleuth,
Sherlock Holmes may know
that Sherlock was somewhat
of an addict. This is implied but is
not for the sake of the very tired
auditory pleasure, entertainment
is a must-see movie; believe
me, you do not want to miss it.

By By Alia Mustafa Aref

The Zurich Tonhalle Orchestra
is a showpiece of many of
the 19th Century’s musical cli-
cles; the soaring, fanfare-like
passages, Indian, the glorious melodies on the strings
and the flutter of the woods.

When Argerich amateurly
played on the violin, one hears
echoes of Holst, Tchaikovsky,
and Mendelssohn ringing through the
orchestra.

The depth of this symphony
is quite profound.

Maxwell passed through the
prime of his life in his career
and in his life as he wrote this
symphony, and fell to the bitter
loss when he finished it. Trium-
phant, joyful passages are con-
tained tinged with pain.

Before it was premiered, Holmes
managed to alter the symphony
and twinge it with violently,

leaving it as a glorious mani-
festation of himself, bitter-

and sweetness, great, bent, and beautiful.

Zurich Tonhalle Orchestra

By By Alia Mustafa Aref

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**Al-Ahmad Music Group and Kuwait Jazz Collective Present Gideon**

By Naseer Salim

Local audiences were treated to the world premier of Gideon, a musical piece composed by Composition for three nights, starting on January 25th, performed jointly by the Al-Ahmad Group and the Kuwait Jazz Collective. The oratorio was performed in Tatik Music Hall in Al-Khawaladi. The libretto, originally by Angela Morrison, was brought to life by Carl Bushman and Raphael Bushman, under the musical direction and conducting of Hani Al-Sharif, who has seen the performances of Gilbert and Sullivan’s Pirates of Penzance in 2008 and Mikado in 2009. The musicians and singers performed to full audiences on all three nights, and received quite a positive response; dressed in brilliant theatrical attire to evoke Biblical times, with long white dresses and shawls for the women, long dark robes and scarves or brightly coloured, striped tunics for the men. The effect was quite atmospheric, combined with the swell of voices as they sang alongside the Jazz Collective.

The story presents Gideon, a young, shy, weak man, son of Ramesses, as an instance to conform under the canonic rule of the Midianites, who enslaved them as a form of punishment. Later, an angel addresses Gideon as a man of miracles, a mighty man of valor, transforming him into the warrior-prophet who would lead his people to liberty and victory in a series of miracles, triumphing over the vast Midianite army with an army of 300. From conversations and blog responses, it seems people were concerned (perhaps unnecessarily) by the overtly religious nature of the tale. Gideon, after all, recounts a tale from the Book of Judges in the Old Testament; however, the arrangers for the performance had reworked the story and presented it in a way as much less religiously-charged, making it a general fable of bravery, faith, and miracles for a wider audience to relate to.

The unique thing about the whole performance was the fact that the Bushmans had decided to transform the story into an oratorio, and a Jazz one at that. In an earlier interview with The Arab Times, Harrieh Bushman also thought Jazz would be more appropriate given the vivacity of the oratorio, although she was not intimately acquainted with Jazz. The Bushmans employed various Jazz genres, from what was considered bebop to doowop to the blues, and often slightly remote genres such as hip-hop and gospel, covering both the Jazz Collective and the choir.

While that was what originally appealed to some of the audience, it was, also, what rather put the performance down. It seemed that although the Jazz Collective members themselves had excellent Jazz sensibilities and interpretations, the arrangement for much of the interval music was, to be frank, quite discordant. Chords are sent quite heavily in Jazz piano, agreed, and some of them quite creatively; but the piano (played by Harrieh Bushman) would open the recurrent oratorio motif with a most cacophonous, irritating attack on the keys, which would unfortunately be echoed by the rest of the ensemble. Otherwise, her playing was excellent, bordering on more classical George Winston tunes; but otherwise, the opening phrases were not at all pleasant, and did not accurately reflect some of the major themes of the oratorio.

Some of what was supposed to be Jazz was magically kinetic, all the more as a result of the Philharmonic Orchestra. Of course, in the end, one has to connect to the characters and the story to like Russell, but will do well with the leading voice of soprano Tonya Ray, who belted out powerful melodies in a rich, soul voice.

Continued on pg. 8

**V For Vendetta**

By Farah Al-Shamili

The Golden rule is that a movie review should be interesting and published for public consumption and subsequent debate a few days after the movie has been released. Or so I think it. The movie I am about to review does not abide by it by any means but I still feel compelled to bring it back to the forefront. I was actually made aware of this movie via my English 405 class I was taking during the semester. It seemed curiously appropriate for the class, especially if you assume that the assignment was trying to help Carl and his furry dog that speaks English leave a mark in his life. Carl now faces the challenge of the house which has become his child—target landing spot for his next adventure. Under the guidance of the Bushmans, the Bushmans called 1940s doowop style vocals; the result could only have been the worst nightmare of the Andrew Sisters, to be frank.

The film, directed by the Polish-Canadian Robert Schwentke, features Richard Bushman as V, the masked vigilante, a polite little boy who loves his dog, Dug, and Kevin, a young, shy, weak man, son of Ramesses, as an instance to conform under the canonic rule of the Midianites, who enslaved them as a form of punishment. Later, an angel addresses Gideon as a man of miracles, a mighty man of valor, transforming him into the warrior-prophet who would lead his people to liberty and victory in a series of miracles, triumphing over the vast Midianite army with an army of 300. From conversations and blog responses, it seems people were concerned (perhaps unnecessarily) by the overtly religious nature of the tale. Gideon, after all, recounts a tale from the Book of Judges in the Old Testament; however, the arrangers for the performance had reworked the story and presented it in a way as much less religiously-charged, making it a general fable of bravery, faith, and miracles for a wider audience to relate to.

The unique thing about the whole performance was the fact that the Bushmans had decided to transform the story into an oratorio, and a Jazz one at that. In an earlier interview with The Arab Times, Harrieh Bushman also thought Jazz would be more appropriate given the vivacity of the oratorio, although she was not intimately acquainted with Jazz. The Bushmans employed various Jazz genres, from what was considered bebop to doowop to the blues, and often slightly remote genres such as hip-hop and gospel, covering both the Jazz Collective and the choir.

While that was what originally appealed to some of the audience, it was, also, what rather put the performance down. It seemed that although the Jazz Collective members themselves had excellent Jazz sensibilities and interpretations, the arrangement for much of the interval music was, to be frank, quite discordant. Chords are sent quite heavily in Jazz piano, agreed, and some of them quite creatively; but the piano (played by Harrieh Bushman) would open the recurrent oratorio motif with a most cacophonous, irritating attack on the keys, which would unfortunately be echoed by the rest of the ensemble. Otherwise, her playing was excellent, bordering on more classical George Winston tunes; but otherwise, the opening phrases were not at all pleasant, and did not accurately reflect some of the major themes of the oratorio.

Some of what was supposed to be Jazz was magically kinetic, all the more as a result of the Philharmonic Orchestra. Of course, in the end, one has to connect to the characters and the story to like Russell, but will do well with the leading voice of soprano Tonya Ray, who belted out powerful melodies in a rich, soul voice.

Continued on pg. 8

**Pixar’s Latest: Up**

By Nada Bedir

Adventure, love, excitement, friendship and humor are features that describe the Pixar-animated cartoon Up. Directed by Pete Docter and Bob Peterson, Up takes place in the world of Carl Fredericksen, a young boy who dreams of becoming an adventurer like his idol explorer, Charles Muntz. Carl then meets the love of his life, Ellie, who shares with him his dreams of exploring South America at some point of their lives together as a husband and wife.

The first 20 minutes of the film takes you in a fast yet interesting overview of Carl’s and Ellie’s lives together since they met, got married, got older together, and finally the death of Ellie after a serious illness due to her old age. It also shows you the beauty of the life of two couples living a dream together and trying their best to bring this dream into reality.

Unfortunately, life is not as perfect as we always think. After Ellie passes away, Carl now has to re-live again, what he has been through in his life by himself. Carl now faces a new obstacle that is capable of destroying all of his ambitions. His house is now right in the path of a new construction plan. Carl is unable to stand legally in front of those who want to level his house. So, he decides to tie his house with thousands of helium filled balloons to his roof and float away to his dream destination: Paradise Falls in South Africa.

After overcoming the challenge of the house destruction, Carl encounters Russell, a helpful Wilderness Explorer scout who offers to offer any kind of help to him. At the beginning, Carl does not seem to like Russell, but will later discover that this boy will add a real meaning and leave a mark in his life.

The rest of the adventure is captured in South America with both Carl and Russell. New characters will also enter this delightful story such as the loyal, friendly dogs named Dug and Kevin and a huge bird who will add some problem to Carl’s adventure while flying him through South America to reach Paradise Falls, his once beloved spot, again.

This animated movie was able to capture the attention of people of all ages. Pixar proved once again that they are masters in creating new ideas and new characters that will have a long-lasting impact on audiences. The audiences were able to connect to the characters and the story, and feel an emotional bond with them. An ambiguous, old man, a polite little boy who loves his dog, and a big, furry dog that speaks English; all of these are characters that added a lively taste to the film. In brief, Up was able to attain the admiration of Disney-Pixar fans!
Gideon by defending his act to acts. Dagmara Bienias and Adam the flutes played a vital role in thin in comparison to the robust particular changes of narrative were of the words, or the weight of par- character, so that the significance was surely it. Save for the few Mark Chapman's murder of John who haven't read it) will tell about single evening-and-night, I was along with Huckleberry Finn. Rye meant a book stuffed into pockets of American students on higher levels not only of intel- liguence but also in the area of emotional and moral growth. By telling us how the writer Thompson not playing on the fim and Elaine Ledgard (Rev. Andy scenes, while trumpets Edward Petkov, known to most of us as achieving the first prize. The Jazz Collective, founded extreme views of morality and sex- ual negligence, Salinger, for them, is the author of a missed adolescence novel, but they have missed the point; they haven't read Catcher in the rye, keeping within the limits of unavoidable curiosity, and simplicity, not real- izing he is slowly growing up. There is no more need for writing with a real voice, and for me, he has been more brilli- antly, brutally honest than other authors who do not quite deserve such a title. That is how we will remember him through history, along with the countless readers who have loved Catcher and loved Holden, and feel that a real hero has taken his last breath. He wrote intensely and truly, about the integrity and disintegration of spirit, not just in the urban jungle of New York City, but every- where else, too, so deeply in my mind, the novel will forever occupy the back-pockets and coat-pockets of the young and true at heart, for years to come.

Sara Salomó: Honesty and Solitude

There is always a certain dis- tance that one feels towards authors of great works of lit- erature. More than distances of time, authors always seem to be on higher levels not only of intel- lect, but also of thought, and mental growth. But with J. D. Salinger, such was not the case. There was, of course, the distance that is always present between the author and the reader, but Salinger’s voice was in the air, and only the listener be- lieved in that distance.

Catcher in the Rye affected me the same way as Holden, a teenager, I suppose. Holden’s words echoed my un-articulated thoughts, and touched us all on the arm and made us realize we were running and weren’t the only ones who were going, and caught us. Holden, alone, fulfilled the grand city of New York, the age of every kid suddenly alone in the world.

Phoniness became my word too, everything I had been frown- ing on, turning my head from, was suddenly a new word. What perhaps made me love the book so much and satified comfort in its understanding was its honesty. Salinger wrote with such a convincing voice. It sounded like the transcription of a murmured conversation with an actual boy, and it was this honesty, this truth, the words of the book, despite their symbolic and metaphorical significance, that made me, and many others, relate to it so keenly.

Salinger turned his back upon the world when he moved to a house in Cornish, New Hampshire, away from reporters and publishers. Like Holden, he took a step back and separated himself from the world. When I left of his recounting, the hon- esty in the novel became more pronounced. There was certainly no phoniness in the book. Sal- linger was for real.

It feels ocd, when big, distant figures like him and others of a sudden, they are not quite so distant, and even more so today. However, the words hold the same with grace and silence that he wrote his books with, and so there is an elegant crescendo to his absence, but what is com- forting is that, like musicians and plot filters, I only made it my obligation to give a general overview and use it to make coherent deductions about the movie. First off, I love a good political thriller. They have al- ways gripped my fascination be- cause their messages are so subtle yet evocative. In other words, we know what the movie is trying to say but it goes about saying it in the most bizarre way, maybe even more so in the case of this movie. The plot really kicks off and centers around one thing: the ideas of power. Their ideas is magnified historically by mak- ing a point to viewers that even after so many decades, centu- ries, what have you, an idea can never be extinguished. The obvi- ous reason for this is because it is intangible; it may be censored by authorities in many more ways, but one, it never dies. They live on through oral traditions and written manuscripts. In improving the many vivid, passionate voices of the characters, we are a witness to the great potential in the Jazz Collective and their directors are not pushed into comfort and style after the very positive response they get from their audiences. With the combination of excellent ensem- bles and choirs, with their talent for experimenting with forms and choosing excellent, classic mater- ial, we cannot be happy with letting the Bushmans, the Music Group, and the JCC to do ev- erything and finally satisfied with their achievements. In improving the many vivid, passionate voices of the characters, we are a witness to the great potential in the Jazz Collective and their directors are not pushed into comfort and style after the very positive response they get from their audiences. 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Writing Center @ AUK

The Voice of AUK
February 2010

What We Do

We provide one-on-one peer and staff writing consultations, giving the students the opportunity to receive a reader’s perspective on their work, and helping students to use writing as a mode of critical thinking.

Appointments

We take appointments and drop ins. Students can sign up using our online appointment service at: http://tutortrac.auk.edu.kw/.

Classroom Support

The Writing Center is available to provide classroom support. We can organize the following activities to assist you with your writing assignments, and engage your student writers in the writing process:

Writing Center introduction—we can visit your class and give a brief explanation of our services, what to expect during peer- and staff-conversations, and how to make an appointment;

Peer Review Workshops—writing consultants are available to visit your classroom and facilitate peer-review session for drafts of your writing assignments;

Research Writing, MLA and/or APA Workshops—Writing Center staff and students can provide overviews of the writing process for research papers, as well as lead sessions and in-class activities on citing sources;

Video—the Writing Center can provide video support if you would like lectures or student presentations recorded;

Visit Confirmations— upon request the Writing Center can give written feedback to instructors, outlining the items covered during a session. We can also work with you if you require multiple visits from your students, focusing on different parts of the writing process that you feel need attention, especially for longer assignments and collaborative writing projects.

Volunteer

If you are interested in volunteering some of your office hours or free time to the Writing Center, please let us know. Working with our budding writers at AUK can be a very rewarding experience.

Contact

You can contact our staff Jose Mangbin (jmangbin@auk.edu.kw), Hanouf Al-Juhaile (hjuhaile@auk.edu.kw), and Kheiyyeh Ahmad (kahmadi@auk.edu.kw) if you have any requests. The Writing Center extension is 465.

By Nur Soliman

I would say that even if we put inside 101 English and any book review or literary analysis assignments we are given, reading and writing still intertwine closely. Because one of them appears to be more active than the other, we might see them as quite different, whereas some of us might assume that one can read and not write, or write and not read. Nevertheless, they do go hand in hand, as intimately as do writing and researching, for instance. When we write for an academic or journalistic purpose, we usually refer to texts we have that read into ideas articulate far better than we can, provide reliable facts or statistics back up our argument, put in a statement that you plan to discuss, or lend a voice of authority to what we are trying to say. Sometimes, you do not have to quote or paraphrase that reflects what you have read about a subject, but instead, weeks or months or years of reading about a subject or by a certain author will filter down into your “voice,” so that those voices echo in your words. Eventually, you will start to sound less like others and more like yourself, whatever that may include, but that same personal voice will still retain the brilliance of older voices. Often, it may have an influence on you. A professor once told someone I know, who studied English literature in the 80s, that she “sounded so much like F. Scott Fitzgerald” in her term paper—reading her writing now, it is not so evident, but the impression lingers. All this, there is, as with all kinds of relationships, a balance and a thoughtful dynamic to be made. I am not saying, in a way that as we beginner writers, learn where we stand in the worlds of reading and writing, and thus be able to “read the great poets,” or something like that. This may be easier to find for those who have “never read the great poets,” or something like that. This may be easier to find for those who

On the Relationship between Reading & Writing

By Fatima Ibrahim

Before we began this new semester, we ran into days where time seemed just right to take that deep comforting sigh after a hectic week of finals. Finals, not just exams, but also papers and projects might become a reason for us to practice studying and writing only for the sake of the pass, not for the sake of enjoying the topic and learning. We might even end up hating the subject matter. Let us be honest. One of the major factors that might foster this feeling of hatred in students is writing...the writing of endless essays and professional-like papers. Writing, while it has been superficially correlated with academics only, becomes the enemy of some students, since it can be one of the reasons student leave courses. Academic writing, however, is not solely what all writing is about. It, however, has many realms, solely what all writing is about.

The Secret Realm of Writing

By Anam Bebehuni

The correlation between reading and writing is quite strong. To be able to write well, one must read a lot. A good writer consists of good vocabulary and an understanding of the plot formation. This needs a lot of exercise to achieve it. If you love to read more, the more you exercise, the better your writing becomes.

A writer becomes an analytical person in reading. Reading books, maga zines, newspapers, and so on improves a person’s vocabulary and at the same time educates the person with information. So, that your voice can have “never read the great poets,” or something like that. This may be easier to find for those who have a voice; a resounding, vivid, living voice. With this, one can be part of the greater conversation that is occurring. By Nur Soliman

We have read, and was written in response to it. It was creative work, stashed in a folder in a professor’s office long after the semester is over (or, if it was creative work, stashed in an American history, is it still part of the process towards achieving your excellence in articulation, and was written in response to texts (written or otherwise) that we have read. By Anam Bebehuni

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COMMUNITY

The Dean’s Corner

By Carol Ross

It’s spring time in the Dean’s Corner! Welcome new members of the Wolf Pack family. There is a lot of pride in being a part of the Wolf Pack family and we encourage you to take your academics seriously; don’t stand on the side road and watch, college pass you by. This is your collegiate experience and you must remember that the Library is a place of learning. Students who hangout outside the Library, gotta play! (after you finish academics seriously; don’t stand on the side road and watch, college pass you by. This is your collegiate experience and you must remember that the Library is a place of learning. Students who hangout outside the Library, gotta play! (after you finish

have to walk through a party to get it. AUK should pay for the parking tickets. (LOL-hahaha-hahaha-LOL!) We won’t pay the tickets but we have gotten more parking spaces for you around the perimeter of the campus. Make sure you park legally. One space per year, you don’t want to be indicted into the parking gallery of shame!

Only 4 computers in the library for streaming, internet times out too soon. The University Librarian confirmed there are 4 multimedia computers for females and 4 for males. It is understood that many projects require usage of multimedia streaming computers. The wireless that is offered on campus is free to students. I suggest that if the majority of the students feel this is an issue, then the Student Government Association should develop a proposal of options on behalf of the student body and present it to the university’s review for the University Administration. (hint! hint! hint!)

More selective in admissions and English speaking requirements are too low. AUK operates on a rolling admission program which applicants are accepted until the enrollment goal is met. The average entrance grade in the fall is 2.7. The University is moving in the direction of more selective admissions by implementing acceptance deadlines. We cannot just wake up one morning and tell future Wolf Packers they must be potential rocket scientists to come to AUK. To become more selective in admissions will be a BIG university discussion. The English competency requirements adopted for admissions purposes are pretty standard across many colleges and universities for English as Second Language students. A student’s ability to pass an exam and then perform in an academic setting can be rather challenging. That is why we try to emphasize the importance of you practicing your English language skills, oral and written. The more you practice, the more fluent you become. Practicing your English outside the classroom does not mean you are turning your back on your Arabic culture. Fluency makes you more competitive in the global society which in turn enhances your contribution to the culture!

Academic issues: attendance, advising, courses offered, transfer credit, academic integrity. Until students, all over the world, can master the ability to be in two places at one time, the one place you need to be is class! No excuses, bar none, to go class! If you do not like the idea of coming to campus to sit in a classroom, then consider finding an online degree program. You will still be required to attend (sitting at your computer) but with an online program there is no dress code! Advising begins with you reading the catalog and doing the best you can to understand what it is saying. When you have an idea about your goals and the rules, the advising process goes much smoother. All advisors are given training and have advising handbooks similar to one you received when you were admitted and went to PAR. The SSC advisors are generalists that prepare you for major declaration. Your faculty advisor is a subject matter expert who will guide you once you have declared your major. If you have concerns about your advisor, see the Director of the SSC if you are undeclared or the Division Chair if you are declared. Some of the College of Arts and Sciences plans under-graduate course offerings. When planning your courses, you have to take into account such factors as faculty availability and load, classroom space, gender separation, and program requirements. Unfortunately, we cannot offer everything in the catalog but courses will be offered to ensure you are making steady progress towards degree completion. Students must also keep in mind that you are not required to teach in the summer. Summer offerings are fewer and for a higher tuition rate. The University Administration.

The Student Success Center held its Advanced Advising over the course of a whole week. The center was buzzing with an unprecedented number of students as the university implemented the RAC Number System for the first time. The large number of students seeking advising had long waited but the SSC ensured it was not a dull experience. Great selections of blockbuster films were screened in the SSC offices for the pleasure of those waiting. Snacks and candy were also made available for the students, with a popcorn machine complementing the cinematic atmosphere in the waiting area.

What could have been a dull and tiring process turned into a relaxing, enjoyable experience for the undeclared student population at AUK.

SCC’s Advanced Advising

By Laila Al-Daghastani – Peer Academic Leader (PAL)

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From the Registrar

Office of the Registrar

The Registrar’s Office welcomes you back for the spring semester! Please feel free to stop in anytime should you have questions in regard to your registration, academic history, scholarship, government allowance application dates. If you have questions regarding Drop/Add/Withdrawal, please contact the Office of the Registrar.

AUK… april fool! The Registrar’s Office with registered students via AUK e-mail, so we highly recommend our students to check their AUK e-mail accounts daily to not miss any important news or events!

Best wishes for a successful spring semester.

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Best wishes for a successful spring semester.
From English 108 to Toastmasters

By Hanan M. Al-Harrun

To begin with, I would like to apologize for one thing, I only have one set of eyes and one set of ears with which to gather information from one point of view. In spite of the limitation in only having that one point of view, I would like to share with you what I observed when I attended a club meeting with the members of Toastmasters. There are twenty-four different Toastmasters clubs in Kuwait, but I visited only three of them on three different occasions, “Al-Koot,” “Kuwait” and “Active Minds.” I visited each of these clubs once; these clubs are similar in their meeting format, organization, and they serve one purpose, “to provide a mutually supportive and positive learning environment in which every member has the opportunity to develop communication and leadership skills, which in turn foster self-confidence and personal growth.”

My Public Speaking teacher, Mr. Don Prades, a member of the original team that brought Toastmasters International to Kuwait 12 years ago, advised my class to visit any of the Toastmasters clubs. One of his stringent requirements to get an ‘A’ in his class is to speak outside the classroom. He made that very clear during the first day of class. So attending and speaking in the Toastmasters meeting satisfies his requirement; that’s why a lot of my classmates paid the Toastmasters a curious but productive visit.

Once mentioned, the first question that probably comes to mind is “What is Toastmasters?” Well in short, Toastmasters International is a U.S. based organization where one can learn and practice the art of public speaking. The Toastmasters International brochure says, “The Toastmasters will show you how to listen effectively, think on your feet and speak confidently. You will learn valuable leadership skills—all in a supportive, non-intimidating environment.” The art of public speaking is a tool that is used to connect with and in short, market ideas or information to an audience. And at many points in our lives, we will have the opportunity or obligation to speak to a group of people whether it’s for work or to our families.

I got to see people giving a speech in the Toastmasters club whom I might not have ever guessed would be good at it. Sometimes one’s appearance can be deceptive until that person starts speaking. There was one man who might otherwise be described as very unexciting, but once he started talking about aerobics, his appearance completely changed for me. With his skill at using the tools of public speaking, the eye connect, the gestures, the body language, the connection with the audience and good delivery my lackluster opinion of him improved to the point of wanting to not just know who he was but to know him more.

I also noticed how a person who is good at the art of public speaking can make what would normally be a subject that I would not be interested in suddenly engaging and interesting. There was another person who gave a short speech on rap music. Under normal circumstances, I would not have chosen to listen to a speech on this subject. But when this person started speaking, she captured the attention of the audience with a story about her struggle to become a successful rap singer and suddenly everyone was interested in that subject.

You may think there is no difference between giving a speech in a class and giving a speech in the Toastmasters club; but there is a difference between them. Giving a speech in a Toastmasters club meeting gives you the opportunity to get expert feedback from the members, learn from your mistakes and many more while enjoying your time amidst a hearty applause of appreciation for delivering your speech. The success of the club is largely due to the comfortable atmosphere and friendly members who always encourage you to visit and join the club. Everybody makes you feel welcome and comfortable and wants you to do well.

Even just one visit to the Toastmasters club was an education for me. I would recommend at least visiting once should you get a chance and take notice of what I noticed. And perhaps, if we meet up after your visit, you can share more observations with me that I may not have noticed. Of course, if you’re in Professor Prades’ Eng. 108 class, it’s a must do activity. Who knows, maybe one day we will both be listening to each other as members of the Toastmasters club ourselves? How cool would that be?

A Dish-a-Day

Fatma Al-Fadhl

Back to back classes, work, loads of assignments and above all, you’re hungry. All you need is to go to the AUK Diner where you can find all varieties of pasta. If you feel you need vitamins, you should try a veggie pasta. If you need proteins, you will find the chicken pasta ready for you. Even if you do not like any of these sorts of pasta dishes, you may love the sea food pasta. The daily pasta dishes at the AUK Diner try to bridge the cultural gap between Kuwait and Italy through encouraging the students to eat pasta daily; viva Italia! As a student at AUK who eats at the AUK Diner on a daily basis, I tried all the different varieties of pasta the diner serves to the AUK community. I must admit at the beginning the chicken pasta was the best of all; however, eating the same dish every day will not only keep the doctor away, it will keep the students away as well, from the AUK Diner. The easiest thing that most AUK students can do is to call any restaurant and get what they want, other than eating from the daily pasta menu. If any person eats the same dish every day, they will hate it over a period of time; it is human nature. The people at the diner should know about it.

I believe, as many other students do, the importance of introducing new dishes. Change is good and there is nothing bad with changing. Just grab any cooking book and try one of the recipes there. Maybe someone will think about the idea of bringing Italy and Kuwait together through pasta dishes. Then try bridging the gap through pizza or spaghetti. Viva Italia!
The Voice of AUK

February 2010

Look Out For:

Welcome Back BBQ
Grassy Area near Soccer Field
Feb 14, 2010

Clubs & Orgs Fair
Central Hallway
Week of Feb 14th

Tricycle Race
Around Campus
Feb 14-16, 2010
14th Recruitment
15th Time Trials
16th Finals

Also Coming Up:

National Day & Liberation Day Celebrations
Feb 21-23, 2010

Cooking Competition
March 2-4, 2010

International Week
March 7-11, 2010

We Dedicate the Fifth Award to Kuwait

Gulf Bank Wins the 2009 Localization Award for the Fifth Consecutive Year

Future investment in today’s youth is the ultimate showcase of our commitment and deeply rooted love for Kuwait. Recognizing our efforts came to be when we earned the 2009 Localization Award, a prize that fills our hearts with pride for the fifth consecutive year.