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.

Scent-Free Classrooms | SFU supports a scent-free learning environment.

STAY IN TOUCH

Would you like to know about upcoming courses, lectures and events? Join our email list to stay informed. You can unsubscribe at any time. Sign up at www.sfu.ca/subscribe-liberal-arts

SFU acknowledges the Squamish, Musqueam, Tsleil-Waututh, Katzie and Kwikwetlem peoples on whose traditional territories our three campuses stand.
SFU’s Liberal Arts and 55+ Program has been offering university-level non-credit courses to older adult learners since the 1970s. Our year-round program at SFU’s Harbour Centre campus includes lectures, smaller seminars, online courses and occasional special events. A typical course comprises six two-hour classes over six weeks. We welcome learners over 55 from all educational backgrounds; our courses are designed to be both accessible and academically rigorous. Some of our courses are open to all ages on evenings and weekends too; look for the red icon.

Most of our learners take classes for the joy of learning and to be part of the 55+ Program community. Some also work toward a non-credit Liberal Arts Certificate in the program (page 5). As you can see from this brochure, courses cover a diversity of topics: literature, art, history, religion, science, philosophy, music and more.

In our spring 2020 term, in response to many student requests, we are especially pleased to offer a lecture series featuring experts from SFU’s Faculty of Science (pages 24–25). We also have a special course, Urban Dirt (page 22), which digs into the overlooked world of city dirt, both metaphorical and literal. Online, there are opportunities to explore your life in reflection through autobiographical writing or to look forward by planning your next move (page 11). Read more about these and other courses and lectures inside.
<table>
<thead>
<tr>
<th>COURSES BY THEME</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTEMPORARY REFLECTION</strong></td>
<td></td>
</tr>
<tr>
<td>Till Death Do Us Part: Ensuring the Health Care System Works for and with You</td>
<td>23</td>
</tr>
<tr>
<td>Wrongful Convictions: The Black Hole in the Legal System</td>
<td>26</td>
</tr>
<tr>
<td>Social Artistry Through Co-Creation</td>
<td>26</td>
</tr>
<tr>
<td>Issues in Contemporary International Relations</td>
<td>27</td>
</tr>
<tr>
<td>A Living Tradition: A Cultural Journey Through Vancouver’s Chinatown</td>
<td>34</td>
</tr>
<tr>
<td><strong>HISTORY</strong></td>
<td></td>
</tr>
<tr>
<td>Panache: 300 Years of Women’s Fashion</td>
<td>12</td>
</tr>
<tr>
<td>Early Modern Europe: Monarchies and the Consequences of the Reformation</td>
<td>18</td>
</tr>
<tr>
<td>Gods, Heroes and Monsters: Foundations of Greek Mythology</td>
<td>18</td>
</tr>
<tr>
<td>What Is Folklore?</td>
<td>21 &amp; 35</td>
</tr>
<tr>
<td>Signs of the Scribes: The Story of Writing</td>
<td>29</td>
</tr>
<tr>
<td>Bosnia: Centuries of Conflict and Coexistence</td>
<td>31</td>
</tr>
<tr>
<td>The Colours, Beauty and Sounds of Persia</td>
<td>35</td>
</tr>
<tr>
<td><strong>LITERATURE</strong></td>
<td></td>
</tr>
<tr>
<td>Between Hell and Heaven: Russian Literature Under Communism</td>
<td>12</td>
</tr>
<tr>
<td>Learning History by Reading Mystery</td>
<td>16</td>
</tr>
<tr>
<td>James Joyce’s <em>Ulysses</em>: Reading and Commentary (Part 3 of 4)</td>
<td>19</td>
</tr>
<tr>
<td>Puzzling People: Fictional Characters with Autistic Spectrum Disorders</td>
<td>28</td>
</tr>
<tr>
<td>Good Reads: Mid-20th-Century Canadian Authors</td>
<td>30</td>
</tr>
<tr>
<td>James Joyce’s <em>Ulysses</em>: Reading and Commentary (Part 4 of 4)</td>
<td>33</td>
</tr>
<tr>
<td>Wilkie Collins’s <em>The Moonstone</em>: Brilliant Launch of the Detective Novel</td>
<td>35</td>
</tr>
<tr>
<td><strong>MUSIC</strong></td>
<td></td>
</tr>
<tr>
<td>The Second Golden Age of the Viennese Symphony</td>
<td>14 &amp; 27</td>
</tr>
<tr>
<td>Talkin’ ’bout My Generation: The Music of the ‘60s</td>
<td>16</td>
</tr>
<tr>
<td>From Motor City to Hitsville: The Story of Motown</td>
<td>17</td>
</tr>
<tr>
<td>Jazz in a Nutshell 1: Piano, Sax, Ragtime and More</td>
<td>20</td>
</tr>
<tr>
<td>Side by Side: Great Words Become Great Music</td>
<td>30</td>
</tr>
<tr>
<td>Jazz in a Nutshell 2: Trumpet, Guitar, Fusion and More</td>
<td>34</td>
</tr>
<tr>
<td><strong>PHILOSOPHY, PSYCHOLOGY AND SELF</strong></td>
<td></td>
</tr>
<tr>
<td>Your Next Move: Transitioning with Intention (online)</td>
<td>11</td>
</tr>
<tr>
<td>Innovative Perspectives on Resilience and Aging (online)</td>
<td>11</td>
</tr>
<tr>
<td>Know Yourself and Others: MBTI and Jungian Typology</td>
<td>12</td>
</tr>
</tbody>
</table>

**LEGEND**

Most courses are for students aged 55+ only. For courses open to all ages, look for All by the course descriptions.
### PHILOSOPHY, PSYCHOLOGY AND SELF (CONTINUED)

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meanings in Life: An Inquiry</td>
<td>14</td>
</tr>
<tr>
<td>Postmodern Philosophy: A Beginner’s Guide</td>
<td>18 &amp; 32</td>
</tr>
<tr>
<td>The Undiscovered Self</td>
<td>36</td>
</tr>
</tbody>
</table>

### RELIGION AND SPIRITUALITY

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mystery: The Three Marys</td>
<td>20</td>
</tr>
<tr>
<td>Why Christianity Happened</td>
<td>32</td>
</tr>
<tr>
<td>Women Warriors and Prophets of Israel</td>
<td>34</td>
</tr>
<tr>
<td>Aging and Spirituality</td>
<td>36</td>
</tr>
</tbody>
</table>

### SCIENCE AND TECHNOLOGY

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Science Could Be Hazardous to Your Health</td>
<td>15</td>
</tr>
<tr>
<td>Neighbourhood Nature: Observing, Interacting, Learning</td>
<td>15</td>
</tr>
<tr>
<td>When Science Goes Wrong: Mistakes, Self-Deception, Cognitive Bias, Fraud</td>
<td>16</td>
</tr>
<tr>
<td>Urban Dirt</td>
<td>22</td>
</tr>
</tbody>
</table>

### THEATRE AND FILM

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre in Vancouver: Our History on Stage</td>
<td>13</td>
</tr>
<tr>
<td>Rethinking Motherhood: Portrayals of Women on Stage, Then and Now</td>
<td>19</td>
</tr>
<tr>
<td>Rogues, Vagabonds and Sturdy Beggars: The Outrageous Actor</td>
<td>20</td>
</tr>
<tr>
<td>Post-Colonial Theatre Across the Commonwealth</td>
<td>32</td>
</tr>
</tbody>
</table>

### TRAVEL

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Footsteps of the Incas: A Virtual Tour of Peru, Bolivia and Ecuador</td>
<td>28</td>
</tr>
<tr>
<td>From Cairo to Timbuktu: A Virtual Tour of Lost Kingdoms of Africa</td>
<td>28</td>
</tr>
</tbody>
</table>

### VISUAL ARTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art in Your Area: Local Collections in Context (online)</td>
<td>11</td>
</tr>
<tr>
<td>Selected Masterpieces of the Louvre</td>
<td>14</td>
</tr>
<tr>
<td>Creative Ferment: Art in 20th-Century China</td>
<td>26</td>
</tr>
<tr>
<td>Intriguing Art Heists</td>
<td>29</td>
</tr>
<tr>
<td>Medieval European Art: The Legacy of Rome and Constantinople</td>
<td>30</td>
</tr>
<tr>
<td>Personal Expression in Art History</td>
<td>33</td>
</tr>
</tbody>
</table>

### WRITING

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story Catching: Mining Memories Through Guided Autobiography (online)</td>
<td>11</td>
</tr>
<tr>
<td>Life in Verse: An Introduction to Writing and Editing Poetry</td>
<td>22</td>
</tr>
</tbody>
</table>

### 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 program orientation is a chance to hear from program staff.

**Fri, Jan 17**
**9:30–11:20 a.m.**
**Room 2510 | FREE**
Registration is required.

778-782-5212
csla@sfu.ca
sfu.ca/liberal-arts

### NEED HELP PAYING COURSE FEES?

Thanks to generous donors, tuition assistance is available for people who could not otherwise participate in the 55+ Program.

Please call 778-782-5212 or email csla@sfu.ca to learn more.
SUPPORT THE 55+ PROGRAM: MAKE YOUR GIFT TODAY!

THE SENIORS PROGRAM ENDOWMENT FUND STRENGTHENS THE LIBERAL ARTS AND 55+ PROGRAM IN SEVERAL WAYS:

• Provides tuition assistance to students with low income
• Improves accessibility (by funding hearing devices, for example)
• Supports free lectures, events, conferences and workshops
• Subsidizes program delivery

YOU CAN GIVE TO THE FUND ONLINE AT SFU.CA/LIBERAL-ARTS/DONATE

It’s easy and secure.
Or send a cheque payable to Simon Fraser University:

Liberal Arts and 55+ Program
Continuing Studies
Simon Fraser University
2300-515 West Hastings Street
Vancouver, B.C. V6B 5K3

We will mail you a tax receipt for donations over $10.

Together with your valuable donations, the Liberal Arts and 55+ Program has been supported by a number of generous legacy gifts. Gifts in wills ensure that the program continues to inspire and connect people, providing life-changing learning opportunities for years to come. To find out more about making a gift in your will, call Ms. Cary Gaymond, senior director, Gift & Estate Planning, at 778-782-7308 or email cary_gaymond@sfu.ca.

Thank you!
By writing essays that reflect on your learning in 55+ Program courses, you can earn a non-credit Liberal Arts Certificate for 55+. To qualify for the certificate, you need to write satisfactory essays for enough courses to total at least 128 hours of class time. This typically means 11 essays on 11 courses.

Each essay should be 1,000–1,500 words long. In each, you will write a personal response to either or both of the following questions:

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

Students who are awarded the Liberal Arts Certificate for 55+ become SFU alumni.

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 intended for students interested in the Liberal Arts Certificate for 55+. The workshop focuses on essay writing as a reflective, personal response to course content.

**Writing an Essay for the Liberal Arts Certificate**

**Mark Smith**

**Free**

Registration is required for this workshop

**Mon, Jan 27** | 11:30 a.m.–1:20 p.m. | Room 2510
**Thu, Mar 12** | 9:30–11:20 a.m. | Room 2510

778-782-5212 | csla@sfu.ca | sfu.ca/liberal-arts
## SCHEDULE AT A GLANCE
### JANUARY–FEBRUARY 2020

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TIME</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MONDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Know Yourself and Others: MBTI and Jungian Typology</td>
<td>9:30–11:20 a.m.</td>
<td>12</td>
</tr>
<tr>
<td>Between Hell and Heaven: Russian Literature Under Communism</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>12</td>
</tr>
<tr>
<td>Writing an Essay for the Liberal Arts Certificate</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>5</td>
</tr>
<tr>
<td>Panache: 300 Years of Women’s Fashion</td>
<td>1–4 p.m.</td>
<td>12</td>
</tr>
<tr>
<td>Theatre in Vancouver: Our History on Stage</td>
<td>1:30–3:20 p.m.</td>
<td>13</td>
</tr>
<tr>
<td><strong>TUESDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Second Golden Age of the Viennese Symphony</td>
<td>9:30–11:20 a.m.</td>
<td>14</td>
</tr>
<tr>
<td>Selected Masterpieces of the Louvre</td>
<td>9:30–11:20 a.m.</td>
<td>14</td>
</tr>
<tr>
<td>Meanings in Life: An Inquiry</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>14</td>
</tr>
<tr>
<td>Science Could Be Hazardous to Your Health</td>
<td>1:30–3:20 p.m.</td>
<td>15</td>
</tr>
<tr>
<td>Neighbourhood Nature: Observing, Interacting, Learning</td>
<td>1:30–3:20 p.m.</td>
<td>15</td>
</tr>
<tr>
<td><strong>WEDNESDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When Science Goes Wrong: Mistakes, Self-Deception, Cognitive Bias, Fraud</td>
<td>9:30–11:20 a.m.</td>
<td>16</td>
</tr>
<tr>
<td>Learning History by Reading Mystery</td>
<td>10:30 a.m.–12:20 p.m.</td>
<td>16</td>
</tr>
<tr>
<td>Talkin’ ’bout My Generation: The Music of the ’60s</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>16</td>
</tr>
<tr>
<td>From Motor City to Hitsville: The Story of Motown</td>
<td>1:30–3:20 p.m.</td>
<td>17</td>
</tr>
<tr>
<td><strong>THURSDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Early Modern Europe: Monarchies and the Consequences of the Reformation</td>
<td>9:30–11:20 a.m.</td>
<td>18</td>
</tr>
<tr>
<td>Gods, Heroes and Monsters: Foundations of Greek Mythology</td>
<td>9:30–11:20 a.m.</td>
<td>18</td>
</tr>
<tr>
<td>Postmodern Philosophy: A Beginner’s Guide</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>18</td>
</tr>
<tr>
<td>Rethinking Motherhood: Portrayals of Women on Stage, Then and Now</td>
<td>12:30–2:20 p.m.</td>
<td>19</td>
</tr>
<tr>
<td>James Joyce’s <em>Ulysses</em>: Reading and Commentary (Part 3 of 4)</td>
<td>2:30–4:20 p.m.</td>
<td>19</td>
</tr>
</tbody>
</table>

**LEGEND**

Most courses are for students aged 55+ only. For courses open to all ages, look for by the course descriptions.
<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TIME</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRIDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Orientation</td>
<td>9:30–11:20 a.m.</td>
<td>3</td>
</tr>
<tr>
<td>Jazz in a Nutshell: Piano, Sax, Ragtime and More</td>
<td>9:30–11:20 a.m.</td>
<td>20</td>
</tr>
<tr>
<td>Rogues, Vagabonds and Sturdy Beggars: The Outrageous Actor</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>20</td>
</tr>
<tr>
<td>Mystery: The Three Marys</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>20</td>
</tr>
<tr>
<td>What Is Folklore?</td>
<td>1:30–3:20 p.m.</td>
<td>21</td>
</tr>
<tr>
<td><strong>SATURDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Life in Verse: An Introduction to Writing and Editing Poetry</td>
<td>10:30 a.m.–12:20 p.m.</td>
<td>22</td>
</tr>
<tr>
<td>Urban Dirt</td>
<td>12:30–2:20 p.m.</td>
<td>22</td>
</tr>
<tr>
<td><strong>SATURDAY FREE FORUMS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complex Is Not the Same as Complicated</td>
<td>Jan 25</td>
<td>10</td>
</tr>
<tr>
<td>1:30–3 p.m.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SATURDAY LECTURE SERIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swimming in a Sea of Chemicals: Smoked Salmon or the Smoking Gun?</td>
<td>Jan 11</td>
<td>24</td>
</tr>
<tr>
<td>Rise of the Superbugs</td>
<td>Feb 8</td>
<td>1:30–3 p.m.</td>
</tr>
<tr>
<td>Strange Matter: The Story of Liquid Crystals</td>
<td>Feb 22</td>
<td>1:30–3 p.m.</td>
</tr>
<tr>
<td><strong>ONLINE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Story Catching: Mining Memories Through Guided Autobiography</td>
<td>Online</td>
<td>11</td>
</tr>
<tr>
<td>Art in Your Area: Local Collections in Context</td>
<td>Online</td>
<td>11</td>
</tr>
</tbody>
</table>

**VISIT OUR WEBSITE**

Visit [sfu.ca/liberal-arts](http://sfu.ca/liberal-arts) for more on the program:

- Full syllabus for each course
- Course learning outcomes and week-by-week outlines of classes
- Notices of room or time changes, and other updates to information in this brochure
- Full biographies of course instructors
# COURSE/EVENT TIME PAGE

## MONDAYS

<table>
<thead>
<tr>
<th>Course/Event</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wrongful Convictions: The Black Hole in the Legal System</td>
<td>9:30–11:20 a.m.</td>
<td>26</td>
</tr>
<tr>
<td>Creative Ferment: Art in 20th-Century China</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>26</td>
</tr>
<tr>
<td>Social Artistry Through Co-Creation</td>
<td>12:30–2:20 p.m.</td>
<td>26</td>
</tr>
<tr>
<td>The Second Golden Age of the Viennese Symphony</td>
<td>1:30–3:20 p.m.</td>
<td>27</td>
</tr>
<tr>
<td>Issues in Contemporary International Relations</td>
<td>3:30–5:20 p.m.</td>
<td>27</td>
</tr>
</tbody>
</table>

## TUESDAYS

<table>
<thead>
<tr>
<th>Course/Event</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puzzling People: Fictional Characters with Autistic Spectrum Disorders</td>
<td>9:30–11:20 a.m.</td>
<td>28</td>
</tr>
<tr>
<td>Footsteps of the Incas: A Virtual Tour of Peru, Bolivia and Ecuador</td>
<td>9:30–11:20 a.m.</td>
<td>28</td>
</tr>
<tr>
<td>From Cairo to Timbuktu: A Virtual Tour of Lost Kingdoms of Africa</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>28</td>
</tr>
<tr>
<td>Signs of the Scribes: The Story of Writing</td>
<td>2:30–4:20 p.m.</td>
<td>29</td>
</tr>
<tr>
<td>Intriguing Art Heists</td>
<td>6:30–8:20 p.m.</td>
<td>29</td>
</tr>
</tbody>
</table>

## WEDNESDAYS

<table>
<thead>
<tr>
<th>Course/Event</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medieval European Art: The Legacy of Rome and Constantinople</td>
<td>9:30–11:20 a.m.</td>
<td>30</td>
</tr>
<tr>
<td>Good Reads: Mid-20th-Century Canadian Authors</td>
<td>10:30 a.m.–12:20 p.m.</td>
<td>30</td>
</tr>
<tr>
<td>Side by Side: Great Words Become Great Music</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>30</td>
</tr>
<tr>
<td>Bosnia: Centuries of Conflict and Coexistence</td>
<td>1:30–3:20 p.m.</td>
<td>31</td>
</tr>
</tbody>
</table>

## THURSDAYS

<table>
<thead>
<tr>
<th>Course/Event</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing an Essay for the Liberal Arts Certificate</td>
<td>9:30–11:20 a.m.</td>
<td>5</td>
</tr>
<tr>
<td>Why Christianity Happened</td>
<td>10:30 a.m.–12:20 p.m.</td>
<td>32</td>
</tr>
<tr>
<td>Postmodern Philosophy: A Beginner’s Guide</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>32</td>
</tr>
<tr>
<td>Post-Colonial Theatre Across the Commonwealth</td>
<td>12:30–2:20 p.m.</td>
<td>32</td>
</tr>
<tr>
<td>James Joyce’s <em>Ulysses</em>: Reading and Commentary (Part 4 of 4)</td>
<td>2:30–4:20 p.m.</td>
<td>33</td>
</tr>
<tr>
<td>Personal Expression in Art History</td>
<td>6:30–8:30 p.m.</td>
<td>33</td>
</tr>
</tbody>
</table>

## LEGEND

Most courses are for students aged 55+ only. For courses open to all ages, look for All by course descriptions.
## COURSE/EVENT

<table>
<thead>
<tr>
<th>COURSE/EVENT</th>
<th>TIME</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRIDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women Warriors and Prophets of Israel</td>
<td>9:30–11:20 a.m.</td>
<td>34</td>
</tr>
<tr>
<td>Jazz in a Nutshell 2: Trumpet, Guitar, Fusion and More</td>
<td>9:30–11:20 a.m.</td>
<td>34</td>
</tr>
<tr>
<td>A Living Tradition: A Cultural Journey Through Vancouver’s Chinatown</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>34</td>
</tr>
<tr>
<td>Wilkie Collins’s <em>The Moonstone</em>: Brilliant Launch of the Detective Novel</td>
<td>11:30 a.m.–1:20 p.m.</td>
<td>35</td>
</tr>
<tr>
<td>The Colours, Beauty and Sounds of Persia</td>
<td>1:30–3:20 p.m.</td>
<td>35</td>
</tr>
<tr>
<td>What Is Folklore?</td>
<td>1:30–3:20 p.m.</td>
<td>35</td>
</tr>
<tr>
<td><strong>SATURDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Till Death Do Us Part: Ensuring the Health Care System Works for and with You</td>
<td>9 a.m.–5 p.m.</td>
<td>23</td>
</tr>
<tr>
<td>The Undiscovered Self</td>
<td>10 a.m.–3 p.m.</td>
<td>36</td>
</tr>
<tr>
<td>Aging and Spirituality</td>
<td>12:30–2:20 p.m.</td>
<td>36</td>
</tr>
<tr>
<td><strong>SATURDAY FREE FORUMS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apologies for Poetry</td>
<td>Feb 29</td>
<td>1:30–3 p.m.</td>
</tr>
<tr>
<td><strong>SATURDAY LECTURE SERIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Micro-Paleontology: From Academic Science to Industrial Application</td>
<td>Mar 7</td>
<td>1:30–3 p.m.</td>
</tr>
<tr>
<td><strong>ONLINE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Next Move: Transitioning with Intention</td>
<td>Online</td>
<td>11</td>
</tr>
<tr>
<td>Innovative Perspectives on Resilience and Aging</td>
<td>Online</td>
<td>11</td>
</tr>
</tbody>
</table>

---

### SENIORS LIFELONG LEARNERS SOCIETY

**Your world. Enriched.**

Join the 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/clubs/slls](https://sfu.ca/clubs/slls)
Our world is becoming increasingly complex, fraught with serious problems such as climate change, mass migration, terrorism, and epidemics of obesity and chronic disease. Yet we continue to try to understand these complex challenges by using “complicated thinking.” Complicated problems are predictable, controllable and designable, so working out their specific causes can identify helpful solutions. On the other hand, complex problems are unpredictable, self-organizing and emergent; they require “systems thinking.” Working out the causes of a complex problem is less helpful than focusing on the relationships, boundaries and framing of the systems involved. We will explore the differences between complicated and complex, and the implications for our approach to today’s urgent problems.

Complex Is Not the Same as Complicated
Diane Finegood
Sat, Jan 25
1:30–3 p.m.
Room 1900
FREE

Apologies for Poetry
Timothy Brownlow
Sat, Feb 29
1:30–3 p.m.
Room 1900
FREE

From time to time, poets feel obliged to defend their art in response to perceived antagonists. Whether replying to an overzealous puritan complaining about poetry’s sensuality or to a utilitarian objecting to its uselessness, to a Romantic concerned about over-intellectualization or to a classicist calling for a return to traditional form, apologists all believe poetry to be a vital approach to truth. After a historical overview, we will look in particular at two 20th-century essays that add to the genre: T.S. Eliot’s “Tradition and the Individual Talent” and Seamus Heaney’s “The Redress of Poetry.”

Details
Seats for free forums are assigned on a first-come, first-served basis on the day of the talk. While we cannot guarantee or reserve seats, there will be 200 available.

For full information on these free forums, see our website: sfu.ca/liberal-arts.
Our online courses are delivered through SFU’s Canvas website. To get the most out of the courses, you should be comfortable using everyday software such as browsers, email and social media. These courses are designed to allow you time and opportunity to interact with other students online, and to complete exercises and activities away from the computer.

For full information on these online courses, see our website: sfu.ca/liberal-arts.

**Story Catching: Mining Memories Through Guided Autobiography**

*Wendy Bancroft*

7 Tue, Jan 7–Feb 18
LIB147 | Online
$180 ($120 for adults 55+)

Need a writing kick-start? Guided Autobiography provides a gently structured nudge to help you recall, write about and share meaningful and engaging memories.

**Art in Your Area: Local Collections in Context**

*Barry Magrill*

6 weeks, Jan 8–Feb 18
LIB181 | Online
$180 ($120 for adults 55+)

Learn the context, concepts and history of local art so you can enhance your experience of Vancouver’s public and private art collections.

**Your Next Move: Transitioning with Intention**

*Penny Freno*

6 weeks, Feb 19–Mar 31
LIB139 | Online
$180 ($120 for adults 55+)

How do you envision your 55+ life? Identify and clarify your desires, natural interests, talents and abilities. Develop a plan and lay the groundwork for your next move.

**Innovative Perspectives on Resilience and Aging**

*Monica Franz*

6 weeks, Feb 19–Mar 31
LIB178 | Online
$180 ($120 for adults 55+)

Enhance your personal resilience—the adaptive capacity to bounce back after a loss, adversity or disruptive change.
Jungian typology illustrates several radically different ways of being a happy and effective person. These differences lead people to make decisions based on different kinds of information, which can result in misunderstandings and arguments. And they lead people to use communication styles that seem harsh or wishy-washy to others, resulting in frustration or even broken relationships.

We will use the Myers-Briggs Type Indicator (MBTI), the most widely used non-clinical measure of personality, to explore Jungian attitude-functions theory. Everyone habitually uses one of the MBTI’s four decision-making and four communications attitude-functions. These habitual preferences impact how we think, how we view right and wrong, and how we connect. Our goal is to understand individual differences to improve our interactions with others.

*Note: Students will complete an online MBTI test before week 2 of this course.*

One of the most dangerous professions in the Soviet period of Russian history proved to be that of writer. The Soviet dictatorship that claimed 60 million innocent lives physically exterminated authors together with their books. Why, under such circumstances, didn’t most writers stop writing? What drove them, often knowingly, to sacrifice their own lives and sometimes the lives of their families?

As we search for an answer, we’ll look at the social, political and cultural contexts of Stalin’s times, examining the works and destinies of such diverse writers as Yevgeny Zamyatin, Anna Akhmatova, Boris Pasternak, Isaac Babel, Osip Mandelstam and Mikhail Bulgakov.

Frivolous or formal, austere or extravagant, fashion in every era has expressed the stylish confidence captured in the word “panache.”

We will explore three centuries of fashion, starting with the baroque, rococo and neoclassical styles (1700–1820), moving on to the Romantic and Victorian eras (1820–1900) and coming up to date through Edwardian and modern times (1900–2000). We will examine the styles of each period in detail and learn how changes in fashion have been influenced by politics, economics, technology and social attitudes. Our progress through the centuries will be illustrated by numerous slides, as well as examples of original garments from the instructor’s famous collection of historic clothing.
Vancouver has a vibrant theatre scene—diverse companies, exciting festivals and an array of theatre buildings. But has it always been this way? How did our city get to this point in its theatre history?

Together we’ll look back at the story of theatre in Vancouver, concentrating on the last 50 years. We will explore what plays were produced, who the predominant playwrights were, and the birth and death of theatre companies, and we’ll trace the buildings where it all happened. Using a variety of supporting materials—including play excerpts, newspaper stories and journal articles—we’ll discuss the changing face of Vancouver as reflected on our city’s stages.
The Viennese Symphony experienced a spectacular resurgence in the mature works of Johannes Brahms (1833–1897) and Anton Bruckner (1824–1896), after a fallow period following the deaths of Beethoven and Schubert. Brahms and Bruckner both seized upon the structural and harmonic innovations of their two great predecessors and enriched them with elements drawn from early music and, in Bruckner’s case, with influences from Richard Wagner’s music dramas.

We will explore a representative sampling of symphonic works by both composers, including Brahms’s Piano Concerto No. 1, Symphonies No. 1 and No. 2, Violin Concerto in D Major, and late symphonies and concertos, along with Bruckner’s early, middle and late symphonies.

Note: Also available in February, see page 27.

The Louvre is the largest art museum in the world. In 2018 more than 10 million visitors viewed its collection of thousands of works of art.

We’ll explore the Louvre’s repositories of French and Italian art in some depth, along with its Flemish, Dutch, Spanish and English works. We will devote one class to sculpture: the Winged Victory of Samothrace, the Venus de Milo, the Sleeping Hermaphroditus, Michelangelo’s Slaves, Canova’s Psyche Revived by Cupid’s Kiss and numerous works by French sculptors. We will also consider masterpieces of painting, including da Vinci’s Mona Lisa and Virgin of the Rocks, Géricault’s The Raft of the Medusa, Delacroix’s Massacre at Chios, David’s Oath of the Horatii, and works by Giorgione, Titian, Raphael, Veronese, Arcimboldo, Fragonard, Boucher, Chardin, Ingres and many more.

Research indicates that a coherent sense of meaning contributes significantly to the quality of our lives, the more so as we age. Yet if we’re unsure how to discover this sense, or which paradigms of meaning we can refer to, we might not engage with what’s truly meaningful in our lives.

Drawing on diverse sources—including the philosophy of Albert Camus, the psychologies of Viktor Frankl and James Hollis, the social-anthropological perspective of Ernest Becker and the Aristotelian virtue theory embodied in the work of Martha Nussbaum—as well as on poetry, art and mythology, this course will reflect on the big questions: Is there meaning in life? Does my life have meaning? How do we know what is meaningful? How has meaning evolved over the arc of my life?

Note: Back by popular demand, from fall 2018.
“Medicine,” said William Osler, “is an art underpinned by science.” Not only is medicine an inexact science, it can be either descriptive or prescriptive. The former, which explains how the body works, is a complicated and dynamic aspect of medicine, with roots deep in history. The latter is more recent and stems from institutional and commercial concerns. It tells us what to do, what to eat and how to be, and it worries us about things we can’t change. This is the science that could be hazardous to your health.

We will explore descriptive aspects of the science of medicine, learning how to decipher the complexities of physiology. We’ll investigate the prescriptive aspect too, thinking critically about the language, concepts, history and statistical phrasing behind it, and trying to separate fact from fiction.

Do we suffer from a nature deficit or a nature knowledge deficit? Without truly seeing the nature that’s all around us, we can’t enjoy its beauty or place ourselves within the larger discussion of climate change.

Through a mix of discussion and mini-lectures, we’ll increase our connection to the plants and animals of our city’s deceptively mundane lanes, alleys and backyards. Our learning will be driven by observations and commentary from everyone in the course, in the form of photos and descriptions from your own neighbourhood that you will create and bring to class. You’re also asked to bring your curiosity and a willingness to see your everyday environment with new eyes and then share your discoveries.

Note: This small class involves active participation and group discussion, including significant student contribution to the course content.
While science and the products of science are a fundamental pillar of modern technological society, some aspects of science are not well understood. Far from being an infallible source of new information and theories, science and its methods can be misused, misunderstood and even co-opted by those with ideological or financial agendas. Scientific errors that make the headlines have a way of undermining public confidence in science when they should do the reverse: science is self-correcting, and identifying errors leads to new understanding.

We’ll examine exactly what “science” is, then look at nine case studies in which the search for understanding led to serious mistakes.

Since the days of Sherlock Holmes, Miss Marple and Inspector Alleyn, mysteries have gained popularity while continuing to evolve. According to journalist-turned-crime-writer Val McDermid, it was the work of Scottish author Josephine Tey that “acted as a bridge between the classic detective stories of the golden age and contemporary crime fiction,” cracking open “a series of doors for others to walk through.”

Today’s mystery writers combine authentic research and vivid imagination to educate us by plunging us into other times and places. Our readings, provided in a course pack, will include work by Abir Mukherjee (India), Ovidia Yu (Singapore), Iona Whishaw (B.C.), Colin Cotterill (Laos), Adrian McKinty (Northern Ireland), Peter May (Scotland), and Qiu Xiaolong (Shanghai).

Does art, in the form of music, change society or does it merely reflect the times? The ’60s were a decade of cultural and societal changes that have reverberated into the present day, and the soundtrack of the decade was the seed of so much music that followed. Was this just because the largest demographic, the baby boomers, lived and loved the songs of the time? Or was the music truly great?

We’ll take a close look at the different genres that dominated ’60s music and arrive at our own determinations. We’ll consider “race music”; rock ’n’ roll; commercialized teen idols; the British invasion; protest songs; turning on, tuning in and dropping out; and the beginnings of disco.
In 1959 Berry Gordy Jr., a young songwriter from Detroit, decided to take his career into his own hands. In a small photography studio on Detroit’s West Grand Boulevard, he created Tamla Motown, which went on to become one of the world’s top independent record companies. The hits of Motown dominated the charts during the ’60s and ’70s, creating the soundtrack of a generation. Gordy also helped break down racial barriers by establishing the most successful African-American-owned business in the United States.

We’ll look at the artists, the songwriters, the producers and the musicians who brought us the Motown sound and who turned Detroit, Michigan, into Hitsville, U.S.A.

*Note: Back by popular demand, from fall 2019.*
In the 16th century, Europe faced serious crises. The Reformation, which spread rapidly through the new print media, challenged not only the authority of kings and popes but also key church doctrines. The Muslim Ottomans were poised to overrun Europe. Medieval Christendom’s two pillars, the papacy and the Holy Roman Empire, were weakened. The monarch now headed the English church. Scots and Dutch Protestants, rejecting ancient doctrine that rulers, no matter how evil, had to be obeyed, deposed their monarchs.

These challenges to papal and royal authority led to civil turmoil and war. We will examine how in four key states—the Holy Roman Empire, the Netherlands, England and France—the crises of the period led to very different outcomes and changed relationships between monarchs and their subjects.

In the early 1900s, Einstein’s relativity theories, along with quantum mechanics, overturned Newton’s model of the physical universe, which had dominated thinking for three centuries. What’s more, the First World War suggested that Europe’s socially advanced countries had reverted to barbarism. Three centuries of Enlightenment rationality seemed to have reached a dead end, and philosophy changed radically in response.

Our course will begin by introducing three 20th-century philosophical schools: 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 and Foucault.

Note: Back by popular demand, from fall 2017. Also available in February, see page 32.
Rethinking Motherhood: Portrayals of Women on Stage, Then and Now
Annie Smith
6 Thu, Jan 9–Feb 13
12:30–2:20 p.m.
PLUS393 | Room 1505
$120
55+

Since the golden age of Greece, motherhood has been a subject for playwrights to explore. The men who established the canon of Western theatre, from its beginnings right up to the 1970s, fixed certain understandings of female behaviour and the archetypes of maiden, mother, harlot and crone. Contemporary women playwrights question and challenge these long-standing patriarchal norms not only in relationships between the sexes but also in relationships between women—largely unexplored territory until the late 20th century.

We will read and discuss six seminal plays about motherhood. We’ll begin with Medea by Euripides, and then jump to the 19th, 20th and 21st centuries, reading plays by both men and women playwrights, including Hedda Gabler by Henrik Ibsen (1890) and The Unnatural and Accidental Women by Marie Clements (2000).

James Joyce’s Ulysses: Reading and Commentary
(Part 3 of 4)
Joe Ronsley
6 Thu, Jan 9–Feb 13
2:30–4:20 p.m.
PLUS165 | Room 2205
$120
55+

Reading Ulysses is a very special experience. The novel, by James Joyce (1882–1941), is one of the greatest works of English literature, but it’s also known as a book that people start and soon put down in frustration. Through this in-class reading, with commentary, you’ll have an opportunity not just to make it to the last page but to understand and appreciate Ulysses, grasping Joyce’s virtuosity and the poignancy of the humanity he expresses. You will come away from the course being able to say, “I have read Ulysses.”

This extraordinary course is unfolding over two terms, in four parts. This term you can take both of the remaining parts or choose just one. Even in a single part you’ll become intimately familiar with a large portion of the novel, which will lead to a better understanding of Ulysses in its entirety.

Note: Back by popular demand, from summer 2017.
Fridays

Jazz is one of the most enduring and creative art forms. With its roots in European and African traditions, it has developed numerous styles over time and continues to evolve today.

We’ll explore the golden age of jazz—its artists, instruments and styles as well as its social context. Styles we’ll consider include ragtime, boogie-woogie, swing, bebop and cool jazz. We’ll focus on some of the best pianists and saxophonists too. We’ll learn about the careers of Scott Joplin, Count Basie, Ella Fitzgerald, Billie Holiday and Frankie Trumbauer, among others. This course is designed to appeal to lifelong jazz fans, reaffirming their love of the music, as well as to novices who want to discover what all the fuss is about.

Note: Back by popular demand, from fall 2013. Complemented by Jazz in a Nutshell 2: Trumpet, Guitar, Fusion and More; see page 34. You can take either course or both.

Throughout cultural history, the actor, the disturbing individual who stands before us and makes believe, has been a colourful and controversial figure. Sometimes revered as almost priests, sometimes reviled as outcasts and social pariahs, actors and their art have always been a source of fascination.

We will examine the origins of acting in Western theatre and the changes in actors and their craft over the following 2,500 years. During this stimulating theatrical journey through the most intensely human of the performing arts, we will ask, and answer, various questions. Who were these strange people? What were they doing? How were they doing it? What makes a performance “realistic”? Do actors really feel emotions, and do they need to? Are they inspired, or are their performances carefully crafted?

Mary was a common name for Jewish women in Roman-ruled Palestine. In addition to Mary, mother of Jesus, three Marys are described in the Gospels as witnesses to Jesus’s life: Mary of Clopas, Mary of Jacob and Mary of Bethany/Mary Magdalene. Over the centuries, diverse scholars, contemplatives and artists have explored the mystery of the three Marys through legend, passion narratives, mystery plays, storytelling, poetry, musical lament and praise, and visual art.

Drawing on mysticism and aesthetics, as well as liberation and progressive theologies, we’ll discuss biblical stories of the three Marys. Along the way, we will examine Jesus’s message about the place of women in society and will see how his female disciples, transcending the marginalized status of women at the time, play a significant role in his story.

Note: This small class involves active participation and group discussion, including opportunities for creative expression in response to course material.
What Is Folklore?
Antone Minard

6 Fri, Jan 10–Feb 14
1:30–3:20 p.m.
PLUS383-1 | Room 2510
$120

A body of traditional wisdom that exists below the radar, folklore is unofficial and informal, usually communicated between individuals and among small groups rather than at the level of a society as a whole. Because of this, “folklore” is often a synonym for “untrue” and is dismissed as unimportant, when it is in fact both valuable and powerful. Folklore can be a subversive tool among oppressed subcultures, or a tool of oppression that exists alongside an ostensibly tolerant official policy.

We’ll cover art, beliefs, behaviours, customs, festivals, jokes, language, music, narrative and poetry from a folkloristic perspective, and investigate the theories and methodologies scholars use to analyze folk traditions.

Note: Back by popular demand, from fall 2013. Also available in February, see page 35.
Life in Verse: An Introduction to Writing and Editing Poetry
Emily Davidson

6 Sat, Jan 11–Feb 22
(no class Feb 15)
10:30 a.m.–12:20 p.m.
LIB161 | Room 1505
$180 ($120 for adults 55+)

When we catch a glimpse of something marvellous, encounter deep suffering or can’t express a moment in prose, we often turn to poetry. This course will introduce you to reading and writing contemporary poetry, with a focus on helpful practices and common pitfalls in composing poems and verse.

We will engage with the work of established writers, learn to identify forms and structure, and discuss what works and what doesn’t in a given piece of writing. We’ll focus on craft and the creative life, and give time to the process of submitting poetry for publication. Through in-class exercises, readings and creative projects, you’ll be equipped with a toolkit for generating and moderating your own works-in-progress.

Note: Back by popular demand, from fall 2019. Valuable for both new and repeat students.

Urban Dirt
Kate Elliott

6 Sat, Jan 11–Feb 22
(no class Feb 15)
12:30–2:20 p.m.
LIB197 | Room 2510
$180 ($120 for adults 55+)

Dirt, in its physical and metaphorical forms, plays an omnipresent but undervalued role in urban society. Dirt is often considered something that must be cleansed away, yet it is vital to the urban ecology. Where do cities hide their dirt? Who performs urban dirty work? When did we start dishing dirt about our cities, and why does this dirt fascinate tourists? How much dirt do cities need for food security? Can the smell of dirt really improve your mood?

As we examine answers to these questions, we’ll look at the history and future of urban dirt, exploring how this finite urban resource has been used and abused in our cities. We’ll learn from invited specialists, and get a bit of dirt under our fingernails in hands-on activities involving different soil types.

Urban Dirt: handfuls of soil. Image courtesy iStock
A hundred years ago, serious illness was short lived, and death came quickly. Today, people might experience years of illness with repeated hospitalization and decline before death. What happens when medical interventions have little more to offer? Although many opt for symptom management alone, others unfortunately receive care they don’t want and can’t benefit from.

Join us to explore palliative care and the challenges faced by seriously ill people and their families within the modern health care system. You will learn about today’s rapidly changing approaches to end of life, and the urgent need to ensure that individuals receive the care they really want.

We will see how the hospice movement has expanded globally. We’ll explore the origins and development of palliative care, compare different cultural experiences of it and look at likely future demands. We’ll see how health care can help create myths about palliative care, and we’ll critique the media’s role in how we view aging. We will discuss how to initiate earlier planning and palliative care, and explore the challenges of end-of-life conversations.

In addition, we’ll examine the unprecedented impacts of modern-day medicine and the aging baby boomer generation, learning how changes in epidemiology, demography and medical technology have affected end of life. We will contrast traditional health care approaches and the relatively new concept of death denial. We’ll discuss increasingly complicated end-of-life ethical dilemmas in a changing legal framework. And we’ll reflect on personal experiences and the needs of everyone affected by a death.
The old adage that the solution to pollution is dilution still holds true today. Thousands of chemicals are released into the environment, deliberately or accidentally, by humans, and many are found in measurable levels in water, air, land, wildlife and people. Because of unprecedented human population growth, environmental pollution is expected to increase, and the contributions of chemical pollution to wildlife declines is a grave concern. Taking Pacific salmonids as our starting point, we’ll discuss the major classes of chemical contaminants attracting attention around the world, and look at progressive solutions that may help combat pollution.

In what practical ways can ancient, microscopic fossils help us? What can we do as bacteria become resistant to the very antibiotics that revolutionized the medical world? What exactly are liquid crystals and how many uses do they have? What can salmon tell us about chemical pollution and how to decrease it? Join us to consider some fascinating questions about science at work in our world.
The evolution of drug-resistant germs, bacteria in particular, has pushed us to the brink of a relapse into the pre-antibiotic era. Before the widespread use of penicillin in the 1940s, easily curable infections were often deadly. However, in recent decades, many disease-causing microbes have developed resistance to penicillin and other antibiotics. The most frightening are bacteria that are now resistant to most or all of the drugs in our medical arsenal. You’ll learn about causes of antibiotic resistance (using the examples of MRSA, C. difficile and M. tuberculosis), explore the impacts of drug resistance and consider key actions you can take to combat the rise of superbugs.

Rise of the Superbugs
Nadine Wicks
Sat, Feb 8
1:30–3 p.m.
LIB193 | Room 1800
$25 + GST = $26.25

The term “liquid crystal” seems like an oxymoron. We are told from an early age that the world can be divided into solids, liquids and gases. In our everyday experience, we encounter crystalline materials such as salt, sugar and gemstones, all of which are very obviously solids. So how can crystals also be liquids? As we’ll see, liquid crystals not only exist, but they are common and extremely useful. We will examine the weird world of liquid crystals, and discuss how they appear in places that range from soap bubbles to mood rings, from video displays to water purification systems.

Strange Matter: The Story of Liquid Crystals
Vance Williams
Sat, Feb 22
1:30–3 p.m.
LIB194 | Room 1800
$25 + GST = $26.25

What do human evolution, the petroleum industry, ancient civilizations and the climate crisis have in common? Just as Sherlock Holmes used forensic data to solve crimes, so micro-paleontologists use minute fossil evidence to unravel mysteries in areas of academic and economic endeavour. We’ll learn how microscopic life forms evolved. We’ll see how they were preserved amid tectonic processes. And we’ll examine how micro-paleontology is applied in areas such as paleo diets, the discovery of new fossil fuel deposits and food crop production. If you like playing detective, you’re invited to probe the microscopic evidence for or against the claims made in some current controversies.

Micro-Paleontology: From Academic Science to Industrial Application
Gerhard Bihl
Sat, Mar 7
1:30–3 p.m.
LIB196 | Room 1800
$25 + GST = $26.25
Since the founding of the Innocence Project (Cardozo Law School, 1992), wrongful convictions have provided a window on the corruption, brutality and racism that pervade criminal justice systems. Understanding the causes and effects of legal malfeasance and error cuts across diverse disciplines: philosophy, law, history, psychology, sociology, science and the arts.

We’ll explore fundamental questions about wrongful convictions. What role do police and prosecutors play? Why do people falsely confess to crimes? Are wrongful convictions preventable? How can exonerated people adjust to society after prison? We’ll look at in-depth case studies, film and media analysis, and interview guests such as David McCallum, from New York, exonerated after 29 years; Steve Drizin, a renowned expert on false confessions; and Greg Hampikian, forensic scientist and founder of the Idaho Innocence Project.

In the 20th century, China was marked by brutal violence, intense pressure to modernize and deeply traumatic experiences for individuals. Rapid development and instability brought political, economic and social conditions that were dramatically different from any in the preceding 2,000 years. Art was the site of experimentation and cross-fertilization with Western culture, where styles, techniques and audiences were contested and renegotiated.

We will explore the relationship between art and the enormous sociopolitical changes in China during the period that encompassed the end of the Qing dynasty, civil war, Japanese invasion, the Cultural Revolution and the Tiananmen Square protests. We’ll cover shifting frameworks for art-making, processes of representation and the formation of meaning; Western influences; and what constitutes “Chinese” art in a global context.

How can you bring your creativity to a cause that you believe in? Maybe through the concept of co-creation—collaborative innovation in which ideas are shared and improved together.

This course is a proving ground where you can explore your own queries. Together we will bring focus, perspective, skills and fresh vision to the social arena within the liberating frame of a collaborative learning space. We will explore your own knowledge, and connect it with scholarship from fields including public health and literature, to help you build and engage with a co-creation community to undertake a project. This course heavily relies on felt experience and reflective dialogue. You’ll apply several relevant artistic methods along the way, including reflection, question exchange, storytelling and visual thinking.

*Note: This small class involves active participation and group discussion.*
The Viennese Symphony experienced a spectacular resurgence in the mature works of Johannes Brahms (1833–1897) and Anton Bruckner (1824–1896), after a fallow period following the deaths of Beethoven and Schubert. Brahms and Bruckner both seized upon the structural and harmonic innovations of their two great predecessors and enriched them with elements drawn from early music and, in Bruckner’s case, with influences from Richard Wagner’s music dramas.

We will explore a representative sampling of symphonic works by both composers, including Brahms’s Piano Concerto No. 1, Symphonies No. 1 and No. 2, Violin Concerto in D Major, and late symphonies and concertos, along with Bruckner’s early, middle and late symphonies.

Note: Also available in January, see page 14.

What does the field of international relations mean in a contemporary context? How are important issues addressed by intergovernmental and non-governmental organizations (IGOs and NGOs)?

We will begin by exploring the foundations of international relations theory, then look closely at four key areas of contemporary concern. We’ll consider international humanitarian law and the laws of war, refugees and the legal and institutional recognition of homelessness, weapons proliferation and arms control, and the challenge of climate change. Along the way, we will examine the tools available for international problem-solving, their possibilities and their limits.

Note: Back by popular demand, from fall 2019.
There have always been people significantly challenged by the intricacy of neurotypical social interaction and communication. Only in the last few decades have they been described as being on the autistic spectrum. Particularly since these memorable people can add misunderstanding—hence interest—to plots, many writers over the last 200 years have included them in novels and plays.

We’ll use current medical thinking to gain insight into familiar characters created by 19th-century writers including Jane Austen, Charlotte Brontë and George Eliot, and more modern writers such as Edith Wharton, Tennessee Williams, Barbara Kingsolver and Graeme Simsion. In a lively and interactive way, we’ll aim to increase our understanding of people we meet in both fictional and daily life.

Note: Back by popular demand, from spring 2019.

Join us for a virtual voyage of discovery focusing on Peru, Bolivia and Ecuador. You 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. You’ll 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’ll gain a deeper understanding of the region’s subtleties, especially valuable if you plan on travelling there.

Note: Back by popular demand, from fall 2017.

Amazing monuments, UNESCO World Heritage sites and sublime natural beauty—Africa has it all. On our virtual tour you’ll discover the pyramid fields of Sudan, Ethiopia’s magnificent medieval churches, an ancient Islamic scholarly centre on the edge of the Sahara Desert and the incredibly well preserved futurist architecture of Asmara, capital of Eritrea.

Each week we’ll view a multi-image presentation that evokes Africa’s immense diversity, and we’ll discuss the geography, culture, history, religion, crafts and cuisine of Egypt, Sudan, Ethiopia, Eritrea and Mali. The instructor, recently returned from a lengthy sojourn in various African countries, will share sightseeing highlights, curious anecdotes and some of the secrets each place has to offer. Potential travellers to the region will gain a useful, deeper understanding of its subtleties.
Can you imagine life without writing? Some assume that writing, like speech, has always been around, but in fact writing was invented relatively recently. Unlike speech, writing has left a physical record, which helps us trace its history.

We will follow the story of how writing was invented in ancient Sumer and look at writing systems around the world. We will also examine the history of the English ABC’s (originally ABG’s), beginning with their ancient Semitic origins, and will learn that five English letters all derive from the same Phoenician sign. We’ll talk about scribes and their scripts, look at examples of calligraphy and, half a century into the digital age, consider the future of writing.

Note: Back by popular demand, from spring 2017.

Picasso, who famously pilfered other artists’ ideas, is sometimes cited as saying, “Good artists copy; great artists steal.” As well as looking at artistic borrowing, we’ll explore intriguing stories of art that has literally been stolen.

We’ll consider various kinds of theft, including burglary, wartime looting and cultural appropriation, unpacking some complicated issues in our discussion. For instance, items of Bill Reid jewellery were stolen in 2008 from UBC’s Museum of Anthropology—but who, in the first place, should own the Indigenous art, including totem poles and masks, on display there? What is the difference between ownership and stewardship? We’ll also take time to appreciate the art itself in the stories, learning about the style, technique and skill of the artists—the very elements that make their work so sought after by thieves.
Medieval European Art: The Legacy of Rome and Constantinople  
*William Ellis*

6 Wed, Feb 19–Mar 25  
9:30–11:20 a.m.  
PLUS171 | Room 1800  
$120

Medieval art grew as Christianity became the Roman Empire’s state religion and as artists sought to embody Christian ideals that opposed the old humanist values of the classical world. The solution these artists found—symbolic rather than naturalistic art—took shape as the Empire collapsed, entirely in the West and partially in the East. European art in the medieval world was divided between the Orthodox East and the Roman Catholic West, at first by the West’s relative poverty and vulnerability to barbarian invasions, but finally by the West’s partial return to pre-Christian classical humanism for inspiration.

We’ll survey the development and diffusion of the two main branches of medieval style, one patronized by the Roman Catholic Church in Western Europe, and the other by the Byzantine Empire throughout Eastern Europe.  

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

Good Reads: Mid-20th-Century Canadian Authors  
*Mary Jane Edwards*

6 Wed, Feb 19–Mar 25  
10:30 a.m.–12:20 p.m.  
PLUS389 | Room 1505  
$120

Many of us discovered Canadian literature as young adults, when we read authors such as Earle Birney (1904–1995), Margaret Laurence (1926–1987), E.J. Pratt (1882–1964) and Gabrielle Roy (1909–1983). All canonical writers of mid-20th-century Canadian literature, their poetry and prose works were not only good reads, but they also inspired us to explore our country and to know ourselves.

In this seminar, looking at selected works by these and other Canadian authors who were their contemporaries, we will ask—and attempt to answer—three questions. Why were these writers good reads then? Why are they still good reads now? And, if they no longer satisfy 21st-century criteria for good reads, why not?  

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

Side by Side: Great Words Become Great Music  
*Graham Forst*

6 Wed, Feb 19–Mar 25  
11:30 a.m.–1:20 p.m.  
PLUS390 | Room 1800  
$120

Romeo and Juliet became West Side Story. Pygmalion became My Fair Lady. Classic Greek comedies combined to become A Funny Thing Happened on the Way to the Forum. The Matchmaker became Hello, Dolly! Opera too, including Faust, Carmen and Macbeth, often derives from treasured works of literature. And many of our most cherished poems have been given musical settings by the greatest composers.

We will place literature and musical adaptations side by side in order to appreciate the individual genius of each work. We’ll explore how the demands of music and musical theatre are met by the composers and librettists who transform the literary sources they draw upon. By studying poetry, opera, musical theatre and great drama alongside one another, we’ll see how words and music can combine to stimulate the human spirit.  

*Note: Back by popular demand, in a revised version, from spring 2006.*
For decades historians and social scientists have tried to explain how Bosnia became embroiled in one of the most violent conflicts in 20th-century Europe. Some insist that the internecine warfare was imported by nationalisms stoked from outside; Bosnia had a long history of communal coexistence and peace, they argue. Others point to periods of intense violence over the course of centuries in Bosnia, and insist that long-standing conflict always lurked beneath a veneer of civility.

Taking a long view of Bosnian history, we’ll ask who is right. Are those who insist Bosnia is a land of peace better able to account for the war of the 1990s? Or are those who maintain that conflict is nothing new in this tiny Balkan state advancing the coherent vision?
In the first century of the Common Era, Christians were a tiny minority in an obscure corner of the Roman Empire, their beliefs either unknown or ridiculed. Three centuries later, over 50 million people were Christian, and emperors eagerly embraced a religion whose first followers had been Galilean peasants.

Was this transformation the inevitable result of Jesus's teachings and actions? Or was it due to Paul's charisma and persistence? Was the time ripe? Did Christianity offer a personal message of hope amid the chaos and decline of the Empire? Were pagans impressed by Christian ethics, communities, miracles and martyrdom? Why did Christianity win out over other contemporary movements like Gnosticism or Mithraism? We will analyze the ongoing debates that divide scholars still.

Note: Back by popular demand, in a revised version, from summer 2014.

In the early 1900s, Einstein's relativity theories, along with quantum mechanics, overturned Newton's model of the physical universe, which had dominated thinking for three centuries. What's more, the First World War suggested that Europe's socially advanced countries had reverted to barbarism. Three centuries of Enlightenment rationality seemed to have reached a dead end, and philosophy changed radically in response.

Our course will begin by introducing three 20th-century philosophical schools: 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 and Foucault.

Note: Back by popular demand, from fall 2017. Also available in January, see page 18.

In school we were taught that the colonial period ended with the independence of the Commonwealth countries: India, Pakistan, New Zealand and Nigeria, among others. The last half of the 20th century was characterized by the growing pains of countries coping with sudden "liberation" from colonial oversight. It can be argued that we're still grappling with this legacy in the 21st century.

We will explore how playwrights indigenous to some Commonwealth countries challenged the colonial norms that constrain(ed) their cultures. Together we'll read and discuss plays from Nigeria, Jamaica, India, New Zealand and Canada. As we compare the world captured in plays from the later 20th century with our world today, we'll consider how colonialism can still be said to dominate world cultures. You can opt to begin the course by experiencing postcolonial performances at the 2020 Talking Stick Festival.
Reading *Ulysses* is a very special experience. The novel, by James Joyce (1882–1941), is one of the greatest works of English literature, but it's also known as a book that people start and soon put down in frustration. Through this in-class reading, with commentary, you'll have an opportunity not just to make it to the last page but to understand and appreciate *Ulysses*, grasping Joyce's virtuosity and the poignancy of the humanity he expresses. You will come away from the course being able to say, "I have read *Ulysses*.

This extraordinary course is unfolding over two terms, in four parts. This term you can take both of the remaining parts or choose just one. Even in a single part you'll become intimately familiar with a large portion of the novel, which will lead to a better understanding of *Ulysses* in its entirety.

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

How have the emotions and life experiences of renowned artists shaped the sculptures and paintings we've come to know and love? In the first half of each class, we'll look at how artists from the 18th century onward communicated their grief, fear, jealousy, anger, joy and passion in their art. In the second part of each class, you'll do hands-on work with clay and oil pastels to explore your own feelings and experiences. What do you feel compelled to express? What happens when you get it onto the page for you and others to witness? What images, colours and shapes would you use to bring form to your life's stories, struggles and celebrations?

This course focuses on creative expression rather than technique, so no previous art experience is necessary.

*Note: Back by popular demand, from fall 2018.*
In biblical tradition, men are typically the receivers of prophecy. Nevertheless, the TaNaKh (Hebrew Bible) is replete with stories of extraordinary women who were both receivers of prophecy and remarkable leaders of Israel. Who were these women warriors and prophets?

We will explore texts about the lives and characters of these women to gain a deeper understanding of their roles as foundational figures in shaping Jewish identity. We’ll examine the nature of biblical prophecy as it relates to women by delving into several iconic figures: Miriam and Deborah, leaders and receivers of prophecy; Shifrah and Puah, slaves who dared to defy Pharaoh; Huldah, the forgotten prophet; and Yael and Judith, warriors within the enemy’s camp.

Note: Back by popular demand, from spring 2015.

Jazz is one of the most enduring and creative art forms. As the definition of jazz has expanded, it has come to encompass styles as diverse as the blues, Latin music and even—more recently—rock.

We’ll explore the artists, instruments and styles of jazz, as well as its social context. We’ll focus on some of the best trumpet players and guitarists and consider other instruments too, such as the trombone, vibes and drums. We’ll learn about the careers of Louis Armstrong, Bix Beiderbecke, Herbie Hancock and Diana Krall, among others. This course is designed to appeal to lifelong jazz fans, reaffirming their love of the music, as well as to novices who want to discover what all the fuss is about.

Note: Back by popular demand, from spring 2014. Complemented by Jazz in a Nutshell 1: Piano, Sax, Ragtime and More; see page 20. You can take either course or both.

Vancouver’s Chinatown was recognized as a National Historic Site of Canada in 2011. Its distinctive architectural features, streetscape, garden spaces and connection to the history of Chinese immigrants make the neighbourhood one of Canada’s most significant urban heritage sites.

In our journey—both literal and figurative—through Chinatown, we will explore the culture and growth of the Chinese community in Vancouver. We’ll look at current social and urban issues like gentrification, transportation, zoning and the ongoing efforts to revitalize Chinatown. We’ll experience some of the community’s living traditions, learn some Cantonese phrases and walk through the neighbourhood to deepen our understanding of the cultural uniqueness of Chinatown.

Note: Back by popular demand, from fall 2019. This course includes classes at SFU’s Vancouver campus (Harbour Centre) and Chinatown House (188 East Pender Street), as well as three walking tours of Chinatown.
Wilkie Collins was an inventive novelist, strongly opposed to the social and moral conventions of his time. With *The Moonstone* he created one of the earliest and best detective novels—even though his admirable sleuth reaches precisely the wrong conclusions, leaving the other characters to investigate the mystery on their own. Collins thus pits fact-based reasoning against Romantic values of sympathy and imagination.

We’ll see how *The Moonstone* critiques imperialism and racism: the story begins with an imperial crime, and later has apparently sinister non-white characters turn out to play positive roles, representing higher spiritual insight. We’ll end by considering Arthur Conan Doyle’s enigmatic Sherlock Holmes, and by exploring how the methods of both Collins and Doyle relate to later developments in detective fiction.

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.

A body of traditional wisdom that exists below the radar, folklore is unofficial and informal, usually communicated between individuals and among small groups rather than at the level of a society as a whole. Because of this, “folklore” is often a synonym for “untrue” and is dismissed as unimportant, when it is in fact both valuable and powerful. Folklore can be a subversive tool among oppressed subcultures, or a tool of oppression that exists alongside an ostensibly tolerant official policy.

We’ll cover art, beliefs, behaviours, customs, festivals, jokes, language, music, narrative and poetry from a folkloristic perspective, and investigate the theories and methodologies scholars use to analyze folk traditions.

Note: Back by popular demand, from fall 2013. Also available January, see page 21.
Science, technology and globalism are commonly accepted prescriptions for dealing with modernity and progress. Yet the shadow of that progress tests our spiritual and moral integrity as we collectively face increasing social division, violent ideological fanaticism and environmental catastrophes.

Jung’s *The Undiscovered Self* is a little book for critical times. In it, Jung argues that our future depends on understanding the psychic foundations upon which we are built. Only by understanding our unconscious inner nature—the undiscovered self—can we regain our souls and resist the devastating effects of mass movements and divisive ideologies. We’ll examine ideas from assigned chapters to see how Jung’s insights are relevant to a deeper conversation about healing intrapsychic, interpersonal, cultural and political life.

Over our life spans, we experience a sequence of psychosocial developments, including relational, vocational and aspirational challenges. We encounter an intensifying series of care needs and support agencies as we grow older, and a distinct set of philosophical and spiritual questions emerges for us, including the meaning and purpose of human life in general and of our own lives in particular. How can we best understand and address all these challenges?

We’ll explore the process of aging from several perspectives, using the theories of Jung, Tornstam, Erikson and Maslow; research on health care and aging; and literature on life review and spiritual reflection. We will aim for deepened self-awareness and integrity, more astute social perception, inspiration for creative planning and healthier activity, and progress toward personal wisdom.
YOUR INSTRUCTORS

DOUGLAS ABEL, PhD, LRAM, is an actor, director, writer, voice and dialect coach, theatre teacher and theatre historian. Actors and their craft are his areas of special study—and fascination. See page 20

NEIL R. ABRAMSON, PhD, was a professor of international strategy at SFU. He co-wrote the bestseller Managing Cultural Differences (2018) and is interested in social psychology, cross-cultural relationships and ethical philosophy. See page 12

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 11

LINDSEY BAT JOSEPH, MA, MAHL, has a BA in religious studies and applied ethics and a BEd. A reform rabbi, she is the associate dean at Alexander College and executive director of the Centre for Jewish Excellence. See page 34

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 15

GERHARD BIHL, PhD, is a retired micropaleontologist who specialized in oil exploration. His current interests are cosmology, space exploration and potential lessons from microscopic life forms on other planets. See page 25

TIMOTHY BROWNLOW, PhD, is a professor emeritus at Vancouver Island University, where he taught Romantic literature and Irish studies. He is also a poet and essayist. See page 10

EMILY DAVIDSON holds an MFA in creative writing from UBC. Her poetry and fiction have appeared in magazines across Canada, and her debut poetry collection, Lift, was published in May 2019. See page 22

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 29

HEATHER DUFF, MDiv, MFA, PhD, is an artistic director in theatre, and has published and produced poetry, prose and plays. See page 20

MARY JANE EDWARDS, PhD, is an internationally known specialist on Canadian literature. Her degrees are from the University of Toronto (PhD and BA) and Queen’s (MA). See page 30

KATE ELLIOTT, MUr (urban studies), is a PhD student at SFU. Her previous work in a cemetery and on a mobile urban gardening project gave her hands-on experience with urban dirt. See page 22

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 30

PHYLLIS FERGUSON, MSc(App), a speech language pathologist for over 40 years, is a Jane Austen specialist. Her book So Odd a Mixture is about autism and Pride and Prejudice. See page 28

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 13

DIANE FINEGOOD, PhD, is a fellow in SFU’s Centre for Dialogue, where each spring she guides a cohort of undergraduates in developing their practice of dialogue and systems thinking. See page 10

GRAHAM FORST, PhD, taught English and philosophy at Capilano University. He teaches regularly in SFU’s Liberal Arts and 55+ Program. See page 30

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 pages 11 and 14

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 11

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 pages 18 and 32
**YOUR INSTRUCTORS**

**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 35

**KEIKO HONDA**, PhD, specialized in cancer epidemiology at Columbia University; her work focuses on theories of behaviour change and advanced intervention design. She is the founder of the Vancouver Arts Colloquium Society. See page 26

**ISABELLE JOLLY** co-owned a gallery in Mexico and participated in About Women for Women, a program to lift women out of poverty by raising self-esteem. She is a director of the Vancouver Arts Colloquium Society. See page 26

**AMIR KAMYAB-NEJAD**, MBA, is the director of Inclusive Technologies Co-op. He has moderated several of SFU’s Philosophers’ Cafés. See page 35

**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 26

**KEN KLONSKY** is director of Innocence International, co-author (with Rubin Carter) of *Eye of the Hurricane*, author of *Freeing David McCallum* and recipient of the BCCLA Liberty Award for Excellence in the Arts in 2018. See page 26

**NICOLAS KRUSEK** is a musician, conductor and speaker on music. He has performed with and directed orchestras throughout B.C. and central Europe. See pages 14 and 27

**PETER LANGER**, MA, one of Canada’s leading travel lecturers and photographers, has travelled to 180 countries and territories. He is the creator of the Ultimate Traveller presentations. See page 28

**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 32

**BARRY MAGRILL**, PhD, has over the past decade taught art, art history and architecture at universities in the Lower Mainland. Also a painter, he is working on a series of 17th-century “fakes.” See pages 11 and 29

**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 31

**VICKI MARLATT**, MSc, PhD, is a professor of environmental toxicology and biology at SFU. She focuses on environmental toxicology, endocrinology, animal physiology, and molecular biology and toxicology. See page 24

**ANTONE MINARD**, PhD, received his doctorate in folklore and mythology from UCLA. His specialty is Celtic languages and literature. He can be found at SFU, UBC and the Vancouver Welsh Society. See pages 21 and 35

**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 16 and 17

**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 14

**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 18

**CALLA POWER**, BFA, has a certificate in expressive arts therapy from Langara College. She works as an expressive arts therapist with seniors, refugee children and youth. See page 33

**MANDY RICHMOND**, MEd, 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 18

**NEIL RITCHIE**, a former CBC Radio producer, has been sharing his love of music with SFU Continuing Studies students since 1998. See pages 20 and 34

**PETER ROBBINS**, MEd, recently retired from Kwantlen Polytechnic University, where he taught mathematics, physics, biology, chemistry and geology. See page 16
JOE RONSLEY, PhD, a professor emeritus in McGill University's Department of English, is a specialist in 20th-century Irish and English literatures. See pages 19 and 33

HAROLD ROSEN, MA, MDiv, a community interfaith educator, has master's degrees in education, religion and philosophy. He is the author of Founders of Faith: The Parallel Lives of God's Messengers. See page 36

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 page 27

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 12

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 pages 19 and 32

MARK SMITH, MA, MEd, is an EdD candidate at SFU. His thesis focuses on educational practice and older adult learners. He is the coordinator of the Liberal Arts and 55+ Program. See page 5

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 page 12

MARYLEE STEPHENSON, PhD, is the author of a guidebook to the Galapagos Islands as well as Canada's National Parks: A Visitor's Guide. She is active on the Vancouver storytelling scene, performing and coaching emerging storytellers. See page 15

CAROL TULPAR, MALS, 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 16

JANE WEBLEY, RN, LLB, has been involved in end-of-life care as a nurse since 1982. She increased her understanding of ethical and legal issues in the field with a law degree in 2007. See page 23

NADINE WICKS, PhD, is a lecturer in biomedical physiology and kinesiology at SFU. Her areas of expertise include immunology, neuroscience and cardiovascular physiology. See page 25

VANCE WILLIAMS, PhD, is a professor with and chair of SFU's Department of Chemistry. His current research involves liquid crystals, conjugated polymers, organic synthesis, self-assembly and molecular recognition. See page 25

CHRISTINE WONG, EdD, is a Chinese language and culture instructor. She is also a Certified Tea Master and a cultural traveller. Her ongoing projects include the Cantonese Project, Leaf Behind and WALK chinatown. See page 34

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 36
**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: SFU does not accept cash payments for tuition fees.*

**LIBERAL ARTS CERTIFICATE FOR 55+**

If you wish to have a course count toward the Liberal Arts Certificate (see page 5), you’ll need to pay a $20 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 and individual classes, or to substitute instructors, without liability. If we do cancel a course or individual class, we will make every effort to give adequate notice.

**CONTINUING STUDIES 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 (which you have registered and paid for) before it starts, 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, please contact learn@sfu.ca.
### 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

Please return this form with payment to:
Continuing Studies, Simon Fraser University, 2300–515 West Hastings Street, Vancouver, B.C. V6B 5K3

*To protect your privacy, we do not keep credit card numbers.

### PAYMENT INFORMATION

My total payment of $ ____________ is enclosed by:

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

*Card number

Expiry date CCV#

Signature (mandatory if paying by credit card)

Cardholder’s name (if different from registrant)

---

**SAMPLE ONLY**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>From Grass to Glass: A History of Fibres</td>
<td>PLUS794-1</td>
<td>$120</td>
</tr>
</tbody>
</table>

For additional courses, use a separate sheet of paper.
CONTINUING STUDIES

515 West Hastings Street
Vancouver, British Columbia
Canada V6B 5K3