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youtube.com/user/SFUcontinuingstudies

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sfu.ca/liberal-arts

LOCATION

Courses and events take place in Vancouver at SFU’s Vancouver campus (Harbour Centre) at 515 West Hastings Street.

Harbour Centre, in the heart of downtown Vancouver, is a few minutes' walk from Waterfront Station and several major bus route stops.

SENIORS LIFELONG LEARNERS SOCIETY

A WAY OF LIFE FOR 21ST-CENTURY ADULTS 55+

Join SFU Seniors Lifelong Learners Society to help provide important learning opportunities for yourself and other lifelong learners.

The glow of lifelong learning has no age limit.

sfu.ca/liberal-arts/ssociety
Keeping Our Minds Sharp

Last year hundreds of Liberal Arts and 55+ Program students took part in a survey that created a snapshot of who studies in our program. What did we learn?

The average age of our students is about 70, though students range in age from their 50s to their 90s. Most first found out about the program by picking up an edition of this brochure.

Students say they take part in the program “to learn, of course.” They’re interested in an impressive diversity of topics, including discovering what “they didn’t know that they didn’t know.” Many students come to be part of a community and to make friends. The program “keeps our minds sharp,” too. Some students are motivated to complete the Liberal Arts Certificate; others to explore the complexities of today’s society and politics.

Most of our students enjoy lectures, while many prefer seminars because there’s more opportunity for discussion. Students are divided about online learning: some welcome the increased possibilities and resources it offers, but many strongly favour face-to-face classes. Qualities that students most value in our instructors are deep knowledge of the subject and a passionate, engaging classroom personality.

This fall term, we expect to welcome over 1,000 students to more than 50 classes and events. We’re offering online courses, lectures, free forums, seminars, a day-long expo on end-of-life issues, even two study tours in Europe next spring. Join us to learn, meet people and sharpen your thinking!

Interested in the Liberal Arts Certificate? See page 38 for details.
# COURSES AND EVENTS AT A GLANCE
## SEPTEMBER–OCTOBER 2017

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<tbody>
<tr>
<td><strong>MONDAYS</strong></td>
<td></td>
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</tr>
<tr>
<td>Canada’s History of Distinctive Asian Policies Since 1945</td>
<td>History</td>
<td>6</td>
<td>55+</td>
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<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Constitutional Democracy and Policing</td>
<td>Contemporary Issues</td>
<td>6</td>
<td>55+</td>
</tr>
<tr>
<td>12:30–2:20 p.m.</td>
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<tr>
<td>Albania from the Second World War to the Present</td>
<td>History</td>
<td>6</td>
<td>55+</td>
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<tr>
<td>2:30–4:20 p.m.</td>
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<tr>
<td><strong>TUESDAYS</strong></td>
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<tr>
<td>Life Writing: Creating a Self for Our Life Story</td>
<td>Writing</td>
<td>7</td>
<td>55+</td>
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<tr>
<td>9:30–11:20 a.m.</td>
<td></td>
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<tr>
<td>A History of Jazz Violin</td>
<td>Music</td>
<td>7</td>
<td>55+</td>
</tr>
<tr>
<td>10:30 a.m.–12:20 p.m.</td>
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<tr>
<td>Making Sense of Scents: The Art and Science of Olfaction and Perfumery</td>
<td>Science</td>
<td>7</td>
<td>55+</td>
</tr>
<tr>
<td>12:30–2:20 p.m.</td>
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<tr>
<td><strong>WEDNESDAYS</strong></td>
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<tr>
<td>Essay of Desire: Writing Your Unknown Life/Future</td>
<td>Writing</td>
<td>8</td>
<td>55+</td>
</tr>
<tr>
<td>9:30–11:20 a.m.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death and the Humanities</td>
<td>History of Ideas</td>
<td>8</td>
<td>55+</td>
</tr>
<tr>
<td>12:30–2:20 p.m.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Jewish Mothers, Matriarchs and Mythology</td>
<td>Religions</td>
<td>8</td>
<td>55+</td>
</tr>
<tr>
<td>2:30–4:20 p.m</td>
<td></td>
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<tr>
<td>Genius of Place: Great Artists and Their Cities</td>
<td>Literature</td>
<td>9</td>
<td>All</td>
</tr>
<tr>
<td>6:30–8:20 p.m</td>
<td></td>
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</tbody>
</table>

**LEGEND**

- **55+** Daytime courses for adults 55+
- **All** Courses and events for all adults

>> See instructor biographies on pages 35–37

Please check dates carefully; not all classes start in the first week of the session. Care has been taken to ensure that this brochure is correct at the time of printing. For the most up-to-date information on the Liberal Arts and 55+ Program, check our website: [sfu.ca/liberal-arts](http://sfu.ca/liberal-arts).
Registration for all courses opens
Wednesday, July 26, 10 a.m.

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
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<tbody>
<tr>
<td><strong>THURSDAYS</strong></td>
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</tr>
<tr>
<td>Finding Your Funny: Discover Standup Comedy&lt;br&gt;10:30 a.m.–12:20 p.m.</td>
<td>Creativity</td>
<td>10</td>
<td>55+</td>
</tr>
<tr>
<td>Poetry of British Columbia: An Exploration of Landscape&lt;br&gt;10:30 a.m.–12:20 p.m.</td>
<td>Literature</td>
<td>10</td>
<td>55+</td>
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<tr>
<td>Canada: From Sea to Sea (1713–1867)&lt;br&gt;12:30–2:20 p.m.</td>
<td>History</td>
<td>10</td>
<td>55+</td>
</tr>
<tr>
<td>The Story of English: A Thousand Years and Counting&lt;br&gt;2:30–4:20 p.m.</td>
<td>Language</td>
<td>11</td>
<td>55+</td>
</tr>
<tr>
<td><strong>FRIDAYS</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>The Musical Language of Bach and Handel&lt;br&gt;9:30–11:20 a.m.</td>
<td>Music</td>
<td>12</td>
<td>55+</td>
</tr>
<tr>
<td>Robots and Machine Intelligences&lt;br&gt;11:30 a.m.–1:20 p.m.</td>
<td>Contemporary Issues</td>
<td>12</td>
<td>55+</td>
</tr>
<tr>
<td>Integrity in Troubled Times: Chinese Art 1127–1368&lt;br&gt;1:30–3:20 p.m.</td>
<td>Art</td>
<td>12</td>
<td>55+</td>
</tr>
<tr>
<td>The Evolution of Human Communication&lt;br&gt;1:30–3:20 p.m.</td>
<td>Science</td>
<td>13</td>
<td>55+</td>
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<tr>
<td><strong>SATURDAYS</strong></td>
<td></td>
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</tr>
<tr>
<td>Introduction to End-of-Life Studies&lt;br&gt;9 a.m.–4:30 p.m.</td>
<td>Gerontology</td>
<td>15</td>
<td>All</td>
</tr>
<tr>
<td>Unifiers of Humanity: Baha’i Founders and Global Developments&lt;br&gt;10:30 a.m.–12:20 p.m.</td>
<td>Religions</td>
<td>14</td>
<td>All</td>
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<tr>
<td>Revisiting the Existentialist Café&lt;br&gt;12:30–2:20 p.m.</td>
<td>Philosophy</td>
<td>14</td>
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<tr>
<td>The Global Art Market: Fakes and Forgeries&lt;br&gt;1:30–3 p.m.</td>
<td>Art (Free Forum)</td>
<td>17</td>
<td>All</td>
</tr>
<tr>
<td>The ASEAN Economic Integration: Opportunities for Canada&lt;br&gt;1:30–3 p.m.</td>
<td>Economics (Lecture)</td>
<td>18</td>
<td>All</td>
</tr>
<tr>
<td>Political Consequences of the Reformation for Early Modern Europe&lt;br&gt;1:30–3 p.m.</td>
<td>History (Lecture)</td>
<td>18</td>
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## COURSES AND EVENTS AT A GLANCE
### OCTOBER–DECEMBER 2017

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<tr>
<td>The Impact of the Arts and Sciences on Photography 9:30–11:50 a.m.</td>
<td>Photography</td>
<td>20</td>
<td>55+</td>
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<tr>
<td>From RAW to Polished: Improving Your Digital Pictures 12:30–3:20 p.m.</td>
<td>Photography</td>
<td>20</td>
<td>55+</td>
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<tr>
<td>Chekhov and Bunin 12:30–2:20 p.m.</td>
<td>Literature</td>
<td>21</td>
<td>55+</td>
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<tr>
<td>Women Playwrights in Canada: Their Visions, Struggles and Legacies 2:30–4:20 p.m.</td>
<td>Theatre</td>
<td>21</td>
<td>55+</td>
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<tr>
<td><strong>TUESDAYS</strong></td>
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<tr>
<td>500 Years Later: The Reformation Revisited 10:30 a.m.–12:20 p.m.</td>
<td>Religions</td>
<td>22</td>
<td>55+</td>
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<tr>
<td>Chá Dào: The Delight of Chinese Tea 12:30–2:20 p.m.</td>
<td>Culture</td>
<td>22</td>
<td>55+</td>
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<tr>
<td>Classics of French Cinema 12:30–4 p.m.</td>
<td>Film</td>
<td>23</td>
<td>55+</td>
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<tr>
<td><strong>WEDNESDAYS</strong></td>
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<tr>
<td>Explorations in Death and Dying: Issues in Later Life 9:30 a.m.–12:20 p.m.</td>
<td>Gerontology</td>
<td>24</td>
<td>55+</td>
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<tr>
<td>Women of Ancient Greece 9:30–11:20 a.m.</td>
<td>History</td>
<td>24</td>
<td>55+</td>
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<tr>
<td>Theatre: Behind the Scenes 12:30–2:20 p.m.</td>
<td>Theatre</td>
<td>24</td>
<td>55+</td>
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<tr>
<td>The Fabulous Origins of English Words 12:30–2:20 p.m.</td>
<td>Language</td>
<td>25</td>
<td>55+</td>
</tr>
<tr>
<td>International Superstars 2:30–4:20 p.m.</td>
<td>Performing Arts</td>
<td>25</td>
<td>55+</td>
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**LEGEND**

- **55+** Daytime courses for adults 55+
- **All** Courses and events for all adults

>> See instructor biographies on pages 35–37
Registration for all courses opens
Wednesday, July 26, 10 a.m.

<table>
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<th>COURSE/EVENT</th>
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<tr>
<td><strong>THURSDAYS</strong></td>
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<tr>
<td>Surveillance and Terror: The Politics of Totalitarianism</td>
<td>Contemporary Issues</td>
<td>26</td>
<td>55+</td>
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<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>A Virtual Tour of Southeast Asia: From Indochina to Indonesia</td>
<td>Travel</td>
<td>26</td>
<td>55+</td>
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<tr>
<td>10:30 a.m.–12:20 p.m.</td>
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<tr>
<td>Dancing on Our Enemy’s Grave: Jewish Ethics of War and Peace</td>
<td>Ethics</td>
<td>26</td>
<td>55+</td>
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<tr>
<td>12:30–2:20 p.m.</td>
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<tr>
<td>The Art of the Renaissance</td>
<td>Art</td>
<td>27</td>
<td>55+</td>
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<tr>
<td>2:30–4:20 p.m.</td>
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<tr>
<td><strong>FRIDAYS</strong></td>
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<tr>
<td>7,000 Years of Persian Engineering</td>
<td>History</td>
<td>28</td>
<td>55+</td>
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<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>On Religion: Christopher Hitchens’ Greatest Hits</td>
<td>Religions</td>
<td>28</td>
<td>55+</td>
</tr>
<tr>
<td>11:30 a.m.–1:20 p.m.</td>
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<tr>
<td>Ernest Becker and <em>The Denial of Death</em></td>
<td>Psychology</td>
<td>28</td>
<td>55+</td>
</tr>
<tr>
<td>1:30–3:20 p.m.</td>
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<tr>
<td><strong>SATURDAYS</strong></td>
<td></td>
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<tr>
<td>In the Footsteps of the Incas: A Virtual Tour of Peru, Bolivia and Ecuador</td>
<td>Travel</td>
<td>29</td>
<td>All</td>
</tr>
<tr>
<td>10:30 a.m.–12:20 p.m.</td>
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<tr>
<td>Women Artists of <em>Belle Époque Paris</em></td>
<td>Art</td>
<td>29</td>
<td>All</td>
</tr>
<tr>
<td>12:30–2:20 p.m.</td>
<td></td>
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<tr>
<td>“One God! One Farinelli!”: Castrati Singers in Baroque Opera</td>
<td>Music (Lecture)</td>
<td>19</td>
<td>All</td>
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<tr>
<td>1:30–3 p.m.</td>
<td>Oct 21</td>
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<tr>
<td>Culture, Anarchy and the Abyss: Defending Liberal Arts</td>
<td>History of Ideas (Lecture)</td>
<td>19</td>
<td>All</td>
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<tr>
<td>1:30–3 p.m.</td>
<td>Oct 28</td>
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<tr>
<td>The Making of a Dictator: Putin’s Rise to Power</td>
<td>Contemporary Issues (Free Forum)</td>
<td>17</td>
<td>All</td>
</tr>
<tr>
<td>1:30–3 p.m.</td>
<td>Nov 25</td>
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<tr>
<td><strong>ONLINE COURSES</strong></td>
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<tr>
<td>Light Your Creative Fire: Creative Thinking Through the Arts</td>
<td>Creativity</td>
<td>16</td>
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<td>Oct 16–Nov 27</td>
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<tr>
<td>Your Next Move: Transitioning with Intention</td>
<td>Life Planning</td>
<td>16</td>
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<tr>
<td>Oct 23–Dec 4</td>
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</table>
Canada’s postwar diplomatic record in Asia demonstrates that we supported the U.S. on some issues but challenged it on others. Canadian troops were part of the UN’s defence of South Korea, yet Ottawa opposed MacArthur’s provocative move to the Chinese border. Canadians observed that the North was winning the Vietnam War because its people were motivated by national unity more than by ideology. Canada was prescient in giving early diplomatic recognition to Communist China but naive in giving India access to nuclear technology. Canada and America supported economic development in Southeast Asia, but only the U.S. aided Indonesia in murdering its own civilians.

How successful, gullible or realistic have Ottawa’s Asian policies been? Together we will assess Canada’s record since 1945.

The police are a central public service in modern democracies, crucially affecting social and economic opportunity, the protection of liberty and the ability of individuals to develop their lives. As the most visibly coercive instrument of government, the police can also powerfully influence, through their actions, whether government is perceived to be legitimate and democratic.

We will focus on the relationship between policing and the ideals of democracy and government legitimacy. We will establish what shapes policing policy by considering how and why policy changes, and the role of constitutional governance in these change processes. How can governments sufficiently guide police agencies’ service-delivery models in constitutional democracies like Canada?

Albania remains terra incognita to most people, evoking a state trapped in time and a totalitarian regime that keeps its population in ignorance. In reality, Albania is a diverse country with a dynamic history. The communist revolution that took root in 1944 did produce a socialist regime that withdrew from international affairs; however, fundamental change since then has nurtured a social evolution, and an inward-looking, largely rural population has given way to an urbane, cosmopolitan society.

We will trace how the socialist revolution replaced the political power of Albania’s northern elites with the authoritarianism of the south, and why Enver Hoxha (1908–1985) ultimately opted for isolationism. We’ll also explore Albania’s 1960s “economic miracle” and how, since that time, the country’s artists and diaspora have impacted world culture.
Life Writing: Creating a Self for Our Life Story  
Nilofar Shidmehr  
6 Tue, Sep 5–Oct 10  
9:30–11:20 a.m.  
PLUS181 | Room 2510  
$110  
55+

Life writing is an activity through which we reflect on our lived life and render ourselves as its main character. In this course we will explore how you can dramatize your life and write yourself as the protagonist of your own story.

During in-class exercises and group discussions, you’ll discover several ways of creating narrative shape to give agency to a chosen self on the page. You will learn how to employ memory and imagination to create a dramatic outline of your major life events to be used for writing a memoir. Be prepared for in-class participation and light homework, as well as opportunities for critical reflection and analysis.

Note: Back by popular demand. Offered as Life Writing: Exploring and Recreating the Self in spring 2015.

A History of Jazz Violin  
J. Kit Eakle  
6 Tue, Sep 5–Oct 10  
10:30 a.m.–12:20 p.m.  
PLUS182 | Room 1800  
$110  
55+

Discover the music of jazz violinists throughout jazz history, explore their influence and find out how their music reflects the social, racial, technological and musical influences of their times—from the 19th century to the present.

Though sometimes considered an anomaly in jazz, violinists have played a central role in the development of this art form, and have created some of its most exciting and innovative music. We’ll explore reasons for this disconnect, from racial issues to the early difficulties recording the violin in jazz. Join us to enjoy listening to vintage recordings as well as demonstrations by the instructor, a noted jazz violinist and historian, while learning about the role of the violin in jazz history.

Making Sense of Scents: The Art and Science of Olfaction and Perfumery  
Barry Shell  
5 Tue, Sep 5–Oct 3  
12:30–2:20 p.m.  
PLUS116 | Room 2510  
$92  
55+

When was the last time you exercised your nose? Olfaction, often called the neglected sense, is nevertheless the oldest sense. It is directly linked to the deepest, most primitive parts of your brain.

Using paper smelling-strips, we’ll open up our nasal passages and awaken old memories. (Think of it as going to the “gymnosium”!) The workout begins with scents from Aboriginal and biblical times. Passing through the millennia, we’ll cover the evolution of the nose and molecular communication. We’ll sniff around the science of olfaction, revealing its mysteries and explaining aromatherapy and essential oils. We’ll also get down to business: from toothpaste to the high-fashion world of fine fragrance, we’ll look at how some of the richest billionaires on Earth owe their fortunes to scent.

Note: Back by popular demand, from fall 2016.
Writing is about what we give weight to. Something we can hold in our hand/mind—a measure of who we are. Inside us waiting/weighting to come out. Taste of things to come. Any journey requires time and trust and insatiable appetite for pondering. Giving weight to what’s airy and wings to the imponderable.

Words produce us as much as we produce them. They have the power to thrust us on a journey outside the self we think of as “me” and back into the being we are. Writing can be the discovery of the invisible made tangible. We will learn about lyric prose writing, aiming to produce a publishable piece.

Note: Back by popular demand, from spring 2017.

Death and the Humanities
Graham Forst

6 Wed, Sep 6–Oct 11
12:30–2:20 p.m.
PLUS183 | Room 1800
$110

Death, as Shakespeare’s Hamlet says, “puzzles the will.” Yet it remains a major subject for philosophers, theologians and, particularly, creative artists. We will take a multidisciplinary approach to the subject of human death, exploring briefly what the great philosophical traditions have had to say about the subject and how death is understood by our major religions. Then, in more detail, we’ll ask how the world’s leading opera and song composers, tragedians and poets have depicted the subject of death.

We will closely examine the thinking about death in ancient Greek philosophy (Epictetus and Lucretius) and in the modern existential tradition (Sartre and Camus). In the arts, we’ll give special attention to the tragedies of Sophocles, Shakespeare and Ibsen; the operas of Puccini; and the poetry of Keats and Dickinson. We will see how the limits of philosophy are expanded by music and poetry, helping us understand if not the meaning of death, at least how we respond to it emotionally, imaginatively and sometimes (thanks to Monty Python) comically.

Jewish Mothers, Matriarchs and Mythology
Lindsey bat Joseph

6 Wed, Sep 6–Oct 18
(no class Sept 20)
2:30–4:20 p.m.
PLUS184 | Room 1800
$110

Stereotypical Jewish mothers are forces to be reckoned with, but the matriarchs of biblical tradition are often portrayed as meek and mild. Who are the real mothers of Israel? And what role did they play in forming their people?

By exploring biblical and midrashic texts about the lives and characters of matriarchs and their antecedents, we will gain a deeper understanding of their foundational roles in shaping the Jewish people and their history. We’ll examine the iconic figures of Eve and Lilith as paradigms of motherhood; the life of Sarah, the first mother of Israel; the story of Rebekah at the well; the intertwined tales of sister-wives Rachel and Leah; and the forgotten mothers Bilhah and Zilpah.

Note: Back by popular demand, from fall 2014.
The ancient Romans believed that cities had a *genius loci*—a protective spirit. For artists, a spiritual and intellectual connection with where they live is paramount for their ability to create. Through photographs, excerpts from diaries and letters, music and paintings, we will reimage the life and times of artists and their cities.

We’ll explore Mahler’s glittering Vienna, visit the dark corners of Kafka’s Jewish Prague and tour Drohobych, hometown of the now famous Polish writer Bruno Schulz. With Jorge Luis Borges we’ll explore Buenos Aires’ tango-filled streets. Our tour will include Proust’s aristocratic and louche Paris as well as the Venice celebrated by poets Lord Byron and Joseph Brodsky.

*Note:* Back by popular demand, from spring 2015.
Standup comedy is considered one of the most difficult performance art forms. Yet getting a laugh can be the most exhilarating of feelings. You’ll participate in this course by telling parts of your life story and adding the punchlines in the right places. You’ll learn to be your authentic self and to get smiles and downright belly laughs. And don’t worry; you get to pick the parts of your life story you want to share.

We will discuss comedy’s role in our lives and how nearly every subject can be developed into a comedy bit. We’ll work collaboratively to generate jokes and develop your performance style. A showcase of our comedy will be featured in the final class.

*Note:* Back by popular demand, from fall 2016.

What is unique to British Columbia’s poetry? How are the province’s landscape and seascape portrayed through poetic imagery? What can we learn from the wisdom of B.C.’s Indigenous poets?

We will explore the aesthetics and landscape of B.C.’s poetic heritage by reading contemporary poets such as Jónína Kirton, Janet Rogers, Michelle Sylliboy, Kate Braid, Jane Munro, Christopher Levenson, Rob Taylor, Pamela Porter, Roo Borson and Susan Musgrave. We will share poems that resonate with our own meaningful experiences of special or sacred places in B.C. And we will reflect on these memories through the craft of poetry writing—and other art forms, such as photography and drawing—inspired by the natural beauty of this province.

In the mid-18th century, the French and British colonies in the Maritimes and along the St. Lawrence, which would confederate in 1867, had some strategic but little economic value. How did this unprepossessing, thinly populated region become a transcontinental nation—Canada? And in parallel, how did our neighbour, whose original 13 colonies were all on the Atlantic, extend its reach to the Pacific?

We will highlight the rights of Indigenous peoples and the conflicts, conquests and treaties that transformed North America between 1713 and 1867. We will also examine the forces that created two giant federations: in Canada, Britain’s imperial and commercial interests; in America, slavery, manifest destiny and relentless pressure from settlers for land.
The Norman Conquest transformed all of the important aspects of the English language: pronunciation, grammar and vocabulary. We will explore these changes from the Middle Ages through Shakespeare’s time to our day. We will answer such questions as why English often contains letters that are never pronounced—talk, answer, through; why spelling seems so illogical; why some say nother and what that has to do with newts; why North Americans say aluminum and not aluminium; and more.

We will also follow the rise of standard English and examine the lasting effect of 18th-century grammarians on the way we think about our language. Other topics will include why and how meanings change as well as the varieties of English.

Note: Back by popular demand, from fall 2014.
The Musical Language of Bach and Handel
Nicolas Krusek

6 Fri, Sep 8–Oct 13
9:30–11:20 a.m.
PLUS188 | Room 1800
$110

Johann Sebastian Bach (1685–1750) and George Frideric Handel (1685–1759) are the earliest composers whose works are familiar to most listeners, but how well do we understand their music? An enormous gulf of time separates our worlds, and many forms of expression that were self-evident to 18th-century audiences are no longer familiar to us. However, with a combination of knowledge and imagination we can teach ourselves to better appreciate the communicative and emotional power of the composers’ works.

We will examine several strategies for understanding the music of Bach and Handel, with emphasis on close listening to selected works, from simple dances to elaborate fugues.

Robots and Machine Intelligences
Lealle Ruhl

6 Fri, Sep 8–Oct 13
11:30 a.m.–1:20 p.m.
PLUS170 | Room 1800
$110

What are the political and ethical dimensions of incorporating non-human intelligences into our social and economic life? How have human societies already been influenced and transformed by machine technologies? What are the possible future consequences of our burgeoning use of machine or artificial intelligence (AI) and sentient robots?

We will begin with an overview of the current state of robotics and AIs in three areas of life: the military, caregiving for children and the elderly, and sex work. We will then dig deeper to engage with the moral, political and economic concerns raised by robotic and machine intelligences.

Note: Back by popular demand, from summer 2017.

Integrity in Troubled Times: Chinese Art 1127–1368
Jean Kares

6 Fri, Sep 8–Oct 13
1:30–3:20 p.m.
PLUS189 | Room 1800
$110

The Jurchens overran northern China in 1127, forcing remnants of the Chinese imperial family and court to flee south, where they re-established their dynasty as the Southern Song. There art-making resumed, exploring themes of regret, resignation and longing that reveal the devastating psychological effects of humiliating defeat and upheaval. After 100 years of uneasy peace, a new northern power—the Mongols—began its protracted conquest, and by 1279 China was completely subjugated by foreigners.

We will explore how the art of a civilization responds to invasion, population displacement and conquest, and how Chinese culture not only survived under harsh new political realities, but was reinvigorated as trade routes reopened and scholars pursued personal and artistic self-cultivation.
The Evolution of Human Communication
Michael McConkey

6 Fri, Sep 8–Oct 13
1:30–3:20 p.m.
PLUS117 | Room 1530
$110

Human communication is obviously different from that of any other species. Only *Homo sapiens* can produce television shows, compose music and poetry, argue aesthetics and ethics, do standup comedy, and write annual reports, applications, scientific treatises and love letters.

This course takes a scientific approach to explaining the uniqueness of these human communication processes. We will examine, according to evolutionary theory, the gradual, incremental accumulation of traits involved in communication throughout the long line of our evolutionary ancestors. We will also explore the evolutionary legacy of human communication and the implications of that legacy for understanding our human world.

*Note: Back by popular demand, from fall 2016.*

*The Evolution of Human Communication:* (clockwise from top left) neuronal activity; arguing ethics; deceptive signalling on butterfly wings. Images courtesy Wikimedia Commons
Saturdays

Unifiers of Humanity: Baha’i Founders and Global Developments
Harold Rosen

6 Sat, Sep 9–Oct 21
(no class Oct 7)
10:30 a.m.–12:20 p.m.
LIB130 | Room 1415
$169 ($110 for adults 55+)

Discover the Baha’i faith, which offers a new way of understanding world religion and history as a drama of overall progress. The Baha’i faith is a new world religion that affirms the unity of God, religion and humanity while promoting an ever-advancing global civilization.

We’ll take a developmental and objective approach to considering Baha’u’llah (1817–1892), founder of the Baha’i faith, and his forerunner, the Bab (1819–1850). (The titles “the Bab” and “Baha’u’llah” mean “gate” and “glory of God” respectively.) We will explore their emergence in 19th-century Persia, their transformative ministries and universal teachings, and the global civilization arising in their wake, using an informal lecture-discussion format. Our goal is a broader, deeper understanding of humanity’s spiritual progress across the ages and our current transition to a more united world.

Revisiting the Existentialist Café
Mano Daniel

6 Sat, Sep 9–Oct 21
(no class Oct 7)
12:30–2:20 p.m.
LIB132 | Room 1415
$169 ($110 for adults 55+)

The existentialist movement was an ambitious project that sought to rethink such fundamental questions as who we are and how we should live. We will undertake a biographical and philosophical exploration and assessment of the principal thinkers and major concepts associated with this influential movement.

Our excursion into applied existentialism will revolve around the lives and writings of Camus, Sartre and de Beauvoir. It will also encompass thinkers such as Kierkegaard, Heidegger, Husserl, Arendt and Fanon. We will explicate Sartre’s slogan of existentialism—“existence precedes essence”—and his recourse to phenomenological philosophy. We’ll also examine literary efforts to instantiate concepts such as anxiety, commitment, ambiguity and authenticity in lived experience. Finally, we will address why existentialism as a movement waned while many of its tenets continue to resonate.

Revisiting the Existentialist Café: Albert Camus (left), Jean-Paul Sartre and Simone de Beauvoir (right). Images courtesy Wikimedia Commons
Introduction to End-of-Life Studies
Margaret Easton

By 2026 the number of Canadians dying each year will increase by 40 per cent, to 330,000. Yet Canada ranks only 11th in the 2015 Quality of Death Index released by the Economist Intelligence Unit.

Join us over three Saturdays to explore a comprehensive range of end-of-life issues. Taking a multicultural and interdisciplinary perspective, you will develop your understanding of today’s rapidly changing approaches to end of life, integrating insights from the medical, scientific, humanities, spiritual, ethical, legal and social science disciplines.

These three workshops are intended for health professionals, spiritual advisors, policy-makers, researchers, educators, gerontologists, social workers, alternative medical practitioners, volunteers, caregivers and anyone else interested in the increasingly complex field of end of life. Regardless of your role, these workshops will enhance your ability to participate in improving the end-of-life experience for Canadians.

Workshop Outlines

Week 1: Historical and Contemporary Approaches to End-of-Life Studies
We will survey historical and current approaches to death and dying and review influential 20th-century thanatology theories. We will also explore interdisciplinary and multicultural approaches to death and dying, focusing on approaches in Judaism, Islam, Buddhism and First Nations cultures. We’ll compare and contrast these approaches along multiple dimensions, examining their relevance in the 21st century.

Week 2: Existing and Emerging Approaches to End-of-Life Care
We will examine how changes in epidemiology, demography and medical technology have affected trajectories of dying and approaches to end-of-life care, including hospice and palliative care, community care programs and advance care planning. We’ll discuss “good death” discourses, exploring their impact on models of end-of-life care and on laws—global and national—related to euthanasia and assisted dying, including Canada’s legislation on medical assistance in dying, or MAiD.

Week 3: Innovative and Unconventional Approaches to Death and Dying
The role of religion and spirituality at the end of life is changing rapidly. This is creating new and unconventional practices for death and dying, including narrative medicine, medical humanities, death cafés, death doulas and new rituals such as celebrations of life, sacred conversations and green burials. We will discuss the impact of these emerging approaches, particularly on our understanding of the meaning of death, social justice issues and the human rights movement.

We will explore these issues using a variety of instructional techniques, including lectures, assigned readings, film and video, group discussions and guest speakers.

For more information: 778-782-9480 | mas32@sfu.ca

This course may be eligible for CEU credits.
ONLINE COURSES

Light Your Creative Fire: Creative Thinking Through the Arts
Lisa MacLean

6 Weeks, Oct 16–Nov 27
Online
LIB131
$169 ($110 for adults 55+)

Embark on a journey of creativity, kick-start a change or find a new way of making and being. No matter where you are, physically or metaphorically, creative thinking and practice can make your life richer and more fully engaged with the world.

Creative thinking requires practice, so each week you can choose Creativity Challenges—activities in visual art, writing and music to develop your facility with the creative impulse. Since creativity also involves critical thinking, you’ll engage your ability to analyze your own work and that of others; you’ll learn methods for balancing analysis with imagination and creativity. We will create a virtual community with online activities. Creative people understand that collaboration gives us ideas and insights we might not come up with in isolation.

Note: Back by popular demand, from spring 2017.

Your Next Move: Transitioning with Intention
Penny Freno

6 Weeks, Oct 23–Dec 4
Online
LIB139
$169 ($110 for adults 55+)

Conventional thinking about the second half of life has changed, and many of us now reject the notion of traditional retirement. We’re not necessarily interested in winding down. Instead, we’re curious and perplexed about what’s next. Some of us may continue to work or opt for part-time employment. We may go back to school, volunteer, travel, devote more time to civic engagement and community service, even become entrepreneurs. And, of course, we may still choose retirement as our next move.

This online course will delve into values and priorities to help you prepare for and successfully navigate your new adventures. You will learn how to assess your current situation, take stock of your interests and strengths, identify future possibilities, formulate and implement an action plan, realistically assess your resources and create a meaningful next chapter authored by you.

Do you have questions about the Liberal Arts and 55+ Program? Get them answered in person. Our Meet and Greet gives new students (although all are welcome) a chance to speak informally with program staff.

Wed, Sep 6 | 9:30 a.m. | Room 2510
FREE (Registration required) | 778-782-5212 | csla@sfu.ca

Note: Online courses are delivered through SFU’s Canvas website. If you’re comfortable with Internet browsers, email and social media, you should find Canvas intuitive and straightforward to use.
The Global Art Market: Fakes and Forgeries
Shawne MacIntyre

Sat, Sep 9
1:30–3 p.m.
Room 1900
Free
All

At a time when a single oil-on-canvas painting can fetch millions of dollars, experts estimate that as many as half of the artworks on sale could be forgeries. With fakes and misattributions littering the market, the sale of high-end art can result in lawsuits and convictions. In this lecture we will discover some of the more notorious cases of fakes, examine the systems that have emerged in an attempt to weed out the bad apples and look at why authentication in the art world remains a contentious matter.

Note: Adapted from a class in Hot or Not? The Global Art Market, offered in spring 2017.

The Making of a Dictator: Putin’s Rise to Power
Marina Sonkina

Sat, Nov 25
1:30–3 p.m.
Room 1900
Free
All

In the course of three years, Vladimir Putin rose from being jobless to president of the largest country in the world, amassing unprecedented personal fortune along the way. Coming to office as a reformer, on the promise of order and prosperity, he managed to return Russia to an authoritarian state reminiscent of the Soviet Union. Calling the disintegration of the Soviet Union “the greatest geopolitical disaster of the century,” Putin stirred war in Chechnya and Ukraine, murdered journalists and dissidents, annexed Crimea and bombed Syria, all while enjoying popular support. History is rarely made in front of our eyes, but as we’ll see in this lecture, with Trump in the White House and Putin in the Kremlin, we are witnessing one of history’s pivotal points.

The Global Art Market: Fakes and Forgeries: The Last Supper I, forged in the style of Vermeer (left); master forger Ken Perenyi (right).
Images courtesy Wikimedia Commons and Steve Jurvetson, Flickr
A Flight of Liberal Arts

For the Romans, the term *artes liberales* signified the knowledge necessary to be a free citizen and engage in civic life. Today, cultural literacy—knowledge of how our world has been shaped, and of the arts and sciences that affect our lives—is still vital. Our fall lecture series presents a flight, or sampling, of the diverse academic fields included in the present-day liberal arts: literature, music, history, gender studies, religion, economics and international politics. Come have a taste!

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**The ASEAN Economic Integration: Opportunities for Canada**  
*Julian Concepcion*

**Sat, Sep 30**  
1:30–3 p.m.  
LIB135 | Room 1800  
$23 + GST = $24.15

When we talk about Asia, the big economies of China, India, Japan and South Korea come to mind. But so should the Association of Southeast Asian Nations (ASEAN), which comprises Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Singapore, Thailand and Vietnam. By 2020 the Canadian government and ASEAN aim to double bilateral trade and investment, offering opportunities in business, science, technology and education. For example, ASEAN, home to over 800 international schools, has a huge, growing demand for education in the English language, the region’s lingua franca. We will discuss the potential for Canada in this economic region.

**Political Consequences of the Reformation for Early Modern Europe**  
*Garrett H. Polman*

**Sat, Oct 14**  
1:30–3 p.m.  
LIB136 | Room 1800  
$23 + GST = $24.15

The defining movement of early modern Europe was the Protestant Reformation. We will examine its causes and its effects. Unprecedented religious violence would severely destabilize Europe for nearly 200 years. The Church of Rome, the main pillar of medieval society, lost its claim to universality; the pope ceased to play a role in Europe’s affairs. The Holy Roman Empire, Europe’s premier political entity, was abolished. England and France descended into civil war. The Low Countries, northern Europe’s economic and cultural jewel, split in two. New “resistance theories,” replacing 1,500 years of unquestioned Christian doctrine, now justified deposing or executing kings.

*Images: (left to right) ASEAN flags; Looting of the Churches of Lyon by the Calvinists 1562 (detail); caricature of Farinelli; drawing of Matthew Arnold. Images courtesy Wikimedia Commons*
“One God! One Farinelli!”:
Castrati Singers in Baroque Opera

Maria Virginia Acuña

Sat, Oct 21
1:30–3 p.m.
LIB137 | Room 1800
$23 + GST = $24.15

Castrati—male singers whose voices were artificially changed through castration before puberty—achieved a central role in baroque opera. Assuming the lead roles of heroes and deities, castrati singers enchanted audiences with their supernatural voices, eliciting delight as well as erotic desire from excited male and female theatregoers. This lecture will explore the rise of the castrato on the stages of Italy, London and Madrid, focusing on the life and career of the era’s greatest Italian singer, Carlo Broschi “Farinelli” (1705–1782).

Culture, Anarchy and the Abyss:
Defending Liberal Arts

Perry Taylor

Sat, Oct 28
1:30–3 p.m.
LIB138 | Room 1800
$23 + GST = $24.15

In today’s shaky economy, do the liberal arts matter? Can they compete with our current anarchy of tastes and entertainments? Are liberal arts graduates fated to be part-time baristas? And are the liberal arts really the only way to broaden our minds? Romantic poet Samuel Taylor Coleridge (1772–1834) would argue that the liberal arts do not broaden the mind; they allow us to step out of it—out of our common-sense, practical thinking in order to exercise another kind of mind, which is essential to our survival as individuals and as a society. This lecture will survey three influential thinkers who converted Coleridge’s exotic ideas into vital defences of the liberal arts.
Photographers and beholders of photography alike can learn from, and be inspired by, both traditional and modern academic subjects. We will explore and demonstrate how even a passing awareness of the sciences of human vision and a basic understanding of the visual arts can enhance the pursuits of image making and image appreciation.

In an enjoyable learning experience, we will discover a wide variety of modern principles of digital photography that are directly inspired by an examination of academic subjects such as neuroscience, neuroaesthetics, neurobiology, optics, architecture, painting and cinematography. Whether you are a newbie to photography, an avid enthusiast, a professional or a fine art photographer, or you want to be a better beholder of photography, you will benefit from the creative notions presented.

*Note: Back by popular demand, from fall 2014.*

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The invention of the digital camera has made taking photographs extremely easy. But there’s a difference between the multiple snapshots anyone can shoot and a breathtaking photograph. Great images produce an “aha” moment—a sense that this picture rises above the ordinary. It might seem that you have to capture a superb photograph at the first click of the shutter, but in fact many apparently ordinary photographs can be improved with computer software.

In these workshops, we will learn how to record images. Then we will walk around Vancouver taking pictures. Back in class, we will review your selected images, which you’ll learn how to enhance using Adobe Photoshop Lightroom. Our concluding session will allow for follow-up questions and suggestions for moving forward with digital photography.

*Note: Back by popular demand, from fall 2015.*

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*From RAW to Polished: Improving Your Digital Pictures: digital SLR camera (left); sunset over Vancouver suburbs (right). Images courtesy Wikimedia Commons*
Authors Anton Chekhov (1860–1904) and Ivan Bunin (1870–1953) enjoy equally high reputations in Russia, if not abroad. Contemporaries—and, in a way, rivals—both excelled in short fiction. Bunin was the first Russian writer to win the Nobel Prize.

We will analyze Chekhov’s literary career, from the comic sketches he wrote to support his family while studying medicine to the major stories now acknowledged as classics. We will then examine the very different artistic sensibility and technique of Ivan Bunin. The last of the great “gentry” writers, Bunin stood for tradition at a time of social upheaval. With poignancy and economy of literary means, he described alienation, loss of homeland, and nostalgia for beauty and love lost—which became preoccupations of later modernist writers.

Women playwrights have been a force for change in Canadian theatre. Not content with the status quo of patriarchal and colonial views, they have challenged social norms through their choice and treatment of themes and characters. Stagings of their plays have demanded change by creating new theatrical forms and innovative ways to use conventional forms. These include “breaking the fourth wall”; actors playing multiple characters; and mixing comedy, circus, vaudeville, drama and ritual. Some female playwrights, such as Gwen Pharis Ringwood, Betty Lambert and Sharon Pollock, have enjoyed decades-long careers.

Building on the idea of legacy, we will study five plays that span five decades, from the 1970s through the 2010s. But we will begin with a play first produced in 1938, which is a cornerstone of Canadian theatre: Gwen Pharis Ringwood’s *Still Stands the House*.

*Note: Some of the plays covered will be provided in a course pack of readings.*
In the early 1900s, Einstein’s relativity theories, along with quantum mechanics, overturned the model of the physical universe proposed by Isaac Newton, a model that had dominated thinking for three centuries. What’s more, the First World War suggested that Europe’s most socially advanced countries had reverted to barbarism. Three centuries of Enlightenment rationality seemed to have reached a dead end, and philosophical thinking changed radically in response.

Our course, which assumes you have no prior exposure to philosophy, will begin by introducing three distinct 20th-century philosophical schools that emerged: continental, analytic and pragmatic. We will examine philosophical themes that arose from these schools, including existentialism, structuralism and deconstruction. We’ll also introduce major contributors, including Husserl, Heidegger, Wittgenstein, Sartre, Derrida and Foucault.

Exactly 500 years ago this October 31, Martin Luther’s 95 Theses ignited the Protestant Reformation, an event whose causes and effects still trigger sharp debates among historians.

In this course we’ll examine both causes and consequences. We will analyze the nature of religious faith in traditional Europe, the influence of the Catholic Church, Luther’s theology of “justification by faith,” the Calvinist belief in predestination, the Catholic Counter-Reformation, the religious wars that subsequently engulfed Europe and the long-term effects of the Reformation.

Note: Back by popular demand, from spring 2017.

Drinking tea, made from the leaves or leaf buds of *Camellia sinensis*, has a long and distinguished history. Tea was regarded as one of the seven daily necessities in China, and it still plays a vital part in lives around the world today.

We will explore various foundational aspects of appreciating and enjoying Chinese tea. During our journey we’ll learn about customs, tea types, traditional brewing methods and teaware in Chinese tea culture. We’ll also go beyond the basics to investigate the first comprehensive tea book, *The Classic of Tea*, written by Lu Yu (733–804 CE) in the Tang Dynasty. Overall, we will celebrate the delights of tea and bring new perspective to our tea drinking.
View and analyze six masterpieces of French cinema—films made by internationally renowned directors and actors. The films have been selected on the basis of their critical reception. In class discussion we will evaluate their contribution not just to French but also to world cinema. We will begin with a classic from the Golden Age of the 1930s, before moving on to films released between 1981 and 2014. This will enable us to evaluate the ways in which French cinema has evolved.

We will use the approach of André Bazin (1918–1958) to film analysis: brief introduction, screening of the film and discussion. We will seek to involve students, to encourage you to form your own judgments and to share these with the group.

Classics of French Cinema: (clockwise from top left) Diva, Jean-Jacques Beineix; La Grande Illusion, Jean Renoir; Éloge de l’Amour, Jean-Luc Godard. Images courtesy Wikimedia Commons
WEDNESDAYS

Explorations in Death and Dying: Issues in Later Life
Sharon Koehn

7 Wed, Oct 18–Nov 29
9:30 a.m.–12:20 p.m.
PLUS197 | Room 1530
$193

Death comes to us all. But who dies when, and how, varies dramatically depending on our social location or the accumulation of experiences over our life-course. This variation is often lost in the media’s sensationalized accounts of death and dying.

Zeroing in on the experiences of death and dying, we will critically examine who cares for the dying person (and how), different contexts in which older people spend their last days, legal and ethical questions that arise, and the funeral industry’s role in shaping our last rites and final farewells.

Note: Back by popular demand, from spring 2016. This seminar involves considerable required reading and active participation in group discussion. Registration is limited to 10 from the 55+ Program, who will join students from SFU’s Department of Gerontology in their course on end-of-life issues.

Women of Ancient Greece
Mandy Richmond

6 Wed, Nov 1–Dec 6
9:30–11:20 a.m.
PLUS198 | Room 2510
$110

What we know about the lives of women in ancient Greece comes largely from poets such as Hesiod, Homer, Aeschylus and Sappho. Studies of ancient documents have also given us insight into birth control, anatomical knowledge, marriage, prostitution, property rights, wifely duties, divorce and many more aspects of female life BCE.

We’ll examine what has been gleaned about the status of women in ancient Greek civil life, religion and education, as well as how women were influenced by deities such as the virgin goddesses (Artemis, Athena and Hestia) and other immortals. We will also look at the lives of famous women in Greek mythology—Helen of Troy; Penelope, wife of Odysseus; and Iphigenia and Clytemnestra from the House of Atreus—and consider their lives as represented by poets and scholars.

Theatre: Behind the Scenes
Sarah Ferguson

6 Wed, Oct 18–Nov 22
12:30–2:20 p.m.
PLUS199 | Room 2510
$110

You’ve just been to a wonderful play. The writing was insightful, the actors were emotive and the costumes were to die for. Have you ever wondered how it all comes together? What does it take for a play to make it from page to stage?

We will follow the collaborative journey that leads to a play’s successful production. First we will see how new or established plays are chosen. Then, using A Streetcar Named Desire as an example and foundation, we’ll explore the work of the different artists involved in getting a play in front of an audience. These creators include directors, designers (set, costume, lighting and sound), stage managers, technical crew and actors. You will never look at a play the same way again.
Embrace artists from six different countries who have achieved international recognition and enriched our lives.

We will consider the talents of boulevardier and actor Yves Montand, from France. We will marvel at the skill of unforgettable Russian ballet dancer (and film star) Mikhail Baryshnikov. We will see how the appeal of U.S. country singer Dolly Parton continues to grow, and discover how Cecilia Bartoli, a charming Italian mezzo-soprano, rewrote the rules for a successful opera career. We will celebrate Norman Jewison, a Toronto-born film director who had one of the most successful and varied careers in Hollywood. Finally, we will remember Freddie Mercury, the British rock god whose anthems ring out in sports stadiums to this day.

Note: Back by popular demand, from spring 2017.

Where does the English language come from? What are the origins of our wonderful words, including those that make up Canadian English, eh? In this course we will explore the remarkable rise and spread of English around the world, focusing on its rich vocabulary.

First we will examine the mother tongue of most western languages, Indo-European. Then we will investigate the Celtic roots of English. We will also study the impact of the Germanic and French invasions of England to see how English grew from the merger of these two rich sources. Together we will learn how the magnificent English Bible and the works of Shakespeare reveal the beauty and power of English, now established as the most widely spoken language in the world.
Totalitarianism—a unique political phenomenon of the 20th century—can arise only in a complex, bureaucratically sophisticated state. Unlike authoritarian forms of government, which it superficially resembles, totalitarianism paradoxically relies on advanced technologies along with brute violence. There is a twin emphasis on surveillance (the ability to oversee and scrutinize the population) and terror (the use of secret police and coercive state power).

In political theory, totalitarianism occupies a distinct place, accommodating various ideological positions and defining state power in new, elaborate ways. We’ll survey the origins and theoretical roots of totalitarianism, exploring several expressions of the ideology from its origins in the early 20th century to its persistence in contemporary regimes.

**Note:** This seminar involves required reading and active participation in group discussion.

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**Surveillance and Terror:**
**The Politics of Totalitarianism**
*Lealle Ruhl*

6 Thu, Oct 19–Nov 23
9:30–11:20 a.m.
PLUS201 | Room 1505
$110

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**A Virtual Tour of Southeast Asia:**
**From Indochina to Indonesia**
*Peter Langer*

6 Thu, Oct 19–Nov 30
(no class Nov 2)
10:30 a.m.–12:20 p.m.
PLUS202 | Room 1700
$110

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**Dancing on Our Enemy’s Grave:**
**Jewish Ethics of War and Peace**
*Lindsey bat Joseph*

6 Thu, Oct 19–Nov 23
12:30–2:20 p.m.
PLUS203 | Room 1315
$110
The Renaissance marks the rebirth of the classical humanist tradition and the rejection of the medieval Christian tradition, insofar as that denigrated humanism. The Renaissance began as republican Italian city-states developed a way of life similar to that of the city-states of classical times. When classical texts from the Byzantine Empire were ferried to Italy in the 15th century, the Italians saw themselves in the life these texts portrayed, and the thinkers and artists of Italy attempted to revive the classical past as the model for life and art.

We will study the art of this audacious attempt at rebirth and renewal as it made its way through Europe and the widening Western world.

The Art of the Renaissance: (clockwise from left) Pietà, Michelangelo; Study of Horses, da Vinci; Portrait of a Man, da Messina. Images courtesy Wikimedia Commons
7,000 Years of Persian Engineering
Amir Kamyab-Nejad
6 Fri, Oct 20–Nov 24
9:30–11:20 a.m.
PLUS205 | Room 1800
$110

Take a 7,000-year journey through the science, innovation and engineering of the Persian empire. Experience how a nation overcame the challenges of its environment through the ingenuity of its most brilliant minds and their systematic approach to problem-solving. Most importantly, observe how an ancient civilization made progress in harmony with nature, holding natural elements—water, earth, air and fire—as sacred above all.

We will consider Persia’s geography, its water resources and the raw materials the earth provided for Persian engineers. We’ll discover how these inventors harnessed the energy of the wind and the uses of fire, especially in metallurgy. We’ll also trace the evolution and impact of Persia’s scientific institutions throughout the nation’s history.

On Religion: Christopher Hitchens’ Greatest Hits
G. Elijah Dann
6 Fri, Oct 20–Nov 24
11:30 a.m.–1:20 p.m.
PLUS206 | Room 1800
$110

In 2011 we lost a powerful intellect, writer and voice of reason. While Christopher Hitchens was well known for his views on many topics, his greatest impact perhaps resulted from his trenchant and irreverent critique of religion. His book God Is Not Great continues to be a bestseller, heralded as a powerful and lucid case against credulity. After publishing it, Hitchens went on a series of speaking events, debating various religious leaders and apologists.

We will review video snippets of these events, as well as lectures Hitchens gave on religious belief. We’ll examine the arguments discussed, the background of each, believers’ ‘typical rebuttals and Hitchens’ responses. We’ll discuss the relevance of Hitchens’ arguments and even where (on rare occasion) he might have been wrong.

Note: Back by popular demand, from fall 2015.

Ernest Becker and The Denial of Death
Larry Green
4 Fri, Nov 3–24
1:30–3:20 p.m.
PLUS207 | Room 1800
$73

Ernest Becker (1924–1974) was an interdisciplinary thinker whose book The Denial of Death won the Pulitzer Prize shortly after he died. (The book made a cameo appearance in Annie Hall when Woody Allen’s character showed it to Annie.)

Becker claimed that the human being is the only animal that is aware it will eventually die. This knowledge would be terrifying and potentially paralyzing if it weren’t for a defence that Becker termed our “immortality project.” This project can take the form of religion’s promise of eternal life, or the idea of living on through one’s children, accomplishments or belief system. Thus immortality projects, he believed, mute our terror and allow us to carry on. We will explore the implications of Becker’s thought for individuals and cultures. We will also look at what attitudes are associated with a reduced fear of mortality.

Note: Back by popular demand, from spring 2014.
With its lively cabarets and vibrant cultural life, late 19th-century Paris witnessed an extraordinary flourishing of the arts. The emergent feminist ideal of the “new woman” at that time meant women could leave the confines of the home to take on new identities as professional artists. Many schools in Paris, such as the Académie Julian, were expressly set up to train women artists, and by 1896 women were being admitted into the prestigious École des Beaux-Arts.

Join us for a virtual voyage of discovery focusing on Peru, Bolivia and Ecuador. We will learn about ways of life in the central Andes—the art and architecture, the long history and the magnificent cultural heritage inherited from past generations. We will discover the immense variety each country presents, from Indigenous markets in the Sierras to marvels of nature in the Galapagos, from pre-Hispanic traditions to Catholic festivities.

Each week will include a multi-image presentation and a discussion of geography, history and the syncretic nature of religion in the Andes. You will gain a deeper understanding of the region’s subtleties, especially valuable if you plan on travelling there.
SFU Continuing Studies and the Stavros Niarchos Foundation Centre for Hellenic Studies have partnered to offer a breathtaking study tour to Greece. The tour will be centred on Athens and Lesvos, allowing us to study the classical past and the modern face of Greece.

We will explore Athens by guided tours and visits to significant cultural centres such as the Benaki Museum and the newly reconstructed National Museum of Contemporary Art. There will also be excursions to nearby UNESCO World Heritage sites, including Epidaurus and Delphi. After a week in Athens, we will travel to Molyvos on the Aegean island of Lesvos, where we will learn about the island’s Roman, Byzantine and Ottoman heritage. Special sites visited will include the School of Fine Arts and the Limonos Monastery.

The tour includes an exclusive pre-departure course at SFU Harbour Centre, led by SNF Centre for Hellenic Studies faculty, along with further learning opportunities in Greece.

**DATE**
May 2–18, 2018

**COST**
$4,500 per person  
(Excluding international flights)

Price is based on the information available at the time of printing and is subject to change to reflect currency fluctuations and final travel costs.

**CONTACT US**
For further details, including payment dates, waiver and full itinerary, please call or visit our website

778-782-9480 | sfu.ca/liberal-arts
Liberal Arts and 55+ Program

END OF LIFE EXPO 2017

A Day of Transformative Learning

November 4, 2017 | 10 a.m.–4 p.m. | SFU Harbour Centre

Death comes to us all and is a natural part of life. Opening conversations about death can ease fears, help with practicalities and deepen appreciation for life. Join us at the free End of Life Expo for a day of engaging talks, discussions and an End of Life Marketplace. Come explore your questions—from the practical to the psyche-spiritual—and develop your personal understanding of dying and its meaning for living.

Featured Presenters

• Deborah Magdee, “The Final Journey at Home”
• Ellen Wiebe, MD, “Reflections on MAiD”
• Pashta MaryMoon, “Home Funerals”

Workshop Themes

• Symbols of Death
• Diversity in Dying
• Practical Conversations

Marketplace Tables

• Amherst Funeral and Cremation Services
• Mountain View Cemetery
• Society of Notaries Public of B.C.
• Callanish Society
• CINDEA (Canadian Integrative Network for Death Education and Alternatives)
• Consumer Protection B.C.
• Dying Matters Canada
• Dying With Dignity Canada
• End of Life Companion
• Family Caregivers of British Columbia
• Goodbye Clutter!
• Honouring the Circle of Life
• Legal Services Society—Legal Aid B.C.
• Lower Mainland Grief Recovery Society
• Luminescence Creative Grief Support
• Memorial Society of British Columbia
• People’s Law School
• Sacred Dying Foundation
• Seniors First BC (formerly BC Centre for Elder Advocacy and Support)

Free admission

For details and registration: endoflifeexpo.ca or call 778-782-5212

The End of Life Expo would like to acknowledge the support of all sponsors, presenters and exhibitors, in particular the Seniors Lifelong Learners Society, Amherst Funeral and Cremation Services, Mountain View Cemetery and the Society of Notaries Public of B.C.
Spain between 700 and 1400 had uncanny parallels with the present, witnessing a complex quest for tolerance among groups with conflicting traditions and ambitions. A golden age in Muslim Spain began when Abd al-Rahman established an amirate in Cordoba in 755, ushering in the beginnings of the great libraries, the building of the Mosque of Cordoba, the spread of romantic poetry and the influx of Greek manuscripts from Baghdad. This era will be the focus of the study tour organized by SFU’s Graduate Liberal Studies Program and SFU Continuing Studies.

To explore Moorish Spain’s unique experiment in toleration, we will be based in Granada, site of the Alhambra. We will also take excursions to Cordoba, Seville and other significant sites.

The tour includes an exclusive pre-departure course at SFU Harbour Centre, led by GLS faculty, along with further learning opportunities in Spain.

DATES
May 6–27, 2018

COST
$3,750 per person
(Excluding international flights)

Price is based on the information available at the time of printing and is subject to change to reflect currency fluctuations and final travel costs.

CONTACT US
For further details, including payment dates, waiver and full itinerary, please call or visit our website:
778-782-9480  |  sfu.ca/liberal-arts
Join us for our 2017/2018 season of opera lectures at SFU Harbour Centre, from 2 to 4 p.m. on Sunday afternoons, Room 1700.

There are nine lectures in the series, which starts on Sunday, September 17. They continue monthly through to June 2018, except for December.

The first lecture is “Rameau and the French Traditions” and our speaker is Nicolas Krusek, a favourite 55+ Program lecturer on music. Check out our website — www.operaclub.net — for the dates and details on all of the lectures in our series, and put them in your calendar.

With a different speaker for each lecture, the subjects are wide-ranging. Our speakers are passionate about opera and animate their talks with musical examples, complementing the topic and enhancing the learning experience.

Opera Club membership costs $100 and includes entrance to all nine lectures. Our drop-in fee is $20. See you on September 17 to kick off our new season.

Contact us: info@operaclub.net
SFU PUBLIC SQUARE PRESENTS lunch poems AT SFU

WHAT ARE YOU DOING FOR LUNCH?

FREE Lunchtime readings the third Wednesday of every month featuring well-known and up-and-coming poets. TECK GALLERY MAIN FLOOR SFU HARBOUR CENTRE 515 W HASTINGS ST

SFU CONTINUING STUDIES

PHILOSOPHERS’ CAFÉ

SFU’s Philosophers’ Café is your chance to discuss philosophical issues with members of your community. Join the conversation throughout Metro Vancouver.

All cafés are FREE. Everyone is welcome!

www.philosopherscafe.net
YOUR INSTRUCTORS

Maria Virginia Acuña, PhD, is a musicologist who specializes in 17th- and 18th-century music and opera. Her interests include Spanish theatre, philosophy, religion, and gender and sexuality issues.
>> See page 19

Janice Bannister is a standup comic, actor and keynote presenter. She has taught standup comedy for 12 years in Vancouver.
>> See page 10

Lindsey bat Joseph, MA, has a BA in religious studies and applied ethics and a B.Ed. from the University of Calgary. She is a reform rabbi.
>> See pages 8 and 26

Julian Concepcion, PhD, teaches finance and economics at the Vancouver campus of Fairleigh Dickinson University. He has been president and COO of major Philippine companies.
>> See page 18

Mano Daniel, PhD, teaches philosophy at Douglas College. He has taught in Ontario and Florida, and is a moderator for SFU’s Philosophers’ Café.
>> See page 14

G. Elijah Dann, PhD, has a doctorate in philosophy from the University of Waterloo and a doctorate in theology from the University of Strasbourg.
>> See page 28

Rapti Dietrich, MA, teaches English and communication at BCIT and is a writing consultant. She has taught English language and literature in Japan, France and Spain.
>> See page 11

Earl Drake, MA, was Canadian ambassador to China and Indonesia. He wrote a history of Majapahit and a memoir about his foreign service.
>> See page 6

Heather Duff, M.Div., MFA, is a PhD candidate at UBC. She is an artistic director in theatre, and has published and produced poetry, prose and plays.
>> See page 10

J. Kit Eakle is an internationally known jazz violinist, violin teacher, educator and publisher of music education materials. He has a master’s in music and music education from the University of Victoria.
>> See page 7

Margaret Easton is a PhD candidate in SFU’s Graduate Liberal Studies Program. She has taught aging and adult development at the University of Calgary.
>> See page 15

Efrat El-Hanany, PhD, is a faculty member in the Department of Art History and the Department of Women’s and Gender Studies at Capilano University.
>> See page 29

William Ellis, PhD, taught humanities at Vanier College. At Sichuan University, he taught Western intellectual history, art history, European literature and Canadian studies.
>> See page 27

Sarah Ferguson, MFA, PhD, is a theatre director, actor, choreographer and instructor whose work explores the unique creative processes of Canadian women theatre directors.
>> See page 24

Graham Forst, PhD, taught English and philosophy at Capilano University. He teaches regularly in SFU’s Liberal Arts and 55+ Program.
>> See pages 8 and 25

Penny Freno is a career coach and educator. She has been supporting people as they identify future possibilities and strategies to get there for more than 15 years.
>> See page 16

Gordon Gray, MA, MFA, is a student of philosophy and history. He has been an educational administrator and a post-secondary teacher in Ontario and B.C.
>> See page 22

Larry Green, PhD, is an artist, psychotherapist and instructor at City University of Seattle’s Vancouver campus. He organized a 2015 conference at SFU on Ernest Becker’s work.
>> See page 28
YOUR INSTRUCTORS

Rick Hulbert, M.Arch., RCA, FRAIC, is an international award-winning and published architect, urban designer, photographer, and professional educator of photography.
>> See page 20

Robert Ingram, B.Litt., M.Sc., taught French cinema at the University of Wolverhampton. He has written two books on François Truffaut.
>> See page 23

Amir Kamyab-Nejad, MBA, is the director of Inclusive Technologies Co-op. He has moderated several of SFU’s Philosophers’ Cafés.
>> See page 28

Jean Kares, MFA, is a textile specialist, artist and writer. She has a BA in studio art and an MFA in art history (with a focus on China).
>> See page 12

Sharon Koehn, PhD, is with SFU’s Department of Gerontology. She conducts interdisciplinary community-based research and teaches on health care topics, including end-of-life issues.
>> See page 24

Nicolas Krusek is a musician, conductor and speaker on music. He has performed with and directed orchestras throughout B.C. and central Europe.
>> See page 12

Peter Langer, MA, is one of Canada’s leading travel lecturers and photographers. He is the creator of the Ultimate Traveller presentations.
>> See pages 26 and 29

Marlene LeGates, PhD, taught history and women’s studies at Capilano University. Her BA is from Washington University in St. Louis, and her MA and PhD are from Yale University.
>> See page 22

Shawne MacIntyre, Master of Museum Studies, is an accredited appraiser with the International Society of Appraisers and owner/principal of MacIntyre Appraisals & Consulting.
>> See page 17

Lisa MacLean, PhD, has a doctorate in interdisciplinary studies and an MFA in visual art from UBC. She taught in the Department of Liberal Studies at Vancouver Island University.
>> See page 16

Stan Markotich, PhD, worked with Radio Free Europe and was a policy advisor on media in Bosnia during the Yugoslav Wars. He has lectured and written widely on Balkan issues.
>> See page 6

Michael McConkey, PhD, is a researcher, author and podcaster specializing in behavioural economics and evolutionary approaches to communications and psychodynamics.
>> See page 13

Orville Nickel, PhD, served with the RCMP for 30 years. He has lectured on police use of force and gave expert testimony at the Braidwood inquiry into the death of Robert Dziekanski.
>> See page 6

Garrett H. Polman, PhD, did graduate studies in classics and history in Chicago, Berlin and Oxford. Since retiring from an international career, he has taught history and Greek literature to seniors.
>> See pages 10 and 18

Mandy Richmond, M.Ed., was a school principal and taught in schools in Vancouver, Surrey and Hong Kong. As well as Greek myths, her interests include literature, history and crafts.
>> See page 24

Neil Ritchie, a former CBC Radio producer, has been sharing his love of music with SFU Continuing Studies students since 1998.
>> See page 25
Ingrid Rose has taught creative writing, reading and languaging through the body in Belgium, Canada, France, the United States and the United Kingdom. >> See page 8

Harold Rosen, MA, M.Div., a community interfaith educator, has master’s degrees in education, religion and philosophy. He wrote Founders of Faith: The Parallel Lives of God’s Messengers. >> See page 14

Lealle Ruhl, PhD, has a degree in social and political thought from York University. Her interests include international relations, political theory, social philosophy, legal theory and criticism, and feminist theory. >> See pages 12 and 26

Barry Shell is a science writer, editor and publisher who was responsible for SFU’s Research Matters newsletter. He currently runs the website science.ca. >> See page 7

Nilofar Shidmehr, PhD, is a B.C. Book Prize–nominated writer and a specialist in Iranian literature and cinema. She has taught writing and critical inquiry in Vancouver’s Iranian community. >> See pages 7 and 37

Annie Smith, PhD, is a theatre director and instructor with an interest in Canadian theatre and performance, especially works by women and Indigenous writers. >> See page 21

Marina Sonkina, PhD, was a professor of literature at Moscow State University and a CBC broadcaster, producer and film critic. She writes children’s books and collections of short stories. >> See pages 9, 17 and 21

Perry Taylor taught English at VCC for 35 years, specializing in curriculum development and workshop delivery. He teaches in continuing studies at Emily Carr University of Art + Design. >> See page 19

Christine Wong, EdD, is a Chinese language and culture instructor. The founder of TOC Education Resources, she also works as a professional life coach. >> See page 22

Writing an Essay for the Liberal Arts Certificate
Nilofar Shidmehr

Are you stuck on how to write an essay? Not sure what’s expected? Has it been a while since you tackled academic writing?

This free workshop is for students who are interested in our Liberal Arts Certificate (see p. 38). The workshop focuses on essay writing as a thoughtful personal response to course content.

Wed, Sep 13 | 12:30–2:20 p.m. | Room 2510
Wed, Oct 25 | 9:30–11:20 a.m. | Room 2510
Free (Registration required)
778-782-5212 | csla@sfu.ca | sfu.ca/liberal-arts
Visit us online
sfu.ca/liberal-arts/certificate

To learn more, please call
778-782-5212

Join the many students who have found that the certificate adds a new dimension to their learning experience.

NOTE: If you wish to have a course count toward the Liberal Arts Certificate, you’ll pay a $20 administration fee for the marking of your essay. For example, if you’re taking two courses but wish to write an essay for only one, add $20 payment for that course only.

Take your learning to the next level!

SFU awards the Liberal Arts Certificate for 55+ (Non-Credit) to individuals who complete a minimum of 128 contact hours. For example, most non-credit courses in the Liberal Arts and 55+ Program are six weeks long, and meet once a week in two-hour sessions; this would result in 12 contact hours that you can apply toward the 128 contact hours needed for the certificate.

There are no grades or examinations. Instead, you are required to complete a short, typed (double-spaced) essay of four to six pages (1,000–1,500 words) for each course.

Your essay should not be an overview of what the course covered, but rather a thoughtful and personal response to either or both of the following questions:

1. How did the course contribute to your appreciation and knowledge of the subject?
2. In what way did the course change your thinking?

ADULTS 55+
ADVISORY COUNCIL

>> Comprises students who meet regularly to provide guidance and knowledge to program staff.

>> Provides a way for students to share program information with other students.

>> Helps to promote the 55+ Program in the community.

>> Welcomes returning and new students during the first week of classes at SFU’s Vancouver campus (Harbour Centre).

Stay in Touch

Would you like to know about upcoming courses, lectures and events? Join our email list to stay informed. If you no longer want emails from us, you can unsubscribe at any time. Sign up at www.sfu.ca/subscribe-liberal-arts.
Annie Watson Student Bursary

The Annie Watson Student Bursary provides support for people who cannot otherwise participate in the 55+ Program by covering a significant portion of their course registration fees. The family of the late Annie Watson, a student in the program, helped establish the bursary in 2011.

Please call 778-782-5212 for further details.

Scent-Free Classrooms | Please note: SFU supports a scent-free learning environment.
Register Online
The quickest, easiest way to secure your seat is to register online. Registering online is simple, secure and convenient.

Register online
sfu.ca/liberal-arts

Other Ways to Register

Phone
Call us at 778-782-8000
Toll-free: 1-844-782-8877

Fax or mail
Complete the registration form. Fax it to 778-782-5098 or mail it to us with your payment:

Continuing Studies
Simon Fraser University
2300–515 West Hastings Street
Vancouver, B.C. V6B 5K3

In person
Visit the Registrar and Information Services desk in the main concourse of SFU Harbour Centre.

Courses can fill quickly. We advise having substitute choices in mind when you register.

Payment
We require payment for all courses and programs when you register. We accept payment by cheque, credit card (Visa or Mastercard) or wire transfer. Please make your cheque payable to Simon Fraser University. Once we receive your registration and payment, we’ll send your confirmation and receipt by email.

NOTE: From January 1, 2017, SFU will no longer accept cash payments for tuition fees.

Liberal Arts Certificate for 55+ (Non-Credit)
If you wish to have a course count toward the Liberal Arts Certificate (see page 38), you’ll need to pay a $20 administration fee for the marking of the essay you’ll be writing. (For example, if you’re taking two courses but wish to write an essay for only one, add $20 payment for that course only.)

Tax Receipt
If your SFU tuition fees exceed $100 in one calendar year, they may qualify as a tax credit. The payment receipt that we’ll email you after you register is your official tax receipt. To determine whether your tuition fees qualify, consult the Canada Revenue Agency guidelines.

Course Cancellation and Instructor Substitution
We reserve the right to cancel courses or substitute instructors without liability. If we do cancel a course, we will make every effort to give adequate notice.

Continuing Studies Non-Credit Cancellation/Refund Policy
• We issue refunds in the original method of payment and to the original payee only. Include your payment receipt when you request a refund.

• Send your written refund request to us at learn@sfu.ca at least five business days before the course start date. All refunds are subject to a 20 per cent administrative charge per course, to a maximum of $50 per course. The same applies to a request to transfer.

• If you submit a request less than five business days before the course start date, you will not receive a refund. It is also too late to request to transfer.

• If SFU Continuing Studies cancels a course you have registered and paid for, you will receive a full refund.

COLLECTION OF PERSONAL INFORMATION
The University collects your personal information under the authority of the University Act (RSBC 1996, c. 468, s. 27(4)(a)). The information is related directly to and needed by the University to administer and operate non-credit programs, workshops and courses. The information will be used to register you in the appropriate non-credit program, monitor your academic progress and send you information about University programs. It will also be used to issue certificates and diplomas for eligible students.
If you have any questions or requests about the collection and use of this information please contact Continuing Studies, Simon Fraser University, 2300–515 West Hastings Street, Vancouver, B.C. V6B 5K3, 778-782-8000, learn@sfu.ca.
REGISTRATION FORM

Name and Contact Information

Date of birth (MM/DD/YYYY)

Female ☐ Male ☐ or ____________________________ (please comment)

Name (first) (middle) (last)

Address

City Province Postal code

Telephone

Email

Payment Information

My total payment of $ _____________ is enclosed by:

☐ Cheque (made payable to Simon Fraser University)
☐ Visa ☐ Mastercard

*Card number Expiry date

Signature (mandatory if paying by credit card)

Cardholder’s name (if different from registrant)

Address (if different from registrant)

Phone: 778-782-8000
Or return by fax to: 778-782-5098
Or register securely online sfu.ca/liberal-arts

Registration

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Courts of Europe, 1500-1800</td>
<td>PLUS794</td>
<td>$110</td>
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</tbody>
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Total # of essays _____ x $20 each _______________

For additional courses, use a separate sheet of paper.

*To protect your privacy, we do not keep credit card numbers.
END OF LIFE EXPO
Education, Dialogue and Community Resources
A day of transformative learning
>> See page 31

FREE WORKSHOP
Writing an Essay for the
Liberal Arts Certificate
>> See page 37