



INSTITUT
THOMAS MORE
INSTITUTE

Course Calendar | Calendrier des cours

**2020
2021**



www.thomasmore.qc.ca



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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 multidisciplinary 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.

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ACADEMIC CALENDAR

AUTUMN 2020

Open House
Saturday 12 September

Leaders' Welcome
Wednesday 16 September

Term BEGINS
Monday 21 September

AGM
Saturday 3 October

Feast of Lights
Friday 11 December

Term ENDS
Monday 14 December

WINTER 2021

Open House
Saturday 16 January

Demi-Term BEGINS
Monday 18 January

Demi-Term ENDS
Friday 26 February

SPRING 2021

Open House
Saturday 13 March

Term BEGINS
Monday 15 March

Volunteer Appreciation
Friday 14 May

Term ENDS
Friday 4 June

Convocation
Friday 11 June

The YEAR AHEAD AT TMI



While we were at work planning the 2020/21 academic year, the COVID-19 pandemic brought things to a sudden halt. We regrouped, developed new approaches, and embarked on new ways of keeping TMI's community together. This year finds us setting out on a brand-new adventure, delivering our stimulating and topical courses online for the first time in TMI history.



So, what will the year ahead look like?

- All of our Autumn courses will be online, using Zoom. So, if you live outside of Montreal, TMI is now accessible!
- For the Winter and Spring Terms, select courses will be delivered via Zoom. For the remaining courses, we will monitor the situation in Montreal and be prepared to move all Winter and Spring courses online if necessary. Please check our website for the most up-to-date information.
- We will be offering our community **free Zoom workshops to help with the transition**, slated for early to mid-September. Please check our website for more information.
- In recognition of the popularity of our Autumn Open House, this year we will be hosting **three Open Houses**: 12 September 2020, 16 January 2021, and 13 March 2021. These will be opportunities for TMI to showcase our courses, to keep members of our community engaged with each other, and to help everyone identify the TMI courses they would like to take. Please save the dates and join us!
- Our Winter Term—now called the Demi-Term—will run for six rather than 12 weeks. This new format introduces a little breathing room into our calendar and allows participants to take more compact courses designed to explore intriguing questions in a more focused framework.
- Our reading materials will still be available for retrieval at TMI, but we will also arrange for them to be accessible online as we work toward reducing our environmental footprint.
- Finally, find us online at www.thomasmore.qc.ca or follow us on Facebook, Twitter, Instagram, and LinkedIn to learn more about our upcoming courses, events, and activities.

The American Character: Reading the United States Through Its Short Stories

Irving Howe has written about how some works of literature “become part of [a] National Literature once they manage to shake off provincial self-centredness yet retain the pungency of local speech and the strength of local settings.” Is there a definable set of features that enables a work of literature to speak both to the individual and the group? What does it mean to term a work of literature “provincial,” “regional,” “national,” or “transnational”? What does Howe mean by the term “self-centredness”? Are some of these stories more American and/or universal than others? What makes them so?

This course will revolve around classic American short stories by 19th- and early 20th-century authors such as Washington Irving, Nathaniel Hawthorne, Bret Harte, Kate Chopin, Mark Twain, Cynthia Wilkins, Theodore Dreiser, and Ernest Hemingway. If there is an enduring American component to these tales, wherein does it lie? In the style, language, setting, theme, characterization—in some, or all of these? Class discussion will focus on the extent to which these stories speak to the American character and culture, in relation not only to the historical periods in which they were published but also to present times.

LITERATURE

Thursdays
1:30 - 3:30 p.m.

8 weeks

First session
24 September
2020



Discussion team

Anne Fitzpatrick,
Bill Gilsdorf,
Michael Tritt



The Bittersweet Honesty of Rachel Cusk: The Ethical Significance of Attending and Listening

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, after a painful hiatus, she produced a trilogy of novels widely praised as an important innovation in the writing of fiction.

This course 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

Mondays
6:15 - 8:15 p.m.

12 weeks

First session
21 September
2020



Discussion team

Imogen Brian,
David Dussault,
Daniel Schouela



WRITING

Thursdays
6:15 - 8:15 p.m.

12 weeks

First session
24 September
2020

((ONLINE))

Instructors

Pauline
Beauchamp,
Karen Nesbitt

credit

Creative Nonfiction Writing Workshop

Are you an aspiring writer? If you have stories to share and are curious about the people and places you encounter, we'd love to have you join us in the Creative Nonfiction Writing Workshop.

Effective writing is both an art and a craft that can be continually developed. This course will give you the opportunity to stretch your writing "wings" by exploring many styles and genres of writing. Through weekly short assignments, readings, and in-class discussions, we will help you develop the skills of observing, thinking, organizing your thoughts into clear prose, and saying what you mean, as well as other habits of good writers.

The dynamic world of creative nonfiction offers myriad possibilities. We will explore forms as varied as the profile, arts review, and travel writing, culminating in the writing of a personal opinion essay.

Register early. The maximum number of students is 12.

Imagining the Past: Fiction & Archaeology

If you love history, mysteries, and adventure, then this course is for you. Over 12 weeks, we will delve into how authors, some of whom are archaeologists, have imagined the past in their short stories and novels. We will also consider how they have represented the scientific discipline of archaeology.

Why do so many of fiction's archaeologists investigate the supernatural and face danger in exotic locales? What impact do the tropes of detective fiction and adventure have on how the public perceives scientific research? How do the remains of past civilizations inform our understanding of them? With authors such as Michael Ondaatje and Barry Unsworth as our guides, we will investigate the intersection between science and storytelling—between discovering and imagining the past.

Our expedition will take us from Egypt to Sri Lanka, from the pre-historic dawn of humanity to Mars, as we read a variety of fictions in which the discipline of archaeology and the puzzle of the past are significant themes.

LITERATURE; HUMAN & SOCIAL SCIENCES

Wednesdays
6:15 - 8:15 p.m.

12 weeks

First session
23 September
2020

((ONLINE))

Discussion team

Karen Etingin,
Greg Peace,
Matthew Rettino

credit

HUMAN & SOCIAL SCIENCES

Wednesdays
1:30 - 3:30 p.m.

12 weeks

First session
23 September
2020

((ONLINE))

Discussion team

Paul Billette,
Philip Ehrensaft,
Heather
Stephens

credit

Doughnut Economics: A 21st-Century Rethink of the Dismal Science

In this 12-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 21st-Century Economist*, as well as texts by other authors, including Bernard Lonergan, Julius Grey, Joseph Stiglitz, and Thomas Piketty. 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, COVID-19, 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?

Indigenous People Indigenizing the Future

So how then is it possible that Indigenous communities are in worse shape today than they were in the 1970s?

—Suzanne Methot

How have Canadian colonialism and its ancillary network of residential schools traumatically derailed and deformed the coherence and continuity of Indigenous culture, particularly in connection with family relationships? How are we to understand the sources of such extreme systemic violence and abuse? What proposals have been offered to address the aftermath of this massive, socio-cultural, and transgenerational trauma and what will it take to truly promote healing and Indigenous self-determination?

This course will address these and other questions by foregrounding the new book *Legacy*, written by Indigenous author and educator Suzanne Methot. In this important multi-disciplinary work, Methot meticulously and poignantly describes and traces the roots of Indigenous cultural dislocation, community breakdown, and the fracturing of family bonds. We will also consider texts by other writers, especially Indigenous authors, that offer additional information and perspectives. Our discussion will explore some of the historical moments and political concepts that have led us to our present situation.

HUMAN & SOCIAL SCIENCES

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

12 weeks

First session
22 September
2020

((ONLINE))

Discussion team

Pam Butler,
Tony Rustin,
Alberto Venturelli

credit



HUMAN & SOCIAL SCIENCES

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

8 weeks

First session
22 September
2020

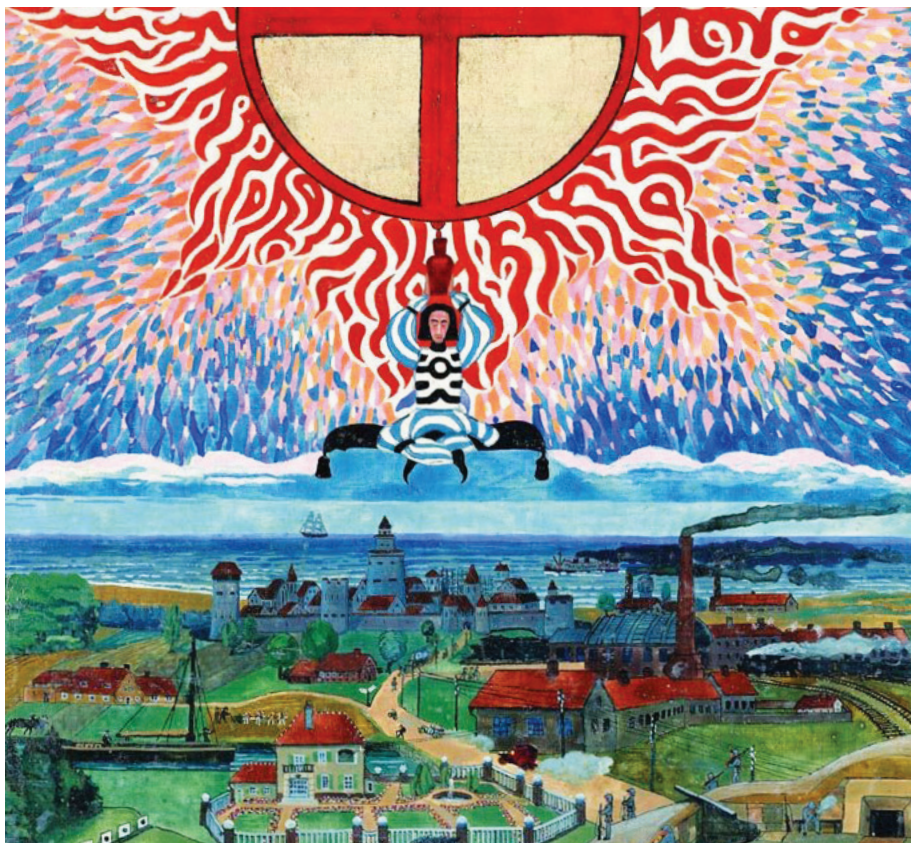
((ONLINE))

Discussion team

Valerie Broege,
Margaret Piton,
Murray Shugar1/2
creditJung'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 revised 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.

A New World?
Pandemics and the Possibility of Change

The COVID-19 pandemic has traumatically interrupted the continuity of our lives and challenged us to transform how we live in critical ways. This course will be grounded in Camus's *The Plague* and Roth's *Nemesis* and will address the following questions:

How does plague change the way we see our lives and our relations to others while we are living through it? Have the eruption and ongoing impact of COVID-19 forced us to become aware of aspects of human existence we habitually seek to deny? In what ways has the pandemic exposed our tendency to lose sight of the limits of our freedom, our knowledge, and our love and revealed our inclination to overlook the extent of our vulnerability and interconnectedness? What can we do to ensure that, when this crisis is no longer wreaking havoc, we will not, as is commonly the case after a traumatic event, forget the truths we have found ourselves reluctantly recovering? Can we hope that this current global challenge will motivate a lasting change in how we conduct our lives and in our readiness to care for each other?



Pages in Particular: On the Power of Books

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.

HUMAN & SOCIAL SCIENCES

Thursdays
6:15 - 8:15 p.m.

12 weeks

First session
24 September
2020

((ONLINE))

Discussion team

Carol Fiedler,
Rina Kampeas,
Devinderpal Singh

credit

LITERATURE

Thursdays
10:00 a.m. -
12:00 p.m.

10 weeks

First session
24 September
2020

((ONLINE))

Discussion team

Nusia Matura,
Len Richman,
Barbara Rolston1/2
credit

LITERATURE

South Asian Literature: Beyond Postcolonialism

Tuesdays
1:30 - 3:30 p.m.

12 weeks

First session
22 September
2020

((ONLINE))

Discussion team

Munirah Amra,
Shernaz Choksi,
Brian
McDonough

credit

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, Manil Suri, and Arundhati Roy, 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, and 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 postcolonial literary studies, probing the various—and often contested—meanings of “postcolonial.” We will also 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.



Writing Effectiveness

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?

The backbone of this course will be a series of writing assignments—approximately one per class meeting—which will help improve the mechanics, structure, and style of your own writing. We will also spend time developing executive strategies for planning your work, making the most of feedback, summarizing complex ideas, and citing the work of others. We will focus mainly on the essay genre but will also use other genres such as flash-fiction, poetry, and memos as writing prompts.

The maximum number of students is 12.

WRITING

Tuesdays
1:30 - 3:30 p.m.

10 weeks

First session
22 September
2020

((ONLINE))

Instructor
Greg Santos

credit

FILM

Wednesdays
6:15 - 8:15 p.m.

6 weeks

First session
20 January
2021

Discussion team

Timothy Budde,
Jonathan Powers,
Joseph Vietri

Animating Nature: Hayao Miyazaki's Vision of Environmental Consciousness

The works of Japanese animator and storyteller Hayao Miyazaki, founder of the renowned Studio Ghibli, articulate a fresh and compelling vision of how humanity can relate to the natural world. Harmonizing elements from several traditions—including Shinto, Buddhism, animism, Christian eschatology, and scientific ecology—Miyazaki's delightful films depict heroic protagonists seeking to balance human dignity against the disquieting autonomy of nature. His films now enjoy worldwide fame, particularly in North America, where they have penetrated pop culture to the point of influencing the opening credits of a *Simpsons* episode.

This course will explore Miyazaki's ideas about the relationship between humanity and nature through the viewing of two films—*Nausicaä of the Valley of the Wind* and *Princess Mononoke*—and extracts from three others—*Spirited Away*, *My Neighbor Totoro*, and *Ponyo*. Questions raised will include: What are the limits of the human knowledge of nature? How can we balance the drive to improve the human condition with a proper respect for nature and its processes? What gaps exist in our own thinking—and in our own traditions—about nature? How can humans live well upon the earth?



Contagion as Metaphor: The Unconscious Significance of COVID-19

The outbreak of coronavirus has become more than a deadly epidemic. It is also a canvas onto which people's deepest fears and prejudices are being projected.

—Srećko Horvat

Apart from the widely shared fear, loneliness, and grief that have become such pervasive features of this time of pandemic, has COVID-19 unleashed other emotional reactions that might be more difficult to discern, express, and endure? In what ways might concepts such as transmission, infection, contagion, and immunity be metaphors for a deeply rooted, unconscious dimension of our experience of interpersonal relations? Has this viral upheaval revealed an otherwise buried set of fantasies and emotions linked to our early helplessness and dependence on others, and to the ways we are shaped, and misshaped, from the beginning of our lives by cultural forces of which we initially have no awareness and over which we have no control? How might we respond to our primordial permeability and susceptibility so as to enjoy a measure of freedom and participate in the playful exchanges that are the ground of creativity?



The Dawn of Civilization: The Bronze Age

The Bronze Age (ca. 3500-1000 B.C.E.) is that formative period—the “Dawn of Civilization”—when the first urban civilizations flourished. We will focus on Mesopotamia in this course, but we will also study pharaonic Egypt, the Hittites, early Hebrews, Minoans, Mycenaean Greeks, and early Indus civilization. We will encounter legendary figures such as Gilgamesh and Hammurabi; Ramses II and Akhenaton; Moses and Solomon; and the kings Minos, Agamemnon, and Odysseus.

What forces caused cities to arise from our prehistoric past? What distinct and enduring cultural styles emerged in the art, architecture, and literature of these civilizations? What were each civilization's creation myths, beliefs, and world views? Where, in these disparate civilizations, can we locate the origins of writing, accounting, law, medicine, math, and astronomy? How did early economies develop inter-regional trade and new technologies; and what was their environmental impact? Why did initially dynamic civilizations often stagnate for millennia? What insights can we glean about today's civilizations from the achievements and vulnerabilities of Bronze Age civilizations? Readings will include both ancient texts and contemporary studies.

PHILOSOPHY; HUMAN & SOCIAL SCIENCES

Mondays
6:15 - 8:15 p.m.

6 weeks

First session
18 January
2021

(ONLINE)

Discussion team

Christine Jamieson,
Mary Maler,
Daniel Schouela



HISTORY

Thursdays
6:15 - 8:15 p.m.

12 weeks

First session
21 January 2021
Mid-Course Break
4 & 11 March
Last Session
22 April 2021

(ONLINE)

Discussion team

Susan Anastasopoulos,
Mary Hughes,
Alberto Venturilli



WRITING

Tuesdays
1:30 - 3:30 p.m.

6 weeks

First session
19 January
2021

Instructor
Greg Santos

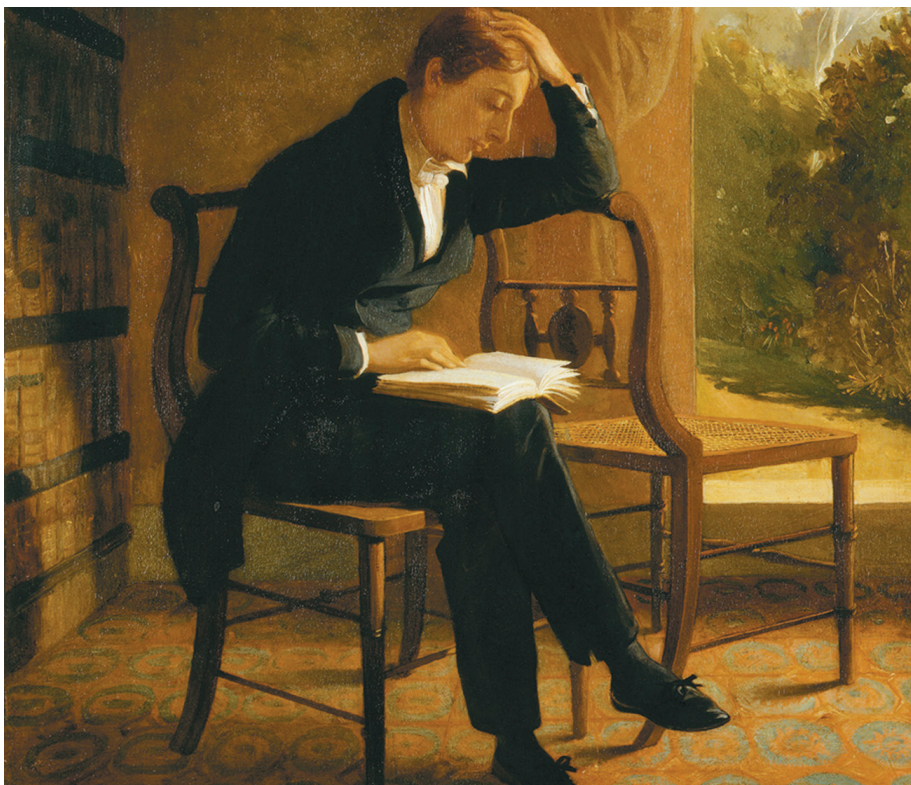


Ekphrasis: Exploring Art Through Poetry

According to The Poetry Foundation, “An ekphrastic poem is a vivid description of a scene or, more commonly, a work of art.” In this writing workshop course, students will both compose their own ekphrastic poems and comment upon the poems of other students. Weekly creative writing prompts will be accompanied by readings from a sampling of works by traditional and contemporary practitioners of the art form. How does the imaginative act of creating a new literary work expand on and interfere with the original artwork’s meaning? In which ways do the plastic and verbal arts depend upon one another, even before the poet begins composing? Which visual aspects of art objects lend themselves to the most exciting ekphrastic depictions? How have other poets approached this particular subgenre and with what results?

Some of the poets to be explored include John Keats, W.H. Auden, William Carlos Williams, Campbell McGrath, Paula Bohince, Gillian Sze, and Branka Petrovic. Aside from selected literary readings, students will write their own ekphrastic poems inspired by viewing artworks from the Montreal Museum of Fine Arts and other art institutions.

The maximum number of students is 12.



Gabrielle Roy : les incarnations d’une vie

L’ouvrage autobiographique de Gabrielle Roy, *La détresse et l’enchantement*, publié à titre posthume en 1984, raconte l’enfance et les années de formation de l’auteure. Nous lirons cette œuvre, de même que certaines nouvelles de son recueil semi-autobiographique *Rue Deschambault* et les premiers chapitres de la biographie de l’écrivaine rédigée par François Ricard, *Gabrielle Roy : une vie* (1996). Nous explorerons le mystère et la fluidité de la mémoire et la nature des récits de vie. Quelle est la relation entre les faits et la représentation de soi dans une autobiographie? Entre les faits et le portrait tracé dans une biographie? Comment un auteur qui fait appel à ses expériences personnelles pour créer une œuvre de fiction transforme-t-il ses souvenirs en art? Les principales lectures seront complétées par des articles de spécialistes, le documentaire *Gabrielle Roy* de Léa Pool et une entrevue accordée par Roy à la radio de la CBC.

Les participants pourront s’exprimer en français ou en anglais. Puisque nous porterons une attention spéciale à l’usage de la langue chez Roy, nos discussions seront centrées sur ses textes français originaux. Les personnes qui le désirent pourront lire les œuvres de Roy en traduction, à côté de la version française originale.



Imagination and Climate Futures: “Everything Change”

In 2015 Margaret Atwood asked, “Where are all the Canadian writers who should be addressing the greatest crisis of our age?” What factors account for the failure of imagination concerning climate change? George Marshall’s *Don’t Even Think About It: How Our Brains Are Wired To Ignore Climate Change* and selected videos related to Amitav Ghosh’s *The Great Derangement: Climate Change and the Unthinkable* will help us to answer this question. How has this situation been improving? Not only has a new literary genre been born—Cli-fi—but climate change issues are now also appearing in mainstream literature. Both types of fiction will be discussed in the course (selected Cli-fi short stories and Ian McEwan’s *Solar*). A major objective of the course is to enlarge our own imaginations concerning climate change. Accordingly, the course will be conducted as a round-table discussion, with participants having the option to share on the last day of class a piece of writing on climate change they have authored.

LITERATURE LITTÉRATURE

Wednesdays
1:30 - 3:30 p.m.

6 weeks

First session
20 January
2021

Discussion team

Rina Kampeas,
Vincent Leuzy,
Natalie Michaud

Cours bilingue



LITERATURE; NATURAL SCIENCES & MATHEMATICS

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

6 weeks

First session
19 January
2021



Discussion team

Valerie Broege,
Kent Conover,
Eileen Curran



PHILOSOPHY; HUMAN & SOCIAL SCIENCES

Mondays
6:15 - 8:15 p.m.

6 weeks

First session
18 January
2021

Discussion team

David Dussault,
Jonathan
Powers,
and another



Leadership & Justice: How Personal Virtue Makes Community Possible

What can ensure justice when institutions, processes, and laws falter? What is the primary goal of sound leadership? Can justice emerge without a crisis to prompt its appearance and nourish its growth? What role does charisma play in the achievement of justice? Which virtues—personal and communal—form the foundation of effective leadership? Should leaders pursue ideals, practical goals, or common interests? How do followers make, break, and shape leaders? How can leadership mitigate the pernicious problems of power?

These and related questions will guide our discussions of the professional and political implications of leadership. We will anchor our conversation with Paul Woodruff's *The Ajax Dilemma*, which uses the famous episode of Achilles's armour from Sophocles's tragedy *Ajax* to open up fresh vistas for reflection on the over-worked subject of leadership. To enrich our thinking, we will also turn to texts and ideas from writers such as Niccolò Machiavelli, Margaret Mead, Alasdair MacIntyre, and William Deresiewicz.

MUSIC

Fridays
10:00 a.m. -
12:00 p.m.

6 weeks
(non-consecutive)

Course begins
in the Winter
Term and
continues in
the Spring

Discussion team

Irene Menear
and another



Invitation to Music: The Elements of Appreciation I

Each week, participants will have a chance to discuss and explore a particular aspect of music, under the guidance of discussion leader François A. Ouimet. During our time together we will discuss the basic constituents of music (how we hear music, what is a musical sound, rhythm, basics of music theory, etc.), then we will get acquainted with the family of instruments in the orchestra, with the help of Benjamin Britten's *The Young Person's Guide to the Orchestra* and Bela Bartok's *Concerto for Orchestra*.

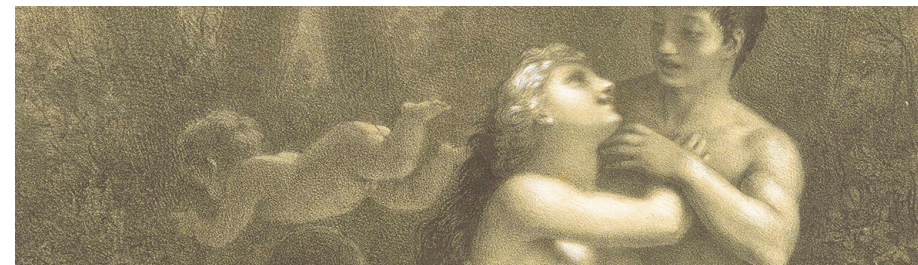
We will also explore the realms of the voice, and of non-western instruments, and then embark on some philosophical questions about music: What has been, and what is now, the function of music? What links can we make between music and the other arts? Throughout this course, we will listen to music, watch videos, philosophize, invite special guests, and perhaps even sing! Lots of fun guaranteed for all.

This course will be given at TMI Atwater. Should conditions require that winter courses move to Zoom, it will be cancelled.

Shakespeare the Poet

Shakespeare the player. Shakespeare the playwright. Shakespeare the poet. The strands of his prodigious output are difficult to tease apart. In this short course, we look at the narrative poems, which constitute only a small segment of his works but show us other facets of Shakespeare, beyond the many shining passages in the plays and the stirring beauty of the sonnets.

What made Shakespeare turn to stand-alone poems? Why did he draw inspiration from stories of the ancient world? How do these poems reflect both ancient and Renaissance concerns about the nature of desire, love, and power? What role did the politics of 16th-century patronage play? We will examine *Venus and Adonis*, *The Rape of Lucrece*, *A Lover's Complaint*, and *The Phoenix and the Turtle*. For context, we will briefly explore what is known of Shakespeare's life and times, including an element we can certainly relate to today—the regular outbreaks of the Plague, which closed the playhouses and transformed daily life.



MUSIC

Mondays
1:30 - 3:30 p.m.

6 weeks

First session
18 January
2021

Instructor

François Ouimet

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

LITERATURE

Tuesdays
1:30 - 3:30 p.m.

6 weeks

First session
19 January
2021

Discussion team

Kathleen Dunn,
Kathe Lieber,
and another



LITERATURE,
PHILOSOPHY**Tuesdays**
6:15 - 8:15 p.m.

8 weeks

First session
16 March
2021**Discussion
team**Karen Etingin,
Sara Pistoletti,
and another**Angels and Animals: Innocence and Responsibility
in *Drive Your Plow Over the Bones of the Dead***

Nobel Prize winner Olga Tokarczuk's book *Drive Your Plow Over the Bones of the Dead* examines what she calls "the systems of mutual connections and influences of which we are generally unaware": systems including the bond between humans and animals, the role of religious beliefs and practices, the traditions of cultures and society. The book, loosely organized around William Blake's ode "Auguries of Innocence," is both timeless and timely. It impels the reader to explore questions such as: Are all things that exist interconnected parts of a single whole? If so, what are the obligations of those with experience to those who are innocent—Blake's "angels"? Do animals have rights and, if they do, to what lengths must one go to recognize and protect them? What makes us embrace or, alternatively, neglect these duties? In what ways does literature induce us to question long-held beliefs and practices and to assume new responsibilities?

HISTORY;
PHILOSOPHY**Tuesdays**
6:15 - 8:15 p.m.

12 weeks

First session
16 March
2021**Discussion
team**Pam Butler,
Carol Fiedler,
Brian
McDonough**An American Experiment: Liberty, Equality
and Democracy in the United States?
Part One, 1492-1877**

This course, an introduction to the political history of the United States, will examine the principles upon which the Republic was founded—the inherent equality of all men and their right to life, liberty, and the pursuit of happiness—and the practice of those principles. What did the framers of the American Republic understand by the concept of "liberty"? Who was free in this new Republic? What were the factors that made it so difficult for the country to embrace equality and to what extent do these factors still exist today? When did the United States come to see itself as a Democracy as opposed to a Republic? How did democratic processes further or limit the founding principles? Did the Civil War and the Amendments to the Constitution which followed in its wake represent a re-founding of the United States? Who really won the Civil War? How were these political developments being viewed from what is now Canada? We will examine these and other questions through a reading of our core text, Jill Lepore's 2018 work, *These Truths: A History of the United States*.

The Art and Strategy of Writing for the Screen

This course provides an introduction to writing for film and television. Class by class, students will learn tools for crafting scenes, creating memorable characters, composing dialogue, constructing scripts, and sharpening pitches. Students will begin preparing an original screenplay while having the chance to critique and learn from the writing of others.

We will address many of the most basic and important questions in the business. Why do almost all films break down into three acts? Why is the question, "What do I want the audience to feel?" so crucial? How can you make your characters not only credible, but also relatable? What techniques can be deployed to generate and maintain dramatic conflict? How can the climax you envision shipwreck your whole project? Why do the majority of films have a happy ending? What do you need to know about the businesses of film and TV in order to succeed as a screenwriter?

WRITING

Thursdays
6:15 - 8:15 p.m.

12 weeks

First session
18 March
2021**Instructor**
Sam Wendel

CLASSICAL
STUDIES**Wednesdays**
6:15 - 8:15 p.m.

12 weeks

First session
17 March
2021**Discussion
team**Paul Billette,
Nusia Matura,
Christian Roy

credit

The Early Days of Rome: Kings and Consuls

Was Rome founded by the fratricidal Romulus, by the Trojan Aeneas, or by both? Were the mothers of Rome the abducted Sabine Women? What part in the founding of the Roman Republic was played by Lucius Junius Brutus, who drove the Tarquins into exile and turned Rome into a republic? What links exist between those early days and the final days of the Republic, when another Brutus joined with other Senators to kill Julius Caesar, inadvertently bringing about the end of the Republic and the start of the Empire?

In this course, we will look at the foundation of Rome, exploring how its early days gave way to the Roman Republic, with the advent of the Consuls, and then to the Struggle of the Orders, in which Patricians fought Plebeians. How much of this drama is history, and how much myth? Rome's beginnings may be hazy, but its legacy is real; many of its innovations, such as the prominence of lawyers, courts of justice, and the separation of powers, inspired modern representative democracies. We will consult Livy, Diodorus, Ovid, Plutarch, and others to seek to understand the legends and the facts behind the origins of Roman institutions.

**The Inner Life of Animals**

Peter Wohlleben's latest tour de force is *The Inner Life of Animals*. He opens a window onto the latest research into how animals interact with the world, shedding new light on 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, experience devotion? Are domesticated animals our prisoners? Do animals possess mirror neurons, the hardware of empathy? How can we change the way we relate to animals' amazingly different ecosystems, alternate worlds, and 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.

Latitudes of Loss: On Not Getting Over It

Although you know that after such a loss the acute state of mourning will subside, we also know we shall remain inconsolable and never find a substitute.

—Sigmund Freud

This is what those who haven't crossed the tropic of grief often fail to understand: the fact that someone is dead may mean that they are not alive, but doesn't mean that they do not exist.

—Julian Barnes

It has been suggested that we live both in a "culture of grief worship" (K. Smyth) and "the age of depression" (A. Horwitz and J. Wakefield): Our society leads us to expect emotional collapse in the aftermath of loss and the incidence of diagnosis of, and treatment for, depression has increased dramatically over the last few decades.

Have we lost the capacity to meaningfully distinguish between sorrow and depression, between mourning and melancholia? Why do we pathologize, and medicalize, intense emotional responses that arguably might be considered as falling within the normal range of human experience? How is it that, while we are more than ever inclined to deploy the concept of trauma, we also find ourselves thinking that, after a period deemed to be appropriate, mourning should proceed to "closure" and the bereaved should "let go" of the deceased, "get over" the loss, and "move on" with their lives? What do thoughts of this sort betray about our beliefs concerning the depth of our attachment to others and about the extent of our resilience in the wake of loss?

NATURAL
SCIENCES &
MATHEMATICS**Tuesdays**
10:00 a.m. -
12:00 p.m.

12 weeks

First session
16 March 2021**Discussion
team**Bob Enright,
Clare Hallward,
Esther Spector,
Heather
Stephens

credit

HUMAN &
SOCIAL
SCIENCES**Mondays**
6:15 - 8:15 p.m.

12 weeks

First session
15 March 2021**Discussion
team**David Dussault,
Kathryn
McMorrow,
Daniel Schouela

credit

LITERATURE

Tuesdays
1:30 - 3:30 p.m.

10 weeks

First session
23 March 2021

Discussion team
Munirah Amra,
Jennifer
MacGregor,
and another

1/2
credit

Montreal: The Imagined City Through New Eyes

This course will look at how writers in our home town have imagined and experienced—and often embellished—Montreal over the last 10 to 15 years. The intricate relationship between familiar place, writer, and reader inspires, confounds, and engages. What does the reader experience as reconstruction or distortion? Is there a shared cultural shorthand being accessed by the writer? In this course we will explore the idea of a city as an intersection of urban reality, history, and imagination.

Reading contemporary English-language Montreal writers such as Alice Zorn, Saleema Nawaz, and Zoe Whittall, we will consider such questions as the following: How does the imagined city continue to fascinate home-grown and newly arrived writers? What changes do we see from the literature of the previous generations when we read contemporary writers? How can a place impact the cultures that grow up in its midst? How do factors such as weather, terrain, and history influence the creative mind? Whom are these authors writing for and why? Analyses will be contextualized using extracts from Montreal writers of earlier generations (e.g., Mordecai Richler, David Fennario, Brian Moore) as well as concepts from critiques and studies of urban literature.



Invitation to Music: The Elements of Appreciation II

Each week, participants will have a chance to discuss and explore a particular aspect of music, under the guidance of discussion leader François A. Ouimet. During our time together we will discuss the basic constituents of music (how we hear music, what is a musical sound, rhythm, basics of music theory, etc.), then we will get acquainted with the family of instruments in the orchestra, with the help of Benjamin Britten's *The Young Person's Guide to the Orchestra* and Bela Bartok's *Concerto for Orchestra*.

We will also explore the realms of the voice, and of non-western instruments, and then embark on some philosophical questions about music: What has been, and what is now, the function of music? What links can we make between music and the other arts? Throughout this course, we will listen to music, watch videos, philosophize, invite special guests, and perhaps even sing! Lots of fun guaranteed for all.

This course will be given at TMI Atwater. Should conditions require that spring courses move to Zoom, it will be cancelled.



Polishing Your Craft: Intensive In-House Writing Retreat

For students who have already completed one of the following writing courses at TMI (or equivalent): Creative Nonfiction Writing, Memoir Writing, or Fiction Writing.

Are you eager to hone your writing skills, further polish your work, and explore more advanced aspects of your craft? In this short, intensive writing retreat, we will meet at TMI over three consecutive Saturdays to discuss, write, edit, and share our ongoing work with one another. Using Ursula LeGuin's wonderful workbook, *Steering the Craft*, as our guide, we will explore a variety of narrative elements ranging from the sound of the language to the way we impart information. Students should bring one short piece or excerpt from a longer piece that they would like to polish (max 1,500 words). The piece may be nonfiction, memoir, or fiction. In addition to class discussions and assigned in-class exercises, there will be ample time for writing and editing of the pieces you bring. You should be prepared to offer and receive constructive, guided criticism from the instructors and one another.

Register early. The maximum number of students is 10.

MUSIC

Mondays
1:30 - 3:30 p.m.

12 weeks

First session
15 March 2021

Instructor
François Ouimet

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

WRITING

Saturdays
10:00 a.m. -
3:30 p.m.

Three-session workshop

First session
1 May 2021

Instructors
Pauline
Beauchamp,
Karen Nesbitt

LITERATURE

Thursdays
1:30 - 3:30 p.m.

12 weeks

First session
18 March 2021

Instructors

Anne Fitzpatrick,
Irene Meneur,
Joseph Vietri

credit

Reading Boccaccio: Sexuality & Sublimation in the *Decameron*

Alongside Petrarch and Dante, Giovanni Boccaccio (1313-1375) is one of the great authors of the Italian Renaissance. Drawing on the idea that stories should be both useful and delightful, Boccaccio's *Decameron* seeks to give enjoyment to the reader while also providing sophisticated commentary on the social norms and customs of late medieval Europe. Set in the Tuscan countryside, ten young men and women, who are escaping a Florentine plague, entertain themselves by recounting tales. Swapping tales laced with sexual and moral undertones, the youths escape their earthly circumstances over a period of ten days and provide the reader with one hundred stories—each, though often comedic, championing medieval virtues and rejecting vices.

Some of the questions that will guide our discussion include: How can comedic stories provide valuable lessons to the reader? How does social class inflect Boccaccio's thinking and storytelling? How are clerical and religious leaders portrayed, and to what ends? What roles do gender and sexuality play in Boccaccio's work? How does sensual beauty lead to intellectual clarity, according to Boccaccio? How does desire, positive or negative, move beyond itself toward the Good?



LITERATURE

Mondays
1:30 - 3:30 p.m.

6 weeks

First session
12 April 2021

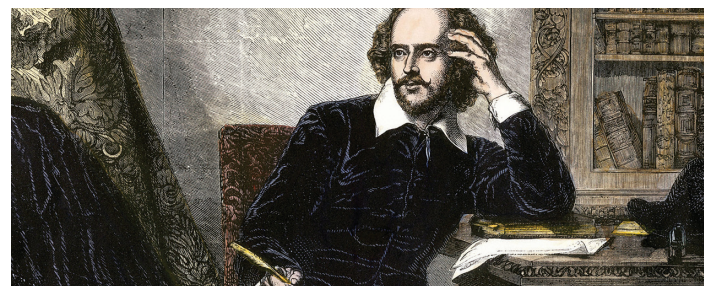
Discussion team

Carol Fiedler,
Bill Gilsdorf,
Patricia Sikender

1/2 credit

Shakespeare in the Spring

This six-session course will explore two Shakespeare plays, at least one of which will be performed at the 2021 Stratford Festival. A complete course description will be available once Stratford announces its theatre offerings for 2021.



The Secret Lives of Objects: Creative Writing at the MMFA

This course is perfect for creative writers in all genres who want to stimulate their imagination while exploring the exhibits currently available online at the Montreal Museum of Fine Arts. Students will saunter through the museum's digital catalogue, entries from which will serve as the basis for creative writing exercises.

Distinctive material objects are superior launch pads for creative projects. Have you ever looked at a Renoir portrait and wondered what the woman with the downcast eyes was thinking? What dramatic scenes might Napoleon's tricorne hat have witnessed from on top of the Emperor's head? What divine powers were supposed to infuse that Egyptian sarcophagus? And is it just me, or does this avant-garde sculpture look a bit like a rooster? Let the museum be your muse.

The course will lead students through a sequence of exercises intended to fuel creativity and stimulate productivity. Students may, if they wish, work cumulatively on a single longer work within a genre of their choice—short story, book chapter, poem, essay, etc.



WRITING

Wednesdays
6:15 - 8:15 p.m.

7 weeks

First session
16 June 2021

Instructors

Emmy Huot,
Matthew Rettino

1/2 credit

Autumn | Automne

LITERATURE

Mondays
1:30 - 3:30 p.m.

12 weeks

First session
21 September
2021



Discussion team

Jackie Harvey,
Jennifer
MacGregor,
Irene Menear



South Asian Literature: Beyond Postcolonialism

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, Manil Suri, and Arundhati Roy, 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, and 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 postcolonial literary studies, probing the various—and often contested—meanings of “postcolonial.” We will also 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.



Winter | Hiver

LITERATURE

Mondays
1:30 - 3:30 p.m.

10 weeks

First session
18 January
2021

Discussion team

Imogen Brian,
Jackie Harvey,
Barbara Rolston



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, W.B. Yeats, Emily Dickinson, W.H. Auden, Dennis Brutus, Mary Oliver, Seamus Heaney, and Tony Hoagland.

Autumn | Automne

SCIENCES HUMAINES & SOCIALES

Mardis
19h00 - 21h00

12 semaines

Première séance
15 septembre
2020



Animateur

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



Comprendre l'impasse israélo-palestinienne

Quelle est l'origine de la situation actuelle dans le territoire de la Palestine partagé par les Nations Unies en 1947? Quelle est l'histoire et quels sont les objectifs du sionisme? Quelles ont été les retombées du processus d'Oslo? Quels sont les rapports démographiques et économiques entre l'État d'Israël et les territoires palestiniens? Quel rôle jouent les pays étrangers et surtout les États-Unis dans la vie politique de cette région, notamment sous l'administration Trump? Pourquoi un certain nombre d'intellectuels disent-ils que la seule voie d'avenir offerte est un seul état binational?

Nous chercherons à examiner des points de vue multiples pour saisir les enjeux actuels.

La décroissance est-elle viable?

Que demandent au juste les voix qui plaident pour la décroissance, depuis les groupes écologistes jusqu'aux milieux scientifiques ou à l'OCDE? Sur quoi se fondent les corrélations suggérées entre la consommation et les changements climatiques? Peut-on changer le système économique actuel tout en maintenant des emplois et des revenus substantiels pour tout le monde? La perspective d'une décroissance généralisée n'implique-t-elle pas une forme d'économie contrôlée? Au-delà des conceptions axées sur des changements radicaux, peut-on considérer comme l'OCDE une redéfinition des indices de prospérité qui pondèrent l'avidité des industries multinationales tout en assurant aux pays en développement un avenir viable? Peut-on envisager pour la transition écologique des moyens plus positifs, pouvant favoriser l'engagement d'une partie importante de la population locale?



Winter | Hiver

SCIENCES HUMAINES & SOCIALES

Mardis
19h00 - 21h00

12 semaines

Première séance
12 janvier 2021

Animateur

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



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.

The 2020/21 academic year presents us with a greater challenge. For the Autumn Term, at least, we will be required to offer all our courses online. The program will remain the same but will be offered using the Zoom platform. For those seniors who do not have the necessary technology, we will also provide the option of telephone conferencing. Through these efforts it is hoped that we may maintain our goals of providing lively discussion and, as much as possible, allow for socialization.

SENIORS COURSE 2020/21

1st Autumn session:
week of
19 October 2020

1st Winter session:
week of
18 January 2021

Capturing Time and Place: Chekhovian Writing Around the World

Every country has its Chekhov.

—Literary Hub

It's not a matter of old or new forms; a person writes without thinking about any forms, he writes because it flows freely from his soul.

—Anton Chekhov

A recognized master of the short story, Anton Chekhov has been embraced as a writer who articulates the meaning of Russian-ness during the specific era he wrote about. His stories capture a particular time and place so lucidly and with such vividness that they have become accepted as privileged windows into that cultural moment. A number of other writers enjoy similar reputations as spokespersons for a unique time, place, and culture.

During this 18-week course, we will examine the works of Chekhov, Alice Munro, and Tennessee Williams. We will also read stories from China, India, Ireland, Israel, and other places. Why have these authors been compared to Chekhov? How do they infuse universal experiences with colour and life, yet make them subtle and specific, too? What Chekhovian influence is reflected in their works? Using short stories, plays, and films to spark our discussions, we will explore how these writers capture the essence of their own time and place and make them come alive for readers with vastly different experiences.



SENIORS OUTREACH PROGRAM LOCATIONS

CONTACTIVITY CENTRE

4695 de Maisonneuve W.,
Westmount

DAWSON BOYS & GIRLS CLUB

666 Woodland, Verdun

LASALLE D&D CENTRE

7771 Bouvier, LaSalle

MAISON DESAULNIERS

574 Notre-Dame,
St-Lambert

MANOIR WESTMOUNT

4646 Sherbrooke W.,
Westmount

MAXWELL RESIDENCE

678 Surrey, Baie-d'Urfé

MONT BRUNO UNITED CHURCH

25 Lakeview, St-Bruno

PLACE KENSINGTON

4430 Ste-Catherine W.,
Westmount

SAINT PATRICK SQUARE

6767 Côte St-Luc,
Côte St-Luc

STEPHEN SHAAR COMMUNITY CENTRE

394 Main, Hudson

THE TEAPOT

2901 St-Joseph, Lachine

TRINITY COMMUNITY CENTRE

4 Cambria
(off rte. 329), Gore

VILLA BEAUREPAIRE

Beaurepaire
United Church
25 Fieldfare,
Beaconsfield

VISTA

5300 Côte St-Luc,
Montreal

THE WELLESLEY

230 Hymus,
Pointe-Claire

THANK YOU TO OUR 2020/21 SENIORS PROGRAM DISCUSSION LEADERS!

Jennifer Anstead

Marie Campbell

Bob Enright

Ron Fitzgerald

Michelle Gaudreault

Felicity Glover

Laura Grunberg

Claudette Itay

Mary Hughes

Peter Jankowski

Rina Kampeas

Robin Little

Joan Machnik

Sheryl Mendritzki

Wolf Mendritzki

Irene Menear

Barbara Miller

Marianne Navarro-Grau

Sara Pistolesi

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

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 or application process required, except in the case of studies for credit. We invite participants to register online at **www.thomasmore.qc.ca**. Alternatively, participants may register by telephone or make an appointment to register in person at (514) 935-9585. Students pursuing our Bachelor of Arts or Comprehensive Certificate must consult with their advisers before registering.

Our Open House on Saturday, 12 September 2020, will be an opportunity to register and learn more about TMI. Please visit **www.thomasmore.qc.ca/open-house** for details about the day's remote and in-person programming and how to participate.

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 administration fees vary according to the duration of a course and are always published on our website.

Courses fees (tuition + administration 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.

READING MATERIALS

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

Please note that additional information regarding book purchases at the Dawson College Bookstore will be available on our website before the end of August. Course packs of shorter weekly readings will be available virtually on Dropbox or by in-person retrieval.

STUDIES FOR CREDIT

All students wishing to take courses for credit—whether toward a Bachelor of Arts or a Comprehensive Certificate, or for professional development—must apply for admission. The Accreditation Committee (AC) reviews all applications and interviews all applicants. Visit **www.thomasmore.qc.ca/studies-for-credit** to read about our Bachelor of Arts and Comprehensive Certificate, admissions, financial aid, attendance, evaluation, and more.

TMI BOOK COLLECTION

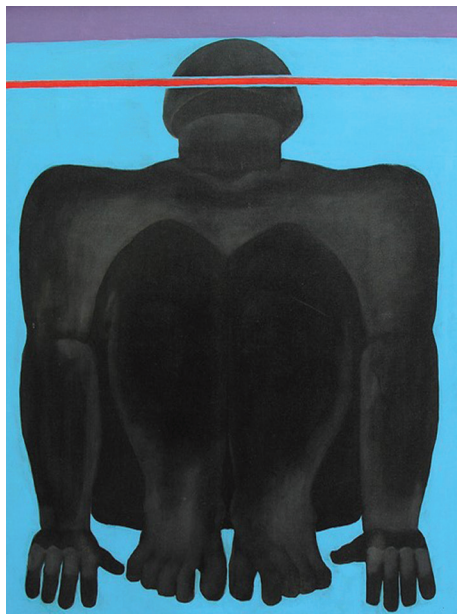
Many of TMI's walls are adorned with books from our collection of 6,000 volumes, which contains titles in all fields in the liberal arts and humanities. Almost all volumes in the collection are available for borrowing, free of charge. TMI's library contains copies of the required books from most recent 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, from the latter half of the 20th 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 vellum (42" x 30")



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

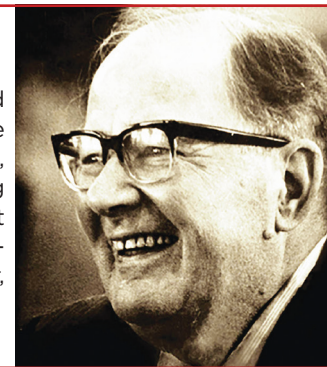
OUR HISTORY

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 and Roberta 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.

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. 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 and 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 2020/21 COURSE DESIGNERS & COURSE LEADERS!

Munirah Amra
Susan Anastasopoulos
Pauline Beauchamp
Paul Billette
Imogen Brian
Valerie Broege
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Time	Monday	Tuesday	Wednesday	Thursday	Friday
10:00 a.m. - 12:00 p.m.		<div>● The Inner Life of Animals</div>		<div>● Pages in Particular: On the Power of Books</div>	<div>● Let's Talk About Opera</div>
1:30 - 3:30 p.m.	<div>● Invitation to Music: The Elements of Appreciation I</div> <div>● Invitation to Music: The Elements of Appreciation II</div> <div>● Shakespeare in the Spring</div> <div>● TMI POINTE-CLAIRE</div> <div>● South Asian Literature: Beyond Postcolonialism</div> <div>● Reading Poetry: Where Do Poems Take Us?</div>	<div>● South Asian Literature: Beyond Postcolonialism</div> <div>● Writing Effectiveness</div> <div>● Ekphrasis: Exploring Art Through Poetry</div> <div>● Shakespeare the Poet</div> <div>● Montreal: The Imagined City Through New Eyes</div>	<div>● <i>Doughnut Economics:</i> A 21st-Century Rethink of the Dismal Science</div> <div>● Gabrielle Roy: Les incarnations d'une vie</div>	<div>● The American Character: Reading the United States Through Its Short Stories</div> <div>● Reading Boccaccio: Sexuality & Sublimation in the <i>Decameron</i></div>	
6:15 - 8:15 p.m.	<div>● The Bittersweet Honesty of Rachel Cusk: The Ethical Significance of Attending and Listening</div> <div>● Contagion as Metaphor: The Unconscious Significance of COVID-19</div> <div>● Leadership & Justice: How Personal Virtue Makes Community Possible</div> <div>● Latitudes of Loss: On Not Getting Over It</div>	<div>● Indigenous People Indigenizing the Future</div> <div>● Jung's <i>Red Book</i> III: "Scrutinies," the Final Chapter</div> <div>● Imagination and Climate Futures: "Everything Change"</div> <div>● Angels and Animals: Innocence and Responsibility in <i>Drive Your Plow Over the Bones of the Dead</i></div> <div>● An American Experiment: Liberty, Equality and Democracy in the United States? Part One, 1492-1877</div>	<div>● Imagining the Past: Fiction & Archaeology</div> <div>● Animating Nature: Hayao Miyazaki's Vision of Environmental Consciousness</div> <div>● The Early Days of Rome: Kings and Consuls</div> <div>● The Secret Lives of Objects: Creative Writing at the MMFA</div>	<div>● Creative Nonfiction Writing Workshop</div> <div>● A New World? Pandemics and the Possibility of Change</div> <div>● The Dawn of Civilization: The Bronze Age</div> <div>● The Art and Strategy of Writing for the Screen</div>	<div>● Saturday 10:00 a.m. - 3:30 p.m.</div> <div>● Polishing Your Craft: Intensive In-House Writing Retreat</div>
7:00 - 9:00 p.m.		<div>● TMI GATINEAU</div> <div>● Comprendre l'impasse israélienne-palestinienne</div> <div>● La décroissance est-elle viable?</div>			