



INSTITUT  
**THOMAS MORE**  
INSTITUTE

**OPEN HOUSE**  
PORTES OUVERTES

**SEPT. 7**  
2019

10 am to 3 pm  
10h00 à 15h00

Lifelong  
Learning  
in the Liberal  
Arts

Éducation en  
arts libéraux  
tout au long de  
la vie



INTRO RATE 1<sup>ST</sup> COURSE |  
TARIF RÉDUIT 1<sup>ER</sup> COURS

[www.thomasmore.qc.ca](http://www.thomasmore.qc.ca)

POSTES CANADA  
CANADA POST



Pour payer  
Mettre l'adresse  
avec l'adresse

Postage paid  
Addressed  
Adressé

3345769



INSTITUT  
**THOMAS MORE**  
INSTITUTE

Course | 2019 | *Calendrier*  
Calendar | 2020 | *des cours*



[www.thomasmore.qc.ca](http://www.thomasmore.qc.ca)



3405 Atwater Ave.  
514.935.9585



UNIVERSITÉ  
BISHOP'S  
UNIVERSITY

Québec



Founded in 1945, Montreal's **Thomas More Institute (TMI)** has for 75 years been providing adults of all ages opportunities to cultivate their curiosity about wide-ranging questions rooted in a variety of fields. TMI is a secular, liberal arts academic institution that offers university-level discussion courses as well as other opportunities for lifelong learning. Our discussions differ from the lectures offered elsewhere as group members are invited to participate collaboratively in a process of shared inquiry and reflection. At the centre of this process are carefully chosen readings representing different perspectives on the questions each group has come together to explore. Participants engage in dialogue with each other, focusing on readings that typically represent a mix of historical materials, recent multi-disciplinary scholarship, and literary explorations on a given theme. At TMI, learning is understood to be driven by questioning, and questioning is taken as emerging out of the practice of careful reading and encounters with the thinking of fellow learners.

Fondé en 1945, l'**Institut Thomas More (ITM)** de Montréal offre depuis 75 ans aux adultes de tous âges des possibilités de cultiver leur curiosité dans divers domaines. L'ITM est un établissement d'enseignement non confessionnel en arts libéraux qui offre des cours de niveau universitaire, sous forme de discussions, ainsi que d'autres possibilités d'apprentissage tout au long de la vie. Nos discussions diffèrent des cours magistraux offerts ailleurs puisque les participants sont invités à collaborer à un processus de recherche et de réflexion. La démarche collective se fonde sur des textes soigneusement choisis qui représentent différentes perspectives sur les questions qu'explore chaque groupe. Les participants dialoguent entre eux en se concentrant sur des lectures qui représentent généralement une combinaison de matériaux historiques, de savoirs multidisciplinaires récents et d'explorations littéraires sur un thème donné. À l'Institut Thomas More, l'apprentissage est conçu comme une démarche guidée par un questionnement, un questionnement qui naît des échanges avec d'autres apprenants.

## Table of Contents

TMI Administration	3
Fall Course Descriptions	4
Winter Course Descriptions	11
Spring Course Descriptions	17
TMI Pointe Claire	22
TMI Gatineau	23
Seniors Program	24
Taking Courses at TMI	26
Studies for Credit	27
Bachelor of Arts	28
Comprehensive Certificate	29
Library & Art Collection	30
About TMI	31
75 Years Serving the Community	32
Volunteer at TMI	33
TMI Designers & Leaders	34
TMI Governance	35
TMI Donors	37
Course Schedule	39

## TMI Administration

**Bridget Anthony**, *Administrative Assistant*  
reception@thomasmore.qc.ca | ext. 100

**Dina Souleiman**, *Executive Director*  
d.souleiman@thomasmore.qc.ca | ext. 101

**Jonathan Powers**, *Academic Director*  
jpowers@thomasmore.qc.ca | ext. 102

**Kelsey Keenan-Crépeau**,  
*Administrative Coordinator*  
kkeen@thomasmore.qc.ca | ext. 104

**David Faulkner**, *Accountant*  
dfaulkner@thomasmore.qc.ca | ext. 105

**Katie Hautakoski**, *Office Assistant*  
khautakoski@thomasmore.qc.ca | ext. 103

**Len Richman**, *Admissions & Accreditation*  
lrichman@thomasmore.qc.ca

**Jennifer MacGregor**, *Seniors Coordinator*  
jmacgregor@thomasmore.qc.ca

## Academic Calendar

**2019**

**Open House**  
Saturday 7 September

**Leaders' Meeting**  
Wednesday 11 September

**Student Orientation**  
Saturday 14 September

**Fall Term begins**  
Monday 16 September

**AGM**  
Saturday 28 September

**Canadian Liberal Arts Fair**  
Saturday 16 November

**Feast of Lights**  
Friday 6 December

**Fall Term ends**  
Monday 9 December

**2020**

**Winter Term begins**  
Monday 6 January

**Montreal Liberal Arts Colloquium**  
Friday 7 February

**Winter Term ends**  
Friday 27 March

**Spring Term begins**  
Monday 30 March

**Volunteer Appreciation**  
Friday 8 May

**Convocation**  
Friday 12 June

**Spring Term ends**  
Friday 19 June

## Dark Necessity: The Short Fiction of Hawthorne, Poe, and Melville

Hawthorne, Melville, and Poe, though classic American writers, eschewed the commonplace 19<sup>th</sup>-century American belief in pragmatism, utilitarianism, and more generally, the optimism of the era in which they lived. While many touted the perfectibility of humanity and of the country, emphasizing the freedom of the individual and our better natures, these writers frequently portray what Melville called “the power of blackness,” a “dark necessity” that impels humankind toward depravity and evil.

What do their writings reveal about the worst in humankind—dramatized so powerfully in the characters and narrative ruminations in many of their works? What sort of resonance do their fictions have in our age, when every day it seems, we learn of indiscriminate violence and evil somewhere in the world? Does their literary art enable us to better conceive depravity and more generally, human nature, as a result of reading them? Does their work offer reason—however tenuous—to remain optimistic?

### Literature

**Wednesdays**  
1:30 - 3:30 p.m.  
12 weeks

**First Session**  
September 18,  
2019

**Discussion team**  
Anne Fitzpatrick  
Penny Soper  
Michael Tritt



## Reading Poetry: Where Do Poems Take Us?

Seamus Heaney says that one of his own constant themes is that poetry must be an answer to a question and that “the poet must give the answer in the specific language of poetry, rather than in the language of the world that provoked the question.” In this course, we will experience the pleasure and surprise of poetry by reading poems aloud and searching together for the poets’ questions. We will also ask our own questions, such as why does poetry, more than any other medium, provoke delight and contempt in equal measure? How does poetry succeed in expressing the desire to transcend the finite and the historical? What impulse moves poets to engage in the impossible task of expressing the inexpressible?

Each week we will focus on one of the following poets: William Blake, Walt Whitman, Emily Dickinson, W.H. Auden, Dennis Brutus, Mary Oliver, Seamus Heaney, Anne Carson, Tony Hoagland, and Ben Lerner.

### Literature

**Mondays**  
1:30 - 3:30 p.m.  
12 weeks

**First Session**  
September 16,  
2019

**Discussion team**  
Imogen Brian  
Moira Carley  
Kay Dunn

## Enjoying Jazz I

Where does jazz come from? How did it evolve into one of the 20<sup>th</sup> century’s most important musical genres? Who are the most important jazz artists? What are the significant recordings in jazz? How should one listen to jazz? All these questions and more will be addressed in a compelling year-long exploration, with discussion leader and jazz guitar player François Ouimet.



### Music

**Mondays**  
1:30 - 3:30 p.m.  
12 weeks

**First Session**  
September 16,  
2019

**Instructor**  
François Ouimet

This course is divided into two parts, each of which can be taken on its own.

## Friendship in the Ancient World

It is perhaps in their conception of friendship that the ancient Greeks and Romans are most easily relatable. At the same time, a modern reader might also feel that there is something formulaic and strangely lacking in the conventions of Greek and Roman friendship. What are the Greek and Roman traditions of friendship? Where did they come from? Whom did they include or exclude? What did it mean for friends to be honest and genuine with each other before there existed any widespread notion of unique individuals? How did friendships knit together the Greek and Roman worlds? How might private friendships have been useful to those who sought power and influence? How could these friendships have become public relations liabilities in times of upheaval? How did friends respond? What influence has ancient friendship had? How universal are the ideas expressed in these texts? And what can we learn from them?

### Philosophy | Classical Studies

**Thursdays**  
6:15 - 8:15 p.m.  
12 weeks

**First Session**  
September 19,  
2019

**Discussion team**  
Germain Derome  
Murray Shugar  
Esther Spector



## Gabrielle Roy : les incarnations d'une vie

*La détresse et l'enchantement*, l'œuvre autobiographique de la romancière Gabrielle Roy, publiée à titre posthume (1984), raconte les années de formation de l'auteure. Pendant ce cours, nous lirons ce récit autobiographique et les cinq premiers chapitres de la biographie que François Ricard consacre à Gabrielle Roy (*Gabrielle Roy : Une vie, 1996*); et nous irons voir la pièce pour une femme seule (intitulée également *La détresse et l'enchantement*), une adaptation du livre, qui sera interprétée par Marie-Thérèse Fortin au Théâtre du Nouveau Monde en dix représentations dès le 22 octobre. Notre objectif sera d'explorer deux ensembles différents de questions concernant la nature d'un récit d'existence. D'une part : Quelles sont les relations entre les faits et représentation de soi dans une autobiographie? Quelles sont les relations entre les faits et l'art du portrait dans une biographie? D'autre part : Dans l'adaptation théâtrale de l'œuvre imprimée, qu'est-ce qui fonctionne? Qu'est-ce qui ne fonctionne pas? Qu'est-ce qui peut être préservé? Qu'est-ce qui doit être sacrifié?

Les participants seront responsables d'obtenir leur propre billet, et ce en vue d'assister au spectacle pendant la cinquième semaine du cours (soit la sixième semaine du trimestre). Nous recommandons fortement l'achat du billet dès la prise de décision de s'inscrire au cours.

## Greek Tragedy: The Calamity of Being Human

Greek tragedy marks the birth of drama and of staged plays. As a genre, it also sets one of the great artistic benchmarks for the depiction of utmost despair. Why did despair and desolation so fascinate the Greeks? How did the Greeks of the sixth and fifth centuries BCE come to enact these feelings publicly on the stage? Death, gods, war, fate, curses—how did watching these forces play out on the stage help viewers to cope with the miseries and calamities of life? How can we relate today to tragic characters written 2,500 years ago?

In this course, we will read some of the greatest plays of Aeschylus, Sophocles, and Euripides: *Agamemnon*, *Oedipus Rex*, *The Trojan Women*, and many others. We will explore both the concepts and the emotional responses evoked by these works.

## Drame

**Mardis**  
**13 h 30 -**  
**15 h 30**  
6 semaines

**Première**  
**séance**  
24 septembre  
2019

**Groupe de**  
**discussion**  
Rina Kampeas  
Monique Lucas  
Natalie Michaud

**Le cours**  
**commencera à la**  
**deuxième semaine**  
**du trimestre.**

## Classical Studies | Literature

**Wednesdays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
September 18,  
2019

**Discussion**  
**team**  
Paul Billette  
Nusia Matura  
Christian Roy



## Enlightenment Soon: The Future Is Brighter than You Think

Is the world really falling apart? In Steven Pinker's book *Enlightenment Now*, he recounts progress across a broad range of metrics—health, wars, the environment, happiness, equal rights, quality of life—and concludes that through the amazing achievements of modernity, humankind has never been so peaceful, healthy, and prosperous. Applying the ideals of the Enlightenment to the present, Pinker makes the case for reason, science, humanism, and progress to evaluate the state of the world today. We will read and discuss Pinker's conclusions, taking into account the views of others who see the world in a less positive way.

We will address the following questions, among others: What constitutes progress? How is wealth correlated with happiness? How do the poorer nations compare with the rich ones on measures of happiness? What role does the media play in our perceptions of the state of the world?

## Invitation to Political Economy: The Ideas and Forces that Have Propelled Capitalism

Why is capitalism—generally referred to as the market system—considered the only viable economic system existing today? What accounts for the great divide between those who believe in a laissez-faire state of affairs and those who promote a managed form of capitalism? How relevant now are earlier ideas about the workings of the market system? The course will take us from the classical economists to the Keynesian, post-Keynesian, and neoliberal thinkers. In charting this process we will be working to understand the forces that have moved capitalism in certain directions. Is it possible to have sustainable growth and shared prosperity under a capitalist market-based system? Does global capitalism pose a threat to democracy?

These and other questions will be investigated from several perspectives. Two works, an essay by Arundhati Roy and a novel, *The White Tiger*, by Aravind Adiga, will offer narrative foils.

## Human & Social Sciences

**Thursdays**  
**1:30 - 3:30 p.m.**  
12 weeks

**First Session**  
September 19,  
2019

**Discussion team**  
Paris Arnopoulos  
Tony Rustin  
and another



## Human & Social Sciences

**Wednesdays**  
**1:30 - 3:30 p.m.**  
12 weeks

**First Session**  
September 18,  
2019

**Discussion team**  
Shernaz Choksi  
David Dussault  
Carol Fiedler



## Joseph Conrad: Life and Legacy

Maya Jasanoff won the 2018 Cundhill History Prize with her book, *The Dawn Watch: Joseph Conrad in a Global World*, which we will read as our core text. How did Conrad pioneer our understanding of the forces that shape our modern world? Is Jasanoff persuasive in arguing that Conrad did not merely embody the soul of his time, he foresaw our own? What can we learn from Conrad's insights into his own era of globalization and rapid technological change, as reflected in his novels and short stories? How did his writings anticipate the modern age's take on issues such as immigration, globalization, terrorism, and human rights? What did Conrad believe (and what do we believe) about the human capacities for nobility and savagery, for good and evil? Jasanoff will be our guide as we trace Conrad's historical, biographical, and literary footsteps while reading his novels, *The Secret Agent*, *Lord Jim*, *Heart of Darkness*, and *Nostromo*.

## L'Art de la Renaissance à Florence

Comment expliquer que la période de la Renaissance ait donné au monde tant d'artistes exceptionnels et tant de chefs-d'œuvre mondialement reconnus? Quelles sont les circonstances qui permettent de comprendre pourquoi ceci s'est passé dans une période historique circonscrite—du XIV<sup>e</sup> au XVI<sup>e</sup> siècles—et dans un lieu précis—que nous appelons aujourd'hui Italie, et particulièrement la puissante cité-état qu'est alors Florence? Pourquoi y voit-on se développer simultanément l'invention de la perspective linéaire, les représentations de corps réalistes basées sur l'observation et sur des études anatomiques, le genre du portrait autonome, celui de l'autoportrait, la théorisation de l'art, les Académies et aussi l'histoire de l'art? Ces développements artistiques révèlent l'émergence d'une prise de conscience artistique, la transformation du statut de l'artisan à l'artiste, le passage des arts mécaniques aux arts libéraux. Cette expression d'humanisme et de notion d'individualité, liée étroitement à la redécouverte de l'Antiquité gréco-romaine aurait-elle pu s'épanouir sans l'émergence d'une bourgeoisie puissante, sans la naissance de nouvelles institutions civiques, sans l'importance des nouveaux rapports d'échanges entre artistes et mécènes qui ont favorisé la définition identitaire de chacun?

## History | Literature

**Tuesdays**  
**10:00 a.m. - noon**  
12 weeks

**First Session**  
September 17, 2019

**Discussion team**  
Martin  
Baeninger  
Irene Menear  
Sara Pistolesi



## Arts & histoire de l'art

**Mardis**  
**18 h 15 - 20 h 15**  
12 semaines

**Première séance**  
17 septembre, 2019

**Instructeur**  
Ginette Jubinville



## The Lessons of History: On the Role of History in Self-Understanding

When we engage in historical thinking and writing, are we seeing the present moment in light of the past or are we seeing the past in light of the present moment? What shall we make of the perception, derived from the experience of historical consciousness, that storytelling lies at the heart of self-understanding? What evidence supports Santayana's claim that "Those who cannot remember the past are condemned to repeat it," and how can we make sense of the fact that human beings so often fail to learn from experience? Does the accelerated, and accelerating, pace of contemporary living undermine or jeopardize our capacity to generate thoughtful accounts of what we are living through?

This course will explore these questions in relation to two core texts that will bookend our inquiry—Will and Ariel Durant's classic *The Lessons of History* and Yuval Noah Harari's recent *21 Lessons for the 21<sup>st</sup> Century*—along with other readings reflective of multiple perspectives, such as Alvin Toffler's *The Third Wave* and *Future Shock*; Douglas Rushkoff's *Present Shock: When Everything Happens Now*; and the writings of H. G. Wells and Arnold Toynbee.

## Memoir Writing: Sharing Your Life Stories

What makes a good personal memoir? Where do we begin amidst the chaotic clutter of memories in our heads? How do we focus, shape, and give meaning to our narratives?

In this writing workshop, we will help you to find the stories that you most want to tell and then to write them in clear, vivid, and entertaining prose. Through weekly readings, short written assignments, and in-class discussions we will delve into our personal treasure troves of memory and consider how to express these, using all the tools of good writing and editing.

The final assignment, a short personal memoir, will grow out of the weekly exercises.

## Human & Social Sciences

**Mondays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
September 16, 2019

**Discussion team**  
Valerie Broege  
Len Richman  
Barbara Rolston



## Writing

**Thursdays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
September 19, 2019

**Instructors**  
Pauline  
Beauchamp  
Karen Nesbitt

**The maximum number of students is 15.**



## More About Opera

Following on last year's overview of opera in its French and Italian incarnations, we shall continue exploring this fascinating world through more recordings of master classes by prominent singers and conductors and by examining the lives of composers and the origins of their works. As the upcoming season in HD reflects different eras and styles of opera, we shall examine these and their historical and social contexts. In addition to viewing the operas performed in *The Met: Live in HD* series (*Turandot*, *Porgy and Bess*, *Wozzeck*, *Der Fliegende Holländer*, *Agrippina*, etc.), we shall also include the Montreal and Toronto opera scenes. The Met will be premiering two operas this season: Philip Glass's *Akhmaten*, in a co-production with the English National Opera, and Händel's *Agrippina*. Due to the nature of the cinema schedule, the course will be divided between the Fall and Winter sessions with classes held every two weeks. Background information on the operas featured in the cinema season in the form of synopses, CDs, and video clips will be presented for discussion in class.

## The Will of the People

What constitutes the will of the people and how do we see it expressed in political revolutions? What accounts for the variety of outcomes different peoples experience with revolutionary movements? How do the social and economic conditions prevalent in countries prior to revolutions influence the resulting changes to the government and the capacity of the new government to fulfill the revolutionary will of the people? This course will seek to examine the idea of "the will of the people" by looking at several of the revolutions that have taken place in Western nation-states over the past three hundred years, specifically the American, French, Russian, and Polish revolutions. We will also look at George Orwell's allegorical novella, *Animal Farm*, to help us understand the conditions in Russia that led to the revolution and its aftermath. Throughout we will seek to understand why peaceful change occurs in some cases, while violence results in others.

## Music

**Fridays**  
**10:00 a.m. - noon**  
 10 weeks

**First Session**  
 September 27,  
 2019

**Discussion team**  
 Susan  
 Bramhall-Toimil  
 Irene Menear

**Participants should purchase their own subscription to *The Met: Live in HD* at the cinema of their choice.**

## History | Philosophy

**Thursdays**  
**1:30 - 3:30 p.m.**  
 12 weeks

**First Session**  
 September 19,  
 2019

**Discussion team**  
 Eileen Curran  
 Peter Jankowski  
 Irene Menear

credit

## Writing Effectiveness Bootcamp

Imagine if writing well were easier and more pleasurable. How much more fruitful and fun would your academic or professional life be if you could write more effectively? What if the mechanics of grammar, punctuation, and style always worked in your favour? Which aspects of your approach to writing are holding you back?

This course will help you improve the effectiveness of your writing. The two genres we will focus on are the essay and the memo. The backbone of the course will be a series of writing assignments—approximately one per class meeting—which we will read, critique, and rewrite in order to improve the mechanics, structure, and style of our own writing. We will also spend time developing executive strategies for planning our work, making the most of feedback, summarizing complex ideas, and citing the work of others.

Winter 2020 Hiver

## Ancient Greek Heroes: Herakles and Theseus

Although Herakles is famous for his strength and his labours, how well do we really know this ancient Greek hero, son of Zeus, who became a god after his death? What do we know of his less famous exploits? Did he really kill his children? And what about Theseus, who killed the Minotaur and was one of the Argonauts who helped Jason to retrieve the Golden Fleece? What other stories exist about him? What did these heroes represent to the Greeks of the Classical era? Which traits made them heroes? What was it about their feats that made them—and has kept them—so famous? Can these heroes still be seen as models for us? If so, how should we emulate them? We will consider these and other questions as we examine these characters and their deeds—good, bad, and, curious—using the records that antiquity's greatest writers have left to us: Apollodorus, Diodorus, Sophocles, Euripides, Plutarch, Pindar, and Apollonios, among others.



## Writing

**Tuesdays**  
**6:15 - 8:15 p.m.**  
 10 weeks

**First Session**  
 September 17,  
 2019

**Instructor**  
 Greg Santos

**The maximum number of students is 12.**

credit

## Classical Studies

**Wednesdays**  
**6:15 - 8:15 p.m.**  
 12 weeks

**First Session**  
 January 8, 2020

**Discussion team**  
 Paul Billette  
 Christian Roy  
 and another

credit

## The Bittersweet Honesty of Rachel Cusk

Rachel Cusk has written two memoirs about the upheaval she experienced during the transition to motherhood and the subsequent dissolution of her marriage. Hailed by many as honest and truthful, they were so severely censured by some that Cusk was unable to write for a period of time. Then, over the last five years, she produced a trilogy of novels widely praised as an important innovation in the writing of fiction. This course will explore Cusk's memoirs and recent fiction in two parts.

### I - The psychic and ethical complexity of motherhood

*"Having lived my life freely until the age of 30, as a pregnant woman and then a mother I found myself plunged into a realm of sanctimonious discourse, invasive scrutiny, euphemism, public indifference, personal censorship and a plethora of notions of what was and was not appropriate."* — Rachel Cusk

The first part will explore and evaluate Cusk's work in relation to certain claims about mothering, including: Despite decades of criticism of patriarchal structures, our culture still promotes a view of mothering that conspires to repress the inner lives of women by imposing upon them impossible demands. We have not yet set aside our idealized, and tyrannical, belief that mothers have a natural capacity and desire to attend to the needs of their children in ways that are absolutely selfless and perfectly responsive. We do not sufficiently appreciate the social dislocation, emotional ambivalence, and moral conflict often associated with the transition to motherhood and the compromise, sacrifice, and vulnerability it frequently entails.

## Enjoying Jazz II

This course is a continuation of the course described on page 5.



## Human & Social Sciences | Literature

**Mondays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
January 6,  
2020

**Discussion team**  
Imogen Brian  
Michael O'Brien  
Daniel Schouela

**This course is divided into two parts, each of which can be taken on its own.**



## Music

**Mondays**  
**1:30 - 3:30 p.m.**  
12 weeks

**First Session**  
January 6,  
2020

**Instructor**  
François Ouimet

## Fiction Writing Workshop

Are you an aspiring fiction writer? This introductory workshop for new and emerging writers of fiction will help you to develop compelling characters and tell their stories in vivid, entertaining prose. Through weekly short assignments, readings, and in-class discussions, we will explore the many elements of good fiction, such as character, dialogue, setting, point of view, and plot. The final assignment, a short story, will build on and combine all of these elements.



## Invitation à la philosophie : Au café existentialiste

Dépassé, l'existentialisme ? On l'a cru naguère, mais les questions posées par des penseurs aussi différents que Heidegger, Sartre, Camus, Beauvoir, n'ont rien perdu de leur pertinence : Qu'est-ce que je fais de ma vie ? Cette vie a-t-elle un sens ? Dois-je m'engager au plan politique ou dans diverses causes ? Qu'advient-il alors de ma liberté ? Y a-t-il des principes ou des valeurs qui peuvent guider mon action, ou dois-je les inventer selon chaque situation ? Comment trouver le chemin d'une existence authentique, toujours guettée par des conduites de mauvaise foi ?

Ces questions impliquent une interrogation philosophique, qui fut menée avec passion dans le contexte tourmenté du milieu du XX<sup>e</sup> siècle par des auteurs que nous regroupons sous le terme assez galvaudé d'« existentialisme ». C'est cette aventure intellectuelle que nous suivrons en prenant pour guide le livre de Sarah Bakewell, *Au café existentialiste*, mais en lisant aussi des essais ou extraits d'oeuvres des existentialistes eux-mêmes.



## Writing

**Thursdays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
January 9,  
2020

**Instructors**  
Pauline  
Beauchamp,  
Karen Nesbitt

**The maximum number of students is 15.**



## Philosophie

**Mardis**  
**18 h 15 - 20 h 15**  
12 semaines

**Première séance**  
7 janvier 2020

**Groupe de discussion**  
Germain Derome  
Rina Kampeas  
et un autre



## Leonardo da Vinci (1452-1519): 500 Years Later

On the occasion of the 500<sup>th</sup> anniversary of Leonardo da Vinci's death, what can we still learn from him? What marks his works, his genius, his life as worthy of remembrance? Engineer, anatomist, painter, designer, inventor, writer, dreamer—what drove Leonardo to study and create and wonder with such verve in so many different endeavours? How did his various interests and projects interrelate? Known for having little schooling, lacking discipline, and leaving commissions unfinished, how did he come to enjoy a reputation as one of the most accomplished humans in history? And finally, how do his works continue to inspire us today?

In this course, we will examine more closely the humanity of Leonardo da Vinci as it is articulated in our core text, *Leonardo da Vinci: The Biography* by Walter Isaacson, and enhanced by related complementary material.



## Poets on Poetry, Yesterday and Today: Toward the Open Field

Recently in the United States, the National Endowment for the Arts reported that nearly 12 percent of adults read poetry in 2017, up 5 percent from 2012. That's roughly 28 million poetry fans! Why this growth in poetry reading and why now? In the book, *Toward the Open Field: Poets on the Art of Poetry 1800-1950*, we look at the words of poets themselves as a guide to the joys and complexities of this art form. We will ask: What is poetry? How has the idea of poetry changed over the years? What makes poetry different from other art forms? What is the role of the poet in the 21<sup>st</sup> century?

In addition to the texts in *Toward the Open Field*, we will analyze writings by critics, such as Dana Gioia's "Can Poetry Matter?" Supplementary writings on poetry by traditional and contemporary poets will be featured, including Rupi Kaur, Dean Young, Matthew Zapruder, Mary Ruefle, Claudia Rankine, and more.

## Arts & Art History

**Mondays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
January 6,  
2020

**Discussion team**  
Pamela Butler  
Karen Etingen  
Pamela Grimaud



## Literature

**Tuesdays**  
**6:15 - 8:15 p.m.**  
8 weeks

**First Session**  
January 7,  
2020

**Discussion team**  
Jim Cullen  
Matthew Rettino  
Greg Santos

## Revolution and Reform During the Age of Romanticism (1815-1848): A Trans-Atlantic View

Why did the post-Napoleonic era witness such a proliferation of reform movements and revolutions (on both sides of the Atlantic)? The Romantics—children of the Enlightenment *philosophes*—added passion for action to the abstract Enlightenment belief that progress was possible.

What links the cultural aspects of Romanticism with the contemporaneous social, economic, political, and religious movements? What programs to "create a better world" informed the revolutions of the 1820s, the 1830s, and 1848? What propelled the reform movements for national independence, the struggles for democracy, the Second Great Awakening, the anti-slavery movement, the women's rights movement, and the utopian socialist movement? What inspirational antecedents came from the Enlightenment, the French Revolution, and the Napoleonic era? During this era, what opposition did the reformers face? How successful were the reformers' efforts at that time? Two centuries on, what has been the long-term impact of each visionary dream?

Readings include a rich variety of historical sources, including excerpts of original writings by reformers.



## History

**Thursdays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
January 9,  
2020

**Discussion team**  
Susan  
Anastasopoulos  
Jerry Bures  
Mary Hughes  
Alberto Venturelli



## Thinking Historically: Making Meaning out of the Past

The past lies within every aspect of the present. How can we become more conscious of it? How do we bridge the gap between the present we live in, and the infinite and unorganized “everything that ever happened” before us? Can understanding our ties to the past help us live in the present? History, that is, the recollection of past human experience, vitally helps us to grapple with such questions. This course delves into the habits of mind of historians and the creative process that they go through to understand the past in order to construct meaningful histories. To explore how historians make sense of the complex flows of time and the ways in which people’s lives unfold within those, we will read passages from important historical works as well as contemporary commentaries on the nature of history.

## Who Are You? Mythopoeia and the Perilous Realm in the Works of C.S. Lewis and J.R.R. Tolkien

When Alice first meets the Caterpillar in Wonderland, he asks her a seemingly simple question: “Who are you?” Why does she find it difficult to reply? What happened to her identity when she fell down the rabbit hole? Carroll’s tales have served as an inspiration and a springboard for many storytellers, including J.R.R. Tolkien and C.S. Lewis. After establishing the idea of the “perilous realm” through a reading of Carroll’s Alice stories, we will read Lewis and Tolkien in light of this idea.

Questions raised will include: What is the “perilous realm”? How do the central characters change throughout the story? What does their growth imply about the human condition? How do stories affect and change the reader? How do free choices affect the interactions among the characters in the stories? What are the roles of hope, pity, and despair? What is a “eucatastrophe”? What are the larger ethical and moral messages these authors are advancing?

## Human & Social Sciences

**Wednesdays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
January 8,  
2020

**Discussion team**  
Greg Peace  
Nathalie Popa  
Jonathan Powers



## Literature | Religious Studies & Theology

**Thursdays**  
**1:30 - 3:30 p.m.**  
12 weeks

**First Session**  
January 9,  
2020

**Discussion team**  
Anne Fitzpatrick  
Irene Menear  
Joseph Vietri



## The Bittersweet Honesty of Rachel Cusk

Rachel Cusk has written two memoirs about the upheaval she experienced during the transition to motherhood and the subsequent dissolution of her marriage. Hailed by many as honest and truthful, they were so severely censured by some that Cusk was unable to write for a period of time. Then, over the last five years, she produced a trilogy of novels widely praised as an important innovation in the writing of fiction. This course will explore Cusk’s memoirs and recent fiction in two parts.

### II - The Ethical Significance of Attending and Listening

*“For a long time I believed that it was only through absolute passivity that you could learn to see what was really there. But my decision to create a disturbance by renovating my house had awoken a different reality, as though I had disturbed a beast sleeping in its lair. I had started to become, in effect, angry. I had started to desire power...”*

— Rachel Cusk

This second part will explore how Cusk’s recent trilogy—*Outline, Transit, Kudos*—relates her narrator’s discovery of a new position from which to pursue her life in the aftermath of personal turmoil. We will consider the following questions, among others: What can we discover about how to live by listening instead of talking? Might it be that we only undergo personal change indirectly, by way of a detour through our encounters with others? How can we distinguish between an attentiveness to others that is masochistically submissive and one that freely and assertively evaluates that which it observes? Does ethical discernment at times entail a dimension of power, even violence, insofar as one might notice what others don’t want you to see?



## Human & Social Sciences | Philosophy

**Thursdays**  
**6:15 - 8:15 p.m.**  
12 weeks

**First Session**  
April 2, 2020

**Discussion team**  
Imogen Brian  
Michael O’Brien  
Daniel Schouela

This course is divided into two parts, each of which can be taken on its own.



## South Asian Literature: Beyond Post-Colonialism

A rich literature has been created by writers from the Indian subcontinent, many now living in the English-speaking world, who explore the South Asian experience while challenging the notion that South Asian literature can only be a product of post-colonialism. Examining the novels of Amitav Ghosh, Salman Rushdie, Arundhati Roy, and Kiran Desai, we will question how these writers conceptualize and represent their changing worlds. What do their ideas regarding identity and gender, family and community, race and class, history and space contribute to the discussion of these themes in contemporary literature more globally? We will discuss some of the key issues and current debates within post-colonial literary studies, probing the various—and often contested—meanings of “post-colonial” and look at how the term relates to “colonial” and “anti-colonial.” And we will consider the impact that colonization has had upon the production of South Asian literature and explore how decolonization has liberated some voices—and perhaps suppressed others?



### Literature

**Tuesdays**  
1:30 - 3:30 p.m.  
12 weeks

**First Session**  
March 31, 2020

**Discussion team**  
Munirah Amra  
Shernaz Choksi  
Brian McDonough

credit

## Doughnut Economics: A 21<sup>st</sup>-Century Rethink of the Dismal Science

In this eight-week course, we will consider questions that arise from a reading of Oxford economist Kate Raworth's *Doughnut Economics: Seven Ways to Think Like a 21<sup>st</sup> Century Economist*, as well as texts by other authors, including Bernard Lonergan. This course is designed for people who have a limited knowledge of economics, but who want to understand the subject better in the wider context of present-day, real-life issues.

Raworth provides a critical overview of some of the most pivotal ideas in classical economic theory, then suggests seven shifts in our thinking: Change the growth goal; see the big picture; nurture human nature; get savvy with the systems; design to distribute; create to regenerate; be agnostic about growth. How can environmental sustainability and social justice be reconciled with the need for economic development? How can today's challenges—such as climate change, wealth inequality, and financial instability—be met effectively and humanely? How can we place moral values at the hub of the economic wheel? How can classical economic ideas evolve to serve humanity's future?

### The Inner Life of Animals

Peter Wohlleben's latest tour de force is *The Inner Life of Animals*. He guides us through the latest research into how animals interact with the world, offering us a quantum leap in our understanding and appreciation of the Earth community we are all part of.

This course will ask the following questions: Do bees plan for the future? Do animals dream when they sleep? Do they grieve, feel shame, devotion? Are domesticated animals our prisoners? Do animals possess mirror neurons, the hardware of empathy? Will learning more about the inner lives of animals change the way we relate to their amazingly different ecosystems, their alternate worlds, and their heightened sensory perceptions? What can animals teach us about ourselves? Do the images we retain from children's literature colour our feelings?

Other readings we will consider include K.P. Shuker's *The Hidden Powers of Animals: Uncovering the Secrets of Nature* and Mary Oliver's *Blue Horses*, as well as short literary and scientific selections from Charles Darwin, Jeffrey Masson, Temple Grandin, and others.

### Human & Social Sciences

**Wednesdays**  
1:30 - 3:30 p.m.  
8 weeks

**First Session**  
April 1, 2020

**Discussion team**  
Paul Billette  
Heather Stephens  
and another

### Natural Sciences & Mathematics

**Tuesdays**  
1:30 - 3:30 p.m.  
12 weeks

**First Session**  
March 31, 2020

**Discussion team**  
Bob Enright  
Clare Hallward  
Esther Spector  
Heather Stephens

credit

## Jung's *Red Book* III: "Scrutinies," the Final Chapter

Carl Jung concludes his mysterious *Red Book* with a third volume entitled "Scrutinies." In this text we will meet several enigmatic and evocative characters, including Philemon (Jung's guide), Salome, Elijah, Hap, Abraxas, and the serpent. A substantial part of this volume concerns the magician Philemon, who addresses the Dead in Seven Sermons while Jung observes. Who are the Dead addressed by Philemon? Has Jung's daring enterprise successfully revisioned Christianity? What values does Jung derive from his encounter with his imaginal life? What does it mean that a leader of the early 20th-century psychoanalytic movement let his fantasy world determine his fate? How can we articulate the relevance of this book for our 21st-century world? What is lost when our world of technology, science, and reason relegates magic and the soul to the irrecoverable past?

While participation in the previous two courses on Jung's *Red Book* will add richness to one's experience, this course has been designed to accommodate everyone.



### Human & Social Sciences

**Tuesdays**  
**6:15 - 8:15 p.m.**  
10 weeks

**First Session**  
March 31, 2020

**Discussion team**  
Valerie Broege  
Margaret Piton  
Murray Shugar

## Pages: For Readers Only

As readers, we can all identify with John Steinbeck's remark that "certain books were realer than experience... I read them when I was... young, and remember them not always as books, but as things that happened to me." At the same time, we can sympathize with Chang Ch'ao's observation that "reading books in one's youth is like looking at the moon through a crevice; reading books in middle age is like looking at the moon in one's courtyard; and reading books in old age is like looking at the moon on an open terrace. Finally, at seventy-five or eighty, the full moon blazes forth in all its glory."

Why and how do books make such strong impressions on us? Why have certain books had such a powerful impact on readers in our culture? During the weekly discussions and in connection with the course readings, participants will share their experiences and insights as readers.

### Literature

**Thursdays**  
**3:30 - 5:30 p.m.**  
10 weeks

**First Session**  
April 2, 2020

**Discussion team**  
Nusia Matura  
Len Richman  
Barbara Rolston

## Shakespeare in the Spring

This six-week course will explore two of Shakespeare's plays, at least one of which will be performed at the 2020 Stratford Festival. A complete course description will be available once Stratford announces its theatre offerings for 2020.



### Literature

**Mondays**  
**1:30 - 3:30 p.m.**  
6 weeks

**First Session**  
March 30, 2020

**Discussion team**  
Carol Fiedler  
Bill Gilsdorf  
Patricia Sikender

**TMI POINTE-CLAIRE**

Saint John the Baptist Church, 233 av. Ste-Claire, Pointe-Claire

**Literature and Politics**

Writing about Henry James, T.S. Eliot commented that James had “a mind so fine that no idea could violate it.” However, despite Eliot’s and James’s prejudices, there are many literary works that do trade in ideas, especially ideas about politics. Can such works be political without ceasing to be literary? Does literature that allies itself with a particular position or cause thereby become propaganda? Is, on the other hand, all literature, even that of James, a reflection of the time in which it was created and thus of political import? Are there universal issues—such as human rights, the treatment of minorities, women—that literature can explore in a particularly compelling way?

In this course, we will examine these and other relevant questions as we explore the complex relationship between literature and politics. We will read texts by Yeats, Auden, Orwell, Swift, and others, as well as novels by Atwood and Coetzee.

**Literature |  
Human &  
Social  
Sciences**

**Mondays**  
**1:30 - 3:30 p.m.**  
12 weeks

**First Session**  
September 16,  
2019

**Discussion  
team**  
Claire English  
Mary Hughes  
Jennifer  
MacGregor

credit

**TMI GATINEAU****Justifier la guerre**

À quand remonte la tradition de la « guerre juste »? Comment la tradition catholique (les croisades en particulier) et l’islam (le jihad) ont-elles justifié traditionnellement la guerre? Comment en sont-elles venues à renoncer en grande partie à la « guerre sainte »?

Comment les mouvements pacifistes et les apôtres de la non-violence ont-ils réussi à contrer une violence systémique au 20<sup>e</sup> siècle? Le rôle des « casques bleus » affectés par l’ONU au « maintien de la paix » n’est-il pas ambiguë à certains égards?

La guerre ne devient-elle pas légitime devant la menace d’un État totalitaire comme l’Allemagne nazie ou les organisations terroristes plus récentes? Comment les forums internationaux (Nations Unies) et le multilatéralisme ont-ils changé la nature des interventions militaires?

**Sciences  
humaines &  
sociales |  
Philosophie**

**Mardis**  
**19 h 00 - 21 h 00**  
12 semaines

**Première  
séance**  
17 septembre,  
2019

**Animateur**  
Pierrot Lambert  
(819) 665-9885  
pierrotlambert@  
videotron.ca

crédit

**Joseph Conrad: Life and Legacy**

Maya Jasanoff won the 2018 Cundhill History Prize with her book, *The Dawn Watch: Joseph Conrad in a Global World*, which we will read as our core text. How did Conrad pioneer our understanding of the forces that shape our modern world? Is Jasanoff persuasive in arguing that Conrad did not merely embody the soul of his time, he foresaw our own? What can we learn from Conrad’s insights into his own era of globalization and rapid technological change, as reflected in his novels and short stories? How did his writings anticipate the modern age’s take on issues such as immigration, globalization, terrorism, and human rights? What did Conrad believe (and what do we believe) about the human capacities for nobility and savagery, for good and evil? Jasanoff will be our guide as we trace Conrad’s historical, biographical, and literary footsteps while reading his novels, *The Secret Agent*, *Lord Jim*, *Heart of Darkness*, and *Nostramo*.

**History |  
Literature**

**Mondays**  
**1:30 - 3:30 p.m.**  
12 weeks

**First Session**  
January 6, 2020

**Discussion  
team**  
Paul Hedlin  
Peter Jankowski  
Jennifer  
MacGregor

credit

**Où va le Canada?**

Comment le Canada peut-il affronter ses difficultés de gouvernance interne alors que certaines barrières entre les provinces bloquent les échanges commerciaux ou la mobilité de la main-d’œuvre? Comment peut-il résoudre les conflits de perspectives concernant l’immigration, l’énergie ou le système de santé?

Comment résoudre la répartition et les chevauchements des pouvoirs entre le gouvernement fédéral et les provinces, alors que les politiciens refusent tout débat au sujet de la constitution canadienne?

Les orientations fédérales, notamment la politique canadienne du multiculturalisme, ne rendent-ils pas impossibles les choix de société régionaux, par exemple une conception de la laïcité au Québec?

À partir de publications récentes, en français et en anglais, ce cours de douze semaines visera à cerner les enjeux et les conflits, les possibilités et les transformations qui marquent l’évolution actuelle du Canada, à la lumière de son histoire.

**Sciences  
humaines &  
sociales |  
Histoire**

**Mardis**  
**19 h 00 - 21 h 00**  
12 semaines

**Première  
séance**  
14 janvier, 2020

**Animateur**  
Pierrot Lambert  
(819) 665-9885  
pierrotlambert@  
videotron.ca

crédit

## SENIORS OUTREACH PROGRAM

Each year, the Thomas More Institute develops and delivers an original 18-week discussion course designed specifically for seniors. Led by volunteers trained in TMI's approach to discussion, the course is offered on-site at various residences and seniors' centres in the Greater Montreal area. The goal of the TMI's Seniors Outreach Program is to foster socialization and intellectual reflection by creating a welcoming environment in which participating seniors can engage with selected readings and with one another.

## SENIORS COURSE 2019/20

### Food, Glorious Food: A Feast for the Mind

*"There is no sincerer love than the love of food."*

—George Bernard Shaw

It is said that some eat to live while others live to eat. How has our relationship with food changed over the centuries? As increased trade and easier travel shrank the world, unfamiliar foods and drink became available, reducing the need to rely on local products. From taxation schemes to hunger strikes, food has been frequently implicated in politics.

What is the importance of food in different cultures? Why do some societies suffer from widespread obesity, while others struggle to feed their citizens? Does an army really march on its stomach? How has technology changed the way we eat and drink? With climate change and GMOs, what twists in the story of food might surprise us going forward?

In this 18-week course, we will use fiction, non-fiction, film, and lively discussion as food for thought.



**1<sup>st</sup> Autumn Session**  
Week of October 14, 2019

**1<sup>st</sup> Winter Session**  
Week of January 13, 2020

## SENIORS PROGRAM LOCATIONS

### CONTACTIVITY CENTRE

4695 de Maisonneuve W., Westmount  
Fri., 1:30 - 3:00 p.m.

### DAWSON BOYS & GIRLS CLUB

666 Woodland, Verdun  
Wed., 10:00 - 11:15 a.m.

### LASALLE D&D CENTRE

7771 Bouvier, LaSalle  
Wed., 2:00 - 3:15 p.m.

### MAISON DESAULNIERS

574 Notre-Dame, St-Lambert  
Fri., 2:00 - 3:30 p.m.

### MANOIR WESTMOUNT

4646 Sherbrooke W., Westmount  
Wed., 2:00 - 3:00 p.m.

### MAXWELL RESIDENCE

678 Surrey, Baie-d'Urfé  
Mon., 11:00 a.m. - 12:15 p.m.

### MONT BRUNO UNITED CHURCH

25 Lakeview, St-Bruno  
Mon., 1:30 - 3:00 p.m.

### PLACE KENSINGTON

4430 Ste-Catherine W., Westmount  
Thu., 11:00 a.m. - noon

### SAINT PATRICK SQUARE

6767 Côte St-Luc, Côte St-Luc  
Wed., 1:30 - 3:00 p.m.

### STEPHEN SHAAR COMMUNITY CENTRE

394 Main, Hudson  
Tue., 1:30 - 3:00 p.m.

### THE TEAPOT

2901 St-Joseph, Lachine  
Thu., 10:00 - 11:30 a.m.

### TRINITY COMMUNITY CENTRE

4 Cambria (off rte. 329), Gore  
Fri., 1:30 - 3:00 p.m.

### VILLA BEAUREPAIRE

Beaurepaire United Church  
25 Fieldfare, Beaconsfield  
Thu., 2:00 - 3:30 p.m.

### VISTA

5300 Côte St-Luc, Montreal  
Mon., 11:00 a.m. - noon

### THE WELLESLEY

230 Hymus, Pointe-Claire  
Fri., 1:30 - 2:45 p.m.

THANK YOU TO OUR 2019/20 SENIORS PROGRAM DISCUSSION LEADERS!

Jennifer Anstead  
Alcida Boissonault  
Peter Des Lauriers  
Bob Enright  
Ron Fitzgerald  
Michelle Gaudreault  
Felicity Glover  
Laura Grunberg  
Mary Hughes  
Peter Jankowski  
Rina Kampeas  
Robin Little  
Joan Machnik  
Sheryl Mendritzki  
Wolf Mendritzki  
Irene Menear  
Simon Oceau  
Sara Pistoiesi  
Erika Podesser-Romwalter  
Sharon Poissant  
Doris Rooney  
Murray Shugar  
Patricia Sikender  
Heather Stephens  
Elizabeth Tomas  
Jane Wright

## ENGAGE SOCIALLY & INTELLECTUALLY WITH MONTREAL'S SENIORS

If you would like to help TMI provide opportunities for social and intellectual engagement to Montreal's seniors, or if you would like to invite TMI to organize a new course at a residence or centre, please contact Seniors Program Coordinator Jennifer MacGregor directly at [jmacgregor@thomasmore.qc.ca](mailto:jmacgregor@thomasmore.qc.ca) or (514) 935-9585.

## THE TMI DIFFERENCE

**TMI's core value is curiosity.** We steadfastly practise, as the heart of our curriculum, an educational method grounded in discussion in which adults of different ages and backgrounds gather together to investigate questions they share. Courses at TMI are effectively groups engaged in a process of collaborative inquiry. Guided by trained leaders, groups read before class and come together weekly to discuss and interpret the meanings of the week's readings. Throughout each course, participants attend both to the readings chosen for discussion and to each other, reflect critically upon the points of view under consideration, and develop increasingly articulate understandings of and responses to the course's core questions.

## REGISTRATION

TMI courses are open to the public; no prerequisites required. We invite participants to register online at [www.thomasmore.qc.ca](http://www.thomasmore.qc.ca), in person, or by telephone. We encourage online registration and payment as it reduces errors and administrative overhead. Students pursuing studies for credit (a Bachelor of Arts or Comprehensive Certificate) must consult with their advisers before registering. All are welcome to register at our **Open House on Sat. 7 Sept. 2019.**



## COURSE FEES & REFUNDS

Full course fees for 12-week courses at TMI come to \$185 (\$150 tuition and a \$35 admin fee). For participants new to the Institute, there is a one-time introductory tuition rate of \$100 (making the total course fees \$135). Tuition and admin fees vary according to the duration of a course and are always published on our website.

Courses fees (tuition + admin fee) are refundable in full before the second session. After the second session, a fee of \$50 will be withheld from the refunds of those who withdraw. No refunds are available after the third session of a course. Non-attendance does not constitute a withdrawal.

## COURSE BOOKS

Participants are responsible for procuring their own books for each course. Required books are specified on the first day of each course. TMI orders a limited number of copies of the required books for each term at the Dawson College Bookstore. The DCB is located on the Metro level of the Dawson College building (4001 De Maisonneuve Blvd. W.).

## ADMISSIONS

All students wishing to take courses for credit—whether toward a Bachelor of Arts or a Comprehensive Certificate, for professional development, etc.—must apply for admission. The Accreditation Committee (AC) reviews all applications and interviews all applicants. Applicants must submit a package comprising the following items: a TMI participant intake form, an up-to-date CV, all academic transcripts, copies (or scans) of personal identification documents, and a letter of motivation. The AC may request additional documentation as it judges appropriate.

## MATURE STUDENTS

Students 23 years of age or over who do not have a DEC, but who satisfy the AC that they have the potential to be successful in university-level courses, may be admitted as mature students. Mature students who wish to pursue a B.A. at TMI are typically granted 12 advanced standing credits.

## ATTENDANCE

Students who miss three meetings in a 12-week course will not receive credit for the course. If a serious medical or personal issue makes absences necessary, the student must submit a written request for exemption from this requirement. In the case of an illness, the request must be countersigned by a medical doctor.

## EVALUATION

Students taking a course for credit will be evaluated on their participation in class discussions and on their written work. In general, students must obtain an overall grade of at least 50/100 (50%) to receive credit for a course, although those pursuing a Comprehensive Certificate must pass each course at an honours level—that is, with a grade of 75/100 (75%) or higher.

Please note that all forms of intellectual dishonesty—including plagiarism, cheating, etc.—are taken very seriously and will incur severe disciplinary action.

## FINANCIAL AID

TMI offers several forms of financial aid to students pursuing either a B.A. or a Comprehensive Certificate, including full bursaries, partial scholarships, and awards. Bursaries are awarded either on the basis of financial need or academic merit. Scholarships and awards—such as the Catherine Gleason Lifelong Learning Scholarship and the Charlotte Tansey Award—are awarded according to specific criteria.

Students interested in applying for financial aid should consult with their adviser.

## BACHELOR OF ARTS REQUIREMENTS

B.A. degrees are conferred by Bishop's University on TMI's recommendation when students have fulfilled the following requirements:

### TOTAL CREDITS

Students admitted with a DEC must earn 90 credits; students admitted without a DEC must earn 120 credits. Advanced standing may be available for students who have completed some coursework toward a DEC or who qualify for admission as a mature student.

### LIBERAL ARTS DISTRIBUTION

Students must fulfill TMI's distribution requirements, which comprise 60 credits over nine disciplines. Students may consult TMI's website for a full breakdown of the distribution requirements.



## SECOND LANGUAGE

Students must earn at least 6 credits in courses where a language other than English is the primary language of instruction. Written work in these courses must be submitted in the language of instruction (i.e., not in English).

## WRITING COMPETENCE

Students must pass TMI's writing effectiveness course at an honours level—that is, with a grade of 75/100 (75%) or higher.

## COMPREHENSIVE CERTIFICATE REQUIREMENTS

Students can earn a TMI Comprehensive Certificate by developing and completing, under the supervision of an adviser, an individually tailored program of studies that explores a topic from a variety of perspectives. The Certificate does not confer a professional credential, but rather attests to the student's multifaceted engagement with the chosen topic.

## SIX COURSES PASSED AT HONOURS LEVEL

Working in consultation with an academic adviser, students must define an individualized plan of study that comprises a minimum of six 12-week TMI courses, all to be completed within a five-year period. The student must pass each course at an honours level—that is, achieve a grade of 75/100 (75%) or higher.

## INTEGRATIVE ESSAY

In addition to their coursework, students must submit soon after the completion of the final course a 4,000-word essay that summarizes and integrates the most important ideas and insights they have gleaned. The essay must also receive a grade of 75/100 (75%) or higher.



## TMI LIBRARY

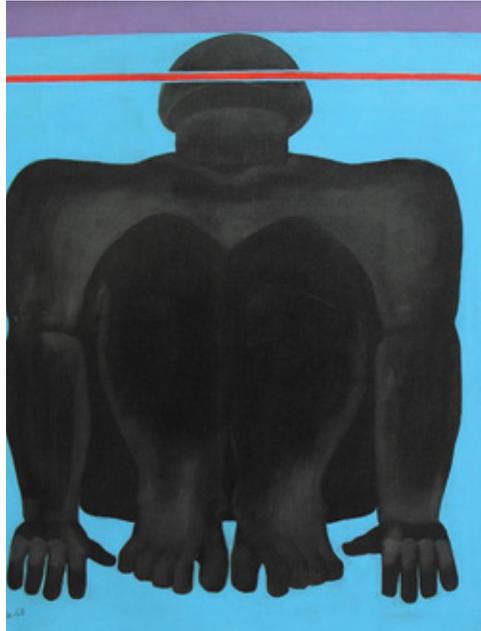
Many of TMI's walls are adorned with books from our collection of 6,000 volumes, comprising titles in all fields in the liberal arts and humanities. Almost all volumes in the collection are available for borrowing, free of charge. TMI's library contains copies of the required books for most recent courses. Students are encouraged to use this resource to complement their studies, and all community members are welcome to peruse the library for pleasure and personal interest. We warmly invite everyone to discover our delightful collection.

## TMI ART COLLECTION

TMI's walls are also adorned with art selected from a substantial, curated collection that comprises important pieces by many of Montreal's most influential visual artists, particularly Anglophones from the latter half of the 20<sup>th</sup> century. TMI has a long and distinguished tradition of supporting all of the arts in Montreal.



Sylvia Safdie. *Notes from My Journal*, p. 228 (N.D.) Mixed Media on velum (42" x 30")



Louise Belzile, *Memphis '68* (1968) Acrylic on canvas (36" x 48")

## OUR HISTORY

The Thomas More Institute was founded in Montreal in 1945—with 90 students enrolled in six courses—with the mission of providing adults opportunities for lifelong learning and liberal education across a range of topics. TMI's founders were a group of spirited young people that included Charlotte Tansey, Martin O'Hara, Stan Machnik, and Veronica Smyth. They created TMI as a place that fosters curiosity, mutual respect, and openness. While hundreds of our students have earned the degree of Bachelor of Arts—from 1948 to 1974 within the context of an association with l'Université de Montréal and since 1975 by virtue of an ongoing affiliation with Bishop's University—the majority of TMIers participate in courses simply in order to nourish their curiosity.

In line with its tradition, TMI offers a variety of opportunities for learning and enrichment. Most of its courses are structured as discussions led by trained leaders. These discussion courses proceed in reference to core questions, with participants engaging in a process of shared inquiry. In addition, TMI offers lecture and instructional courses led by experts. Other learning opportunities include the Institute's popular Seniors Outreach Program (inaugurated in 1977), book launches, lectures and interview series, and an annual trip to the Stratford Festival.

## BERNARD LONERGAN

The work of the Canadian philosopher Bernard Lonergan (1904-1984) was a significant source of inspiration for the Institute's founders. Indeed, Lonergan was involved in courses at TMI during its early years, developing important ideas that eventually found expression in various writings, including the book that he is perhaps best known for, *Insight: A Study of Human Understanding* (1957).



## WHY "THOMAS MORE"?

Thomas More (1478-1535) was one of the great Humanist scholars of the Renaissance. He contributed significantly to the critical shift from the medieval to the modern world by articulating and promoting, for men and women alike, a new conception of education based upon the priority of open inquiry, creative integration, and critical thinking.



## FOUNDED IN 1945



For 75 years, Montreal's Thomas More Institute has been providing adults of all ages opportunities to cultivate, as part of a convivial community, their curiosity about wide-ranging questions rooted in a variety of fields. In courses that are designed anew from year to year, community members come together to kindle a spirit of shared inquiry, which leads to experiences of personal enrichment, intellectual growth, and deepening understanding.

## SPRING SERIES OF INTERVIEWS

### Curiosity and the Further Question: A Celebration of TMI's 75<sup>th</sup> Anniversary

*"If everyone has some acquaintance with the spirit of inquiry and reflection, few think of making it the effective center of their lives; and of that few, still fewer make sufficient progress to be able to withstand other attractions and persevere in their high purpose." —Bernard Lonergan*

In a series of interviews with invited guests to be held in the Spring of 2020 we will explore various questions that follow from Lonergan's statement, including: What might it mean, and what can we do, to make the spirit of inquiry and reflection "the effective center" of our lives? What kinds of "attractions" conflict with the desire to know and how can we encourage one another to continue questioning in the face of competing desires, commitments or biases? In what ways can a conception of human development throughout the course of life inform our approach to learning and growing in adulthood?

As part of our celebration of TMI's 75<sup>th</sup>, we will consider the historical and philosophical values that shaped the Institute's original and inaugural insight about an educational method based on interpretive discussion and shared inquiry. In particular, we will consider how an approach devoted to ongoing, open-ended questioning creates an environment of interpersonal trust and respect that, in turn, promotes the freedom to think and learn.

## CELEBRATING 75 YEARS TOGETHER

In May 2020, TMI will host a festive dinner to honour the ideals, ideas, and people that have contributed to the success of the Institute. Further details will be provided shortly in order for you to save the date.

## FURTHER ENGAGEMENTS

TMI will commemorate its 75 years of history with a variety of activities over the course of the 2019/20 academic year. Please keep an eye out for displays of materials drawn from our archive, spontaneous social events, and other opportunities to engage with the tradition of ideals, ideas, and people that have helped make TMI possible.

## TMI RUNS ON VOLUNTEER POWER

Those interested in championing lifelong learning, shared inquiry, the liberal arts, outreach to seniors, and community spirit, and who love working in a dynamic, collegial, forward-looking environment, should send a note of interest to [info@thomasmore.qc.ca](mailto:info@thomasmore.qc.ca). We offer several ways to get involved.

## TRAIN TO BECOME A DISCUSSION LEADER

The discussion courses that are TMI's defining offering are led by individuals who volunteer their time, enthusiasm, and acumen to lead participants in an exploration of how the assigned readings address the questions at the heart of each course. Course participants who listen thoughtfully, support the contributions of others, and in general nourish the conversation with their curiosity may be invited to train as TMI Leaders.

## DESIGN A COURSE ON A TOPIC YOU LOVE

Discussion courses at TMI are designed by community members who volunteer their intellectual passion, knowledge, and research skills to define a coherent cluster of questions and build a meaningful path through them. The Curriculum Committee provides guidance, support, and encouragement to those who undertake course design. (Most courses take around two years to design.)

## ENGAGE SOCIALLY & INTELLECTUALLY WITH MONTREAL'S SENIORS

TMI's Seniors Outreach Program sends volunteers from the Institute to lead discussion groups—identical in spirit to our discussion courses—at various seniors' residences and centres throughout Greater Montreal. These discussions often represent important opportunities for social and intellectual engagement for the seniors involved.

## SUPPORT TMI'S ACTIVITIES & EVENTS

TMI warmly welcomes offers to volunteer in support of any of our basic functions, including (but not limited to) reception, archives, office support, promotion, outreach, event planning, etc. We look forward to working with you to realize our core values of curiosity, reflection, and listening.



## THANK YOU TO OUR 2019/20 COURSE DESIGNERS &amp; COURSE LEADERS!

**Munirah Amra****Susan Anastasopoulos**

Paris Arnopoulos

Martin Baenninger

**Pauline Beauchamp****Paul Billette****Susan Bramhall-Toimil****Imogen Brian****Valerie Broege**

Jerry Bures

Pam Butler

**Moira Carley****Shernaz Choksi**

Jim Cullen

Eileen Curran

**Germain Derome**

Kay Dunn

David Dussault

Claire English

Bob Enright

Karen Etingen

**Carol Fiedler****Anne Fitzpatrick**

Allan Flegg

Bill Gilsdorf

Pamela Grimaud

**Clare Hallward**

Paul Hedlin

Mary Hughes

**Peter Jankowski****Ginette Jubinville****Rina Kampeas****Pierrot Lambert****Christopher Loughheed**

Monique Lucas

**Jennifer MacGregor**

Nusia Matura

**Brian McDonough****Irene Menear**

Natalie Michaud

**Diane Moreau****Karen Nesbitt****Michael O'Brien****François Ouimet**

Greg Peace

Sara Pistoletti

Margaret Piton

**Nathalie Popa****Jonathan Powers**

Matthew Rettino

**Len Richman**

Barbara Rolston

**Christian Roy****Tony Rustin****Greg Santos****Daniel Schouela****Murray Shugar**

Patricia Sikender

Penny Soper

Esther Spector

**Heather Stephens****Michael Tritt**

Alberto Venturelli

**Joseph Vietri****Curriculum Committee**

The principal responsibility of the Curriculum Committee is the development of TMI's annual curriculum. The CC is also responsible for the stewardship of TMI's academic activities, standards, policies, and protocols. In all of its decisions, deliberations, activities, and recommendations, the CC is charged with upholding the values of curiosity, mutual respect, open discussion, and academic freedom.

**Accreditation Committee**

The Accreditation Committee is responsible for overseeing all aspects of studies for credit at TMI, including admissions standards, program requirements, academic advising, financial aid, transcripts, etc.

**Nominations & Review Committee**

The Nominations and Review Committee is responsible for curating the list of nominees for membership on the Board of Directors, and the Governors' Advisory Council as well as candidates for officers of the Institute.

**Working Committees**

TMI's operations are supported by an evolving structure of administrative, advisory, and ad hoc committees, all of which are organized and run by volunteers from the community.

Imogen Brian, B.A.

Pam Butler, Ph.D.

Germain Derome, M.A.

Claire English, M.A.

Carol Fiedler, Ph.D.

Anne Fitzpatrick, Ph.D.

Jennifer MacGergor, B.Ed.

Jonathan Powers, Ph.D., **Chair**, *ex officio*

Daniel Schouela, M.A.

Joseph Vietri, M.A.

Valerie Broege, M.A.

Christine Jamieson, Ph.D.

Sara Pistoletti, M.M.

Jonathan Powers, Ph.D., *ex officio*Len Richman, M.A., **Chair**Anne Fitzpatrick, Ph.D., **Chair**

Brian McDonough, B.A., B.C.L., M.A.

Len Richman, M.A.

- Arts & Library Committee
- Fundraising Committee
- Marketing Committee
- Finance Committee
- Governance Committee
- 75<sup>th</sup> Celebration Committee

### TMI Board of Directors

Martin Baenninger, B.A.  
 Ron Domachevsky, M.B.A., Dip. Mgt., EMBA  
 Carol Fiedler, Ph.D., **Chair**  
 Anne Fitzpatrick, Ph.D.  
 Clare Hallward, B.A.  
 Christine Jamieson, Ph.D., **Secretary**  
 Brian McDonough, B.A., B.C.L., M.A.  
 Jonathan Powers, Ph.D., *ex officio*  
 Len Richman, M.A., **Vice-Chair**  
 Daniel Schouela, M.A.  
 Dina Souleiman, B.A., *ex officio*

### Members of the Institute

Beverly Birkman-McKendy, M.A.  
 Barry Cole, B.A.  
 Eileen de Neeve, Ph.D.  
 Patrick X. Dias, Ph.D.  
 David Dussault, B.A.  
 Michael M. Gibbons, Ph.D.  
 George Gray, Ph.D.  
 Judith Gray, M.A.  
 Alexander Highet, B.A.  
 Peter Huish, M.A., Dip.T.R.E.S.  
 Morny M. Joy, Ph.D.  
 Pierrot Lambert, B.Ph.  
 Frederick Lawrence, Ph.D.  
 Kathe Lieber, B.A.  
 Laurie McRobert, Ph.D.  
 Gert Morgenstern, M.D.  
 Robin Nish, B.A.  
 Heather Stephens, Ph.D.

### Governors' Advisory Council

Paul Caringella  
 Michael F. Czerny, S.J.  
 William V. Derby  
 Madlyn Ferrier  
 Elfride Kippen  
 Roberta Machnik  
 Joseph Ribkoff

TMI is a registered charity mandated to provide imaginative, rigorous, convivial, lifelong learning opportunities to adults. Contributions may be made online at [www.thomasmore.qc.ca](http://www.thomasmore.qc.ca), by mail, or by telephone using a credit card. Charitable donation receipts will be issued.

We gratefully acknowledge the ongoing support of the Quebec Ministry of Education and Higher Education as well as those corporations and individuals who responded in the past year to our appeals.

### Benefactors (\$2,000 +)

Eileen de Neeve	Clare Hallward
Ann Denis	La Noue Family Trust
Doggone Foundation	Lindsay Memorial
Estate of Ross Fyfe	Foundation
Fish Family Foundation	Anthony Rustin
George and	Elizabeth Tomkins
Sylvia Aikins Foundation	

### \$1,000 - \$1,999

Paris Arnopoulos	Ronald Fitzgerald
Andrew Byers	Daniel Schouela
Germain Derome	Thomas Tutsch
Carol Fiedler	

### \$500 - \$999

Imogen Brian	Sara Pistolesi
Barry Cole	Jonathan Powers
Anthony Joseph	Pratt & Whitney
Gregory Peace	Penny Soper

### \$250 - \$499

Anonymous	Anne Fitzpatrick
Hedwidge Asselin	Ellen Kom
Martin Baenninger	Irene Menear
Mimi Belmonte	Michael O'Brien
Anna Bushell	Francis Parfitt
John Butler	Sharon Poissant
Mickey DeTakacsy	Len Richman
Ron Domachevsky	Hari Thakur

Every donation is a concrete gesture of support for better listening, more dialogue, and sharper curiosity.

UP TO \$249

Anonymous  
 Judy Abrams  
 Katherine Alexakis-Keefer  
 Jennifer Anstead  
 Bridget Anthony  
 Siegmar Baltuch  
 Pauline Beauchamp  
 Paul Billette  
 Janet Boeckh  
 Jeanette Brooker  
 Erwin Browns  
 Moira Carley  
 Martin Carnegie  
 Carole Charnutzky  
 Shernaz Choksi  
 Norma Chyka  
 Michael Danby-Smith  
 Julie Dawson  
 Lucie Deslauriers  
 Christine Duvander  
 Edmund Egan  
 Behrooz Farivar  
 Diane Farrell  
 Madlyn Ferrier  
 James Forbes

Pierre Fortier  
 Roger Fournier  
 Harvey Frumkin  
 Ruth Gesser  
 William Gilsdorf  
 Jean-Eudes Guy  
 John Hall  
 Jacqueline Harvey  
 Jane Hollander  
 Kristina Huneault  
 Stuart Iversen  
 Christine Jamieson  
 Eva Kuper  
 Cathy Lafitte  
 Arlene Lapointe  
 Emile Latour  
 Patricia Legault  
 Vincent Leuzy  
 Mortimer Levy  
 Francois Lorraine  
 Roberta Machnik  
 Giovanna Martinez  
 Laurie McRobert  
 Neil Milliken  
 Avril Mulcahy  
 Konrad Muncs

Lawrence Mysak  
 Clifford Papke  
 Paula Pedicelli  
 Roger Perrault  
 Thomas Rogers  
 Roman Rogulski  
 B. Rolston  
 Helene Roy  
 Antonio Sacconaghi  
 Josef Schmidt  
 Justine Sentenne  
 Alice Sidorow  
 Dina Souleiman  
 Esther Spector  
 Graham Stewart Sharp  
 Joseph Tarasofsky  
 Charles Taylor  
 Isabelle Turin  
 Francoise Vien  
 Elaine Waddington  
 Bogna Wajda  
 Annemarie Weinke  
 Debrah White  
 Mark Wilkins  
 Jackie Yarosky

Time	Monday	Tuesday	Wednesday	Thursday	Friday
10:00 a.m. - Noon	<ul style="list-style-type: none"> <li>● Reading Poetry: Where Do Poems Take Us?</li> <li>● Enjoying Jazz I</li> <li>● Enjoying Jazz II</li> <li>● Shakespeare in the Spring</li> </ul>	<ul style="list-style-type: none"> <li>● Joseph Conrad: Life and Legacy</li> </ul>	<ul style="list-style-type: none"> <li>● Dark Necessity: The Short Fiction of Hawthorne, Poe, and Melville</li> </ul>	<ul style="list-style-type: none"> <li>● Enlightenment Soon: The Future is Brighter than You Think</li> <li>● The Will of the People</li> </ul>	<ul style="list-style-type: none"> <li>● More About Opera</li> </ul>
1:30 - 3:30 p.m.	<ul style="list-style-type: none"> <li>● Shakespeare in the Spring</li> </ul> <p><b>TMI POINTE-CLAIRE</b></p> <ul style="list-style-type: none"> <li>● Literature and Politics</li> <li>● Joseph Conrad: Life and Legacy</li> </ul>	<ul style="list-style-type: none"> <li>● Gabrielle Roy : les incarnations d'une vie</li> <li>● South Asian Literature: Beyond Post-Colonialism</li> <li>● The Inner Life of Animals</li> </ul>	<ul style="list-style-type: none"> <li>● Invitation to Political Economy: The Ideas and Forces that Have Propelled Capitalism</li> <li>● Doughnut Economics: A 21<sup>st</sup>-Century Rethink of the Dismal Science</li> </ul>	<ul style="list-style-type: none"> <li>● Fiction Writing Workshop</li> <li>● Who Are You? Mythopoeia and the Perilous Realm in the Works of C.S. Lewis and J.R.R. Tolkien</li> </ul>	
3:30 - 5:30 p.m.				<ul style="list-style-type: none"> <li>● Pages: For Readers Only</li> </ul>	
6:15 - 8:15 p.m.	<ul style="list-style-type: none"> <li>● The Lessons of History: On the Role of History in Self-Understanding</li> <li>● The Bittersweet Honesty of Rachel Cusk I</li> <li>● Leonardo da Vinci (1452-1519): 500 Years Later</li> </ul>	<ul style="list-style-type: none"> <li>● L'Art de la Renaissance à Florence</li> <li>● Writing Effectiveness Bootcamp</li> <li>● Invitation à la philosophie : Au café existentialiste</li> <li>● Poets on Poetry, Yesterday and Today: Toward the Open Field</li> <li>● Jung's Red Book III: "Scrutinies," the Final Chapter</li> </ul>	<ul style="list-style-type: none"> <li>● Greek Tragedy: The Calamity of Being Human</li> <li>● Ancient Greek Heroes: Herakles and Theseus</li> <li>● Thinking Historically: Making Meaning out of the Past</li> </ul>	<ul style="list-style-type: none"> <li>● Friendship in the Ancient World</li> <li>● Memoir Writing: Sharing Your Life Stories</li> <li>● Fiction Writing Workshop</li> <li>● Revolution and Reform During the Age of Romanticism (1815-1848): A Trans-Atlantic View</li> <li>● The Bittersweet Honesty of Rachel Cusk II</li> </ul>	
7:00 - 9:00 p.m.		<p><b>TMI GATINEAU</b></p> <ul style="list-style-type: none"> <li>● Justifier la guerre</li> <li>● Où va le Canada?</li> </ul>			