

THE VOICE

MAGAZINE

Vol 23 Issue 21 2015-05-22

Minds We Meet

Interviewing Kathleen McManus

AUSU's AGM

Accountability in the Real World

Perspective

Dealing with a bad grade

Plus:

*Three Things
Grad Parenting
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

Three Things

Karl Low



On Wednesday, May 27th, at 5:30pm MST, AUSU Council will be holding its annual AGM. This is important. If you're a current student, you need to take the time to attend. It's free, you can access it through your phone, and the matters being discussed at this year's AGM are important. Barb Lehtiniemi has an article explaining why these meetings matter over-all, and you should read that, but I'm going to give some reasons why this meeting, especially, is one that students need to attend.

The first reason is that by attending this AGM, you can ask this Council why they thought it was a prudent move to increase the total executive honoraria by over \$36,000 while budgeting for a deficit of over \$60,000. Even without the honoraria increase, the deficit AUSU is planning is over \$24,000. Does this Council have a good explanation as to why they felt it was worth it to add another \$36,000 to our deficit?

Secondly, you can use the AGM to ask what are their plans for the over one million dollars of student fees that they have in the bank account. Previous AGM booklets listed some of the projects AUSU was working on for students. This year, that section has been omitted. As the

people who are paying with every course you take, you may want to know why and what is intended.

But the most important reason is that this AGM is to ask students if they approve of AUSU's changes to the policy on referendums and plebiscites. Aside from the AGM, a referendum is the only means by which everyday students can force Council, backed by the authority of the Alberta Government, to take an action that Council doesn't approve of. So naturally, the referendums policy is protected by the bylaws, to ensure that you, the students, have an opportunity to make sure your ability to direct the organization isn't lost.

For instance, some other colleges and universities have used referendums to force their students' unions into or out of relationships with other societies, such as the Canadian Federation of Students. With a referendum in place, the university or government itself will then take action to assure that the will of the students, of you, the members, is upheld.

But running a full referendum is not without some costs, so to start a referendum, the policy requires that a student get a petition of a minimum number of members together that support the question being asked of all the members. If that can be done, Council then has a vote to accept the petition or deny it. If they accept it, they have to run the referendum. That means that all students will get a vote.

If they deny it, however, the policy said that they had to provide notice to the membership of why they denied the petition. With the proposed policy, that's been removed. In fact, the new wording in the policy is that Council can choose to just completely ignore the petition, or even put forward an alternative motion instead. Gone is the requirement that any explanation ever be provided as to why the motion wasn't accepted. With the proposed policy, Council can take any petition for any referendum they don't like and simply toss it away,

never informing members of anything at all. If you don't think that's right, then you need to attend the AGM to prevent this change.

Also, when they run the referendum, the policy used to say that advertising the referendum was to include at least one mail-out to all AUSU members. That is also gone. Instead, they have to send one mass-email to all AUSU members. You should consider, which are you more likely to pay attention to, another email in your email box, or a physical piece of mail landing in your post box? Not that the mass email isn't a good idea, but why not require both? Remember, it is only through a referendum that AUSU can do things such as change the fees you need to pay, and, as the ones who do pay, you deserve every opportunity to know when and how to vote on those kind of issues.

So, if you think any of this is important stuff, then you need to immediately contact ausu@ausu.org and ask to attend the AGM this year. Then, on May 27th, you need to show up. Call in, listen to council, listen to your fellow students, and vote for the changes that you want to see.

Enjoy the read!



Click of the Wrist

Summer's on its way, which means soon sand sculpture artists will take to the beaches to build marvelous, if ephemeral, works of art. But while you're waiting for it all to unfold, take a look at these artists, who use unusual mediums to create incredible pieces. From undersea sculptures to edible art, you'll be awed, inspired, and—in one case—perhaps a little grossed out.

Sculpted

Under the Sea

For artist, naturalist, and diver Jason deCaires Taylor, an underwater sculpture museum was the perfect way to combine his three major interests. His sculptures, which are resting on the ocean floor not only in his museum off the coast of Mexico but in other underwater locations around the world, are designed to mesh with the natural environment and become "living breathing coral reefs."

On the Move

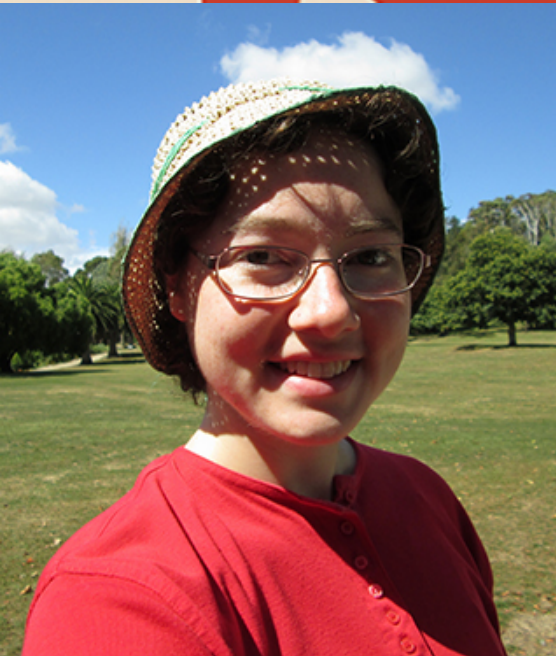
Static sculpture is one art form; kinetic, or movable, sculpture is another. Philadelphia's Kensington Kinetic Sculpture Derby is an event where local artists parade their unique rides, often created from recycled materials and found objects. Click the link for videos of previous festivals (the most recent was last weekend!).

Eat It

Zombies, be warned—these works of art may look like human remains, but they're actually bread, carefully crafted by a Thai baker-artist whose creations are shaped like decaying human body parts. Lost your appetite? Despite the realistic-looking gore, it's still bread—and the artist wants you to eat it. As he said in a [CNN interview](#), "I want the audience to feel involved. I tried hard to make the artworks . . . flavorful."



MINDS WE MEET



Kathleen McManus is an AU student from southern Ontario. In addition to running her own company, Kathleen is doing a 4-year BA degree, with an English and History double major.

The Voice Magazine caught up to Kathleen recently via e-mail, and interviewed her about school, literature, and speaking Elvish.

Whereabouts do you live, and where are you originally from?

I'm an Ontario girl—always have been.

Describe your work.

I started my own company, KDM Tutoring, when I was seventeen. I soon found the tutoring environment suited me, so I've continued to tutor a wide range of clients in the years since.

Describe the path that led you to AU.

As a homeschooled student I found the idea of non-classroom based education appealing. For one thing, I have always learned well studying from books on my own—I did that all through high school and graduated with honours at sixteen. For another thing, online learning meant I wouldn't have to move in order to go to university. When I first came across a web advertisement for AU (in 2009,) online learning wasn't as popular a concept as it now is—I certainly had never heard of it. At first sceptical, I soon realized AU offered opportunities I would never enjoy with a traditional classroom-based university—the freedom to study for my degree my own way, in my own place, at my own pace.

What do you like to do when you're not studying?

I have a lot of interests—reading, music, art—but especially writing. Novels and poetry are my favourite outlets. Actually, that was an important consideration in deciding on my majors—I loved literature, I wanted to model my writing on great literature (hence the English major,) and I wanted the background necessary to be able to write good historical fiction (hence the history major.) I also do a lot of volunteer work—I especially enjoy teaching free children's classes with a community education group.

What happens after you finish your education?

I'm going to teach.

Who in your life had the greatest influence on your desire to learn?

Definitely my parents. By their encouragement of my successes and their patience with my mistakes as a child, they infused into me the value they place on learning. Their dedication to homeschooling has been particularly

inspirational and formational for me. Life is the greatest learning experience, and I am blessed to have started it with such wonderful teachers as my mom and dad.

What famous person, past or present, would you like to have lunch with, and why?

How about Tolkien? I'd love to discuss his mythology with him, and get some tips about speaking Elvish too. I'd love to know what he thought of Peter Jackson's movies . . . ooh, actually, maybe I'd spare him the anguish of that after many hours of *The Hobbit*. (I bet he would like *The Lord of the Rings*, though.) Oh, and I would refuse to pay the bill until the Professor agreed to finish the mysterious sequel to *The Lord of the Rings*!

Describe your experience with online learning so far. What do you like? Dislike?

Online learning is an amazing concept. I like the freedom it gives me, and the fact that the professors aren't too up-tight about setting a lot of deadlines and rules. It's a double-edged sword, though, because learning on your own means you have to make your own study time, and life does have a way of encroaching on that. A definite downside is the "clunkiness" of some of the software, like VitalSource. Another minor inconvenience is that the website is poorly organized for an institution that prides itself on leading online education.

Have you had a time when you wavered about your education?

Absolutely. I imagine most people do to some degree. But all in all I am glad I carried on with Athabasca.

What's your most memorable AU course so far, and why?

I've really enjoyed a lot of the courses, but *Literature for Children*, ENGL 305, was probably the one which taught me the most about myself and my areas of literary interest. The child in me will always need Faerie!

Describe the proudest moment (or greatest accomplishment) in your life.

It's not really a single moment, but there are few feelings as good as wrapping up a story I have been writing and then sitting down to read it to my family.

If you were the new president of AU, what would be your first project?

I would consider a serious overhaul of this proposed call centre plan.

If you could wake up tomorrow with a "superpower", which one would it be?

Would the ability to automatically assimilate languages count as a superpower? It would be a really super power to have! Maybe that way I would actually get around to learning French and Gaelic as I want to (but probably never will!)

If you were trapped on an island, what 3 things would you bring?

I believe the conventional answer involves choosing your favourite books. However, my preference would be a map, a motorboat, and someone who knew how to drive it.

Describe one thing that distinguishes you from most other people.

My homeschool upbringing, of course, was rather outside the box, and I'm comfortable being there. I tend to resist people who try to invent a box to put me in. You box things that you want to shut up, but I'm not prepared to shut up when I see serious injustices in society.

What is the most valuable lesson you have learned in life?

Always think for yourself. You don't have to be pushy about it and foist your views on other people, but you don't have to follow the herd mindlessly either. When the herd gets running, it winds up going over the rimrock. When that happens, you want to be the fellow going the other way.

What do you think about e-texts or the plans to make the university follow a call-centre model?

E-texts are fine, provided the software is useable. I do like being able to carry physical textbooks with me to study on the go, but it's not a make or break issue for me. The call-centre proposal is a disaster, though. For the sake of saving some money, it will put students at arm's length and make follow-through on course issues very unsystematic. We students need to know who our go-to person is and familiarize ourselves with them, not sit on the wrong end of a phone line feeling like numbers waiting to be disposed of by "the next available customer service representative." I would say this move transforms distance education into distanced education.

How do you find communications with your course tutors?

There are exceptions to every rule, but the course tutors tend to be courteous, accommodating, and relatively punctual about getting back to me. Not 100% punctual, to be sure, but it's a give and take situation. They don't all demand that students be 100% punctual with their assignments, either.

Where has life taken you so far?

A year ago I spent two months travelling in New Zealand. It was the winter (or summer, in the southern hemisphere!) getaway of a lifetime.

What (non-AU) book are you reading now?

A fascinating piece of national literature called the "Canada Revenue Agency General Income Tax and Benefit Guide." AU ought to add it to one of their Canadian literature courses. It surely tops some of the works that are passed off as Canadian literature.

Student Sizzle AU's Hot Social Media Topics

Following what's hot around AU's social media sites.

AUSU Student Forums

In the Ask AUSU forum, user "serenebarb" queries AUSU council on unusual salary expenditures for the period of November to January.

AthaU Facebook Group

Eva posts lists of courses that will be offered at AU's Bow Valley campus and the MacEwan downtown campus this fall. Eli needs help clarifying some issues with HRMT 322. Mohamed wants to know if he can start a course before the official start date.

Other postings include AU apparel, student burnout, myAU connection woes, and courses FREN 100, GEOG 265, HRMT 301, and PSYC 389.

Twitter

@AthabascaU tweets a link to the 3rd annual Photography & Night Sky Workshops: <http://ow.ly/Nar1f>.

@AthabascaU retweets a link to their job posting for a Marketing and Social Media Strategist.

@AthabascaUSU (AUSU) tweets: "Student Financial Assistance tool - where do you fit in? Check it out here! <http://tools.canlearn.ca/cslgs-scpse/cln-cln/sfae-eafe/sfae-eafe-0-eng.do>."



Writer's Toolbox

I'm Not Interested

Christina M. Frey



At a long meeting? Maybe you're bored. Maybe you're tired. Maybe you're totally disinterested in the topic—or are you?

Actually, you're probably not disinterested at all.

There's a big difference between being uninterested and being disinterested—so big that it can completely change the meaning of the sentence—and yet it's one of the most common usage errors I see, and it pops up in everything from blogs to published books (and I'm talking about books published by major publishing houses, not self-publishers or even small presses). But it's really quite simple to distinguish between the two words, and even simpler to use the one that fits the meaning you're trying to convey.

An uninterested person is, like you'd expect, not interested in the topic; they don't care about it, for example, or don't have any desire to hear about it or discuss it.

A disinterested person, on the other hand, brings in the other, less common meaning of *interested*; they don't have a personal stake, or interest, in the matter's outcome. They may or may not be keen to hear about the topic, and they may even have an opinion, but because the outcome won't affect them directly, they can hopefully respond in a more unbiased way than someone who does have a personal stake in the matter.

Because the two words (and their counterparts, *disinterest* and *uninterest*) are so often used interchangeably, isn't this one of those word pair distinctions that needs to be put to rest? Perhaps not. Grammarian Bryan Garner, in his *Garner's Modern American Usage*, points out that "*disinterested* captures a nuance that no other word quite does." And, as these examples show, choosing between the two words can dramatically change a sentence's meaning:

Example A: Sarah's attitude toward the debate over student loan reimbursement was one of uninterest. Because *uninterest* is used, we know that Sarah was not interested in the details of the debate; she may have had student loans, so perhaps she should have been at least curious about the matter, but for whatever reason, she wasn't.

Example B: Sarah's attitude toward the debate over student loan reimbursement was one of disinterest. Because *disinterest* is used, we know that Sarah didn't have a personal (e.g. in this case, probably financial) stake in the matter; perhaps she didn't have student loans herself. She may or may not have been keen to hear about or comment on the debate, but at least we know that she didn't stand to personally gain or lose depending on the debate's outcome.

As you can also see from the above examples, it's surprisingly simple to separate the two. Follow this general rule: Am I talking about someone having a personal stake in the outcome? If so, use *disinterest* or *disinterested*. Otherwise, if you're implying lack of interest—and this is more common—use *uninterest* or *uninterested*.

Or remember this example instead. You may not want an uninterested person grading your next assignment or acting as a juror if you're accused of a crime, but you'd most likely want a disinterested person serving in one of those roles.

Christina M. Frey is a book editor, literary coach, and lover of great writing. For more tips and techniques for your toolbox, follow her on Twitter (@turntopage2) or visit her [blog](#).



AUSU's AGM

Accountability in the Real World

Barbara Lehtiniemi



Would you hand over a sum of money to people you've haven't met and then never hold them accountable for what they did with your dollars—which are supposed to benefit you?

If you don't attend AUSU's Annual General Meeting (AGM) on May 27, then you've done just that.

How much money have you handed over to AUSU in the past year? At \$3 per credit—that's \$9 each for most 3-credit courses—it adds up. Want to know if AUSU is still sitting on over \$1-million in the bank, as they were last year? Want to know if they're managing resources—your money—prudently, providing the benefits to students they said they would, and advocating on your behalf as they're supposed to?

For AU undergraduate students, AUSU's AGM is your annual opportunity to hold AUSU accountable for what they do for *you*, and with *your money*. Don't miss your once-a-year chance to:

Listen to what council has been doing on your behalf for the past year, and what they plan to accomplish for the next. The AUSU 2015 Annual Report, which includes audited financial statements for the year ended September 30, 2014, will be formally presented. You can get a copy of the annual report in advance, but only if you register to attend the meeting. After the report is formally approved at the meeting, it will be posted on the AUSU website, on the [Strategic Documents](#) page.

Vote on any motion. Any AUSU member in attendance at the AGM can move or second a motion, and all members can vote on each motion. This is the one meeting a year where your vote is as valuable as that of each council member.

Speak to any information presented during the meeting, and participate in discussions on any motion. In addition to the AUSU 2015 Annual Report, there will be a motion to appoint an auditor for the 2014-2015 fiscal year, and motions to amend [Policy 3.04 Referendum and Plebiscite](#) and section 4.5 of AUSU's [Bylaws](#), which pertains to membership standing. Also on the agenda is the presentation of AUSU's Annual Activity Report.

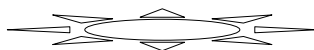
Last year, council invited general questions from members prior to the meeting's adjournment. That provided an excellent opportunity for members to put forth questions of interest to all members. Last year's AGM was the final one held under the previous council. As reported in this March 28, 2014 *The Voice Magazine* article "[AUSU's AGM: All Those in Favour?](#)", the 2014 AGM last just 30 minutes, and was followed by an informal chat session for all those who wished to remain on the line.

The May 27, 2015 general meeting will be the first AGM held with the current council. Given the myriad questions posed to council members in the past couple months on social media alone—not all of which were answered—it's reasonable to expect that this meeting may go a little longer than last year's. It's easy for councillors to duck legitimate questions posted on Facebook but not so easy at the AGM.

Hold AUSU accountable for what they do for *you*, and with *your money*. Register for the AGM, to be held Wednesday, May 27 at 5:30 pm (Mountain Time) by teleconference, by sending an e-mail to ausu@ausu.org with your name and student number.

Don't hand over your money and hope for the best. The real world doesn't work that way.

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



The Mindful Bard

Spin Cycle



Wanda Waterman

The Inspired Construction of an Enchanting Musical Cyborg

Album: [Spin Cycle](#)

Artist: Afiara Quartet

"I sent my Soul through the Invisible,
Some letter of that After-life to spell:
And by and by my Soul return'd to me,
And answer'd: 'I Myself am Heav'n and Hell.'
- Omar Khayyam

The process was singular: The Afiara Quartet sent commissions to four of Canada's best composers: Kevin Lau, Laura Silberberg, Rob Teehan, and Dinuk Wijeratne. Each was to write a piece for a string quartet, a piece that would be recorded and remixed by the famous dj and music producer

Skrtch Bastid, whose role it was to create new recordings that a scratch dj could use in a live performance.

This live performance would include both Skrtch Bastid and the Afiara Quartet. The quartet thus becomes a quintet. It's as if an artist were to paint a landscape and then make a print of that landscape from its image in a distorted mirror, then copy it again. (You can get a clearer idea of the musical process by watching [this](#).)

Classical composers have long turned to the masses for creative inspiration— and to good effect; the songs of shepherds, beer hall divas, dance bands, and church choirs have enlivened the classical tradition, bringing in fresh ideas and challenging conventions. Coming up with the concept of incorporating the relatively recent scratch dj tradition into serious music is serendipity itself.

It would have been interesting to spy on the discussions that lead to this stunningly clever idea. I'm guessing that the successful artistic relationship that's existed between composer Dinuk Wijeratne and Skratch Bastid for a number of years must be credited to some degree, so the idea may not be entirely new, but it's incredibly rewarding to see it come to this fruition.

Why? The thing this quartet is pulling off is easy to do but incredibly difficult to do well, as witnessed by countless recordings which, despite all the oohs and ahs of admiration for the brilliance of the recording idea, have fallen far short of this flawless mesh of acoustic instruments and technology.

It doesn't hurt that the Afiara Quartet are phenomenal musicians. It's wonderful to hear how the strings handle the delicate passages from Wijeratne's achingly lovely "I Will Not Let You Go" (the sound of a heart breaking and whispering gently to itself), Laura Silberberg's "Hold On," and Rob Teehan's "In the Garden." The chords radiate love, understanding, and tenderness.

Even if it weren't so good, the enthusiasm the musicians display is infectious. They really appear to be having a wonderful time creating this masterpiece, which makes the listening experience that much more enjoyable.

Skratch Bastid's contribution is that this never sounds shallow or overworked, but always substantial and classically polished. Skratch Bastid transcends his instrument's plebeian roots without abandoning them, making of his turntable a comrade equal to the violin.

He manages to achieve this while employing the same spectrum of scratch dj techniques you'd find at a club. He really shines in Silberberg's "Dirty Laundry," Rob Teehan's "Stream of Consciousness," and Kevin Lau's "Skratch My Bach" (which cleverly incorporates the dj's moniker in the title of a work reminiscent of the soundtrack for *A Clockwork Orange*.)

After listening to *Spin Cycle* one could almost paraphrase the above Khayyam quote to read: "I sent my tracks to the technical wizard to find the beauty in them, but by and by my tracks returned to me and answered: 'You yourself are beauty.'"

Spin Cycle manifests seven of the Mindful Bard's criteria for music well worth a listen.

- It's authentic, original, and delightful.
- It stimulates my mind.
- It provides respite from a cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavor.
- It's about attainment of the true self.
- It inspires an awareness of the sanctity of creation.
- It displays an engagement with and compassionate response to suffering.
- It makes me appreciate that life is a complex and rare phenomena, making living a unique opportunity.

The Object

Jason Sullivan



A sheet of paper flew out the window of my family's Volkswagen Jetta as we emitted screams of delight. As it whipped out of sight between traffic and raindrops we realized what we'd just done. We'd been warned not to release our newfound toy, which flapped noisily in the wind, and we'd broken the rule barrier anyway. As a band aid floating to the surface of a swimming pool, or a dead fish washing up onto a beach blanket, codes of conduct had been, for an instant, overthrown. Playfully and gleefully we'd resisted social injunctions. Yet beneath this relatively innocent veneer (littering does hurt us all, after all!) we'd expressed a key element of what Julia Kristeva calls the 'abject'.

When something challenges our accepted norms the validity of those norms is either reaffirmed or elided. Had any of us kids been precocious enough to say so, we might have asked how important our puny piece of paper was compared to the diesel exhaust our German-built, internal combustion engine was emitting. Everywhere the bounds of normalcy reflect a thin glossy sheen of truth that is on the point of being shattered. On the one hand, many acts such as murder or theft are almost universally reviled, but, on the other, many acts can be classified only according to social context. Should

theft really be a crime when your children are starving?

Julia Kristeva claims that our subjective conscious selves derive from early relations with our mother that evolve into relations with every aspect and person in our experiential life world. All outer objects are not created equally, however. Some (like matches used as a toy) are inscribed with injunctions that make them feel sinister or sensual or both. In this way, rules obtain force, yet are always on the verge of being broken. She notes that "The abject is on the borderline, and as such it is both fascinating and terrifying" (Kristeva, 1980, p. 225).

Often we are disgusted by the abject (bodily excretions and cadaver photos are clear examples) yet, just as often, we find excitement in the very edginess between self and other that the abject connotes. Kristeva adds that the "the abject is not, as we might ordinarily think, what is grotesque or unclean; rather it is what calls into question borders and threatens identity" (Kristeva, 1980, p. 225). In the search for differentiation and authenticity we are constantly bumping into borders that guide or shock us into submission or conformity. Few kids want to be labelled a young offender, so the fact that we were littering was punished was a small yet real reminder that our act could destroy our sense of being 'good kids'. At a far younger age, and those with young children know this well, bathroom decorum becomes a marker of a 'good kid' as well.

Thus, the abject begins with that which is disgusting at a primal, evolutionary level and moves outward to more ephemeral, yet socially-crucial, roles. In her essay 'Powers of Horror' Kristeva discusses an adult 'deject' whose lifestyle consists of:

"A deviser of territories, languages, works, the deject never stops demarcating his universe whose fluid confines-for they are constituted of a nonobject, the abject-constantly question his solidity and impel him to start afresh. A tireless builder, the deject is, in short, a stray. He is on a journey, during the night, the end of which keeps receding. He has a sense of the danger, of the loss that the pseudo-object attracting him represents for him, but

he cannot help taking the risk at the very moment he sets himself apart. And the more he strays, the more he is saved."(Kristeva, 1980, p. 235).

Whether this description excites or unsettles you (or both!) gives an idea of what the abject means to your individual psychological reality.

We seek to be separate from the objects of our desire but not so separate that the fragility of our consciousness is called into question. A Kristeva scholar named Anne Marie Smith notes that "in effect abject is not controlled by the (symbolic) law, but by the energy drives that, in the end, are the conditions of its possibility" (34). As kids we are driven to embrace life's creative drive (eros) over and against life's destructive drives (thanatos) (Easton, online).

In a worthwhile speech on the merits and drawbacks of the Buddhist goal of overcoming suffering and distress (including abjection), Slavoj Zizek reminds us that "You can be authentically enlightened in the Buddhist sense and at the same time a terrible torturer or whatever" (Zizek, online). The overt rules of philosophical enlightenment may still allow for behaviour that moralists find reprehensible. In every culture warfare explicates an exception to codes of decency, most notably murder. Zizek forcefully drives home this point when he notes that the Buddhist object of enlightenment, paraphrased by Gilles Deleuze as "incorporeal...bodiless pure phenomenon" is invoked by a traditional poem that goes:

*Old pond
A frog jumps in
Splash.*

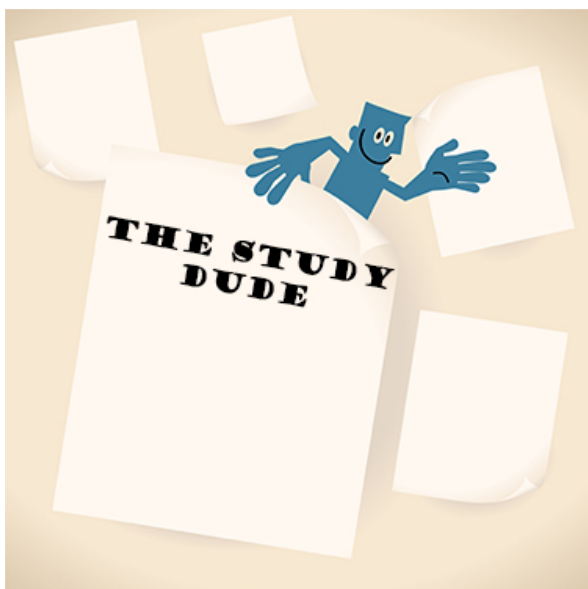
Yet, considering that the very path of enlightenment for Buddhists involves becoming immersed and enfolded in the wonders of authentic existence, Zizek states that "If you are truly Buddhist, you shouldn't cheat" (Zizek, online). He follows up the traditional poem with one of his own:

*Toilet bowl with stale water
I sit on it
Splash.*

This abject reply to the austere constancy of traditional Buddhist aesthetics is a reminder that the boundaries of enlightenment, like the boundaries of good childhood behaviour, are trickier to ascertain than one first assumes. Zizek concludes that, from a Buddhist point of view, "I have no right to cheat and say that this is not authentic" (Zizek, online). Mirthful childhood hijinks are, in fact, authentic expressions of joyous rebellion—even when they are crimes in the eyes of the law. Fortunately for our relatively well adjusted adult selves, we learned to at least abide by the letter of the law enough to keep ourselves out of juvenile detention.

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Study Tips from a Semi-Anonymous Friend

How to Persuade through Debate and Argumentation

There is nothing more that The Study Dude wants for you than to learn debate and argumentation to augment your opportunities and socio-economic power.

Well, in these articles, as The Study Dude, I'll try to give you the study tips you need to help make your learning easier. I'll also give you straight and honest opinions and personal anecdotes—even the embarrassing ones that you wouldn't ever dare read about from any other study tip guru.

This week's article examines the titillating book *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion* by Jay Heinrichs.

Find the Right Tense for Your Argument

At a pivotal time in our lives, we sometimes need to defend ourselves or advance a viewpoint. We sometimes need to convince others to take some sort of action, or we might need to convince someone of the moral fibre of some person or action. All is good and well, but how do you make these pivotal times compelling enough to win the court hearing or win over an audience? That is the substance of Jay Heinrichs's book.

In my undergraduate program, I spent entire classes learning about pathos, ethos, and logos—all touched upon in Heinrich's book—but rarely did we learn a compelling, practical application. One student, near the end of the semester, bitterly complained about the mass of theoretical information void of any practical application. She had embarked on a journey to acquire a law degree, a lofty goal by any standard, and the one course with intent to make students savvy debaters failed for her on any practical level. I identified with her plight, and puzzled over the difference between logic and the persuasive logos. Nothing practical, nothing gained.

Yet, Heinrichs's book splashes persuasion and debate strategies on almost every single page.

Here lies one of the foundation of Heinrichs's book: past, present, and future tense:

- The three tenses include blame (past tense), values (present tense), and choice (future tense). All of the arguments that we endure have one of these three tenses as the focal point.
- Blame (past tense) works best in courtroom type scenarios.
- Values (present tense) functions optimally when you want someone to see the morality of some issue. It needn't necessarily focus on morality, but should isolate the good from the bad.
- If an argument gets out of hand, try switching tenses.
- Choice (future tense) is the optimal tense.
- The past tense (blame) refers to forensic rhetoric. The present tense (values) refers to demonstrative rhetoric. The future tense (choice) refers to deliberative rhetoric.
- If you are in the future tense, implementing demonstrative rhetoric, try this strategy: bring up an extreme choice and then subdue it with the choice you most want advanced. Probability suggests people will more likely accept your conclusion if it follows an extreme choice.

Brag and Boast Away for Credibility

Yesterday, my father steered us toward a side road, a block away from the destination I had intended for him to drop me off at. Dismayed at the forthcoming walk, I decided to implement one of the strategies in Heinrichs's book. Weakly, I muttered, "You are going to drop me off in front of the store because you love me, aren't you, Dad?" After uttering those words, I drooped in my seat, confounded by the amateurishness of that persuasion technique. Yet, suddenly, the car veered into the correct lane, and my dad, without saying a word, drove me to the door of the destination.

Manipulation? Possibly. But we both won. Later, I spoke with him, showering him with love for his compassionate deed, and he delighted in doing something little with a positive implication.

So, if an amateurish strategy can change the course of an outcome, what can implementing more of Jay Heinrichs's strategies do?

One of his strategies is to brag and boast away. Yes, everyone hates a braggart, but in persuasion, sometimes it gets you your way. I list Heinrich's strategies for bragging as follows:

- Boast away on your strengths and positive actions. Better yet, find someone to brag on your behalf.
- Let the audience know about a positive flaw you have, like your inability to say no to homeless people crashing on your couch nightly. Or else talk to office audience about your decision to bypass mourning your grandmother's death so that you could attend the company event you were slated to host. It's a guaranteed boss pleaser.
- Warning: bragging sometimes backfires, so use it strategically.
- Parents of a child can praise one another's stance with respect to the child's request to borrow the car. Parents praising each other's rules and decisions subjects the child to the adult's unified, unbreakable bond.
- Let the audience know about some failing or weakness you have that invokes sympathy or demonstrates sacrifice.
- Hide your error in a virtue. "I slipped away early from work last night because I wanted to surprise the boss with a home-baked pie for his recent call in the market."
- If some outcome is inevitable, although not your preference, make it seem like you willingly concede to it: "I say Tom should get the corner office instead of me, sure, because I've yet to bypass my last year stellar record of 100 new clients," when you know that Tom already received word of his relocation.

Come Across as Caring and Selfless

I once worked alongside a public relations specialist. She often referred to me as a soft sell, which, in other words, means someone who tries to sell something in very gentle manner. A soft sell can make more inroads than an aggressive sell in many instances.

Coming across as caring and selfless is a powerful strategy in debate and argumentation. Caring for others' well-being serves as something we should aim to "appear" to do. In biblical terms, caring for others' well-being stands as an outright duty and moral obligation, but debate is somewhat different from morality, unfortunately. Debate and argumentation should optimally elicit favourable response for some common good—something good that you want to personally achieve. However, that doesn't preclude negative people from using persuasion for immoral purposes. The aim remains to try to manipulate for the overall good.

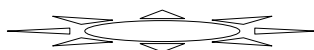
With that said, Heinrichs's advice on how to come across as caring and selfless follow:

- Try to come across as objective by feigning reluctance over something you wholeheartedly want to see occur: "I'm not sure I quite deserve the corner office, although last year's sales were off the chart, I admit."
- Feign that you once agreed with opponent's position: "I once thought Redford deserved to take her daughter on flights until I saw the accumulative bill for the Albertan economy."
- Pretend that some sacrifice causes you great woe, when, truly, the outcome delights you: "Going to the gym daily concerns me with all the hard effort and dedication I'll have to exert, but if you are willing to help me fund my membership, I suppose I could accept."
- When you speak in public, if it scares you, start off clumsy and awkward, soft in tone, eyes down, and then slowly raise your voice and gradually maintain better eye contact.

So, there's nothing to fear. The Study Dude is determined to make right for you all the wrongs I made in grad school—one A+ at a time.

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Primal Numbers 2B Wireless or Not

S.D. Livingston



We love our wireless world. From cell phones to Wi-Fi, Bluetooth to cordless phones, the number of wireless devices seems to grow by the day. So, too, does the amount of radiofrequency radiation and other electromagnetic fields that we're exposed to. But as France moves to ban Wi-Fi in nursery schools, should we start being a lot more wary of wireless?

The link between wireless radiation and illness isn't a new one. For at least a decade there have been warnings that cell phones, Wi-Fi, and even cordless phones might raise the risk of cancer. Indeed, the International Agency for Research on Cancer (IARC) lists cell phones in its 2B

category: possibly carcinogenic to humans. As well, some people have complained of headaches and fatigue when they were exposed to radiofrequency (RF) radiation or other electromagnetic fields (EMFs).

Whenever an item like the French decision hits the news, a flurry of public concern follows. But the worry tends to die down quickly, partly because studies have been inconclusive. And besides, cell phones, Wi-Fi, and other

wireless devices are not only useful, but fun. Why give up all that convenience to ward off unproven risks to our health?

Still, France isn't alone in its worry about Wi-Fi (the government has not only banned it in nursery schools but also restricted its use in primary schools). As this *Telegraph* [article](#) reports, Los Angeles has "reduced student exposure to Wi-Fi radiation to 10,000 times below US government standard." And in Germany, the government recommends avoiding Wi-Fi at home and work as much as possible.

If you think those are nanny-state reactions, consider this. The World Health Organisation (WHO) has recognized that a malignant brain cancer called glioma is linked to the use of cell phones. In 2008, a Swedish [study](#) found a fivefold increase in the risk of that cancer for people who started using cell phones as kids or in their teen years.

So should you toss your cell phone and iPad and go back to using typewriters and telegraphs? Not yet, for a few very good reasons.

Obviously, we'd be foolish to stop investigating the possible health risks of RF radiation and EMFs. But it's key to remember that the research is in its early stages and only suggests a link, not conclusive evidence. As the same *Telegraph* article notes, "there is still no scientific proof that relates these diseases to radiation."

One big reason for the lack of scientific certainty is that cause and effect can be hard to establish. Especially since there could be a hundred other factors at play that create symptoms like fatigue, insomnia, rashes, or headaches. All we need to do is check the research on air pollution, food additives, or the chemicals used in everything from clothes to car interiors to find a list of similar symptoms.

As well, the American Cancer Society [notes](#) another problem in getting definitive answers. The major studies done so far have mainly been "case-control studies, which have relied on people's memories about their past cell phone use." The trouble is that people's impressions of their cell phone use are just that: impressions, which means they're not objective evidence. It can also be tempting to find a connection that you're already looking for.

But what about the rise of brain cancers that correlates with all those modern-day radiation sources? Well, it would definitely be a concern if there really was a corresponding rise in brain cancers. But as this *Fortune* [article](#) points out, there hasn't been. At least not in the US. In fact, beginning in 1991, as the use of cell phones and other wireless devices started to climb, the rates of brain cancer in the US began to decline.

The decline wasn't spectacular—by 2008 it had dropped from 70 cases per million people to 65 cases per million. Yet it occurred during a period when "the radiation beamed by phones into American brains increased about 500-fold." That trend doesn't prove that cell phones are harmless. But it certainly doesn't bolster the idea that they increase your risk of cancer, either.

As for that 2B classification, the one that lists cell phones as possible carcinogens? It might help to know that other items in that [category](#) include coffee and whole leaf extract of the *Aloe vera* plant.

One day, perhaps in the next 10 or 20 years, science will give us definitive answers. Until then it's probably prudent for France, and other countries, to limit the amount of RF radiation that young children are exposed to.

As for us adults—well, we can always take the precaution of turning our phones off while we sip on a nice herbal tea.

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.

Perspective

Deanna Roney



Education is an emotional roller coaster. A successful assignment can send spirits soaring, while a poor assignment can plummet us into a hell of self-doubt.

When I am enjoying the success of my efforts the feeling can't be beat. My confidence soars and I feel validated. I believe I am where I am supposed to be; I begin to plan my future studies beyond an undergrad degree. However, when I do poorly my energy plummets. I question what I am doing and if I am in the right place. All of this hinges on single assignments. In a traditional

brick and mortar school there are more chances to catch your errors before handing in assignments, such as class discussions which can help you understand key theories or concepts before you go wrong. For myself, with Athabasca University, I typically do not know I have gone astray until it is too late. I do not know until I get a permanently graded assignment back. In my mind each assignment typically carries a heavy weight; one which will drastically effect my final mark, which will affect my GPA.

Yes, there can be a lot of weight on a single assignment. However, it's likely not as much as I put on it. I torment myself with each assignment. I am either overjoyed or depressed. This can hurt how I feel about a course. If I get a poor result then I carry that burden through the rest of the course. It taints the remaining readings and assignments. I put more weight than necessary on the remaining assignments. When I do this, I am trying to make up for the first assignment (even though in most cases it's worth only a small percentage: 10%.) This pressure can ruin a course for me. It has, in the past, turned a course from one of my favorites to one I am merely trying to survive.

If I was able to adjust my attitude from one poor result—one assignment—and consider the course as a whole, I would likely continue to enjoy the material I am studying. If I stopped putting incredible pressure on every single assignment, and instead let a few roll off my back, I would do better. One poor mark does not necessarily have a large effect on my final mark, or my GPA. A poor result does not mean I will not succeed.

A poor mark, rather, means that I missed something. And, before continuing on, I need to go back and review. I need to take a moment and make sure I am understanding the material and not just shooting for the final product. I struggle with embracing the moment. My goal is getting close, I can almost see the finishing point. But one thing I must remember is to stop and enjoy now. It is important to have high goals, but it can put undue pressure on us. It can make me lose focus on the present. This is a journey to be proud of, and we really ought to enjoy ourselves along the way.

Deanna Roney is an AU student who loves adventure in life and literature

Music Review

Anywhere But Here

Samantha Stevens



Album: *Anywhere But Here*

Band: Hawk and Steel

Music is shaped by the world around us. Each trip, every change, even the smallest journey influences how we listen to and interpret music.

Musicians also draw from the world around them for inspiration. Hawk and Steel's music is guided by the imagery and stories of the Alberta prairies and road trips through the Rockies on a journey to Victoria, B.C.. Their sound is a combination of folk and rock with a distinctive country flair that, having done that trip myself, reminds me of the open road, small highway communities, and the staggering beauty of that area.

Based in Victoria, B.C., Hawk and Steel have played several venues in Victoria and throughout Alberta

since forming in the band in 2010. *Anywhere But Here* is their second album, due out June 23rd, and their music is very similar to Blue Rodeo.

The songs on *Anywhere But Here* are very similar to one another, which I found disappointing. The music varies only slightly from one track to the next, which doesn't demonstrate to listeners the extent of a band's capabilities. The members of Hawk and Steel are obviously talented, but they fail to play with their sound or experiment with creating something that is all their own. Also, other than the occasional change in tempo, it sounds like the same notes are repeated over and over, and the music fails to have any depth to the sound when some may be appropriate. The only exception is "Lie to Me" where a brief, chaotic instrumental is interjected into the song. But overall, I find that the album is dry, flat, and not very exciting.

However, the lyrics in each track are rich with stories and life experiences. As well, the guitar and drums are very strong and well played, and they are expertly accompanied by the keyboard.

"Maps" is perhaps the only song I really enjoyed on this album. The tempo changes frequently from upbeat and seemingly erratic to steady and rhythmic, adding the variety that is missing from the remainder of the album. However, the song is unusually short, at only two and a half minutes, and the lyrics last for only a fraction of the song, meaning that the song is mostly instrumental. But the music does remind me of driving down the highway and lazily watching the landscape whiz by.

Hawk and Steel is a relatively young band; still working with their sound and honing their skills. Perhaps with more experience and a willingness to experiment with their music and instruments they can create a sound that is distinctly their own; one that captures the variety of the world that they draw their inspirations from.

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

In Conversation with Moondog Matinee, Part II

Wanda Waterman



Moondog Matinee is a Reno-based band known for creating boisterous, rootsy rock. (Watch their joyous performance of "Wild Way" [here](#) and listen to "Ghost Dime" [here](#).) Moondog Matinee were selected as a Red Bull Sound Select artist and voted Best Band in Northern Nevada by the Reno News and Review. This summer they'll be promoting their second album, *Carry Me, Rosie*, by touring the west coast. Recently the band took the time to talk to Wanda Waterman about musical friends, the secret of their onstage energy, and the cultural context of Reno, Nevada.

"Ghost Dime" has a jazzy swing to it, and there are some great jazz keyboard moments. Do any of you have jazz training?

We don't, but fortunately we have some incredibly talented friends in Reno that provided those extra jazzy keys for us. Really elevated the song to a new level.

What influence, positive or negative, has Reno had on the development of your sound?

Reno has definitely had both positives and negatives on the development of our sound. Certainly, living in a smaller city like Reno, we aren't exposed to the same art and culture scene as a city like San Francisco or New York. At the same time, there's no defining sound, or no mold that we need to try and fit into here. Every artist is able to do their own thing here, and Reno really does have its own pretty cool, unique little scene. Not to mention some of the best musicians and venues around.

How do you get yourselves psyched up for those energised stage performances?

As long as the crowd is into it, it's pretty easy to get psyched up. Much like a sports team feeding off their home fans, we pick up a lot of our energy from the crowd. If they're psyched up, we're psyched up!

What conditions do you require in your life in order to go on being creative?

The most difficult thing for any artist is having to spend all day at work, in some cases all night at work, and then go try and be creative. We're no different, but it's one of the things we try to work through. Sometimes creativity for us can be sparked just by having a BBQ together or sharing some ideas at our favorite watering holes. Being around other creative people and bands really helps, and oftentimes just listening to our favorite records and getting ideas from them is a very therapeutic activity. We're all inspired by so many different artists and so many different forms of art that it would be difficult to pin just a few as main sources of influence.

If you had an artistic mission statement, what would it be?

Live American music.

Tell us about your current projects.

We're working on some collaborations with local filmmakers on a couple videos and already beginning the writing process all over again.

What's next for you?

Heading out on tour shortly and hopefully expanding our touring routes this summer and fall, making more music, and doing whatever we can to expand our audience!

Do you have anything else to add?

Please donate all your unwanted rain, snow, and other precipitation to the Reno/Tahoe area. We could use it!

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.

The Travelling Student A Day Off

Philip Kirkbride



My name is Philip Kirkbride. I'm a college graduate from Ontario studying at AU. I've always wanted to do an exchange program or study abroad but never found the right time to do so. This is the story of how Athabasca University has allowed me to create my own study abroad program. In the last issue Matt and I started working at the cherry orchard in Young, Australia.

It was week two of working in Young and everyone was rising with the sun. Everyone except me. Working seven days a week was great for my bank account, but not so great for my studies at Athabasca. I'd decided I'd take the day off—from cherry picking at least. I'd received an email from Karl, the editor at The Voice magazine. With a few

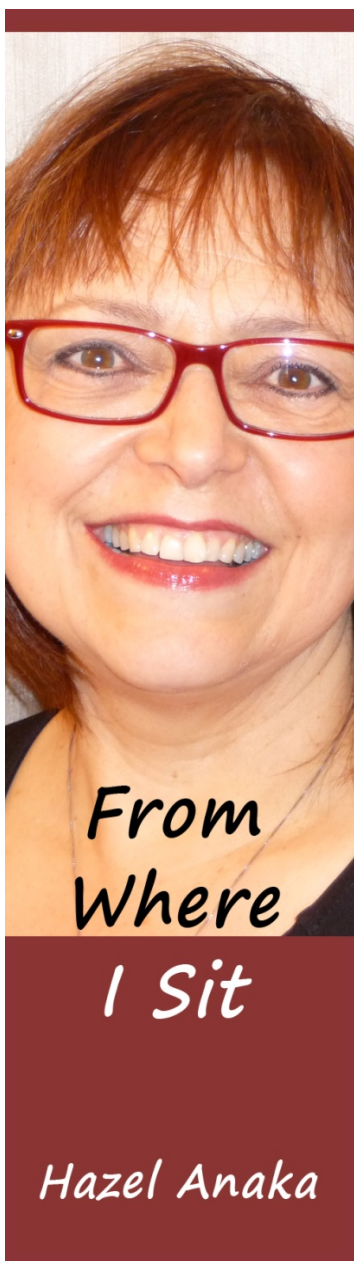
more articles I'd make the regular contributor list.

As I opened my tent at the leisurely time of 8:30, I walked into the warm sun shining down on my face and an empty campsite. After a warm shower, I headed to the kitchen and made myself a hearty breakfast. I'd acquired a taste for 100% Aussie rump (steak) so I cooked up some eggs, toast, and a steak. An older couple entered the kitchen and, after a bit of banter, they told me they were responsible for cleaning the site. They'd been doing the job every cherry season for the last 20 years. They also told me to keep a low profile as the bosses don't take kindly people taking days off.

I set my lawn chair up next to my tent with a coffee and laptop. As my laptop booted up I looked at the sun and thought about the freezing weather my friends and family were experiencing. The hours went by as I finished up a few articles and started on some course work. One of the great things about studying at Athabasca University is you can get just as much done in the middle of nowhere as you can at home.

When Wendy (our boss) drove into the camp I ducked a behind my tent. While I felt perfectly justified in taking the day off, I wasn't at all in the mood to explain myself. Not long after, the rest of the workers started to arrive back at the camp. As Matt walked up to the tent I was sitting, reading my massive e-commerce textbook.

The night was much like the nights before. Everyone headed to the showers to wash off, followed by a trip to the kitchen. As usual, Matt had grabbed a few beers. The mood in the camp had deteriorated as people became exhausted from the days of hard work. I, on the other hand, felt refreshed and confident in my choice to continue my education at Athabasca. While I enjoyed the Australian sun, I knew, more than ever, that physical labour is not my forte.



Enough Said

Despite having been born in Edmonton, I've spent the majority of my life in rural Alberta. We moved to the farm when I was in grade three. After high school graduation I did what every other farm kid does; I got the hell out and headed for the bright lights. I went to college. After working for a few years in the city, the local farm boy I married heard the call of the land and we moved to the village of Andrew. Farming part-time and commuting to a drafting job in Edmonton became Roy's life. Eventually we moved and began farming full-time.

Like all of us, I am a product of the stew called nature and nurture, time and place, and the depth (or shallowness) of my gene pool. I'm a product of the parenting I received and the overall abundance (or lack) of our circumstances. I am a product of all the efforts (planned or accidental) that I attempted in order to improve said environment, genes, circumstances, et cetera.

The 1972 poem *Children Learn What They Live* by Dorothy Law Nolte explains the obvious: children learn and absorb what they are exposed to. She outlines both the negative and positive outcomes. Will our kids turn out critical or compassionate? Apprehensive or confident? Envious or loving?

So, as parents, most of us set out to use *all* the tools at our disposal to mold and shape the children we're raising. We're determined to pour as much good stuff into their little brains as we can, or die trying. That teaching doesn't end when they leave home either.

I remember saying to my kids, "Do such and such because it'll be another notch on your resume. It will give you the edge over another applicant. It'll give you a new skill set. It'll make you a better person. It'll teach you a life lesson." Whether it was qualifying as a junior member of the volunteer fire department or planting seedlings at a tree nursery. Whether it was playing piano or volunteering in church. I urged them to set a goal because the main benefit of that exercise is, as Jim Rohn used to say, "what it makes of you to accomplish it."

This whole piece describes my mindset, life philosophy, prejudice, you name it. That's the thinking through which I filter all I hear and see. Is it right? Is it shared? It is the same as yours?

So, as others and I contemplate the new reality in Alberta politics, I am gob smacked to hear that our thirty-two year old MLA-elect (who lives in Edmonton) doesn't have a driver's license. Or even a learner's permit. **IF this is true**, it will be a minimum of three years (most of her term) before she is a fully licensed driver in Alberta. In a rural riding that covers parts of four counties, cover hundreds of square miles, and has zero transit options. The rest of the story says her husband will quit his job so he can drive her to her constituency duties. Enough said, from where I sit.

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

Grad Parenting

Dear Barb:



Dear
Barb

Barbara Godin

I can't believe it, but I will finally be graduating this year. It's been a long journey for me as I've had some health issues, but I feel I've been fortunate to have the love and support of my family. My parents are divorced and both have remarried. My parents and stepparents have played a significant role in my life, but for most of my life I have lived with my mom and stepdad. Unfortunately for my graduation ceremony I only received two tickets. My mom thinks I should invite her and my stepdad, but my dad thinks I should invite him as well. I think it would be easier just to invite my parents and leave out the stepparents. Not that I want to do that, but since I have to choose it seems logical to invite them. What do you think? Thanks Rebecca.

Congrats on graduating Rebecca:

I think you should do what feels right for you. If there is no way that you can get another ticket or two, then I agree with you, it seems logical to invite your parents rather than your stepparents. On the other hand if you did not have a good relationship with either parent then it may be more logical to invite one of your stepparents who may have played a significant role in your life. Check out Liam's question below.

Dear Barb:

I am graduating from college and I don't want to go to my graduation ceremony. My parents are divorced and they have been fighting for the last ten years. Every family event since they have separated has ended with them arguing. I just don't want to have that as a memory for my graduation. My mom is freaking out because she says I am robbing her of seeing her son graduate. My dad says to do what I want. I don't think I can invite just my mom, because I know my dad will be hurt, so it just seems easier to skip the whole thing. My dad said he will take me out for dinner and we can celebrate, what do you think? Thanks Liam

Hi Liam:

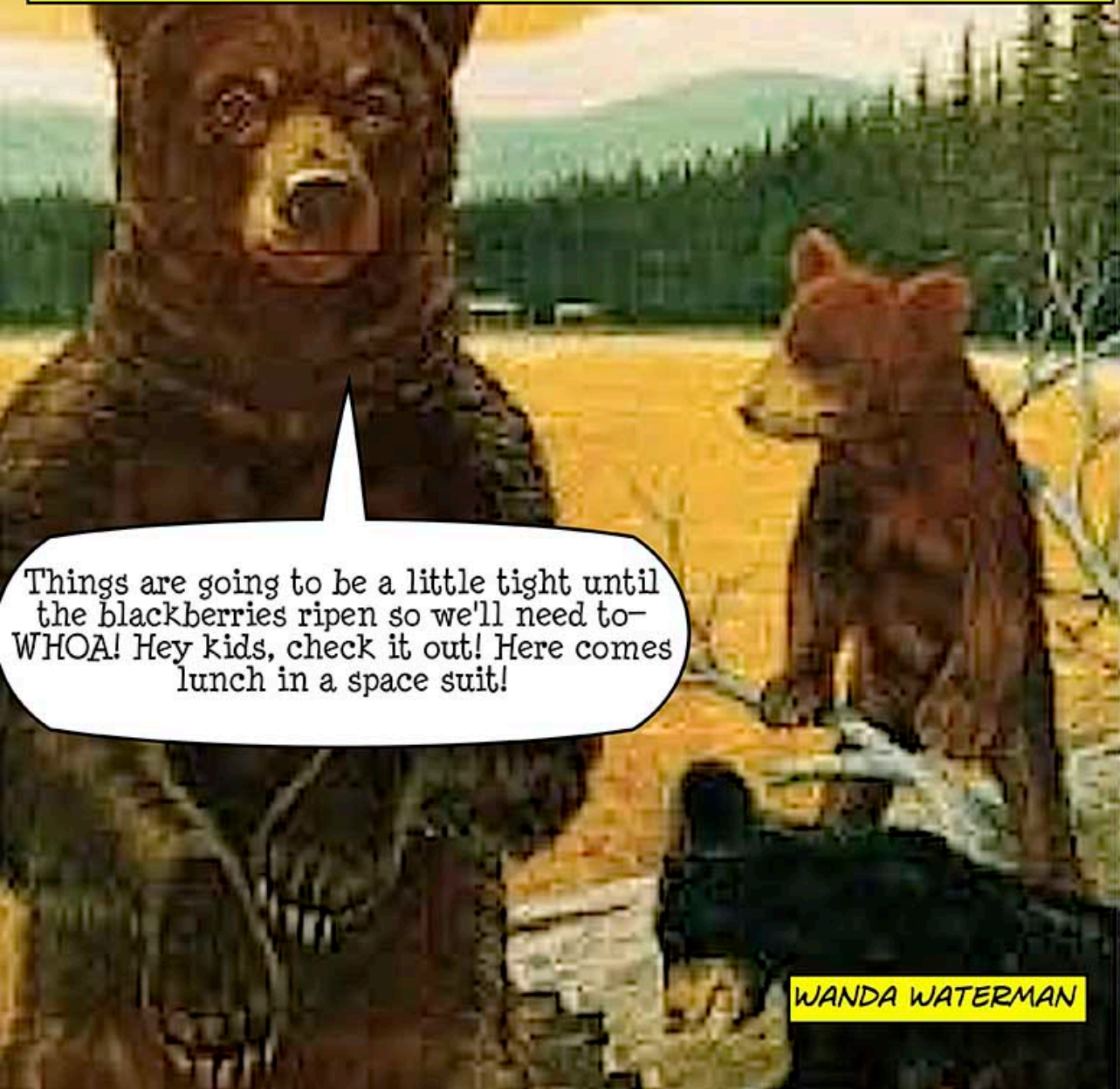
This is a very unfortunate situation which is completely your parent's doing. It is unfair that you do not feel you can attend your own graduation. You need to sit your parents down and tell them what they are doing to you. If they care at all about you they should be able to put their anger and vindictiveness aside for one day for the sake of their son. If your parents cannot assure you that they will be capable of being civil to each other for the ceremony, then I would suggest you choose another family member who has been instrumental in your life, perhaps grandparents, and invite them instead. Good Luck and congratulations, Liam.

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.

Weird Canada

Anti-Grizzly Armour

Eccentric Canadian inventor and conservationist Troy Hurtubise once created grizzly-proof armour, taking him seven years and costing him a hundred thousand dollars. The suit won him an Ig Nobel prize for safety engineering. In 1996 the National Film Board of Canada made a documentary about it called *Project Grizzly*—which Quentin Tarantino later claimed to be one of his favourite films.



Things are going to be a little tight until the blackberries ripen so we'll need to—
WHOA! Hey kids, check it out! Here comes lunch in a space suit!

WANDA WATERMAN



This space is provided free to AUSU: The Voice does not create this content. Contact ausu@ausu.org with questions or comments about this page.

AUSU's Annual General Meeting

AUSU has scheduled this year's Annual General Meeting for Wednesday, May 27th at 5:30pm MST.

The AGM is a great opportunity to attend an AUSU council meeting, take part in discussions, and vote on agenda items. The AUSU Annual Report is also presented at the AGM. This report reviews some of the projects that AUSU Council has completed over the past year and provides financial information for the last fiscal year.

All members are welcome to attend and participate! To receive call-in information, agendas and other documents, please contact our office by email at ausu@ausu.org, by phone at 1-855-497-7003, or through the chat feature on our website www.ausu.org. Hope to talk to you all there!

Win AUSU Swag!

We want to give you 1 of 5 amazing AUSU Prize Packs!! Just fill out our short survey about the AUSU services that affect YOU, and then enter the draw! The survey is quick and painless, and your input will help us determine how to best represent YOU, AUSU's members!

<https://www.surveymonkey.com/s/AUSUTVM>

IMPORTANT DATES

- May 27: AUSU Annual General Meeting
- June 10: Last day to register for courses starting July 1
- June 10: AUSU Council Meeting
- June 11-13: Convocation at AU! Congratulations!
- June 15: AUSU swag draw for survey respondents
- July 10: Last day to register for courses starting Aug 1

Are you searching for a new job?

<http://www.ausu.org/services/career.php>

AUSU has put together a great list of tools to help our members be successful in their search for the perfect job. Whether you are searching for a part-time job this summer or a fulfilling career, we've got you covered! Check out our new career links page.

NOW AVAILABLE! Athabasca University Students' Union Student Health & Dental Plan

For the Benefit of those that Depend on Us

What's Covered?

Ambulance • Prescription Drugs • Health Practitioners • Dental Accident • Medical Equipment & Supplies • Dental • Tutorial For further details please visit mystudentplan.ca/athabasca

Am I Eligible?

Students become eligible once they have reached their second course (or 6 credits) in a year. Coverage will start on the 1st of the month following your enrolment if you register before the 10th of the month. If you register later in the month, coverage will start the 1st of the second month. If you opt out of the plan it will not be offered again for 11 months, should you continue to qualify.

Note: Students must reside in Canada and be under the age of 70 to be eligible.

How do I Access the Plan?

Use your myBenefits Cards to submit claims at the Pharmacy, Dental Office and Health Practitioners. Download your card today at mystudentplan.ca

Submit your claims online or via mobile app with Great-West Life GroupNet available for free for Android, iPhone and Blackberry.

mystudentplan.ca • 1.877.746.5566 ext. 249 • athabascaplan@mystudentplan.ca

Upcoming AUSU Services!!

We are very excited to tell you that we have been working hard on some great new services for AUSU members. These things are still in the works (so SHHH, don't tell anyone!) but we are hoping to bring you mental health services, a new interactive website and mobile app, and updated course evaluation surveys in the near future. Stay tuned!!

CLASSIFIEDS

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

Views and articles presented here are those of the contributors and do not represent the views of AUSU Student Council

THE VOICE

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