

THE VOICE

MAGAZINE

Vol 24 Issue 21 2016-05-27

Minds We Meet

Talking to Students Like You!

A How To Guide

How to Approach Your AU Studies

Dear Barb

Divorcing Addiction

Plus:

*Canadian Science News
Sounds Like Summer
and much more!*



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***The Voice
Magazine***

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Views and articles presented
here are those of the
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Student Council

The Voice is published
every Friday in HTML and
PDF format.

For weekly email
reminders as each issue is
posted, fill out the
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LETTERS TO THE EDITOR



Hi Karl,

Your May 20 editorial prompted me to think back on the most satisfying and productive positions I have held over a long and varied career at senior levels. In each of those situations, the organizations were led and staffed by individuals who were highly committed to seeing things they believed in get done, despite obstacles and hurdles. As one memorable head boss who assigned me a seemingly impossible challenge put it, "The importance of an undertaking is proportional to the degree of difficulty that must be overcome to succeed. The easy things are all done. Anyone can do them. Now get on with it." That boss had attracted the highest calibre of available talent, despite comparatively modest pay packages, because of the challenges that he was able to let his executives take on.

The satisfaction derived from being entrusted to figure out how to get the job done, and then delivering the goods, was far more valuable than the level of financial reward. It was being presented with challenges and then allowed the necessary elbow room to perform - and not pay - that attracted top talent. High profile duds (the mediocre performers), regardless of their formal quals or higher previous pay levels, did not thrive or endure in those organizations. Proven performance was the sine qua non criterion. Much of my work involved assessing organizational performance. My mandate was to look beyond crafted scripts, rhetoric and public images, to take objective stock of what was actually accomplished, and to recommend changes. I worked with elite teams of competent performers, not glory seekers. We got tough jobs done with little concern about publicity.

The argument that it takes big bucks to attract the best talent is, in my view, a myth perpetuated by those whose egos place more weight on how much they earn instead of how much they accomplish and how well. Endorsing and adhering to that precept ensures the executive community will be dominated by like-minded individuals, and not be inconvenienced or caused discomfort by boat rockers who ask tough questions that challenge conventional wisdom. It was a commonly shared belief among proven high performers that 80 to perhaps 90 percent of the top echelon was populated by individuals who talked a good talk and knew the right words, and were quick to recognize one another. Members of that dominant majority also recognized the minority among their colleagues who did not adhere to the dominant "go along to get along" philosophy,

Hey! Did you know the Voice Magazine has a Facebook page?

No kidding! We also do the [twitter](#) thing once in a while if you're into that.

and who looked upon hype and BS with disdain. Although the majority may have felt ill at ease working with the more truly committed individuals, they realized their contribution was essential to organizational success.

It is those who dare stray from the beaten, safe and comfortable path who find new ways. However, in the process they often cause discomfort to "good team players" who seek to neutralize or stifle them. There is ample literature on social change, and the tenacious resistance to it. If universities want to make major contributions to society, they will have to venture off the beaten path that the herds follow. It takes courage, and the way forward is bound to be rough. Oft times it takes true crisis to move boldly forth. But as one of my early mentors observed, the turtle must stick out its neck to move forward. I fear that universities have been distracted by the glitter of lucre and have lost sight of their raison d'etre as centres of enquiry.

I enjoy reading your ruminations.

Best, Leo Lehtiniemi

Thanks for the reminder Leo, although I have to wonder how many candidates for the AU President's role will see it the same way? -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

The Unpleasant Question

Karl Low



It's a bit odd, when a disaster strikes, how many people are willing to help, and how far the help goes, yet, minus the disaster, we're perfectly willing to let people suffer, starve, or far worse. What brought this to mind is the two new bursaries created by AU for victims of natural disasters. As the [website](#) says, "While inspired by the recent events in Fort McMurray, these awards will remain in place to help students who may be affected by natural disasters in the future." I am hopeful that the creation of these awards isn't being thought of as taking the place of AU's special considerations that they have extended to students who are caught in natural disasters, but rather an extra bit of assistance to those who really need it.

The first of these awards is to provide one course worth of tuition to a student who wouldn't otherwise be able to continue with their education following a natural disaster. This can be extended to a second course if the need is there.

The other bursary is to provide up to \$1,000 to help a student affected by a natural disaster to attend convocation. And while not denying the value of that award at all, or the spirit in which it is intended, I find myself wondering what makes someone who's suffered a natural disaster more worthy of being funded to attend convocation than someone who just doesn't have the financial resources to do so? (And because I'm sure there are Councillors wishing they could get a word in here, I will point

out that AUSU has [travel bursaries](#) for exactly that.) But that's a dangerous line of thinking to take, because as soon as you start, it leads to the same question about post-secondary education as a whole, and from there to the wider aspects of society. If you lost your home and everything you had in a fire, that's tragic, and horrible, and to see the outpouring of support both material and emotional is heart-warming.

Yet the food banks are still running out of food across the country. Is economic recession a natural disaster? When decent people are put out of work, and then out of their homes, because there's no work to do, we don't look at that as a natural disaster. There are few relief funds or bursaries set up for those who recently lost their jobs. Why is it that someone who loses everything from an act of nature we will rally behind, but one who loses everything through the actions of other men, of our society, are often vilified as being lazy or "welfare bums."

And as I say this, I realize I'm just as guilty of it as everyone else. There is immense suffering due to poverty in this world, and it's suffering that doesn't need to be there, but no, I am not giving up my computer or any of the various luxuries I enjoy to abate it. When the tax-man comes, I'm right with you in wishing I could have kept a little more, even as I know that much of what I pay goes to support those who are worse off than myself. Does this make us bad people?

It's not a pleasant question to consider. Maybe that's why when these natural disasters happen, we find ourselves giving more than we do otherwise. It allows us to feel good about giving but the scope of the event means that the giving is going to be limited. There were only so many homes in Fort Mac, after all. So we can give for this event without feeling guilty about all that we haven't given to the suffering that goes on every day. It's a depressing line of thought.

Fortunately, The Voice Magazine this week is much less dour in tone. Whether it's a student interview, a how-to guide to taking AU courses, news, reviews, advice, or just simple entertaining reading, it's sure to keep you from having to dwell on this stuff too much. Enjoy the read!

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

MINDS WE MEET



Heather Fox is an AU student from Alberta. She is in the BSC Human Science Major (PD) program and also works part time from home as the office manager for a counselling service.

The Voice Magazine recently interviewed Heather by e-mail. Here's what she had to say about school, touring Newfoundland, and why education is never a bad decision.

First of all, whereabouts do you live? And have you always lived there?

I live in Calgary, AB. I have lived in the Calgary area for my adult life but grew up in a small town in central Alberta.

Describe the path that led you to AU.

I had established a 12-year career in the lab industry, specifically in customer service, and was supervising a customer service team when I realized that I was very unhappy in my career and in the industry that I had chosen. I was a single mom at the time and wanted to improve my situation but still had to maintain a full income to support my daughter. After looking at the options online, I choose AU because of their reputation and as well as for the program. I specifically want to get into the field of nutrition, and completing my BSc at AU is the first step of many that will help me reach my goal.

What will you do with your education once you graduate?

I haven't entirely decided to be honest! Ultimately I want to become a nutrition counsellor with my own consulting business, which means I will likely continue my education at another school. I have been looking at a holistic nutrition diploma to round out my education.

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

Knitting, crochet, reading, hiking, spending time with my daughter and husband.

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

My daughter. When I became a single mom it gave me the motivation and push that I needed to go back to school and get a degree so that I could improve our lives.

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

Amanda Lindhout. Ever since reading her book about her time taken hostage, I have developed an amazing amount of respect for her and would love to learn more about her.

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

Overall, I find online learning to be positive. I enjoy the flexibility of the classes—being able to work on them when you have free time and flexibility for due dates is what drew me to AU as a single parent. I dislike the isolation of online learning. Sometimes it can be helpful to bounce ideas off of other students or have concepts explained in a different manner, but the tutors may not respond as quickly as you'd like. The app and Facebook groups are good for connecting people but I haven't had much luck finding others taking the same classes as me.

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

Absolutely. When you leave an established career to completely change direction, it is scary and there are many times when I wonder if I have made the right decision and if I should just go back to my old career. But I am a firm believer that education is never a bad decision, and I am much happier than I was in my old job, so I have stuck with my new plan.

What was your most memorable AU course?

NUTR 330 - Introductory Nutrition. I found the content interesting and the layout very easy to follow and learn from. I also enjoyed the assignment, which was evaluating your own diet and very informative!

If you won \$20 million in a lottery, what would you do with it?

The first thing I would do is take 6 months off and travel around the world! There are so many places I would love to see!

What have you given up to go to AU that you regret the most? Was it worth it?

I have no regrets about choosing AU at this point.

What's the single best thing AU could do to improve your student experience?

Focus more on bringing students together. Perhaps organizing conferences for students in the same program/courses, mixers etc. It would be great to have more interaction with other students in day to day life.

What's your favourite sound?

The waves breaking on the beach

What is your most prized possession?

My baby ring that my parents had made for me when I was born, it has my initial on it and is so tiny! They gave it to me on my 18th birthday.

Please tell us something that few people know about you.

When I was a child I dreamed of becoming a doctor, but realized that wouldn't happen because I used to faint at the sight of blood.

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

Sometimes you have to look out for number one and put yourself first. Especially as a mom, taking time for yourself and putting your needs first occasionally make you a better mom to your children.

What do you think about e-texts?

I don't mind them, I like being able to carry an iPad and have all of my texts on them. However, I do feel there should be reduced material costs for courses that use e-texts.

How do you find communications with your course tutors?

I generally haven't had a problem with response time or poor communication. I've enjoyed working with each of my tutors!

Where has life taken you so far?

I have traveled to Mexico three times, several places in the United States (Vegas being my favourite), Germany, France, Belgium, The Netherlands, and Switzerland. Last summer I had the opportunity to tour Newfoundland for three weeks, which I really enjoyed!

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

All the Light We Cannot See by Anthony Doerr.

**Sounds Like Summer****Barbara Lehtiniemi**

Whoever said, "summertime and the living is easy" probably wasn't a homeowner.

All winter you look forward to the warm weather of summer. Trudging through late winter's grainy slush you begin to anticipate the smell of freshly-mown grass, the crisp taste of icy beers on the deck, a refreshing dip in the pool.

You wait and wait and then—BAM—it's here. The lawn begins to green up, and the air is filled with glorious birdsong.

Two weeks later, the honeymoon is over. The green grass keeps growing and is speckled with yellow. Time to get the mower out. But first you need to do the mower maintenance you forgot to do last fall after the final cut of the season. And you need to fill the gas cans—which you've been meaning to do all winter—and sharpen the blade.

Finally, you're tootling around the yard with your mower. As you wheel around the garden beds, you notice the weeds are growing faster than the flowers. And that retaining wall is collapsing—again. At the other end of the yard, the empty veggie garden beckons. A season full of fresh produce is coming

up—but only if you get the earth turned and get some seeds in the ground.

After your mowing is done, you decide to enjoy a beer on the deck while you contemplate all the spring jobs that suddenly need to be done at once. Beer in hand, you realize that the deck furniture needs to be hauled out of the shed. But you don't want to do that until you put another coat of stain on the fading deck. Which means digging the pressure-washer out of the garage so you can prep the deck. It's probably a good time to organize the garage, while you're at it.

Your mental to-do list—and you don't dare write it down—grows by the minute. How can you get all this work done and still have time for summer fun? Summer is supposed to be time for picnics and long walks, for barbecues and lounging by the pool, for outings with the family and easy evenings with friends.

"Right," you think. "Technically it's not summer yet." You convince yourself that you can get all the seasonal chores done in the next four weeks. And then you can enjoy the easy living summer is supposed to bring.

Weeks later, you've done it! The grass is clipped and green. The gardens are growing weed-free. The deck is stained, the retaining wall is...retaining. The barbecue—propane tank full—beckons. Even the garage is organized.

It's reward time. You settle into a shady deck chair, cold beverage in hand. This is the moment you've been waiting for. Sultry summer heat, barbecue aroma, gleaming deck.

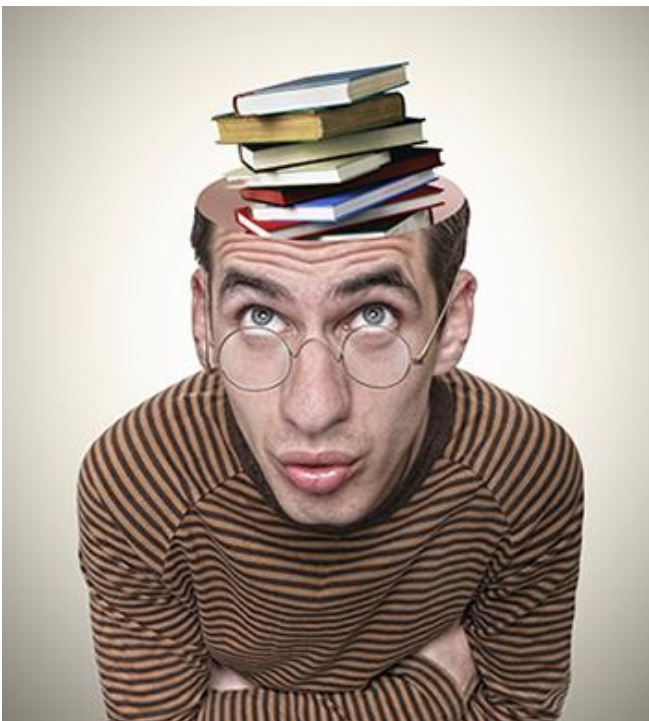
And the insistent drone of mosquitoes, welcoming you to summer.

Barbara Lehtiniemi is a writer, photographer, and AU student. She lives on a windswept rural road in Eastern Ontario. Follow Barbara on twitter @[ThereGoesBarb](#)



Books for the Creative Mind

Carla Knipe



University students, no matter what degree they are taking, require a healthy dose of creativity. I am not talking about those Arts students (of which I am one) who seek a career with words or music or visual art. Any degree requires a healthy dose of creativity to finish those essays and assignments and complete them well. There has been an explosion of books written in the past two decades that explore creativity, perhaps because people realize that it is not just a necessary element for artists, it is also necessary for excellence in any field and essential for expressing humanity. Approaching any task creatively is a way to keep motivated and inspired.

I've read many books on creativity recently, as I have wanted to embrace and hone my own. Some are mediocre, at best, and some are not a good "fit" for me. However, here are a few of my picks that I've enjoyed and that others also might find helpful. They are focussed on writing but are also applicable to other areas of creativity.

***A Whack on the Side of the Head* by Roger Van Oech**

First released in the 1980s, this book (and its companion *A Kick in the Seat of the Pants*) are written by a certified creativity consultant (yes, there is such a thing!). They are classic reads for anyone in any field who wishes to gain a repertoire of practical tools to generate fresh ideas. Techniques such as mind mapping and free association are introduced in a non-threatening way and accompanied by amusing illustrations. Oech's books remain just as relevant now as when they were first published.

***Writing Down the Bones: Freeing the Writer Within* by Natalie Goldberg**

When this book appeared 20 years ago, it generated huge waves in the publishing industry because it was unlike any other writing book on the market. It takes Buddhist principles and applies them to writing, but they can be also applied to other disciplines. Goldberg explores the creative mindset and seeks to balance the skills aspect of creativity with the necessary craftsmanship. Personally, I found that the continual dotting references to her Zen master Katagiri Roshi grated on me after a while; I got the sense that Goldberg doubted her own wisdom. Overall, however, the book is a great reference to return to again and again for anyone looking to expand an inner sense of creative intuition.

***The Artist's Way: A Spiritual Path to Higher Creativity* by Julia Cameron**

This book has also just celebrated its 20th anniversary. Do not let the word "spiritual" in the title put you off. While not as ethereal as *Writing Down the Bones*, it nevertheless recognizes the value of opening yourself to living an artistic life and incorporating creativity into a daily routine. The exercises are non-threatening and include her signature methods of Artist Dates and Morning Pages. The companion workbook expands on the topics and exercises.

***Juicy Pens, Thirsty Paper* by SARK**

SARK, a.k.a. Susan Ariel Rainbow Kennedy, is a San Francisco-based writer and artist who sprang onto the scene with her colourful poster "How To Be An Artist", which became staple of university dorm walls everywhere during the 1990s. Each of her books is written in her hand-lettered, free-association style that looks like the pages are from her personal journal. SARK comes across as a gentle, encouraging friend in her writing. However, her style is not to everyone's liking. The "California hippie" vibe and the multi-coloured pages often distract from her message., which may appear at times to offer little substance--but then the reader is left with an anecdote or quotation or concept that pops into their head later on. All in all, this is a non-threatening, encouraging book for anyone who would like to take that first step toward opening up to the possibilities of their personal creativity but is not quite sure how to go about it.

***Writer Mama: How To Raise a Writing Career Alongside Your Kids* by Christina Katz**

This is a book written for women, especially moms, who have always wanted to write but have not had either the time or opportunity. However, Katz encourages them to use the perceived weakness of being "just a mom" as a source of a wealth of subjects to write about, as well as a source of innate wisdom. The age-old advice for any writer, "write what you know" is a recurring theme in *Writer Mama*. Katz's method is to encourage moms to write freelance non-fiction articles for regional parenting magazines to establish a portfolio and learn the craft and business of writing. Katz covers a range of topics, from the practicalities of breaking into the business to finding time to write and keeping an organized writing space. Even non-mom writers will find her tips useful for magazine writing. She is realistic about the current state of the publishing world, but gives reassurance and encouragement to new writers that it is still possible to break into a paid writing career.

***The Trickster's Hat: A Mischievous Apprenticeship in Creativity* by Nick Bantock**

From the author of the *Griffin and Sabine* series comes a book that is not to be skimmed or glanced over, but rather worked through one step at a time—and no peeking at what comes next. Bantock urges everyone to do the 49 exercises, whether they are a visual artist, writer, or someone who doesn't think they are creative at all. The tasks that he sets may seem frivolous, silly or even daunting and impossible on the surface but they encourage risk-taking and building confidence. They take the forms of collage, observation and drawing, but they are all designed to get the creative brain working through doing something tangible, because, as Bantock observes, the creative process often starts in the hands and works up to the brain. His commentary with each task is thought provoking, positive, and accessible. He does not talk down to the reader but treats them as an equal partner on the creative journey where everyone is trying to find their way. It invites the "user" of the book to get messy and try something new. It is a unique, refreshing departure from other books in the creativity genre. Bantock's signature collages and illustrations between the sections are also a treat.

***The War of Art: Break Through the Blocks and Win Your Inner Creative Battles* by Stephen Pressfield.**

Pressfield, a novelist and Hollywood screenplay writer, does not pull any punches. He provides a very frank discussion about creative resistance, of which writer's block is one manifestation. His assertion is that any creative endeavour that anyone undertakes, be it embarking on a diet and exercise program, enrolling in university, or writing the next great novel, is guaranteed to be met with an equal amount of resistance that is ultimately designed to shut down progress. While some readers may react to this assertion with indignation, anyone who is creative understands the pushback that occurs, ranging from laziness to procrastination to a prolonged paralysis to do the work. But, Pressfield offers hope. Recognizing the tricks and ploys of inner resistance is a necessary first step to answering back and to make the conscious decision to move forward. This book will challenge you and there is a good chance it will also make you angry, but it is a recommended prescription whenever a stern pep-talk is required.

***How We Got To Now: Six Innovations that Made the Modern World* by Steven Johnson**

This isn't a book on creativity per se, but Johnson, a self-professed writer about ideas, explores the history of inventions through the centuries. Some may read this mainly as a science book. And on one level, it is. But the book's worth is how it traces inventions through the path of a spirit of collaboration, accidental genius, and even absolute failures to get to the final "Eureka!" moments. Johnson has an uncanny knack to bring a sense of humanity to exploring difficult concepts. He also introduces the reader to people that are on the verge of being relegated to obscurity and do not get the credit for the final product, but yet are still critical to the process. This book is encouraging for anyone who feels their creative efforts are in vain and not important.

These books on creativity are just a small sample of what is out there. If you are interested in exploring the creative process further, just go and scan the shelves at your local public library or bookstore. You will not have a connection to every single book, but choose one or two that interest you. They might just lead you down a surprisingly meaningful path to understanding yourself a little better.

Carla admits that at times she uses housework as a procrastination technique. She may not have that essay done, but the grout in her bathroom is incredibly clean.



The Fit Student Are You an Expert?

Marie Well

Want to consider yourself an expert? Then do something that K. Anders Ericsson, author of *Peak*, calls "purposeful practice." Purposeful practice leads to better results than mindless repetitive practice. In fact, according to Ericsson, long-term, repetitive practice can sometimes deteriorate rather than improve skills.

Ericsson says no known limitation to human potential has been discovered. So, you should strive to practice your hobby purposefully. Maybe you'll gain an edge you once thought impossible. Maybe you'll go on to win a world championship.

What is purposeful practice? Such practice involves (1) accessing good coaching, (2) breaking down tasks into manageable steps, (3) getting immediate feedback, (4) taking private lessons, and (5) focusing.

For instance, let's look at your favorite hobby. To become an expert at that hobby, you need to practice purposefully. First, you need a great coach.

Take me as a bad example: I once lacked solid coaching. When I was in my early 20s, I dreamed of becoming a professional singer and songwriter. I taught myself piano by hammering on keyboards with no instruction. I eventually read a touch of music theory, which upped my game.

I even took singing lessons from a coach who sang with a holler and who could hardly play the piano. He often had fits of rage over my lack of talent. But, he did at one point offer me free singing lessons. That's when the fits of rage started. Under this coach's care, I wrote and sang many songs, all of them similar to one another. My vocal range sucked, too.

Inexperienced coaching was partly to blame. At one of my performances, when my coach received recognition for instructing me on my worst song of the evening, he sputtered that the honor wasn't his—it was all mine.

Yet, I knew what I needed: serious vocal and piano coaches—keys to purposeful practice.

Ericsson says getting feedback from a coach makes your practice better. A coach can give you homework with clear goals and objectives, help you break your goals into tiny manageable steps, and can give you immediate feedback so you don't learn improper form.

Years later, I decided to take private singing lessons from a half-decent coach. With these singing lessons, I realized how quickly my singing could improve. I practiced constantly. My vocal range increased by at least double in a short time. Ultimately, however, I didn't stick with lessons, and have since forgotten basic music theory.

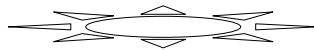
Another example of excellent coaching occurred when I joined a wrestling team. The coach was world class. I also trained private sessions under an Olympian and five-time world champion wrestler. In my short stint with the wrestling team, my skills excelled.

Around the same time, I received personal Muay Thai training from a master. I had at least one private lesson a week, which gave me excellent punching form, and I practiced the technique an hour every day. I tell you, nothing tops a private lesson. Ericsson advises you to take private instead of class-based lessons if you can: you'll get personalized feedback necessary for peak performance.

In addition to good coaching and private lessons, Ericsson says, make sure you practice with focus. Don't be the competitive swimmer who fantasizes during laps unless you want to write the next great piece of fiction. Instead, stay focused, improving your form with every stroke. If you want to learn to dance, then focus hard on memorizing the steps and imagining proper form. Keep running the steps through your head, and keep practicing the movements at every opportunity.

Here's some final tidbits on purposeful practice: Ericsson says when you get something right, increase your task load; when you get something wrong, decrease your task load. In other words, take gradual, well-thought out steps toward your goal. Bear in mind that Ericsson says experts find practice to be hard work and no fun. So, don't worry if studying math or the classics bores you. They should bore you—if your goal is an A.

In sum, purposeful practice means good coaches, private lessons, immediate feedback, focus, and manageable, clear goals. Now go hire a skilled private coach and sing without apology.



A How To Guide

Deanna Roney



When I first started with Athabasca University I was unsure on how many courses I should take at once, or how long each course should take me. I tried to plan out my program without the necessary experience to understand these basic things. I see this question often in various AU social media platforms. And while I cannot tell you the answers, per se, I can tell you how I figured it out for me, and what worked best.

I was not a funded student. This made planning easier because I did not have to stick to a funded plan. When I started, I started with one course. I highly recommend this, because it takes time to figure out the layout of the

courses and get into the groove of distance education. With a single course I was able to focus on that and not stress myself over too many courses or trying to figure out how to structure my time. With the first course it is important to take the time to learn the website, contact tutors, and develop an understanding of the university.

Find where the library is, where the write site is, and any other resource which you will need throughout your program.

After the first course is out of the way and you have found your way around the website, resources, and contacting your tutor, you will be better able to gauge how you want to structure your courses. How long a course takes depends on how much time you have to dedicate to it and the course itself. Some courses are much more demanding than others and course-level (200,300, or 400) does not necessarily equate to the time needed to spend on one. I initially assumed that the higher level course would demand more time. But I found that 200 level courses took more time because there were more, small, assignments that you needed to wait to have feedback on, while at the higher level there tended to be fewer, though harder, assignments.

When I started taking my courses I would enrol in one course at a time. As I neared the end of one I would queue up another for the following month so I always had a course on the go. As I became more comfortable with scheduling my time and more effective in gauging how demanding a course would be I was able to pair courses together and tackle 2 at a time. I slowly edged this up. What I found to be the most effective schedule, though, was to start 2 courses on a certain date. I would pair 2 separate topics together, never doubling up on the same topic (eg: 2 Engl courses). I would try to have 1 course that was more demanding in research and one that was more demanding in reading so when I tired of one I was able to completely switch gears and work on the other. When I got to this point I was averaging 2 months for these 2 courses. But, I needed to up my game if I wanted to make convocation, (and I really wanted to make convocation.)

To up my game and not my stress level (too much), I continued with the 2 courses every two months, but, I would add a course in the middle. So, for example, I would order Engl XXX and Wgst XXX to start May 1st, then I would order Phil XXX to start June 1st; as of July I would be finished Engl XXX and Wgst XXX and half way through Phil XXX so starting July 1st I would queue up 2 more courses. This way I was always half way through something and starting something fresh. It was a good way for myself to keep things moving along, to keep me motivated, and to keep things fresh, exciting.

There were occasions where this plan would go array and courses would take me longer than the anticipated 2 months to complete. When this happened I would skip the next queue and wait until I got to where I felt comfortable ordering another one without undue stress. Arranging them in this manner allowed me to have a staggered finish, just in case. I always had a month separating the end of the courses giving me a buffer should I require it. Having this buffer, mentally, made it easier for me to put one aside when I fell behind my goal in another.

While everyone will find a method that will work the best for them, when starting out I think it is important to not overwhelm yourself. You are taking on the task of distance education and, if you do not have experience in this, learning the ropes, as well as the course, takes time. If you give yourself the time in the beginning it will make the next courses easier, because you know where to find resources and help, should you need it. Staggering my courses worked well for me, but for others, taking on a more traditional full time course load, 4-5 courses over 4 months, works better for them. You need to allow yourself the time to find the schedule that works best for you and to understand that everyone learns at a different pace and with a different strategy.

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

Music Review

Butcher Knives

Samantha Stevens



Photo by Ano Pinto Lorez

Musician: Butcher Knives

Album: *Misery*

Throughout my studies at Athabasca University I have been encouraged to approach the world just a little bit differently and with an open and flexible understanding. I have spent hours mulling over a philosophical concepts originating from a culture much different from my own, determining the significant differences between an individualistic to a collectivist culture and its effects on behaviour, and I have been (metaphorically) walking alongside someone as they tell me what effects post-colonialism has had on them and

their country. Thanks to my studies, I now have a much broader understanding and sense of the world.

However, when it comes down to the fundamentals of what brings people together, regardless of country, culture, race, or religion, I have always found that the lowest common denominator is music. And no other band embodies this unifying power of music better than Brooklyn-based Butcher Knives.

Boasting the creation of their own music genre, Butcher Knives' gypsybilly is an amazing blend of languages and musical influences from all over the world. Members of the band come from Morocco, Israel, Colombia, New York, and New Orleans, each musician brings with them their ingenious musical talents and together the Butcher Knives have created something truly unique.

Citing The Clash, Johnny Cash, Gogol Bordello and Bob Marley as some of their influences, the music on their debut album *Misery* challenges conventions and proves that music has the power to overcome any cultural and language barriers.

"Drunken and Down" is my favourite song on this album. The strong accordion intro is incredible in its simplicity. The ensuing chaos of the remainder of the song feels like a dizzying spiral into oblivion. There is a distinct punk influence in this song, but there are also elements of Eastern European music, making "Drunken and Down" feel like a peculiarly fun escapade.

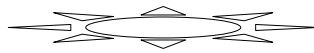
"Nobody Know Me" is a superbly exotic venture. The Eastern European musical influences are most predominant in this song, but the infusion of rap-like lyrics that blur language barriers create a track that surprises and mesmerizes listeners.

However, it is the track "American Dream" that forces audiences to move out of their music comfort zones. It is in this song the Butcher Knives demonstrate exactly what gypsybilly is all about. Demanding to be cranked

as loud as possible, "American Dream" blends languages, cultures, and musical traditions. The result is a song that defies not only genres, but the idealization of the American Dream.

With ten tracks in all, *Misery* offers listeners the world of music in a harmonious blending of sounds and melodies from all over the world. As a homage to the many peoples and nations that come together to create culturally complex cities like New York, Butcher Knives offer audiences an opportunity to experience the world through a multifaceted lens. As university students, it is music like this that will ignite thoughts, spark curiosities; it is music like this that gives us the opportunity to appreciate not only how diverse our world is, but what can be created when cultures and languages work together, and what happens when something as simple as a musical genre is overcome.

Samantha currently uses her skills as a writer to promote independent musicians and raise awareness and support for many global, environmental, and humanitarian issues. Check out her website and blog at: <http://sstevenswriter.wix.com/writer>



Canadian Science News

Scott Jacobsen



Clue to origins of life in Sudbury, Ontario

Scientists have discovered a possible clue to the origins of life. A "team headed by Dublin's Trinity College in Ireland have found geological clues in Sudbury, Ont. that may help unlock more secrets of life's origins."

PhD. student Edel O'Sullivan studied the Sudbury crater to understand it. The meteor impact was from 1.8 billion years ago. The research team studied the crater and extracted samples to "view chemistry sequences" within the geology of the region, and it is believed that the

impact may create local conditions that allow for new life to form. O'Sullivan hopes other scientists – biologists, geneticists and environmentalists – notice the work on the crater. O'Sullivan said, "there's a really, really strong interest in the origin of life."

Body Worlds coupling specimen 1st city in Canada is Calgary

Body Worlds will present its first human specimens coupled together in Calgary. That will be the first city in Canada for the display. The cadavers are preserved through plastination, which is a process where water and fat is replaced by certain kinds of plastics, preventing decay and odor.

Body Worlds has visited over 100 cities. The coupling specimen is part of a collection human health and wellness called *Body Worlds Vital*. According to Ali White, Telus Spark staff, the bodies came as a surprise. Museums don't get lists with too many details about the incoming specimens. The Calgary coupling specimens do not feature a "fully erect penis," but the women is gently stroking the man's cheek while the "pair are embracing."

Climate Change/Global Warming and agricultural emissions

Bob McDonald of the CBC reported that to tackle climate change/global warming the focus needs to be on agriculture. According to Natasha Gilbert, agricultural emissions account for 1/3 of the world's greenhouse gas emissions.

According to McDonald, we need to reduce greenhouse emissions while increasing production because there are "more and more mouths to feed." He says, "the demands on food production are rising, and the world is not making any more land."

Women Of Interest

Elizabeth Cady Stanton was born November 12, 1815 and died October 26, 1902. She was an American suffragist and a leader in the Women's Rights Movement. She was also an abolitionist who, along with her husband, reformer Harry Stanton, attended the World's Anti-Slavery Convention in 1840. In July, 1848, she compiled the Declaration of Sentiments, where she took the lead in suggesting that Women receive the right to vote. She eventually teamed up with Susan B. Anthony and together they formed the National Woman Suffrage Association (NWSA) in 1869. Stanton held the position of President of NWSA until 1890. Elizabeth Stanton long believed that organized religion and the Bible played a role in denying women their rights. She went on to publish *The Woman's Bible* with her daughter Harriet Stanton. Stanton and Susan B. Anthony worked on the first three volumes of *The History of Women Suffrage* (1881-1886). A remarkable woman, Elizabeth Cady Stanton should be remembered for her strength and dedication to women's rights.

Additional information may be found at the following websites:

https://en.wikipedia.org/wiki/Elizabeth_Cady_Stanton

<http://www.biography.com/people/elizabeth-cady-stanton-9492182>

<http://www.learningtogive.org/resources/stanton-elizabeth-cady>

compiled by Barb Godin

Student Sizzle AU's Hot Social Media Topics

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

AthaU Facebook Group

Zuzie inquires how many times a student can repeat a course at AU. Caitlyn seeks help interpreting an instruction for an APA-format reference statement. Kelly shares early-morning musings on whether it's better to keep studying or to sleep.

Other posts include essay limits, the trouble with cats, and courses CMNS 333, FNCE 300, and NUTR 406.

Twitter

@AthabascaU tweets: "Write Site is designed to assist #AthaU students with academic writing assignments <http://goo.gl/DpNZ0s>."

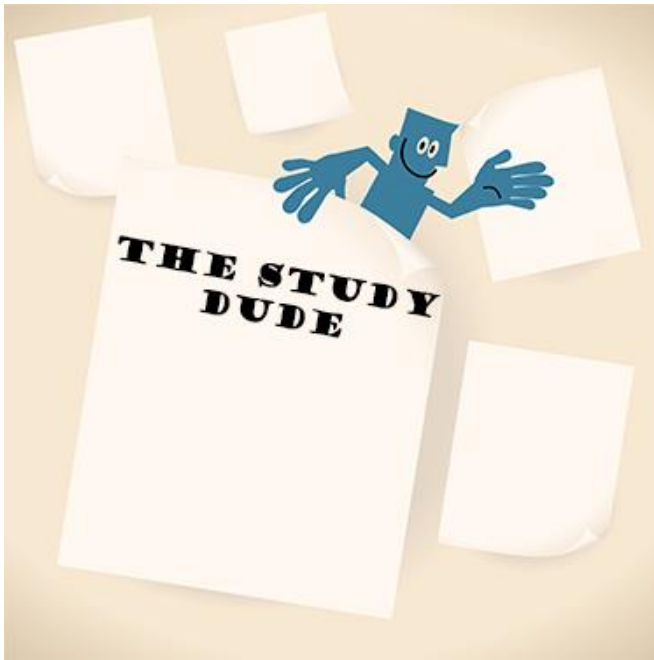
@AthabascaUSU (AUSU) tweets: "AUSU has an Emergency Bursary to pay for course extensions or supplemental exams! <http://bit.ly/27F3RoZ>."

@AU Press tweets: "Has reliance on oil weakened democratic structures in Alberta? Find out at our book launch: <http://ow.ly/BUgj300i2Zx>."

Youtube

Calculate your undergrad tuition fees with Athabasca U's tutorial video: [AU Course Calculator](#).





Study Tips from a Semi-Anonymous Friend

Benefit from Breaking the Rules

There is nothing more that The Study Dude wants for you than to know when to break the rules.

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 Study Dude further explores *InterViews: Learning the Craft of Qualitative Research Interviewing* by Svend Brinkmann and Steinar Kvale. With the craft of interviewing in mind, they'll teach you what positivism

means, how to learn to interview, and when to break ethical rules.

Are You Positivist?

Qualitative interviewing doesn't fit with positivist methods.

Are you a positivist? They like rules. They also like to reduce data to numbers: hence, sci-fi movies of people given numbers instead of names. Stats Canada serves as a storehouse of positivist data—data where people's behaviors get reduced to percentages. And, if something can be observed by the senses, then it's ripe for positivist studies.

So, what if you're an unperceivable ghost? Or what if consciousness turns formless when we de cease? What then?

Well, positivists refuse to believe in a life beyond this one, so anything metaphysical gets the positivists' upturned nose.

I once thought my older brother, a positivist, showed brilliance when he told me that, when we die, we decompose into soil and feed plants. He said, every action leads to a reaction: we die, and we turn to muck. And our final fate? We feed the creepy crawlies.

But since then, I've watched many videos on near death experiences, and the more I've watched, the more convinced I am that consciousness exists forever. When we begin to move onto the next realm, as near death experiencers do, we float out of our brain dead bodies, watch every move in the doctor's office, and enter a light of pure, unconditional love. People clinically brain dead return from this light as changed people: upon return, helping others becomes a priority, gaining money grows less important, developing spirituality and not religiosity becomes the aim. Near death experiences suggest realms exist beyond this one: realms we can't observe with even positivists' supersonic telescopes.

I'm definitely not a positivist. I excelled at math and aim to learn statistics and experiments: quantitative stuff. But restricting ourselves to what we *can* observe limits us to a tiny bandwidth of knowledge.

Are you a positivist?

Brinkmann and Kvale will explain what positivism means and the implications for interviews:

- Positivists say that the data you collect should lead to numbers (in other words, should be quantifiable).
- Positive methods should leave out the emotions, values, and beliefs of the researcher. Neutrality is key.
- August Comte created positivist philosophy. Your data must be observable, according to him.
- Your senses dictate what counts as data, says positivists. Avoid abstractions; realistic representations matter.
- Methodological positivists stick to strict rules. Logic and validation are central here.
- To methodological positivists, no matter what topic you study, one size (i.e., one method) fits all. They use universal methods (such as statistics or experiments). In other words, your topic doesn't dictate your approach to data collection; the rigid methods do.
- Positivists don't see qualitative interviews as scientific. Interviews don't end up as number-crunched data. In interviews (but not in positivist research), your data and your analysis often overlap. Interviews, unlike positivist research, can end up loaded with ambiguities and contradictions.
- Social scientists criticize positivists for discounting the historical and social parts of data.

Learn Your Craft: How to Interview

Do you want to learn interviewing? To learn interviewing, according to Brinkmann and Kvale, you should learn the art of second questions. I suck at that.

I have an iTunes podcast. I went from over a thousand visitors a month to a meagre seventy-five. Mind you, I haven't done much updating of content over the last half a year, due to the enormous time commitment for little pay.

You see, I rely on a script. I read the words off a printed page. I feel terrified to say anything other than "excellent" to the interviewees' comments. And I've just started to learn the art of second questions, thanks to Brinkmann and Kvale.

I've learned how to do the type of psychotherapy style interview mentioned by Brinkmann and Kvale—you know, the one where you agree with the interviewee and paraphrase what they say. But, I've just recently learned how to probe for personal info without violating ethics. I wouldn't want to expose the interviewee's contradictions, though. Exposing contradictions serves as the most combative approach recommended by Brinkmann and Kvale. After all, few people would act as interviewees on my show if I focused on their folly. (Sadly, some people make a living tearing up interviewees on air—just look at Bloomberg.com's so-called "money honeys.")

But, we'll get into these different styles of interviewing in next week's Study Dude. For now, let's focus on Brinkmann and Kvale's listing of guidelines (not rules) on how you can learn the craft of interviewing:

- Learn interviewing by watching seasoned interviewers in action. Take over some of their menial tasks such as transcribing. Once you get a solid foundation, ask to serve as a co-interviewer.
- Learn how to socialize with interviewees.
- Learn the value of knowing your interview topic in depth.
- Learn the value of scripting your key questions in advance.
- Learn your interview technology, such as how to operate handheld transcribers.

- Learn how to ask follow-up questions on the fly.
- Learn how to read body language.
- Learn how to interview by listening to interviews.
- Get interview pros to give you feedback on your own interviews.
- Before you record an interview, have a friend interview you about your interview topic to unveil any biases.

Are Ethics Rules? When to Break the Rules...

Different ethical positions exist for interviewing. These positions come with their own detailed rules for interviewing, but, for now, let's focus on ethics in general so that we can apply them to interviewing in a later article.

Are ethics rules or not rules? That is the question.

From one position, according to Brinkmann and Kvale, ethics are rules; from another, breaking rules can be ethical.

When I took an ethics course, I identified with Kantian ethics, which emphasized the rule of doing your duty. If you did something out of sheer duty, you proved more ethical than if you did something out of enjoyment.

Yet, recently, I watched Marshall Rosenberg's curriculum on nonviolent communication. Rosenberg says that we shouldn't do anything out of duty, fear, or guilt. We should do things because they meet our own needs, especially our innermost need to enrich another being's life.

So, who's right? Do we do acts out of duty or out of enjoyment and the need to enrich another's life? Personally, I like *enjoying* doing my duty.

And I believe in God: namely, Jesus, my man. Spirituality counts as another type of ethical perspective. And the ethics taught in many spiritualities overlap. For instance, some spiritualities, like the young Sikhism, borrowed from other spiritualities, such as Buddhism.

So, does this borrowing of ideas make for this overlap of morals? Or, instead, do universal, pre-existing morals cause this overlap?

I think pre-existing morals cause this overlap. I identify with ethics that believe in universal, pre-existing rules. What do you believe?

Brinkmann and Kvale tells us the different ethical philosophies—including one that says breaking the rules is sometimes okay:

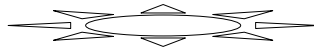
- Kantian ethics involve doing your duty. Habermas and John Rawls count as two contemporary Kantians. They want to find universal rules for morality that apply to everyone.
- Utilitarian ethics involve calculating the "greatest sum of happiness for all sentient beings" (p. 89). To a utilitarian, you should do whatever benefits the largest sum of people.
- Kantian ethics and utilitarianism receive criticism for over-reliance on rules. The critics says, in certain times and places, breaking rules leads to better moral outcomes.

- Aristotle's Virtue of Ethics says practicality should drive morality. In other words, your best judgment should dictate your moral choice. Practical wisdom, otherwise known as phronesis, comes into play.
- Nussbaum (as cited in Brinkmann and Kvale) say that moral rules should not be seen as rules, but as useful tools for making good judgment.

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.

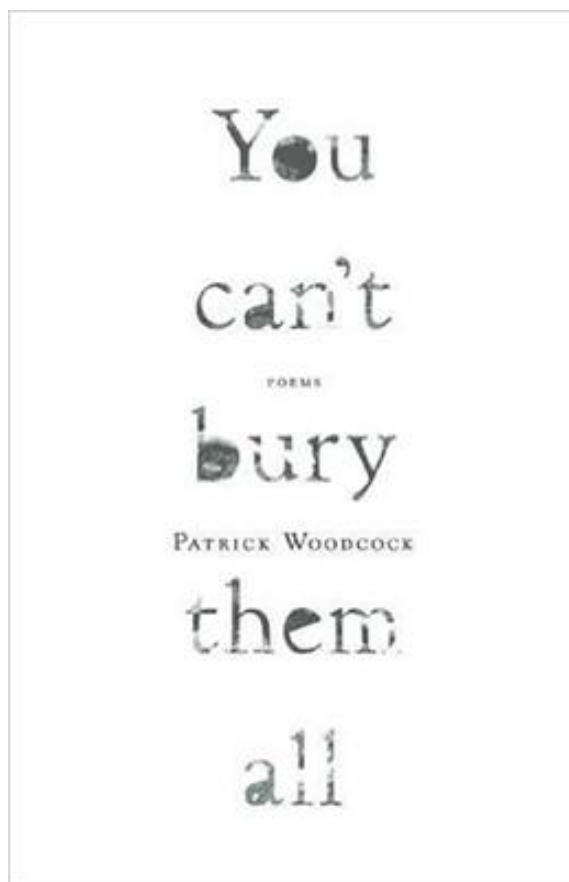
References

Brinkman, Svend, & Kvale, Steinar. (2015). *InterViews: Learning the Craft of Qualitative Research Interviewing*. Los Angeles: Sage.



The Mindful Bard

Wanda Waterman



"You Can't Bury Them All"
poems by Patrick Woodcock

"I sit in the palms of the street beggars you ignore,
cover myself in grass and straw to watch mothers,
unlike you, mourn. I sit on the back of seagulls
defacing your monuments."

- Patrick Woodcock, from the poem "I sit on the backs of seagulls,"
in *You can't bury them all*

Patrick Woodcock has long documented human experience in colonised, occupied, and war-torn regions of the world. His poems are a kind of poetic nonfiction which have been described as travelogue poetry but which I prefer to call journalistic poetry. (See the *Voice* review of Echo Gods and Silent Mountains: Poems, his book of poems based on his time in Iraqi Kurdistan.)

Woodcock speaks eloquently for victims, and we hear the judgment pronounced against their enemies from their own mouths, not his; here the poet's role is more that of a chronicler than a hero.

He speaks for the native elders of Fort Good Hope in the Northwest Territories who are grieving the loss of traditions and respect that are no longer being passed on, and the lack of influence they're allowed to exert on their communities.

He speaks for Zaur Hasanov, the Azerbaijani veteran who burned himself alive to protest the government's destruction of his restaurant. He speaks for the kindly Kurdish Muslims whose liquor store was demolished by extremists. ("There were hundreds of men—" Woodcock writes, "only men.") He speaks for the little girls forced to weave the lovely Persian rugs that are more highly valued than the girls themselves.

In spite of the suffering he records in his poems, many of the scenes Woodcock describes are so magically, touchingly beautiful that they force you to stop and breathe slowly, to become fully aware of the significance of what you're seeing. This is a world where statues beg you not to blacken their marble linen folds, where tree trunks dance and fall into orchestra pits, where the sun is punctured and hisses as it deflates, where a pile of rubble is compared to "a giant's afterbirth."

The following is a passage from his prose poem, "Welcome to Sharia Municipality:"

*. . . This abundance of simulated
suns, and its refusal to blend and mingle politely
with the galaxy of particles enshrouding me, in-
duced hallucinations. Horses galloped at me
through clouds of hailstones. My taxi bucked and
whinnied. Little girls in rowboats glided upon
rivers of snakes toward me.*

And yet he's humble enough to let himself channel the charming simplicity of the great northern verse masters like Robert Service, as he does brilliantly in "Abandoned at Charlie's cabin to take inventory."

In *You can't bury them all* the poet doesn't have a conspicuous role; occasionally he's the one helped, the one acknowledged, the receiver of touching kindnesses, but mostly he's the silent witness who continuously and painstakingly cultivates his own sensibility in order to honour, as best he can, the profundity of the anguish before him, never dishonouring the suffering by interfering with it. His lens frames what matters most, just as chroniclers of ancient wars told you only what mattered—that is, what would still matter in another millennium.

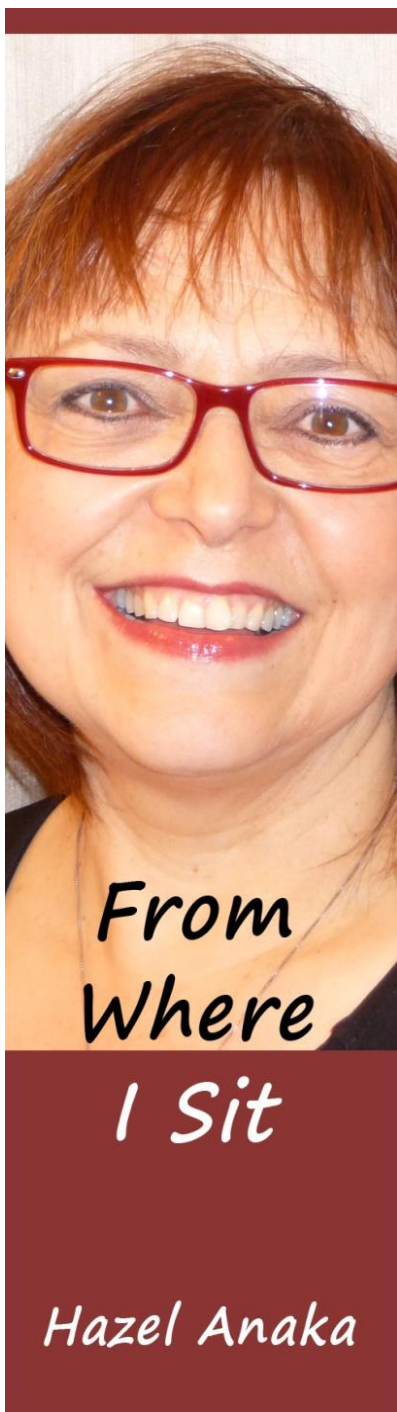
Patrick Woodcock is still a literary nomad. He's still a salient metaphorical mouthpiece for the ancient world of magical incantation. Although the self as witness is often hiding within the bricolage of the worlds he describes, there is a kind of story arc here: After the piercing awareness of the hurt caused by human depravity the world over, he recognises that the "home" he returns to is a part of the place "where point five percent of the village hide from the neighbors they pillage." He calls it "The Great Green Monarchy."

He then gratefully acknowledges that he himself doesn't bear its sins.

You can't bury them all manifests eight of the Mindful Bard's criteria for books well worth reading.

- It's authentic, original, and delightful.
- It poses and admirably responds to questions that have a direct bearing on my view of existence.
- 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 want to be a better artist.
- It gives me tools of kindness, enabling me to respond with compassion and efficacy to the suffering around me.
- It makes me appreciate that life is a complex and rare phenomena, making living a unique opportunity.

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



Ignorance or Apathy

Have you ever slept with someone who snores? Have you been tempted to smother said person with a pillow, to once and for all, get some blessed silence? Do you have the misfortune of being the one who doesn't fall asleep first? Have you stared at the ceiling hoping for a break in the rumbling long enough to allow you to drift off? Have you jabbed the offender in the ribs or snarled 'turn over' to get him to stop?

A couple of years ago, when I could no longer stand it, I nagged Roy into getting a referral for a sleep study. It wasn't a totally selfish act. With a family history that includes both parents dying of heart disease and his own hypertension since age thirty, the risks of untreated sleep apnea are real.

The study involved being hooked up to a machine for a minimum of five hours of sleep. The computer inside it measures oxygen saturation, snoring, and sleep disturbances. In 2014, on the classification of Sleep Apnea (Apnea-Hypopnea Index), Roy had mild sleep apnea. In his case, it was five stoppages per hour. The suggested treatment was being fitted with a CPAP (continuous positive airway pressure) machine. Two years later he's yet to follow through. Cue the snoring and likely a worsened condition.

A few weeks ago as I was meeting with a nurse about something else I mentioned that my nights were hell because I have to pee several times a night. 'Have you ever been checked for sleep apnea?' she said. Huh? No. She said frequent nocturnal urination is a symptom. Instead of the body waking up because I've got to pee, it says 'I'm awake so I might as well pee.'

Well, son-of-a-gun. I got the referral, did the sleep study, and found that my sleep apnea is twice as bad as Roy's. Nearly ten stoppages per hour. For the last three weeks or so, I've been using a loaner CPAP machine and trying out different masks. From the very first night, I've been sold on this solution. My results are not the usual ones. Most people have some difficulty getting used to the thing. I've eliminated some mask styles because they aren't comfortable and may end up with the first one I tried. At each follow-up appointment the respiratory therapist uploads the data from the sim card and analyzes the results. In week one, the apneas were reduced to less than four. Since then

the results have been as low as two per hour. Peeing once or twice a night is manageable.

So, my lovelies, be aware that untreated sleep apnea is very dangerous to your health and well-being. Symptoms include lack of energy, morning headaches, hypertension, frequent nocturnal urination, depression, obesity, large neck size, excessive daytime sleepiness, nighttime gasping, choking or coughing, reflux, and snoring. It is largely undiagnosed and takes a tremendous toll. Don't let ignorance or apathy stand in the way of diagnosis or treatment, from where I sit.

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



Dear
Barb

Barbara Godin

Divorcing Addiction

Dear Barb:

My wife and I recently divorced. We had been married for ten years and have one daughter who is fourteen years old. My wife has had addiction problems throughout our marriage. She comes from a family where addiction and substance abuse problems are rampant. Eventually it became too much for me, so my wife moved out. I gave her a large cash settlement and we share custody of our daughter. But I was worried because my wife has been sharing an apartment with her brother who has ongoing addiction problems. When I expressed my concern, she assured me everything was good, she wasn't using drugs, and her brother doesn't bring any drugs into the apartment when our daughter is there. Except this weekend my ex-wife admitted to me that she has been using cocaine and spent all the money that I gave her in the divorce settlement on drugs, plus she lost her job. She has to be out of her apartment by the end of the month and doesn't know where to turn. I told her that until she admits to our daughter that she has a drug problem and makes arrangements to get help, I'm not letting our daughter go back there. In the mean time I know she wants me to help her out financially. I don't want to but I don't want my daughter to hate me for not helping her mother. I just don't know what to do. Is it my responsibility to help out my ex? Thanks, Jeff.

Hi Jeff:

You are in a difficult situation. It's very stressful to live with an addict and once children are involved it becomes even more complex. Your priority has to be the safety of your daughter. Your ex will promise many things but, as I'm sure you know, addicts rarely follow through on promises. I would advise you to contact Alcoholics Anonymous as I'm sure they will be able to direct you to the resources you need. Also they will most likely suggest you get your daughter involved in Alateen. Alateen provides support for young people who are dealing with someone's addiction problem. The meetings give teens somewhere to go to discuss their feelings with others who are in similar situations. Addiction affects everyone! You don't mention your daughter's age, but you should seek legal advice to keep her safe. Perhaps supervised visits will be necessary if she is still young. Alateen also provides help for preteens and will be able to supply information to help your daughter cope her mother's unpredictable behaviour. It's imperative that you get your daughter help before your ex actually gets evicted from her apartment as that will be a confusing time for your daughter, because you don't know where your ex will end up. It is not your responsibility to help your ex financially. That's just enabling her behaviour. You may be able to help her find a treatment center, or if she is still under your work benefits, investigate which benefits she would qualify for as your ex. Remember this addiction problem belongs to your ex wife, not to you. Best of Luck Jeff.

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.

AGITATIN' BUNNY

IN: Beleaguered Middle Class

HEY, CAPTAIN UNDERGROUND, YOU WON'T BELIEVE THIS!



I JUST GOT HIRED TO HELP THE AMERICAN DEMOCRATIC PARTY SNAG THE WORKING CLASS VOTE!

HEY, BETTER LATE THAN NEVER!



MIGHT I SUGGEST YOU PERSUADE THE PARTY TO DO A BETTER JOB OF RESPONDING TO WORKING CLASS GRIEVANCES?



GOODNESS, NO! THAT WOULD ALIENATE THE BELEAGUERED MIDDLE CLASSES! HEY, PLEASE DON'T TELL ME YOU'RE OUT OF BIOFLAVONOID PILLS. THIS HAY FEVER'S TORTURE . . .

THE WORKERS'LL KNOW YOU'RE NOT ON THEIR SIDE!



AND HOW CAN YOU POSSIBLY COMPETE WITH TRUMP?



IT WAS TRUMP WHO HIRED ME!

- END -

WRITTEN BY WANDA WATERMAN



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lynda.com Favorites!

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(*click the link for a 'preview' of the course!*)

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- [Excel 2016 Essential Training](#)
- [Foundations of Photography](#)
- [Foundations of Programming: Fundamentals](#)
- [HTML Essential Training](#)
- [Illustrator CC 2015 One-on-One](#)
- [Java Essential Training](#)
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- [Study Skills Fundamentals](#)
- [Word 2016 Essential Training](#)
- [WordPress Essential Training](#)

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IMPORTANT DATES

- **May 31:** June course extension deadline
- **June 9-11:** 2016 Convocation
- **June 10:** Deadline to register in a course starting July 1
- **June 14:** AUSU Council Meeting
- **June 15:** July degree requirements deadline
- **June 24:** Edmonton Meet & Greet
- **June 26:** In-Person AUSU Council Meeting (Edmonton)

AUSU is still accepting applications for our MEC Committee

AUSU is looking for a member-at-large to join the AUSU **Member Engagement and Communications (MEC) Committee!**

The deadline to apply is Friday, June 3, 2016.

Joining an AUSU committee is a great way to get more involved with your students' union and gain valuable experience on a committee. Committee members also receive a \$50 honorarium per month!

Typical duties include developing the AUSU communication plan, discussing and implementing means for member engagement, reviewing and assessing communication and service usage statistics, trends and demographics, as well as brainstorming and proofing AUSU communications.

You can apply no matter where you live - meetings are by teleconference and committee work is done online!

Find out more or apply on our website [here](#).



CLASSIFIEDS

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THE VOICE

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www.voicemagazine.org

The Voice is published every Friday in HTML and PDF format.

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