We respectfully acknowledge that we live, work and play on the unceded territories of the Coast Salish peoples.
People learn from stories. That’s why Nilofar Shidmehr, a scholar informed by the literary arts and an expert on Iranian cinema and modern literature, spices up her lectures with personal anecdotes from when she lived in Iran. And it’s why she encourages learners in the Liberal Arts and 55+ Program to “employ your own life experiences to connect to the subject of your courses.”

As a teacher, Shidmehr promotes intercultural understanding and encourages memoir writing as a way of engaging with past experiences. She believes that “autobiographical writing is a way of active learning that helps people from different cultures to relate.” As a creative writer, she says that “sharing stories is key to creating our collective identities and histories as Canadians. It helps improve intercultural relations and make Canadian multiculturalism more vibrant.”

Besides teaching life writing in the 55+ Program, Shidmehr has led courses on how modern Iran is portrayed on the big screen. This term she brings us the films of two-time Academy Award winner Asghar Farhadi. She also reprises her life-writing course, which was over-subscribed last term.

Shidmehr, who is part of the Iranian women’s movement, is impressed by how eager learners in the 55+ Program are to learn about Middle Eastern politics, particularly the struggles of Iranian women for social change. Teaching in our program has strengthened Shidmehr’s knowledge of Iranian history and has offered her new perspective. “Watching movies with my students and hearing their points of view brings me new insights into the lives of Iranian people,” she says.

Join us this term to learn how to tell your own story, and to explore a multitude of stories about art, literature, history, economics, music and more.

See pages 9, 17 and 22 for details of Nilofar Shidmehr’s courses this term.
LIBERAL ARTS CERTIFICATE FOR 55+ (NON-CREDIT)

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?

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.

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).
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.
# COURSES AND EVENTS AT A GLANCE
## JANUARY–FEBRUARY 2018

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TOPIC</th>
<th>PAGE</th>
<th>AUDIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONDAYS</td>
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<td></td>
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<tr>
<td>From Dionysus to La Scala: The Politics and Grandeur of Theatre Architecture</td>
<td>Theatre</td>
<td>8</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Indigenous Theatre in Canada: An Avenue for Reconciliation</td>
<td>Theatre</td>
<td>8</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>11:30 a.m.–1:20 p.m.</td>
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<tr>
<td>Dressing It Up, Dressing It Down: A History of Women’s Fashion Accessories 1700–2000</td>
<td>Fashion</td>
<td>8</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>1–4 p.m.</td>
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<tr>
<td>TUESDAYS</td>
<td></td>
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<tr>
<td>Innovative Perspectives on Resilient Aging</td>
<td>Contemporary Reflections</td>
<td>9</td>
<td>55+</td>
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<tr>
<td></td>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Major Peace Treaties and Their Consequences</td>
<td>History</td>
<td>9</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>12:30–2:20 p.m.</td>
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<tr>
<td>Life Writing: Creating a Self for Our Life Story</td>
<td>Writing</td>
<td>9</td>
<td>55+</td>
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<tr>
<td></td>
<td>12:30–2:20 p.m.</td>
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<tr>
<td>Baroque, Rococo and Neoclassical Art</td>
<td>Art</td>
<td>10</td>
<td>55+</td>
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<tr>
<td></td>
<td>2:30–4:20 p.m.</td>
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<tr>
<td>WEDNESDAYS</td>
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<tr>
<td>Spanish Painting and the Imitation of Nature</td>
<td>Art</td>
<td>11</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Workshop</td>
<td>Jan 17 Writing an Essay for the Liberal Arts Certificate</td>
<td>Writing</td>
<td>17</td>
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<tr>
<td></td>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>India, Pakistan and Bangladesh: A Virtual Tour of Cultural South Asia</td>
<td>Culture</td>
<td>11</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>11:30 a.m.–1:20 p.m.</td>
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<tr>
<td>Contemporary Fiction by Middle Eastern Women</td>
<td>Literature</td>
<td>11</td>
<td>55+</td>
</tr>
<tr>
<td></td>
<td>11:30 a.m.–1:20 p.m.</td>
<td></td>
<td></td>
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<tr>
<td>The Music of Richard Rodgers</td>
<td>Music</td>
<td>12</td>
<td>55+</td>
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<tr>
<td></td>
<td>1:30–3:20 p.m.</td>
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**Legend**

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

>> See instructor biographies on pages 34–35
## THURSDAYS

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TOPIC</th>
<th>PAGE</th>
<th>AUDIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>F. Scott Fitzgerald and the Jazz Age</td>
<td>Literature</td>
<td>13</td>
<td>55+</td>
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<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Sustainability: How Everything Is Connected to Everything Else</td>
<td>Contemporary</td>
<td>13</td>
<td>55+</td>
</tr>
<tr>
<td>9:30–11:20 a.m.</td>
<td>Reflections</td>
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<tr>
<td>Upward Mobility to Dissolute Decline: The Brilliant Ming Dynasty (1368–1644)</td>
<td>History</td>
<td>13</td>
<td>55+</td>
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<tr>
<td>11:30 a.m.–1:20 p.m.</td>
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<tr>
<td>The Musical Language of Haydn and Mozart</td>
<td>Music</td>
<td>14</td>
<td>55+</td>
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<tr>
<td>1:30–3:20 p.m.</td>
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## FRIDAYS

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<th>COURSE/EVENT</th>
<th>TOPIC</th>
<th>PAGE</th>
<th>AUDIENCE</th>
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</thead>
<tbody>
<tr>
<td>A Self-Discovery Journey with the <em>Tao Te Ching</em></td>
<td>Philosophy</td>
<td>15</td>
<td>55+</td>
</tr>
<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>George Orwell: Revolution Betrayed and the History of Fake News</td>
<td>Literature</td>
<td>15</td>
<td>55+</td>
</tr>
<tr>
<td>11:30 a.m.–1:20 p.m.</td>
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<tr>
<td>Photography and Art: Exploring the Essence of an Art Form</td>
<td>Photography</td>
<td>15</td>
<td>55+</td>
</tr>
<tr>
<td>1:30–3:50 p.m.</td>
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## SATURDAYS

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<th>TOPIC</th>
<th>PAGE</th>
<th>AUDIENCE</th>
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</thead>
<tbody>
<tr>
<td>The Night Sky in Your Computer: Astronomy Software</td>
<td>Astronomy</td>
<td>16</td>
<td>All</td>
</tr>
<tr>
<td>10:30 a.m.–12:20 p.m.</td>
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<tr>
<td>Aging Well in Community</td>
<td>Contemporary</td>
<td>16</td>
<td>All</td>
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<tr>
<td>12:30–2:20 p.m.</td>
<td>Reflections</td>
<td></td>
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<tr>
<td>Free Forum</td>
<td>Jan 6 Age and the City: Portraits of Vancouver from the 2016 Census</td>
<td>Contemporary Reflections</td>
<td>18</td>
</tr>
<tr>
<td>1:30–3 p.m.</td>
<td></td>
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<tr>
<td>Lecture Series</td>
<td>Jan 20 Seditious Fenians and Protestant Gobemouches: Ethno-Religious Tensions in Newfoundland</td>
<td>History</td>
<td>20</td>
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<tr>
<td>1:30–3 p.m.</td>
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<tr>
<td>Lecture Series</td>
<td>Jan 27 Evolution of Rules of Engagement</td>
<td>History</td>
<td>20</td>
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<tr>
<td>1:30–3 p.m.</td>
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<tr>
<td>Lecture Series</td>
<td>Feb 3 War and Public Opinion: A Closer Look at the 20th Century</td>
<td>History</td>
<td>21</td>
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<tr>
<td>1:30–3 p.m.</td>
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<tr>
<td>Lecture Series</td>
<td>Feb 17 War of Words: The Western Balkans in the Early 1990s</td>
<td>History</td>
<td>21</td>
</tr>
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</table>
## COURSES AND EVENTS AT A GLANCE
### FEBRUARY–APRIL 2018

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TOPIC</th>
<th>PAGE</th>
<th>AUDIENCE</th>
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<tbody>
<tr>
<td><strong>MONDAYS</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>French Impressionism: The First Generation 9:30–11:20 a.m.</td>
<td>Art</td>
<td>22</td>
<td>55+</td>
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<tr>
<td>Capitalism: A Beginner’s Guide 11:30 a.m.–1:20 p.m.</td>
<td>Philosophy</td>
<td>22</td>
<td>55+</td>
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<tr>
<td>Asghar Farhadi and His Cinema: Positive Critiques and Controversies 1:30–4:20 p.m.</td>
<td>Film</td>
<td>22</td>
<td>55+</td>
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<tr>
<td><strong>TUESDAYS</strong></td>
<td></td>
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<tr>
<td>Arts for Brain Fitness 9:30–11:20 a.m.</td>
<td>Creativity</td>
<td>23</td>
<td>55+</td>
</tr>
<tr>
<td>Opera in Performance: Cross-Dressing, Castrati and Star Singers 12:30–2:20 p.m.</td>
<td>Music</td>
<td>23</td>
<td>55+</td>
</tr>
<tr>
<td>Beyond Neo-Liberalism: The Rise of Radical Democracy 12:30–2:20 p.m.</td>
<td>Politics</td>
<td>23</td>
<td>55+</td>
</tr>
<tr>
<td>They Sing the Music Through Time: A History of Musical Instruments 2:30–4:20 p.m.</td>
<td>Music</td>
<td>24</td>
<td>55+</td>
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<tr>
<td><strong>WEDNESDAYS</strong></td>
<td></td>
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<tr>
<td>Writing from the Body: A Way to Summon Words 9:30–11:20 a.m.</td>
<td>Writing</td>
<td>25</td>
<td>55+</td>
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<tr>
<td>Music for the Soul: From Church Gospel to Street-Corner R&amp;B 11:30 a.m.–1:20 p.m.</td>
<td>Music</td>
<td>25</td>
<td>55+</td>
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<tr>
<td>Workshop</td>
<td>Mar 7 Writing an Essay for the Liberal Arts Certificate 11:30 a.m.–1:20 p.m.</td>
<td>Writing</td>
<td>17</td>
</tr>
<tr>
<td>Story Catching: Learning from Life 1:30–3:20 p.m.</td>
<td>Writing</td>
<td>25</td>
<td>55+</td>
</tr>
<tr>
<td>Jazz: The True American Music 1:30–3:20 p.m.</td>
<td>Music</td>
<td>26</td>
<td>55+</td>
</tr>
</tbody>
</table>

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

>> See instructor biographies on pages 34–35
Course registration opens
Wednesday, November 22, 10 a.m.

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TOPIC</th>
<th>PAGE</th>
<th>AUDIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THURSDAYS</strong></td>
<td></td>
<td></td>
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<tr>
<td>Dying and Death: Conversations and Reflections</td>
<td>Contemporary Reflections</td>
<td>27</td>
<td>55+</td>
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<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Darwin, Freud and the Mapping of the Modern Mind</td>
<td>Psychology</td>
<td>27</td>
<td>55+</td>
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<tr>
<td>11:30 a.m.–1:20 p.m.</td>
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<tr>
<td>Imagine There’s No Heaven: A History of Atheism</td>
<td>History of Ideas</td>
<td>27</td>
<td>55+</td>
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<tr>
<td>1:30–3:20 p.m.</td>
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<tr>
<td><strong>FRIDAYS</strong></td>
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<tr>
<td>The Colours, Beauty and Sounds of Persia</td>
<td>Culture</td>
<td>28</td>
<td>55+</td>
</tr>
<tr>
<td>9:30–11:20 a.m.</td>
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<tr>
<td>Canada’s Trade Relations: A Critical Juncture?</td>
<td>Economics</td>
<td>28</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>The Glamour of Grammar: Modern English and Traditional Grammar</td>
<td>Language</td>
<td>28</td>
<td>55+</td>
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<tr>
<td>1:30–3:20 p.m.</td>
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<tr>
<td><strong>SATURDAYS</strong></td>
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<tr>
<td>Legal and Ethical Issues in End-of-Life Studies</td>
<td>Gerontology</td>
<td>29</td>
<td>All</td>
</tr>
<tr>
<td>9 a.m.–5 p.m.</td>
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<tr>
<td>Dreams: A Portal to the Source</td>
<td>Psychology</td>
<td>30</td>
<td>All</td>
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<tr>
<td>10 a.m.–3 p.m.</td>
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</tr>
<tr>
<td>Free Forum</td>
<td>Mar 3 Medical Myths: If Health Is the Answer, What Was the Question?</td>
<td>Contemporary Reflections</td>
<td>18</td>
</tr>
<tr>
<td>1:30–3 p.m.</td>
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<tr>
<td><strong>ONLINE COURSE</strong></td>
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<tr>
<td>Your Next Move: Transitioning with Intention</td>
<td>Contemporary Reflections</td>
<td>19</td>
<td>All</td>
</tr>
<tr>
<td>Feb 5–Mar 16</td>
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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.
It has often been said that theatre both reflects and challenges the society in which it is created. The same holds true for theatre architecture. From its early connection to religious festivals to its current position as commercial enterprise, from being used to display governmental power to providing a space for social rebellion, Western theatre architecture both reflects a society’s glory and challenges a society’s censorship.

In this course we will follow the path of Western theatre architecture from the first permanent spaces in ancient Greece, through its virtual erasure from existence during the Middle Ages, to its resurgence and the astonishing grandeur of European opera houses.

Vancouver is home to gifted Indigenous artists and performers whose work has impact here and across Canada. Studying their creations brings us face to face with the tensions of colonialism, decolonization and reconciliation.

We will read selected works from Indigenous playwrights and immerse ourselves in the world of Indigenous theatre. In each of the first five classes, we will focus on one playwright, reading excerpts from a play and discovering how productions have been received across Canada. We will also attend performances at the 2018 Talking Stick Festival, an event hosted by Full Circle: First Nations Performance that presents Indigenous theatre, dance, film, performance and visual art from across Canada. The final class will be a wrap-up in which we’ll discuss the festival and our discoveries throughout the course.

Note: Involves attending performances at the Talking Stick Festival, and required reading.

Throughout history, accessories have been used to complete fashionable women’s outfits. Some accessories were basically functional, designed to protect the wearer. Others were designed to show status, to attract attention or to distinguish roles.

Viewing original items from the instructor’s extensive collection of historical clothing, along with slide illustrations, we will consider an array of accessories over the centuries: hats, caps, ornaments and hairstyles—including the “rules” about what hats to wear when and where; gloves, handbags, fans and their history; and shoes, stockings and garters, ranging from the practical to the wonderfully frivolous.
Resilience—the capacity to respond to, adapt to and grow from loss, adversity or disruptive change—is at the heart of our psychological well-being, particularly as we age. Current research holds the promise of increased resilience in later life: the more we understand the nature of resilience and the conditions that create it, specific to our own lives, the more likely we are to savour this life stage with inspiration, courage and zest for life.

Reflecting on both current research and wisdom traditions, as well as engaging in discussion and self-reflective exploration, we will consider resilience from multiple perspectives. We will not only identify the elements in our own lives that may enhance resilience, but also appreciate more fully the innate human capacity for generating resilience at any age.

How successful were peace treaties in creating viable states and ensuring peace in Europe? The post-Napoleonic peace settlement of 1814/1815 was largely positive. In the 19th century, although the rise of nationalism produced ongoing conflicts, the continent’s imperial powers felt bound by treaties and avoided major wars with each other. By contrast, the 20th century witnessed two calamitous world wars; the expulsion of millions of minorities, at huge human cost, to make states more homogeneous; and the creation of an explosive Middle East.

Of the six European empires in 1914, only Russia now remains. Yet that nation’s pursuit of lost imperial glory casts a shadow over its neighbours. We’ll closely examine major peace settlements in Europe and the Middle East and look at their consequences.

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.
The 17th and 18th centuries were turbulent times in the history of Western civilization and Western art. As the high humanism of the Renaissance began to fade, a new religious intensity emerged with the Protestant Reformation and Catholic Counter-Reformation.

We will explore the result of this clash in the art world—the development of the baroque style. We will also see how the passionate force of the baroque in turn generated a reaction, which in art took two divergent paths: the playful and decorative rococo style, in which intensity was banished as deplorable; and the neoclassical style, which attempted a return to the rational humanism of the Renaissance.
Spanish Painting and
the Imitation of Nature
Krystel Chehab

4 Wed, Jan 10–31
9:30–11:20 a.m.
PLUS213 | Room 1800
$77

55+

The 17th century is often considered the golden age of Spanish painting. In settings such as the port city of Seville, the king’s court in Madrid and the distant viceroyalty of Naples, Spanish artists created compelling imitations of nature that, even today, are likely to astound viewers.

We will explore artworks by renowned painters Diego Velázquez (1599–1660), José de Ribera (1591–1652), Francisco de Zurbarán (1598–1664) and Bartolomé Murillo (1617–1682). We will study the artists’ distinct approaches to imitating reality, and their ties to leading art patrons in the diverse cities in which they worked. As we contemplate the period’s most famous artworks, including Velázquez’s celebrated Las Meninas, we will also consider connections with the art and artists of Italy, which became pivotal reference points for Spanish painters.

India, Pakistan and Bangladesh: A Virtual Tour of Cultural South Asia
Peter Langer

5 Wed, Jan 17–Feb 14
11:30 a.m.–1:20 p.m.
PLUS214 | Room 1800
$96

55+

Learn about the ways of life in India, Pakistan and Bangladesh. Discover the subcontinent’s art and architecture, along with its magnificent history and cultural heritage. India, for example, features more UNESCO World Heritage sites than any other country in South Asia. Pakistan, much vilified in Western media, offers some of Asia’s most awe-inspiring landscapes and a multitude of cultures with a long tradition of hospitality. Bangladesh is also home to breathtaking sites and scenery and the heritage of multiple civilizations.

Each class will feature images that evoke the natural and cultural diversity of these four countries, and we’ll discuss their geography and history too. You’ll gain a deeper understanding of South Asia’s subtleties, especially valuable if you’re a potential traveller to the area.

Contemporary Fiction by Middle Eastern Women
Carol Tulpar

6 Wed, Jan 10–Feb 14
11:30 a.m.–1:20 p.m.
PLUS215 | Room 1530
$115

55+

Fiction can help us explore complex social and cultural questions, including how we understand ethnicity and gender, and how people come to terms with migration and mixed roots. Novels, short stories and poems of the Middle East can shed light on identity and political radicalism, and on the history, evolution and uses of the term “Middle East” itself.

In this course we will share our opinions on two novels in particular: Woman at Point Zero, by Egyptian feminist and political activist Nawal El Saadawi, and The Kindness of Enemies, by Khartoum-born Leila Aboulela, who now lives in Scotland. We will also examine shorter works by a variety of women writers with roots in the Middle East, including poets now living in B.C.

Note: Involves required reading.
Beautiful melodies poured out of Richard Rodgers (1902–1979). Thanks to his formidable work ethic, his career had three distinct stages. The first featured jazzy melodies combined with the sardonic wit of the lyricist Lorenz Hart. In the second, Rodgers partnered with Oscar Hammerstein II, who took a more operatic approach, with colloquial lyrics that are deceptive in their simplicity. Rodgers’ final stage found him searching for a new collaborator and struggling with the increasing demands that such a long career can place upon creativity and novelty.

In this course we’ll look at the complicated psyche and musical genius of a man many consider the greatest American popular composer of the 20th century.

Note: Back by popular demand, from summer 2012.
THURSDAYS

F. Scott Fitzgerald and the Jazz Age
Michael Bourne

6 Thu, Jan 11–Feb 15
9:30–11:20 a.m.
PLUS217 | Room 1800
$115

Perhaps no American writer is more closely identified with his era than F. Scott Fitzgerald is with the Roaring Twenties. In his stories and novels, Fitzgerald captured the dreams and insecurities of a newly urbanized generation of Americans, fresh off victory in a world war and riding a dizzying economic boom. And, like the country around him, Fitzgerald rose to stratospheric highs only to crash into depression and ruin by decade’s end.

We will examine the powerful political and economic forces that shaped American society in the 1920s through the lens of a selection of Fitzgerald’s most popular short stories, drawn mostly from the collection *Babylon Revisited and Other Stories*, and his classic 1925 novel, *The Great Gatsby*.

*Note: Involves required reading.*

Sustainability: How Everything Is Connected to Everything Else
Tom Esakin

6 Thu, Jan 11–Feb 15
9:30–11:20 a.m.
PLUS218 | Room 2510
$115

“Sustainability” is not just a buzzword for governments, businesses and civil society. At its root, sustainable development has interconnected social, economic and environmental dimensions. It therefore exemplifies “systems thinking,” which can create a paradigm shift in our perspective on the world we inhabit and impact.

This course offers a basic grounding in sustainability, to help us understand it as a concept and practice as well as develop skills and techniques relevant to our personal life and our connection to future generations. So we can better grasp that how we think directly influences what we do, our knowledge sharing will centre on group conversations, personal stories, individual reflection and shared life experiences.

Upward Mobility to Dissolute Decline: The Brilliant Ming Dynasty (1368–1644)
Jean Kares

6 Thu, Jan 11–Feb 15
11:30 a.m.–1:20 p.m.
PLUS219 | Room 2510
$115

Less than a century after the Mongol conquest, China returned to native rule. The Ming dynasty, characterized by prosperity and cultural innovation, initially emulated the vigour of the earlier Tang dynasty by opening trade routes and building alliances. Ming dynasty porcelain was famous around the world, while domestically, literati painting communicated poetic and philosophical content. The highly personal reinterpretations of artistic traditions went beyond pictorial images—the period is renowned for its literary masterpieces and for the private gardens created by scholars who withdrew from court politics, as that arena became increasingly conservative and conventional.

We will explore the splendid material culture of the Ming, which flourished even as the glory of the court faded, and examine how a commercial and artistic boom eventually deteriorated into corruption, weakness and downfall.
Joseph Haydn (1732–1809) and Wolfgang Amadeus Mozart (1756–1791) created exemplary works in all the major musical genres of their time, including the symphony, string quartet, concerto and piano sonata. The structural ingenuity and communicative power of their music has served as a model and inspiration for countless generations of composers.

By listening closely to selected works of Haydn and Mozart, we will begin to unlock the secrets behind the seemingly effortless coherence and vitality of their music.
The *Tao Te Ching*, the ancient Taoist text written by Lao Tzu in the sixth century BCE, has inspired millions of people from many different backgrounds. The very word *Tao* (or *Dao*) suggests inspiration—it can be translated as “way,” “path” and “principle.”

In this course we will examine the original text of the *Tao Te Ching* and some significant concepts within it, through in-depth reading as well as interactive discussion. Moreover, we’ll go beyond a structured academic study and take a multidisciplinary approach to discovering and rediscovering our own life with the ancient Eastern wisdom. This masterpiece may help you begin a journey of self-discovery that is actual and ongoing, rather than purely philosophical.

*Note:* Back by popular demand, from fall 2016. Valuable for both new and repeat students.

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George Orwell was concerned with how the political propaganda and ideologically driven journalism of the 1930s and 1940s distorted or abolished the past while manufacturing events that never happened. This theme is newly relevant today, as we are asked to believe obvious falsehoods as “alternative facts” and dismiss demonstrably true events as “fake news.”

We will follow Orwell’s response to the rise of totalitarian politics in some of his essays, and in three closely related works: *Homage to Catalonia*, in which he recounts his experience in the anarchist militia fighting fascism in the Spanish Civil War; *Animal Farm*, a brief fable of Stalin’s betrayal of the revolution in Russia; and Orwell’s best-known work, *1984*, a dystopian fantasy that dramatizes the authoritarian state of mind from the inside.

*Note:* Involves required reading.

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The first camera posed a threat to painters of the time, forcing them to reinvent their art. Today photography continues to raise fundamental questions about the art world as it redefines itself and claims its own place as an art form.

We will explore how photography has been influenced by the art world as well as its influences on the art world. We will first consider the origins and evolution of “art.” What was the first artifact? How has art materialized in different cultures and eras? Is our attraction to art hardwired in our biology or influenced by our culture? We will then leaf through the pages of an album covering the history of photography, from the very first photographs to the diversity of current-day techniques and styles.
The Night Sky in Your Computer: Astronomy Software
Robert Conrad

6 Sat, Jan 6–Feb 17
(no class Feb 10)
10:30 a.m.–12:20 p.m.
LIB144 | Room 1505
$177 ($115 for adults 55+)

Explore software, computer simulations and apps that can further your understanding of observational astronomy. Master a free, powerful open-source astronomy program called Stellarium that will help you follow the motions of the sky, learn the constellations, and plan for and carry out the observation of deep-sky treasures—not to mention practise the art of star-hopping. Learn, too, about the types of deep-sky objects of greatest interest to observational astronomers and how to locate them in the night sky.

In this hands-on course, we’ll work on our computers and smartphones to apply what we learn. Particularly if you’re a visual learner, you’ll find this course highly effective and practical.

Note: Requires a laptop capable of running Stellarium; check requirements at www.stellarium.org.

Aging Well in Community
Kathy McGrenera

6 Sat, Jan 6–Feb 24
(no class Jan 13 or Feb 10)
12:30–2:20 p.m.
LIB106 | Room 1505
$177 ($115 for adults 55+)

Longevity is a fact of life for more Canadians than ever before. Thinking consciously about how we want to age can be an engaging, energizing and enjoyable process.

This largely experiential course will use discussion-oriented exercises and small-group work to encourage you to explore various factors involved with aging creatively in an environment suitable for your goals and needs. The possibilities we’ll explore include housing options, planning for changes in health and the importance of community connection and care. You’ll be encouraged, by working through various scenarios, to develop your own plans for aging well. Throughout, we will emphasize the importance of community in this unfolding experience.

Note: Back by popular demand, from fall 2016.
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. 2). The workshop focuses on essay writing as a thoughtful personal response to course content.

**Wed, Jan 17** | 9:30–11:20 a.m. | Room 1530
**Wed, Mar 7** | 11:30 a.m.–1:20 p.m. | Room 1530

Free (Registration required)
778-782-5212 | csla@sfu.ca | sfu.ca/liberal-arts
The 2016 census paints one of the most comprehensive demographic and socio-economic portraits to date of older adults in Canada. As has been widely reported, people over 65 now outnumber those under 14 in this country. For the first time, the census allows researchers to examine in-depth data that’s categorized by age. Using a series of data visualizations and maps, this lecture will highlight some of the key census findings and their implications for Metro Vancouver residents. In particular, we’ll consider the challenge of how the golden years may not necessarily be golden for all in our city.

**Medical Myths: If Health Is the Answer, What Was the Question?**

*Susan Baxter*

Sat, Mar 3
1:30–3 p.m.
Room 1900
Free

All the tests we’re told to take to predict our risk of future disease, the mishmash of advice on superfoods and supplements—health information is ubiquitous. All too often the trajectory of modern medicine moves us toward fragmented, generalized care unsupported by evidence. This talk is an informative and entertaining analysis of what’s really what in medical news. We’ll look at how to evaluate evidence and statistics, and particularly at how to free ourselves from the tyranny of the “normal” (measures of blood pressure, cholesterol and so on). Perhaps we can even learn to ignore Dr. Google.
Your Next Move: Transitioning with Intention
Penny Freno

6 Weeks, Feb 5–Mar 16
Online
LIB139
$177 ($115 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.

NEW TO THE 55+ PROGRAM?

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

Fri, Jan 12 | 1:30–3:20 p.m. | Room 1530
Free (Registration required)
778-782-5212 | csla@sfu.ca | sfu.ca/liberal-arts
The Complexities of Conflict

In the classic *On War* (1832), Carl von Clausewitz called war a “paradoxical trinity” of primordial violence and hatred, of chance and improvisation, and of reasoned government policy. He also famously described the “fog” of complexity and uncertainty inherent in conflict. Join us as we lift the fog a little and consider Clausewitz’s themes in lectures that look at the decisions to go to war, the rules that control conflict, the effects of political propaganda on societies in conflict and some surprising examples of Canada’s own tangles with the paradoxical trinity.

**Seditious Fenians and Protestant Gobemouches: Ethno-Religious Tensions in Newfoundland**

*Willeen Keough*

**Sat, Jan 20**

1:30–3 p.m.

LIB140 | Room 1800

$25 + GST = $26.25

There is a tendency in Canadian history to portray Anglo-Celtic culture as homogeneous and hegemonic. Yet power was not shared equally among people of British and Irish descent in the early years of European settlement. In many contexts, manifestations of ethno-religious difference and conflict were profound and sometimes fatal. We will explore such tensions in 18th- and 19th-century Newfoundland through episodes such as the disinterment of John Moxley, the Fenian scare of the 1860s and the Harbour Grace Affray.

**Evolution of Rules of Engagement**

*Bob Lesperance*

**Sat, Jan 27**

1:30–3 p.m.

LIB141 | Room 1800

$25 + GST = $26.25

Rules of engagement, or ROE, are command and control tools that help manage the use of force during peace operations and military operations involving armed conflict. Modern-day ROE, which evolved after the Second World War, balance legal, political and operational considerations. ROE are intractably part of the law of armed conflict, a set of international laws that seek to regulate hostilities during armed conflicts. This lecture will focus on the history of rules of engagement and how they are used in operations such as the recent armed conflicts in Iraq and Afghanistan, the NATO air operations in Libya and more recently the strikes against ISIS in Syria.
War and Public Opinion:
A Closer Look at the 20th Century
Sebastian Huebel

Sat, Feb 3
1:30–3 p.m.
LIB142 | Room 1800
$25 + GST = $26.25

How can society work as either a catalyst or an inhibitor of war? This lecture will focus on the role that societies play, including their support or disapproval, in going to war. We will examine popular opinions and propaganda in several countries before and during the First World War, the Second World War and post-1945 conflicts. We will ponder how democratic the decisions to go to war actually were. Does war require mass approval? Or have past decisions to go to war been made by only the few at the top of political power?

War of Words: The Western Balkans in the Early 1990s
Stan Markotich

Sat, Feb 17
1:30–3 p.m.
LIB143 | Room 1800
$25 + GST = $26.25

War can test a society’s cohesiveness. Often it’s assumed that social stability is reinforced by an attack, real or perceived. However, events in Serbia from the late 1980s to the early 1990s suggest otherwise. There, political rhetoric created a social divide within and among the national groups facing war. On the one hand, rhetoric mobilized some segments of the population. On the other, the same rhetoric paradoxically pacified another demographic, one identified as radical and bent on fundamental social change only a generation prior. This lecture will explore the effects of political rhetoric on societies in conflict.
Born in the countryside (with Barbizon and Millet), on the beaches of Normandy (with Boudin) and in the mind of Manet, impressionism eventually came to dominate 19th-century French painting. Impressionism rejected the studio-based classicism of the Académie royale de peinture et de sculpture for en plein air painting of the here and now—landscapes, cityscapes and everyday people.

We will explore the artists, works and techniques behind this revolution. For example, Manet’s invention of peinture grasse, a new ratio of pigment to linseed oil, made it impossible to layer paint in thin veneers. This led to the placement of light and dark tones next to each other without middle values—a concept that Monet developed further, notably in his painting Bain à la Grenouillère.

In The Wealth of Nations (1776), Adam Smith argued that a commercial society would benefit the greatest number of people, and his arguments in favour of free market activity have been promoted since the Industrial Revolution. But Smith also warned about the dangers inherent in market-driven societies. These warnings were equally useful to the 19th-century critics who coined the term “capitalism.”

This course will examine the intellectual history behind capitalism, from Aristotle to Pope Francis. We will see that capitalism has many forms, each based on political responses to specific challenges. Is self-interest morally justifiable? Should “free markets” be truly free? Should government play a role in market activity? This course will give you the tools and vocabulary you need for further self-study.

Asghar Farhadi is the best-known Iranian director in North America and is among the few filmmakers who have won two Academy Awards. His cinema portrays a microcosm of modern Iran, showing interactions across class and gender.

We will track Farhadi’s career as a screenwriter, director and producer from his early days in the Islamic Republic of Iran Broadcasting to his current acclaim. We will see five movies (or excerpts from them) that Farhadi wrote, directed or produced, in order to examine his approach to plot development and the social and cultural discourses he raises. Finally, we will discuss the positive reviews as well as the problematic political and feminist evaluations his movies have received from critics, both non-Iranian and from Iranian communities around the world.
Brain health is being reinvented. New studies show that we can stimulate our brains by learning through the arts. Participating in challenging art activities promotes mental well-being in many different ways.

To keep the mind sharp and improve thinking and memory, we will take a cross-training approach to exercising the brain. We will explore a new art form each week, including improv and theatre, music and singing, dance and movement, writing, and visual arts. We will discuss the arts’ role in our lives and the benefits the arts bring. By discovering and trying new art forms, we’ll learn valuable techniques to improve mental wellness and cognitive skills.

**Note:** Back by popular demand, from summer 2017. Involves active participation.

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Courses on the history of opera traditionally focus on musical developments from one era to another. Yet there is a less travelled road that allows us to understand the evolution of opera while also considering the protagonists in its history.

We will explore opera through the lens of theatrical practices, concentrating on roles written for castrato singers, performers en travesti and star singers. Beginning with Monteverdi’s *Orfeo* (1607) and ending with Beethoven’s *Fidelio* (1814), we will examine six operas premiered in five different cities across Europe. We will study each opera within its historical context, while considering the different audiences for which these works were performed as well as the public’s fascination with, or rejection of, a particular singer or theatrical practice.

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In the wake of the 1973 oil crisis, a dramatic shift occurred in the economic and political priorities of the United States. The body of ideas and practices that emerged, which was to form a new orthodoxy around the world, has been termed “neo-liberalism.”

Drawing on the concepts of Antonio Gramsci (1891–1937), we will trace the emergence of neo-liberalism and see how it became accepted as common sense across the political spectrum. We will then turn to Ernesto Laclau (1935–2014) and Chantal Mouffe (b. 1943), who in the 1980s introduced a radical democracy that is increasingly being used as a means to dismantle neo-liberalism. We will also consider radical democratic politics in the Syriza government of Greece, the Podemos party of Spain and the presidency of Cristina Kirchner in Argentina.
Did you know that the world’s oldest existing musical instrument is a 35,000-year-old flute made from a bird leg bone, discovered recently in Germany? Whatever your favourite instrument, it has a fascinating history. Join us as we explore organology, the science and classification of musical instruments. Together we will trace the inventions, use, special characteristics and evolution of instruments from each family.

We will look at the first examples of innovative instruments, occasionally forgotten for a time, and see how they evolved into modern use. We’ll compare the sounds of early and modern versions of well-known instruments, examine their beauty of craftsmanship, find their portraits in works of art and listen to their music through time.
If you were a slave in the U.S. South, you lived a life of abject misery. Your only hope for salvation was the belief that when you crossed over to the other side, your goodness and prayers would be rewarded in heaven. Slaves had nothing to celebrate except their faith in the Almighty, and their hope that singing in praise of the Lord would raise them to a higher place.

We’ll trace the path of the music that was born in African-American churches of the late 1800s, following it through the invention of radio and the influence of “Christian country” to the advent of soul in the 1950s. And we’ll hear how the journey continues in the music of today.

**Music for the Soul:**
*From Church Gospel to Street-Corner R&B*
*John Mitchell*

**6 Wed, Feb 21–Mar 28**
11:30 a.m.–1:20 p.m.
PLUS230 | Room 1800
$115

**Story Catching:**
*Learning from Life*
*Wendy Bancroft*

**6 Wed, Feb 21–Mar 28**
1:30–3:20 p.m.
PLUS142 | Room 2510
$115

**Writing from the Body:**
*A Way to Summon Words*
*Ingrid Rose*

Words are miracles. As byproducts of breath, they sound on exhalation and conjure physicality on the page. But where do they come from? Words, of course, come from the body. Like a tuning fork, the body reverberates and reflects our experience of being in the world back to us.

Through the use of breath and sounding, your sense and sentience will be shaken up and you will become more aware of your sentences. There will be small-group sharing of your writing and whole-group discussion of the discoveries made during the process. Each week home assignments will be shared and responded to. Each week’s writing explorations, and the corresponding short readings, will deal with different aspects of perception as we experience and live it.

*Note: Back by popular demand, from spring 2016. Involves required reading and active participation in class discussions.*

You know it’s time to get those stories down but you need a kick-start, a focus. Guided Autobiography can help you recall, write about and share meaningful and engaging memories. Originally developed as a method to enhance life review, Guided Autobiography leaves you with five short legacy stories and insights into who you are and the life you’ve led.

Each week we’ll explore a common theme, such as family, health and work. Between classes you’ll write roughly two pages about your experience of the theme, then share this aloud with your small group in the next session. You’ll share only what is comfortable to share. Stimulating activities and questions will spark your creativity, enhance your self-awareness and trigger your memories. We will ponder, laugh and provide mutual support. We will learn about writing, but the focus is our experience.

*Note: Back by popular demand, from summer 2017. Involves group discussion.*
Like the blues, jazz was born from the experience of African slaves in America. By the end of the Civil War in 1865, over 400,000 Africans had been brought to the United States. They came mostly from west Africa and the greater Congo River basin, and they brought with them strong musical traditions.

Unlike the blues, jazz has transformed in style, rhythm, melody, harmony and presentation over the years, using improvisation as one of its cornerstones. We’ll listen to some of the iconic (and not so iconic) jazz artists who have shaped the genre, from the Roaring Twenties through to the big band era, bebop and cool jazz. We’ll delve into all of these forms musically to analyze how they evolved.
Charles Darwin, Sigmund Freud and those they influenced embodied the two major traditions that explained the human mind over the course of the 20th century. Today we think of Darwin as triumphant and Freud as eclipsed by science. But it’s wise to remember that less than 100 years ago the verdict was reversed, as it hinged on the consensus biology of the day.

This course emphasizes the lessons that the Freudian tradition can learn from the Darwinian tradition. It does not neglect, however, what Darwinians can learn from Freud. We’ll chart the paths of these two traditions, noting where their courses collide and where each profitably coasts in the other’s slipstream.

Imagine There’s No Heaven: A History of Atheism
Graham Forst
6 Thu, Feb 22–Mar 29
1:30–3:20 p.m.
PLUS234 | Room 1700
$115

How have philosophers, satirists, religions and the arts expressed godlessness? We will consider thinkers from the ancient Greeks to the new atheists, such as Hitchens and Dawkins. We’ll also focus on comedy, satire, serious drama and documentary in TV and cinema. We’ll trace the history of atheism in literature, taking in Chaucer, Molière and Burns. We’ll explore the atheistic views of Marlowe too, and question whether Shakespeare hints at unbelief. We’ll enjoy musicals, including Porgy and Bess and The Book of Mormon. Finally, we will examine the beliefs of non-theistic religions, including forms of Buddhism, Quakerism, Hinduism and Jainism.

Religion will be treated respectfully throughout the course, which is designed to see how the creative mind depicts concepts of godlessness, not to ridicule religious faiths.
FRIDAYS

The Colours, Beauty and Sounds of Persia
Amir Kamyab-Nejad

6 Fri, Feb 23–Apr 6
(no class Mar 30)
9:30–11:20 a.m.
PLUS235 | Room 1425
$115

Join us on a 7,000-year journey through the civilization of Persia. Experience the nation’s history, identity and spirituality through its artistic endeavours. Walk the streets of the historic city of Isfahan—today the second-largest city in Iran—and see why it was renowned as nesf-e jahān (half the world).

We will look at examples of Isfahan’s carpet weaving, engraving, miniature painting and tile making. We will also come to appreciate how the Persian carpet is a distinguished manifestation of Persian art and culture. Hear the wisdom of the poets Rumi, Hafez and Ferdowsi; listen to the sounds of the daf, nay and setar; and dance to a rich variety of Persian music.

Note: Back by popular demand, from spring 2016.

Canada’s Trade Relations: A Critical Juncture?
Ted Cohn

6 Fri, Feb 23–Apr 6
(no class Mar 30)
10:30 a.m.–12:20 p.m.
PLUS236 | Room 1505
$115

Canada, the United States and Mexico established the North American Free Trade Agreement in 1994. Now, U.S. protectionism has increased, and NAFTA is being renegotiated with a highly uncertain outcome.

In this seminar we will examine the various options for Canadian trade policy, including multilateralism through the World Trade Organization, continuing close trade ties with the U.S., and a diversification of Canadian trade relations to decrease dependence on the U.S. We will also focus on particular points of conflict with the U.S. over issues such as softwood lumber. Articles will be distributed to the class for reading and discussion.

Note: Small class; involves required reading and active participation in class discussions.

The Glamour of Grammar: Modern English and Traditional Grammar
Rapti Dietrich

6 Fri, Feb 23–Apr 6
(no class Mar 30)
1:30–3:20 p.m.
PLUS237 | Room 1800
$115

Did you know that grammar and glamour were once variant spellings of the same word, which meant “learning”? Our current meaning of glamour, “alluring charm,” derives from the term’s medieval sense of learning about magic. As for grammar, it is a phenomenon so complex that unconsciously learning your mother tongue in childhood must surely be one of your most astounding accomplishments.

Through the lens of traditional grammar, we’ll seek out the underlying framework of English, considering prescriptive versus descriptive approaches to language study, and exploring in turn nouns, verbs, modifiers and clauses. Find out how to analyze everything from advertisements to teenage phone conversations, and discover the magic allure of grammar!

Note: Back by popular demand, from spring 2015.
Saturdays

Legal and Ethical Issues in End-of-Life Studies
Margaret Hall

3 Sat, Mar 3–17
9 a.m.–5 p.m.
LIB145 | Room 1505
$450

Join us for three Saturdays as we explore a range of legal and ethical issues relating to death, dying and the end of life. These issues include the extent of the public interest in private death, and how that interest relates to laws about death and dying; legal, medical, ethical and cultural definitions and understandings of death, along with the impact of differences among those definitions; the sometimes difficult legal and ethical questions about who has the right to make end-of-life or life-ending decisions, including the withdrawal of life-prolonging treatment, non-treatment and MAiD (medical assistance in dying). We will explore laws pertaining to the dead. Who makes decisions about the dead? On what basis? We will also consider the extent and ability of the law to assist people to plan for death. To what extent should the dead be enabled, through law, to control the affairs of the living—for example, through legal vehicles such as trusts? At what point do the wishes of the dead impinge on the interests of the living? How does the law mediate that conflict?

Throughout the course we will be examining and discussing several important Canadian judicial decisions that have grappled with difficult questions related to death and dying, including Carter v. Canada, R. v. Rodriguez, Cuthbertson v. Rasouli, Bentley v. Maplewood Seniors Care Society and A.C. v. Manitoba (Director of Child and Family Services). We will engage with these issues directly, using the legal and ethical principles discussed to work through hypothetical “fact patterns” from different professional, personal and philosophical perspectives.

This course will be of interest to health professionals, legal professionals, policy-makers, researchers, gerontologists, social workers, educators and anyone with an interest in the relationship between law and society, the philosophical and ethical issues underlying the law relating to death, dying and end of life, and broader end-of-life studies and issues.

Legal and Ethical Issues in End-of-Life Studies: The Death of Socrates (detail). Image courtesy Wikimedia Commons
What’s in a dream? Are dreams meaningful or are they merely leftovers from conscious life? Do they contribute to our universal search for identity and meaning? Our dreams have fascinated us for thousands of years, dating back to the ancient Greeks, Mesopotamians and Egyptians, and likely as far back as the first emergence of symbolic thought.

Current behavioural science likens dream interpretation to quackery fashioned by hawkers of snake oil. The Jungian canon, however, offers a diametrically opposing perspective. Jung saw dreams as rich nightly dramas that serve a compensatory function in correcting the biases and limitations of consciousness. This course examines the language, structure and purpose of these nightly symbolic narratives and offers some strategies to work with them.

Dreams: A Portal to the Source
Pohsuan Zaide

3 Sat, Mar 10–24
10 a.m.–3 p.m.
LIB146 | Room 1425
$177 ($115 for adults 55+)

*Dreams: A Portal to the Source*: paintings from Lascaux Cave. Images courtesy Wikimedia Commons
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.

**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.*

**INFORMATION SESSIONS**

Join us to learn details of the study tour!

- **Wed, Nov 8** | 11:30 a.m.–1 p.m. | Room 1430
- **Wed, Nov 29** | 12–1:30 p.m. | Room 2510
- **Wed, Jan 10** | 11:30 a.m.–1 p.m. | Room 1800

Free

**CONTACT US**

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

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A Day of Creative Commotion

“Creative potential is there in all of us, an inner resource, renewable and vibrant, no matter how much or how little it is used. The creative spirit has the power to change our lives at every age, and to do so in quite different ways as we get older.”

—Gene D. Cohen

Join us on Saturday, July 14, 2018 at SFU Harbour Centre as we celebrate the creativity of older adults!

Aging can enhance creativity because of the confidence, perspective and self-knowledge that come with increasing years. And being creative can enhance aging by improving health, memory, connection and happiness.

During our day of creative commotion, you’ll learn about creativity in later life through presentations and discussions. You’ll be able to explore your own creativity too, with hands-on, drop-in activities.

Details to follow in our summer brochure and on our website:

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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 23

Wendy Bancroft, MA, is a writer, researcher, filmmaker and award-winning TV journalist who has worked with two national research organizations. She is a certified Guided Autobiography instructor.
>> See page 25

Janice Bannister is a standup comic, actor and keynote presenter. She has taught standup comedy for 12 years in Vancouver.
>> See page 23

Susan Baxter, PhD, is a medical writer and independent scholar who has authored books on physiology, including The Estrogen Errors and Immune Power. She teaches part-time at SFU.
>> See page 18

Michael Bourne writes about literature and culture for the Globe and Mail, the New York Times, the Economist and Poets & Writers magazine. He teaches at UBC and SFU Continuing Studies.
>> See page 13

Krystel Chehab, PhD, teaches art history at Columbia College and previously taught at UBC. Her research focuses on 17th-century Spanish art and its global connections.
>> See page 11

Ted Cohn, PhD, is a professor emeritus of political science at SFU. He taught international political economy and international relations for 35 years.
>> See page 28

Robert Conrad, a consultant with PricewaterhouseCoopers, has 20 years’ experience designing courses and facilitating learning. He shares his passion, observational astronomy, online and in face-to-face courses.
>> See page 16

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 28

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 10

Tom Esakin, MA, has designed and taught sustainability curricula for Ryerson University and Universidad del Caribe. An Anglican interfaith spiritual director, he provides end-of-life supports through Dying Matters Canada.
>> See page 8

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 8

Graham Forst, PhD, taught English and philosophy at Capilano University. He teaches regularly in SFU’s Liberal Arts and 55+ Program.
>> See page 27

Monica Franz, MA, has taught at the Justice Institute of B.C. and City University of Seattle’s Vancouver campus. She is a clinical supervisor whose research specialization is professional and personal resilience.
>> See page 9

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 19

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

Margaret Hall, LLB, LLM, is a professor in the Faculty of Law at Thompson Rivers University and a visiting professor in the Applied Legal Studies Program (Department of Criminology) at SFU.
>> See page 29

Mason Harris, PhD, has degrees from Harvard University (BA) and the State University of New York at Buffalo (PhD). His dissertation was on the fiction of George Eliot.
>> See page 15

Sebastian Huebel has a PhD in history from UBC and is an instructor at Alexander College. He specializes in modern German history.
>> See page 21

Richard Ingram, PhD, has worked in disability studies at Ryerson University and in health sciences at SFU. In 1991/1992 he studied in Ernesto Laclau’s Ideology and Discourse Analysis Program.
>> 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 13

Willeen Keough is a professor in SFU’s Department of History. Her research interests include gender, oral history, Irish-Newfoundland immigration and ethnicity.
>> See page 20

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 14
Peter Langer, MA, is one of Canada’s leading travel lecturers and photographers. He is the creator of the Ultimate Traveller presentations.
>> See page 11

Bob Lesperance, BA, LLB, MDS, former colonel with the Office of the Judge Advocate General, CAF Reserves, and former senior legal advisor to the Task Force Commander in Afghanistan, has taught and lectured extensively on military law.
>> See page 20

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 21

Michael McConkey, PhD, is a researcher, author and podcaster specializing in behavioural economics and evolutionary approaches to communications and psychodynamics.
>> See page 27

Kathy McGrenera, M.Ed., is a founding member of Quayside Village Cohousing and its current treasurer. She is a group facilitator with Source Facilitation Collective.
>> See page 16

John Mitchell, a Leo Award–winning composer, songwriter and musician, worked with Johnny Cash and John Denver, among others. He taught songwriting for the Vancouver School Board.
>> See pages 25 and 26

Justin Newell is an art historian and fine artist in paint and photography. He has lectured on many Western art topics for UBC and local colleges and aboard cruise ships.
>> See page 22

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 page 9

Jesse Read, M.Mus., is a professor emeritus and former director of the UBC School of Music. He is an internationally known bassoon soloist, recording artist and specialist on original wind instruments.
>> See page 27

Anneke Rees, previously a coach in the mentorship program of the Canadian College of Health Leaders, has 30 years’ experience in health care, including training palliative care volunteers.
>> See page 27

Neil Ritchie, a former CBC Radio producer, has been sharing his love of music with SFU Continuing Studies students since 1998.
>> See page 12

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 25

Ivan Sayers, a historian of and lecturer on women’s fashion, owns one of Canada’s largest private collections of period clothing and accessories.
>> See page 8

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 9, 17 and 22

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 8

Sharon Tenenbaum has won multiple international awards as a fine art photographer. She is fascinated by the aesthetics and psychology of art, and is passionate about sharing her artistic vision.
>> See page 15

Carol Tulpar, MALM, loves English literature and enjoys studying works in translation. A mentor in SFU’s Southbank Writer’s Program, she is working on a historical novel.
>> See page 11

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 15

Andy Yan holds a master’s in urban planning from UCLA. Director of SFU’s City Program, he is also an adjunct professor of urban studies at SFU, and urban planning at UBC.
>> See page 18

Pohsuan Zaide, PhD, is an instructor and psychotherapist who brings the visionary work of Jung into public arenas such as education, environmental activism and peace work.
>> See page 30
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Front cover (clockwise from top):
Frog Constellation, 1995 (Bill Reid Foundation/
SFU Collection); Aretha Franklin; Nawal El Saddawi;
painting by Chen Hongshou, Ming dynasty; Leon Theremin;
vintage hand fan; John Lennon (Bob Gruen)

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