

THE VOICE

MAGAZINE

Vol 23 Issue 30 2015-07-24

Meeting The Minds

Dr. Kinshuk, Part II

AUSU's Summer By-Elections

Bad Timing?

Isolation

The Price of Distanced Ed

Plus:

Parked by the Cops

Passable Appearance?

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

Meeting the Minds: *Dr. Kinshuk, Part II* 4

Articles

Editorial: *Policing the Grades* 3

AUSU's Summer By-Election: *Bad Timing, That's All* 10

Isolation 20

Columns

Primal Numbers: *Passable Looks*..... 7

Maghreb Voices: *Atni! Atni!* 8

The Study Dude: *Thinking Skills, III*..... 12

The Travelling Student: *Parked by the Cops*..... 15

The Writer's Toolbox: *Self-Editing in Style, Part I: The Style Sheet*..... 16

The Mindful Bard: *Red Knot* 17

Music Review: *Ain't So Young* 21

From Where I Sit: *How Hard Can it Be?* 22

Dear Barb: *Life After Death* 23

News and Events

Click of the Wrist 6

Student Sizzle..... 14

AUSU Update..... 25

Comic

Chazz Bravado: *Feminist Issues* 24

***The Voice
Magazine***

www.voicemagazine.org

500 Energy Square
10109 – 106 ST NW
Edmonton AB
T5J 3L7
800.788.9041 ext. 2905

Email
voice@voicemagazine.org

Publisher

AU Students' Union

Editor-In-Chief

Karyna Hoch

Managing Editor

Karl Low

Regular Contributors

Hazel Anaka
Christina M. Frey
Barb Godin
Barbara Lehtiniemi
S.D. Livingston
Samantha Stevens
Wanda Waterman

Views and articles presented here are those of the contributors and do not represent the views of AUSU Student Council

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

For weekly email reminders as each issue is posted, fill out the subscription form [here](#).

The Voice does not share its subscriber list with anyone.

© 2015 by *The Voice Magazine*

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**Policing the Grades****Karl Low**

We have the second part of our interview with Dr. Kinshuk this week, where he explains his views on technology and evaluation in the context of learning. One line that really stood out to me is that evaluation should not be policing.

That struck a chord with me because, if you think about how education traditionally works, our current grading system really does serve as a form of policing. If you do not attain the appropriate grades, you are prevented from getting the degree or credential or what have you. Yet having the grades is not necessarily an indication of knowledge. You might know the material extremely well, but suck at tests. You might have the shallowest understanding of the material, but with a little luck and perhaps an all-night study session, you retain just enough to get the passing grade, even though everything is forgotten the next day. And then there are the external factors that affect a person's grade, as S.D. Livingston points out this week in *Primal Numbers*, how a person's looks, grooming, or personality may affect their grade regardless of the quality of work that they do.

This, in a round-about way, brings me back to the idea from last week, that life is fair. If it seems I've been on this a while, it's because I'm currently reading Ayn Rand's *Atlas Shrugged*, in preparation for entering the Rand Institute's yearly scholarship contest. Personally, I have strong objections to most of what I've heard about Objectivism, but I've never fully read the works, *Atlas Shrugged* and *The Fountainhead*, which bring most people into the cult of Rand. So far, my reading has revealed that she seems to have a desperate want for life to be "fair", where those who work prosper with their own self-interest ensuring that things go well, while those who don't quietly starve and go away. I tend to think Marie Antoinette gave us a good lesson in how neither of those premises are true in reality. Alan Greenspan, former federal reserve Chair in the US is a Rand devotee, and when applying this prescription to the market eventually gave us the financial crisis in 2007-2008, later saying "Those of us who have looked to the self-interest of lending institutions to protect shareholder's equity—myself especially—are in a state of shocked disbelief."

Honestly, I'm not sure why. As a species and as individuals, humans are notoriously poor at long-term, broad scope vision. So it should come as little surprise when people pursuing their personal, short-term interests will happily do so even if it puts their long-term plans at risk, or is not a positive action if looked at in a broad scope. But, still, as I say this, I know I'll be writing an essay that praises Rand's ideas, because, after all, it's unlikely the Rand Institute will provide scholarship funding for an essay that doesn't. Doing something for my own self-interest regardless of whether it helps or hinders society in general is very Objectivist, after all. Rand would likely be proud.

But beyond my own rantings, this week, be sure to check out the Maghreb Voices and Travelling Student articles for a look at life "on the ground" in some far off places, plus we have our selection of reviews advice, and entertainment to keep you busy! Enjoy the read!

A handwritten signature in black ink, appearing to read "Karl", is located in the bottom right corner of the page.

MEETING THE MINDS

INTERVIEWS with AU's EDUCATORS



The Associate Dean of AU's Faculty of Science, Dr. Kinshuk, currently holds an NSERC/iCORE/Xerox/Markin Industrial Research Chair for Adaptivity and Personalization in Informatics, and has more than 300 research publications in refereed journals. With all this going on, The Voice Magazine is very happy that he was able to take the time to be interviewed by our own Marie Well.

Marie: What do you purport to be the role of technology and multimedia in online environments?

Kinshuk: We need to understand that multimedia technology is only a facilitator for learning. Learning is what is important. The technology doesn't drive learning. Learning is the driver that uses technology.

But at the same time, technology and multimedia do open up new avenues that were not available before. For example, finding out about my students in real time is something that technology has made easier to do. Technology has made it easier to analyze the various resources of information that I can have about my students to make some meaningful inferences.

At the end of the day, as teacher, it is my responsibility how I should teach my students, how I can make learning useful for them, but technology and multimedia can help me in reaching that goal. They are very important. The more we are reaching for real-time interaction with our students, the more we can provide contextual learning using multimedia. It helps me in doing that because we can provide various features using technologies like smart boards. A number of our courses use different technologies. For example, I have a lot of interaction with my students through Skype. When they have a problem, they can immediately ask me. When compared with the situation if they try to write everything; what they are thinking may not come out in that writing. By talking, I can have cross-questioning in real time, and so on. Technology does help a lot, but at the end of the day, technology facilitates. It's the learning that needs to lead. Learning is the first and foremost whereas using technology actually makes it easier for me as teacher to provide effective learning.

Marie: What is your particular philosophy on student evaluation?

Kinshuk: For me, evaluation is not something that is supposed to be separate from learning. We do have formal evaluation and we do need formal evaluation, but that is only one component of evaluation. For me, evaluation is something that is a continuous process, and learning and evaluation have to be hand in hand. In fact, every learning event tells me something about the student, so the whole learning process is both learning and evaluation. As the students learn, if I can find out whether they have learned something properly, I can provide

them more advanced material. We are researching a lot on how we can do that. A lot of technologies are coming. In our courses, we are still in some ways a little bit behind in providing that, but as much as I can, by whatever technologies are available to me, I try to understand my students. The purpose of evaluation probably is not to evaluate the student, but to understand the students, reveal where they need help, and provide that.

That has been my philosophy about evaluation, rather than policing—policing is not what I see as the role of evaluation. Evaluation is how I can make students learn better and determine where I can help them.

Marie: What pedagogical standpoint is most reflective of your way of teaching?

Kinshuk: In two words: enabling learners. For me, learning is a process that everybody has to understand and learn how to learn. Spoon-feeding does not take learning further. Spoon-feeding is something that is memorization. Spoon-feeding is something where students can remember something for a little bit of time. But learning is different. Learning is that you understand something and that you are able to use it in different contexts. That requires students to do problem solving themselves. Enabling learners in learning is basically my motto.

Marie: What technological shifts would you like to see online education take in the future?

Kinshuk: Lots of different things. Let me pick one particular area that we are currently heavily interested in, or at least, I can say I'm heavily interested in. That's not a very new approach to something, but we are trying to call it smart learning because it does differentiate itself from how we used to approach learning.

Here is an example: when our students, and let's talk about any student, starting from childhood. When they learn, when they go from one grade to another, the only formal documentation that actually goes with them is their grades. That is true at every level, even in our university education, the only thing that gets to the students is the grades in their exams or assignments.

That does not tell anybody, first of all, what they actually know, what skills they have, what strengths they have in their knowledge and learning, or what are their weaknesses that they need help with. Certainly, there is no evidence available about how did they achieve that.

We are talking about having some sort of continuous collection of evidence of learning that can go with the students as they progress. Depending on the student, where they need to show that evidence, they can select what they would like to show and can provide evidence of how they acquired those skills. They can also show the progression. They can show where they started and how they improved their knowledge and skills.

That's the kind of continuous portfolio. We call it part of smart learning but other people may have some other term for this. It's really the whole profile. It's not just competence. It's also their personal attributes, their skills what is now termed as 21st century skills—all that package and evidence of it. That for me is very critical as our students are progressing.

I would really like technology to provide me the solution. We actually need technology to provide the solutions for that kind of supporting learning process—providing evidence, providing understanding of where students need help. Maybe certain skills they had acquired are going down for some reason. Understanding that is basically how technology can help me.

Marie: What is your view on social media in the online learning environment?

Kinshuk: I think social media is very useful if we take advantage of it. For me, for example, learning is not something that happens just in classroom or just in a course. Learning happens every time. We have been communicating, you and me, and I'm learning things from you, and I'm sure that you have found some things to learn from me. However, there is no evidence of it. There is no record of it, but we do learn from social interaction. For me, that social interaction, social media, learning, or whatever happens, that also is an integral part of the learning process.

There is a lot of learning that happens in social media by interacting with others, by understanding other people's points of view. People with different backgrounds have different opinions about various things. It is not just what you know is the only answer. Other people may have differing views. That understanding is also very important. Social media can play a crucial role.

Another thing I'd like to say about it is that there have been attempts to use social media purely for learning purposes. In any learning, but especially in online learning, I think social media has another very important role to play. If we compare it with a physical classroom, in a physical classroom, students see each other, they start to talk, even outside classroom they go for coffee and so on, and there is something called trust building, and when that happens, students start to collaborate better. They can see their strengths and weaknesses; they can see attitudes; they can see personalities.

Social media, for online education, can be considered in the same way. It is something that can provide that trust building between the students. So, if these students are talking about something that is not related to learning, teachers should not think that it is a waste of time. No. That's actually not a waste of time. As long as it is managed properly, things don't get sidetracked completely, that type of social interaction actually helps a lot in trust building. Then, it reflects when they do online projects together, when they cooperate on projects, it all basically contributes to that. So, having social media can be very effective in the learning process.

Click of the Wrist

Feeling suddenly artistic? If the warm weather's making you want to create, take inspiration from this summer-themed art:

Sanded

Summer art instantly brings sand sculptures to mind, and though there are thousands of sand sculptors and competitions across the globe, it's hard to get tired of the amazing creations made from just water and sand. Click through the gallery from this year's Hampton Beach Master Sand Sculpting Competition, an invitation-only event.

Beachy Keen

Sand sculptures are a fascinating form of beach art, but beachside sculptures go far beyond the limitations of sand and water. The art featured here incorporates beachside settings and watery horizons with topical sculptures that evoke a beachy atmosphere.

I Scream

Moving from the beach to the boardwalk! Is your ice cream bar melting too fast in the heat? Don't worry—you can always repurpose it as a unique (and possibly sticky) medium. This photo article showcases the work of a Baghdad artist who uses ice cream as a painting palette.

The Art of Summer



Primal Numbers Passable Looks?

S.D. Livingston



On the work front it's known as the "halo effect." The better looking you are, the more likely it is that you'll get the job, get the raise, get the perks. But what about in school? Do good looks correspond to good grades? Not as much as you might think—but that doesn't mean teachers and profs are immune from judging students on things beyond the books.

In a study from the University of Miami, researchers looked at the correlation between high school students' appearance and their grades. As *Science Daily reports*, the study "is the first to demonstrate that non-cognitive traits play an important role in the assignment of

grades in high school." The three traits that researchers looked at were physical attractiveness, personality, and grooming.

Given the way the halo effect can influence job success, it's natural to assume that physical attractiveness would be the main non-academic factor that led to a boost in GPA. But that wasn't the case. In fact, the study found that for boys, personal grooming had "the biggest overall effect on GPA." And for girls, the biggest non-academic boost to GPA came from a factor that had nothing to do with looks at all. For them, it was personality that had a positive correlation to grades.

In a world where we're bombarded by endless images of physical perfection, from celebrities to shampoo ads, that's good news.

Then again, why are profs and teachers judging students by *any* attributes besides their academic efforts? It should be all about the effort, about doing the work. Except it's not and it never will be—and that has nothing to do with good or bad educators. It's simply human nature.

The truth is, people begin to make snap judgements about you within a fraction of a second. It's a survival strategy, and one that, for the most part, serves us well. Instantly, we gauge size, age, sex, and expression. Our instincts determine whether someone's a threat or perhaps an ally. We do this unconsciously, every single day, no matter how much we think we're unbiased.

And those judgements, as this [UCLA article](#) notes, affect "how or whether we interact with" other people. Teachers and profs are hardly immune, even though they might try to be as impartial as possible.

So what does all that mean to a distance education student? If tutors and professors can't see you, it's tempting to think that none of this applies. But it does, and maybe even more so. Because rather than having all three non-academic factors at play (appearance, grooming, and personality), distance ed limits it to one. Personality—the one factor, if you remember, that most closely correlated with female high school students' GPA.

Whether it's emails, phone quizzes, or Moodle discussions, your personality comes through in all those interactions and can affect your grades. That doesn't mean you have to be a Pollyanna, constantly sunny and upbeat. If there's a problem or you need to elevate things to a coordinator or department head, do what needs to be done.

But don't forget that, when it comes to getting good grades, science has proven that it's more than just academic.

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.



Maghreb Voices

Atini! Atini! (A Canadian Encounter With a Tunisian Suppliant)

Wanda Waterman



In Tunisia food is readily available, even though you may have to scale a wall and climb a tree to get at it. Here we see figs ripening on a tree inside a courtyard.

"Of all the trade's that's going, sure begging is the best
For when a man is tired, he can sit down and rest
He can beg for his dinner, he has nothing else to do
Only cut around the corner with his old rig-a-doo."
- Irish folk song "The Little Beggarman"

Every country has them. If you've ever counted yourself among them, you have the benefit of humbling memories you can trot out when you get feeling too uppity. In countries that boast a dearth of panhandlers, be sure they're just hidden from the eyes of the rich, and in countries where we footloose bohemians can't see anyone begging on city streets, we must wonder what the secret police have done with them all.

Before moving to Tunisia my experience with beggars had been limited first to fellow Nova

Scotians bumming gum and smokes, and then to homeless, urban elderly and young dropouts in Halifax, Boston, and Montreal. My response was usually to provide a little food and drink and a friendly smile, almost always met with intense gratitude.

In Tunisia I've seen the elderly, people with physical and mental challenges, and women seated on the sidewalk with children on their laps, even on very hot days, hands extended, pitiful gazes directed at passersby.

The immediate assumption is that we in the west are better off than middle eastern and African countries because our gross domestic production is *way* bigger. But does this translate into better economic equality and a safety net that works?

I'm not so sure. I've learned that the Tunisian suppliant is not nearly as badly off as his or her Canadian equivalent. I haven't yet found an adolescent or young adult begging on the street; I'm guessing it's because

here most young people have huge extended families, and daily requests for money from family members are just expected.

For another thing, Tunisians don't have to worry about dying of hypothermia; the winter is cold and damp, but not freezing, and there are plenty of abandoned buildings to cocoon in when it rains.

Neither do Tunisian street people need to worry much about starvation; in Tunisia food is readily available even though you may have to scale a wall and climb a tree to get at it, or settle for food that's of less than gourmet quality. Needs are limited to cigarettes, quality food, clothing, and medication.

One day I was walking down the street when a woman I passed smiled and greeted me. I smiled back, returned her *salam alaikum*, and kept on walking. After a while I could hear someone behind me, panting, and—was that a whimper? She caught up with me and began, looking terribly ashamed, "*Madame—*"

She was a large middle-aged woman, wearing the traditional *hijab* (head-covering), *djebba* (long, loose dress), and a friendly face. She told me that her son was ill and she needed money to buy his medication. Her suffering looked genuine, so I helped her out.

Afterwards my husband warned me that people like this were often part of cells that targeted sympathetic foreigners. Maybe, he suggested, someone had seen me give money to someone else and had sent this kindly-looking woman to hit me up. He suggested that if in doubt, from now on I shouldn't give more than a dinar (around 65 cents Canadian).

Not all suppliants are this gracious or grateful. We were often accosted at the souk by a gaunt elderly woman with nothing left in her gums but two dog teeth. She appeared to suffer from a psychological malady. My husband would give her money but she would demand money from me as well (because everyone knows foreigners are loaded). She'd only leave us alone after my husband told her I didn't have any money with me.

One day I was walking down the street by myself when she approached me, hand extended, with the usual "*Atini! Atini!*" (*Give to me!*) I gave her a dinar and went on my way. When I returned from my errands she approached me again. This time she grabbed my sleeve by the shoulder, almost hard enough to rip it off, and forced a hard kiss on my cheek.

"*Dix dinar—medicament! Dix dinar—medicament!*" she rasped, hand extended.

Against my husband's advice, I gave her ten dinar. But it wasn't enough. After grabbing me again and planting another forceful kiss on my upper arm, she demanded more. I got away as fast as I could.

Later, reflecting on the incident and knowing I would have to return to that same street sometime in the near future, I decided I would no longer leave the house without snacks in my bag, just as I had done in Montreal. I just didn't know whose demands were legit, and my budget had no room for benefit of the doubt.

A few days later I returned to the same street, where my old pal quickly chased me down.

"*Dix dinar, panini! Dix dinar, panini!*" Her need was now for food, but she could have bought quite a few *paninis* for ten dinar.

I'd left the house with a banana, an apple, and an orange in my purse. I'd already given the banana (which was politely accepted) to a woman with a small child. As soon as she was within reach I handed this woman the orange.

In what looked like one deft move she grabbed the orange, tossed it into the street, and extended her hand to me again, insisting, "*Dix dinar panini! Dix dinar panini!*"

My stingy Canadian blood started to simmer. I silently said, *Honey, you just don't need anything from me.*

My righteous wrath was later confirmed when I saw her smoking. Addictions are sad, but not sad enough to loosen my grip on my wallet.

In spite of my annoyance at her wastefulness and ingratitude, I felt relieved. In the face of the colossal and heartbreaking needs in the world today, it's good to know that some people are doing well enough to throw away oranges.

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



AUSU's Summer By-Election Bad Timing, That's All

Barbara Lehtiniemi



The Dog Days of summer find many people looking to escape the heat, escape work, and escape the city. Some people head to the beach, some to the cottage, some to exotic destinations. Others use the long summer days to complete outdoor projects, tend the crops, or chill on the porch. Some people take a break, some dream about taking a break. Some people vote.

Wait, what?

AUSU's summer by-election will soon be underway. The call for nominations went out July 20; nominations will be accepted until

July 31. (See the [Elections](#) page on the AUSU website for details.) The campaign period begins August 5, and voting takes place from August 21 to 24.

If you're a member of AUSU (in general, any AU student enrolled in at least one AU undergraduate course,) you can run for seat on AUSU's council in this election. And, whether you run or not, you can have a say in who fills the six vacant council seats by exercising your right to vote.

There are many good reasons for students to run for a council seat in this election. First of all, running for any elected position is a life-experience not afforded to most people. The process of nomination, campaign, and agonizing wait for the vote count, will give you a memorable experience—and résumé material, should you need it.

Second, for the successful candidates, sitting on a student council gives you an unique opportunity for engagement. AU students often remark on the lack of engagement with other students, and council members engage with students—both on and off council—regularly. Along with engagement, council members directly influence the undergraduate student experience.

Finally, this council term is easy, relatively speaking. Council members are usually elected for a two-year term. But this by-election is filling seats for the remainder of a term, so the successful candidates will only have a commitment of about seven months. This presents an excellent opportunity to "try out" a council seat to see if you'd like to repeat the experience for a longer term. A general election will be called early in 2016.

Elected councillors can expect a time commitment of at least eight hours per month. The main requirement is to attend, by phone, the monthly council meeting. Other duties include reviewing documents and e-mails, and some members may be asked to sit on various committees. Non-executive council members receive an honorarium of \$75 per council meeting attended, and at least \$50 per committee meeting. (See [Policy 2.14, Councillor Responsibilities and Honoraria](#) for full details.)

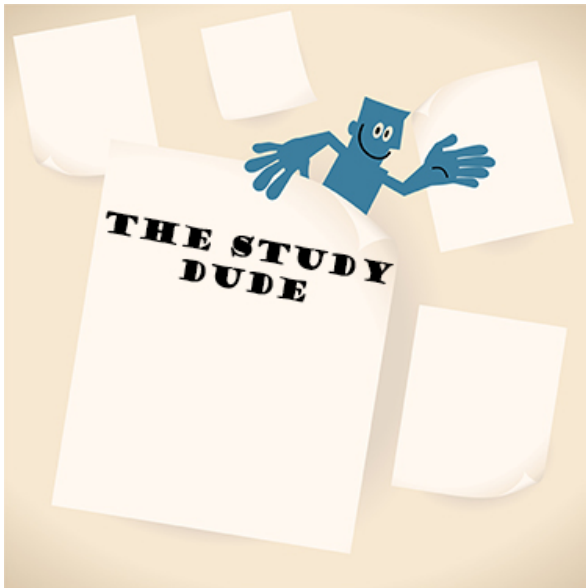
The three executive council positions, of which at least two need to be filled after this by-election, require a larger time commitment and offer a larger stipend. The executive positions are filled by an internal election among council members. The position of council president requires an average of 35 hours per week and pays an honorarium currently set at over \$49,000 per year. The two vice-president council positions require an average of 30 hours a week and pay an honorarium currently over \$42,000 per year. Executive council members also receive health benefits, free AU courses, and are furnished with a laptop during their term. (See [Policy 2.15, Executive Accountability and Compensation](#) for full details.)

Prospective candidates can access an information sheet with more details at [www.ausu.org/downloads/Form 2 Election Info for Prospective Candidates.pdf](http://www.ausu.org/downloads/Form%20Election%20Info%20for%20Prospective%20Candidates.pdf). And, since council members are required to take an oath to "adhere to and respect" AUSU bylaws and policies, potential candidates should add those to their summer reading list. You'll find the policy manual at www.ausu.org/bylaws/policies and the bylaws at www.ausu.org/bylaws/index.php#bylaws.

Candidates often benefit from attending an AUSU council meeting to familiarize themselves with meeting procedure and protocol. Unfortunately, AUSU council, suffering from the vacancy of one of its executive positions, announced recently that they're unable to hold a council meeting until after the by-election. In the meantime, minutes from previous meetings can be accessed at www.ausu.org/council/minutes.

This by-election might not be how you planned to spend your summer. Given that many students take the summer off, many won't be eligible to run nor vote this August. AUSU missed the boat on an easy spring by-election and now has no choice but to hold one while most students would rather be doing something else. Just bad timing, that's all.

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



Study Tips from a Semi-Anonymous Friend

How to Write Like a Top Student

There is nothing more that The Study Dude wants for you than to know how to begin making models for the endless theories you one day contrive.

Well, in these articles, as The Study Dude, I'll try to give you the study tips you need to help make your learning easier. I'll also give you straight and honest opinions and personal anecdotes—even the embarrassing ones that you wouldn't ever dare read about from any other study tip guru.

This week's article continues with *Thinking Skills: Critical Thinking and Problem Solving* by John Butterworth and Geoff

Thwaites. Don't shiver at the thought of spatial reasoning, especially if you want to one day mould yourself into an architect. Don't hide under the bed from a discussion of processing data, and don't lock the door at the mention of academic modeling. There's no shame in admitting that spatial reasoning, processing data, and academic modeling gives even our elders a bad case of stress-induced acne. Yet, learn these aspects of critical thinking and the academic world will hunger for your input.

Let Your Brain's Microchip Process the Data at Exam Time

A friend of mine at a physical university began classes with me in chemistry. A brilliant older student, she took to the subject matter with a passion. However, unbeknownst to her, I threatened to take the top mark in the class, based on my extreme study regime at the time. Yes, I did nothing throughout the week aside from studying, at minimum seven hours a day, and visiting an elderly person in an old folk's home once a week for two hours. I generally took only three classes a semester. By taking three classes and studying countless hours while forgoing a life, I ended up with an undergraduate GPA of 3.92/4.00.

Yet, my newfound classroom friend threatened to take the lead in the class with her keen interest and her single class semester. I subtly encouraged her to spend all of her time studying, and that she did with a passion. However, when it came time for the first exam, she knocked herself out of the box. When faced with the first exam in adult education since being out of high-school, she thwarted her attempt at success with a lack of understanding of how to write an exam.

It was only ten minutes into the exam when she stood up, handed in her paper, and left. When I questioned her next class as to why she left so soon, she revealed that the test was a multiple guess, so, without solving the questions, she just circled the answer that felt right intuitively—she guessed.

Needless to say, I gave her a lecture on how to write an exam. So, to aid you with the process, let's look at a few little snippets from Butterworth and Thwaites' book on critical thinking:

- When faced with multiple-choice questions, don't look at the answers right away, but actually solve the problem, and once you've solved it, then look at the choices.
- When looking at multiple-choice answers, try to reason which numbers look realistic before making the selection or eliminating completely farfetched answers.

- When you have to solve a word problem, start thinking about the solution that is required and work backward from there. Once you know what solution type is required, you can start to think about the information that you need to access and start to examine the data given for relevant bits. Throw away the irrelevant data, if any. Then make your calculation with the relevant given data and find your solution.
- Make sketches, tables, graphs, pictures, or lists wherever possible as they help you visualize or organize the data.

On a final note, in advanced university math classes, I would graph out even the simplest of graphs in neat print so that I could better visualize the data and ensure a top grade. You should, too. There's no shame in it.

This World's Turning 3D: Better Learn Spatial Reasoning Today

In junior high school, I almost received an award for highest grade in Industrial Arts. I pursued industrial arts instead of cooking because Dad always coughed up the funds for industrial arts equipment, whereas both Mom and Dad didn't see the value on spending on education-based food supplies. It was kind of like the corn oil for fuel debate—it's best eaten rather than burned. So, instead, Dad forked out the cash for mahogany wood for me to slice into and build a cool CO₂-fueled car (that ended up looking more like a milk truck than a corvette).

Spatial reasoning gave me the edge one semester in Industrial Arts. We took some wooden shapes and replicated them as 3-D drawings. Now, if you love to draw, you will take to spatial reasoning with ease, however, I took painstaking care to get the drawings as precise as possible, using measurement tools of all kinds.

But looking at the spatial reasoning problems in Butterworth and Thwaites, I couldn't solve a single one. Even as the top student in math at the physical university, I often couldn't solve a single problem of homework on my first pass and had to work through the problems over and over again, ensuring I learned the reasoning to pass with flying colors. I suppose Butterworth and Thwaites's book requires the same treatment.

Nevertheless, some tidbits on spatial reasoning from Butterworth and Thwaites's book follows:

- Skilled craftspeople often possess excellent spatial reasoning abilities.
- Spatial reasoning can deal with two or three-dimensional images.
- It takes practiced effort to convert a three dimensional object into a 2-dimensional drawing.
- "practice is more important than theory" in 3-dimensional visualization.
- Try to visualize the spatial model in your head before modeling it in 2-dimensions.
- A lot of spatial reasoning questions require you to answer backwards, where you eliminate each multiple-choice option until you reach the one correct solution. This is different than solving the problem before looking at the multiple-choice questions. In spatial reasoning, often you will need to run through each of the multiple-choice answers to eliminate the wrong ones and find the solution.

The Models that Turn Academic Heads

Eventually, I'll buy a book geared exclusively for academic modeling. Why bother, you ask? Nothing excites me more academically than the idea of modelling theories and concepts with diagrams and pictures. If you like to draw or like logic—or better yet, both—academic modelling will suit your fancy.

I once read a book where a model accompanied almost every single page of his book. I pored over those models, questioning how he came to the point where turning ideas into models became second nature. Another author, Henry Mintzberg, created beautiful models that perplexed and thrilled me. (Mintzberg taught at the business

school in McGill, I believe.) Ever since seeing these two author's models, the bug bit me. Now, I'm on a quest to learn what models do and how to build them.

Butterworth and Thwaites provide a little smidgeon of insight, enough to whet the appetite for the modelling enthusiast:

- "Models can be pictures, graphs, descriptions, equations, word formulae or computer programs" (p. 119).
- Models aim to simplify data and are often used in architectural work.
- a basic math formula can be an example of simple model.
- Models represent processes and often have predictive power.
- Graphs prove essential in helping to model some problems.
- A model can be a set of implicit rules that direct a store owner on stock purchases.
- Models made from math or from graphs are very common.

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

References

Butterworth, John & Thwaites, Geoff. (2014). *Thinking Skills: Critical Thinking and Problem Solving*. Cambridge, UK: Cambridge University Press.

Student Sizzle AU's Hot Social Media Topics

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

Students are chilling for summer while AUSU gears up for a by-election.



AUSU Student Forums

No new discussion threads this week, but AUSU added a new forum, By-Election 2015, in preparation for this summer's AUSU By-Election.

Continuing topics include AUSU's election, the future of the AUSU Forums, AU's credentials, and course POLI 277.

AthaU Facebook Group

Annie posts her shock at showing up for an exam to find that AU has messed up on the date (by a month.) Janielle wants to know if students can re-use assignments if they re-take a course. Lesley seeks input from students who have challenged courses for credit.

Other posts include courses ADMN 233, CRJS 494, ENGL 373, ENGL 395, HUMN 417, and WGST 401.

Twitter

@AthabascaU tweets: "Grouped Study courses at AU! Yes, in classroom study...check it out! <http://ow.ly/PlxtY> #university #courses #abed."

@AthabascaUSU (AUSU) tweets: "The Call for Nominations for the AUSU 2015 By-Election is now open! <http://www.ausu.org/council/elections.php> ... #AthaU #AthabascaU."

The Travelling Student Parked by the Cops

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 the story of how Athabasca University has allowed me to create my own study abroad program. In the last issue we arrived at Crescent Head, a quaint beach town 440 km north-east of Sydney.

As I grilled some steaks on the beach-side grill Dylan prepared the rest of the ingredients. An unexpected perk of travelling with Dylan was his sense of taste and cooking skills. As the meat fried we heard the laughs of drunken teenagers further along the beach. Dylan explained that it was schoolies week in the area, the week following graduation for high-school students. The time period is widely known and covered by Australian media as a time of lawlessness, binge drinking, and sexual promiscuity.

Luckily for us the students steered clear and we managed to eat our dinner, a stir-fry with a glass of Australian wine (one of the country's largest exports), in peace. After the meal, we packed up our wine and dishes and decided to move the car to the back of the parking lot. We started the engine and pulled out of our spot. It was then that we looked in our rear view mirrors to see a cop staring us down.

We bickered back and forth on the best course of action. Camping on the beach isn't actually legal. I figured we should leave but Dylan insisted we talk to them.

"Hello Officer"

"How are you boys doing tonight?"

"Alright, just looking for a good place to camp tonight. We heard there's a free spot on the outskirts of town." Dylan replied

"I think there is but you'd probably be a lot safer parking the RV here for the night... but don't go telling the ranger I told ya that."

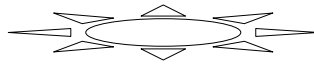
With that the officer waved us on and I let out a sigh of relief. The police, like many Australians along the east coast, are friendly folk. We parked and got out of the RV and received applause from two skaters riding the nearby skate-park.

"That cop was a real mad-dog" one of the skaters yelled over.

"You don't have a dart do ya" Dylan replied.

We made our way to the skate-park where we shared some wine and the other three some cigarettes (not being a smoker myself). The two skaters spoke with an Australian surfer accent so thick I couldn't make out most of what was said. I did catch that the two were hoping to head north in an attempt to be paid extras on the *Pirates of the Caribbean 5* shoot that was being filmed in Brisbane and Port Douglas.

We were having a blast but I decided to call it an early night. We'd have to hit the road early in the morning and I hoped to do some readings for class with my morning coffee. After bidding my new friends farewell I transformed the interior of the RV. Within a few minutes our kitchen had been become a bedroom with two beds. Exhausted I feel asleep soon after my head hit the pillow.



The Writer's Toolbox

Self-Editing in Style, Part I: The Style Sheet

Christina M. Frey



You've finished the draft of your book. Your plot and characterization are solid, the writing's tight, and the pace stays on track from start to finish. Now you're ready to go through the whole thing and check that your spelling, grammar, and punctuation are all lined up and that your characters and places stay consistent throughout. Sounds easy—until you get midway through.

Suddenly you realize that you can't remember if Bob's eyes started out blue or green, but they're definitely brown now. You deliberately decided to lowercase "god," so why is it capitalized here? And wait a minute, why is that event on a Friday when it's the day after an event that definitely took place on a Monday?

Enter the style sheet.

Get Ready

Style sheets often conjure up images of web design or programming, but in editor-land they're a mainstay when tackling any project—especially longer works, whether fiction or nonfiction. And they're not just for editors, either. In fact, many use them to keep the elements of their own written work consistent—a sort of personal field guide or reference. It's an incredibly valuable tool when you're editing your work and need to check whether a particular spelling or situation is consistent with the rest of the story.

Like a formal style guide, which might tell you whether to capitalize certain words or how to abbreviate "Governor General," the style sheet is a quick reference to help you track the way you apply language and tell your story. Does this sound like an incredibly broad scope? Style sheets can encompass everything from spelling and punctuation to characterization or plot timelines, depending on your needs, but they don't have to cover every single word you use—just what you feel is important to remember or check on later. Your style sheet will be as unique as your writing and your book.

Get Set

The simplest form of style sheet is a list of words and terms, but they can get incredibly complex depending on what they cover. For list-type style sheets, I like Microsoft Excel because I can easily add rows (there's no such thing as a complete style guide—they're always evolving) and I can reorder alphabetically to find terms and phrases more easily. But you can use any word-processing software or note-taking app, or even write out important names and terms in hard copy.

The idea is to get the important information down in a form that's a convenient reference for you—and the easier to use the better, because you'll find yourself using it a lot.

Go!

When to get started? There's no right answer here. You can work up the style sheet as you go (if you're a fiction writer, chances are you already have something similar going for characters' physical and emotional traits), but you can also create it during the editing stage if you feel it would hinder the flow of your writing. In fact, most copyeditors create a style sheet from scratch for each new project they take on, which means all that magic happens during the editing phase. It's your style sheet, so go with what works for you.

Now that you've got the concept down, you're ready to get started. Over the next few installments of this mini-series we'll look at the specifics of creating style sheets for spelling, grammar, and punctuation. Later we'll get into style sheets for characters and places, timeline creation, and beyond. Made-up languages? Alien worlds? Alternate history? Anything and everything that makes your written work unique gets style sheeted—and your reader will thank you.

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 Mindful Bard

Red Knot

Wanda Waterman



A Marvelous Living Side-by-Side Before an Immense Sky

Film: *Red Knot*

Director: Scott Cohen

"But once the realization is accepted that even between the closest people infinite distances exist, a marvelous living, side-by-side, can grow up for them if they succeed in loving the expanse between them, which gives them the possibility of always seeing each other as a whole and before an immense sky."

- Rainer Maria Rilke

Writer, Peter, and artist, Chloe, haven't been married long and are giddily in love. They're taking an Antarctic cruise together and both

have high hopes for the experience—Chloe because it seems like a wonderfully romantic escapade and Peter because he'll hopefully get to interview some important scientists and environmentalists.

The filming was done on an actual Antarctic cruise: in 2010 artist Gregory Colbert chartered a large research boat to travel for three weeks from Argentina to Antarctica and back. For reasons unknown, Colbert had decided that in addition to providing a spectacular experience to a boatload of passengers he would create a kind of intellectual incubation chamber within the ship itself, and he brought this about by extending invitations to some really smart folks, scientists and creatives both.

Among those present on the boat and also appearing in the film were iconic novelist Cormac McCarthy, film star Juliette Binoche, and famed whale-song environmentalist Roger Payne. Colbert also offered a spot to artist Scott Cohen, who quickly leaped at the chance to put together his first feature film under circumstances that might never be repeated.

The Antarctic landscape itself is a vast metaphor for angst. The shots of the claustrophobic interior ship spaces, intermittent with views of the terrifying vastness of the Antarctic water sky and ice, are a microcosm of the human dilemma. Francesco Casetti's dictum that film negotiates reality—especially the reality of the conflict between technology and nature—is clearly spelled out in the scenes where mountains and glaciers dwarf the 385-foot research vessel.

The film, as a whole and in many of its details, is profoundly symbolic, and the two poles, north and south, are key to what the film aims to represent. The meticulous and patient crafting that Cohen put into this project make repeated contemplations a rewarding experience. (I predict that it will be discussed *ad nauseum* in university lecture halls for decades).

At the start of the voyage Chloe and Peter are emotionally fused. When one wishes to change, the other resists. As often happens in couples, both of them wish to change at the same time, but in different ways. They seem to hardly know each other. Even a brief discussion about having children looks like a hot potato—as if they've never discussed it before.

The comportment of this couple at first looks contrived, but it's not bad acting; rather, it's exactly the way newlyweds might act together on their honeymoon while still feeling slightly self-conscious, as if, yes, they're in their own movie. Olivia Thirlby's face changes from achingly lovely to bordering on homely, and her cutesy-pie mannerisms can be annoying, rendering the relationship emotionally intense, but weak and superficial. (Some of the early romantic scenes are quite moving, but others look like commercials for a Ralph Lauren fragrance.) Vincent Kartheiser is amazing as the writer Peter, who means well but often comes off looking like an ego-driven poseur, so lost in his own trees that he misses the forest.

Against their expectations this cruise has handed them a heap of stress; they're only really alone together in their cabin, whose cramped space, shared bathroom, and bunk beds tend to put the kibosh on intimacy. What's more, Peter has had the good (or bad?) luck of having stumbled onto a goldmine of writing opportunities related to one of his lifelong obsessions—Antarctic exploration. This leaves Chloe in the dust. When he becomes so

immersed in his work that he makes a significant life decision without consulting her, the enraged Chloe decides to leave him. But she can't quit the ship, so instead she decides to take another cabin.

Then, something interesting happens. The young woman who was just a bit too clingy and acquiescent, who went ballistic when her husband forgot about her, suddenly starts finding herself again. In her new cabin she creates the romantic, feminine cocoon that she hadn't been comfortable creating in the cabin with her man, and hunkers down to reflect, read, and draw as she could never have done when her focus was always on Peter.

She starts reaching out to the other passengers for meaningful encounters. She expresses herself more often through her art and becomes more playful, optimistic, charming, and friendly, while Peter's wonderful writing opportunity looks more and more like a dull academic exercise.

Chloe also becomes wiser and more self-possessed. When Peter interrupts a checker game to tell her he wants to talk to her, she affirms the break in their emotional fusion by calmly replying, "I'm in the middle of something right now. I want to talk to you, too, but we'll have to do it later."

Later the boat's handsome captain sits for her as she draws his portrait. The focussed gazing required to copy his features is precisely the kind of intimate connection she needs.

Finally Peter lowers his head and joins Chloe in her sacred bower. His need surpasses hers because she has achieved individuation and he hasn't (quite). His error had been only a moment of unconsciousness and had in no way erased their bond.

Red Knot is like a couple's version of the Narcissus myth: only in knowing yourself can you help your partner to transcend the limits of time, body, and space. Negotiating couplehood requires a balance of solitude and intimacy—an achievement only possible through mindfulness.

Red Knot manifests seven of the Mindful Bard's criteria for films well worth seeing.

- It's authentic, original, and delightful.
- It poses and admirably responds to questions that have a direct bearing on my view of existence.
- It provides respite from a sick world, a respite enabling me to renew myself for a return to mindful artistic endeavor.
- It's about attainment of the true self.
- It inspires an awareness of the sanctity of creation.
- It displays an engagement with and compassionate response to suffering.
- It makes me appreciate that life is a complex and rare phenomena, making living a unique opportunity.

Many thanks to the research assistance of Bill Waterman.

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

Isolation

Deanna Roney



One of the hardest things that I have found I have had to deal with as a distance-learning student is the feeling of isolation. When you attend a traditional university you are surrounded by your peers—like-minded people taking the same courses you are. I live in a small community and, while I am able to find people to discuss ideas with it, is hard to find the same sense of community; to find people to lean on when you are struggling and who can help answer some questions, or clarify some schoolwork.

I have a fantastic support system around me, and while, most of the time, I would not change a thing about my form of schooling there are days when the feeling of isolation can become crippling. What does a person do to overcome this feeling, to overpower it and move on with the course? Sometimes it takes time away and sometimes you just have to power through. I have found a sense of community within the AU Facebook group and on the AUSU student forums, though answers tend to take time, and it is just not the same as in-person interactions. I suppose this is the path we all choose when we decided to pursue our education at AU. It is likely a feeling we all get from time to time, possibly even at a traditional bricks & mortar university.

Something which I think contributes to the isolation is that friends and acquaintances sometimes do not understand why you cannot always make the time to go out. When you go away to school everyone knows you are working hard towards your degree/diploma/certificate. When you do not leave town to attend school, when you are able to do so from your home, the work you put in becomes invisible. About a year ago I quit my job to focus on my school full-time, and to help with the bookwork end of my husband's work. Yesterday I was asked if I was keeping busy being my husband's secretary, while the question was innocent, and not intended to be judgemental, it can be difficult not to take it that way. Though I do keep busy, it is through tending to the paperwork of the business, burying myself in my schoolwork, and looking ahead to my potential work post-graduation.

There is an inherent lack of understanding about distance education and there is a question I get frequently: you're not done yet? The question in itself is not meant in a hurtful way, yet it demeans my work, my time, and the sacrifices I have made in order to be completing my degree. These questions can cause self-doubt and with self-doubt comes the dreaded feeling of being alone, being isolated. In order to move beyond the negative feelings usually means surrounding myself with people who understand, talking to my husband, my parents, or simply cutting myself some slack and just being with friends and forgetting about the entire situation.

Ultimately it does not matter if people do not understand, or question the way I am living my life; the only thing that matters is that I have the support of those around me, and that I am following my heart. Sometimes this can be a difficult concept to embody, but I feel it is a very important one. And one that is reiterated to me by those that know; those that understand; and those who are affected by my choices.

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

Music Review

Ain't So Young

Samantha Stevens



Album: *Ain't So Young*

Band: [Glamour Assassins](#)

Adding fresh energy to the punk/rock genre can be difficult. Most of the time the music sounds like a rehash of The Clash or other 80s punk bands and doesn't bring anything new to listen to. Yet in the realm of indie pop there is a band—a band that has not only been trying to revive the punk/rock genre, but they are creating music that both pays homage to the sounds of days past and adds a modern electronic twist.

Glamour Assassins formed in New Haven, Connecticut and is now playing several venues in NYC. They remind me a little of the band Panic at the Disco, but their sound is so unique that I find it difficult to compare them to any other bands out there. Glamour Assassins uses the traditional

80s synthesizer punk sound with drums, guitar, and sober singing, but at times they also use a more modern electronic sound that also reminds me of the 90s band Chumbawamba.

Perhaps the most genre-defying and divergent song on the album is "London Fog". The song begins with an epic-feeling electronic intro that slowly evolves to include drums. Then the music shifts to a modern electronic sound that lovers of pop and punk will love. The lyrics are simple, but intense, with singing that sounds both restrained and yet ready to burst fiercely from its confinements if given the chance. "London Fog" is my favourite song on this album.

"Sex Life" and "Phantom at the Disco" include ingenious electronic effects with traditional punk music that flints into a strong rock sound at times. The effects in "Sex Life" remind me of Tesla coils giving the song an electrified tone, and "Phantom at the Disco" showcases several effects that are reminiscent of older punk music, but the sound rises above its origins and creates something truly remarkable.

The way the album is arranged and tied together is extremely clever. The second track "Hate Song Pt.1 (Exile)" is eerily beautiful with its transcendent synthesized sounds and soft female vocals. Since it acts as an intro, "Hate Song Pt.1 (Exile)" lasts barely over a minute and leaves the listener wanting more. At the conclusion of the album is "Hate Song Pt. II (Death or Love)", which is very similar to the other tracks on the album. But because "Hate Song Pt.1 (Exile)" whetted the listener's appetite, "Hate Song Pt. II (Death or Love)" simply expands on the themes in the first part, and brilliantly brings the album to a satisfying conclusion.

Overall, if you are a fan of Electronica, Punk, Dance, or Rock, I highly suggest checking out this album. The sounds are fresh, unique, and brilliantly honour the popular elements of 80s punk music. *Ain't So Young* will be released August 7th and is available for pre-order on the band's [bandcamp page](#).

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



How Hard Can It Be?

The festival I coordinate (Babas and Borshch Ukrainian Festival) is about a month away. This will be the third year and considerably easier on my nerves. When I recall the number of nights in 2013 that I laid staring at the ceiling, and the clock, I know many things have gotten easier. On those nights when I couldn't quiet my mind I eventually crossed the hall to my office and began working at two or three in the morning. Obviously, that is not desirable behaviour for several reasons.

So, while I'm as busy as ever, the work at this point in the schedule is more fun, more creative. I spent Sunday salvaging the branches and trunks of a birch tree we cut down last year. Birch has become a hot, yet rustic décor feature in retail spaces and planters. Regardless of how (and how much) I use they will tie in with the four painted mural sections I discovered in storage at the local community hall. The birch tree panels would have provided the backdrop for the year-end concert when there was a Ukrainian dance club in town. At nearly one hundred inches tall and sixty some inches wide per panel they will make an impact this year.

Add the red poppies that are so symbolic of Ukrainian imagery and suddenly you've got a theme. I still need to create a prototype for the centerpieces for the evening Zabava (party) and other thematic vignettes for the lobby, the stage, the bazaar area. The trick is doing as much as possible in advance for as little money as possible. (Thank God for dollar stores and imagination). The challenge is making sure all these pieces can fit into a utility trailer and withstand the handling of volunteers.

Also on the agenda is taping another World FM radio interview and co-hosting the morning show of a Fort Saskatchewan radio station. No doubt there will be some TV appearances as well. I've had to get over my aversion to this aspect of the job

and now try to have fun with it. Easier said than done.

Like every other thing under the sun, festivals either grow or die. Growth means introducing new and exciting aspects to attract new and repeat visitors. Every new thing brings with it new challenges and the need to locate people to do it, to create processes and forms, to find suppliers, to promote the latest, greatest thing. This year we're launching the Baba Magda Fan Club for our in-character and in-costume face of the festival. That's meant a photo shoot, setting up a sign-up form on Wufoo to create a database, creating a design template for the exclusive newsletter for members, and God help me, writing the content for said newsletter. A joke, some down-home grandmotherly advice, and perhaps a recipe are what I'm considering. How hard can any of this be with thirty days to go, from where I sit?

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



Life After Death

Dear Barb:

I was married previously but my husband of ten years passed away after a brief illness. We had a great marriage and loved each other very much. He believed women should be spoiled and treated special. The problem is that my present husband (of three years) does not share this philosophy and so treats me in a different way. For example, my first husband opened car doors for me and always tended to my needs before his own. Whereas my present husband takes care of himself first and feels it is not necessary to do things like open doors etc. I am having a hard time accepting this and we often argue about it. He says I should stop comparing him to my late husband. Am I wrong to expect the same treatment as I had previously? What do you think? Thanks, Marilyn.

Hi Marilyn:

Thanks for your question. Each person is unique and therefore treats people in their own way, however if you do not feel loved by your present husband that could create a lot of problems within your marriage. Perhaps you need to learn to accept him for who he is and possibly modify your expectations. Strive to appreciate the fact that you were fortunate to have experienced what you had with your late husband and move on. I'm sure in time you and your present husband will come to an understanding where you will be able to see his expression of love as unique to him and not compare him to your late husband. Hope this helps.

Dear Barb:

I have a cat that I love tremendously. She is nineteen years old and seems to be in a lot of pain. I am struggling with making the decision as to when is the right time to put her down. She is still eating really well and does respond to me, it's just that she seems to be in a lot of pain when she walks and has a pronounced limp. My vet suggested we put her on a heavy narcotic. I tried that once but she was so strung out and paranoid that I don't want to put her through that again. I wish she would just pass away in her sleep so I would not have to make this decision. I don't know what to do! Cara.

Dear Cara:

Nineteen years is quite a long time for a cat to live, you must have been providing her with excellent care. You are in a situation that all pet owners will eventually find themselves. Unfortunately there is no easy answer. The most important consideration is whether your cat is getting some enjoyment from her life. As you say she is eating really well, so she obviously is obtaining some gratification from mealtime. Also, if she is enjoying the attention you provide, then she is also receiving pleasure from her interaction with you. As far as her pain level, I think you are the only one who can determine how bad it is, as you are with her every day. Ask yourself if she having more bad days than good days? If she reaches a point where she can't stand up or use her litter, then the situation is quite serious. Undoubtedly it is a difficult decision to make, but you are the only one who can make it. I've heard it said that in regards to euthanizing a pet, it is better to be a week early than a week late. Thanks for your important question Cara and best of luck.

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.

CHAZZ BRAYADO IN: FEMINIST ISSUES



Hiya, sugar pies! Here's your man Chazz, always at the ready to guide and enlighten my sisters in struggle! Here's my two cents on today's top feminist issues.

THE PAY GAP: Honeybun, if you need extra cash, come to the Chazz Man! I can loan you enough to pay for all the Victoria's Secret lingerie you could possibly want!

WOMEN IN OFFICE: What other reason is there to watch political debates?

MATERNITY LEAVE: Do you have to have so many babies? Really?

MORE WOMEN IN TECH JOBS: My cable guy of choice is a gal. And when she messes up I tell her how cute she is. Need I say more?

VIOLENCE AGAINST WOMEN: I'll save you, princess!

SEX TRADE: Oh, let's do!

Solidarity! Yeah!



WRITTEN BY WANDA WATERMAN



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.

AUSU Bi-Election

AUSU will be holding a bi-election this summer to fill 6 vacant councillor seats. The call for nominations will be sent out on Monday, July 20.

- Do you want to get more involved in your education?
- Are you passionate about student advocacy?
- Do you want to work on bringing great services and resources to AU undergraduate students?
- Do you want to have a voice on the AU Student Council?

Consider running for Council during the 2015 Summer By-Election!

Nominations will be accepted from July 20 to July 31, so stay tuned for more detail. If you plan on running, start preparing your campaigns!

Please direct any inquiries to ausu@ausu.org.

AUSU Emergency Bursary

Did you know that AUSU has an **Emergency Bursary** that can help members pay for course extensions and supplemental exam fees during times of urgent financial need?

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

IMPORTANT DATES

- July 20-31: Call for Nomination for Bi-election
- Aug 10: Last day to register for courses starting Sept 1
- Aug 21-24: General Election Voting Period
- Sept 9: AUSU Council Meeting
- Sept 10: Last day to register for courses starting Oct 1
- October 14: AUSU Council Meeting

Forensic Audit Survey

If you have not already taken our Forensic Audit Survey, we want your opinion. This is about *your* membership dollars!

Take it now at

<https://www.surveymonkey.com/r/V6LJKRF>

**Note: This survey will also be posted in our upcoming August Newsletter. Student ID numbers are collected in the survey for the sole purpose of ensuring only one response per student and that all respondents are AU students. Your answers are kept strictly anonymous and confidential.*

Free Student Planner and Handbook!

AUSU provides members with a free student planner and AUSU handbook! It has a full calendar, study scheduler, contact section, style guides, grade conversion charts, and more!



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

CLASSIFIEDS

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

Views and articles presented here are those of the contributors and do not represent the views of AUSU Student Council

THE VOICE

500 Energy Square - 10109 – 106 St NW - Edmonton AB - T5J 3L7
Ph: 855.497.7003 - Fax: 780.497.7003 attn: Voice Editor

Publisher Athabasca University Students' Union
Editor-In-Chief Karyna Hoch
Managing Editor Karl Low

Regular Columnists Hazel Anaka, Barbara Lehtiniemi, S.D. Livingston,
Wanda Waterman, Barb Godin, Christina Frey,
Samantha Stevens

www.voicemagazine.org

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

Contact *The Voice* at voice@voicemagazine.org.

To receive a weekly email announcing each issue, subscribe [here](#). *The Voice* does not share its subscriber list.

© 2014 by *The Voice Magazine*