

THE VOICE

MAGAZINE

Vol 24 Issue 26 2016-07-01

At Convocation - Photo Feature

Part III, Behind the Ceremony

Course Exam

History 338 - History of the Canadian West

Under a Teal Sky

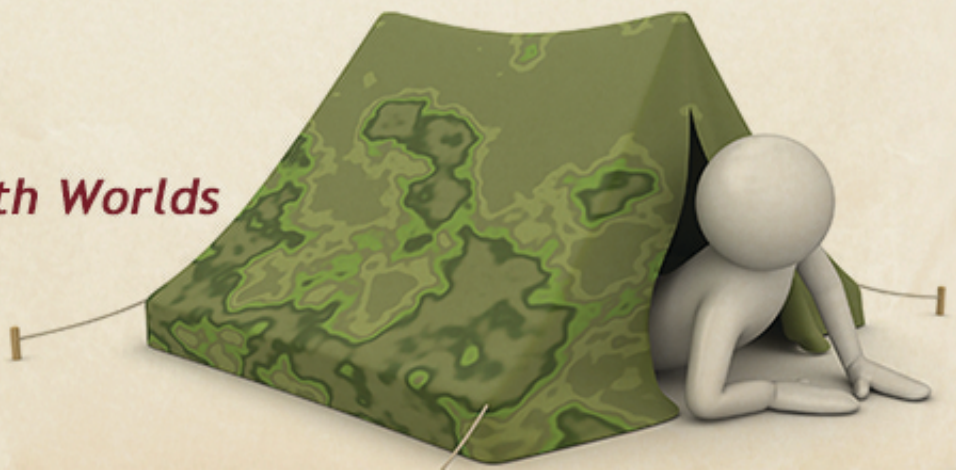
Camping Then and Now

Plus:

RV Camping: Best of Both Worlds

Why I Hate Camping

and much more!



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LETTERS TO THE EDITOR



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

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.

EDITORIAL

Camp it up

Karl Low



There's a lot going on this week. First, and most important, if you don't already know, it looks like July is going to kick off with a postal strike/lock-out situation. Athabasca University has prepared [this page](#) to let you know how they're going to be handling it. In short, learning resource packages and lab kits will be couriered at AU's expense. Requests for paper exams will **not** be processed until things are back to normal. You can, however, arrange to have AU courier your exams to your invigilator at your own expense if you really need to get it done.

Library materials will not be delivered to your door unless you make arrangements for a courier to do so, AU won't. But they do encourage you to use the various forms of inter-library loan. If you live near a university and haven't already got a COPPUL card, now might be a great time to try the service out. (It's basically a multi-university library card, go to any university on the network and you have some library privileges at all of them.) They also suggest talking to your tutor to see if there might be a reasonable substitute for a library book your course requires.

The second bit of news is that this issue is going to have to last you for two weeks. So read slowly. Next week, I'll be taking a short break from *The Voice Magazine* to enjoy some of the summer at the same time that a lot of you are also on holidays. With Canada Day, Independence Day, and the start of the Stampede all happening within a single week, it seemed like a great week to not be busy with *The Voice Magazine*.

The third bit of news is you might have seen the advertisement by AUSU already, but AUSU is putting together a temporary committee to draft plans as to how *The Voice Magazine* might be improved. If you've got some time to spare and want to both learn more about *The Voice Magazine* and help improve it, check out their "Join a Committee" [page](#).

Moving to what's going on with *The Voice Magazine* itself, there's a lot of fun stuff this issue, the writers got together and decided that for the start of summer, and to celebrate the long weekend, they'd put together an issue based around that summer holiday tradition, camping. I thought, sure, why not, it's appropriate enough for Canada Day. However, as it turns out, most of the writers really aren't that gung-ho about the whole "great outdoors" experience. Had I thought about it a little more at the time, I probably could have guessed. After all, writing and the wilds of nature don't often mix that well, as The Writer's Toolbox this week explores.

From Barb Lehtiniemi's look at the experience of an old tent-trailer "Under the Teal Sky", to Carla Knipe's more direct "Why I Hate Camping" or Barb Godin extolling the virtues of camping, so long as you don't have to miss your favorite TV show while doing it in her "RV Camping" article, a common theme not just of

camping, but how it's really not that great of a thing came clear. Only Deanna Roney, our intrepid wilderness camper, has a different point of view, but if you ask me, I'm with the others. Humanity has put a lot of brainpower and money behind making sure our exposure to the outdoors comes in as controlled a manner as possible. Who am I to put all that effort to waste?

Of course, camping isn't the only thing we have going for you in this issue. We also have the final part of Deanna Roney's photo feature, this time looking at the behind the scenes of the graduation itself. If you've wondered what the graduands are busy with when they're not exploring AU or crossing the stage, you'll want to take a look at this one.

Our feature article this week is the first part of our Course Exam of History 338 – The History of the Canadian West. Dr. Eric Strikwerda, the professor and tutor for the course gives a really in-depth look at why, if you never thought of a history course as a possible option, you might want to reconsider for this one.

Of course, we also have some entertainment items, such as a music review of some summer relaxation music, with Samantha Stevens' look at the new album by Sarah Jarosz, and Wanda Waterman's interview with The Flux Machine, whose new album *Louder!* was reviewed earlier this year. That, plus The Study Dude, Dear Barb, and From Where I Sit round out this two-week issue.

So, whether it's the postal strike or just the summer sun that's keeping you from your studies right now, take a few minutes to check out all the stuff in this week's *The Voice Magazine*.

Enjoy the Read!



Student Sizzle

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

AthaU Facebook Group

Denise talks about her experience using AU's new electronic exam service, ProctorU. In short, she liked it, but Jody warns that there can be issues if your webcam doesn't work with the service for some reason. In Toronto, Lori Ann is looking for a study partner for Anatomy and Physiology starting in August. Other items include Isabella asking a question about using the Write Site, Karen submitting her final assignment for her sociology degree (congrats!) and Rebecca asking about how to handle failing a core course for your program.

Twitter

@AthabascaU tweets: "Read about #AthaU's contingency plans in anticipation of a labour disruption at Canada Post. <https://t.co/bmsX3A86OW>"

And: "Want to write a novel like *Gone with the Wind* one day? Develop your creative writing skills! <http://ow.ly/QoQn301M4jj>"

@AthabascaUSU (AUSU) tweets: "AUSU had a very productive working council retreat. Lots of great ideas & new initiatives - stay tuned! #represent"

AU's Hot Social Media Topics





Marie Well

HIST 338 - History of the Canadian West, Part I

Dr. Eric Strikwerda is an AU assistant professor in the Center for Humanities. He teaches a number of courses, including this article's focus: History 338: History of the Canadian West. This is the first of a two part look into the course.

What is History 338 : History of the Canadian West about?

Dr. Strikwerda: It's about the history of Canadian West from the earliest times until the mid to late 20th century. It goes a bit beyond that. We start to get into the 21st century.

It's a wide scope of a course. It deals with the current prairie provinces of Alberta, Saskatchewan, Manitoba, as well as British Columbia.

When was this course created? When was the last update of the course? Of the learning materials?

Dr. Strikwerda: The course was first created back in the early 1990s. It's undergone several revisions since then. It's currently undergoing another one now.

It's not an eText course, is it?

Dr. Strikwerda: No. It's on Moodle, so the course commentary and study guide is all on Moodle. It's all available online. But there are a number of texts associated with the course. Those come to students in the mail.

If it's textbook course, have you heard of any issues with the textbook that students might want to be prepared for?

Dr. Strikwerda: No, I don't think so. It's actually pretty good and interesting reading. We rely on Jean Barman's *The West Beyond the West* for British Columbia and the old Gerald Friesen book *The Canadian Prairies: A History*. I say old because the book was originally produced in 1984. It underwent some minor revisions in 1987, but that's the last that anyone's really looked at it.

It's a very good text. However, it's a little bit dated.

At present, I'm working with some friends of mine at the University of Alberta to basically write an updated analysis of the entire region. It's going to be a new survey of the Canadian West and North since 1870. Why 1870? This is when Canada acquired the vast Northwest territories and all of Western Canada. In 1870, as I like to sometimes say, Canada became the second largest geographical nation on the planet. It's a huge territory and a huge story.

We are aiming to complete the book by 2020, which will be the 150th anniversary of the transfer itself.

Is that coincidence?

Dr. Strikwerda: No it's not. I taught a similar course to this one at the U of A before, too, and the problem with Gerald Friesen's book is that it falls apart after World War II. It's got a very good analysis from the earliest times to the Second World War, but it's less strong thereafter, and I think Gerald Friesen was dealing with a paucity of source material. Since that time, much new material on the region has been published, so we have a lot more information about the post World War II years.

The West has been a very important part of the cultural story of Canada, certainly of the economic story of Canada with oil and gas in particular, but also at an earlier time with wheat, and at an even earlier time with the transfer of furs.

What we see then with the development of the Canadian West is generally what we call a staples analysis. Staples are generally sort of raw resources that are either produced and then exported or produced and then consumed within Canada.

In this case, then, we are talking about a direct line from the fur trade, for instance. It's after contact with aboriginal people, of course. The fur trade shaped many of the institutions in Western Canada and the North, for that matter, too.

Following fur, then we start to see things like coal extraction, which becomes very important to the Canadian economy and Western Canada—as well as wheat and gold and other foodstuffs like commercial fisheries.

The basic premise, then, is that all of the institutions, all of the institutional structures in the West and the North are directly related to staples production. It's kind of like, if you think about it, the way that the West has developed has largely been contingent on the staples needs of the region.

There is a reason why our urban structure looks the way that it does. There is a reason why our transportation systems and our communication systems look the way that they do. They are all more or less set up to aid staples production and export.

That's a story that continues today when we talk of pipelines and so on: *how do we get our oil and gas products to tidewater?* as they say. When we start to build pipelines, or other transportation corridors, this is part of a much longer story that has its roots way back in the fur trade.

About how many students take this course, on average?

Dr. Strikwerda: Usually it's about, at any given time, 45 or so. It's fairly popular.

What kind of learning style is it? For instance, is it very open ended or does it give fairly detailed instructions?

Dr. Strikwerda: It is open ended.

What students would like to know about this course is that it features three written assignments. We are historians, so we are always interested in the written word. In crafting high quality essays that really get to the heart of the context of the history of the region.

What kind of writing skills do you need to have?

Dr. Strikwerda: What I tell students is that you don't need to write in a highly technical kind of way. For the most part, the more you can keep it clear and sometimes even conversational, the better. In some disciplines,

the emphasis, I suppose, is on the technicality of big words and terms and that sort of thing. What we are really going for in history is communicating the past.

The way it's been described to me in the past, and I think that this makes sense, is you don't want to "write up." By that I mean trying to find the biggest words and the most convoluted sentences. That's what you want to avoid. You want to write simply because, after all, your goal is to convince your audience of something. You don't want to annoy your audience with convoluted sentences and big words, right?

A great example of what I'm talking about is that students will think they need to use the word *utilize* instead of *use* because *utilize* sounds more technical. In essence, they are the same thing, right? So, use *use*.

If this course isn't a requirement of their program, why should students take it as an elective?

Dr. Strikwerda: I think it's got some very interesting content. It's going to change the way people think about their own region if they happen to live in Western Canada, but also, it might change the way they think about the region even if they don't.

What part or concept in the course have they seen students have the most trouble with?

Dr. Strikwerda: I don't think really any. It's a fascinating story. I think that many students get caught up in the epic sweep of it all.

It is true that some students approach writing essays with some trepidation, especially in an upper year course. This is a 300 level course, so it's a little more demanding than our 200 level offerings. All the same, there is no prerequisite for it.

Students might want to take History 224 or 225. That's the pre- and post-Confederation histories if they want to have a sense of the wider context within which this whole story is playing out.

What's a good way for students to deal with the more troublesome parts?

Dr. Strikwerda: I don't think there really are any troublesome parts. I really don't. I think that it's a very well conceived course. I think that if students follow along in the modules, they shouldn't have any real trouble.

The tutor for the course is me. I am always willing to speak with students on the phone or respond in email if that's their preference.

Are the assignments fairly similar in the amount of work required, or are some of them much larger? (and, if so, which ones.)

Dr. Strikwerda: Yes. We give students the questions on which they are required to write, but I'm also open to students coming up with their own essay topics if the ones we offer them don't interest them for some reason.

I'm pretty flexible in that way. I'm the person who grades everything. I work in close communication with all the students.

You talked about challenges. I guess these could be challenges associated with any online course.

As you know, from being an AU student, it can be difficult if you are not a self-starter or if you don't carve enough time for yourself to do the course well. That's true enough for any online course.

If you are going to a bricks and mortar offline university, you go to your lectures and then you do the assignments and you finish the course.

With this, you can have as much or as little communication with your tutor as you like. I have had some students who go through the entire course, and I have zero contact with them ever. That's fine if that's what students want.

As a rule, I initiate communication at the outset, but thereafter, I invite students to come and send me an email or give me a phone call or whatever. I'm always happy to chat.



Camping Under a Teal Sky

Barbara Lehtiniemi



The tent trailer, in all its glory

Summer in Canada is officially underway!

When I was growing up, summer meant camping. For several weeks each summer, my parents would load up us five kids and hit the road. Even in the big land-yacht autos of the 1970s—before they invented minivans—there weren't enough seat belts for all seven of us, so when seatbelt use became mandatory in Ontario in the mid 1970s, two of the four of us in the back seat shared a belt.

In the early years, we didn't drive far. A few hours' hot drive—no vehicle a/c yet—brought us to the shores of Lake Erie. Turkey Point provincial park would be our home for two weeks of summer fun.

Our home away from home was a tent-trailer. Although seldom seen these days, a tent-trailer is exactly what the name says: it is a trailer on which a tent is mounted. Two planks of wood slide out on either side of the trailer and, with metal supports installed underneath—and you only forget those once—these became beds for five of us. The older kids got their own tent after they realized sleeping on the floor of the trailer meant being stepped on.

The canvas covering the trailer and bed wings was an unnatural combination of teal roof and sherbet-orange sides. Inside, a metal-tube framework supported the canvas. There were no amenities in the trailer, just a bit of floor space for clothes and shoes. Everything else, including food, was stored in the trunk of the car. We only went inside the tent-trailer for sleeping and getting dressed.

Meals were cooked and eaten outdoors. We had two camping cooks: Mom was in charge of the Coleman stove while Dad manned the barbeque. The barbeque was a charcoal-fired grill, precariously perched on three legs.

We dined—if one could call it that—on wooden picnic tables. A hideous yellow and orange plastic cloth held in place by wooden clothespins covered the tabletop. We ate outdoors rain or shine, protected—sort of—by a canopy that zipped to the front of the tent-trailer. In later years, we had a screened-in "kitchen" tent which made mosquito season more bearable.

Sleeping in the tent trailer was an adventure of its own. There was a gap between the wood bed platform and the canvas which was loosely secured with stretchy cord. With three kids jammed in the bed it sometimes happened that one of us would fall through the gap onto the ground outside.

Thunderstorms at night meant very little sleep. We kids—and probably our parents too— nervously watched lightning flashes and tree shadows dancing across the ceiling. There was only flimsy canvas and good luck between us and a toppled tree. Fortunately, no such disaster occurred and the tent trailer gave us many years of service.

I think what finally signalled the end of the tent trailer was our first cross-country trip. Three weeks of camping from Ontario to the BC border in the tent trailer was a bit more adventurous than we wanted to be. For our next long-distance trip, our parents bought a new trailer—this time a hard-top tent trailer with amenities like a fridge, stove, and dining table. It wasn't quite an RV but, after the teal and orange tent-trailer, it seemed glamorous to us.

I never felt nostalgic for the old tent-trailer; the new trailer was paradise by comparison. Yet my love of the outdoors and penchant for adventure was surely distilled in those earlier years with only teal canvas between me and the sky.



A common arrangement for the "living room" of the trailer.

We travelled by land yacht (right) to the great outdoors.

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

**At Convocation:
A Photo Feature,
Part III**



Leading the graduands in.



ASANI leading the march.

**Behind the
Ceremony
By Deanna
Roney**



The gowning area for academics.



And for students! The areas were well organized, with minimal wait times.



*The AU merchandising table.
A lot of goodies for graduands and their guests to browse.*



*Looking the other way, even more merchandise and the Josten's booth
where grad rings and pendants could be ordered.*



Lots of information booths were available for students to stop at.



Including AU Press.



And our own AUSU, with Donnette at the table waiting for students.



RV Camping The Best of Both Worlds

Barb Godin



There are many different types of camping. Backwoods camping, tent camping and RV camping, just to name a few. Backwoods camping is pretty rustic, with a tent, sleeping bag and minimal comforts and not in a park or designated campground. Tent camping is a step up from backwoods camping, it includes electricity, hot showers nearby, and toilet facilities. But for me, RV camping is the only way to go. It includes all the comforts of home, while still being able to enjoy the outdoor lifestyle. RV camping doesn't have to be an expensive venture, as an RV can be rented by the week. You can

choose to travel to different campgrounds, or park the RV in your favorite campground or Provincial Park.

I am not the type of person who can go many places without my hair dryer, curling iron, lighted make up mirror, coffee maker, and those are just the small appliances I require daily. Also I need to have warmth, or coolness as necessary, so a furnace and air conditioner is a must, along with a refrigerator, small freezer, and shower facilities and washrooms are a must.

A typical day of RV camping for me, my husband, our two dogs, and our cat begins with a big camp breakfast. Ah, the smell of bacon sizzling in the electric fry pan, eggs over easy, home fries and toast—the best camp breakfast. Following a quick clean up and feeding the animals, we go for a hike down a nature trail, often spotting a deer or two if the timing is right, or various other critters scurrying across the path in front of us. Hiking is a great way to get our exercise and experience a part of nature. By the time we return to the RV it is almost lunch time. We are greeted with the sounds of loud meowing from our 20-year-old cat, Boots. Before preparing lunch we put Boots outside in her cage, and tie the dogs on their tie out. Afterward we relax in our lounge chairs while deciding and what to have for lunch. We start with, or I should say I start with, a beer, since my husband doesn't drink, followed by a light lunch of crackers, cheese, and kielbasa.

Then we relax outside just breathing in the fresh air while listening to the boisterous sounds of children playing, or sometimes fighting! By two in the afternoon, we are ready for a bike ride. Long or short depends on where we're camping. Our favorite is Pinery Provincial Park. They have 12 km of paved bike trails weaving through the Carolinian forest. As we ride along the view is breathtaking, to say the least. The last 9 km of the bike path includes 9 different beach stops. We often park our bikes and walk up the stairs leading over the dunes and to the beach to cool off and enjoy the view. Our bike ride typically lasts over an hour, including stops for drinks and to enjoy the strategically placed look outs over Lake Huron. By the time we return to the RV the animals are ready to get outside where they lie around connecting with the earth and enjoying the warm sunshine. We pour drinks and drop into the loungers again. I generally read a book, or the latest edition of *The Voice*, while Stan naps.

An hour or so later, the dogs begin to get restless and we know it's time to walk them again. We take them along the river's edge where we watch the canoes or paddle boats rippling through the Ausable River. "Maybe we'll rent a canoe tomorrow?" Stan agrees. Before we return to the RV we check how late the ice cream kiosk is open. An ice cream cone is a must on all our camping trips. We slowly stroll back to the campsite starting to reflect on what we will have for dinner. Frequently I have prepared a side dish to bring along before leaving home. We are so hungry by the end of the day that everything tastes good.

After supper another short walk with the dogs. On our walk we stop to chat with other campers who are chopping wood and preparing for the evening fire. Kids on nearby campsites are winding down and searching for sticks to roast marshmallows. We don't do the marshmallow thing anymore unless we have kids with us. Stan begins to chop wood, swinging the axe like a natural lumberjack! As the sun goes down the campground becomes hazy as it fills with smoke. Stan carefully tends the fire while I keep repositioning my chair and expelling some choice words in my attempt to avoid being overcome by the smoke. Gazing into the fire we discuss our plans for the next day. What a day! We have a quick shower and if we can manage to stay awake long enough, we watch an episode of *Breaking Bad*, *Justified*, or *Homeland*. RV camping definitely proves to be the best of both worlds and has become an irreplaceable part of our lives.

Barbara Godin is a graduate of AU and writes the "Dear Barb" column. She lives in London, Ontario with her husband, two dogs, and one cat.

Music Review

Sarah Jarosz

Samantha Stevens



Musician: Sarah Jarosz

Album: *Undercurrent*

Need that perfect summer album to just lay back and chill out to? Well, get your earbuds and headphones ready, because acclaimed Grammy-nominated singer/songwriter/multi-instrumentalist Sarah Jarosz's latest album, *Undercurrent*, is now available. Prepare to be carried away with soft and angelic vocals, melodious folk harmonies, and swaggering rhythms. For fans of Fleetwood Mac, Sara Watkins, Sierra Hull, Aoife O'Donovan, and Alison Krauss, *Undercurrent* is the album for you.

This is Sarah's fourth album with Sugar Hill records. As a follow up to her 2013 *Build Me Up from Bones* album, *Undercurrent* marks a maturity in her sound and style. The release of *Undercurrent* also holds special significance for Sarah, it is her first album "since graduating with honors from the New

England Conservatory of Music, and her first since relocating to New York City"

(<http://www.sarahjarosz.com/about-1/>).

Sarah had this to say about the creation of *Undercurrent*:

"This is the first record I've made since being out on my own and experiencing a lot of changes, and I think that that's reflected in the songs ... It's also the first record I've ever made that feels to me like a complete thought, with a beginning, a middle and an ending. It's also the first time I've made an album that doesn't have any covers on it. I wanted it to feel like the rollercoaster ride that is life, so I put a lot of thought into sequencing the songs. It was important for me to start with light, and then go through darker times, and stubbornness and strength and weakness, and then end up on a hopeful note." (<http://www.sarahjarosz.com/about-1/>)

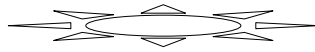
This already impressively accomplished young artist seems to be going places. Since her 2009 debut album *Song Up In Her Head*, released when Sarah was only 16-years-old, she has toured all over the world, and has even already had the honour of Grammy nominations for Best Folk Album and Best American Roots Song (<http://www.sarahjarosz.com/about-1/>). In 2015, Sarah chose to tour with I'm With Her, "the mini-supergroup she shares with kindred spirits Sara Watkins and Aoife O'Donovan" (<http://www.sarahjarosz.com/about-1/>).

Many of the songs on *Undercurrent* were written and performed solo by Sarah. However, the songs on *Undercurrent* do feature some other amazing talent. Several of the tracks were co-written by Sarah with the list of collaborators including Luke Reynolds ("Green Lights"), Jedd Hughes ("House Of Mercy"), Parker Millsap ("Comin' Undone"). Sarah's I'm With Her bandmates, Aoife O'Donovan and Sara Watkins, join her on the track

"Still Life". There are also two songs on *Undercurrent* that were co-written with the Milk Carton Kids' Joey Ryan. Obviously talent is aplenty on this album. (<http://www.sarahjarosz.com/about-1/>)

The music on *Undercurrent* is absolutely stunning. Everyone needs to listen to this album. So settle in, close your eyes, and hit play, and get ready for an amazing auditory journey.

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>



Why I Hate Camping

Carla Knipe



I am going to say something very un-Canadian, almost on the same level as admitting that I go around kicking beavers or that I don't eat Timbits because they contain too many calories. But, let me go on record and say that I don't like camping.

As any Canadian knows, vacation season unofficially begins on the May long weekend—especially on the Prairies, when a mid-May snowstorm is not uncommon—then begins in earnest when school gets out for the summer and lasts until Labour Day. These points in the calendar also mark camping season.

People seem to get really giddy about the prospect of a season filled with camping trips, but I have never understood it. Don't get me wrong, I enjoy nature. I can be outdoors with the best of 'em. But when it comes to camping, I will take the risk of being labelled an unpatriotic city slicker.

Considering my background, I should not have the dislike of camping that I have. I grew up in a rural area of southern British Columbia that is surrounded by lakes and forests. My childhood summers meant camping trips with my family, and although there were aspects of camping that were fun, I secretly wished I could be like other kids who got to travel to exotic cities like Vancouver and got to stay in a hotel.

I know that the main reason for camping is that my parents wanted to give me an appreciation of the outdoors, but they were also frugal, and camping fit their definition of a value-priced holiday. So, several times during the summer, our small, musty-smelling travel trailer was loaded up and off our family went in our trusty pickup truck to various campsites for trips that lasted from a few days up to two weeks.

My memories of camping weren't **all** bad. Kids of course will play with pretty much anyone and kids in campgrounds tend to travel in packs, going from site to site to see who would hang out. I enjoyed being left to pretty much to my own devices and having new playmates while all the parents sat on lawn chairs to read or listen to CBC radio, which, other than the country music stations, always seemed to be the only station available.

My parents just wanted to sit and relax and never wanted to explore very much, which is something my childhood mind never really understood. But I enjoyed evening campfires, and I appreciated the fact that we had our basic trailer instead of a tent, but deep down I really missed the creature comforts of home and also craved some variety in our vacations. We always seemed to camp in places that had no showers and only had cold running water in the toilet blocks. I didn't like constantly smelling of a combination of insect repellent, sunscreen, and campfire smoke with no ability to wash my hair. I always seemed to read the stack of books I brought in about two days. And the trips that were truly memorable—for less than positive reasons—were those vacations where we were miles from home and it rained a lot, leaving me miserable, but my parents wanting to tough it out. As I grew older, I found myself resisting these camping trips and spent my time on them reading my teenage magazines and listening to my Walkman. Eventually, I began to resent camping and realized that I just didn't want to do it anymore.

My opinion of camping hasn't changed much. My list of requirements still includes a hot shower and a comfy pillow. My husband is British and he grew up with a different idea of camping, one that involved travelling to a seaside caravan park where there were amenities close by like a local pub and an amusement arcade. But despite my own biased views, I've realized that my adult dislike of camping stems from realizing that it has now morphed into something other than Canadian nostalgia.

What troubles me most about modern camping is that it is no longer a frugal vacation choice. Camping requires the proper gear, and to get kitted out with decent sleeping bags, cooking utensils, shelter, and other necessary tools, you'd better be prepared to fork out quite a bit. And I'm just talking about tenting. If you wanted digs that were a bit more solid—a modest tent trailer or, if you wanted to be posher, a motorhome or full trailer—that requires an even greater financial investment. And if you wanted to *really* make your campground neighbours jealous by showing up in something that looks like a rock star's tour bus and contains the same modern conveniences, you'd better be prepared to shell out the equivalent of a second home. These days camping is big business, and there are the recreation fairs, outdoor mega-stores, and dedicated catalogues full of shiny gadgets to prove it.

Then there's the competitive sport of booking a spot, especially in popular places like Banff or Jasper. When booking opens for reservations each year, it now creates the same fury as booking concert tickets. Not to mention that the cost of site reservations isn't cheap. Camping prices in provincial campgrounds vary, but can cost an average of \$20 per night. Camping in national parks, especially in sites with amenities such as hot showers, can cost over \$30 per night. Firewood, which used to be free, is often an extra charge per bundle. I shake my head in disbelief.

Because I've inherited my parents' frugal tendencies, I balk at the cost but I also am a bit envious of those who can afford large recreational vehicles and all the toys to go with them. I reckon that if I were to get into the camping thing, each camping excursion would cost hundreds if not thousands of dollars when the value of purchasing all that equipment is weighed up against the amount we would use it during the year. I wish that camping would get back to its roots of being an economical activity, so that all Canadians could express their "Canadian-ness" by experiencing the great outdoors in this way. But for many modern Canadian families on a budget, camping is simply too expensive.

I still enjoy the outdoors. I love hiking and getting out of the city to explore the Rockies which are a short distance from Calgary. I am really pleased that my son enjoys many outdoor activities and I wish we could do more of them. But deep down, I know that I'm just not a camper. And when it comes to family vacations, I really enjoy camping out in a hotel for a few days, not a tent.

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.

Wilderness Camping

Deanna Roney



My most memorable Canada Day was in 2009. I was hiking the West Coast Trail and we were a couple days into our 7-day adventure. We woke on the morning of the first to clear blue skies and the sound of the ocean crashing into the shore. We shook the dew off our tents, packed them snugly into our packs, strapped on our boots, and hefted the bag containing our essentials for survival onto our shoulders. The beaches were sandy and the critters at bay.

The West Coast trail is a popular hike. Unlike many of our other trips, this one we consistently spent our nights and mornings among many people. Everyone was friendly and chatting with impromptu neighbours but eventually everyone goes with their group and takes on the next leg of the journey. As we separated from the crowd and felt the first few breaths of relative seclusion we broke out into song—we sang O'Canada as we hiked down the beach.

The song itself was sung out of pitch, with missed words and we were constantly interrupting ourselves with fits of laughter as we were overcome with the beauty of where we were, of where we were celebrating this day. Once our version of our anthem was complete we continued with the demands of the day. Leaping inlets, climbing ladder after ladder, and walking down the rocky shelf of the ocean. What better way to spend Canada day than experiencing the wild that makes it so unique?

That evening, as we walked into camp, our legs sore and our feet begging to be done for the day, we found a spot to pitch our homes and made ourselves some dinner, which consisted of boiling water and pouring it into the bags of dehydrated meals. For a treat we made pudding. After all, it was a special day (and we really wanted our packs to lose some weight). That night we were surprised by a show of fireworks, we were both baffled and amazed that someone had decided to pack them all this way. Though the show was only a zipper away we were too tired by that time, too cozy in our sleeping bags, and the show over too quickly, to observe the flashing lights in the midst of the darkness. We listened to the shots and slept soundly knowing that any bear or cougar that had been near was now dashing into the forest.

This is my most familiar version of camping. Myself and a few other ladies carrying our "campers" on our back and heading as far away from civilization as we can possibly get. There are many other ways to enjoy the outdoors. And, there are benefits to camping in a camper in a park but these are two entirely different experiences. There is something magical about walking yourself into the wilderness of the Canadian backcountry and walking back out in one piece. There is an intense satisfaction in observing a pass before you walk through it, and turning around to see the mountain range you overcame.

In this version of camping you are changed, empowered, and come back entirely recharged. For, if you managed to make it through with only a canister of pepper spray and your wits, then what else can stop you?

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



Study Tips from a Semi-Anonymous Friend

Jack of All Theories

There is nothing more that The Study Dude wants for you than to apply a mash-up of theories in your analysis.

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. The authors list ways to analyze your interviews: the make-it-up-as-you-go way,

the formal way, and the jack-of-all theories way.

The Make-It-Up-as-You-Go Way: Ad Hoc Interview Analysis

I know. I know. You don't want to take another five year program just to learn how to analyze an interview. So, Brinkmann and Kvale show you the lazy (ahem! I mean "ad hoc") way. Just make it up as you go.

Let's take a master researcher and writer, Dr. Helen Sword. Sword wrote a life-altering book on how to write academically. In her book, *Stylish Academic Writing*, Sword documents a massive amount of books she read on how to write.

So, how does she analyze the hoards of books she reads?

Well, I'd have to ask Helen her exact approach or pay closer attention to her methods chapter. But, I do believe she counted how many of the books advocated for or against things like using passive verbs or personal pronoun. In other words, she used one of the tools that Brinkmann and Kvale suggest for analyzing data: simply stated, counting.

And if something in your data strikes you with the *Wow!* factor, mark that tidbit with a yellow highlight. When I seek quotes for my papers, I always try including such anomalies and gems: the *wha'?* and *wow!* moments end up in my final drafts. Finding surprises and anomalies serves as yet another ad hoc tool for analyzing info, according to Brinkmann and Kvale.

So, if you can include something startling in not just your interview data, but also your term paper, then do so. Others likely will find it stimulating too. And your professors will thank you for the adrenaline rushes during the otherwise humdrum monotony of marking papers.

So, Brinkmann and Kvale tell you the easy (ad hoc) way of assessing your interviews:

- Make your assessment with whatever tools you find available: mix and match.
- Count the quotes that support a view or disconfirm a view—and compare. Better yet, count quotes that more than just support or not support a view: get multiple angles.

- Get a general sense of the document, a sense which qualifies as part of your analysis.
- Look at the stuff in your data that excites you. Put that stuff aside for further analysis.
- Take little bits and pieces from each interviewee that support a story line: create narratives.
- Use diagrams, figures, and charts, such as mind maps or flow charts to illustrate your analysis.
- Compare and contrast quotes in your data.
- Get the details and put them under headings for your analysis.
- Make logical links between one idea and the next.
- See the relationships between ideas.
- And my favorite, create metaphors. [Yes, creating metaphors seems like the best idea because, frankly, I don't know how to create one. But, to settle that curiosity, I found a book by philosopher Paul Ricoeur called *The Rule of Metaphor: The Creation of Meaning in Language*.]
- And the best of all ad hoc styles? Use a blend of any of the above.

The Formal Way: A Taste of Analytic Approaches

If you don't like the idea of ad-hoc analysis, you can choose a number of analytical approaches that analyze language: conversational analysis, linguistic analysis, discourse analysis, and deconstruction.

One of these approaches, discourse analysis, might suggest that where contradictions exist, power exists. Well, discourse analysis looks at *both* contradictions and power, not necessarily how they relate. I just thought it sounded neat: where contradictions exist, power exists. (The last comment was inspired by the humor of the managing editor of The Voice himself. He inspires our click-bait titles, too.)

For an example of how power and contradictions relate, in Canada you get a political say only one day every four years—and then you get force-fed whatever comes your way for the remaining 1,459 days (see politiceconomy.biz). Such practice gets wrongly called democracy. Democracy doesn't exist in practice, but a contradiction between the meaning and practice of democracy exists, so power relations exist.

And if power relations exist, discourse analysis can reveal these discrepancies and underlying ideologies.

I think I just baffled myself, so surely you must be equally puzzled.

But to clarify, Brinkmann and Kvale list ways to analyze language—and your interviews:

- With linguistic analysis, you look at language pieces, such as grammar, voice, metaphor, and other language devices. [For instance, someone might use the second person (the "you" voice) when belittling others during gossip, while using the first person (the "I" voice) when gossiping about others' virtues.]
- With conversation analysis, you look at the ways that understanding is forged between the interviewee and interviewer. This type of analysis is pragmatic. You look at how your interviewee uses her words and for what purpose. The transcription requires excruciatingly detailed coding, however, so you might want to limit conversation analysis to just certain parts of your interview.
- With narrative analysis, you look at story elements, such as time, plot, and (social) structure. You could even look at the turning points of a storyline, such as initial incident and the climax. You could make headings, such as "climax" or "antagonists" and put quotes from your interview under each heading.

- With discourse analysis, you look at power structures and ideology. Discourse analysis takes the postmodern view that our world constructs itself from language and social interactions. Contradictions get emphasized here.
- With deconstructionism, you destroy one understanding and replace it with another. With this approach, you look for what is taken for-granted and question it. For instance, if someone asks how does the food taste, you could say, "Do you mean how does the food taste in my mouth or how does the food taste if it had taste buds?" What arises is a lot of discontent. [I'm not sure how such a study would benefit anyone, but Brinkmann and Kvale include it.]

The Jack-of-All-Theories Way: Using Theory in Analysis

Be the jack-of-all-theories for some analytical zest. Try using a single theory or multiple theories if you prefer, or if your supervisor scoffs at the ad hoc approach. Yes, you can pick a theory or several theories. But, make sure your interview data tie into the theoretical framework somehow. To do this, plan your interview so that you ask questions that relate to your theory's buzzwords.

You can use theories for analyzing documents other than interviews, including art objects, diary entries, or even tweets.

As for the theories to choose from, you can look at postmodern concepts, feminist concepts, critical theory, poststructuralist ideas, existential theory, Freudian theory, or any theory that your uncle Bob happened to publish. And the great thing about it all? You don't have to restrict yourself to just one theory. You can use whatever makes sense for any part of your data. Finally, academic freedom.

One caveat, though—you need deep familiarity with your chosen theories.

And if you love philosophy—and who doesn't?—you'll love theories. Yet, some philosophers struggle with clear writing. When you come across unclear writing, try to find clearly written alternatives, such as the summary book series called *A Very Short Introduction to...* . (You'll find that certain philosophers write beautifully, such as the author of the psychology theory called *Flow* or the philosopher Roland Barthes.)

So, how do you become a theory master? Devour books and articles on theories such as feminist theory, critical theory, literary theory, sociological theory, communication theory, Darwinian theory, and economics theory. Make reading theory your bedtime past-time.

Brinkmann and Kvale show the way to use theory in your writing and to be a jack-of-all-theories:

- Use a theory. A *paradigm* is a vogue word for theory. So, use a paradigm instead.
- You can use psychology theories, such as Carl Roger's, Freud's, or Skinner's theories. You can also use Marxism, or hey, maybe you can get away with Capitalism.
- When you use any of the above theories, know that you don't necessarily need a specific methodology (such as discourse analysis). You can simply reflect on your interview and analyze it according to themes that arise in the theory. And you don't just have to use one theory—use whatever theories you feel suitable.
- Or you might use postmodern theory. When using postmodern theory, if you come up with multiple interpretations, then good for you. Postmodernists love a "multilayered data analysis" (p. 270). Plus, you won't get dinged for having invalid interpretations if your supervisor has a different interpretation.

- There is also a realist interpretation. Here you stick to description and observation. You try to find the interviewee's point-of-view.
- You can also use critical interpretations where you seek power differentials, hegemony, and false consciousness. You assess the social, political, and economic circumstances. [I believe feminism and Marxism would count for critical interpretations, although I'm not sure what is referred to by a false consciousness.]
- Deconstructive readings are where you look for things like silences from the unconscious mind and hidden assumptions.
- If you want to know the name of a study done by a researcher who used more than one theory, look to Hargreaves's study called *Changing Teachers, Changing Times: Teacher's Work and Culture in Postmodern Age* (as cited in Brinkmann and Kvale).
- A fun thing to do involves trying to find alternative interpretations that prove your initial assertion wrong. This way, you strengthen your successive interpretations.
- When you use theories, you don't need to confine yourself to just one methodology.
- Plan your interviews so you get lots of rich material for the theory you will use in your analysis. In other words, know the theory inside-and-out and plan your questions intelligently.

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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In Conversation with The Flux Machine

Wanda Waterman



Photo by Kevin Whittaker

"The Flux Machine is a New York City alt-rock act known for delivering gripping live performances of engaging punk-flavoured tunes. Luis Accorsi, an experienced and versatile artist, joined up with new rock producer, Raphael Sepulveda, put together an ensemble of musicians, and released the new album, *Louder!*, mastered by DC-based producer, Taylor Larson. *Louder!*, recently reviewed here in the Voice by [Samantha Stevens](#), is bursting with a passionate exuberance. Recently Luis and Raphael took the time to answer Wanda Waterman's questions about

Which elements in your childhood and early years pointed you toward music?

LUIS: My best friend's family played in a quintet. The entire family would get together and play Bach, Mozart, etc. Then they would rip into blues and gospel. All while drinking wine, and of course so would I.

How did you end up embracing the classic punk sound?

LUIS: Punk music is, to me, all about the immediacy of the emotion: a concentrated punch of attitude to offset the shitty feeling of alienation.

What was it like working with Taylor Larson?

RAPHAEL: It was great. He was able to push the record's sound beyond the mixes and add more punch and aggressiveness into them, which was exactly what we were looking for.

LUIS: Enigmatic person, brilliantly intuitive.

What's your favourite instrument to play and why?

LUIS: I yell and moan and grovel.

RAPHAEL: I sing and play guitar but my favorites right now are the drums.

What was your most beneficial educational experience?

LUIS: Mine is hands down The Flux Machine. I've grown exponentially working with Raphael Sepulveda.

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

LUIS: The communication we've created by playing in bands my entire life is one of my strongest assets, there's a conductor line running through all the musicians when a band is doing its job and the music is being expressed perfectly.

What was the most mesmerizing musical experience of your life?

LUIS: Has to be somewhere in the last year, while composing or finishing our debut album, *Louder!* At some point I felt like a spell had been cast and magic had struck us.

Who writes the songs?

LUIS: The songs are true collaborations; some ideas come from the recesses of my mind, but generally we sit and stare at each other for a few minutes, then I'll light a morning blend and within an hour we have a rough structure of the progression.

Why is there so much relationship rage in the lyrics?

LUIS: Agreed, there's almost too much of that, it's simply dealing with the fact that we're fed this idea that you must relate to someone, find that connection, make amazing love, and so on—all truisms—and forced "foie gras." In this album we exorcize that and find true happiness ripping rock songs to shreds.

Does your band's name reflect any kind of inner state?

LUIS: It sure does! The only constant is movement; we're always in a state of flux or transformation. This band, The Flux Machine, has something to say, and it will never be stale because we'll always acknowledge that we are changing entities in a changing universe.

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

LUIS: A fresh batch of herb!

What do you feed your muse?

LUIS: I'm an artist and have lived surrounded by human expression.

Are there any books, films, or albums that have deeply influenced your development as an artist?

LUIS: *Aguirre, the Wrath of God*, by Werner Herzog, *L'Amour Fou*, by Andre Breton, multiple writing by the Gutai artist group in Japan, and countless other sources of unconventional inspirational material.

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

LUIS: I want to deliver the perfect rock song.

Do you have anything else to add?

LUIS: We love humankind. We believe in harmony and the balance of all interests. We want to let everyone know that there is a way to improve the world: It's by joining the conversation and speaking just a little bit LOUDER than everyone else.

Much love to all of you who read this!

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



The Writer's Toolbox

Writing Outdoors

Christina M. Frey



Have you ever been possessed by the glorious desire to commune with nature in a writing retreat outdoors? Of course you have. What could be more peaceful, more fulfilling, more conducive to the flow of ideas than an afternoon spent writing in the quiet of the woods?

Uh, maybe an afternoon spent writing indoors in the quiet of an air-conditioned house?

But you don't believe me, so you decide to try it anyway. You take your notebook, you take your pencils, you leave your phone and electronics behind, and you head up to a secluded corner of the woods. You settle yourself under the graceful canopy of trees. And then you put pencil to paper—paper!—and a thrill of excitement runs through you. You know this is going to be amazing.

Because how could it not be? There's inspiration in every direction. You could write about the soft rustling leaves, and the way their sound blends into the greenery itself. You also

could write about the dew that glistens on the soft early summer leaves and which, by the way, is soaking into the bottom of your jeans right now.

You get up and move your location, wishing you'd thought to bring a towel. Or a cushion. Is that really communing with nature, though? *Real* nature? And your new writing spot is perfect, with violet flowers

spreading out in front of you like a light-dappled velvet counterpane. And it strikes you how each little petal plays its own role in creating that broad violet vista, and then your thoughts wax philosophical. And you go off on tangents. And you amaze yourself at your own brilliance. Also you forget that you were supposed to be writing all this down.

But that's what the pencil is for! Unfortunately, you left it under the trunk of the first tree, which seems inconvenient, but it turns out to be a good thing.

Because in the same area where you were communing with nature, where in fact you just made one of the most brilliant philosophical observations of your life, some very large animal was also answering nature's call in a somewhat less philosophical manner. Hazard of writing in the outdoors. You retrieve your pencil, move far from the flowers, and the minutes pass, your pencil scratching away on the pad the only sound in the quiet of the forest. No, not completely silent, but the ambient noises of nature fill your soul.

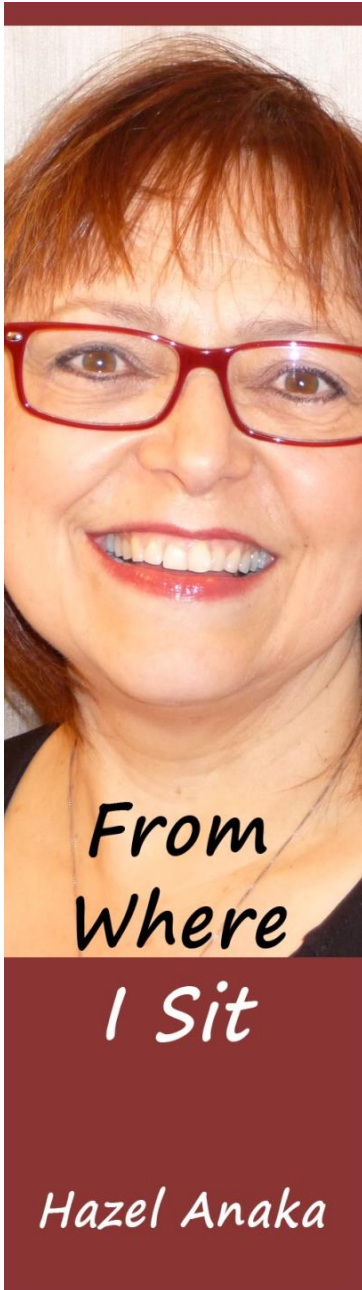
And your ears. Well, just one ear, a damn mosquito—*slap, squish*—but surely it's not as annoying as your phone ringing off the hook at home! You write some more, but the mosquito broke your concentration. You can't finish the sentence you started. How do you spell that word again? Dictionary—oh, right. No Internet. You write the word anyway. You cross it out. You try it again. No, but really, you should know how to spell this. You write it a third time.

Relax. Breathe. Think about the beauty. The atmosphere, the mood, the not-really quiet around you—an unobtrusive soundtrack for your writing retreat. White noise. Brown noise? How would you describe the color of nature's sounds? Green, like the soft swish of grass in the breeze. Violet noise, like the barely audible flowers rustling across the way. Or...the black and grey buzz of insects playing merrily in the background. Or the foreground, actually. No, that's not a black and grey noise, and it's not playing either. That's a black-and-yellow-striped noise, an angry noise, a furious noise, a get-the-hell-away-from-my-house noise, and holy shit, you are sitting right next to a beehive. And its inhabitants have just discovered you.

You drop your notepad and flee. To your car. Away from nature and its brutal reality. And you drive all the way home as fast as if the bees are still pursuing you, which maybe they are. And when you get home, you call your notepad a loss, and you load your computer and pull up the Internet and find out that yeah, your spelling of that word was completely off. Glad you checked. And also? There's white noise here too. The air conditioner makes a lovely background accompaniment to your writing. And who doesn't want to wax philosophical about staplers and printer ink? Your fingers fly, words singing their way from your mind onto the screen. You write and write and write, and finally you close your laptop, happy with a good day's work.

And you go to bed satisfied, thinking how lucky you are. You had a great writing session, and you owe your inspiration to the time you spent communing with nature today. You'll definitely need to do it again.

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](#).



No Place Here

Three events that came together this past weekend got me thinking. The first was my involvement in our annual multi-family garage sale. This time it was at my mom's place fifty kilometres from where I live. A person has to be very committed to the endeavour to take part, what with the travel and time required to set up, work, and pack up at the end.

Beside the obvious benefits of creating more space and money, there is something else at play here. The exercise forces some thought. That thinking should analyze past purchases and inform future buying decisions. It should cast a light on our relationship to things. It should help us decide when to cut our losses and part ways with something even if we lose money in the process. It should prevent similar buying mistakes. It should create gratitude for those things that served us long and well and that we are now ready to release.

On the first afternoon of the sale, I left early and drove to Edmonton to pre-view and pre-buy at a Ukrainian themed vintage sale. Am I the only one to see the irony in selling at one place and buying at another? Only I would know that some of the very things for sale there are similar to things I sold at long ago garage sales of my own. When my interests were different or I was distancing myself from my roots or space was tight, I sold my Ukrainian pottery. Not the handmade stuff. The kind of functional white ware with cross-stitch decals that is then fired and finds itself in cupboards and china cabinets. I didn't buy any on Friday. But I did find other small items (carved wooden plate and trinket box, small linen piece, poppy painting on tile, beaded necklace, two leather bracelets, art cards, movie video). There was much more I coveted.

Thirdly, my eighty-something godmother gave me a five-thousand-dollar cheque. Her plan is to give each of her twelve godchildren a cheque now, while we can use it. It was a generous and unexpected gift. I told her I would consider what to do with it and let her know when I decided. Buying something as a remembrance seemed the logical thing to do. By the next morning it hit me. I would use it to

buy an experience not a thing. I would use it to travel to Ukraine, which has become a recent bucket list goal.

Buying versus selling, collecting versus purging, acquiring versus living. No one, including me, is going to stop shopping. Nor should we. But over time, my buying has changed. The purchases are more meaningful and less frequent. Maybe, at this point they'll also become more experiential than tangible, more memory-making than dust collecting. The beauty of that is there is no need (or ability) to sell them. In the meantime, I'll love and use what I value and part with the rest. And if my tastes change again, I'll chock it up to growth. Regret has no place here, 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

Father Knows Best

Dear Barb:

My wife and I have been married seven years and we have two girls, ages 3 and 5. When my second daughter was born my wife and I decided that I would stay home with the girls. Since I was working at a low paying factory job, it made sense that I would stay home, while my wife is a teacher and making pretty good money. My wife took one year of maternity leave and since then I have been home with the girls. Initially I was feeling unaccomplished, so I decided to take some courses at AU and now I am on my way to obtaining my degree. Even though I have been home for two years, I still feel out of place, as very few fathers stay home with their children. I am usually the only father at most play dates with the girls. My biggest problem is dealing with comments from other fathers, such as "it must be nice to be a kept man", or "don't you miss work, or aren't you bored staying home all day?" These are just some of the comments I have to deal with on a daily basis. I know it shouldn't bother me, but it does. I am enjoying raising my girls, but I would like to be able to feel more confident and accepted in my role as a stay at home dad. Do you have any suggestions? Thanks Shane!

Hi Shane:

You are definitely in the minority, but stay at home dads are on the rise. According to Statistics Canada, in 1976 stay at home dads made up only 2% of families, while in 2014 this number rose to 11% of families, although this is still in the minority, of course. As you know it is a very rewarding experience to be able to bond with your children and care for them in this special way. Twenty years ago it would be a rarity to see a father at the park with his children in the middle of the afternoon, or even walking his children to the bus stop. Good for you to be working on your degree while you are at home raising your children. This is the perfect way to keep yourself stimulated and to prepare for your eventual return to the work force. The comments you are receiving from others is a very common complaint among stay at home dads. I don't think you can do anything about that, except smile and continue with your day. I would suggest you go to your local library and see if there are support groups in your area where stay at home dads meet once or twice a month to connect and discuss common issues. As long as you and your wife and your children are happy with your situation, I don't think you have anything to worry about, just continue on. As this demographic increases you will find more acceptance. The stay at home fathers of 20 years ago were considered lazy men who didn't want to work, although you are still experiencing this, it is much less prevalent in 2016.

Follow Barb on Twitter @BarbGod

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.

Dysfunctional Love Languages— When They're Walking Out

The language of wilful ignorance



Was it something I said?

The language of sex addiction



Wait! Let's get it on! One last time for old time's sake!

The language of sour grapes



Oh, never mind— I'm saving myself for my next husband!

The language of the moral high ground



I understand that you don't deserve me, but I'm willing to give you another try!



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APPLY NOW to join the Joint Council/Voice Action Planning Committee!

AUSU is looking for volunteers to join a temporary ad hoc committee to create an **action plan for The Voice!** The committee will work over the summer (July/August) with the goal of presenting their report to council in mid-September.

This is a great opportunity to get more involved with your Students' Union, and will provide valuable experience working on a non-profit committee! You will also receive a \$50 honorarium per month of committee work as per [policy 2.07](#).

The committee meetings will all be by teleconference and work can be completed online and by email, so you can [apply no matter where you live!](#) There will be teleconference meetings every one to two weeks (lasting one to two hours) until the committee work is completed in mid-September, and committee members should expect to spend approximately three to five hours per week on asynchronous tasks.

The primary objectives of the committee will be:

- to create a meaningful action plan to improve The Voice's relevance and accessibility to the membership of AUSU and to increase its readership;
- to make recommendations on how AUSU council can support the implementation of the action plan through non-financial resources; and
- to develop a procedure to review and reassess the action plan on a regular basis

To find out more about this committee, visit our website [here](#).

The following committee seats are available:

- 1-2 AUSU members that currently read the Voice
- 1-2 AUSU members that do NOT currently read the Voice

DEADLINE TO APPLY: MONDAY, JULY 11

Apply online [here!](#)

IMPORTANT DATES

- **July 5:** [AU Open House Webinar](#)
- **July 8:** Deadline to register in a course starting Aug 1
- **July 15:** August degree requirements deadline
- **July 29:** August course extension deadline
- **Aug 9:** AUSU Council Meeting
- **Aug 10:** Deadline to register in a course starting Sep 1
- **Aug 15:** Sept degree requirements deadline

GET INVOLVED!



Deadline to Submit an Abstract for the 2016 Graduate Research Conference extended to July 4, 2016!

In case you missed last week's update, AU undergraduate students are invited to submit their research for the [2016 Research Conference!](#)

Presentations can be virtual or in-person, and can be a poster or a paper. If you are interested in presenting your research project for the 2016 Research Conference, you must submit an abstract that outlines your proposed presentation. The abstract should be no more than 250 words in a Word document.

The conference theme for 2016 is **"Research Without Borders"**.

Undergraduate applicants must be in their final year (last *30 credits) of their undergraduate degree at AU to qualify.

The research conference will be held in Edmonton in September. More details about this are online [here](#).

For complete details on submitting an abstract, visit the website [here](#).



CLASSIFIEDS

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

THE VOICE

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