



THE VOICE

Vol 28 Issue 26 2020-06-26

A Re-Imagined Convocation

The Meaning of the State during COVID-19

The Importance of Star Teachers

Overcoming Structural Obstacles in Education

Council Connection

June 2020 Meeting - By-Election Soon!

Plus:

*Editorial: Prepare to Pay More
Representation in Canadian Lit.
and much more!*



CONTENTS

The Voice's interactive Table of Contents allows you to click a story title to jump to an article. Clicking the bottom right corner of any page returns you here. Some ads and graphics are also links.

Features

A Re-Imagined Convocation: *Making History, Changing Tradition*....4

Articles

Editorial: *Prepare to Pay More*3

The Importance of Star Teachers6

Council Connection: *June 17, 2020*7

Five New Hobbies to Start During Quarantine13

Visibility & Representation: *Perspectives in Canadian Lit.*17

Columns

The Creative Spark: *"Like, Wow!"*11

Scholars, Start Your Business: *Run Like McDonald's*.....15

Fly on the Wall: *How About a Little Music*20

Homemade is Better: *Saskatoon Pie*.....24

Dear Barb: *Daughter's Desires*26

News and Events

Scholarship of the Week.....5

Student Sizzle10

AU-Thentic Events23

AUSU Update28

Comic

Poet Maeve: *Uncle Stinkweed*.....27

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LETTERS TO THE EDITOR



We love to hear from you!
Send your questions and comments to 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

Prepare to Pay More

Karl Low



If you're looking to get into a course this summer, you may want to pre-purchase it right now, because as of Monday, June 29, the cost is going to go up by 2% if you use Mastercard or Visa to pay for your courses. If you typically purchase your courses with American Express, you will simply have to make new arrangements after June 29, because it will no longer be accepted.

AU has decided to institute what it calls a convenience charge. Meaning, I guess, that it's a convenient way for them to balance their budget that doesn't involve having to push back against government funding cuts.

The Voice Magazine will be exploring this program and what it means for you in a future issue, but we felt it was important that you get the information right now so you can plan a little bit ahead.

While that's going on, however, the Alberta government is also bringing in outside advisors to look at the entire post-secondary system in Alberta and create recommendations.

The advisors are the well known US firm, the McKinsey group, and the cost to hire them almost four million dollars. Based on their history of advising and previous reports, it is widely expected that they will (and were hired to) recommend more centralized control, more administration, and less variance in overall education systems will lead to better results for less cost, or, in essence, to recognize that economies of scale work best when you teach toward the centre of the bell-curve of students instead of the entire spectrum. What happens to students at either end of that bell-curve? Well, that's not their problem, now, is it?

At any rate, the report that will apparently fully analyze our post-secondary system, all aspects of it, is due to be presented by the end of this year. How a foreign company might even fully understand a single institution in that length of time, never mind the entire system, I'm not sure, but many faculty, from all institutions, are concerned, based on the known history of the UCP, that the results of the McKinsey report have already been formulated in backroom UCP offices, and will simply be used to justify massive cost-cutting and industrialization of post-secondary education. It's worried this will lead to a profound reduction in academic freedom both to teach and to research concepts and education that doesn't pander directly into the employment market. Which, if you're a trade or vocational school, makes perfect sense. But if you're an institution of higher learning, where the advancement of knowledge is considered its own laudable goal, forcing them to train for the jobs of today severely limits their ability to train people for the world of the future.

This week, however, our feature article is looking at the meaning of convocation and how it might be changing with the onset of COVID-19 around the world, starting with the first change, the entire convocation being moved online and to October 2020. Plus, of course, advice, events, scholarships, recipes and more. Enjoy the read!

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

A Reimagined Convocation Making History and Changing Traditions in 2020

Adrienne Braithwaite



Graduation as a Time-honored Tradition

As AU students and staff prepare for a modified “Reimagined Convocation” on October 2, 2020, we have time to consider what impact the COVID-19 crisis has had on recent graduates. As a time-honored tradition dating back to the 1800s, university convocation represents a university’s history and successes. Gowns and caps vary from one university to the next in color or style, but they are symbolic of a momentous occasion, often a turning point in one’s life. Graduation is the culmination of years of hard work as

well as a passing of the baton from university faculty to students.

Convocation is Not Just for the Students

I believe university convocation is not only about the success of the students but also about the faculty and staff who supported those students. During convocation, university staff and professors are recognized for advising, teaching, and mentoring students throughout their studies. It is a traditional experience where elders are dressed in honorary gowns displaying master’s and PhD degree achievements. Professors shake hands with their understudies who embody the next generation of academic thought and progress. Honorary degrees and awards are given to those who excel in their field of study and students participate with lectures which will encouragingly thrust them into their next stage of life. Convocation is also a time to celebrate the history of an institution. This year, AU is celebrating 50 years as a university; the 2020 convocation is a reflection on its history as well as an opportunity to envision the future of online learning.

A Virtual Convocation is Unique

How can a virtual convocation fill the void of a public physical display of achievement? As a professor of English, Jim Corder says “[u]niversities keep history, but they have to be in the present” (1993). What if this year marks a major turning point in the way convocation is held in subsequent years? Will history remember the 2020 convocation class as the first to encounter a new kind of convocation, one where family, faculty, and students can all participate virtually from anywhere in the world? AU already provides a unique and essential form of higher education, a flexible online learning environment where experienced professors and tutors are matched with students from a variety of backgrounds and socio-economic situations.

A virtual convocation can complement the flexible education AU is striving for. The 2020 AU Reimagined Convocation plans to provide interactive and networking opportunities for students and prospective employers. This opportunity allows AU students to demonstrate their familiarity with modern technology and online platforms. What better of a way to showcase your talents and skills in this digital age than to participate in an online convocation? As a student doing an after-degree in Education, my in-person job fair for new teachers was cancelled due to COVID-19. I see huge benefit for universities to facilitate networking opportunities between students and future employers; virtual meetings give students the chance to explore their career

options and make the transition from university to the workforce. It also reflects positively on universities and encourages new admissions when a university's graduates are able to find meaningful employment after completing their programs.

Preparing for the future

Corder (1993) says historically convocation has been a "joint endeavour" (p. 595); no matter how alone you might feel in a virtual convocation, you are still part of a larger group of students and educators who are first to have this unique form of graduation. I would encourage you to try to look beyond what you might be missing from an in-person convocation and instead envision the opportunities a virtual ceremony presents. The graduates of 2020 will be the first to face the challenges of graduating during a pandemic, one which has halted our economy and forced our society to rely on virtual gatherings. As a result, graduates will come out stronger and more prepared for a future including increased online learning and an economy evermore reliant upon technology.

For more information about AU's Reimagined Convocation October 2, 2020

<https://convocation.athabascau.ca/about/reimagined.php>

Reference

Jim W. Corder. (1993). "The Tyranny of Inattention." *The Journal of Higher Education*, 64(5), 594. <https://doi-org.aupac.lib.athabascau.ca/10.2307/2959995>

Adrienne Braithwaite is completing her After-Degree in Secondary Education at AU. She has a passion for literacy and cultural studies and hopes to pass on her enthusiasm to secondary students in the future.



Scholarship of the Week

Digging up scholarship treasure for AU students.

Scholarship name: AU's 50th Anniversary I-CARE Completion Bursary

Sponsored by: Athabasca University

Deadline: July 15, 2020

Potential payout: Tuition credit for a single, 3-credit course

Eligibility restriction: Applicants must be enrolled in an undergrad or grad program at AU, have no more than 15 AU credits to complete for their undergrad program or no more than 9 AU credits to complete their graduate program, have a minimum GPA of 2.0, and demonstrate financial need.

What's required: A completed application form including personal and academic info, and detailed financial info.

Tips: Read the [application form](#) carefully for information you may use to support your application.

Where to get info: registrar.athabascau.ca/studentawards/undergraduate.php#199



The Importance of Star Teachers

Alek Golijanin



‘Performance-enhancing’ For children who attend urban schools, especially those living in poverty and those that come from diverse cultural backgrounds, having an effective teacher can be a matter of life and death. These children often have no life options for achieving decent lives other than by experiencing success in school. These are the high stakes involved in schooling that Dr. Martin Haberman identifies in his book *Star Teachers of Children in Poverty*, and why teachers-student relationships can change life trajectories.

The foundation of Dr. Haberman’s philosophy is that he believes the greatest gift that life bestows upon us is the opportunity to occupy a role that puts hope into other people’s lives and puts them in a position for future success. When individuals can seize on this opportunity, they put hope and meaning in their own lives. This philosophy comes down to one thing, much like learning, it is all about relationships.

Star Teachers

A ‘star teacher’ can be described as a teacher that is able to get the best out of their students. This type of teacher excels in their role: their students score higher on tests, parents and children are drawn to them, principals rate them highly, and other teachers regard them as exceptional. However, only 5-8% of teachers are “star teachers” according to Dr. Haberman.

Haberman’s research identifies key dispositions of star teachers: persistence, organization and planning, the ability to survive in a bureaucracy, fallibility, perspectives on what makes students and teachers successful, an ability to connect with all students (especially “at-risk” students), outlooks on student learning, and the ability to put theory into practice. These are important teacher skills and dispositions to have today to be an effective teacher for the students who have many factors working against them.

The trickle-down effects of star teachers are immense, students tend to learn a great deal more, act respectfully between themselves and with others, and that starts the process towards becoming happy, successful, contributing citizens. All teachers have the potential to be star teachers, with these skills being transferable to other walks of life as well.

Socioeconomically Disadvantaged Children

Star teachers understand that individual efforts alone are rarely enough to overcome structural barriers in school and society, so they take it upon themselves to act as a lifeline.

In Canada, the number of people living paycheck to paycheck is at an all-time high. 46% of Canadians are 200\$ or less away from being financially insolvent ([CBC News](#)). And it is not uncommon for families and individual children to stay silent about having an unstable residence because they are not comfortable revealing their situation to school and government officials. But the combination of having parents with low educational attainment and low-wage jobs,

inadequate housing, limited access to healthy food, health care, and safe neighborhoods takes its toll on educational outcomes

Researchers at the Urban Institute carried out study on deep poverty, to better understand the psychosocial development of children. “Deep poverty” is a term that refers to poverty that manifests itself through housing instability, food insecurity, threats to physical and emotional well-being, a lack of jobs, and a lack of access to strong health care systems.

Their findings indicated that poverty during childhood had lasting consequences on health and developmental and educational outcomes, which contributed to the persistent poverty across generations. Deep poverty is thus more of a chronic condition, a structural barrier, the type that star teachers are better suited to address.

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Alek Golijanin is a fourth-year business AU student who is a combat sports fanatic that likes to read research papers and has participated in international development projects.



Council Connection

June 17, 2020 Meeting

Natalia Iwanek



The most recent AUSU Council Meeting took place on Wednesday, June 17, 2020 from 6:30 to 8:30 pm MT.

All Councillors were in attendance, with the exception of Councillor Katherine Hadden. Also in attendance was *The Voice's* Council Meeting Reporter Natalia Iwanek.

Key items included Policy Revisions, Council Reports, and the Indigenous Student Representation Committee.

Agenda, Minutes, and Action Items

President Natasha Donahue called the meeting to order at 6:32 pm MT with AU's land acknowledgement, as well as a reflection on the meaning on this acknowledgement. The agenda and all minutes were accepted without issue. No

action items were outstanding for this meeting.

New Business

VPFA Monique Durette spoke briefly about the Informal Review of Policies 8.01, 8.02, 8.04, and 8.08, the terms of references for various AUSU committees, which are revised every two years.

She outlined minor changes to the Finance Committee Terms of Reference, stating most changes ensured consistency in wording with other committee documents. Changes to the Awards Committee Terms of Reference were mainly grammatical, while the Member Engagement and Communications Committee Terms of Reference was copy edited and checked for consistency with other committees. The fewest changes were made to the Executive Compensation Review Committee's Terms of Reference.

Next, Natasha continued with the creation of the Indigenous Student Representation Committee, with a move from Monique and a second by Councillor Reagan Johnson. The motion for the "framework for Indigenous student representation at AU" passed unanimously.

Policy 8.11 Indigenous Student Representation Committee Terms of Reference passed unanimously as well, with a move by Councillors Josh Ryan and Darcie Fleming. Natasha stated that the policy was developed as a collaborative effort over four to five months and will set an example for student unions across the country. Featuring Indigenous and non-Indigenous students, the Committee will be active from July 2020 to February 2021, at which time Council can extend its duration.

The Indigenous Student Representation Committee will be made up of three to five AUSU Councillors and up to one general AUSU member, and will be tasked with researching and developing proposals that consider the feasibility of ensuring there is Indigenous student representation at AUSU and an Indigenous students' circle.

Executive Director Jodi Campbell stated that this Committee received budget allocation from funds available for ad hoc research and it will overlap with the new fiscal year.

Committee members include Monique Durette, Stacey Hutchings, Darcie Fleming, Reagan Johnson, and Devon Romanick. Josh Ryan inquired about the possibility of sitting in and making the dates and times known, to which Governance and Advocacy Coordinator Duncan Wojtaszek replied that he would send information. Jodi mentioned that the chair will be selected at the first meeting, to which Natasha added that this will be by consensus.

Next, Council unanimously passed the ratification of an e-mail vote, which had donated \$15,000 from the AUSU operational reserves to the Athabasca University Emergency Relief Fund, which goes to students in need because of COVID-19 in the form of \$1000 bursaries, with a move by Regan and a second by Josh.

Reports

Natasha continued with the President Report, mentioning that May was a busy month for the Canadian Alliance of Student Associations (CASA), as well as speaking briefly on the May 20, 2020 General Faculties Council meeting. Natasha discussed the meeting with Priscilla Campeau, Chair of Nukskahtowin, about AU's Nukskahtowin plan, described as "beautiful plan which was developed with both Indigenous and non-Indigenous voices that sets out the process for institutional Indigenization." Natasha continued with a mention of the Digital Security Plan, saying that it has been applied from the private sector, as a response to "bad actors" and security breaches during COVID-19. She also mentioned the CASA Virtual Foundations Conference at the end of May.

As a result of the pandemic, interaction with other student unions had been impossible, however, Natasha and Stacey met with delegates before the meetings, generating many ideas, in particular student engagement.

Stacey Hutchings' VPEX Report noted the new 2% fee that will be invoiced to students if they use credit cards to pay for their courses. This essentially increases the entire fee for attending AU, including extra costs such as AUSU dues, by 2%. According to the report, these fees are to Moneris, not AU. In addition, American Express will no longer be accepted, and because these fees are not given to AU, they will not be refunded if a student withdraws from a course.

She also met twice with Alberta's Minister of Advanced Education where she was able to bring questions with an AU focus.

Darcie inquired if all universities are going to have the same program in regards to Stacey's Report's about digital infrastructure, in which the Minister "pointed out that if they had a centralized system, then the government could do more to help." Stacey answered that she is not sure as there was no follow up, but will ask for more clarification.

The VPEX Report also detailed the Dean's Report on COVID-19, which "shared that the faculty had issued 10,000 course extensions and 220 alternative assessments to students. Due to supply issues, textbooks were moving to a digital form." Many students, including those in the MBA program, have not been pleased with this decision, "however, faculty will continue to address individual students concerns." In addition, "if a student needed a hard copy of a textbook due to accessibility issues, they ... [may] make a request through ASD."

Monique's VPFA Report was next, and she noted there had been a great deal of policy work and changes, mentioned at the beginning of the meeting, in addition to meetings already covered by both Natasha and Stacey.

Monique continued with the Finance Committee Report, stating that they met in May for the first time as a new committee and welcomed new member-at-large, Mark Toews.

During the Awards Committee Report, Councillor Katy Lowe stated that over 200 applications were received for each category, and that she wished that more awards were available. Jodi interjected that there were a total of 244 applications. Ten students had applied for the ten New Student Awards, with eight awarded and two left unclaimed. The two remaining applicants had also applied for the higher valued #Igo2AU award and had been awarded those instead. The leftover awards will roll on to next year. In addition, AUSU has voted and passed a motion for an additional #Igo2AU award.

Stacey continued with the Member Engagement and Communications Committee Report, stating that while the Committee did not meet, two YouTube videos, including "[Academic Integrity for Athabasca University Students](#)" and "[COVID-19 Supports for Students May 11 – Update](#)," as well as two Podcasts, were put up. Podcasts included "[Episode 27: Meet Fellow AU Students – Natasha, Stacey and Monique](#)" and "[Episode 28: The Voice Magazine – Telling AU Stories since 1998!](#)".

Jodi presented the Executive Director Report, briefly mentioning the continuation of working from home, with the possibility of reassessing in July about when a safe return to the office can take place. Jodi spoke of how proud he was of everyone handling working from home and commended the group for their Virtual Council Retreat last week. Over 16,000 COVID-19 surveys were completed, with 100 ProctorU codes that will be awarded. He also commended AUSU Administrative Assistant Jamie Mulder on her compilation work on the awards. In addition, specifically to *The Voice*, his Report mentioned that that [Chef Corey's recipes](#) have been getting increased views.

Finally, Communications and Member Services Coordinator Donette Kingyens briefly presented her Report, in which she thanked Duncan for putting together the survey. Surveys had been received from all provinces and worldwide, including Hong Kong, Germany, and the United States. *The Voice* is also obtaining hits from Google searches, as well as increased subscribers to LinkedIn Learning.

Question and Answer Period

Just before the question and answer period ended, I inquired about the recent resignation letters of Councillors Ian Stewart and Kathryn Hadden that were included in the meeting package. Natasha replied that Kathryn had decided to remain on Council, but the four vacant seats means that AUSU will be moving to a by-election. Duncan added that a call will be issued at the end of June, with nominations in mid-July, and the election taking place in mid-August.

Next Meeting and Adjournment

The meeting was officially adjourned at 7:22 pm MT. The next meeting will take place on July 15, 2020 at 6:30 pm MT. As AUSU members, AU students are encouraged to attend council meetings via teleconference. Details can be found on the [AUSU website](#).

Natalia Iwanek is currently completing her Bachelor of Arts in English at Athabasca University and is also a freelance editor and writer. She can be contacted at <https://www.nataliaiwanekediting.com>.



Student Sizzle — AU's Hot Social Media Topics

Following What's Hot around AU's Social Media Sites.

AthaU Facebook Group

Ella seeks resources for proofreading assignments; responses laud AU's Write Site, among other tips. Bari asks for AU's enrolment office email address to follow up on transfer credits; along with the email address, students caution that wait times are longer due to the COVID situation. Jen is concerned about losing access to electronic course materials after the course end date, but replies suggest access often continues for months.

Other posts include easy science courses, Facebook group for B-HRLR, getting the parchment, and courses CRJS 493, ENGL 255, GOVN 380, and HRMT 300.

reddit

One post from a paramedic seeking feedback on AU's Health Administration program, and another beefing about the way AU courses display on iPad.

Twitter

[@AthabascaU](#) tweets: "We're celebrating our 50th anniversary! In celebration, we want to give a free course away to a lucky learner (current, future, alumni). <https://bit.ly/2NbVQEH> #AthabascaU50."

[@austudentsunion](#) tweets: "Did you know that [#AthabascaU](#) students get Office 365 for FREE (as well as an AU email address with Microsoft Teams access?) Find out more at <https://bit.ly/2ilXWXg>. #igo2AU #studentdiscounts."



The Creative Spark

“Like wow!”—Sound Smart with Snappy Dialogue

Marie Well



Do you want your character to sound like a genius, a doting mother, or a valley girl? You can sound like anyone you want with some tweaks in your dialogue. Typically, your personality dictates what words you choose, unless you change your traits.

But ultimately, you want all your story dialogue to sound tight.

Here's how:

Geniuses talk tersely in stories.

I thought geniuses talked like rambling professors. But no! They say lots in few words instead—at least in fiction. Author Rayne Hall says, “a character who uses few words comes across as intelligent and confident” (2013-2014, 36%).

In other words, “The fewer words, the snappier the dialogue” (Hall, 2013-2014, 36%).

But people tend to go on and on, don't they? Well, “don't model your dialogue on the way people talk in real life, because real-life conversations are wordy and often dull” (Hall, 2013-2014, 36%).

One professor boasted that his wife spoke few words. She mostly listened. But when she spoke, her words were gold. He was love-struck.

But few of us speak so tersely, do we? Instead, “people often talk faster than they think, so they use filler words like 'really' and 'quite'. They say the same thing several times until it sinks in, and they let sentences ramble on and on,” says Rayne Hall (2013-2014, 36%).

As a scriptwriter, you've only got two hours for a movie. As an author, you've only got two hundred pages. So, you want to pack in as much action as possible. To do so, tighten your dialogue. Rayne Hall says, “Fictional dialogue needs to be tighter than real dialogue. Snappy dialogue is exciting. Let your characters use far fewer words than they would in real life” (2013-2014, 36%).

How do you make snappy dialogue? In a scriptwriting class, many students, such as myself, wrote long winded dialogue—at first. But it all could've been easily trimmed.

Here is an example of a dialogue, first stated in long-winded form, followed by its trimmed version:

Original version: “I think it's time you packed your bags, hauled them into my station wagon, and set out to chase your dream of Hollywood stardom.”

Trimmed version: She dangled her car keys. “Hollywood.”

Does the trimmed version make the character sound smarter?

Here is another example:

Original versions: “Which bird do you want to bring home as your lifetime friend? Your pick. How about this one: the sweet little budgie! Isn't he adorable?”

Trimmed version: “Let's get the budgie.”

The trimmed version sounds smarter, doesn't it?

Despite that, I think the trimmed version might have some value in its long-winded form. It reveals an affectionate personality type: a doting mother, perhaps. But that personality can be captured in trimmed form, too:

Revised trim form: “Let's get the adorable budgie.”

Rayne Hall says, “Let your protagonists ask precise questions, give laconic answers and deliver pithy comments” (2013-2014, 36%). More than that, “let your characters say everything only once” (Hall, 2013-2014, 36%).

That brevity will make our characters sound like geniuses.

Slim down the adjectives.

“An adjective is a word which describes a noun. If you choose the noun well, you don't need an adjective,” says Rayne Hall (2013-2014, 44%).

Here are two examples of unnecessary adjectives. Listen to how smoother the sentences sound with the adjective removed.

With adjective: “His short chin hairs reflected the light.”

With adjective removed and noun replaced: “His stubble reflected the light.”

With adjective: “Her longing stare pierced him.”

With adjective removed and noun replaced: “Her gaze pierced him.”

So, how many adjectives should you use?

Rayne Hall advises, “Limit yourself to one adjective per page. A lush writing style may have several adjectives per paragraph. However, I recommend not to use more than three in any sentence. In fast-paced action scenes, use almost none” (2013-2014, 50%).

Trimmed adjectives make our stories succinct.

Drain the watery words.

What are watery words? My mentor calls them “junk words”: words that serve no purpose outside of bloating what's said. Rayne Hall describes watery words: “Some words don't carry their weight. They don't add content, they don't nuance meaning, they don't provide flavour. They're like water added to wine: they thin the wine and make it taste watery” (2013-2014, 55%).

Any former valley girl had a rich vocabulary of watery words. (Are you too young to know what a valley girl is? They dressed in bright flowery clothes and often said “like” and “totally” and “like wow” and “oh my God—in other words, watery words.”)

Here is a sample of watery words:

“really, very, totally, completely, absolutely, somewhat, somehow, in a way, literally, virtually, rather, quite, then, just, that, definitely, certainly, afterwards, therefore, actually, basically” (Hall, 2013-2014, 55%).

Here is an example of a watery sentence followed by the drained version. I tack on a polished version at the end.

Watery version: “I literally went to heaven after eating that totally delicious cinnamon bun on my absolutely perfect birthday.”

Drained version: “I went to heaven after eating that cinnamon bun on my birthday.”

Best version: “I enjoyed the cinnamon bun on my birthday.”

Of course, if your character is a valley girl, you’ll want to sprinkle in watery words. Otherwise, avoid them.

So, now you've seen how tighter dialogue makes you sound smarter. You've also seen how adjectives can add personality if used sparingly. And—like wow—you’ve found the only purpose of watery words: to sound like a valley girl.

In short, geniuses tighten their tongues.

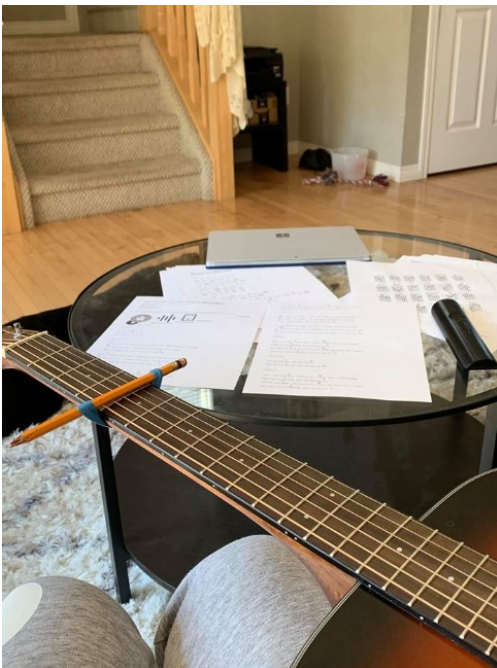
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Five New Hobbies to Start During the Quarantine Period

Xin Xu



Musical hobbies:

Having taken piano lessons at a young age, I’ve always been a fan of self-expression at the piano. It was a chance to be distanced from the bustle of everyday life and connect with myself. I found that even at the most anxious and stressful moments, I have always found solace in playing a tune. For other musical AU students, the quarantine period can be a great time to polish your musical talent. I found one way that kept motivating me to continue practicing my piano pieces was recording them for friends and family. For myself, having a dedicated Youtube channel means posting weekly content to help viewers stay engaged.

Home Chef

As you may have guessed from the “Not-so-Starving-Student” column, I’m a huge fan of creating my own recipes and experimenting with ethnic cuisines. Setting small goals such as preparing one new dish every day will not only teach you small tricks around the kitchen but also help keep your schedules interesting during quarantine. The entire process can feel like an adventure especially when you scout for the best ingredients in grocery stores to finally taste the fruit of your labor.

Writing

Needless to say, writing is one of my part-time passions. Despite not having a journalism degree or a Major in English, I found that creating writing and blogging can be a hobby for anyone. Especially during quarantine periods when stress and anxiety levels can be high. Writing is a way of voicing your thoughts in a constructive way. Moreover, from my personal experience, the more I write on a regular basis, the less often I experience writer's block.



Podcasting

Early during the quarantine, I invested in a good quality microphone to record my music covers, but also experimented with making podcasts for the first time. I find that this hobby helped me learn a lot about video and voice editing which can come in handy for a variety of projects. Podcasting can also be therapeutic at times. There are many instructional videos that teach beginners how to make quality podcasts for free. I found that unlike some other hobbies, podcasting takes time to learn and given the abundance of time during the quarantine, learning to podcast can be highly rewarding.



Jogging

Despite the closure of gyms and public workout spaces, there are a few healthy options to keep ourselves fit during the pandemic. While I follow Youtube body building enthusiasts for at-home exercises I can attempt, I found that with the warmer weather jogging outdoors was becoming more enjoyable. Having become more out of shape recently, I had to slowly increase my jogging capacity by a few extra minutes each day. Rather than tiring myself out quickly, I decided to aim for consistency each day.

Xin Xu is a post-graduate health-science AU student, aspiring clinician, globe-trotter, parrot breeder and tea-connoisseur.



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Marie Well



So, now you've started your business. Or perhaps you've been toying with a money-making idea. Now it's time to take action.

But before you do, consider one of the most highly successful business models: the franchise model. McDonald's uses the franchise model. But you can be a one person show and still follow the McDonald's approach. Authors Joel Gerschman, Howard Finger, and Rabbi Aryeh Goldman, of *The Mindful Entrepreneur* say, "The franchise approach doesn't mean that you literally franchise your business. You simply act as if you were going to" (12%). The franchise model can help you thrive, and not just survive.

Let's dive further into this model and how you can apply it to your business.

Go Farther with the Franchise Prototype.

Yes, "it helps to follow one of the most successful, time-tested models. Michael Gerber calls it 'the franchise prototype'. It

means that you view your business as the prototype for multiple franchises that are identical to the original. You intentionally structure your business so that you could recreate it anywhere and have each franchisee succeed" (12%), say authors Joel Gerschman, Howard Finger, and Rabbi Aryeh Goldman.

The most successful franchisor I worked for, next to McDonald's, had many systems in place, but many done willy-nilly, too. So, they had significant room for improvement.

Their best system I encountered involved their design protocols. In their online file, they gave their designers access to all the logo versions. They listed their branding colors, including the RGB and CMYK numbers. They had proprietary photos and grunge textures. They had recommended font families. I used a similar font family to the one they used, as their font was costly. They had different size recommendations for headlines and body text, along with spacing and border criteria. And they had so much more.

If you can get this detailed with all your processes—after proving them successful—then you've adopted a franchise-like system.

A Successful Business Thinks like McDonald's: Systems, Systems, Systems.

McDonald's franchises make the big bucks: "a McDonald's franchise store averages \$2.3 million in sales no matter who runs it or where it's located, and many stores have managers who are barely out of their teens" (12%).

So, how do they guarantee a high sales volume? One answer is to use systems. According to Joel Gerschman, Howard Finger, and Rabbi Aryeh Goldman, "To transform your business into a franchise prototype, you'll need systems – lots of them. The secret to the success of franchised businesses is that they're systems-dependent, not people-dependent" (12%). That means your system still works even if a whole new staff replaces the old. One business I worked for would've collapsed without the Director. He had a highly specialized skillset that hardly anyone on earth could've replaced, in my opinion.

But even a teenager could manage a McDonald's. Why is that?

When I worked at McDonald's as a teen, we went through standardized processes. We all had to wash our hands right up to our elbows after each bathroom break and every time we walked by a sink. We went through training that taught us to smile at all customers. We had frequent performance reviews. We were told to come to work no more than fifteen minutes early.

When I cooked quarter pounders, they were timed right down to each flip. And we had a metal disk with a handle to press the burgers down onto the grill after the timer chimed. Every night at midnight, I mopped the floor and cleaned the washrooms. We did manual inventory, too, filling in pre-labeled lists with quantities.

Come to think of it, most everything at McDonald's had a system. Systems work. It's like the military: everything is so standardized that the work becomes automatic

Documenting what you do is a sign of success.

How do these franchises standardize everything? Well, they document every task.

The authors of *The Mindful Entrepreneur* say, "Do you have defined, documented processes describing how each task needs to be performed, or do you simply expect your people to have the motivation and skills to figure out what needs to get done and to do it right each time?" (12%).

Have you ever gone to a new job and had zero training? That's not uncommon. At more than one job, the employer gave me a big box full of random, disorganized papers. That was my training.

They should've had the prior employees document their processes!

Wouldn't it be nice if you came into a job that had a complete training document? But the document wasn't set in stone: you could find ways to improve on it. And your proven add-ons to the document would show up as your year-end bonus. Now that's one way to document your work.

Seek the Dollars by Drafting an Operations Manual.

Do you create "a user-friendly operations manual, with a way to track that it's being followed, or does the knowledge reside in your head and the heads of your key people?" (12%), ask authors Joel Gerschman, Howard Finger, and Rabbi Aryeh Goldman.

Don't go heady. Instead, be manual ready.

As an example, "you'd need to be able to clearly describe the accounts receivables system so that each and every bookkeeper in every independent ... franchise would know exactly how to apply it." (13%).

One franchisor I worked for wanted to create a customer service protocol. The main intent was to create a manual. But how do you get the employees to take the manual seriously? To start, you have to make ongoing customer service training part of a system and you have to reinforce your customer service expectations at every chance. But there is so much more you could do. The deeper you go into systems that work, the better off you'll be.

Failure is Not an Option—so Test and Document All your Systems.

According to *The Mindful Entrepreneur*, "If key tasks like accounts receivable aren't deliberately designed and documented ... you can't expect them to perform optimally. Unintentional or ad hoc systems produce unpredictable and unintended results. A business made up of random systems is successful only by chance, not by design. 'Franchises function differently. They install structured, designed, tried-and-tested systems for all functions of the business. They look carefully at each task and ask, 'What's the best way to do this to achieve our goals?' Then they test

it, and if it works, they systematise it so that anyone can do it the same way, every time with similar results. Nothing is left to chance” (15%).

I worked at one company as a temporary bookkeeper. The bookkeeper I’d replace temporarily gave me boxes of files and a spreadsheet and said, “Figure it out.” And then she left for months. When that company hired other bookkeeping assistants, they never worked out. If the bookkeeper had documented her process in writing and through flowcharts, she may have succeeded in onboarding a permanent bookkeeping assistant.

As an example of how to document your processes, I once worked on a temporary basis as a receptionist at a law firm. I had a week’s worth of training, and I wrote everything down that my trainer said. This is a good way to begin documenting your processes: have outgoing staff train incoming staff, with the incoming staff writing everything down. When I left the firm to go to school, the new receptionist had no clue how to do the job. So, I typed up my notes for her. That clued her in fast.

Find any way possible to document your processes, including how to work basic machinery, such as the printer. Believe me, incoming employees can struggle with handling even a printer.

Even better, hire trainers and record and transcribe, or take notes during the live lessons. Then turn the lessons into PDF's. But make sure you don't step into copyright infringement.

Do you feel prepared to document your company's processes? If not, here are two helpful analogies: for creative types, documenting processes is like baking an original cake. You have to measure things, place them into steps, experiment, see what tastes best, and write it all down before you forget. For the techies out there, documenting processes is like creating a complex flowchart, one with many yes/no nodes.

Now you've got the franchise approach down. How might you apply it? Please share any ideas for creating systems in the comments below.

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Visibility and Representation

Natalia Iwanek

Perspectives of Those Systemically “Othered” in Canadian Literature



Misrepresentative and often dehumanizing single narratives are often seen in literature, film, art, and media. These stories are frequently one-dimensional and often-inaccurate portrayals of communities, often resulting in mistreatment and violence from society and internalized oppression and diminished self-worth for those affected. In her immensely popular 2009 TED talk, The Danger of a Single Story, Nigerian author Chimamanda Ngozi Adichie states, “I realized that girls like me ... could also exist in literature,” as she breaks down the issues that arise from reducing complex stories to single narratives.

Although the publishing industry still features homogenous voices, gradual change has begun. In recent years, various Canadian publishing houses have begun to feature an

increasing variety of works from the often-overlapping identities and perspectives of BIPOC, immigrant, disabled, neurodivergent, and queer voices.

Traditionally, these voices have been omitted from mainstream publishing and academia. And despite recent attempts at inclusivity and representation, academia remains predominantly focused on Eurocentric Western thought, with the works of William Shakespeare, Charles Dickens, and Ernest Hemingway continuing to dominate literature departments.

Reading literature and listening to the stories of those whose perspectives may differ from our own experiences is widely thought to be crucial for developing awareness and, hopefully, empathy and understanding, which will, in turn lead, to positive change.

Representation and inclusion are especially important, now more than ever, with continued and increasing marginalization and oppression against those who traditionally hold the least power in our society. In particular, the power of language has been highlighted during this current pandemic, with comments by world leaders often leading to violence and aggression against communities.

The power of language is also seen in storytelling. In addition to oral folklore, the written word—in literature, in memoir, in essay—gives voice to our stories, helping countless individuals see themselves represented, and, perhaps, feel less alone. This increasing visibility allows a new generation to experience accurate representations of themselves, as individuals and communities create their own narratives, released from narrow perspectives and stigma. Instead of portrayal as the “Other,” instead of inclusion simply as secondary and supporting characters, as villains, as monsters, as comic relief, as a foils for the protagonist — this new type of text slowly frees itself from colonial mindsets, exoticism, racism, prejudice, homophobia, transphobia, ableism, ridicule, and inaccuracies. In the words of comic Hannah Gadsby from her Netflix special, *Nanette*, “My story has value.” All of our stories have value, even those traditionally deemed worthless.

The following is a list of recently published Canadian books (and my personal favourites) from a variety of voices that have been gaining increased recognition.

***Scarborough* by Catherine Hernandez** – *Scarborough* features various stories and perspectives from the inhabitants of Scarborough, in Toronto’s east-end, by queer author and playwright, Catherine Hernandez.

***Frying Plantain* by Zaliqa Reid-Benta** – *Frying Plantain* focuses on the life of Kara, a young second-generation Jamaican girl in Toronto’s “Little Jamaica” neighbourhood by Toronto-based writer, Reid-Benta.

***Jonny Appleseed* by Joshua Whitehead** – The debut novel by Oji-Cree/nehiyaw, Two-Spirit Indigiqueer author from Peguis First Nation (Treaty 1), Manitoba, follows the life of Jonny, a Two-Spirit teen from his early years on a reserve to sex work, love, and survival in Winnipeg.

***From the Ashes* by Jesse Thistle** – *From the Ashes* is the debut memoir from York University’s assistant professor in Metis Studies. Thistle, a Metis-Cree author from Prince Albert Saskatchewan deals with themes of guilt, shame, and resilience as he recounts his years of homelessness, addiction, and incarceration, along with stories of family ties and overcoming intergenerational trauma.

***In My Own Moccasins* by Helen Knott** – The debut memoir from Knott, a Dane Zaa/Nehiyaw/mixed-Euro descent author and social worker from Fort St. John, British Columbia, recounts living with and overcoming addiction and trauma, along with memories of activism, poetry, and social work experience.

***Heartberries* by Terese Marie Mailhot** – From Seabird Island, British Columbia, Mailhot's memoir spans her life in both Canada and the United States, with events ranging from motherhood and writing to time spent in a psychiatric facility, before healing, and finally finding peace.

***We Have Always Been Here: A Queer Muslim Memoir* by Samra Habib** – A memoir by Toronto-based artist and photographer Samra Habib, *We Have Always Been Here* recounts early years in Pakistan, with explorations of Islam and queer identity. Habib is also known for photography, including *Just Me* and *Allah: A Queer Muslim Photo Project*.

***Falling for Myself: A Memoir* by Dorothy Ellen Palmer** – Ontario-born and raised Palmer explores the intersecting systems of ableism, ageism, and class, as she recounts her life, including adoption, improv comedy, disability justice work, union work, and teaching under the Mike Harris government.

***The Clothesline Swing* by Ahmad Danny Ramadan** – The debut novel from Syrian-Canadian author and queer activist Ramadan, recounts tale of Hakawati, a storyteller who recounts stories and memories of life in Syria and Egypt to his dying partner.

Many of these authors recently spoke at the annual Brampton Festival of Literary Diversity, which highlights underrepresented voices and features reading challenges for book lovers to expand their reading lists. The May challenge urged readers to choose a book from an author from a prairie province, while June challenges readers to find a beach read by an author from a marginalized community.

For AU students who wish to go beyond these reading lists and reading challenges, consider ENGL 314 World Literature, with topics ranging from early Chinese literature to traditional Maya books to North African Islamic thought, ENGL 308 Indigenous Literature in Canada, ENGL 344 Post-Colonial Literatures, with literature from India, Nigeria, Kenya, and the Caribbean, ENGL 361, Literature of the Harlem Renaissance, and ENGL 458 The Latin American Novel.

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Fly on the Wall

How About a Little Music

Jason Sullivan



Teasing Out Meaning from a Morass of Pre-Cognitive Harmonies

As Music soothes the savage beast, goes the old aphorism, and when we need a study break nothing quite beats a little rocking it out and dancing it up courtesy of our favourite genre. Ambient soothing auras can be an auditory study buddy and so can more in-your-face lyricisms. A question I have, though, is where to truly draw the line between form and content, between theme and verisimilitude in lyric-oriented songs. Putting the sociological imagination to work is more

than a pedantic joy for our studies; it's a shot in the arm where we can do something concrete with our learning and apply it in discussion within our social milieu.

Not all music is quotable, per se. For composers like Rimsky Korsakov, Richard Wagner, or Johann Sebastian Bach the lines of musical sight are clear: at some distant vanishing point a merging occurs between cognition amenable to language and emotion expressible as a written statement. Instrumental and classical music, not to mention live streaming crickets, waves, waterfalls, or Tibetan monk meditations, serves a clear purpose: to provide an apt backdrop to whatever it is the rest of our mind's eye is absorbed in and generally working at. As students, we require a substrate from which our minds can venture forth with pedagogical purpose, if not rapture.

While occurs this process of osmosis whereby music augments our reality, a typical rock or pop song utilizes in parallel a thin but high-test line that metaphorically reels us into its lyrical realm. Words and utterances, be they nonsensical 'ooh and ahhs' or Lady Gaga's fellatual appropriations, affix themselves to our being. Songs are catchy because they capture our attention and stick. So what are we to make of the actual lyrics of a song and how serious should we take them?

Speaking academically, we have to make something out of what we've learned that shows we've adequately learned it. Any topic composed of facts emboldens us to express a creative, yet realistic, meaning from its material so that we may demonstrate, mineral-like, our absorption rate in terms of intellectual osmosis. A good essay states something new while stating something old; likewise, many songs utilize similar time signatures and chords while adding a new harmony to the pantheon of pop culture.

Affect and Lyrics: Not a Two Way Street?

With song lyrics, as with core course content, there often appears a certain contradictory dithyrambic: a tune sounding happy and jovial may simultaneously impart darker lyrics suggesting moral ambiguity or ethical edginess. Likewise, although I'd argue very rarely, the opposite may be true. Anger and sadness, rage and sorrow, typically echo in the musicality of a song's sound.

So why do lyrics about moral dissipation sometimes accompany music with lilting and pleasant harmonies? Perhaps just as AU allows us to see our social space anew and to interrogate the

hermeneutic underpinnings of both the darker and brighter facets of society to acquire a better view of life and the dynamics of workplace and domestic relations, music lyrics grant us the opportunity to discover cultural realities that mere emotions, courtesy of a pleasant harmony, can only hint at. Just try humming a happy jingle and then switching to an angry hummed diatribe: negative emotions are hard to hum.

A Brooklyn Bridge Between Feeling and Speaking

Next let's consider the 1984 blockbuster film *Ghostbusters*. A crucial moment has two characters sharing their favourite apocalyptic Bible quotes as they consider the connection between real ghosts and imaginary end times. The two men's minds meet in choir-like harmony as they consider the consequences of their times and then, as if on cue, one reaches to turn on the radio dial and says to the other five infamous words: "how about a little music".

All too often music, and musicality up to and including the sacred and profane realm of dancing, comes to cover over meaning in its strictest sense; such that meaning in a literal prosaic form finds itself muzzled. But where there are words to a tune there arises the capacity for us to relate and reconsider a song's actual meaning. After all, feeling is often secondary to facts, even in the most noblest of social spheres: that diaphanous, ambiguous, even ambivalent, landscape of love.

Investigative Action: The Devil of Meaning is in the Details of the Lyrics

Let us investigate some lyrical examples, bearing in mind that the phrase 'writing about music is like dancing about architecture' itself lacks structural cohesion in that music exists not outside of us in the speakers of its transmission but indeed as an act where hearing and interpreting occur simultaneously. The magic's in the making, tunewise, and each of us hears and interprets a song as does a dancer in a staged context. The noted music writer Robert Christgau described this process:

"One of the many foolish things about the fools who compare writing about music to dancing about architecture is that dancing usually *is* about architecture. When bodies move in relation to a designed space, be it stage or ballroom or living room or gymnasium or agora or Congo Square, they comment on that space whether they mean to or not".

Clearly context matters, and meaning is not separable from the big picture.

To take lyrics seriously, then, is to address them as a whole, rather than merely as tunes to hum or choruses that loop in one's head. Take the classic Beatles tune "I Feel Fine" which, perhaps not coincidentally, begins with one of the earliest recorded moments of guitar feedback ever committed to tape. Perhaps the feedback is a portend of the dangers to come for the naive protagonist. Witness these key lyrics:

"I'm so glad that she's my little girl

She's so glad, she's telling all the world"

All fine and dandy except she seems to be telling others that:

"That her baby buys her things, you know

He buys her diamond rings, you know

She said so

She's in love with me and I feel fine

She's in love with me and I feel fine, mmm"

(<https://www.youtube.com/watch?v=WtAV5EVI4tU>)

While the refrain of being in love and feeling fine is most memorable, it encapsulates only the emotions of the man and doesn't necessarily clarify the full cognitive circumstances of the situation. Questions remain as to the statements made by the lady in question.

Oh, love is in the air, to be sure, but is the female in question bragging about her acquisition of material possessions, telling lies to upgrade her beau's economic background, or even talking about another man, perhaps her legal husband, who showers her with gifts even as her heart truly lies with the song's narrator? Who's to say? As she tells the world about their love her original suitor may become disgruntled and vengeful, no doubt it. Or maybe the song is just about one man and one woman and that's that. Anyway, to ask these question is to engage in the art of interpretation. And if there's one thing that university studies teach us, it's to find creative inquiry anywhere we look. A song is never just a song and common sense is never value neutral.

Lily Allen on a Sunny Day

A second lyrical example likewise combines pleasant happy harmonies with the darker, seedier, side of social reality. The song is 'LDN' by Lily Allen. At first one may only recall the chorus that goes:

"Sun is in the sky
Oh why, oh why would I wanna be anywhere else?"

Yet it's the verses that resonate about the reality of her, or any urbanite's, surroundings. She sings:

"Riding in the city on my bike all day
Cuz the filth took away my license

It doesn't get me down and I feel okay
'Cause the sights that I'm seeing are priceless
Everything seems to look as it should
But I wonder what goes on behind doors
A fella looking dapper, and he's sitting with a slapper

Then I see it's a pimp and his crack whore
You might laugh, you might frown
Walkin' round London town"

Sandwiched around these snapshots of the uglier side of city life are the lilting melodies of an innocent and ironic appreciation or a rare sunny day in England:

"Sun is in the sky, oh why, oh why
Would I wanna be anywhere else?")<https://www.youtube.com/watch?v=wmYT79tPvLg>)

Cherry Cola and the Damage Done?

A final example worthy of inclusion is the classic "Lola" by the appropriately-named band *The Kinks*. In it, a transgender person possibly date rapes the protagonist:

"I met her in a club down in old Soho
Where you drink champagne and it tastes just like Cherry-Cola
C-O-L-A, Cola
She walked up to me and she asked me to dance
I asked her her name and in a dark brown voice she said Lola
L-O-L-A, Lola
La-la-la-la Lola

Well, I'm not the world's most physical guy
But when she squeezed me tight she nearly broke my spine, oh my Lola
La-la-la-la Lola
Well, I'm not dumb but I can't understand
Why she walked like a woman but talked like a man."

And then, as the dubious champagne kicks in:

"I pushed her away
I walked to the door
I fell to the floor
I got down on my knees
Then I looked at her and she at me"

Finally, the narrator figures out what's up.

"Girls will be boys and boys will be girls
It's a mixed up, muddled up, sup world, except for Lola
La-la-la-la Lola
Well, I left home just a week before
And I'd never ever kissed a woman before
But Lola smiled and took me by the hand
And said 'Dear boy, I'm gonna make you a man'
Well, I'm not the world's most masculine man
But I know what I am and I'm glad I'm a man"
(<https://www.youtube.com/watch?v=LemG0cvc4oU>)

Only champagne mixed with cough syrup and/or a drug cocktail would taste like Cherry Cola, right?! (It's true that lawsuits shifted the words from Coca-Cola to Cherry-Cola but that's a bit of the same difference.) Who's heard of a cola flavoured champagne? The moral of the story is that we ought to look behind the catchiest tunes, replete with simple harmonies, and see what else is going on in the words. Often the best subtlety is in the written word, where not everyone is comfortable to tread.

Reality is a complex organism and if one only heard the sound of these songs and disregarded or (as is quite natural, though not inevitable) the lyrics one would miss key components of the big thematic picture. In life, as in our studies, the key to creativity abides in looking in places we might have previously failed to glance. AU student life is about blending our learning with our reality in a way that improves our lives and our futures. Everywhere newfound scholarly methods seep into our essences, and the songs that enliven our study breaks are no exception. Meaning and alternative meanings are all around!

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AU-thentic Events Upcoming AU Related Events

"M ED?"

Mon, June 29, time t.b.a.

Online

Hosted by AU

www.athabascau.ca/online-learning/how-au-works/open-house/

Register through above link

Bannock and a Movie July Edition - Inuit and Inuk Stories

July 1 to July 31

Online

Hosted by AU

news.athabascau.ca/events/bannock-and-a-movie-inuit-inuk-stories

Access through above link

The Grad Lounge

Fri, July 3, 1:00 to 2:00 pm MDT

Online via Microsoft Teams

Hosted by AU Faculty of Graduate Studies

fgs.athabascau.ca/news/events/index.php

No pre-registration necessary; access through above link

All events are free unless otherwise noted.



Homemade is Better Saskatoon Pie

Chef Corey



It's almost Canada Day, and I was reflecting on Canadian desserts. Some tasty Canadian treats include the Beavertail, Nanaimo Bars, Butter Tarts, Sugar Pie, Flapper Pie, Sweet Bannock, and, of course, Saskatoon Berry Pie! Last year we went berry picking at a farm near Sherwood Park (a suburb of Edmonton for those who live elsewhere). My kids had fun for about the first 20 minutes, and then I made it a competition to make it more fun for everyone. I can't recall who won then, but today we all do!

If you are reading this and have no idea what a Saskatoon Berry is, you might instead know it as pigeon berry or serviceberry. These little berries are similar to the blueberry but

have a very distinct sweet and nutty flavour. In Cree, these small flavour bombs are *misâskwatômina* (Mis-sask-quah-yoo-mina). They contain fibre, protein, and antioxidants, according to the Saskatoon Berry Institute of North America. These small berries are mostly a Western Canadian crop, and the prairies are responsible for about 90% of the production for Canada.

I could not think of a dessert more deserving appreciation than Saskatoon berry pie! For this pie, I adapted a celebrity chef's recipe and made a few changes to work with the dough and flavours of the berry. I use vodka for the pie crust instead of water because I like how alcohol makes working the crust much easier. I chose vodka because it is relatively flavourless so won't add unwanted flavours. It is the same alcohol you'd use to make most extracts.

Another trick is to keep your work area floured enough that the dough will move around and not stick. You can either use a silicon matt or your counter; I use my counter. Roll it out starting from the middle, but rotate every couple of rolls to keep a circular shape. The dough might crack at the edges, and that's ok. You want it to get about $\frac{1}{4}$ " thick. Being cautious, make sure you flip it once to ensure you roll it out evenly. Once the dough is about 2 inches wider than the pie plate, carefully transfer it from your work station to the pie plate. I recommend you keep the pie plate close, so you don't move the dough too far. Another piece of hardware I use is a sheet pan. I put the pie on the sheet pan to bake to catch the overflow, which would mess up your oven.

Happy Canada Day, Everyone, from my family to yours!

Saskatoon Pie

Crust:

170g unsalted butter – grated
56g shortening – cubed
 $\frac{1}{4}$ cup vodka
340g (or 2 $\frac{3}{4}$ cups) All-purpose flour
1 Tsp table salt
1 TBSP Sugar



Directions:

1. In a stand mixer, add flour, salt, and sugar.
2. Grate the butter and place it in the mixing bowl.
3. Cube the shortening add it to the bowl.
4. Mix until it resembles coarse cornmeal.
5. Slowly add the vodka to the dough until it comes together and sticks when held. You might not use all the vodka... so mix a drink with the rest.
6. Weight it and split the dough into two pieces.
7. Flatten each piece and wrap them in plastic wrap (or use a zipper-lock bag). Refrigerate for at least 30 minutes.
8. After they have rested, remove from the fridge.
9. Dust some flour on your worktop. You don't want pie dough to stick. There should be enough that the dough can move easily. You will need to keep dusting as you roll it out to keep the dough moving.
10. Roll them out, so they are just larger than a 9" pie plate.

Saskatoon filling:

800g saskatoons
125ml water
185g sugar
¼ cup of water
31g cornstarch
1 tsp kosher salt
1 TBSP lemon juice

Directions:

1. Measure out half the Saskatoons and add then to a pot with the 125ml of water and 60 g of sugar. Reserve the other half for later.
2. Mix the remaining water and cornstarch.
3. Boil the berries and water. Add in the cornstarch to thicken the syrup.
4. Stir in the rest of the sugar, kosher salt and lemon juice.
5. Let it cool for 5 minutes and add in the reserved amount.
6. Set your oven to 425F.
7. Add the filling to the pie crust.
8. Roll out your second pie crust and cover the pie. Make some small slights in it to allow steam to escape. Mix one egg yolk and 1 tsp of water and brush the top of the pie.
9. Bake for 25 – 35 minutes or until the crust is a nice shade of golden brown.
10. Allow it rest for at least 30 minutes to 1 hour. Overnight is ok too. If you don't let it rest, you will lose all the juice, and it will be a big sloppy mess.
11. Cut into wedges, add some ice cream, and cheers to Canada Day!



Chef Corey is a student in business management who first graduated from NAIT's Culinary Arts Program in 2007



Dear
Barb

Barbara Godin

Daughter's Desires

Dear Barb:

Hi, I am a middle age man in my fifties and I just met a wonderful woman and we are planning to marry. We both lost our spouses tragically to cancer. I don't have any children, but my fiancé has a daughter who is 20 years old. I thought I got along pretty good with my fiancé's daughter, but it seems lately she has been fairly flirtatious toward me and I don't know what to do. For example, a few times she sat on my lap, which really makes me uncomfortable; another time when I was leaving she kissed me on the lips.

I am very uncomfortable with her behaviour and I don't know what to do about it. My fiancé is very protective of her daughter and I don't want to cause problems before we are even married. I was going to talk to the daughter, but I'm not sure if that will make things worse between me and her. I am in need of some advice.

Thanks, Nick.

Hey Nick:

You are in a difficult position. If you confront the daughter, she could twist it around and say you were the one that was coming on to her. That would definitely impact your relationship with her mother, as she most likely will side with her daughter. You need to be perfectly honest with the daughter. She may be an adult age wise, but you are the adult person in this scenario. When she kisses you on the lips, or does any other type of behaviour that you are

uncomfortable with, you need to tell her. She may react defensively, but you have no choice but to put an end to this behavior. I also feel you should be honest with your wife to be. Try to explain the situation in a non accusatory way, so that she won't feel the need to come to the defense of her daughter.

There could be many reasons why the daughter is acting in this way, but those are issues she has to confront. Your relationship with her may be strained after you bring this up and it may be a good idea not to be alone with her for a while. There may have been issues in her past, which have left her unable to establish boundaries; therefore you will have to take the initiative. It is important that you resolve this before you get married because it is not going to just go away. This is the first step towards resolution.

Thank you for reaching out.

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.



Poet Maeve
Edible Edibles**Wanda Waterman**

The information on this page is provided by the AU Students' Union. The Voice does not create this content. Contact AUSU at services@ausu.org with any questions about this article.

IMPORTANT DATES

- Jun 25: [AUSU 50th Anniversary Event](#)
- Jun 30: [Deadline to apply for course extension for Jul](#)
- Jul 10: [Deadline to register in a course starting Aug 1](#)
- Jul 15: [Aug degree requirements deadline](#)
- Jul 15: [AUSU Public Council Meeting](#)
- Jul 30: [Deadline to apply for course extension for Aug](#)

Happy Pride Month 2020

AUSU proudly celebrates the diversity of Athabasca University students. We are distance education learners united, around the world, and we stand for an inclusive post-secondary system with equal access for all learners, free from discrimination and systemic barriers.

We celebrate our LGBTQ2S+ students and continue to listen and advocate on human rights issues faced by Athabasca University students, and society as a whole.

We encourage any AU students to reach out and [let us know](#) what we can do to support our members!



AUSU Executive Vlog

This month the AUSU Executive Blog is in video format! Our AUSU VP Finance and Administration, Monique Durette, shares her experience as an AU student and some of the impact of COVID-19. She also outlines some of her advocacy work, including prioritizing students with disabilities and sustainability goals.

View the Executive Vlog [here!](#)



Light the Night – AU's 50th Event!

Fifty years ago on June 25, 1970, Athabasca University (AU) was established by an Order in Council of the Government of Alberta.

Athabasca University is celebrating its 50th anniversary by lighting the night at three AU locations (in Athabasca, Calgary, and Edmonton) on **June 25, 2020!**

Calgary and Edmonton

For those in Calgary and Edmonton, the Calgary Tower and the High Level Bridge will be aglow in AU orange and blue at 8:30pm MT.

Athabasca

The AU campus in Athabasca will be hosting a pop-up drive-by event on where they will be handing out Beyond 50 prizes, presenting a new anniversary installation in honour of AU's 50-year history, projecting a light display, and more!

Find out more on the AU Website [here](#).

Come by, snap a picture (*while safely parked and socially-distanced*), and **tag it on social media with #AthabascaU50 to show off your AU pride!**

We hope to see you there – or at least see your great pictures of the events!



CLASSIFIEDS

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

THE VOICE

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