



INSTITUT
THOMAS MORE
INSTITUTE

**2021
2022**

**COURSE
CALENDAR**
CALENDRIER
DES COURS

www.thomasmore.qc.ca



Atwater

3405 Atwater Ave.,
Montreal, QC
H3H 1Y2

(514) 935-9585



UNIVERSITÉ
BISHOP'S
UNIVERSITY

Québec 





Founded in 1945, Montreal's **Thomas More Institute (TMI)** has for more than 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 plus de 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
The Year Ahead at TMI	4
Autumn Course Descriptions	5
Winter Course Descriptions	12
Spring Course Descriptions	18
Pointe-Claire	26
Gatineau	27
Special Events & Programming	28
Seniors Outreach Program	30
The TMI Difference	32
Taking Courses at TMI	33
Book and Art Collections	34
About TMI	35
TMI Runs on Volunteer Power	36
TMI Designers & Leaders	37
TMI Donors	38
Donation Form	42
Course Schedule	43

TMI ADMINISTRATION

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

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

Joseph Vietri, *Manager of Academic Affairs*
jvietri@thomasmore.qc.ca | ext. 102

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

Zoe Shaw, *Administrative Services Coordinator*
zshaw@thomasmore.qc.ca | ext. 104

Rebekah Bradley, *Accountant*
rbradley@thomasmore.qc.ca | ext. 105

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

ACADEMIC CALENDAR

Open House

Saturday 11 September

Leaders' Welcome

Wednesday 15 September

Term BEGINS

Monday 20 September

Students' Welcome

Saturday 25 September

AGM

Saturday 2 October

Seniors Program

Monday 18 October

Feast of Lights

Friday 10 December

Term ENDS

Monday 13 December

Open House

Saturday 8 January

Leaders' Welcome

Wednesday 12 January

Term BEGINS

Monday 17 January

Seniors Program

Monday 24 January

Term ENDS

Friday 25 February

Open House

Saturday 5 March

Leaders' Welcome

Wednesday 9 March

Term BEGINS

Monday 14 March

Volunteer Appreciation

Friday 6 May

Term ENDS

Friday 3 June

Convocation

Friday 10 June

AUTUMN 2021

WINTER 2022

SPRING 2022

The YEAR AHEAD AT TMI



The past year has been like no year that most of us have encountered; we have been tested beyond our normal limits, but at the same it has revealed the strength of our community. During the academic year 2021-22, we hope to continue with the new and exciting skills we gained in our online courses, and to see a gradual return to our classrooms, where we will once again be able to share our curiosity in person!



So, what will the year ahead look like?

After careful reflection on and consideration of the needs of our community, **TMI has decided that most of our Autumn Term will stay online via Zoom.** However, according to the safety recommendations issued by the province, some participants may be able to attend in person for select courses via our new hybrid model (see below).

For the **Winter and Spring Terms**, we plan for most of **our courses to be in person** at our Montreal location. We recognise that our community has grown and there is an interest in our online programming; therefore, we will continue to have some courses delivered via Zoom and hybrid formats.

We will implement some **hybrid courses using our new teleconferencing equipment.** Some students will be present in person at our Montreal location while other students join the same course via Zoom. Our staff and volunteers will be well equipped to coordinate this new model.

Throughout the year, please be sure to check our website, **thomasmore.qc.ca**, for the most up-to-date information on our programming formats and capacities.

We will continue to offer our popular **Zoom orientation workshops**, as well as a new **hybrid orientation workshop**, slated for early- to mid-September.

As we did last year, we will host an **Open House for each of our three terms.** These will be opportunities 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!

Paper copies of our **reading materials** will be available at TMI, and they will continue to be posted online (to work towards reducing our environmental footprint).

Finally, do not to forget to follow us on **social media** (Facebook, Twitter, Instagram, LinkedIn, and YouTube) to keep up with our latest updates and engage with our community online.



Exclusively on Zoom



Limited capacity for in-person participants

***The Aeneid* and the Times of Augustus, the First Emperor**

First of the great Roman verse works, *The Aeneid* celebrates the glory of Rome and its first emperor through an epic description of the founding of the city, following the model of the outstanding Greek epics. Was this poem an original masterpiece, composed by a literary genius during the crescendo of a grand civilization, or only an imitation of lines already laid down? Was Virgil contributing to a great literary cycle, or simply burnishing the reputation of a powerful tyrant? How was this text a chronicle of its time, and how was it a fresh interpretation of past deeds? What was the role of the poet, and of poetry more broadly, at the dawn of the Roman Empire?

We will review and discuss *The Aeneid* at length and consider its inspiration, its historical precedents, and the era of its composition. We will look at the works that may have inspired it and at works that were written and published at approximately the same time and place, including texts by Homer, Suotenus, Plutarch, Livy, Horace, Ovid, and others. We will also read modern commentators. At the end of the course, we will look at Dante's depiction of Virgil in *The Divine Comedy*.

CLASSICAL STUDIES



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

12 weeks
3.0 credits

First session
21 September 2021

Discussion team
Paul Billette,
Marilyn Kaplow,
Christian Roy

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 texts, Jill Lepore's *These Truths: A History of the United States*, Roxanne Dunbar-Ortiz's *An Indigenous Peoples' History of the United States*, and E.L. Doctorow's *The March*.

HISTORY / HUMAN & SOCIAL SCIENCES



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

12 weeks
3.0 credits

First session
21 September 2021

Discussion team
Pam Butler,
Carol Fiedler,
Brian McDonough

HUMAN & SOCIAL
SCIENCES

credit

Thursdays
1:30 - 3:30 p.m.**12 weeks**
3.0 credits**First session**
23 September 2021**Discussion team**
Peter Jankowski,
Irene Menear,
Barbara Smith

From Autocracy to Democracy: The Social Contract in Flux

From earliest records until today, tension has existed between strong national leaders and those they govern. Evolving alongside other ideas, like that of a divine contract, social contract theory is based on an agreement between rulers and the ruled. These agreements have been subject to change over time and are often in flux.

As with the preceding course, “The Will of the People,” which focused on the historical aspects of the social contract, this course will delve into the philosophic aspects of this relationship. What responsibilities are required of the rulers? What rights and duties do the ruled have? What difficulties arise from competing expectations? What approaches have been attempted to solve these problems?

We will discuss the rise of demagogues in the 20th and 21st centuries and explore the fundamental question of whether democracy as we know it is dying or whether it is evolving into a new system. We will read excerpts from works by Plato, Locke, and Rousseau dealing with the social contract as well as excerpts from Anne Applebaum’s *Twilight of Democracy* and Madeleine Albright’s *Fascism*. William Golding’s novel *Lord of the Flies* will also be part of the reading list.

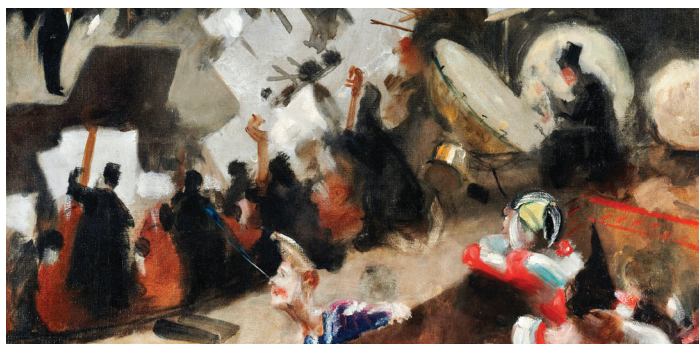
HUMAN & SOCIAL
SCIENCES**Mondays**
6:15 - 8:15 p.m.**12 weeks****First session**
20 September 2021**Discussion team**
Linda Benguigui,
Sara Pistolesi,
Patricia Sikender

Fashionopolis: The Price of Fast Fashion, Why It Matters, and What We Can Do About It

In the last 25 years, fashion has gone through a more significant change than just the usual cycle of trends. The declining prices of clothing and increased speed of bringing new goods to market have created an untenable situation. This ubiquitous “fast fashion” has wrought havoc on the environment, labour practices, and our individual sense of creativity. Many are now looking at how we can bring fashion back to a human scale, using resources and technology intelligently to produce clothes in a sustainable and ethical manner. In this course, we will get the full measure of what is now a global problem, and a major part of the course will be spent exploring solutions. These include a host of developments, including 3D printing, clean denim processing, smart manufacturing, right-shoring instead of just reshoring, hyperlocalism, fabric recycling, and even lab-grown materials. Let us look at how we can reimagine our love affair with fashion so that it may be sustainable and offer us a brighter future.

A Hitchhiker's Guide to the Symphony, Part One

Here's your chance to discover (or rediscover) the wonders of the symphony orchestra from Mozart to the present day. This course surveys the evolution of the orchestra and its repertoire, with special attention paid to works performed during Montreal's upcoming concert season, and in seasons past. In addition, a visit to an orchestra rehearsal will be organized, if possible.



MUSIC

((ONLINE))

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

12 weeks

First session
20 September 2021

Instructor
François Ouimet

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

How the Hudson's Bay Company Shaped Canada's History and Relations with Indigenous People

In this course, we will discuss the rise and fall of the Hudson's Bay Company during the first 200 years of its existence, mainly through revisiting the interactions between the British and French leaders and explorers and their Indigenous trading partners. Why was this British company created in 1670 by two French coureurs de bois from New France? Why did the company establish itself so far north? What inspired the explorers to take such risks? How did commodity exchange affect the lives of Indigenous peoples? How did the treatment of Indigenous peoples by the company change as time progressed? How did the company's activities influence the ultimate borders of Canada? Why was the company's monopoly withdrawn in 1870? We will explore these and other questions through a close reading of Stephen R. Bown's *The Company: The Rise and Fall of the Hudson's Bay Empire*, plus many supplementary readings.



HISTORY

((ONLINE))



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

12 weeks
3.0 credits

First session
23 September 2021

Discussion team
Pam Butler,
Len Richman,
Tony Rustin,
Devinderpal Singh

**HUMAN & SOCIAL
SCIENCES**

credit

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

12 weeks
3.0 credits

First session
20 September 2021

Discussion team
Claire English,
Christine
Jamieson,
Mariela Tovar

Land and Ethics

What are the ethical implications of our relationship with the land? How do worldviews influence our sense of identity and responsibility in relation to the land? In exploring these questions, we initially draw on sources from the Hebrew Bible. What is the meaning and significance of “land” for the Israelite people searching for the land promised by Yahweh? Are there multiple interpretations of land for the Hebrew people? Pope Francis draws on biblical sources in his reflections on the land as “common home,” leading to the publication of his second encyclical *Laudato Si’: On Care for Our Common Home*. How might the Pope’s influential work contribute to an understanding of land and ethics?

In the second part of the course, we will explore the relationship between land and Indigenous peoples. We will read Christine J. Elsey’s book, *The Poetics of Land and Identity Among British Columbia Indigenous Peoples*, as well as articles by authors from other Indigenous Nations in Canada and a novel by Cree author David R. Robertson titled *Black Water: Family, Legacy, and Blood Memory*. We will consider questions such as: What can Indigenous peoples’ relationship to non-human beings, including land, teach us about ethical relationships beyond human-to-human connections? In what way do Indigenous peoples consider land as family and believe that by being placed upon the land or in relationship with the land we have a responsibility to maintain ethical relationships with creation?

**HUMAN & SOCIAL
SCIENCES**

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

8 weeks

First session
22 September 2021

Discussion team
Karen Etingen,
Kathryn
McMorrow,
Mariana
Navarro-Grau

Longing, Belonging, and Home

What is the definition of home, and is it possible, through mementos and memory, to transport your home and recreate it in a new location?

Whether one moves by choice or is forced to flee (in the case of refugees), one must decide which possessions to take and what to leave in place. Oftentimes these decisions are made quickly (what can you carry on your back?), at other times, with great thought and care. The study of material culture in the form of objects and their significance and value (emotionally and historically), as well as the definition of “belonging”—What does it mean to be a part of a community? What role does nostalgia play?—will be viewed through the lens of contemporary and historical displacements.

Additionally, this course will ask: How do material culture, family history, and food contribute to comforting the displaced and helping them recreate a sense of home?

Through a careful study of forced migrations, this course seeks to draw parallels among disparate peoples and events in order to examine the commonalities in the experience of leaving home and having to recreate it someplace else.

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.

Register early. The maximum number of students is 12.

WRITING

((ONLINE)) 

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

12 weeks
3.0 credits

First session
23 September 2021

Discussion team
Pauline
Beauchamp and
Karen Nesbitt

Reading the United States: Modern America Through Its Short Stories



Does reading a country's literature give us insight into understanding its people? We examined this question last year by looking at American short stories from the 19th and early 20th centuries. With a similar focus, this course will consider those from the 1940s to the present. Among the questions we will address are: Is there a compelling vision of America and Americans evoked in these tales? If so, how does the short story dramatize it? Through style, language, setting, characterization? Are these stories and their insights into America time-bound or do they transcend the moment in which they were written? Might this literature shed light on the American people, even now?

The core text will be Joyce Carol Oates's *The Oxford Book of American Short Stories*, supplemented by additional readings selected from a variety of well- and lesser-known authors, including Richard Wright, James Baldwin, Bernard Malamud, Tillie Olsen, Ha Jin, Junot Díaz, Edwidge Danticat, Jhumpa Lahiri, and Gish Jen.

LITERATURE

((ONLINE)) 

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

10 weeks
3.0 credits

First session
23 September 2021

Discussion team
Zsolt Alapi,
Anne Fitzpatrick,
Michael Tritt

HUMAN & SOCIAL
SCIENCES

((ONLINE))

credit

Wednesdays
6:15 - 8:15 p.m.**12 weeks**
3.0 credits**First session**
22 September 2021**Discussion team**
Imogen Brian,
Shernaz Choksi,
Michael O'Brien

Revisiting Political Economy: The Ideas and Forces That Have Propelled Capitalism

Why is capitalism—the market system—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 today are the early ideas about the workings of the market system? This course will take us from the views of the classical economists (Adam Smith, Karl Marx), through those of Keynes, to the present age of neoliberalism. What factors led to the golden years of capitalism (les trentes glorieuses)? What events and forces ushered in the neoliberal ideology? Is it possible to have sustainable growth and shared prosperity under a market-based system? What effects will the COVID-19 pandemic have on attitudes toward the role of the state and the public good?

These and other questions will be investigated from several perspectives. A fictional work, *The White Tiger* by Aravind Adiga, will offer an imaginative context for reading and discussion.

HUMAN & SOCIAL
SCIENCES

((ONLINE))

credit

Wednesdays
1:30 - 3:30 p.m.**12 weeks**
3.0 credits**First session**
22 September 2021**Discussion team**
Roman Rogulski,
Murray Shugar,
Heather Stephens

The Wisdom of Dreams

We also live in our dreams, we do not live only by day. Sometimes we accomplish our greatest deeds in dreams.

— Carl Jung

Every night our soul speaks to us like Scheherazade, telling us the most intriguing and fascinating stories which, alas, few are able to understand. She speaks to us in what Ursula LeGuin calls “The Language of the Night” and what Erich Fromm calls “The Forgotten Language.” For most people, dreams are nonsensical, incomprehensible, or irrelevant. And yet, as Freud, Jung, and countless others have clearly demonstrated, dreams can help us understand the vast unconscious regions of our psyche that have an impact on daily life.

Where do dreams come from? Why do we dream? Why are dreams so difficult to understand? What can we learn about dreams and our inner world from the works of creative individuals? What do dreams tell us about life's great mysteries and the finality of death and dying? How can we apply knowledge from the healing professions to better understand our own dreams? With the help of carefully selected texts, essays, poems, art, music, and videos, we will try to better understand dreams and our inner world.



Write the Beloved Country

Fiction is the lie through which we tell the truth.

—Albert Camus

South Africa's Truth and Reconciliation Commission sought to restore justice and promote peace after decades of systemic racism under Apartheid. Similarly, South African novelists have sought to contribute to the national healing process through works of fiction. How do novelists muster the creative energy to write during a time of political turmoil? What are the truths that are better captured in fiction than in nonfiction? How does literature contribute to social healing, particularly in the South African context?

In this 12-week course, we will look at three novels by non-white South African writers of the 21st century, who confront the costs of national trauma while exploring the possibilities of healing and even renewal: Zakes Mda's *Cion*, Achmat Dangor's *Bitter Fruit*, and Aziz Hassim's *The Lotus People*. What do these writers say about remembering past injustices, about cultivating resilience and hope, and about overcoming cynicism regarding different peoples living together in harmony? We will also look at different paths taken to restore justice and peace—and the costs involved in following these paths—as described by writers such as John W. De Gruchy and Pumla Gobodo-Madikizela.

LITERATURE



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

12 weeks
3.0 credits

First session
21 September 2021

Discussion team
Munirah Amra,
Louise Jarrett,
Irene Menear



LITERATURE



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

6 weeks
1.5 credits

First session
20 January 2022

Discussion team
Zsolt Alapi,
Anne Fitzpatrick,
Michael Tritt

Abandoned at the Bottom: Literary Portrayals of the Underclass

This course will focus on a selection of short stories, memoirs, and novels that portray the lives of those at the very bottom of the social ladder, existing in what has been variously described as “a nether world” (George Gissing), an “underworld” (London), and a “maelstrom in which real life is reduced to its lowest terms” (Grove).

We will explore the unique qualities of this literature, as opposed to other forms of writing, in depicting the lives of the dispossessed. What (if anything) does literature have to offer that social science, for example, cannot? On the one hand, this domain is surely not one in which “Art for Art’s Sake” should prevail. On the other hand, at what point might social criticism and political ideology interfere with the capacity of literature to engage the reader? Course readings will be diverse enough to test these limits and probe for answers to such questions.

With readings covering a span of over 130 years and set in a variety of locations, discussion will naturally lead to questions about the influence of time and place in the experiences of the underclass. Is the existence of an underclass inevitable? Has there been a difference in the composition of the underclass over time and in different places? Have literary works themselves developed in their approaches to dramatizing life at the bottom? Course readings will include the work of Stephen Crane, Theodore Dreiser, Atticus Lish, Jack London, John Steinbeck, Frederick Philip Grove, Robert Tressell, and others.



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 an episode of *The Simpsons*.

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 Neighbour 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?

FILM

((ONLINE))

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

6 weeks

First session
18 January 2022

Discussion team
Valerie Broege,
Greg Peace,
and another

The Dark Ages: Catastrophe or Continuity?

How dark were the Dark Ages? During this era (circa 350 to 1000 CE), how did the post-Roman world experience “creative destruction”? What survived of Rome's legacy in that turbulent early medieval world? What disappeared? Radical changes were occurring in virtually all fields of activity: economic, social, political, military, religious, intellectual, linguistic, and artistic. What were the causes and outcomes of these transformations? How have past and present historians interpreted developments in this distant time?

Investigate the world of late Rome, the Germanic invasions, deurbanization and anarchy, the Byzantine empire, the Arab caliphates, and the Vikings. How did Christianity and Islam triumph, spread, and evolve? Explore the world of the Germanic kingdoms, of monks and missionaries, of serfdom and feudalism. Encounter Constantine, Attila, Clovis, St. Benedict, Justinian, Charlemagne, Mohammed, Alfred the Great, Gregory the Great, and others.

Readings include primary sources, classical interpretations, and recent historical studies.

HISTORY

Location
TBA



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

12 weeks
3.0 credits

First session
20 January 2022

Discussion team
Susan
Anastasopoulos,
Mary Hughes,
Alberto Venturelli

**RELIGIOUS
STUDIES &
THEOLOGY**
ATWATER
credit
Wednesday
1:30 - 3:30 p.m.
18 weeks
4.5 credits
First session

 19 January 2022
*Course continues in
the Spring Term*
Discussion team

 Munirah Amra,
 Kathleen Dunn,
 Brian McDonough,
 Irene Menear

Engaging with Holy Texts

In our secular culture, holy texts are often dismissed as irrelevant, or worse, as incitements to violence, hatred, and discrimination. But for hundreds of years, they were viewed as means for persons and communities to connect to the divine, to transcend their physical existence, and to come to a higher level of consciousness. These texts were seen as fluid, requiring interpretation, rather than as a set of binding rules and truths that had to be believed. What value can scripture hold for us today? This is the question posed by Karen Armstrong in her 2019 book, *The Lost Art of Scripture: Rescuing the Sacred Texts*. Armstrong deplores the fact that holy texts today are often read narrowly to underwrite arbitrary views. Engaging seriously with these texts, she claims, is a way of curtailing arrogance, intolerance, and violence.

In this 18-week course, spanning the Winter and Spring Terms in 2022, we will consider some of the holy books that have shaped various world religions and examine how they have been read and how they are being read today. Is there only one way of reading a sacred text in a particular tradition? What makes a text “holy” or “sacred”? What is the kind of truth that these texts seek to impart?

From time to time, we will interview scholars and specialists representing different traditions.

MUSIC
ATWATER
Mondays
1:30 - 3:30 p.m.
12 weeks
First session

17 January 2022

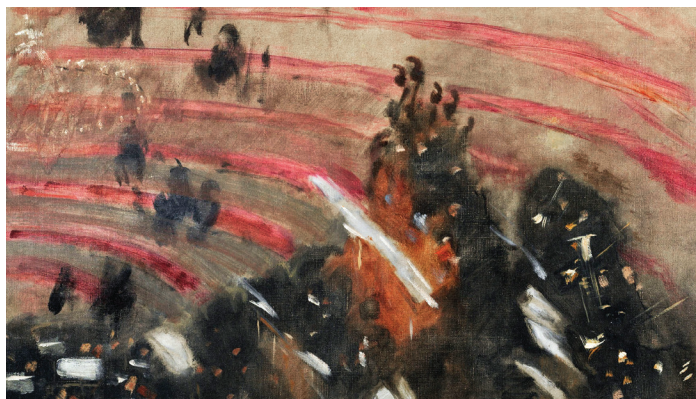
Instructor

François Ouimet

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

A Hitchhiker's Guide to the Symphony, Part Two

Here's your chance to discover (or rediscover) the wonders of the symphony orchestra from Mozart to the present day. This course surveys the evolution of the orchestra and its repertoire, with special attention paid to works performed during Montreal's upcoming concert season, and in seasons past. In addition, a visit to an orchestra rehearsal will be organized, if possible.



I and Thou: A Dialogue with Martin Buber



Martin Buber is renowned as one of the great Jewish philosophers of the 20th century. Through a careful reading of his famous work, *I and Thou*, this course invites reflection on the central theme of dialogue as it appears in his work. Together we will ask: What is at stake if we fail to take seriously our life with others? What for Buber is the trap of the “I-It” experience, and why must we seize instead on the possibility of the “I-Thou” relation? How

can we take up language, speech, and dialogue in ways that free us from the risk of making others our objects? What roles do revelation and God play in this process? Along with Buber’s text, we will give consideration to two of his famous interlocutors and critics, Franz Rosenzweig and Emmanuel Levinas. Finally, we will close with a discussion of how Buber’s dialogical philosophy might be applied in our relationship to nature, the environment, and Indigenous landholders.

**PHILOSOPHY /
RELIGIOUS
STUDIES &
THEOLOGY**

ATWATER

credit

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

**6 weeks
1.5 credits**

**First session
20 January 2022**

Discussion team
Claire English,
Jim Queen,
Murray Shugar

Introduction à l’art moderne

Le terme « art moderne » est souvent utilisé, parfois de manière arbitraire. En réalité, qu’est-ce que l’art moderne ? Comment peut-on le définir ? Comment peut-on le cadrer à l’intérieur de balises temporelles ? Quelles sont les conditions de son émergence au 19^e siècle et celles de son terme dans le postmodernisme ? Et enfin, quel est son impact sur l’art actuel ?

Dans une tentative de définition, nous verrons que l’art moderne est un art qui s’implique socialement et politiquement, un art qui se situe par rapport aux conventions établies et aux institutions artistiques, un art qui voit monter une tension entre imitation et expression.

Cette période dite de l’art moderne nous fera voir des mouvements artistiques allant du réalisme, à l’abandon de la représentation, à l’abstraction, à un retour au réel.



**HISTOIRE
DE L’ART**

((ONLINE))

credit

**Jeudis
6:15 - 8:15 p.m.**

**12 semaines
3.0 crédits**

**Première session
20 janvier 2022**

Instructrice
Ginette Jubinville

**PHILOSOPHY /
HUMAN & SOCIAL
SCIENCES**

ATWATER

credit

Tuesdays

1:30 - 3:30 p.m.

6 weeks

1.5 credits

First session

18 January 2022

Discussion team

Marie-Claire
Laurendeau,
Kathryn
McMorrow,
and another

Living Online : pour le meilleur ou pour le pire? A Bilingual Course

Depuis le début de la pandémie, on assiste à une multiplication des activités en ligne dans toutes les sphères de la vie en société : réseaux familial et social, travail, éducation, santé, arts, consommation, loisirs, sports, pratiques religieuses, institutions culturelles et politiques.

While this shift to living online has had some benefits, making it easier, for example, to balance work and family life, and resulting in an unparalleled creativity in cultural settings, it has also led to adverse effects on our quality of life, general well-being, and on the mental health of individuals and communities.

Selon le sociologue et philosophe allemand Hartmut Rosa, l'être humain ressentirait un besoin fondamental d'entretenir une relation « résonante » avec le monde qui l'entoure. Ce rapport « résonant » lui permettrait d'être affecté par ce monde et de l'affecter en retour, dans un processus de transformation mutuelle.

This course will explore the claim that the life we have lived online during the pandemic has deeply impacted our relationship with the world around us. Has our "resonant" relationship with our surroundings been broken? And are the consequences, whether positive or negative, likely to be temporary or permanent?



“OK Boomer”: Chatter or Chiller

Recent “OK boomer” internet memes have prompted discussions about whether something bigger than the usual generational conflict is being reflected. Some see the memes as offensive and indicative of a dangerous ageism prevalent in workplaces and internet culture, while others see “OK boomer” as capturing a collective Millennial and Gen Z frustration with older people who fail to understand the economic precarity and impending environmental catastrophe facing young people today. “What really lies behind the meme is increasing economic, environmental, and social anxiety, and the feeling that baby boomers are leaving younger generations to clean up their mess... The stakes feel much more fraught and high risk than other generational clashes” (Vox, 2019).

This course will ask: How do we define generations and what are the historical moments that have shaped Boomers/Gen X/Millennials/Gen Z? Do recent events suggest that Gen X/Millennials/Gen Z are claiming their place in the sphere of social responsibility? Where did memes come from and how powerful a tool can they be? To what extent are these generational tensions a function of previously non-existent technologies that increasingly pervade all aspects of society? To help answer these questions, we will read a variety of recent articles as well as two novels that put the Boomer and Millennial generations “under the microscope” (Philip Roth’s *American Pastoral* and Patricia Lockwood’s *No One Is Talking About This*).

HUMAN & SOCIAL SCIENCES



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

6 weeks

First session
19 January 2022

Discussion team

Charlotte
Boatner-Doane,
Jennifer
MacGregor,
Zoe Shaw

The Rise of China

China—the world’s oldest continuous civilization—has undergone an astonishing transformation in a brief span of recent history. How did this happen? How can we account for China’s momentous—and almost wholly unanticipated—global rise? What are the prospects for China’s future economic growth? What does China’s rise mean for the West and for the rest of the world?

The rapid emergence of China as a key player in the global political and economic landscape has led many to question how China’s decision-makers perceive today’s world. How is China governed? How does it treat its minorities? What are some of its social policies? How does it use its newly created wealth to influence world affairs?



HUMAN & SOCIAL SCIENCES



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

6 weeks
1.5 credits

First session
19 January 2022

Discussion team

Paul Billette,
Cristina MacLean,
Heather Stephens

LITERATURE



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

6 weeks
1.5 credits

First session
 17 January 2022

Discussion team
 Imogen Brian,
 Claire English,
 Kathe Lieber

"These Tested Our Horizon": Women's Poetry

In last year's course, "A Certain Slant of Light," we asked what it means to talk about "women's poetry." We asked whether there is something unique about the subjects women explore, or in the way women make use of language, or in the impulses behind women's poetic expression. Having arrived, in true TMI fashion, at more questions than definitive answers, we decided to offer a follow-up course. This year's course will take a more global look at women's poetry by including poems in translation from Spanish, Chinese, and other languages, as well as more English-language poetry from beyond North America. It will also directly address some of the questions that emerged from last year's discussions: Do women's deepest preoccupations differ from those of men? Does the historic silencing of women's voices lead to poetry that has a unique power and urgency? Does poetry that reflects women's inner lives, and bodied experiences, help us to understand differences among women whose sexual and gender identities vary?

Spring | Printemps 2022

CLASSICAL STUDIES

ATWATER 

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

12 weeks
3.0 credits

First session
 16 March 2022

Discussion team
 Paul Billette,
 Marilyn Kaplow,
 Christian Roy

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 Ebb and Flow of Lived Time: Exploring the Vitality of Memory

The past only comes back when the present runs so smoothly that it is like the sliding surface of a deep river. Then one sees through the surface to the depths ... [I]t is then that I am living most fully in the present. For the present when backed by the past is a thousand times deeper than the present when it presses so close that you can feel nothing else.

—Virginia Woolf

How should we conceive of the relationship between the present and the past, and between perception and memory? How should we think about the emergence and the ongoing reality of the past, and about the origin and formation of the unconscious? What might be gained if we regard vitality and creativity as linked to our felt sense of the flow of time? And dejection and sterility as a function of traumatic interruption, fracture, and refusal of our lived awareness of personal continuity?

This course will explore the claim that the emotional experience of aliveness and affirmation is contingent on the involuntary, dynamic interweaving of the present moment with our personal past. We will carefully consider several of Virginia Woolf's stunning investigations of this hypothesis together with philosophical and psychological explorations of the existential priority for humans of lived duration, of being in the flux of time.

LITERATURE /
PHILOSOPHY

ATWATER

credit

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

12 weeks
3.0 credits

First session
15 March 2022

Discussion team
Imogen Brian,
Louise Jarrett,
Daniel Schouela



LITERATURE

ATWATER **Tuesdays**
1:30 - 3:30 p.m.**12 weeks**
3.0 credits**First session**
15 March 2022**Discussion team**
Moirá Carley,
Jim Queen,
Zoe Shaw

To Hell and Back with Dante: A Reading of *The Inferno*

*Midway on our life's journey, I found myself
In dark woods, the right road lost.*

As we celebrate Dante on the 700th anniversary of his death, we recall his depiction of being led by Virgil on his famous journey through Hell, in *The Inferno*, the first part of *The Divine Comedy*.

In this course, we will read Dante's *The Inferno* as he wrote it, in the language of poetry (*The Inferno of Dante*, Robert Pinsky's bilingual translation in verse). We will be particularly attentive to the questions Dante asks about the meaning of human life in relation to "God"; about death and the afterlife; and about justice, mercy, and love.

Since poetry is the language of the emotions and the imagination, we will bring our own experience to the shared reading of Dante's words. We will explore the poetry of *The Inferno* to see if it still has the potential to illuminate our life's journey today.



WRITING

ATWATER **Tuesdays**
3:45 - 5:45 p.m.**12 weeks**
3.0 credits**First session**
15 March 2022**Instructor**
Greg Santos

How to Read and Write Poetry

Curious about reading and writing poetry but mystified by the art form? This course invites students to become more confident reading and writing poetry.

Using Susan Holbrook's book *How to Read (and Write About) Poetry* as an accessible guide, students will be encouraged to engage with questions such as: What makes a poem a poem? Why can poetry feel so intimidating? We will tackle these questions and more by exploring different poetic forms such as sonnets, ekphrastic poems, haikus, villanelles, sestinas, odes, and concrete poems.

By reading about different poetic forms and writing their own poems, students will learn to feel more comfortable reading, discussing, and writing poetry.

Our Place in Nature

We cannot win this battle to save species and environments without forging an emotional bond between ourselves and nature as well—for we will not fight to save what we don't love.
—S. J. Gould

Human activity is having a devastating impact on the Earth that now poses an imminent threat to the survival of all its life forms, including our own. Many voices have called for substantive transformation of dominant social, economic, and political systems. But what about a transformation of our values and world views? R. W. Kimmerer argues that “It is not just changes in policies that we need, but also changes to the heart.”

In this course, we will consider the dominant values and narratives that drive our current relationship with the earth and the consequences of continuing to hold on to them. How do our ways of thinking of ourselves in relation to nature influence the way we interact with the non-human world? Does nature have intrinsic value regardless of its utility for humans? Should we hold dominion over nature? What are our rights and responsibilities toward other animals, species, and ecosystems? What are the ethical frameworks that have led to our current environmental crisis? What alternative ecological, Indigenous, legal, and environmental frameworks could provide us with ways to develop a more nurturing and reciprocal relationship with nature?

HUMAN & SOCIAL SCIENCES



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

12 weeks
3.0 credits

First session
17 March 2022

Discussion team
Valerie Broege,
Cristina MacLean,
Mariela Tovar

Polishing Your Craft: Intensive Writing Workshop

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, assigned in-class exercises and review of homework, we will devote part of our time together to apply what we have learned to the pieces you bring. You should be prepared to receive constructive, guided criticism from the instructors and other participants, and offer it to one another as well.

*Register early. The maximum number of students is 10.
Lunch is included in the cost of this workshop.*

WRITING

ATWATER

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

3 sessions

First session
26 March 2022

Discussion team
Pauline
Beauchamp
and Karen
Nesbitt

LITERATURE

ATWATER

credit

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

12 weeks
3.0 credits

First session
 15 March 2022

Discussion team
 Charlotte
 Boatner-Doane,
 Eileen Curran,
 Elaine Roy

Quests for Alternate Worlds

Ideally, the circuit we travel by poem or vessel unmoors us, destabilizes our preconceptions, renews our sensory engagements, and opens us afresh to ourselves and the world.

—Jahan Ramazani

What do reading and travel have in common? How has the figure of the tourist been represented in literature and popular culture? In what ways have tourism and literature been influenced by each other? This course will consider these questions by examining literary works that engage with tourism from the late 19th century to the present.

Through discussions of works ranging from E. M. Forster's *A Room with a View* (1908) to Yun Ko-eun's *The Disaster Tourist* (2013) and Thomas King's *Indians on Vacation* (2020), we will explore the complexities of tourism and the ways in which literature has endorsed, critiqued, and participated in the tourist industry over the last 100 years.

Above all, we will ask what we can gain from thinking about literature and tourism together. Like tourism, reading literature requires leisure time and can lead to a new understanding of the world and the self; in the words of literary critic Jahan Ramazani, reading and travel both involve "a quest for alternate worlds." At the same time, literature, like tourism, can be voyeuristic and appropriative and reinforce existing biases or harmful stereotypes. In thinking about these parallels, we will consider what it means to be a conscientious reader, writer, and traveller in an age of globalization and unprecedented mobility.



Reading Augustine: A Heart Seeking Rest

The African bishop Augustine of Hippo (354 to 430 CE) is one of the most influential thinkers in Western thought. Having shaped various fields of study, particularly theology and medieval political philosophy, Augustine's fingerprints can be found on the works of great writers like Dante, Shakespeare, and Milton, and artists like Boccaccio, Michelangelo, and Dürer. We have all encountered Augustine in one way or another.

This course seeks to explore Augustine in his own words. Reading closely his most famous work, *The Confessions*, we will try to catch a glimpse of the theological motivations behind the writing of what is considered by most scholars to be the first Western autobiography. Questions raised will include: Why did Augustine write an autobiography? How does its form, a continuous prayer, affect the narrative? How does the "inwardness" of confessional prayer connect to the "outwardness" of autobiography? Can we really evaluate our own lives and understand the significance of key events we experience? Are we free, or bound, by fate? How does freedom or bondage connect us to our family or the friendships we cultivate? What role does love (eros, storge, philia, and agape) play in our lives? How do these considerations connect to Augustine's theology of love? Can reading Augustine help us find joy in our ever-changing world?

PHILOSOPHY /
RELIGIOUS STUDIES
& THEOLOGY

ATWATER 

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

12 weeks
3.0 credits

First session
17 March 2022

Discussion team
Nusia Matura,
Joseph Vietri,
and another

Revisiting World War I Through Crime Stories

George Orwell, in his essay "Inside the Whale," says "the books about the Great War were written by common soldiers or junior officers who did not even pretend to understand what the whole thing was about. Books like *All Quiet on the Western Front*, *Le Feu*, *A Farewell to Arms*, *Death of a Hero*, *Good-bye to All That*, *Memoirs of an Infantry Officer*, and *A Subaltern on the Somme* were written not by propagandists but by victims. They are saying in effect, 'What the hell is all this about? God knows. All we can do is to endure.'"

While World War I led its victims to explore this horrifying enduring through literature, today's writers of crime fiction are turning back to the Great War, using it as the backdrop to their thrillers. What was it about the First World War that has inspired crime writers to go back into history and view it from a modern perspective? Is it simply that there is no better cover for plain old-fashioned criminal activity than the carnage and chaos of the front line? Can today's crime writers deliver the authentic atmosphere that George Orwell describes? Has our increased awareness of the psychological trauma of war drawn us more darkly into the crime story? What are the literary currents that inspire crime writers to situate their protagonists during and in the aftermath of the First World War?

LITERATURE

ATWATER 

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

12 weeks
3.0 credits

First session
15 March 2022

Discussion team
Gail Edwards,
Irene Menear,
Sara Pistolesi

LITERATURE

ATWATER

credit

Mondays**1:30 - 3:30 p.m.****6 weeks****1.5 credits****First session**

4 April 2022

Discussion teamCarol Fiedler,
Patricia Sikender,
and another

Shakespeare in the Spring

This six-session course will explore two Shakespeare plays, at least one of which will be performed at the 2022 Stratford Festival. A complete course description will be available once Stratford announces its theatre offerings for 2022.



LITERATURE

ATWATER

Thursdays**1:30 - 3:30 p.m.****6 weeks****First session**

17 March 2022

Discussion teamAnne Fitzpatrick,
Bernadette
Griffin-Donovan,
Paul Hedlin

Three Score and Ten Plus: Readings of Lives at Seventy

The pandemic that hit in 2020 made many of us feel that, contrary to certain claims, 70 isn't the new 50, but, rather, 70 is the new 70. Those hoping to be effective "olders" have to accept being vulnerable too. But 2020 was also the year a man in his late 70s became the oldest-ever president of the United States and did so while showing his age. Such clarifying ambiguity has made some of the debates about the pros and cons of aging that proliferated BC ("before COVID") less resonant.

Perhaps what we need now are not new logical paradigms but what Lynn Segal (*Out of Time: The Pleasures and the Perils of Ageing*) calls "alternative stories about ageing." Each of the three very different fictional works to be studied in this course draws on hybrid genres: memoir and literary analysis (*An Odyssey: A Father, a Son, and an Epic*), the short story cycle (*Olive, Again*), and what might be called rural drama or shocking fairy tale (*And the Birds Rained Down*). In this course, we will ask: How does literature shed light on intergenerational misunderstandings, painful acknowledgements of past failures, and possibly new ways of caring? How do recovered myths help to validate contemporary journeys? Can growing older allow for changing or completing the narrative of one's life? What alternatives to the claims for "family first" might added years allow? Are there memorable artistic inventions in these texts that reinforce the power of stories?

Retour aux années 1980 : The Montreal Fashion Brand Parachute at the McCord

Ce cours bilingue abordera divers thèmes liés à l'histoire de la célèbre marque de mode, Parachute. Elle a été fondée à Montréal en 1977 par la designer Nicola Pelly et l'architecte Harry Parnass et a connu un grand succès dans les années 1980. Le style unique des vêtements Parachute a atteint une renommée internationale, sans précédent, pour une marque de mode canadienne. Des boutiques avant-gardistes ont été établies dans plusieurs capitales européennes, ainsi qu'à New York, Los Angeles et d'autres grandes villes américaines. Ces vêtements étaient convoités par les plus grandes célébrités telles que Madonna, Peter Dinklage et Duran Duran. De plus, l'émission de télévision emblématique des années 80, *Miami Vice/Deux flics à Miami*, présentait régulièrement les designs de Parachute portés par ses personnages principaux, « Sonny » Crockett et « Rico » Tubbs.

In preparation for a guided visit to the exhibition at the McCord museum, we will discuss several ideas. What is the nature of the long-standing relationship between fashion and celebrity culture? How were Parachute's androgynous styles representative of the evolving debate around feminism, gender relations, and the concept of the "New Man" that emerged in the 1980s? Furthermore, what can we learn about the brand's roots in the subculture of the New Wave music scene with Montreal bands such as Men Without Hats?

ART &
ART HISTORY

ATWATER

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

3 weeks +
Museum visit on
Saturday, 2 April

First session
14 March 2022

Discussion team
Linda Benguigui
and Karen Etingin



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

12 weeks
3.0 credits

First session
17 January 2022

Discussion team
Mary Allen,
Peter Jankowski,
Barbara Smith

Please check regular
course listings for
the Autumn, as all
Autumn courses
will be on Zoom

From Autocracy to Democracy: The Social Contract in Flux

From earliest records until today, tension has existed between strong national leaders and those they govern. Evolving alongside other ideas, like that of a divine contract, social contract theory is based on an agreement between rulers and the ruled. These agreements have been subject to change over time and are often in flux.

As with the course “The Will of the People,” held two years ago, which focused on the historical aspects of the social contract, this course will delve into the philosophic aspects of this relationship. What responsibilities are required of the rulers? What rights and duties do the ruled have? What difficulties arise from competing expectations? What approaches have been attempted to solve these problems?

We will discuss the rise of demagogues in the 20th and 21st centuries and explore the fundamental question of whether democracy as we know it is dying or whether it is evolving into a new system. We will read excerpts from works by Plato, Locke, and Rousseau dealing with the social contract as well as excerpts from Anne Applebaum’s *Twilight of Democracy* and Madeleine Albright’s *Fascism*. William Golding’s novel *Lord of the Flies* will also be part of the reading list.



À quoi tient le fanatisme violent ?

Ce cours permettra d'explorer différents aspects du fanatisme violent et de la radicalisation au fil des questions suivantes.

La désignation de personnes ou de groupes comme extrémistes ou fanatiques n'est-elle pas formulée par leurs opposants ? Quelle valeur objective doit-on reconnaître à ces qualificatifs ?

Quels sont les motivations et les facteurs qui amènent des groupes ou des individus à devenir « extrémistes » ou « fanatiques » ? Une indignation profonde devant la situation du monde (théories du complot), l'influence de leaders (populisme), la soif d'un engagement absolu ?

De quelle manière cette « radicalisation » s'appuie-t-elle dans un grand nombre de cas sur une religion ou sur une forme de religion « radicalisée » ?

L'évocation de la religion ou de certaines idéologies (marxisme, nationalisme, etc.) par les auteurs d'actes violents révèle-t-elle un danger inhérent à la religion ou aux idéologies ?

GATINEAU

**SCIENCES
HUMAINES &
SOCIALES**

**AUTUMN
AUTOMNE**

credit

**Mardis
19h00 - 21h00**

**12 semaines
3.0 crédits**

**Première séance
21 Septembre 2021**

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

L'eau, un enjeu majeur ?

La question de l'eau pourrait devenir un enjeu majeur dans les prochaines décennies. L'eau est un élément vital pour les humains, les animaux et la végétation.

Quel est le processus de « production » et de conservation de l'eau ? À qui appartient l'eau (droit international) ? Pourquoi certains pays ou communautés (les Autochtones par exemple) n'ont pas accès à de l'eau potable ? Quel est l'état de santé des mers et des plans d'eau à travers le monde actuellement ? Y a-t-il un risque de pénurie d'eau (agriculture, croissance démographique) ? Doit-on prévoir de graves tensions internationales liées aux changements climatiques ?

Au-delà de son apport essentiel à nos besoins vitaux, quelle expérience sensible et sensuelle vivons-nous dans nos rapports à l'eau ?



**SCIENCES
HUMAINES &
SOCIALES**

**WINTER
HIVER**

credit

**Mardis
19h00 - 21h00**

**12 semaines
3.0 crédits**

**Première séance
18 Janvier 2022**

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

SPECIAL EVENTS AND PROGRAMMING

BOOK CIRCLE

《ONLINE》

**Last Monday of
every month**

1:30 – 3:00 p.m.

September 2021
to August 2022

**12 sessions
throughout the
year**

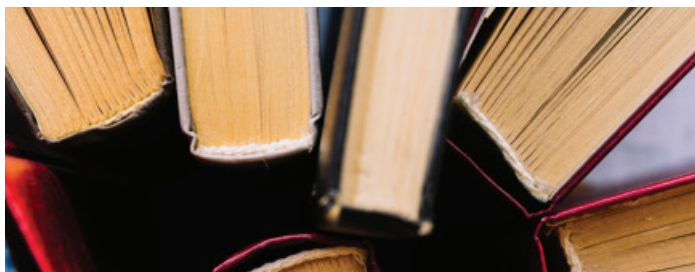
First session
27 September 2021

Discussion team
Munirah Amra and
Linda Schwartz

Literary Excursions

TMI is offering a unique and eclectic reading-discussion experience. This program is a re-imagining of last year's "Book Circle." We will include both fiction and nonfiction works. In some months we will invite all participants to speak about their favourite books by a prolific author; in others we will focus on one notable work by a well-known author. The event will take place in the last week of each month. Registrations will be for individual sessions, at a cost of \$10 per session to cover administrative costs.

Please register early, as places will be limited.



WRITING

AUTUMN
AUTOMNE

《ONLINE》

Tuesdays
6:15 – 8:15 p.m.

6 weeks

First session
21 September 2021

Coordinator
Margaret Piton

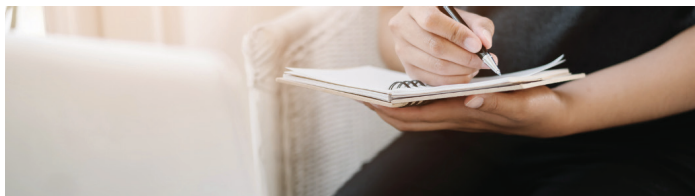
The Writers' Exchange

If there's a book that you want to read, but it hasn't been written yet, then you must write it.

— Toni Morrison

Do you enjoy writing but lack an audience for your writing, other than the cat? Would you like to meet other writers for stimulation and support? If so, consider the TMI Writers' Exchange.

We will meet weekly for six weeks to read our writing and get gentle feedback from fellow scribes. Readings are limited to 10 minutes and may include journalism, memoir, short stories, or books. One of the hardest things about writing is sticking with it when you don't have a deadline. By joining our group, you will have an incentive to come up with new material to delight and inform the other members each week.



SPECIAL EVENTS AND PROGRAMMING

Self-Appropriation: Invitation à l'expérience et à l'affirmation personnelle de soi à la lumière de la pensée de Bernard Lonergan

Since TMI's founding in 1945, when Bernard Lonergan offered the course "Truth and Reality," his teachings have been a guiding force at the Institute. This year, TMI will be offering a 12-session bilingual seminar aimed at introducing Lonergan's thought through personal exercises of self-appropriation.

Bernard Lonergan présente son grand livre, *Insight*, comme « une invitation à un acte personnel décisif »... « il s'agit de découvrir, de cerner les activités de sa propre intelligence (et) de se familiariser avec elles... ». Ce cours sera axé avant tout sur le vécu des participants. Les lectures seront tirées d'autobiographies qui illustrent des actes concrets qui permettront aux participants de repérer des actes semblables dans leur propre expérience.

À chacune des douze étapes, un court exposé (15-20 min.) sur YouTube fera le lien entre l'acte concret abordé et la pensée de Lonergan.

Some of the key ideas to be explored are attention, desire, intersubjectivity, judgment, and affirmation.

This seminar will be offered as a bilingual course. All participants should be comfortable understanding written and spoken French and English. They may participate in discussion in either language.

PHILOSOPHIE



**Mercredis
chaque deux
semaines**

19h00 - 21h00

September 2021
to March 2022

3.0 crédits

First session
22 September 2021

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

Interview Series

In the long tradition of the Interview Series, with the help of webinar technology, we continue to reach larger communities to participate in the unique opportunity of the "Spirit of Inquiry" which is at the heart of the Institute.

Our invited guests will help us consider historical, philosophical, and sociological values that are present in our society to engender deeper understanding of complex issues.

In each webinar, registrants will also have an opportunity to engage with our interviewees by posing their own questions. In this open-ended approach, we promote the freedom to think and learn.

We hold one interview each term, organized by TMI's Interview Committee, to build on some of the many inquiries generated by our curriculum.

TMI EVENT



**Throughout
the year**

Please consult
website for
further
information

Organized by
Interview
Committee

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 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 past year presented us with a great challenge—one that was impressively overcome. During the pandemic we were unable to meet in person and transferred our courses onto Zoom. After some initial teething problems, this format proved very successful. We hope that, for the 2021-22 academic year we will once again be able to meet physically; however, it is our aim to offer online groups as well. As things progress, there may be changes to our schedules. Please consult our website for up-to-date information.

SENIORS COURSE 2021-22

1st Autumn Term
session: week of
18 October 2021

1st Winter Term
session: week of
24 January 2022

Exploring Canada Through the Arts

What can we learn about our country by examining the arts? Through fine arts, performing arts, and literature, we will visit Canada from coast to coast to coast. We will endeavour to learn more about Canada's people—from the Indigenous population to the newly arrived—and the places we share.

What do art and literature show us about the early relationship between Europeans and First Nations? What meanings are represented by the totem pole? How has storytelling contributed to our understanding of Canada? What role did French and English colonization play? How does music help to tell Canada's story? How have newcomers contributed to the Canadian art world?

In this 18-week course, we hope to open a new window onto Canada through its art and literature.



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

WESTMOUNT ONE

4800 Côte-St-Luc,
Montreal

THANK YOU TO OUR 2021-22 SENIORS PROGRAM DISCUSSION LEADERS!

Jennifer Anstead
Marie Campbell
Sylvia d'Apollonia
Bob Enright
Ron Fitzgerald
Felicity Glover
Laura Grunberg
Claudette Hay

Kathleen Huggeson
Mary Hughes
Peter Jankowski
Robin Little
Judy Macdonald
Joan Machnik
Monica Margolis
Irene Menear

Barbara Miller
Sara Pistolesi
Erika Podesser-Romwalter
Sharon Poissant
Barbara Radford
Murray Shugar
Patricia Sikender
Heather Stephens

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 Outreach 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 should consult with their advisers before registering. Our Open House on Saturday, 11 September 2021, 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 new participants, 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. TMI orders a limited number of copies of the required books for each term at a local bookstore. Please note that additional information regarding specific book purchases will be available on our website during the weeks prior to the course starting. Course packs of shorter weekly readings will be available virtually on Dropbox or by in-person retrieval.

BILINGUAL COURSES

At TMI we offer a few bilingual courses. These courses generally have readings in both English and French. Discussions also take place in both languages. While a passive understanding of both languages is needed to truly benefit from the class material, participants may take part in class discussions in whichever language they feel most comfortable.

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 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.



Leah Qumaluk, *Snowy Owl Watching His Prey* (1972) Sarah Jackson, *Untitled* (1962)

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 2021-22
COURSE DESIGNERS
& COURSE LEADERS!

Zsolt Alapi

Mary Allen

Munirah Amra

Susan Anastasopoulos

Pauline Beauchamp

Linda Benguigui

Paul Billette

Charlotte

Boatner-Doane

Imogen Brian

Valerie Broege

Pam Butler

Moira Carley

Shernaz Choksi

Eileen Curran

Kathleen Dunn

Gail Edwards

Claire English

Karen Etingin

Carol Fiedler

Anne Fitzpatrick

Bernadette

Griffin-Donovan

Paul Hedlin

Mary Hughes

Christine Jamieson

Peter Jankowski

Louise Jarrett

Ginette Jubinville

Marilyn Kaplow

Pierrot Lambert

Marie-Claire

Laurendeau

Kathe Lieber

Jennifer MacGregor

Cristina MacLean

Nusia Matura

Brian McDonough

Kathryn McMorrow

Irene Menear

Mariana

Navarro-Grau

Karen Nesbitt

Michael O'Brien

François Ouimet

Greg Peace

Sara Pistolessi

Margaret Piton

Jonathan Powers

Jim Queen

Len Richman

Roman Rogulski

Christian Roy

Elaine Roy

Tony Rustin

Greg Santos

Daniel Schouela

Linda Schwartz

Zoe Shaw

Murray Shugar

Patricia Sikender

Devinderpal Singh

Barbara Smith

Heather Stephens

Mariela Tovar

Michael Tritt

Alberto Venturelli

Joseph Vietri

Donateurs à l'ITM

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**, 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 Higher Education, Employment and Social Development Canada as well as those corporations and individuals who responded in the past year to our appeals.

Benefactors (\$2,000 +)

George and Sylvia Aikins
Foundation
Kathleen Dunn
Estate of Jane Tamor
Hollander
Carol Fiedler
Fish Family Foundation

Clare Hallward
Lindsay Memorial
Foundation
Dr. Ivan Barry Pless
Joseph Ribkoff
Anthony Rustin

\$1,000 - \$1,999

Anonymous
Paris Arnopoulos
Imogen Brian & Chris Roe
Andrew Byers
Barry Cole & Sylvie Plouffe

David Dussault
Judy Macdonald
Daniel Schouela
Thomas Tutsch

\$500 - \$999

Anonymous
Antonio Arch
Martin & Celia Baenninger
Charlotte de Neeve
Jerrolyn Dietrich
Jessie Fiedler
William Fiedler
Ronald Fitzgerald
Harvey Frumkin
William Gilsdorf

Tony Joseph
Ellen Kom
Susan Perreault
Donald & Sara Pistolesi
Erika
Podesser-Romwalter
Sharon Poissant
Jonathan Powers

\$250 - \$499

Anonymous
Munirah Amra
Mimi M. Belmonte
Foundation
Linda Benguigui
Marlene Bourke
Anna Bushell
Shernaz Choksi
Mickey de Takacsy
Ron Domachevsky
Madlyn Ferrier
Anne Fitzpatrick
Carol Gendron
Patricia Legault
Vincent Leuzy

John McGee
Irene Menear
Diane Moreau
Michael O'Brien
Francis Parfitt
Paula Pedicelli
Roger Perrault
Len Richman
David & Barbara Rolston
Hélène Roy
Patricia Sikender
Dina Souleiman
Teresa Tropea



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
Susan Anastasopoulos
Jennifer Anstead
Sheila Arnopoulos
Siegmar Baltuch
Douglas Barker
Greg Barkovich
Pauline Beauchamp
Ophra Benazon
Paul Billette
Janet Boeckh
Rebekah Bradley
Lois Brimacombe
Jeannette Brooker
Wilma Brown
Moiria Carley
Martin Carnegie
Carole Channer
Sarah Cooper
Marthe Couture
James Cullen
Eileen Curran
Michael Danby-Smith
Marlene Danies
Julie Dawson
Janet Dench
Lucie Deslauriers
Amanda Doran
Victor Drury
Christina Duvander
Stuart Edding
Margaret Ann Elbourne
Robert & Jean Enright

Robert Enright
David Faulkner
Maureen Fitzgerald
James Forbes
Marie Fortier
Pierre Fortier
Ruth Gesser
Harriet Gold
Sofia Gomez-Gibbons
Bernadette
Griffin-Donovan
Harvey Grossman
Jean-Eudes Guy
Ada Hailey
Paul Hedlin
Nancy Humber
Emmy Huot
Stuart Iversen
Christine Jamieson
Peter Jankowski
Frida Kaeslin
Rina Kampeas
Flora Kaplan
Marilyn Kaplow
Henie Krishtalka
Cathy LaFitte
Arlene Lapointe
Emile Latour
Harold Lehrer
Madeleine Lemieux
Francois Lorrain
Jennifer MacGregor
Giovanna Greco Martinez
Leokadia Matura
Brian McDonough

Kathryn McMorro
Michael McNally
Ron Melanson
Natalie Michaud
Gert Morgenstern
Konrad Muncs
Konrad & Fatima Muncs
Eileena Murphy
Caroline Nabozniak
Daniel Nonen
Clifford Papke
Wakeham Pilot
Alexandre
Provencher-Gravel
Lynne Pugsley
Brigitte Ramaseder
Sarah Reingewirtz
Roman Rogulski
Simone Roy
Antonio Sacconaghi
Barbara Sauvé
Josef Schmidt
Linda Schwartz
Graham Stewart
Joseph Tarasofsky
Charles Taylor
Hari Thakur
Suzanne Tokarsky
Michael Tritt
Dominic Varvaro
Alberto Venturelli
Francoise Vien
Debrah White
Grace Zenone



WHY YOUR GIFT MATTERS

TMI operates at a deficit so as to keep course fees low and participant accessibility high. To help you understand the impact of your valuable donation:

- \$100.00** Supports one senior's involvement with the Seniors Outreach Program
- \$500.00** Supports the annual training of one TMI volunteer
- \$1000.00** Supports the reading material production of one course
- \$2000.00** Supports one full-time credit student for a full year's worth of TMI courses
- \$5000.00** Supports the costs of one TMI course!





DONATION FORM •

I am pleased to contribute to TMI, making possible lifelong learning in the liberal arts, encouraging students through an accessible education, and supporting the Seniors Outreach Program.

Je veux faire un don à l'ITM, pour soutenir l'apprentissage tout au long de la vie dans les arts libéraux, favoriser une éducation accessible et appuyer le programme des aînés.

Nom / **Name:** _____

Adresse / **Address:** _____

Courriel / **Email:** _____

Tél. / **Tel:** _____ - _____ - _____

Numéro d'organisme de bienfaisance : / **Charitable Organization Registration no.**
129926036RR0001

Ci-joint un chèque au montant de / **My cheque is enclosed for \$** _____
à l'ordre de l'Institut Thomas More / **payable to Thomas More Institute**

Veuillez débiter mon compte VISA, MasterCard ou AmEx de /
Please charge my VISA, MasterCard, or AmEx card for \$ _____

Numéro de carte de crédit : / **Credit Card No:** _____

CVV No: ___ (au dos de la carte / **On the back of your credit card**)

Date d'expiration : / **Expiry Date:** ___ / ___











































Nom figurant sur la carte : / **Name on card:** _____

Signature: _____

Je souhaite que mon don soit anonyme / **I wish to remain anonymous** ☐

Si vous envoyez votre don par la poste, voici l'adresse à utiliser : /
If you will be mailing in your donation, please address the letter to:

THOMAS MORE INSTITUTE
3405 ATWATER AVENUE, MONTREAL
QC, H3H 1Y2

Time	Monday	Tuesday	Wednesday	Thursday	Friday
10:00 a.m. - 12:00 p.m.		 Revisiting World War I Through Crime Stories  An American Experiment: Liberty, Equality, and Democracy in the United States? Part One, 1492–1877  Write the Beloved Country  Living Online : pour le meilleur ou pour le pire? A Bilingual Course  To Hell and Back with Dante: A Reading of <i>The Inferno</i>	 The Wisdom of Dreams  Engaging with Holy Texts  The Rise of China	 From Autocracy to Democracy: The Social Contract in Flux  Reading the United States: Modern America Through its Short Stories  Abandoned at the Bottom: Literary Portrayals of the Underclass  <i>I and Thou</i> : A Dialogue with Martin Buber  Reading Augustine: A Heart Seeking Rest  Three Score and Ten Plus: Readings of Lives at Seventy	Saturday 10:00 a.m. - 3:00 p.m.  Polishing Your Craft: Intensive Writing Workshop Three-session workshop
1:30 - 3:30 p.m.	 A Hitchhiker's Guide to the Symphony, Part One  A Hitchhiker's Guide to the Symphony, Part Two  Shakespeare in the Spring  Literary Excursions <div style="background-color: red; color: white; text-align: center; padding: 2px;">TMI POINTE-CLAIRE</div>  From Autocracy to Democracy: The Social Contract in Flux	 How to Read and Write Poetry  <i>The Aeneid</i> and the Times of Augustus, the First Emperor  The Writers' Exchange  Animating Nature: Hayao Miyazaki's Vision of Environmental Consciousness  The Ebb and Flow of Lived Time: Exploring the Vitality of Memory  Quests for Alternate Worlds	 Longing, Belonging, and Home  Revisiting Political Economy: The Ideas and Forces That Have Propelled Capitalism  "OK Boomer": Chatter or Chiller  The Early Days of Rome: Kings and Consuls	 How the Hudson's Bay Company Shaped Canada's History and Relations with Indigenous People  Memoir Writing: Sharing your Life Stories  The Dark Ages: Catastrophe or Continuity?  Introduction à l'art moderne  Our Place in Nature	
3:45 - 5:45 p.m.	 Fashionopolis: The Price of Fast Fashion, Why It Matters, and What We Can Do About It  Land and Ethics  "These Tested Our Horizon": Women's Poetry  Retour aux années 1980 : The Montreal Fashion Brand Parachute at the McCord		 Self-Appropriation: Bernard Lonergan		
6:15 - 8:15 p.m.		<div style="background-color: red; color: white; text-align: center; padding: 2px;">TMI GATINEAU</div>  À quoi tient le fanatisme violent?  Léau, un enjeu majeur ?			
7:00 - 9:00 p.m.					



INSTITUT
THOMAS MORE
INSTITUTE



**OPEN
HOUSE**
PORTES OUVERTES

11
Septembre
September
2021

8
January
Janvier
2022

5
March
Mars
2022



INTRO RATE 1ST COURSE | 100\$ | TARIF RÉDUIT 1^{ER} COURS

thomasmore.qc.ca/open-house/



Visit our website for more details and registration.
Visitez notre site web pour plus de détails et inscription

POSTES CANADA		CANADA POST
	Port payé Courrier personnalisé	Postage paid Personalized Mail 1681539