

THE VOICE

MAGAZINE

Vol 23 Issue 04 2015-01-23

A Horse of a Different Colour

When is a White Horse Brown?

Shorthands

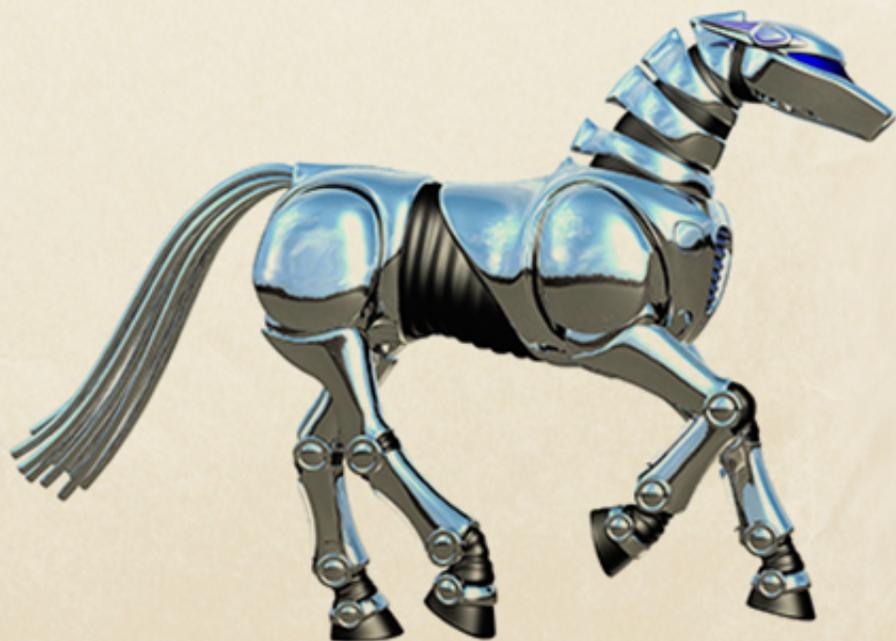
Gregg vs Prince

Primal Numbers

Touch the Invisible

Plus:

*From Where I Sit
Maghreb Voices
and much more!*



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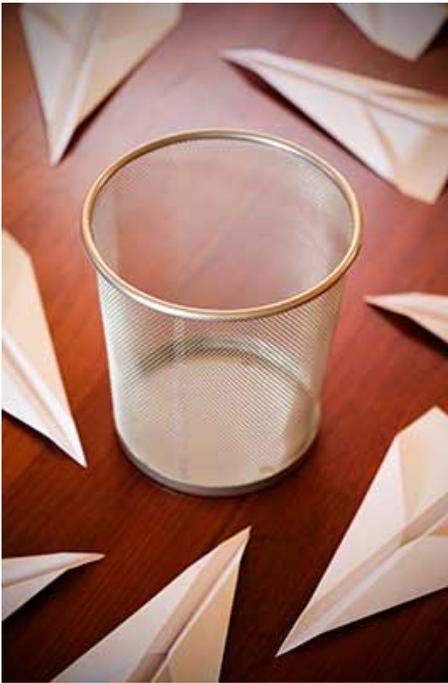
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LETTERS TO THE EDITOR



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

EDITORIAL**Karl Low****Shorting Everything**

So this week my attention has been on the economic news coming out. The Bank of Canada has supposedly "shocked" investors by lowering the overnight rate a quarter of a percent. If you don't already know, the overnight rate is the rate at which banks borrow money to lend to people like you and me when we buy things like houses or take out other loans. A result of which being that the stock market immediately started rising.

Yet interestingly, not one of the retail lending institutions has, as yet, decided to lower its rates in step with the Bank of Canada, with at least one bank outright declaring that they wouldn't be doing so right now.

So where did the bump in the market come from? Usually lower interest rates mean a bump in the market because people can borrow money more cheaply and then turn around and invest it in hopes of making a profit from the banks' money. But the banks aren't giving the money out at a cheaper rate, so this market bump must be purely anticipatory—people trying to get in early so that when the "real" investors come along with their cheap loans, the early investors can take some profit on that and just get out. And as soon as we understand that, we understand what a fraud the marketplace really is.

We tend to be told that the markets are good for the economy, as they raise money for businesses. But aside from IPOs and other share offerings by the companies themselves, not a dime of the money made trading a company's shares goes to that company. What's worse, aside from those company offerings, every single trade is zero sum. That is, whatever one person gains another person is losing. When a trader buys shares it's because they think they'll be going up faster than any other alternative. Yet the trader selling those shares must think the exact opposite, otherwise why sell? What we know for sure, however, is that one of these traders must be wrong.

And yet we tend to look at markets, even though the very nature of it means that half of the decisions being made in it are wrong, as having some sort of value to determining the health of our economy, and thus our society. But what it really is is simply a system for moving money around for no productive reason. And we wonder why things seem to be screwed up. Now, I'm not a conspiracy theorist, and I have a difficult time with those that say the entire banking-stock-market set up is a huge Ponzi scheme that must one day come crashing down, as I understand that we, as people, can create things that have a greater value than the materials that went into them, and so the creation of money through debt does not automatically mean our system is unsustainable.

But sometimes I wonder.

At any rate, this week we have a number of articles, some on things that are short, some on about the troubles we go through trying to make money, and some on whether things need to exist in order to, well, exist. Don't worry, you'll understand when you get to them.

Enjoy the read!

A handwritten signature in black ink, appearing to read "Karl", written in a cursive style.

A Short Look at Two Shorthand Methods

Barabara Lehtiniemi



In last week's article, *Keeping it Short*, I shared my musings on the lost art of shorthand and my frustrations in trying to find learning materials.

I managed to track down a couple of manuals through the public library's Ontario-wide inter-library loan service. Although I could only borrow the manuals for a short period, I thought it would be interesting to compare—and potentially learn—something about both a modern and a traditional method of shorthand.

This week, we'll look at those two shorthand methods, the modern EasyScript and the traditional Gregg shorthand.

EasyScript

Describing itself as "shorthand made simple," EasyScript seems more of a speedwriting technique. Using the regular alphabet, EasyScript speeds up writing by abbreviating words and cutting out unnecessary letters.

EasyScript places words into five categories—simple, prefix, suffix, prefix/suffix, and compound—and applies rules for each category. Common simple words, like "is" and "the" are abbreviated to a single letter: "s" and "h" respectively. Longer words are usually abbreviated to their first four letters, although other techniques, like omitting vowels, can be applied. Prefixes and suffixes are represented by a single letter, with similar ones, like "-able" and "-ible," sharing the same abbreviation, in this case "b." Compound words, like "aircraft" are reduced by means of a slash to "a/cra" or "a/cft."

Advantages:

- Uses the regular alphabet. Not only does this eliminate the need to memorize symbols, but EasyScript can be composed on a computer keyboard, as well as by hand.
- Simple to learn. Takes only a few hours to learn the word categories and the rules for each category. Since most of us are familiar with some abbreviations already (ys, u r!), the concept is easy to relate to.
- Moderately easy to decipher. F u cn rd thi, u alre knw sm E/Scpt (If you can read this, you already know some EasyScript.)
- Available. Learning guides for EasyScript are in-stock at book retailers for \$35 and up.

Disadvantages:

- Similar abbreviations. Using the EasyScript rules, some unrelated words may abbreviate to similar letter combinations. Context is required to decode correctly.
- Not as speedy as traditional shorthand. Even if you become a whiz at EasyScript, most speakers will still talk faster than you can write.

Gregg Shorthand

A true shorthand, Gregg, like its near relation Pitman, uses a system of strokes, swirls, and dashes to represent the alphabet. The idea is that regular letters take unnecessary time to form, which slows the writer down. Writing a word in Gregg takes about as much time as writing a typical letter of the alphabet—and takes up about the same space. Hand and pen movements are minimized, and silent and unnecessary letters, like the silent "e" at the end of "same," are dropped. The word "same," by the way, looks like this: .

Advantages:

- Speed. Once proficient in Gregg shorthand, you'll be able to write almost as fast as someone speaks.
- Privacy. Since so few people learn shorthand nowadays, chances are the person next to you cannot decipher your notes.

Disadvantages:

- Time-consuming to gain proficiency. Gregg shorthand is not intuitive. First you need to memorize the strokes and squiggles that represent the alphabet, then the rules for connecting these together to form words. The decades-old textbook I came across contained 70 lessons; high schools used to offer full-credit courses on shorthand.
- Not keyboard compatible. Because it uses its own alphabet, Gregg has to be written in pen, although some people have had success in using a stylus with a touchscreen computer.
- Poor availability. The last edition of the manual was published in 1988. There is some availability through used-book retailers and public libraries. Older public domain versions—which predate the later simplified version of Gregg—are available online at <http://gregg.angelfishy.net/>.

After reviewing library copies of both EasyScript Express (Legend, 2000) and Gregg Shorthand Diamond Jubilee Series (2nd Canadian edition, McGraw-Hill Ryerson, 1976,) my choice seems clear.

Superior speed can be attained through Gregg shorthand, but due to its lack of availability and my lack of time, I'll probably attempt to learn EasyScript. What it lacks in speed it makes up for in ease of learning and application. Choosing EasyScript feels like a bit of a cop-out, but library books have to be returned and only one of these systems can be learned in under three weeks.

Do u know s/hd, r do u pln t lrn? Ctac voice@voicemagazine.org t shr yr expc.
(Do you know shorthand, or do you plan to learn? Contact voice@voicemagazine.org to share your experience.)

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

Student Sizzle AU's Hot Social Media Topics

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

AUSU Student Forums

Forum user "Bluejay" seeks tips and guidance for BIOL 235's midterm exam.

AthaU Facebook Group

Isabella needs help deciding on her final seven courses. Shoba seeks advice to help decide between MATH 215 and 216. Jesse is trying to track down an online access code for BIOL 204. Kaila seeks insight and tips for the ECOM 320 midterm exam.

Other postings include AU student e-mail addresses, writing exams in Edmonton, and courses CMNS 420, ENGL 255, HSRV 491, IDRL 308, and PSYC 379.

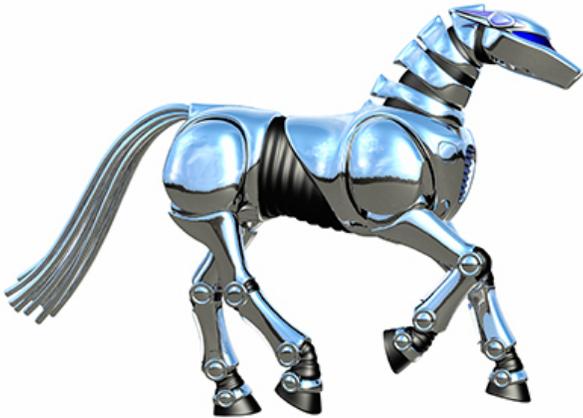
Twitter

[@AthabascaUSU](https://twitter.com/AthabascaUSU) tweeted: "Kim Newsome, our Vice President External, is our blog writer for January! Check out what she has to say: ausu.org"



A Horse of A Different Colour

Jason Sullivan



Tonight I glanced over at a video game and saw a cowgirl riding a pale steed. Upon commenting on the quixotic thematic realities of a heroine riding a white horse I was informed that, in fact, the player herself was situated abreast a brown horse. But it sure looked like a white horse to me. In true cowboy fashion, that got me to thinkin'. How could two people see the same horse so differently; how could we each 'know' that the horse was a particular colour?

I mean, I see plenty of horses in my rural valley. They wander through my orchard from the nearby First Nations' reservation and embody a gorgeous patchwork of colours, occasionally all white but usually dashed and splotched with browns and blacks. I was taken askance by the cognitive dissonance between the white horse I thought I'd seen and the fact of the horses 'brownness' which I was presented with.

Upon a short re-education exercise vis a vis the video game's library of horses which the player rustles and trades while advancing through the game, I came to know that by the game's definition what I was looking at was, in fact, a brown horse. I recalled reading about an encounter between Adolf Hitler and an artist named Franz Marc who had painted a blue horse. The dictator exclaimed 'there are no blue horses!' and thereafter such artwork was prohibited in the Third Reich (1) Perhaps I was the one dictating that my visual perspective somehow trumped that which was produced by the game and its participants. In the creative mind there can be any colour horse, not to mention unicorns and centaurs.

As students who write essays and plan experiments we have the wonderful opportunity to define the world according to our own hypothesized senses of reality. If we discover a new meaning to an old topic we can submit it freely to our peers and our professors. Yet, each discipline has its own rules of presentation and engagement ranging from citation styles to what sort of evidence is permitted. For instance, science generally values our senses more than our imagination. If a cognitive psychologist describes a particularly vivid dream to a neuroscientist they may be jokingly faced with the injunction: 'pictures or it didn't happen!'

Appearances are often presented within a social environment such that the truth affixed to their being is presented as an unequivocal condition of their existence. It's like, 'if I see it, it must be what I think it is'. Yet definitions are socially-constructed. As such, the essence of politics is arguments about meaning. The Charlie Hebdo tragedy, for instance, means different things to different people within different societies and in different locations around the globe. A man in Baghdad whose family died from a misguided 'guided' missile sees the murder of 'satire' journalists differently than does a blogosphere junkie in Seattle who considers himself a 'libertarian'. Social context produces reality; a horse is the colour its viewers make it out to be.

I don't know if the video game horse was brown or white at an essential or transcendental level; Plato would say that the horse's 'whiteness' or 'brownness' stemmed from a universal trait that exists outside our sensory/sensible/sensual realm. Yet, concurrently, another Greek philosopher named Protagoras stated that "of all things the measure is Man, of the things that are, that they are, and of the things that are not, that they are not" (2). Simply put, social reality decides social truth.

A visceral desire for absolute truth precedes the provision of truth in terms of a certain meaning. In the early 1970s Guy Hocquenghem stated that "desire precedes the object" (3). We are born desiring sustenance; whether it comes from a nipple or a bottle is less important in terms of survival than that we receive it. A horse may inhabit only one shade and colour at the physiological and photogenic level, but in terms of sociological reality the horse is what folks decide that it is. The attribution of meaning is more vital than the objective essence of the thing-in-itself.

In the context of the video game the equine was brown and I was most certainly wrong. As students in classrooms we learn quickly what the professor desires from us and what his or her pet interests or themes entail. Like participants in ancient pagan rituals, we learn to read the entrails which we find in the mammoth. One of the joys of distance education is that the, at times, oversized egos and even cults of personality of professors take a backseat to our own personal interaction with the course material and, in the case of AU's excellent group-study courses, interactions with fellow students. We all have to play by rules and definitions, yet the creative act of academic research allows us to expand definitions and create new landscapes of meaning.

As researchers, we get to question and recreate our epistemological approaches to academic subject matter—or even life itself. An epistemology is basically a way of knowing something. How do you know what you know? The how is as important as the thing in question. Frame of reference is key. The horse was white to me, but not in the perspective of the game in which its meaning was created. One of the benefits of post-secondary education is it teaches us to permit a plurality of versions of truth and 'common sense'. It is therefore vital to be humble in the face of other interpretations of reality. And what I learned from the horse episode was that a horse is not always a horse, of course.

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DID YOU KNOW?

2014 TUITION, EDUCATION AND TEXTBOOK AMOUNTS CERTIFICATE



Update from Athabasca University Financial Services...

Athabasca University Financial Services is pleased to announce that the official 2014 Tuition, Education and Textbook Tax Credit Certificate (T2202A) forms will be available on-line by the end of February to all eligible students. The forms will not be mailed out and instead are on-line in printable format for all students to access. Please visit AU's web site at www.athabascau.ca for further details on obtaining your tuition and education and textbook tax credit information for your 2014 tax return. You can go to 'Questions? Ask AU' under Contact menu bar at the left side of AU web site and enter "What is a T2202A" in the search box.



The Smiling Ghosts of Mides, Part II

(Read Part I of this article series [here](#).)

"'Where are the people?' resumed the little prince at last. 'It's a little lonely in the desert . . .'"

- Antoine de Saint Exupéry, *The Little Prince*

When you consider that the Mides oasis here in southern Tunisia, at the edge of the Sahara Desert, was populated as early as 10,000 years ago, and that it remained populated right up until the flood of 1969, it's tempting to try to imagine how the most recent inhabitants lived during their final years here.

It's not hard to picture their lives once you've spent some time among traditional Tunisians today, sharing their meals, religious feasts, funerals, and weddings. Many ancient

traditions are still practiced now, even though most middle class households are equipped with computers, satellite TV, and all the modern conveniences.

The inhabitants of this village would have been descendants of nomadic Berbers and Arabs who were encouraged by Prophet Mohammed to settle in villages to facilitate the exigencies of Islamic worship.

The women, at least those not quite cognizant of all the taboos their adopted religion of Islam had imposed on them, would have sported tattoos on their faces, arms, and bodies—tattoos that would have been given to them when they were small, to increase the likelihood that they'd receive marriage offers from suitable men. They likely wore black dresses tied with bright sashes and fastened at the shoulders with pins, as well as a double head covering consisting of a brightly patterned scarf tightly tied across the forehead; followed by another larger and equally brightly patterned scarf covering the head and shoulders. Some of the women would have topped this with an open-topped turban that you can still see worn by older women today.

There were very few people here who could read or write, so their oral traditions were rich, and their memories of the past sharp. A huge number of ancient songs are still sung at weddings; even though few young people can understand the old dialect in which they're sung. The a capella singing of the older women would have been as hauntingly, achingly beautiful as it is today, and would have been followed by dancing to the formidably loud instruments the *mezwed*, *zokra*, *dharbouka* and a huge bass drum.

The people here would have known the names of all their ancestors back at least five generations. Some of the men might have had more than one wife, but not more than four, and in the days before Islam, Berber women could have more than one husband. Marital relationships were not expected to be as close as we in the west like them to be, but then this would have been a purely communal culture, one in which the natural human desire for connection is fanned out to the group as opposed to just being concentrated on the nuclear family.

Adults would have frequently shown great affection toward the children, who would have been cuddled, played with, and otherwise made much of from an early age.

It was the camel who made these settlements like this possible and which also formed the necessary links between West Africa and the Maghreb region. We see small herds of wild camels nearby, although "wild" is a bit of a misnomer because there really is no such thing as a wild camel here. A specific camel is turned loose into the desert to join a herd and is monitored from time to time with binoculars by its owner, who simply goes and gets it when he wants to rent it out for tourist rides or harvest the meat. I'm very surprised to hear that there are rarely disputes as to who owns which camel.

Later that evening my hosts offer me the meat of a camel calf, which I find quite delicious, close to veal but with a slightly nuttier taste. The milk, I'm told, is incredibly good for the health, creating strong bones and aiding the quick healing of fractures.



The village of Mides was built on the edge of a cliff as protection against enemy attacks.



Populated as long as 10,000 years ago until as recently as 1969, various styles of construction can still be seen in the ruins



The author at the entrance to the village of Mides, which was evacuated in 1969 because of a flood that destroyed most of the houses.

In Conversation

With Mehmet Polate, Part II

Wanda Waterman



Mehmet Polate is a Turkish master of the oud (the Arabic lute), a musician noted for having developed new techniques in his playing and for mixing different musical traditions (Turkish, Arabic, Azerbaijan, Persian, Indian, Flamenco, and Jazz, to name a few) in his compositions. Along with the Mehmet Polate Trio (with Sinan Arat playing ney and Zoumana Diarra playing kora) he's just released the album Next Spring (see the Voice review [here](#)). Mehmet recently took the time to answer Wanda Waterman's questions about how Alevi Sufism has influenced his creative work.

(See the first part of this interview [here](#).)

"Alevi Sufism is a kind of spiritualism with Islamic values and influences from the previous religions and cultures of Anatolia and the countries around it. It comprises a wider concept of life and an artistic way of remaining in it.

Alevi Sufism has survived with an oral tradition, the essences and messages of which were contained in poetry. It was also sung with instruments and danced to."

- Mehmet Polate

A Spiritual Path, a Musical Journey

At the age of 11 or 12 I became a *zakir* [one who remembers God by repeating scripture]; I was then playing and singing during Alevi ceremonies in my village. Shortly after that I started writing poetry and composing songs.

After deciding to learn Ottoman music I began exploring the Sufi music of the Mevlevi (Rumi) school, which is an important part of Ottoman music. I studied Mevlevi Ayini (a form of Ottoman music), which has maybe the richest musical and of course spiritual content.

I've also listened to many recordings of Zikr by Arabic and Kurdish groups, Qawwali, and Gnawa— they've all had their influence on my music. I've also been influenced by Western sources like Echart Tolle's teachings.

A Typical Trio Rehearsal

Diarra, Sinan and I are firstly friends, then music mates and colleagues. Our rehearsals begin with a welcome hug, Turkish tea and sweets, jokes, talk about life matters, and tuning our instruments. There's a bit of a warm-up jam session, then we focus on each tune with small breaks in between.

Then we cook a meal together and eat it while talking, joking, and playing some more. It ends with a goodbye hug.

Creative Conditions

I can compose in any life circumstances, but for scoring and arranging behind the computer, travelling times work best. Observing the natural world outside the train window and then getting back to the screen for the notes gives me a certain peace and balance between being technological and thinking authentically.

What is your true nationality?

The first song on my album is called "One drop in the ocean," so this is my nationality.

How do you discipline yourself?

I never push myself to practice or compose against my will, but I am a motivated person and I am an optimist; I just grab my instrument and play it.

What's next?

I'm composing a new repertoire for the trio, for the second CD. It has a mix of African and Oriental traditions, with a deeper level of blending the two.

Most of my work is focussed on the trio but I will be joining the projects of other musician friends from time to time.

Wanda also penned the poems for the artist book They Tell My Tale to Children Now to Help Them to be Good, a collection of meditations on fairy tales, illustrated by artist Susan Malmstrom.

Click of the Wrist

Cold? No better way to warm up than with a mug of hot tea. In fact, the drink is so appropriate a match for winter weather that January has been designated National Hot Tea Month. Click your way through your next tea-drinking session:

Make Your Selection

Black vs. green? Oolong vs. herbal? And what in the world is matcha? Teavana offers the history of the various tea types—and describes how to prepare them.

Drink Like an Expert

If you really want to become an expert on tea, consider this four-week course, offered online through the Tea Association of Canada. It includes videos and online sessions and covers everything from tea history to the proper vocabulary and techniques used by professional tea tasters.

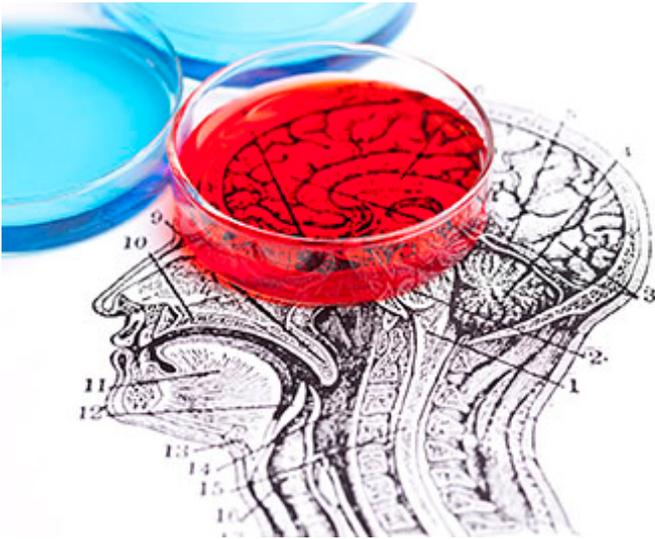
Read Between the Leaves

If you've ever been curious about tasseography—the art of reading tea leaves—this month is a good time to explore a little more. For an explanation of the procedure and the symbols, skim this guide from the Tea Association of the USA.



Primal Numbers Making Magic

S.D. Livingston



For centuries, magicians have amused us by making things disappear. We're fascinated by it. One moment something's here, the next minute it's not. We know, of course, that it's a trick. But what if it weren't? What if science could create things out of thin air, then simply make them vanish when we're done? The technology is closer than you think—and it could completely change the way we use natural resources.

A recent breakthrough in things that are there-but-not-there is called *Ultrahaptics*. Its current development is light years away from where

this technology could eventually go, but it's an intriguing start. As the [BBC reports](#), *Ultrahaptics* "makes invisible objects in mid-air that you can touch and feel."

The invisible object—say, a radio dial—functions much like an icon that you would tap or drag on a touchscreen. But instead of touching a flat screen, you'd be able to feel the three-dimensional shape of a dial. Its physical properties would be built "by focusing ultrasound waves emitted from a collection of tiny speakers." You wouldn't be able to see it, but it would be there just the same, as real to your hand as an old-fashioned dial made of plastic or metal.

Now hold that thought for a second, and factor in the idea that sound waves can be used to move objects. As [Live Science notes](#), manipulating sound waves can counteract gravity and allow something to be supported in midair and "to float in that spot." And we're not just talking about paperclips here. Scientists have even been able to levitate mice.

And that combination of facts is where things get interesting. Imagine that, 10 or 20 years from now, the research in ultrasound waves has moved ahead. Instead of using several tiny speakers, a small, central object is programmed to send ultrasound waves in all directions. Perhaps a hovering sphere like Harry Potter's golden snitch. The software that controls the waves could shape them into virtually any object—a chair, a couch, a spoon.

Add some advances in acoustic levitation and you can see the possibilities: a virtual chair or table capable of supporting a human. Given the pace of technological advance in just the past century, the idea doesn't seem so farfetched.

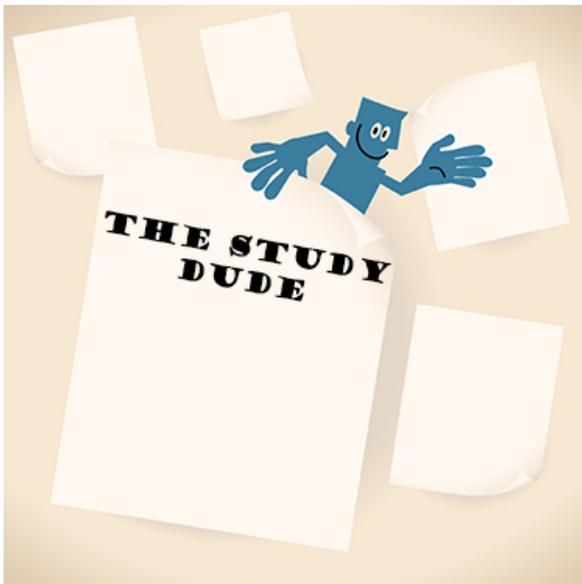
But what practical use would they be, these chairs and spoons that we can make vanish simply by turning off the source of their sound waves? Incredibly useful, especially when we consider the amount of natural resources they could save. Compared to the wood, plastic, and metal that go into so many everyday objects, the small wave-emitting cores would be far more efficient to produce. And transporting a thousand tiny spheres that "become" the objects we want would use far less time and fuel.

Programming them to turn into countless different items could also mean you'd have a new bed or couch every week. Don't like that blue La-Z-Boy anymore? Download a software update and redecorate your living room in mere minutes.

All these advances are, admittedly, a decade or three down the road. But the basic principles are there. We just need to learn how to harness them, much like we've gone from Benjamin Franklin's key on a kite to powering virtually every part of our daily lives with electricity. It's a matter of time and experimentation, and a scientific curiosity to learn more.

So the next time you see a magician make something disappear, ponder the fact that maybe it was never there in the first place. Because science has a few tricks up its sleeve too.

S.D. Livingston is the author and creator of the Madeline M. Mystery Series for kids, as well as several books for older readers. Visit her [website](#) for information on her writing.



Study Tips from a Semi-Anonymous Friend

There is nothing more that The Study Dude wants for you than for you to write for The Voice, write in a journal every morning and night, write creative stories, write blogs, write a dissertation, etcetera, etcetera—basically, for you to become the ultimate writer you possibly can be by writing every and any chance you get.

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.

Voila! The Study Dude made it (gasp!) to the third part of the series of The Dissertation Journey, by Carol M. Roberts. This book is, without question, the best purchase you could ever make if you plan on entering graduate studies. The Study Dude gives every chapter of Roberts's book two thumbs up and hopes it grooms you into the stellar graduate student you were born to be.

Analyze Qualitative Data

Have you ever had reams of qualitative (non-numerical) data that caused your eyes to gloss and your mouth to set agape? What if you did interviews for a thesis or a book idea, and you come to the point in which you need to analyze the content. How do you even begin to tackle such a project?

If you are like me, you long to write books, design courses, and make podcasts. The ability to analyze qualitative data could streamline you into writing original work at the outset. In my graduate program, I used qualitative software called NVivo, yet my computer at the time wasn't up to specifications, so I had a lot of crashing and

inoperative functions. Plus, the process I used for analyzing the data was too cumbersome, as entering every minute detail gets very tedious after a while. Yet, NVivo, if used properly, can be an excellent tool for data analysis—especially if you integrate it with Roberts's (2010) approach to analyzing qualitative data:

- Use software, sticky notes, and index cards as aids for analyzing qualitative data.
- Read all of your interview, focus group, etc., notes in full. This is an important first step.
- Choose any one of your pile of results (for instance, one particular interview) that is either most convenient, most interesting, or most pressing, and analyze what the gist of it is, ensuring that you take notes in the margins of the document.
- Here is the fun part: isolate the main topics and themes that emerge. Group together topics of a similar nature. Put them in a column, and link to each one a letter of the alphabet. This becomes kind of a key to reference. When you go to the actual interview or other research instrument's transcripts, put down the letter of the alphabet that corresponds with the topic that the sentence in the transcript pertains to. See if any new surprising categories come to mind that you could either further group other categories into, or that occur to you as new potential topics not yet covered in the column reference you built, as outlined above.
- You can even "draw lines between your categories to show interrelationships" (p. 159).
- Put all the "data material belonging to each category in one place and perform a preliminary analysis" (p. 160).
- Recode, if needed.

As the inquiring Study Dude that I am, I saw later in the book a strategy for working with quantitative data that suggested cutting up each segment that belongs to a certain category (organized by research question) and putting it in that category. Eureka! Why not do the same for qualitative data, and place each line with a corresponding alphabetized code into a pile for that respective alphabetical letter. Maybe cut the interview up (keeping an original copy intact), and put them on cue cards, referencing the particular interview subject on the back.

Also, maybe when coding for the letters, you could come up with an alphabetical letter combination (two letters) that correspond with the keyword's first two letters. There could be some crossover, so you might want to go with three letters or more for when there is a conflict of the same letters appearing for different keywords such as "theory" and "theology". But make sure you keep your reference key as to what the letters mean close at hand—and have more than one copy.

Presenting Findings

When you write a thesis, you will typically have a topic in mind, and the more keywords you generate on the topic, the more ammo you have for creating your research questions. These research questions will guide not only your data analysis but also the actual format for your paper's thesis.

With that said, what stimulates the Study Dude in presenting findings is the idea of making models, tables, and charts that illustrate major themes, connections, and patterns. Once you have your models, tables, and charts together, you should first organize them, and then add commentary afterward (Roberts, 2010).

I once saw a book that delved into the philosophy of science that hosted all kinds of neat diagrams that illustrated concepts. The book was laden with such illustrations, and ever since then, I have had a hunger for learning how to conceptualize such models—especially with the ease the author demonstrated.

As the Study Dude, I hope to find a book on modelling in qualitative analysis to help stimulate your senses on how to turn complex ideas into illustrations or diagrams, but until then, here is some preliminary ideas on how to turn your findings into a scintillating thesis chapter:

- Organize your findings by research questions, perhaps starting each section on findings with a keyword or two or so pertaining to your research question of focus.
- You can also organize by "themes, categories, or patterns" (p. 174)
- This idea is a gem: Make your tables, charts, and graphs first, all illustrating the findings, and then arrange these beauties in a logical fashion. From there, you only need to insert your words either to explain them further or to rearticulate their stand-alone meaning in textual format.

(Roberts, 2010)

Doesn't that sound like more fun than a graduate student should be allotted? You can go to lynda.com (to which you have a free SU membership), and watch some videos on making graphs in Excel for export into Word. You won't regret it. I was quite good at making graphs for statistical data when I worked in market research, and I assure you, you will burst at the seams when you see how you can make those little graphs look pretty awesome with some tweaking of colors, shading, and alignment. How I miss those days. Yet, with another potential graduate program looming, those days may return, not just for me, but maybe even for all of you, my beloved friends.

Here's the fun: Publish and Make Products out of Your Research

When I think of the idea of making products and publishing research, I salivate. Yes! Nothing could be more enjoyable than taking interviews, making a course or writing a book from the original data, and watching with pride as your creation goes viral.

I recently bought an expensive digital camera and a high quality voice recorder, and any chance I get to make and edit information products is an opportunity for joy. Once, I made a multimedia/performance piece for a conference, illustrating my research, and it was one of the highlights of my life.

Roberts (2010) lists some titillating ways to publish and create products out of your original research:

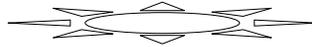
- Show off your intellectual prowess by making a presentation at a conference. You'll need to submit a proposal and access transportation/accommodation funding from some funding provider associated with Athabasca or your faculty, but it will all be worth it.
- Do a major rewrite of your dissertation to get it in the format ready for publication. Then publish on dissertation.com or talk to seasoned published authors to get a possible introduction with a publisher. At the very least, you can peruse journal publication requirements from their websites, find suitable ones for your research, and make the adjustments accordingly.
- Submit a poster of your research that highlights elements such as introduction, methodology, findings, conclusions, etcetera, in a visual, graphical format. If you love art or design, or just perusing the arts and crafts shops, this is the way for you to go.
- Go hog wild and celebrate by making tantalizing products, such as "training programs, handbooks, manuals, new programs, and videos" (p. 198). Take your original research and turn it into something off of which you can start making money.

I've also seen people publish their dissertation and sell it through Chapters bookstore just as is, which might point to a newfound trend. Whatever your position, you can publish your research, gain a reputation, and even make a profit from it. Are you salivating yet? I certainly am.

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

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Roberts, Carol M. (2010). *The Dissertation Journey*. Thousand Oaks: CA. Corwin.



Writer's Toolbox In Brief, Part II

Christina M. Frey



H Sweating the (very) small stuff? If you're stumped over how to punctuate abbreviations, you're not alone. This is one area where usage has changed over time; couple that with the different practices followed by Canadian, US, and UK English, and you've got a recipe for confusion.

Periods? Spaces? And what about initials in names? In this week's column we'll continue the series on abbreviations, focusing on punctuation and capitalization issues.

Dot or Not?

If you've read a lot of older material, you may notice more periods used with abbreviations. Today the trend is toward less punctuation, possibly due to the influence of the scientific community. While a style guide is your best resources for ensuring you've covered the various rules and exceptions (the Translation Bureau's [online style guide](#) is a good go-to for Canadian practice), the following general guidelines are helpful when you're using

abbreviations in your everyday writing:

If the abbreviation **ends in a capital letter**—even if there are lowercase letters in the abbreviation—**don't use periods**. This will cover many of the most common abbreviations you'll encounter (for example, *NASA*, *CEO*, *GPS*, and *PhD*).

If the abbreviation **ends in a lowercase letter**, though, **use periods after each abbreviated word**. Hence it would be *Ont.* and *a.m.* and *Mr.*

There are a few exceptions to the above general rules. First, not surprisingly, you shouldn't use periods with science or math abbreviations (like *sin* for sine) or for SI measurement units (like *km*).

Second, consistent with other traditional abbreviations for provinces (like *Ont.* or *Man.*), *B.C.* and *P.E.I.* use periods even though they're all in caps.

Finally, do use periods with initials in proper names; it's *Christina M. Frey* and *J. K. Rowling*.

Example A: Sarah T. Blakely, the CEO, will deliver her keynote address at 10:45 a.m.

Example B: Mr. H. T. Alvarez earned his MBA from University of Toronto.

Example C: The coastline of P.E.I. is 1 260 km, including minor islands.

Spaced Out

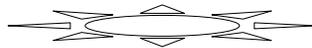
A second major question is whether to space the individual letters of abbreviations. This is where the different abbreviation types come in. **Initialisms and acronyms—words made from the initial letters of the phrase they're abbreviating—are almost never spaced.** An exception is initials in proper names (so according to Canadian style it would be *J. K. Rowling* rather than *J.K. Rowling*).

On the other hand, abbreviated words (like *Gov. Gen.*) do have a space after the period.

Example D: The Rt. Rev. K. L. Montgomery addressed the crowd.

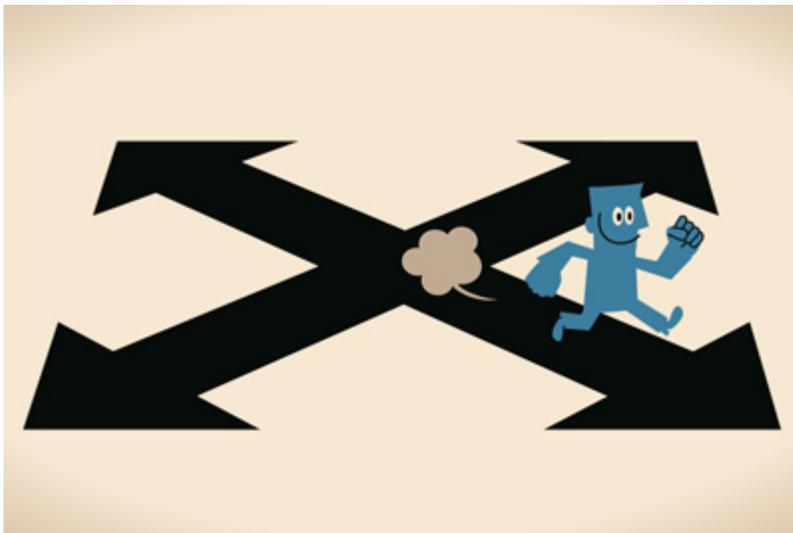
In next week's issue we'll finish our brief survey of abbreviations with a look at plurals, possessives, and whether to use *a* or *an*.

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](#).



The Career Path lynda.com and Udemey

Marie Well



As students, we acquire a breadth of knowledge and even expertise in our respective fields. Additionally, we might engage in captivating hobbies that keep us in a state of flow for considerable hours. For instance, a communications major may develop expertise in the art of public speaking, while an English major may hone the ability to write in a variety of formats.

Turning these skills into cash endowing activities is something within your grasp. There are a number of online teaching forums that seek out instructors with your skill-set. The two online

venues we will be focusing on in this write-up include Udemey and lynda.com.

lynda.com Submission Process

I recently applied to become a lynda.com author, as, unlike Udemey, lynda.com has an audition process where you create a three to five minute video that is subject to approval. You can use whatever camera and

microphone you have, as the staff at lynda.com will eventually fly you down to the United States to record you live, once you have your script intact, and only after your audition passes the test.

lynda.com: Professional or Not?

I opted to use my expensive Canon XA20 camera and wireless microphone, which I was fortunate to have. I was given less than a week to submit my audition, and I scurried to make it the best product possible. When I actually submitted it, three days later, I was told that my contact would look at it within half a week to a week. One week passed. No response. So, I sent an email and got a vague reply saying that there was a delay. Two weeks passed. No response. I sent a number of emails, to which I didn't receive any reply whatsoever. I even requested access to the membership portal, which was supposed to be part of the parcel for making a submission, but they didn't respond once again. Three weeks passed. After fretting and sending lots of emails with no return response, roughly three weeks in, the lynda.com contact said he finally had reviewed my submission, and the content looked excellent but it appeared that I was addressing a much younger audience than intended, so he rejected my submission outright.

On a Positive Note

On the bright side, I didn't go through the process with a lazy contact and end up flying to the U.S., unsure if the contact would respond to any of my emails if I ran into problems. Also on a positive note, the experience showed me that I could come up with a video tutorial lesson in roughly three days—script, lighting, sound, filming, and all. Lastly, and most upbeat of all, I discovered that Udemy has authors making reams of money from their courses and that you don't necessarily need approvals to post your course (although there are benefits to getting approvals).

Three Options You Have with Making Your Courses

You have three, well four, options for making your Udemy course.

Option 1: PowerPoint Exclusively

For one, you can get a Yeti USB microphone (I bought mine at Chapters bookstore's Apple store or you can get one on Amazon) and just do a voice over in newer versions of PowerPoint. If you don't have a newer version of PowerPoint, you can access one in the cloud for a monthly fee of approximately \$8 on the Microsoft site. There are even features to edit over your PowerPoint. This is probably the least ideal of the options for making your course.

Option 2: Screen Capture Software

The second option is to use screen capture software, such as Camtasia, which costs around \$250 to own. Your student access to lynda.com through Athabasca's Student's Union offers some instructional vides on how to use Camtasia. This software basically records exactly what you see on your computer screen while also capturing your voice, assuming you bought a microphone.

Option 3: Both screen capture software and PowerPoint

The third option is to use screen capture software in accompaniment with a PowerPoint slideshow that you show directly on your screen as you record. Of course, you use the USB powered Yeti or similar brand of microphone for recording your voice.

Option 4: Video

The fourth option is to go directly with video and use a professional microphone. It is good to get some insight into filmmaking before venturing out in this direction, such as knowing the rule of thirds, for instance, but that

can be easily gleaned through books. You will also want to get special lighting, which you can do makeshift with some light stands at home and some paper covering the lights (but far enough away that they aren't set on fire by the lights, of course) to soften the lights. Or, you could go out and buy a professional kit for a thousand dollars (or maybe a bit less), if you are truly ambitious and a bit spendthrift.

Adobe Premiere

You will also want to invest in Adobe Premiere, and perhaps even Adobe After Effects, which is a more advanced program that integrates with Adobe Photoshop and Adobe Illustrator. The learning curve for Adobe Premiere is best done by accessing lynda.com's tutorials while reading the Adobe Visual Quickstart Guide book on sale at Chapters or Amazon. You can purchase a student edition of Adobe Cloud, which gives you access to everything Adobe, for approximately \$30 a month.

As for me, the video route is not ideal, as I tend to smile a lot in a sort of motherly, coddling fashion, but whatever works for you is on the path you should go.

Audacity or Adobe Audition

If you are using a microphone, which you inevitably will, you will likely want to access some audio editing software, and a free version of an audio editor is called Audacity. It has online support and guidance, and is relatively easy to use. Another option is to gain access to that Adobe Cloud membership I told you about above, and get learn how to use it from the lynda.com library. It is a steeper learning curve, but rather intuitive, once you get the swing of some of the basics.

Outline Your Course

One of the first things you will want to do is to build an outline of your topics that you are going to cover. Break it down into sections under which you lump related video topics. Harrop and Drum (2014) recommend you look at For Dummy's books' outlines for inspiration. For more on a strategic path for making Udemy videos, please consult the book titled *The Power Of Udemy: An Avenue for Traffic & Massive Exposure* by Amy Harrop and Debbie Drum.

Payment in Udemy Versus Payment at lynda.com

I should make a final note that the key difference between Udemy and lynda.com is that Udemy pays the student as a percentage based on the number of student enrollees, whereas lynda.com offers a lifetime subscription to their service plus monthly royalty payments that they don't reveal, but suggest are derived from "a calculation model based not only on the success of your course, but on the success of the library as a whole" (lynda.com, *Becoming a lynda.com author*, p. 3). Personally, the Udemy payment system is more transparent and appears to be potentially more lucrative as well. The lynda.com route is more for gaining credibility as an expert, but Udemy can offer that feature as well.

References

Harrp, Amy, & Drum, Debbie. (2014) *The Power of Udemy: An Avenue for Traffic & Massive Exposure*. U.S: Createspace.
lynda.com. (n.d). *Becoming a lynda.com Author*. PDF.



Lessons Learned

About a year ago our son suggested we buy an income property as an investment. The return would be better than GICs or stocks he argued. Greg and his wife, Carrie, had been successfully renting out two half duplexes for about ten or eleven years.

So began an adventure. He arranged for some viewings in our price range. One evening we saw three. I was sold on the first; Roy began doing crazy talk about buying farmland instead. I loooove being blindsided. He's also famous for making announcements in front of strangers rather than at home where we can fight it out! Needless to say, we hesitated for just long enough for another offer to come in that obviously bumped up the final price.

You've heard the expression about education not being free? So true. We took possession March 24, got the property ready by replacing the front door and painting the raw plywood basement steps, and had it occupied by April 4. I really liked the place and could see myself living there if and when the time came. In hindsight, we should have waited for a better tenant. (If you're paying attention, this is Lesson One. Doing a good job screening tenants prevents/minimizes trouble later.)

Greg and Carrie had become our property managers and did the ads, showings, accepted the tenant applications, and did the credit and reference checks. But they tired of showing the place and we were worried about ever finding a tenant. So, we all agreed to accept a common-in-law couple with two or four kids (depending on custody arrangements). She had a good credit rating; he did not. But they talked a good game.

By July, Carrie was receiving texts and calls from *her* complaining about *him*, referencing visits by Social Services and police. They separated. I got calls from utility companies saying the gas and power would be disconnected. Things settled down until the December rent cheque bounced.

We wanted them out. Now. Lesson Two: the landlord and tenant act seeks to protect both parties but feels hopelessly lopsided when you're the wronged party. Contrary to myth you can evict someone in winter but there are myriad steps to follow, to the letter, first.

And so our education began in earnest. I called and visited the Landlord and Tenancy Advisory Board and bought their kit of documents (\$15). We served him 14 Days Notice of Substantial Breach (unpaid rent, unapproved people living there). Had he complied with that, they would have moved out before December 23rd. Lesson Three: In reality all that did was delay the inevitable by two extra weeks and add to our costs. In the meantime I stumbled across a couple of websites that are extremely helpful. (albertaeviction.com and theeducatedlandlord.com). I bought Bill's eviction guide (\$40), watched the videos, read everything. He even answered my email questions.

By this time we had the soonest hearing date we could get (January 2) through RTDRS (Residential Tenancy Dispute Resolution Service) (\$75). That entailed completing the application form and gathering all our evidence into four packages, two of which needed to be served to the two tenants even if one was long gone. Then, we get an Affidavit of Service sworn—the law dictates how and by when. We show up for the hearing in downtown

Edmonton. It starts twenty-five minutes late because the tenant is lost, dare I say in more ways than one. So we agree to proceed with him on the telephone.

Bottom line, we got what we wanted: an unconditional order for eviction by noon, January 5th. Of course, to make it legal we needed to register it at Court of Queen's Bench. We were also awarded December's rent plus a daily rate for each day he 'overheld' in January plus hearing fee plus two unpaid water bills. The total being roughly \$2300. Have you ever tried to get blood out of a stone? Collection options exist but also add to our costs and inconvenience.

But still it wasn't over. If he chose not to be gone by noon, we would have needed to go back to court to serve a notice of breach that would then allow us to hire a bailiff to physically remove him. (Estimated at \$400-800).

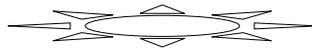
And in all this we had no idea of the state of the property. Would he, or had he already, trashed it? Would he leave the taps running, windows open, and furnace turned off? We arrived early that day and parked up the street like private investigators on a stake out. The nitwit had backed his truck over the curb, public sidewalk, our sidewalk, and over some shrubs to get right up to the deck steps. Alberta was in a deep, deep freeze. Temps were about minus thirty that weekend. December had been balmy and would have made moving so much more pleasant. By hey, he needed a cozy roof over his head to open the big screen TV that Santa must have brought.

At the appointed time Greg, Roy, and I entered. It was not trashed, but was filthy. The garden shed had a hole punched in the door, a corner strip on the siding was broken, and the drywall in the basement stairwell had holes and gouges. The furnace filter was so plugged that it had collapsed and been sucked damn near into the furnace. The fridge, chest freezer, and dishwasher had dents. The back yard was strewn with stuff, both good and garbage.

With a fresh paint-job, a day of professional cleaning, and shampooed carpets, we hope to erase any trace of this tenant. The first few showings indicated strong interest from decent people. Our screening process will be stepped up. We now know the scams 'professional tenants' use.

While this tenant may be gone, the lessons learned remain forever, from where I sit.

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



The Travelling Student Second Thoughts

Philip Kirkbride



My name is Philip Kirkbride. I'm a college graduate from Ontario studying at AU. I've always wanted to do an exchange program or study abroad but never found the right time to do so. This is part thirteen in the story of how Athabasca University has allowed me to create my own study abroad program. In part twelve I journeyed deep into the woods to give a brush cutting job a shot. After a single day of work I emerged completely drained wondering how I would muster the energy to work on my Athabasca courses.

"Wake up you guys, it's almost five," I heard as I slowly opened my eyes. It was four forty-five in the morning and

breakfast was being served at the work camp. My body was aching from the day before and I slowly forced myself out of bed—dreading the day that lay ahead. Matt sat up in his bed beside mine. He hated getting up just as much as I did but I got the impression he wasn't nearly exhausted as I was.

"Ready for another day of work?" he asked.

I didn't bother showering. I simply washed my face and headed over to kitchen where breakfast was being served. Several other workers filled the room eating and preparing their lunches. I filled my plate with grits and pancakes as I waited for someone to leave so I could sit.

After a few minutes later a group of three got up and left the kitchen and I took a seat. I looked over to my right as another worker was eating a plate towering with grits. I realized that this job required an incredible amount of calories and I tried to eat as much as I could. My body wasn't having it, in fact I could only eat half of what I might eat on a normal day. I sat contemplating my next move.

On one hand if I pushed through the job might get easier and I might improve my physical fitness. On the other hand I might end up sick, not making much money, and failing my Athabasca classes. After finishing my breakfast I decided I would quit. I wasn't sure what I would do next but I had a deep feeling that brush cutting wasn't for me.

I approached our contact at the camp Simon and the boss. I thanked them for giving me a chance at the job and apologized that I wouldn't be able to continue. They appreciated my politeness and thanked me for letting them know. As I walked back to my room a giant weight had been lifted from my shoulders. While I didn't know where I'd go I knew I'd have the energy to think and study.

Matt took the news less gracefully. Half disappointed that I hadn't stuck it out longer to see if I would get use to the work, and half disappointed that he would be the only English and non-African person at the camp when I left later that day. I felt bad leaving, but I think it was the right choice. I later found out one of the other new workers would keep going for two weeks before getting sick. The boss ended up having to buy the guy a bus ticket all the way back to British Columbia because he had made so little.

After getting directions to the nearby bus station I head back to my room. All the workers had left the camp by this time and I head into the washroom for a hot shower. I get some of my best ideas in the shower and I thought it would be the perfect place to plan my next move.

With all my stuff packed into a blue storage tote, I headed down the road. Carrying all your stuff in a rectangular plastic tote is great when you're travelling by car, but it's a nightmare by foot. The city had a single bus station, which was also a hardware store, that I lugged my tote and backpack over to. Luckily, the station was only a few blocks from the work camp. With broken French I asked for a ticket to London "Je voudrais ticket au London, Ontario." The lady at the desk responded in French that I couldn't understand. I don't understand I responded in French.

The woman yelled to the back and a young man with a Nirvana shirt appeared. "Hello" he said in a broken accent. I explained that I wanted a ticket back home. He explained to me that because of the remoteness of the town only tickets to Quebec City could be purchased. I didn't much feel like hanging around in Longue-Rive much longer so I took it.

Music Review

Two Singles from Ghosts of Eden

Samantha Stevens



Artist: Ghosts of Eden

Singles: “Prizefighter” and “Happy”

It’s no secret that I am a huge rock fan. I love the rock of the early 2000s: Nickleback, Foo Fighters, Metallica, Third Eye Blind, 3 Doors Down, and Pearl Jam. When I turned on my stereo to listen to Ghosts of Eden’s latest singles, I had my doubts about whether or not I would like the band. But I am happy to say that from the first note of “Prizefighter” I was hooked. I may have found a new favourite band.

Formed in 2009, this Brooklyn based hard-rock fusion quartet remains true to their musical influences. The

singles “Prizefighter” and “Happy” are from the band’s upcoming album *What Makes You Happy* expected to release February 10th.

After listening to the singles I am eagerly awaiting the release of the full album. For rock fans, these singles will leave you wanting more. The strong, masculine vocals, emotional lyrics, dominating drums, wailing electric guitar riffs, and heart-throbbing bass are the fundamentals of this genre. Ghosts of Eden has taken these fundamentals to the next level, showing that rock music can still evolve. Ghosts of Eden have created songs that capture the deep and powerful emotions that we all succumb to.

“Prizefighter” is an aggressive and emotional rock song. The vigorous rock music draws you into the powerful emotions that hide behind the wall of masculinity. The lyrics tell of the turmoil that ensues when emotions break loose. The band brilliantly accompanies these lyrics with forceful and rhythmic drum playing, and the electric guitar rises and falls with the singing, following the melody perfectly as if the guitar sound is the passion behind the words. Overall, I couldn’t ask more of a hard-rock song.

“Happy” is a true rock song at its core. Like “Prizefighter”, “Happy” is full of the depth and human emotion that defines this genre. I love the classic rock sounds that are the foundation of this song, but the band occasionally interrupts the strong rock sound with a soft chorus. It is this chorus that caught my attention. The brief pause in the drum playing sets apart the chorus, and the void is filled with gentle singing and soulful bass playing.

The video for “Happy” is equally as brilliant. Rock music combined with an animated classic muscle car is always a recipe for success. The video creatively captures the song while showcasing the lyrics and overall theme. If the band sparks your interest at all, be sure to check out this [video](#).

Overall, I am more than excited for Ghosts of Eden’s upcoming album. I can definitely see myself listening to their music while out driving, or, when the weather warms up, during a party with friends at the beach. However, until the weather permits such activities, I will be listening to the Ghosts of Eden as much as I can.

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



Dear
Barb

Barbara Godin

Lifelong Regrets

Dear Barb:

I got married three years ago and I am so unhappy! I had been single for a while and all my friends were getting married, so I met this guy and we hit it off and had lots of fun. He asked me to marry him, so I thought why not. We are both in our early twenties and John wants to start a family. I know I'm not going to stay with him; therefore I don't want to bring children into this situation. I really wish we had just stayed friends. I don't know how to get out of this without hurting his feelings, as I really like him, but definitely do not love him. I would appreciate any advice you can offer. Thanks April.

Hi April:

If you are in your early twenties now, you must have been quite young when you entered this marriage, and perhaps a bit immature. Usually it's not a good idea to enter into a lifetime commitment with the attitude of "why not." Marriage is a big step that needs to be entered into with thought and foresight. Perhaps you need to get some counseling before you end this marriage as casually as you entered it. Then again I must commend you for making a mature decision in not bringing children into this marriage.

Dear Barb:

My mother recently passed away quite suddenly. We have always had a difficult relationship and, at the time of her death, we weren't even speaking. I feel so horrible and racked with guilt. I can barely get out of bed in the morning, and nothing seems to matter anymore. I am enrolled

in two courses at university and I know I'm going to fail both of them, and I really don't even care. My dad says that mom knew I loved her and that she had forgiven me for how I treated her, but his words do not make me feel any better. How am I going to get through this and carry on with my life? Thanks Mary

Hello Mary:

So sorry for your loss. Losing a mother is very traumatic as they gave us life. Grief is a personal journey, there are no time limits on when you will "get over it", and it becomes more complex when feelings of guilt are involved. You have taken a big step in admitting you feel guilty. Often people try to push their guilt down or deny it and that doesn't work, as it will keep resurfacing until you deal with it. You need to forgive yourself as your mother has forgiven you. It may be helpful to write a letter to your mom. Share your feelings and thoughts, ask for her forgiveness and if you are a religious person, ask for God's forgiveness. There is nothing you or anyone can do to change this situation. Give yourself a bit of time, and if you are not improving, I would suggest a grief counselor or bereavement group. As well, you may find it beneficial to help others by volunteering, perhaps with children, the elderly or even pets. Helping others gives meaning and purpose to our lives, hence beneficial to all involved. It is important to be patient with yourself and take the time you need to heal. Thanks for your letter Mary.

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.

Comic

Wanda Waterman

Weird Canada

William "Steampunk" Shatner

The Canadian actor who played the iconic Captain Kirk in the first Star Trek series has just founded a company to manufacture steampunk motorcycles. He plans to promote the bikes by riding one from Chicago to Los Angeles later this year.

Now if
only we could build a
Starship Enterprise that could
run on steam—and I could
wear my bowler hat and
goggles!

WRITTEN BY WANDA WATERMAN



AUSU
ATHABASCA UNIVERSITY
STUDENTS' UNION

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

Featured AUSU Member Service: Advocacy

A key role of AUSU is advocacy, both at the individual and institutional level.

Strength is in numbers, and the goal of any students' union is to provide a unified voice for the student community to accomplish things we could not do alone. All AU undergraduates pay SU fees, so AUSU represents all undergrads.

If you require advocacy or mediation on any issue, or even some support and information, you should not hesitate to contact AUSU. We provide advocacy for both individuals and for the membership as a whole.

For more information on how AUSU can help you, please visit AUSU's website at:

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

Great AU Finds Online

The Write Site – A fantastic resource for students who need help writing academic papers. It includes drills and exercises, writing assessment tools, links to writing resources, and samples of various types of papers.

If you need more help, a writing coach can provide one-on-one support. The site received many requests, so check back every hour or so if the queue is full.

Visit the site to find out more about how the Write Site can help you to improve your academic writing:

<http://write-site.athabascau.ca/>

AUSU Featured Groups & Clubs

Group Name: **AU – Faculty of Business**

Where: **Facebook**

Members: 1134

About: Members are all types of students, staff, and alumni with AU. The members of the group seem to

IMPORTANT DATES

- Jan 30: Last business day to extend courses ending February 28
- February 10: Last day to register for courses starting March 1
- February 11: AUSU Council Meeting
- February 16: Family Day – AU & AUSU closed
- February 27: Last business day to extend courses ending March 31

support, encourage and give advice to each other on AU Faculty of Business topics.

Activity: Posts several times per week that are mostly news and information on the AU Faculty of Business.



This Week at lynda.com

lynda.com experts have curated playlists to get you started. With hundreds of lists on a variety of subjects, there is something for everyone. Visit the playlist center for

more information and enter the playlist title. This week's featured list:

Build Leadership Skills

Being a student at AU creates some difficulties in being able to hone leadership skills, yet every employer values them. Fortunately, lynda.com has training on a wide range of career and business skills. The Build Leadership Skills is ideal for new grads, or anyone seeking employment while they study. This stream of courses will teach you:

- How to be a leader people love to follow.
- How to uncover your hidden strengths and talents.
- How to inspire your team.

Have a look at this playlist and start using the skills in your everyday interactions outside of school!

Courses: 7

Duration: 8h 52m

Skill Level: Appropriate for all

Have you signed up for lynda? It's free for AUSU members. To learn more, check out ausu.org/services/lynda.php

CLASSIFIEDS

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

THE VOICE

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