

# THE VOICE

## MAGAZINE

Vol 23 Issue 23 2015-06-05

### Minds We Meet

Interviewing Maryam Adham

### Fly on the Wall

A Philosophical Gaze

### Extreme Burn-out Cure

Refresh Your Mind, the Hard Way

*Plus:*

*Banksy Does New York  
Navigating the AU Library  
and much more!*



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# LETTERS TO THE EDITOR



## **To the editor:**

I almost missed the fact that AUSU council held an e-mail vote to decide whether or not to call a by-election to fill a vacant council spot. The current council is a year and a bit into its term and in the interest of transparency I for one would like to know the rationale council used to decide not to call a by-election. Having read the by-laws and policies on the matter it appears as though council was operating within the rules, and were within their rights to decide as they did, but is that enough?

As a member of two boards I can attest to the fact that running for and being part of a board or council is an enriching experience. Athabasca is a learning institution, and the courses offered by the university are one way to access learning. The other way is to learn by immersion, if nothing else the negative vote will deprive one of our fellow students from accessing a learning experience that is hard to come by.

My opinion, for what it is worth, is council should reconsider its decision. I also think this decision deserved more than an email vote and at a minimum should have been on the agenda for the upcoming June 10 general meeting. I also think a new tweet should take place to correctly state the motion was defeated and that council in fact was NOT in favour of a by-election.

J. Gaetan

*It's hard to get people involved without giving them the opportunity –Ed.*

**We love to hear from you! Send your questions and comments to [voice@voicemagazine.org](mailto:voice@voicemagazine.org), and please indicate if we may publish your letter.**



## EDITORIAL

### Illuminated

Karl Low



Volume 23, issue 23. If you're a fan of the work of Robert Anton Wilson, that would make this an auspicious issue indeed. And while I could probably go on at length here about corruption in power and groups that meet behind closed doors to discuss what they plan to do with our resources, dreams, and lives, this issue really doesn't back that up.

What we do have, however, is an attempt to start a bi-weekly column that examines the AU student perspective in a manner that's a little less concrete than many of our articles. Check out "Fly on the Wall", by Jason Sullivan, to see how it goes, and if you have a moment, let me know what you think.

However, if what you're looking for is concrete advice to help you as an AU student, then we've got a number of good articles this week, from Barb Lehtiniemi's look at the latest Library tutorial, to Deanna Roney having to deal with her own burn out as she nears the end of her degree, as well as our advice from The Study Dude and The Writer's Toolbox.

Our feature article this week is an interview with fellow student Maryam Adham. Maryam comes from a background with a brick-and-mortar university, so has a bit of a unique perspective in being able to compare being a program student in both. I'd also like to point out that *The Voice Magazine* is always looking for more students, like you, who would be willing to take a few minutes out of their day to be interviewed. Part of what I hope I'm achieving here with *The Voice Magazine* is helping students to understand that they're not in this alone, that even though we may not see the thousands of others, or even be aware of their existence every day, we're all out here, we're all doing this, and that desire to learn on our own terms serves to unite us in some fashion, even as we are all so incredibly different in our goals and experiences.

This is something that AU, in my opinion, doesn't leverage enough. The non-paced model of AU course delivery makes it difficult, of course, but AU puts very little effort itself into creating experiences that could be used to bring students together. For most universities, that task is handled simply by there being a campus that students need to congregate at to get to their classes, but at AU it takes something extra. Personally, I'd love to see AU start spending time and resources into developing a set of online symposiums. Bring in luminaries in various fields, along the lines of the TED conferences, and invite students and staff to watch these people do their presentations and perhaps even answer some live questions. Many universities host many speakers and conferences, and yes, some of them can cause some controversy, but shouldn't those shared experiences be part of your university experience as well? As distance students, we have limited opportunities for shared experiences. We have some opportunity for communication, through Facebook, the Landing, and the AUSU forums, but, to me, that's different from sharing an experience. Participation is not the same as illumination.

Hopefully, *The Voice Magazine* serves as one such experience, and my hope is that one day we'll see more.  
But until then, enjoy the read!

A handwritten signature in black ink, appearing to read 'Karl'.

# MINDS WE MEET

*Maryam Adham is an AU student living in Calgary. Originally from Oregon, Maryam moved to Montreal after getting married, and eventually moved to Alberta. Maryam is working on a double major in Psychology and English.*

*Maryam was recently interviewed by The Voice Magazine about school, psychology, and procrastination.*

## **Describe the path that led you to AU.**

I was originally at Oregon State University. With getting married, moving to Canada, and having two kids, my studies got put on hold. When we moved to Alberta, I contemplated different options. Our kids are ages 3 and 4, and it just didn't seem the right time for in-person studies. AU seemed like the right choice.

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

I do tutoring on the weekends. My family was originally from Egypt, and I'm fluent in Arabic. I tutor some Arabic-speaking students, and also some in English.

I'm an avid baker and, although I have less time for that now, I still make cakes. I'm also a fitness junkie so I spend time at the gym. And I like to spend time having coffee with my friends.

## **What happens after you finish your education?**

My goal is to get my Masters of Counselling, so I'll be continuing my studies for a while.

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

Probably my Mom. She had a PhD in Nursing. Education was a big thing for her, and she was really supportive in encouraging us to reach our goals.

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

When someone is famous, it doesn't automatically make them interesting, although they can be. I just think that there are regular people that, even though they aren't some literary great or something like that, have led interesting lives and accomplished great things.

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

I think it's harder to do online. There's no face-to-face interaction. Because I began my studies at Oregon State University, I've experienced the difference between classroom and online. Online allows more freedom, which is great. But sometimes things seem a bit disorganized. For example, in one course parts of the course materials



were updated but not others, and references to certain pages were no longer valid. And I find the course tutor and instructor set-up a bit confusing: who's in charge? The other problem with online is that it's often limited to one mode of delivery. Students have different learning styles, like auditory or tactile, for example, and just providing written course materials doesn't provide optimal instruction for a variety of students.

**Was there ever a point when you wavered about your education?**

Definitely. I always wanted to go far with my education. But when I was living in Quebec as a permanent resident, tuition was too expensive. Then I had kids and had to decide whether it was better to stay home with them or go back to school.

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

One course I found interesting was a Psychology course called *Introduction to Counselling*, PSYC 388. It offered practical applications rather than just the theory that other courses had. This course really showed me the career I want. It's a basic introduction to counselling, but it showed me what to expect. I found it a bit more hands-on than many courses.

**Describe the proudest moment of your life.**

I think there have been a series of small proud moments rather than one defining moment. It's tempting to look for the "one", like the birth of my children, but life is more of an accumulation of such moments.

**What have you given up to go to AU that you regret the most?**

Just time. A lot of time that could be used in other ways. I miss out on doing things with my kids and my husband. And I miss out on community events. I'm taking a full-time course load, so that doesn't leave much time.

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

My first project would be to get rid of the online texts, or at least give students the option of having a hard copy text. For me, there's nothing worse than reading an online text—it gives me a huge headache. I think online courses are hard enough; having e-texts just adds another layer of difficulty.

**If you could wake up tomorrow with a "superpower," which one would you choose?**

I would choose to have the power to not procrastinate. If I could do that, I'd really be super-human! Seriously, I guess I'd choose the ability to fly. It would be great to be able to go everywhere, easily.

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

Cheesecake, a computer, and sunblock.

**Describe one thing that distinguishes you from most other people.**

I feel I'm a pretty open-minded person. I like to experience new things and new people.

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

It's that you need to be content with the choices you make in life. Not everything is going to work out the way you expected, but it usually works out the way it was meant to. You have to look for the positives.

### How do you find communications with your course tutors?

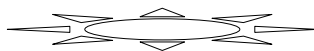
For the most part, there is no communication. I generally try to work through most things myself. I had one tutor, though, who reached out to me half way through a course to see how I was doing. That was the first time I'd ever had a tutor contact me first.

### Where has life taken you so far?

I haven't been outside of North America yet. I was born in Oregon and I've been across much of the States. In Canada I've been to Quebec, where I lived for several years, and Ontario and Alberta. And soon I plan to go to BC. Sometime, I'd like to travel overseas to places like Turkey and Spain. I like places where there's a combination of history, beauty, and good food.

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

I'm not reading any non-AU books right now. We're moving at the end of the month, and there's just no time for reading. But my husband is reading an interesting book that I'd like to read: *Essentialism: The Disciplined Pursuit of Less*, by Greg McKeown.



## Fly on the Wall: A Philosophical Gaze

Jason Sullivan



The languid May air hovers around me as I work in my orchard. Time seems to stand still. A single hopeful mosquito buzzes past my cheek and disappears amidst the leaves. It's a ponderous afternoon for me, having just returned home from my Grandmother's memorial service. I am full of images and stories from her life. She grew up on a small dairy and moved to the big city, returning only for brief visits.

One apocryphal tale in particular clings to the margins of my mind. Decades ago an equally-cosmopolitan sister of my Grandma had returned to

her humble hometown after years away in the glamorous city. She burst into the stale air of the family home and exclaimed sardonically: "I wonder if that's the same fly on the wall that was there yesterday."

This moment, recounted repeatedly over the decades by family members, to me clarified an eternal question: is "the idiocy of rural life", as Marx and Engels described it, something that we must flee to the city to escape (Marx and Engels, 1848)? Is distance education merely the stultified academic equivalent of rural isolation, a pale imitation of classroom schooling serving only to accelerate a sense of removal from the pulsating heart of intellectual discourse? Or, with today's internet, are rural and remote locations prime settings for a flourishing of intellectual stimulation?

In this series I'll gleefully answer 'yes!' and explore assorted philosophers and hodgepodge-ologies filtered through the marooned-yet-endowed reality we may experience as AU students.

So much of adult life harkens back to vivid childhood memories. A board game called 'Careers' was common in the 80s when I was growing up. Right at the start, if a player chose the path of academic education, then their final winning final space bore the celebratory statement that you had 'retired to the country to become a philosopher'. I wonder what we distance students might sound like as our geriatric selves, filled to the brim with book-learning yet surrounded with many of the same climes and environs of our pre-enlightenment years. After all, as AU students, it's possible to attain education without leaving our geographical starting place. Our life experiences filter through the private mental worlds of our education. 'Retiring to the country to become a philosopher' implies a life in the urban rat race which we may never experience. As distance students our childhood locales may change only because we change internally; overtly our surroundings may appear relatively static from decade to decade.

I wonder what, in my Great-Grandpa's shoes, my elderly philosopher self would make of his daughter's attention to the fly on the wall and its semiotic signification as a marker of rural backwardness. As children we often name common items as though to personalize them. I named all black bears 'Pablo', while my sister named every wild asparagus she encountered 'Harry', and as a Careers-winning philosopher I'd no doubt create an appropriate humanist response.

Probably I'd say something like:

"See now Miss, your question contains myriad assumptions which the Eleatic thinker 'Zeno of Elea' illuminated in his famous paradox. For the fly to get from point A (yesterday) to Point B (today) it would first have to travel through time for half of a day, and then a further half of the remaining time, and so on. As the increments of time diminished to nanoseconds and beyond, the fly would still have half of the remaining time to cover. No matter how small the increments became, there'd still be some time between the fly of yesterday and the fly of today. So in rational terms, the fly isn't the same because nothing can ever really get anywhere!" (Smith, online).

*As AU students, it's possible to attain education without leaving our geographical starting place. ... 'Retiring to the country to become a philosopher' implies a life in the urban rat race which we may never experience.*

My urbanized daughter would roll her eyes and feign a yawn. I'd continue undeterred.

"So you see, just as Yogi Berra said that half of hitting a baseball is fifty percent mental, fractions decrease themselves right out of their utility. It's like a football player deking himself out of his shoe. Our doxa (that's Greek for 'opinion' or 'common belief' for you, young whippersnapper) states that it must be possible to get from A to B. Yet, when we look into it, we find that such travel is wholly impossible." (Harper, online).

"Yeah, but in reality I'm bound to get where I'm going. I got home, didn't I? I know I arrived because my plane landed and I am here to know that I'm here and not on campus." my daughter'd respond pointedly.

I'd allow my philosopher-bifocals to slide down the bridge of my nose as I met her eyes with a knowing gaze, "How do you know what you know? There's epistemological assumptions everywhere. Our society's empiricist assumptions state that our senses don't deceive us. Except for when they do, that is. Like when a branch pokes out of a mud puddle and its reflection on the surface of the water makes the branch appear bent as far as our optic nerve and brain are concerned. Yet our rational minds know, or believe, otherwise. In this same sense, we believe that reality can be quantified into measurable parts. Yet look what happens between Zeno's point A and B. The measurements show that it's impossible to get where you're going; there's always half of what's remaining to get there. So beware of mystification; illusions are the stuff of mythology!"



I pause and don't need to wink. She's my daughter after all.

"And one more thing; that wonderful and beloved author of yours, Lewis Carroll, once wrote about Zeno and his paradox. In his version, a Tortoise had Achilles fill a whole notebook for explanations as to why Achilles could get from point A to B and on to point Z. (Carroll, online). And you know what? In the end, it all came down to belief or, as your secular self (proud of you by the way!) states derisively, faith! Faith in logic, no less. No wonder the Bible basically begins by saying first there was Logos and that the word of Logic was the word of God. So I'm just trying to help you avoid the pitfalls of blind certitude. In a sense, the wall fly IS the same fly as yesterday. Were it a flower, it'd never wilt. Eternal life, eternal recurrence. Heck, it's the same fly as last week and last month and last year. It's even the same fly as the fly on the wall when I was a boy sitting in this very parlour and complaining day after day that I was bored to tears until finally my Mom told me to go to school. I signed up for some distance education courses and never looked back. And still the fly was there!

Pausing and smiling mischievously, I'd conclude: ol' Confucius once said that "no matter where you go, there you are." In a sense you've forever trapped in your podunk hometown unless you find it within yourself to believe that you're free. Mwuhahaha! (Meier, 2015).

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## Student Sizzle AU's Hot Social Media Topics

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

### AUSU Student Forums

There were no new posts this week, but students continued discussions about online vs. paper exams, AUSU spending, and course GEOL 207.

### AthaU Facebook Group

Samir wonders whether it's permissible to us Chegg for assignments. Heidi posts some questions about switching to a Bachelor of General Studies (BGS) program. Jesse seeks advice on applying for student funding.

Other posts include student planners, tutor expectations, Sunday morning login woes, failing an exam, and courses HIST 209, MKTG 396, PHIL 33, PHYS 200, and WGST 304.

### Twitter

@AthabascaU tweets: "Double distinction for members of AU community receiving Alberta's top honour #AlbertaOrderOfExcellence <http://ow.ly/NC8C6>."

@AthabascaUSU (AUSU) tweeted: "A new Exec blog by VPEX Bonita Arbeau is up on our site! For a glimpse into what AUSU is up to, check it out here: <http://www.ausu.org/council/execblog.php>..."



## The Mindful Bard

### Banksy Does New York

Wanda Waterman



So Totally Fun and Games—  
So Totally Not

**Film:** Banksy Does New York

**Director:** Chris Moukarbel

*"There are crimes that become innocent and even glorious through their splendour, number and excess."*

*"When you go to an art gallery you are simply a tourist looking at the trophy cabinet of a few millionaires."*

— Banksy

He didn't apply for an arts grant. He didn't receive an official selection. He wasn't sent an invitation by a public institution. He had not one work in a public gallery. He simply announced that, for the month of October, 2013, he would take up an artist residency in New York City, and on October 1 started secretly defacing public and private property at the rate of one rich artistic statement per day.

As was his wont, Banksy worked clandestinely, at night, and even now it isn't publicly known who—or what—British street artist

Banksy really is. To avoid being caught he's developed a number of ingenious ways to do most of the work in advance, including using stencils to layer spraypaint.

Banksy's website and Instagram accounts allowed him to publicise his projects while never disclosing their (or his) whereabouts. (It seems that the only authentic signature on many of these works is his photo of the work on his instagram account.) He would also give audio commentary dissing the work, even mispronouncing his own name.

This film is the story of that month. He called the project "Better Out Than In," the phrase Grandpa used to justify farting in mixed company. Could there possibly be a better metaphor for the kind of art that challenges the stiff propriety of the fine art establishment and the anal-retentive commercialism of big business?

Following the clandestine spirit of the project itself, the director didn't meet or film Banksy or secretly film his antics. The bulk of the footage is made up of crowd-sourced clips from locals who videoed his art and their reactions to it.

Announcing that he would be doing one piece of art per day and not telling anyone where it was lead to a large scale scavenger hunt, with devotees walking around the city with their smartphones open to Instagram—waiting for Banksy's announcement of a new work or announcements from other fans who'd actually found the work. New Yorkers and visitors tirelessly walked the streets looking for the latest Banksy art, hoping to be the first to discover and photograph it.

Sometimes they'd arrive at the work only to find that it had already been removed or whitewashed. It's easy to understand why rival street artists might want to cover up Banksy's work, but it's amazing how property owners

and public officials were so offended by paintings on ugly concrete walls that they were willing to paint over them, even though the paintings have been known to add thousands of dollars to the value of the building.

The best thing that could happen to you is to have Banksy paint something on your property. So why were these nimboobs so zealous about removing his art? Perhaps the people who painted over Banksy's art just didn't know how valuable it was, but the more likely possibility is that New York City real estate is becoming so costly that even whitewashed walls are more valuable than Banksy art, and whitewashed walls covered with commercial advertising are practically priceless. Such is the idiocy of the world in which our hero exercises his right to express himself.

A little reflection is necessary to come to terms with the kind of art this is. As pure art or as art-for-art's sake, Banksy's work falls a bit flat in the aesthetics department. But the idea behind each piece is always so beautiful that it outshines the crude execution. The public response is part of the art, and the response is more to the *idea*—and the maverick method of distribution—than it is to the graffiti alone.

Banksy's works form a broad spectrum, including pithy comments spray-painted onto buildings, for example; a live diorama being driven through the city, falsely promising to deliver calm; a cartoon Dumbo getting shot out of the sky by Islamists, a truck full of animal toys noisily squeaking in protest; a concrete confessional with a painting of a despairing priest; a street side art sale in which Banksy's art was sold for \$60 a piece (the sold art pieces are now worth many times that), and a performance art piece featuring a Ronald MacDonald, with the face of an old statue of Hermes, getting his shoes shined by a bedraggled young man.

Banksy wants to show that although the "The Man" is bigger than you and me, sabotaging the system can be incredibly freeing and affirming—and, thanks to prevailing stupidity, surprisingly easy. But with "Better Out Than In" he also had a more specific mission, and that was to help out New York, the graffiti capital of the world.

What makes NYC such a vibrant cultural mecca is that the poor, unlike in other world urban centres, have dared to usurp public space to express themselves with delightful abandon and extraordinary inventiveness. The 5 Pointz section of New York, a landmark collection of old buildings covered with vibrant street art and graffiti, was to be sold to a private developer who planned to replace it all with luxury condos. It was this that Banksy wished to prevent.

He also wanted to help poor people. The official art world dismisses Banksy's work even though art buyers love it, which is cool because his works have really benefitted poor individuals more than they've lined the pockets of the arts establishment or big business, who are too slow on the uptake to profit from these pieces the way the poor have done.

In one portion, for example, a couple of mechanics remove a concrete, Banksy sphinx from the auto yard where they work—an auto yard that's about to be replaced by a strip mall—to sell to a local art dealer. The contrast of the fey art dealers negotiating with the Hispanic mechanics is a thing of beauty in itself.

The most "normal" thing Banksy did was to exhibit a real painting inside a New York store. But even then he couldn't be conventional; he bought a cheesy landscape at a Housing Works Thrift shop and then painted in Hitler on a bench looking at the lake. He snuck the reworked art back into the same thrift shop and hung it on the wall. He called the picture "The Banality of the Banality of Evil"—a response to Hannah Arendt's assertion that the Nazi era signified a failure to think. At auction the painting won \$615,000 for the homeless in New York City.

*Banksy Does New York* manifests nine of the Mindful Bard's criteria for films well worth seeing.

- It's authentic, original, and delightful.
- It poses and admirably responds to questions that have a direct bearing on my view of existence.
- It harmoniously unites art with social action, saving me from both seclusion in an ivory tower and slavery to someone else's political agenda.
- It provides respite from a sick and 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 displays an engagement with and compassionate response to suffering.
- It makes me want to be a better artist.
- It renews my enthusiasm for positive social action.
- It makes me appreciate that life is a complex and rare phenomena, making living a unique opportunity.



## Music Review Beginnings

**Samantha Stevens**



**Album:** *Beginnings*

**Band:** OzGoode

I love hearing new bands. I am always so excited to hear what they have to say and the style they choose to get their message across. I love it even more when a band feels confident enough in their music to produce their first EP and present it to the world.

*Beginnings* is the first EP from Toronto & New York-based OzGoode. The band formed in 2002, and their songs are full of tight harmonies, emotional lyrics, and strong, female vocals. Their sound is unique, but if you like bands like Evanescence, Alanis Morissette, U2,

and Within Temptation, they you will definitely like OzGoode.

This EP is perfect because the variety of songs allows the musicians to demonstrate exactly what they are capable of. With only four tracks on the EP, the music ranges from rock with a slight jazz flare to harder rock.

"Where Did You Go" starts with drums that remind me of the song "Stolen Dance" by Milky Chance. The bass and guitar set the overall mood and the vocals rise to meet the tone. However, I found that the strength of the start faded as the song went on. I was expecting the strong beat to continue and crescendo with the



vocals just before the chorus, as heard with most rock, but it didn't. And that left the song feeling anti-climactic, flat, and frustrating, but maybe that was their intention. The lyrics are dark and ominous, full of an unfulfilled want, so the lack of that dramatic increase just before the chorus enhances that feeling.

"Save Me" is a beautiful track. The guitar riff at the start is obviously influenced by the music from U2, but it sets the atmosphere perfectly. The addition of the piano gives the song a lingering emotion that lasts long after the song is finished.

"Repose" perfectly showcases OzGoode's robust vocals and lyrics. The music is softer, but still powerful, a balance that is often hard to accomplish. I feel as if there is a slight jazz or blues influence to the singing, as the notes tend to be held much longer on the parts that the lyricist wished to emphasize.

"Shake It Off" is the final track and my favourite on this EP. The sound is much harder, and the singing equally so. The guitar solo and rhythmic drums at the beginning piques the interest right away, and the vocals are angry and seductive, an element that I love in harder rock music with female vocals. The lyrics make you get up and move after a rough day, perfect for those days when you may feel like everything is against you.

Overall, *Beginnings* is a great introduction to OzGoode. I feel like a bit more polishing could be done in some areas of their music, but I look forward to hearing their first full-length album. *Beginnings* is now available on iTunes.

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



## Navigating the AU Library Start With Orientation

**Barbara Lehtiniemi**



Navigating the AU Library's [website](#) can take some patience and practice. And, even if you think you know how to get around, major website renovations in late 2014 may leave you feeling a bit lost. The folks at the AU Library want to help you find your way.

AU's library recently hosted a *Library Orientation* live webinar. The webinar was held May 13 from 6-7 pm. The first half-hour of the webinar was a presentation on how to navigate the library's website and perform searches for information and materials. The remaining time was allotted to questions from participants.

If you missed the AU Library's *Library Orientation* webinar May 13, don't despair. A [recorded version](#) of the webinar is available. This is one of those rare occasions in which procrastination pays off. For one thing, the

recorded webinar is only 35 minutes long (due to few questions from participants at the end.) For another, with a recording you have the ability to rewind to catch any information you missed the first time, and you can also pause the recording to try out what you've learned on the library website.

The webinar is fast-paced and packs a lot of information into 35 minutes. Here are a few areas covered:

**Borrowing.** Although most students access the library online, and there are tens of thousands of electronic resources, the AU Library is also a physical place with physical materials, including books and DVDs. The webinar outlines the borrowing process briefly, and also covers inter-library loans (for materials not in AU's collection) and reciprocal borrowing agreements with other libraries.

**Tutorials.** The webinar itself is a tutorial, but there are more available on the library's [site](#). In the webinar, students are advised to check out the library's tutorials, and make suggestions for future ones.

**Library Website Tour.** A quick overview is provided of the front page of the library's [website](#). This portion of the webinar helps to guide you on where you need to go to find information or perform research.

**Library catalogue.** A few demonstrations on how to use the library's catalogue are given, as well as some interesting tips on the use of e-books as opposed to physical resources. Since many students request help in finding a full-text journal from a citation, one demo is devoted to this type of search.

**Get help.** An overview is given of the many resources under the [Get Help](#) section of the website. Emphasis is placed on the willingness of library staff to help students, and the various methods of [contacting](#) the library.

**Resource Librarians.** The longest portion of the webinar describes how students can avail themselves of the assistance of Resource Librarians. If you have research to do, you're not alone: Resource Librarians can help. Two research demonstrations are conducted by Bruce Mortimer, a resource librarian at the AU Library. During the demos, Bruce shows how to perform searches, limit the results to the most relevant materials, and quickly scan through journal abstracts using the magnifying icon. He finishes up the search demos by showing how to use the "permalink" feature to access a link for citations, and also how to access a full citation for journal articles.

If you missed the *Library Orientation* live webinar May 13, you're not alone. I'm one of the thousands of AU students who couldn't make it on that date. However, I found watching the recorded webinar a valuable use of 35 minutes. Although I've used the library site to access research materials, I learned many new tips and tricks in the webinar.

You can access the recorded webinar via the link on the library's [webpage](#) or at: <https://connect.athabascau.ca/p84frswc80d/>. If you need any help using AU Library services, check out the [Get Help](#) page of their site, or [contact](#) library staff by phone, e-mail, or online inquiry form.

The AU Library is one of the services you pay for when you register for a course at AU. Learn how to navigate the library and you'll get the most out of it.

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

## Primal Numbers

### Like Rats Out of a Maze

S.D. Livingston



Whether it's rats in a maze or chimps in a cage, science has a long history of using animals for research. The debate on biomedical research is often heated, but what we don't usually consider is what happens to the animals after they're no longer needed. One recent story shows that it's an urgent question—and that some scientists need to do a lot better.

You might think that animal testing is a thing of the past. That those images of rabbits and dogs being tortured in the name of science belong to a different era. In some cases that's true. Research methods have been updated, consumers are more aware, and plenty of

products and facilities now label themselves as cruelty-free as a way to boost their brands.

Research ethics are a lot more stringent too, with places like the [American Psychological Association](#) and the Canadian Council on Animal Care in Science setting out clear [guidelines](#) on the treatment of non-human animals in research. (The phrase "non-human animals" itself is a nod to how closely we're related to certain species.)

But whether you agree with it or not (and that's a debate for another day), animals are still used in scientific research every day—and the ethics that scientists adhere to in the lab don't always apply once the animals aren't needed.

Take the case of the New York Blood Center (NYBC) and a colony of chimpanzees in Liberia. As *The New York Times* [reports](#), the NYBC contracted with the Liberian Institute for Biomedical Research back in the 1970s to study chimpanzees. The arrangement made sense. The US government was in the process of banning the import of wild chimps, so the animals were set up to "live uncaged on six mangrove islands," where the NYBC used them to research the hepatitis virus.

There's no dispute that the research was valuable. It helped to ensure the safety of blood donations for millions of people. And there's no suggestion that the chimps were harmed. The NYBC and the Liberian Institute were doing vital work while caring for and feeding animals that lived, as near as possible, in wild conditions.

But then, in 2005, the research ended. The chimps were no longer needed. There are 66 in the colony, on islands where there is no fresh water supply and no natural food source. Essentially, they're marooned and dependent on humans to supply them with food and water.

For 10 years, that's just what NYBC did, at a cost of some \$30,000 a month. But now that funding has stopped. The NYBC wants the Liberian government (which owns the chimps) to take over. The government wants the NYBC to continue caring for the animals that they used in research for nearly 30 years.

The only party that's stepped up to the plate so far is the Humane Society of the United States, paying for food and repairing the water supply system. Caretakers at the Liberian Institute have volunteered their time.

It's purely coincidence, but the question of these unwanted chimps comes at the same time that courts must decide whether to grant some primates a writ of habeus corpus—to determine whether humans have a legal right to detain them. In New York State, a case is being argued on whether two research chimps have the right to "bodily liberty." In another case, the Nonhuman Rights Project reports that an orangutan in Argentina has indeed been awarded habeus corpus.

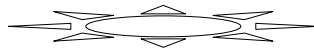
The point, though, is that a research animal's fate isn't always clear. Some die during experiments. Others are euthanized. A small percentage of them go on to sanctuaries. It's a welcome option but one that involves vast amounts of time and resources, as this video from Save the Chimps shows.

Whether they're pigs or primates, the debate on biomedical research must consider the question of what to do with animals once they're no longer needed.

Laboratory animals have played a critical role in making human lives better. Hopefully, one day, we'll eliminate the need for animal testing all together. In the meantime, research will continue to make medical breakthroughs, save lives, and generally improve our quality of life.

But if we abandon those who helped us get there, we haven't come very far at all.

*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.*



## In Conversation with No Dry Country, Part I

**Wanda Waterman**



*No Dry Country is a Texan indie band revelling in rootsy Americana, folk, and classic rock, expressed beautifully in tight harmonies and with a passionate stage presence. Their first full-length album, The Night Before, was just released this March. Recently the band's vocalist, Trent Langford, took the time to talk to Wanda Waterman about the songwriting process, vocal harmony, and a game called "Rambo."*

**You write songs that sound so familiar and yet so original at the same time. Do they just happen? Or does songwriting require a lot of meticulous work for you?**

Over the years I've tried to be more deliberate about writing on a consistent basis, whether it be "inspired" or just putting pen to paper and writing ten songs that may only yield one good tune. A number of the songs from



this release are influenced by actual experiences and were written in the van on our last tour, when we were supporting To Whom It May Concern, but some of my favorites are tunes like "Till The Wheels Fall Off" and "Crazed Young Love," which we sat down and wrote from the ground up as a band.

**What was your most beneficial educational experience? What or who in your training had the most— and best— influence on you, as a musician, a composer, and a human being?**

My musical upbringing was largely influenced by my father, who always sang and played guitar, and my mother, who plays and teaches piano. She taught me theory and gave me an ear for many different styles of music. Likewise, I was always involved singing acapella gospel at our church up through high school and attended "singing schools" led by directors like Dr. Darrell Bledsoe and Brett Farr.

My first attempts at writing began in high school. I was heavily influenced by Paul Simon, Robert Earl Keen, Ryan Adams, and the like. It's hard to identify a more formative influence in my life, aside from my parents. They always put the wellbeing of my sisters and myself ahead of their own, and spent their lives serving others.

Even more than the various life lessons Dad gave me, or my mother's practical advice about handling money, their example of caring for the people around them stands out. Not a week goes by that they aren't visiting someone in the hospital, taking food to someone who just lost a loved one, or working to better the plight of the homeless around town. Those actions stick with me more than anything.

**What was the most mesmerizing musical experience of your life?**

ZZ Top. Live. No explanation needed.

**What's your favorite instrument to play and why?**

I'm a bit rusty, and some broken fingers slow me down, but I still enjoy sitting down and playing a piece on the piano. I'm a dreadfully average rhythm guitar player, so playing an instrument that I can at least remember being serviceable at is a treat.

**How did you all find each other?**

Most of us were playing in different projects within the Lubbock scene in college. We had quite the revolving door in regards to musicians for about three years. Matt Newsom (drums) joined in 2011, followed by Dub Wood (bass) in 2012, and Jonathan Dunlap (guitar) moved to Lubbock and joined the band in 2013. There've been a number of different incarnations since Monte Ebeling started the band in 2008 but this current lineup has been together for a little over two years, with the addition of Bristen Phillips (guitar, axillary) a few months ago.

**How did you learn to harmonize so nicely?**

I've always been a sucker for good three and four part harmonies, stemming from my gospel music upbringing, so that was something we leaned on in our early stages and it kind of stuck. We made it a point to highlight that aspect on the record and still get a little "harmony happy" at times but it's definitely a staple of the band.

**Has anything funny or strange ever happened to you in the recording studio or on the stage?**

We once had a fairly primitive game called "Rambo" in which you could slap just about anyone (provided the rules were explained) after yelling "Rambo!" The game commenced one night after a show with Jason Boland and Six Market Blvd and, after everyone had received a fair amount of "love taps", one musician (who should remain nameless) named Ben Hussey proceeded to smack a moving tour bus whose driver had not been adequately informed of the game and it's rules.

This was met with a rousing round of applause, one broken finger, and a red-faced tour manager. Maybe a "had to be there" story, and while we weren't on stage, it remains one of our more infamous moments.

*(to be continued)*

Wanda also writes the blog *The Mindful Bard: [The Care and Feeding of the Creative Self](#)*.



## Extreme Burn-out Cure

Deanna Roney



The last few months were extremely busy with courses. I got a lot accomplished in a short(ish) amount of time, however, this has the side-effect of leaving me burnt out. It leaves me wondering if it is worthwhile to go at that pace and then struggle for a couple weeks to motivate myself again. This time, I was particularly burnt. I have never been so burnt out, I tried my usual burn-out cures to no avail: switching up my study material, taking a day or two away, refreshing my schedule. All of these standbys failed me this time. I was beginning to think that my final 30 credits may become my Everest.

The answer came to me along with a few days of sunshine: 14 hour days of manual labour in the heat of the sun. With the recent hot streak, we started work on building our shop. We worked long days, moving lumber, cutting lumber, lifting walls that were sheeted in, and probably weighed a literal tonne. The first day we erected three walls. The second day we erected the fourth and moved trusses on top of the 12-foot walls, readying them to be put in place the next day. Day three was flinging trusses around while precariously balanced on a ladder (or the 6" wide wall) and hammering them into place. Luckily we have friends who are skilled carpenters and they directed us amateurs on what to do. I spent two of those three days with my mind completely away from school. Between learning how to build and boiling in the heat there was no time to consider professional ethics, women's health, or women and violence. All I could consider was who needs what, where should I be, and if we were running out of water.

The morning of day three we started later than the rest because of poor weather. That morning I was able to attack my women and violence essay with a renewed vigor. Vigor that I had thought was lost. I got more accomplished that morning in two hours than I had in the last couple weeks. I wasn't feeling stressed about how much I needed to get done, or where I should be in my course; rather, I was happy to be working on it again. I was enjoying the material and writing an essay on the topic—no longer feeling lost and intimidated.

I pondered why this worked so well when my other methods had not. It's not because I dislike physical labour, I have enjoyed the process of seeing the shop take shape and knowing that I helped create it. There is great satisfaction in being able to say, "I helped build that." When I was busy working on the shop I was too focused on the task at hand and was not thinking about school, not even subconsciously worrying about getting behind

or being burnt out. I could not stress about what I thought I should be doing, or about how I was going to get out of the rut. By allowing my mind to take a real vacation away from school, consciously and subconsciously, I was able to recharge.

How to deal with being burnt out, I have found, depends on the degree of burn out: from minor to extreme. Depending on the degree, it can be as simple as taking the morning off, doing some yoga, or changing your course-focus. In extreme cases the answer is, apparently, to build a shop. Though I do not foresee the need (or have the space) to build another, so I will need to allow this to morph into other versions of hard physical labour. Who knows, maybe I will end up getting lots of things built this year if these last credits all prove this challenging.

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



## Writer's Toolbox

### A Company Affair, Part II

**Christina M. Frey**



A Last week we began looking at how to spell company names, brand names, and trademarked words and phrases in your writing. As I noted, it's important to get brand or trademarked names right—while minimizing distractions to the reader. This sometimes means bending the rules of grammar, punctuation, and usage in order to accommodate the uniqueness of the name.

#### **In the beginning**

When you're beginning a sentence with a lowercased brand or company name like eBay, ignore your inner punctuation guru and start the sentence with the lowercased letter. Better still, rewrite the sentence to avoid the problem entirely.

*Example A: iOS apps usually aren't compatible with Android phones.* This looks weird, but it's not incorrect. Still, given the chance for confusion, a rework is better. Here are some possibilities:

*Example B1: Usually iOS apps aren't compatible with Android phones.*

*Example B2: Most iOS apps aren't compatible with Android phones.*

*Example B3: Android phones usually won't run iOS apps.*

As you can see, rewriting—unless you absolutely can't avoid it—is an easy solution.

#### **Better than one**

How do you form the plural of a trademarked word, like a brand or product name? These can be tricky if you think of them as traditional plurals. Instead, use this as your guiding principle: add whatever conveys the plural but doesn't affect the integrity of the trademarked name.

*Example C (singular): I handed him a Curly Wurly.*

*Example D (plural): I handed him several Curly Wurlys.*

Does it look odd? While a noun that ends in *-y* would normally be *-ies* in the plural form, in this case we simply add an *-s* to avoid changing the trademarked name.

*Example E: He sat at the bar and ordered two Stroh's.*

This also may look incorrect, since plurals normally never end with an apostrophe + *s*. However, once again it's important to think about the trademarked name. The brand is Stroh's, whether you order one glass or several. You wouldn't add an *-s* to "Stroh's"—it looks bizarre—so the plural is left as-is.

### **In possession**

Possessives usually aren't an issue with trademarks and company names; most of the time you add an apostrophe + *s*, just like you would normally (or just the apostrophe, depending on the style guide you're following). It's a little more confusing when you're dealing with a name that already has an apostrophe, like McDonald's.

Most editors agree that the ideal solution is to rewrite the sentence to avoid the problem. But barring that, as suggested in *Garner's Modern American Usage*, leave the apostrophe as-is and let the context imply the possession. Cringe away, but it's considered acceptable when there's little chance of readers becoming confused—and clarity is the main goal here, after all.

*Example F1 (not preferred): McDonald's third-quarter earnings are intriguing.*

*Example F2 (acceptable, but...): McDonald's third-quarter earnings are intriguing.*

*Example F3 (avoids the problem, but...): McDonald's reported intriguing third-quarter earnings.*

*Example F4: (avoids the problem, but...): McDonald's had intriguing third-quarter earnings.*

Note that the rewrite in Example F3 is problematic, since there might be confusion about whether it's a sentence fragment with "McDonald's" as a possessive noun instead of a non-possessive noun and "reported" as an adjective rather than a verb. In that case, it's simply better and clearer to go with Example F2 or Example F4 (though this latter is a little dull and flat sounding).

Next week we'll move on to some of the trickier usage questions about brand and trademark names, like what you can abbreviate, what you can genericize (is it okay to "xerox" a report?), and when you should substitute generic brands for real brand names.

*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](#).*





## Study Tips from a Semi-Anonymous Friend Argue but Never Say Sorry?

*T There is nothing more that The Study Dude wants for you than to make an entire room erupt in friendly laughter at some quick-witted, light-hearted, non-hurtful remark you make.*

*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 book *Thank you for Arguing* by Jay Heinrich. While some of the strategies are questionable, like

the advice to never apologize, others may help you advance a positive agenda.

### Probing and Acting on What People Value Most

I often ask people what they value most so that I can share in the delight of their passions. I love to know what activities, what hobbies, what goals truly excite others, and I relish in the details they share of their passions. I'm also one of those people who devour books on personality types, as nothing delights me more than finding a trait that perfectly describes my loved one or that perfectly describes someone I know in passing.

In my prior career, I was often perplexed at the notion of purpose. My paycheck amounted to more money than I could ever have hoped for, but my role seemed purposeless. I would go through the day, dismayed by how little I seemed to contribute to the greater good. Now that my contract with that position ended, even with a downsized income, I feel more purpose in my life than ever before. Every day infuses me with a greater sense of overall meaning. I can hardly wait for each day to arrive, longing to stay up late at night, working away at my passions in order to seize the moment.

But Heinrich believes in the value of figuring out what motivates other people so we can incorporate it into persuasion techniques. What comes next outlays guidelines for determining what people value most so you can turn it into what is coined a "halo":

- Try to determine what your audience's values are by probing them on what they feel matters the most. Outright ask the person what one thing most characterizes them. The response will highlight that person's biggest value. The first thing the person reveals likely corresponds to that person's innermost value.
- Once you know what your audience values most, link that attachment identity to a "halo", or in other words, a symbol.
- Taking up your audience's values as opposed to trying to alter them is the best strategy in getting them to see things your way.
- If you want to lead a group, try to embody their values.
- People will go to no end to reinforce their most dearly held sense of identity and values.

- When scolding someone, articulate that the bad behaviour is not typical of him or her, and then follow-up by stating the positive behaviour you want the person to model as if it is that person's natural state of being.
- When you face an issue, reduce that issue to two or three words that target the person's value system and create a symbol out of it. For instance, if you want to target how to make scars seem attractive so that military people will get a necessary procedure done, then associate scars with one's sense of loyalty to family and country. Show advertisements with the person saying, "My scar is for my country" (p. 245).

### **Never Apologize**

When I do something wrong, I'm often the first to apologize, and then apologize a second, third, fourth, and so forth time. Oftentimes, the apologies seem to extend the reproach and discipline, rather than putting an end to them. Yet, if one breaches some rule or expectation, how does one apologize effectively, end the disciplinary session, and move on to higher ground?

When I first encountered Heinrich's advice to never apologize, I was taken aback. What would the world amount to if no-one took ownership of a wrong? Yet, Heinrich conceives of owning a wrong as something perhaps prouder than lowering one's head and slouching one's body in apology. He posits an entirely different system for apologizing than merely saying "I'm sorry." While on a personal level, I think apologies are necessary, I wonder whether in a business context avoiding apologies might lead to the best outcomes.

Maybe you can decide for yourself: should you apologize or shouldn't you, and under what circumstances? The following illustrates Heinrich's rules for never apologizing:

- When you perform a negative action, determine the gamut of your goals, confess as soon as possible, and focus on choices, or in other words, the future tense. Also, demonstrate your ethos with your practical wisdom and skills, your caring, and your adherence to the cause.
- No apology is necessary. Apologies often make a person shrink in size and hobble over. Apologies associate with blame.
- Instead, refer to yourself as possessing higher standards than what you demonstrated. Talk in the future tense, about how you will put your high standards to use to produce better results going forward. It is assumable that everyone wants to hear your future amendment strategy more so than your meek regrets.

### **Ways to Humour Others**

Humour contains many benefits, from relieving stress to forging bonds with others. I once utilized sarcasm, given my family proclivity toward it, but later completely abandoned sarcasm in favour of a more spiritual, light-hearted humour. I now cringe at any semblance of sarcasm, as I acknowledge that sarcasm often produces social distance and hurt feelings. My partner also delights me endlessly with a quick, playful, innocent wit, so I often receive and appreciate a light-hearted, nonthreatening humour—and nevermore any cutting sarcasm.

Heinrich's book reveals a variety of types of humour, and lists humour strategies for people, such as himself, who aren't the bantering or sarcastic sorts:

- There exists various types of humour from mild wit to gut splitting facetious humor, to back-and-forth comebacks in banter, to wordplay humour. If you don't possess much of a quick wit, wordplay poses as an excellent strategy.
- Use of puns makes for great joke material. Figures of speech also make excellent fodder for humour and wit.
- Take a cliché and twist it. Alter the ending to give an unexpected change to the otherwise banal response. You can also switch the words around.
- Another strategy is to take a cliché and treat it literally. If someone says, for example, "It's not over until the fat woman sings," say, "Then Aunt Mertyl's showers mark the end of time."
- Other figures of speech can evoke laughter as well, so test out your wordplay knowhow to elicit the best response.

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.

#### References

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## The App For That

## Travel Smart

Summer vacation's just around the corner—and thanks to technology, you can do your planning more easily than ever. While you may already be aware of popular apps that help you find the best travel deals (Expedia, Orbitz, Priceline, and Kayak, to name a few), be sure to check out these lesser-known but incredibly helpful partners for your on-the-go travel planning:

**TripAdvisor:** Is that hotel really as good as its marketing materials claim? Is that attraction worth taking the time to go see? TripAdvisor contains a wealth of reviews written by your fellow travellers, and while it's actually a website with an associated app, both site and app are convenient to browse. *Web, Android, iOS, Windows phone.*

**PackPoint:** Packing can be the vacationer's nemesis. There's no app to physically load your suitcases for you, but PackPoint helps you out by telling you what you need to bring, and how much of it. It even adjusts its recommendations based on the weather forecast for your destination! *Android, iOS.*

**Triplt:** If you're tired of searching for flight, hotel, and car reservation emails, download Triplt to get it all together in one place. Bonus: once it sets up your itinerary, it works offline, too! The paid upgrade includes flight alerts and can help you reschedule via alternate flights. *Android, iOS.*





## Guilty Pleasure

For years I believed that if I read anything other than non-fiction I was wasting my time. I knew that, in one short lifetime, there were more books I absolutely must read than there was time to read them.

Or, if I did tackle some fiction, it had to be the 'good stuff.' What snobs would call literary. Titles that had won prizes like the Giller or Pulitzer. Or books that dominated best seller lists for months. Projects that were adapted for the big screen. Others that were part of Oprah's or some other book club selection. Quite often, but not always, they earned the hype.

Then, somewhere along the way, something shifted. I tired of the miracles glibly promised in the self-help titles I was buying. There are basic universal truths that remain immutable no matter how creatively or cleverly or often they are repackaged. I tired of the 'should read' titles that weren't worth the hard work of plowing through them. I tired of finding that my interest in a particular topic waned by the time I got to 'the' book that would enlighten me.

I confined my easy reading to vacation reading. Most publishers launch what they market as 'beach reads' for light, summer, drink-in-your-hand, sun-at-your-back relaxing. But, realistically, how many days out of the year is the average person on vacation?

I always have an audio book playing in the car. The boredom of highway driving or the white-knuckle frustration of city traffic is mitigated with a gripping story. What, I'm here already?

It was probably audio books that got me on a mystery/thriller kick. A talented reader brings the book and its various characters to life. Because I loved Tami Hoag's *Ashes to Ashes* on audio, I then set out on a mission to find her other titles in paperback. I love the complexity of her stories and the twists and turns leading to the ultimate surprise ending. Her recurring good guy characters are richly

drawn, and flawed but likeable, dedicated professionals. Somehow I can distance myself from the incredible violence.

I began devouring the Hoag titles at every available stolen moment: before bed, during meals, in the car, in waiting rooms. Because I was reading them faster than she can possibly write them, I had to pull back and save the last few titles. In between, I made room for a Lisa Gardner. Next I might have to choose a Rick Mofina, Joseph Finder, Michael Connelly, Lynwood Barclay, James Lee Burke, or Lee Child.

I've just finished an easy read called *Tales from the Yoga Studio*. It's not a mystery but I'm into the early stages of a yoga practice myself so this appeals to me.

What all these books have in common is their ability to transport me from my own life using great plotting, strong characters, and visual imagery. They're a great (harmless) strategy for unwinding after a long, hard day. They are my current guilty pleasure, from where I sit.

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





## Communication Breakdown

**Dear Barb:**

*My husband and I have been married for two and a half years. He tends to be a very secretive person and rarely talks about his feelings or anything at all really. I knew he was like that when I married him, but, stupid me, I thought things would get better and he would open up more. Everything seems to be fine for months at a time, he seems happy and content and even when I ask him he says he is happy. Then all of a sudden he blows up over something. He hollers and pushes himself around the house and blabbers on like the hulk. Although he has never physically threatened me I find this behaviour very scary, to the point where I am physically shaking. After he calms down I try to talk to him about it and I can see the anger rising in him again and all he says is "yes you are right, whatever!" I am not sure how I can handle this behaviour as there is no talking to him. Help, Christina.*

Hi Christina:

You should never be afraid of your partner or anyone for that matter. If someone scares you that much you need to get away from them. I think your husband needs to talk to someone about his anger. You will never be able to express yourself to him because you are always walking on eggshells. That is not a healthy way to live your life. Perhaps he is not happy in your marriage but obviously is unable to express that to you, or possibly he has some past issues that need to be resolved. In any event it is not your problem and if you are going to stay with him he needs to get this resolved. Thanks for writing Christina.

**Dear Barb:**

*My wife and I have been married six years and recently she told me she is not happy and wants to end our marriage. I admit we have problems, but I was shocked when she said this. She says I am too hard for her to deal with! I can't understand why she would say that, I'm thinking she just doesn't love me or maybe she has found someone else. We are very different people, I am open and communicative and she is quiet and rarely talks about her feelings. We have been to counseling. It seems for us to stay together we would have to change our basic personalities. I really don't think that is possible, what do you think? Thanks Carl*

Hi Carl:

I think you are right in the sense that you can't change your basic personality but you can change behaviours. For example, you said she finds you hard to deal with, perhaps through couples counseling and you could discover a different way of interacting that would make it easier for your wife to understand where you are coming from. Sometimes role-playing is helpful in these kinds of situations. Likewise your wife may find a way to open up and express her feelings so you will be able to understand her. I would definitely suggest you both go to counseling before you give up. Thanks for your question Carl.

Email your questions to [voice@voicemagazine.org](mailto: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.

# THE NONPARTISAN: CLIMATE CHANGE



Andy, I don't know if I should go parking with you tonight. I've been hearing the most awful things about climate change—I can't bring myself to enter a car!



Don't you worry your pretty head about that, kitten. None of it's true! Those greedy scientists just made it all up!



Whew! That's a relief! But why would they lie about a thing like that?

Because they're all communists and they want to destroy our traditional American freedoms.



Like my freedom to get you alone in my jalopy—hyuk!

WRITTEN BY WANDA WATERMAN





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

## Did you know?

On April 9<sup>th</sup>, LinkedIn announced it had entered into an agreement to purchase [lynda.com](http://lynda.com) for about US \$1.5 billion. Lynda offers professional on-line training videos and courses for everything from photo editing with Adobe Photoshop® to creating a WordPress page.

AUSU will continue to bring you a \$375 membership for **free**!

To register for your free [lynda.com](http://lynda.com) on-line software training account, simply create your [ausu.org](http://ausu.org) account, log-in, and click on the Lynda link at the bottom of our home page. You will then be redirected to Lynda's AUSU portal where you can create an account to receive unlimited access to [lynda.com](http://lynda.com)'s full video library!

## 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>

Draw will take place on June 15<sup>th</sup>.

## IMPORTANT DATES

- 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 8: AUSU Council Meeting
- 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](http://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 1<sup>st</sup> of the month following your enrolment if you register before the 10<sup>th</sup> of the month.  
If you register later in the month, coverage will start the 1<sup>st</sup> 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](http://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](http://mystudentplan.ca) • 1.877.746.5566 ext. 249 • [athabascaplan@mystudentplan.ca](mailto: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!

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# CLASSIFIEDS

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Classifieds are free for AU students! Contact [voice@voicemagazine.org](mailto:voice@voicemagazine.org) for more information.

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## THE VOICE

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