



INSTITUT
THOMAS MORE
INSTITUTE

**COURSE
CALENDAR
CALENDRIER
DES COURS
2022-2023**



www.thomasmore.qc.ca



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UNIVERSITÉ
BISHOP'S
UNIVERSITY

Québec 

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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.

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ACADEMIC CALENDAR

Open House
Saturday 27 August

Leaders' Welcome
Wednesday 14 September

Students' Welcome
Thursday 15 September

Term BEGINS
Monday 19 September

AGM
Saturday 1 October

Seniors Program Begins
Tuesday 11 October

Feast of Lights
Friday 9 December

Term ENDS
Monday 12 December

Open House
Saturday 7 January

Leaders' Welcome
Wednesday 11 January

Demi-Term BEGINS
Monday 16 January

Seniors Program
Monday 23 January

Demi-Term ENDS
Friday 24 February

Open House
Saturday 4 March

Leaders' Welcome
Wednesday 8 March

Term BEGINS
Monday 13 March

Volunteer Appreciation
Friday 5 May

Term ENDS
Friday 2 June

Convocation
Friday 9 June

FALL 2022

WINTER 2023

SPRING 2023

The Year Ahead at TMI

This year promises to be an important turning point as we will return to some fully in-person courses. After two years of digital learning, this will be a wonderful opportunity to reconnect and share our collective curiosity face-to-face in the classroom.

After careful reflection on and consideration of the needs of our community, TMI has decided to hold most courses for the Autumn and Spring Terms in person at our Montreal location. However, we recognize that our community has grown and that there is an interest in our online programming; therefore, we will continue to have some courses delivered via Zoom, and some in hybrid formats: some students will be present in person while other students join the same course via Zoom. Our staff and volunteers will be well equipped to continue implementing this model which we introduced in 2021. Most of our courses in the Winter Demi-Term will take place on Zoom.

The format for each course is indicated in the course descriptions. We will, however, be ready to adapt as required by the public health situation. Throughout the year, please be sure to check our website, thomasmore.qc.ca, for the most up-to-date programming formats and capacities.

Our academic program this year includes over 35 enriching courses on a wide variety of subjects. Many of these touch upon global themes such as where we come from, where we are as a society, and the diversity of voices that have shaped us. Additional programming, such as our Seniors Outreach Program, expands our discussion method and love for reading to new communities.

We look forward to seeing you in our classrooms in the coming year, whether in person or on Zoom.

After the Athenian Empire: Ancient Greece in the Time of Plato

The end of the fifth century BCE saw the Athenian Empire vanquished and democratic Athens subjugated by tyrants put in place by its enemy Sparta. Across the country, Sparta, Thebes, Athens, and other Greek cities kept warring, while Plato established philosophy on a firm footing that would sustain it for millennia. In the same period, the renewed Athenian democracy had put to death its talkative philosopher Socrates. What led up to Socrates's death? What was really happening across Greece during that period? How did Plato's philosophy relate to these tragic events? Was Socrates a true philosopher, or only Plato's mouthpiece?

In addition to these historical questions, focus will also be placed on the geopolitical situation in Greece at the time. For example, how did Sparta manage its hegemony over other Greek cities? Was the end of the Athenian empire related to the faults of its democracy, or was the Spartan oligarchy the catalyst?

We will explore numerous contemporary writers of the time period, including Thucydides, Xenophon, Plutarch, Euripides, Aristophanes, Diogenes Laertius, Diodorus Siculus, and Aristotle, and we will read some of Plato's most relevant Socratic dialogues.

An American Experiment: Liberty, Equality, and Democracy in the United States? Part Two, 1878-2022

Having fought a civil war to see if, as Lincoln put it, a nation conceived in liberty and dedicated to the notion of human equality could long endure, the United States came in the decades following the war to experience both the failure of reconstruction and the rise of inequality.

What can we learn from these twin experiences that marked the United States as it came into the 20th century? Did the progressive era followed by the New Deal change the United States from a republic of limited government into a democracy that aims at equality? If so, how are we to understand the nation's exclusion of major elements of its society: Native Americans, African Americans, immigrants of non-European descent, and women?

To what extent can the history of the United States in the 20th and early 21st centuries be seen to rest on how Americans have navigated the relation between their defence of rights and liberty and their interest in equality? Has the United States' role as world leader forced the country to reckon with its inner contradictions? Did the civil rights movement of the 1950s and 60s constitute a second refounding of the republic? Has this refounding been secured? Or has it been followed—as was the case with reconstruction—by a backlash that has taken various forms from the Reagan Revolution to the MAGA movement?

The previous course in the series is not a prerequisite.

CLASSICS

 **Atwater**

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

12 weeks
3.0 credits

First session
20 September 2022

Discussion team
Marilyn Kaplow,
Christian Roy,
Alberto Venturilli

HISTORY, SOCIAL SCIENCES

 **((ONLINE))**

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

12 weeks
3.0 credits

First session
20 September 2022

Discussion team
Pam Butler,
Carol Fiedler,
Rina Kampeas,
Brian McDonough

LITERATURE



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

12 weeks
3.0 credits

First session
22 September 2022

Discussion team
Zsolt Alapi,
Anne Fitzpatrick,
Michael Tritt

The Beat Generation

Jack Kerouac's seminal novel *On the Road* precipitated what was called the "rucksack revolution," defining the values and culture of the 1960s and the youth movement of that time. By focusing on the writing of Kerouac, Ginsberg, Burroughs, Corso, Snyder, Ferlinghetti, Di Prima, and others, we will ask the following questions: What were the values and aesthetics of this literary movement? What is their connection to jazz and bebop? How did the political poetry of Allen Ginsberg come out of this movement, and how did it shape the politics of protest of the 1960s and 70s? What are the many meanings of the term "beat"? How did the beats influence popular culture? Does the "message" of beat literature still speak to our time?



Image: Kate Hamrick

MUSIC



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

12 weeks

First session
19 September 2022

Instructor
François Quimet

A Hitchhiker's Guide to the Symphony III

Here's your chance to experience the wonders of the symphony orchestra from Mozart to the present day. Every week we will study works being performed in upcoming concerts, both symphonic and chamber music. This course surveys the evolution of the orchestra and its repertoire, with special attention paid to works performed during Montreal's concert season. Time permitting, we will also explore the instrument families of the symphony orchestra: strings, brass, woodwinds, percussion. We will also discuss the history of conducting. And, if possible, a visit to an orchestra rehearsal will be organized.

Previous courses in the series are not prerequisites.



Image: Kate Hamrick

Literature and Tourism: A Quest for Alternate Worlds

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 traveler in an age of globalization and unprecedented mobility.



Image: Kate Hamrick

Literature of Migration and Diaspora: South Asian Writers in 21st-Century USA

More than 20 years after 9/11, we hear the echoes of that cataclysmic event. South Asian diasporic literature in the USA, with its portrayals of ethnic allegiances and Islamophobia, shows how different transnational elements may merge in a poetics of cultural translation. How do writers relate to concepts of national identity and nationalism?

Using four novels by South Asian writers in the United States (Roy, Mirza, Majumdar, Akhtar) we will examine how communities adapt and confront the challenges posed by exile and migration in the diaspora. How do we see the dislocation that results from migration in these novels? How have these authors presented the consequences of the accelerated movement of people, ideas, and cultural practices? Has this movement affected class, gender, and religious origins? What is the meaning of belonging, home, and homeland? What happens to love, intimacy, family, and intergenerational relationships in migration?

LITERATURE



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

12 weeks
3.0 credits

First session
19 September 2022

Discussion team
Charlotte
Boatner-Doane,
Bernadette
Griffin-Donovan,
Elaine Roy

LITERATURE,
HISTORY

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

12 weeks
3.0 credits

First session
20 September 2022

Discussion team
Munirah Amra,
Imogen Brian,
Eileen Curran

ART HISTORY



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

12 weeks
3.0 credits

First session
19 September 2022

Discussion team
Martin Baenninger,
Linda Benguigui,
Catherine Bérubé

The Portrait: How Do We See Ourselves?

The person portrayed, and the portrait are two entirely different things.
—José Ortega y Gasset

What do portraits tell us about artists, people, places, and historical periods? What can we learn from them? How have they shaped how we see and understand ourselves?

This course will examine the changing face of the portrait in art history. We will look at how and why the portrait's meaning and function have changed over the years and why artists are still drawn to this genre. What is the meaning of "likeness"? How do artists go about trying to convey immaterial qualities such as the spirit, the soul, and the character of a being? How do they infuse portraits with originality?

We will look at how self-portraits, by the likes of Albrecht Dürer, might possess their own inherent challenges, meanings, and unique idiosyncrasies. We will examine questions such as whether a still life can be a portrait, as in the case of the Vanitas. How and why did portraits so often intend to convey status and power? In what manner and with what relevance has aging been portrayed? In addition, we will discuss topics such as the intent and significance of the family portrait.

Furthermore, what effect did photography and its instantaneity have on the tradition of portraiture? These investigations will be enhanced by a guided visit of the upcoming Diane Arbus exhibition at the Montreal Museum of Fine Arts.

Rethinking 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 worldviews? 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?



Saturday Afternoons at the Opera

This course on opera will be held in conjunction with HD simulcasts from New York's Metropolitan Opera. Starting this fall, we will enjoy 10 operas which will include new productions of Cherubini's *Medea*, Puccini's *The Hours*, Giordano's *Fedora*, Wagner's *Lohengrin*, Blanchard's *Champion*, and Mozart's *Don Giovanni* and *Die Zauberflöte*.

This course will take place both at TMI, for listening and discussion in preparation for the operas shown, and at the Cineplex of your choice where Met Opera HD is simulcast.

Participants are responsible for their own ticket purchases.

SOCIAL SCIENCES



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

12 weeks
3.0 credits

First session
22 September 2022

Discussion team
David Dussault,
Claire English,
Mariela Tovar

LITERATURE



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

12 weeks
3.0 credits

First session
21 September 2022

Discussion team
Munirah Amra,
Nusia Matura,
and another

Proust's Madeleines: In Search of Lost Time

Proust's *In Search of Lost Time* is on many readers' lists of books to read, but it is a daunting task to approach. Join a group of peers to journey together through *Swann's Way* and *Within a Budding Grove*, the first two volumes of this novel, which include the famous madeleine episode.

Reading Proust is an opportunity to explore the "ways" of time and memory, to investigate how the recollection of seemingly insignificant moments may reveal so much about the relationship of the present to the past and the future. What can we learn today—one hundred years after Proust's death—from his meditative journey? Can Proust help us identify and clarify a self-transcending practice that will allow us to be more mindful, to savour each moment, to seize the day?

Participants may read the books in English or French, but class discussion will take place in English.



Image: Kate Haurakoski

MUSIC, THEATRE

Atwater

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

6 weeks

First session
1 October 2022

Discussion team
Ossama el Naggari,
Irene Menear

SOCIAL SCIENCE,
LITERATURE

credit

Atwater

Wednesdays

1:30 - 3:30 p.m.

12 weeks

3.0 credits

First session

21 September 2022

Discussion team

Murray Shugar,
Barbara Smith
and another

The Wondrous World of Fairy Tales

While fairy tales have often been dismissed as children's literature, morality tales, or escapist fantasy, they also lend themselves to serious study by academics and depth psychologists, and to a fascinating exploration by the curious common folk. Where do fairy tales come from and what do they tell us about human nature? Why do Jungian analysts and others feel fairy tales contain a rich storehouse of archetypal wisdom about the human psyche? Do they mirror the collective challenges of the societies and individuals that produce them? On what grounds might we consider that these stories were meant to transmit insights about the psyche and possibilities for self-transformation? Or about how to respond ethically and wisely to the conflicts and cruelty that surface in human relationships? Can they be better understood using a similar approach to the one used to study dreams? What is gained through retellings of traditional folk or fairy tales? What is lost? How can we deepen our understanding and enhance our appreciation of the riches embedded in the plots, symbols, and motifs of folk or fairy tales without destroying what we love most about them? The course focuses on readings of a number of different folk or fairy tales and various approaches to understanding or interpreting them, mainly by Jungian writers, as well as excerpts from a few films and videos.

The Year Without a Summer:
The Environments of British Romanticism

The eruption of Mount Tambora in 1815 triggered worldwide climate catastrophes. During the following "year without a summer," several writers and thinkers produced some of their most groundbreaking work. This course will address texts that centre natural disasters from the British Romantic period, as well as other major upheavals of the time, such as the repercussions of colonialism, the Enclosure Acts, and the Industrial Revolution. Today we face similar environmental changes, scientific and sociological transformations, and political turmoil. What impact did climate catastrophes have on the literature and science of the Romantic period? How do early theorizations of the anthropocene compare to new understandings? How do poets lyricize nonhuman victims of climate change? In what ways do global events inform local literature?



Winter | Hiver 2023

Breaking Bread Together

As Byron wrote in *Don Juan*, "Since Eve ate apples, much depends on dinner." Eating together has been a hugely important social activity for many millennia. In fact, it's one thing that sets us apart from other species. What does the act of eating together teach us about being human? How has food preparation changed over the centuries? The choice between eating out and eating in is largely a matter of privilege, but cheap and simple street food has long been a daily pleasure for millions around the world.

Since COVID-19 turned our world upside down in so many ways, many suddenly found themselves cooking and eating alone, where previously food had been a shared delight—or an onerous obligation. Technology came riding to the rescue, with Zoom seders and Christmas dinners, takeout and deliveries to the doorstep, cooking classes, and webinars. But has it really filled the gap? How did the loneliness of the locked-down dinner (or the enforced 24-hour camaraderie of the "bubble") affect us over the past couple of years?

What happened to our eating habits during previous plagues and pandemics? Has restaurant dining changed forever? Will all the home cooks who discovered sourdough and cassoulet during the pandemic keep on baking and cooking from scratch? Will we embrace more nutritious food? Is there any way to predict what the "new normal" will be?

LITERATURE,
ART HISTORY

Atwater OR (ONLINE)

credit

Wednesdays

6:15 - 8:15 p.m.

12 weeks

3.0 credits

First session

21 September 2021

Discussion team

Zoe Shaw,
Carolynne
Van Der Meer,
Joseph Vietri

WRITING

credit

Atwater

Mondays

6:15 - 8:15 p.m.

12 weeks

3.0 credits

First session

19 September 2022

Instructor

Erin Lindsay

Writer's Room: An Introduction to Creative
Writing Workshops

Are you interested in developing your creative practice in a workshop setting?

In this 12-week workshop, we will explore four different disciplines of creative writing: playwriting, poetry, short fiction, and hybrid forms, focusing on creating and workshoping students' new work. Students will read contemporary works in all four genres and will be given prompts for innovation in their creative writing.

The emphasis of the course will be on reading and creating in a multitude of literary disciplines while exploring a generative "writers' room" environment where students will exchange with each other, offering and receiving feedback on their creations.

Each student will complete the course with a portfolio of their workshoped pieces with one-on-one mentorship from the instructor for a writing work in a genre of their choice. The goal of the course is to explore creative practice, taking inspiration from contemporary writers in a variety of literary disciplines, while learning to share work, and both give and receive feedback in a positive workshop environment.

SOCIAL SCIENCE

Atwater

Wednesdays

1:30 - 3:30 p.m.

6 weeks

First session

18 January 2023

Discussion team

Kathe Lieber,
Irene Menear

SOCIAL SCIENCE

((ONLINE))

Thursdays

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

6 weeks

First session

19 January 2023

Discussion team

Peter Jankowski,

Digital Dilemmas

This course aims to bridge the divide between those who live happily in the digital world and those who dread technological advances. We will explore the following questions: What are the advantages and disadvantages of engaging in our 21st-century digitally connected environment? What evidence is there that our youth, and our culture more generally, are suffering from addiction to the gratifications offered by smartphones and social media? How do these forms of communication impact the development and ongoing cultivation of our capacity for reflection and critical thinking? Are we yet in a position to judge the impact of the technological world on our mental health? The course will focus on Stephen Kurczy's *The Quiet Zone: Unravelling the Mystery of a Town Suspended in Silence* as well as supplementary readings.



Image: Kate Hanzhucki

LITERATURE,
CINEMA

credit ((ONLINE))

Mondays

6:15 - 8:15 p.m.

6 weeks

1.5 credits

First session

16 January 2023

Discussion team

Charlotte
Boatner-Doane,
Greg PeaceElena Ferrante's *The Lost Daughter*
in Print and on Screen

I do believe there is such a thing as women's writing or women's filmmaking. [...] When I am let loose, given a little bit of money and space to tell the story I want to tell, it's about motherhood. It is about the domestic, and it does include a lot of scenes in the kitchen. Can stories about the domestic really be seen as high art?

—Maggie Gyllenhaal about her film *The Lost Daughter*

What do the terms “women’s writing” and “women’s filmmaking” have to offer in the 21st century? This six-week course will consider these questions through a study of Elena Ferrante's *The Lost Daughter* and Maggie Gyllenhaal's film adaptation of Ferrante's novel. Best known as the author of the celebrated Neapolitan Quartet, Ferrante has been heralded for her frank depictions of female friendship and sexuality and unsettling explorations of motherhood. Similarly, Gyllenhaal's adaptation, while it departs significantly from the source material, has likewise been championed as a pioneering work.

Through a close study of the novel and film, we will discuss topics such as *The Lost Daughter's* complex portrayal of motherhood, its debt to the horror and thriller genres, and the cinematic techniques that Gyllenhaal uses to adapt the novel's internal monologue to a primarily visual medium. Is the focus on the inner lives of women and their relationships with each other typical of Ferrante's fiction something that is still largely lacking in contemporary film? Why are stories about women who express ambivalence about their roles as mothers still so difficult to tell in literature and film? We will also be reading works by Virginia Woolf, Rachel Cusk, and others to examine the roles of women in literature and media.

A Hitchhiker's Guide to the Symphony IV

Here's your chance to experience the wonders of the symphony orchestra from Mozart to the present day. Every week we will study works being performed in upcoming concerts, both symphonic and chamber music. This course surveys the evolution of the orchestra and its repertoire, with special attention paid to works performed during Montreal's concert season. Time permitting, we will also explore the instrument families of the symphony orchestra: strings, brass, woodwinds, percussion. We will also discuss the history of conducting. And, if possible, a visit to an orchestra rehearsal will be organized.

Previous courses in the series are not prerequisites.

How Stories Shape Our Reality: The Case
of Trumpism and Alternative Narratives

Why do stories have such a powerful influence over people? Can they really change our beliefs, attitudes, and how we behave? Can they even transform the world in profound ways? Are we “the story species” (Joseph Gold), *homo narrans* (Walter Fisher), *homo fictus* (E. M. Forster)? Are we hard-wired to respond to stories more than non-fiction? According to Yuval Noah Harari, “humans think in stories rather than in facts, numbers, and equations.”

In this course we will explore these issues in relation to attempting to understand better how the narratives we believe can shape the way we see the world. Can the sway that Donald Trump has in the United States, and his support by the Republican Party, be explained in terms of story-telling? Do new stories need to be told to counter the possible threat to the future of democracy that his beliefs and actions represent? How can satire and alternative stories provide effective counterweights to dangerous narratives? What might be the content of some of these narratives? Can they inspire Americans to create a more just and harmonious society that might overcome the deep divisions that now exist in their country? Jonathan Gottschall's *The Storytelling Animal*, selections from Joseph Gold's *The Story Species: Our Life-Literature Connection* and George Orwell's *1984*, various writings of Charles Eisenstein, and the movie *Don't Look Up* will be tentative core texts for the course.



MUSIC

((ONLINE))

Mondays

1:30 - 3:30 p.m.

12 weeks

First session

16 January 2023

Instructor

François Ouimet

SOCIAL SCIENCE,
LITERATURE

credit ((ONLINE))

Tuesdays

6:15 - 8:15 p.m.

6 weeks

1.5 credits

First session

17 January 2023

Discussion team

Valerie Broege,
Barbara Rolston

WRITING

credit **Atwater****Mondays**
6:15 - 8:15 p.m.**6 weeks**
1.5 credits**First session**
16 January 2023**Instructor**
Rachel McCrum**“In order for the alive to win out”:
a poetry workshop series.**

I write to make a statement of presence in language. In order for the alive to win out. So that, in the ordeal of the alive, words be the lust sparking a thousand provocative presences that fall into place in the middle of thoughts.

—Nicole Brossard, Elle serait la première phrase
de mon prochain roman.

How can poetry help us to uncover, explore, and express that which makes us feel alive? How can metaphor help us to externalize the interior worlds, and bring them to life so that others might understand? How do we write desire, fury, frustration, compassion, empathy? This six-week workshop series will use poetry exercises to dig deep and let the alive out. Come prepared to write.

King Arthur: History and Legend

When it comes to King Arthur, it is not easy to disentangle myth from reality. In this course, we will be sorting through the record and indicating where uncertainty exists and where previously held theories have been debunked by more recent research. Accounts of the way the legend evolved in different geographical regions will be discussed. We will briefly explore elemental themes of kingship: courage, virtue, loyalty, romantic love, and devotion to God. We will trace how the myth of King Arthur developed across time, clarifying many misunderstood aspects of the narrative, such as the origins of the Round Table and the figure of Merlin, the illicit love between Lancelot and Guinevere, and the varied manifestations of the magical Holy Grail. As we trace Arthur's evolution and that of his principal knights, we will ask what underlies the appeal of this figure whose consistent reappearance in Western culture has realized the medieval prophecy that he would be *rex quondam et futurus*: the once and future king.

**Literary Montreal en deux langues**

Contemporary urban environments are characterized increasingly by demographic diversity and flux. Their cultures, often described as post-modern, are shaped by persons who often locate themselves on the socio-economic margins. Some of these persons are creating literary works that offer radically different images of Montreal and what it means to live here. Other writers, whose roots in this city may be older, are lending their voice to those who are on the margins—and in the process, redefining their own literary identity and reconstructing Montrealers' self-understanding of their urban environment.

In this six-week course, we will be studying four novels—two originally published in French, two others originally in English—written by persons on the margins or whose protagonists situate themselves there. How do the protagonists in each of these novels give meaning to their struggles to survive? Where do they find the resources for healing broken dreams and for overcoming painful memories? How do these novelists position themselves in respect to the margins and in respect to an increasingly difficult to define centre? Are they addressing people on the social margins or are they writing for the “majority”? How are these writers developing a literary style and a vocabulary that stretch and transform our collective imagination and self-understanding?

LITERATURE

credit **((ONLINE))****Tuesdays**
1:30 - 3:30 p.m.**6 weeks**
1.5 credits**First session**
17 January 2023**Discussion team**
Paul Billette,
Marilyn Kaplow

LITERATURE

credit **((ONLINE))****Wednesdays**
1:30 - 3:30 p.m.**12 weeks**
3 credits**First session**
18 January 2023**Discussion team**
Zsolt Alapi,
Anne Fitzpatrick,
Michael Tritt**“I, Too, Am America”:
The Literature of the Harlem Renaissance**

This course will focus on selected works of Afro-American literature published during the 1920s and early 1930s in America, an era in which there was an unparalleled artistic and socio-cultural awakening in the Black community. During these years Harlem in particular was the seedbed of an unprecedented dynamism in music, dance, painting, sculpture, and in literature as well. Fascination with the Afro-American renaissance in the arts spilled into the wider world outside Harlem, creating a strong demand for access to the work of these artists. In the case of literature, publishers of periodicals and books showcased Afro-American literature.

Historically, Black writers had felt diminished and insulted by social conditions and prescriptive notions of Afro-American writing. The authors of the Harlem Renaissance boldly overturned literary traditions in which Black people were portrayed stereotypically, in the process forging a literature distinctive to their unique identities and struggles. All of this, in turn, served as a remarkable stimulus to creativity.

Among the questions this course will address are: Do these works, which are close to a century old, address present-day concerns (racial or otherwise) or are these writings only interesting as literary artifacts? How diverse is this literature? Are there common settings, subjects, themes, styles? Do these works differ from mainstream works of American literature of the 20s and 30s? If so, how so? Do the various genres represented here (poetry, prose, fiction) have similar settings, subjects, themes? Is W. E. B. Du Bois's concept of “double-consciousness” evident in these works?

LITERATURE

credit **Atwater****Bilingual**
Lundis | Mondays
10:00 a.m. -
12:00 p.m.**6 semaines | weeks**
1.5 crédits**Première session**
First session
20 janvier 2022**Discussion team**
Munirah Amra,
Natalie Michaud

HISTORY

Atwater

Wednesdays

6:15 - 8:15 p.m.

8 weeks

First session

18 January 2023

Discussion team

Karen Etingin,

Mariana

Navarro-Grau

Longing, Belonging, and Home

If you had to leave your home, with very little notice and no choice, what would you take with you? What is “home” to you?

According to UN statistics, by mid-2020, 80 million people had been displaced worldwide as a result of conflict, persecution, human rights violations, and violence. What is the definition of home and is it possible, through memory and mementos, to transport your home and recreate it in a new location? Should refugees and displaced persons seek to recreate their original homes or to reshape new identities and cultural mores so as to “fit in”?

Displacement—the forcible removal of people from their homes—is not a new concept, but the study of the impacts of displacement on refugees and persecuted people is a fairly modern discipline. Material culture, family history, and even food often play roles in “replacing” the displaced.

PHILOSOPHY

Atwater OR ((ONLINE))

credit

Thursdays

6:15-8:15 p.m.

6 weeks

1.5 credits

First session

19 January 2023

Discussion team

Pam Butler,

Joseph Vietri

Reading Machiavelli: On Being the Lion and the Fox

And many have imagined republics and principalities that have never been seen or known to exist in truth; for it is so far from how one lives to how one should live that he who lets go of what is done for what should be done learns his ruin rather than his preservation.

—Machiavelli, *The Prince*, XV.

Known as the father of political realism, Machiavelli (1469-1527) seeks to pull back the veil of what was hitherto seen to constitute a model political order. A ruler should not behave as a philosopher king, or assume the best in everyone as the medieval mirrors of princes suggested. Instead, to succeed, human nature should be truly considered. Individuals act out of self-interest, not morality, according to Machiavelli, and decisions should always be made with this in mind.

Through a close reading of *The Prince*, this course will explore Machiavelli's vision for politics. How does human behaviour affect our interactions? How does he view the role played by Christianity in politics up to his time and how should we evaluate the place of religion and morality in future political orders? What is the relationship between appearance and actions? What role does fortune play in human affairs and can rulers/humans overcome its effects? Finally, what are the larger implications of Machiavelli's thought for our current society? Is he to be demonized for encouraging “Machiavellianism” or does he simply highlight the way things are?



The Spirit of Inquiry

How, as adults, do we retain or regain the sense of wonder that emerged spontaneously in our early childhood? How can we stimulate, rejuvenate, our natural desire to know? Why do questions matter? What is the role of imagination in the questioning process? And, how do we spot and follow through on the questions that are percolating just below the surface of our everyday life?

In this six-week course we will give full rein to the spirit of wonder, curiosity, and inquiry that is the wellspring of adult human learning. Readings will include selections from M.T. Carley's *Creative Learning & Living*, Sophie Haroutunian-Gordon's *Interpretive Discussion*, Bernard Lonergan's *Insight*, and Plato's *Symposium*, as well as various poems and short stories.

Though open to all, this course will be conducted as a pilot project to prepare discussion leaders in the TMI method.



“Where First I Read of You”: Canadian Women's Poetry

As we continue our ongoing series on women's poetry, we turn in this course to the voices of Canadian writers. Following on from our first two instalments, we continue to ask what might be at stake in the descriptor “women” when added to the genre “poetry”: How or why do we speak of “women's” poetry at all? Does some elusive thread tie together the diversity of women's experience and creative work? Or, is it all just an illusion? By placing our question in the Canadian context, we will inquire about how women's poetry speaks from particular historical and cultural locations. In what ways do Canadian women's poetic writings respond to issues of Indigenous-colonial encounter, gender and sexuality, identity, immigration, and the meaning of home? Do we discover in these works some set of features for what we are here calling “Canadian,” or does this notion too slip through our fingers? We will also consider how wider issues of gender and representation within artistic fields relate to the choice to identify a work as being by a woman. Similarly, we will ask, what work does claiming a national literature do? Readings will include works by E. Pauline Johnson, Margaret Atwood, Gwendolyn MacEwan, Dionne Brand, and others.

Open to participants of all genders. Previous courses in the series are not prerequisites.

PHILOSOPHY,
LITERATURE

credit Atwater

Thursdays

1:30 - 3:30 p.m.

6 weeks

1.5 credits

First session

19 January 2023

Discussion team

Moiria Carley,

Irene Menear

LITERATURE

credit ((ONLINE))

Wednesdays

6:15 - 8:15 p.m.

6 weeks

1.5 credits

First session

18 January 2023

Discussion team

Imogen Brian,

Claire English

PHILOSOPHY,
HISTORY

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

12 weeks
3.0 credits

First session
16 March 2023

Discussion team
Cristina MacLean,
Joan Machnik,
Tony Rustin

Ancient Chinese Philosophy

The Master said: "Don't grieve when people fail to recognize your ability. Grieve when you fail to recognize theirs."

Confucius (Kong Fu Zi),
The Analects

Three great philosophies emerged from Imperial China: Confucianism, Taoism, and Buddhism. This course will examine their influence on Chinese spirituality, government, military strategy, social structure, family relations, science, and the arts. We will also learn about philosophies that were part of the Hundred Schools of Thought, such as Legalism, and later developments of these belief and moral systems, such as Neo-Confucianism or the School of Principle.

What are the ideals and principles that these millennial philosophical and religious traditions value or propose? How did these competing, and sometimes conflicting, belief systems influence Chinese society and how does this influence continue today? How does the Chinese concept of Shi—understood as disposition or potential—"guide us to uncover the intricate and coherent structure underlying Chinese modes of thinking" (François Jullien)? And as the same author pondered: "Why did they not need to posit the existence of God to explain reality?"

PHILOSOPHY,
LITERATURE

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

12 weeks
3.0 credits

First session
15 March 2023

Discussion team
Claire English,
Brian McDonough,
Jim Queen

Arjuna's Dilemma:
Exploring *The Bhagavad Gita*

As *The Bhagavad Gita* opens, the mighty warrior Arjuna surveys the two armies marshalled on the plain of Kurukshetra. One army belongs to himself and his brothers, the Pandavas, determined to regain the kingdom to which they are the rightful heirs. The other belongs to their cousins, the Kauravas, who reject the Pandava claim to the kingdom. As the two armies await the signal to engage, Arjuna finds himself overwhelmed by doubt. Although the Pandavas' claim is just, the impending war will likely destroy the extended Kuru family, and lead to the ruin of the kingdom. Moreover, to win this war Arjuna must fight, even kill, his former teachers and mentors (men he loves and respects), as well as related family members and friends.

Overwhelmed by doubts as to his moral duty, and emotional distress at the violence and suffering that lies ahead, Arjuna turns to his charioteer and friend, Krishna, seeking counsel. In the ensuing dialogue, Krishna (avatar of the god Vishnu) instructs Arjuna (and the reader) on the nature of the human condition, the task that confronts the spiritual aspirant, and the various paths of yoga that lead to spiritual enlightenment. Krishna's counsel provides Arjuna the guidance he needs to resolve his dilemma and achieve success on the field of dharma. Can it do the same for us, in our own moral and emotional struggles? To discover if *The Gita* speaks to you, join us in a close reading of this timeless spiritual classic and related source material.

The Art of Representation in
Contemporary Poetry

Representation matters! There is no denying the merits of studying classical works of literature, but when the reading list features mostly white male authors, it is a missed opportunity for readers to see the world from new and different perspectives. For many contemporary BIPOC (Black, Indigenous, and people of colour), LGBTQ+, and other minority poets, poetry is not an archaic and dying art form—it is a lifeline.

See the full range of poetic forms, themes, and images from poets in the assigned readings for this course, which will delve into poetry by contemporary diverse and marginalized voices.

The writing element of this course will involve participants of any background composing their own poems.

At the Existentialist Café

Where does meaning come from? Do we make it for ourselves, and if so, how? According to existentialism, "existence precedes essence": First we come to be, then we (must) define the meaning of our being. What is the freedom to make meaning worth if we don't have the option of refusing it? How can radically free beings act responsibly? If freedom is the definitive quality of being human, what then of aspects of our lives over which we have little or no control, such as love, death, suffering, ignorance, passion? Sarah Bakewell asserts that existentialism strongly informs our current views on such questions, which is why, "when reading Sartre on freedom, de Beauvoir on oppression, Kierkegaard on anxiety, Camus on rebellion, Heidegger on technology, or Merleau-Ponty on cognitive science one feels one is reading the latest news." We will read Bakewell's highly accessible *At the Existentialist Café* as a way of entering into these and related questions concerning freedom, suffering, and meaning.



WRITING



Tuesdays
3:45 - 5:45 p.m.

12 weeks
3.0 credits

First session
14 March 2023

Instructor
Greg Santos

PHILOSOPHY



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

12 weeks
3.0 credits

First session
16 March 2023

Discussion team
Imogen Brian,
Vincent Leuzy,
Esther Spector

SOCIAL SCIENCES



Atwater

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

12 weeks
3.0 credits

First session
15 March 2023

Discussion team
Linda Benguigui,
Daniel Schouela,
and another

“Between Seduction and Inspiration”: On Origins and Futures

“This is a story about a mother who loves her daughter. Imperfectly. Because we all love imperfectly.”

Elizabeth Strout

The phrase quoted in the title of this course is from the work of the psychoanalyst Jean Laplanche and alludes to his view of the priority of others relative to the early formative experiences of human beings and their possibilities for self-transformation. Laplanche proposed that infants originally orbit passively around their parents and are subject to their overwhelming gravitational attraction, from which they defensively recoil. He also claimed that individuals may be drawn out of their retreats into encounters with others which inspire fresh thinking about the forces shaping their lives.

This course will consider the innovative ideas of Jean Laplanche and will bring them into conversation with Elizabeth Strout’s Lucy Barton novels. Some of the questions we will explore are: In what ways might it be useful to extend the concept of psychic trauma to include the impact of the initial extreme helplessness, powerlessness, and exposure to influence of all human beings? What follows if we take seriously the idea that, in addition to the responsible attentiveness they set out to provide, the caregivers of infants have an unconscious that contaminates their communications? How is that some people, sometimes, come to make use (while others do not) of social or cultural resources in a way that permits them to step beyond entrenched positions by forging more nuanced accounts of their history and more vital visions of their future?

LITERATURE,
PHILOSOPHY

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

12 weeks

First session
16 March 2023

Discussion team
Irene Menear,
Margaret Piton

Echoes of the Past: Media and the Contemporary Novel

This course will look at how contemporary novels, written in the midst of significant technological and social media shifts, reflect on the quest for intimacy and real connection. Are the current changes in our media-based culture making it more difficult to relate to others and to find a meaningful place in society? Looking into how the novel may be changing to reflect prevalent technology-related shifts, we discover that new media is a very old tale.

Along with other influences, echoes of E. M. Forster’s work on connection, Plato’s on illusion, and Marshall McLuhan’s on media can be heard in several of the novels written in the past decade. How is meaningful human connection depicted in this literature? Has the impact of media been so dramatic that it has affected our relations with our fellow human beings? Do we still speak a common language that facilitates understanding and allows us to share perspectives? We will consider these and other questions while reading *Sympathy*, *The Circle*, *Super Sad True Love Story*, among other literature.

The Fiction and Nonfiction of James Baldwin

Despite his reputation as one of the great American essayists, James Baldwin saw himself primarily as a novelist and wrote many important fictional works throughout his career. This course will examine Baldwin’s contributions to American literature as a writer of both fiction and nonfiction by reading his novels and short stories alongside many of his most celebrated essays. In reading these works together, we will consider such questions as: How does Baldwin explore topics such as race, class, sexuality, religion, the importance of art, the dangers of American innocence, and the redemptive power of love through both his fiction and nonfiction? How do his novels and short stories bring to life the social conditions and struggles for identity and belonging that he describes so powerfully in his essays? To what extent does Baldwin’s social problem fiction resist the sentimentality and simplistic morality that he criticized in “protest novels” like Harriet Beecher Stowe’s *Uncle Tom’s Cabin* and Richard Wright’s *Native Son*? And more broadly, how can fiction move readers in ways that nonfiction cannot, and what are the limitations of fiction as a mode of social critique?

We will also discuss the continued relevance of Baldwin’s writing by looking at recent works that engage with Baldwin’s oeuvre such as Ta-Nehisi Coates’s essay collection *Between the World and Me*, Jesmyn Ward’s anthology *The Fire This Time*, Barry Jenkins’s film adaptation of *If Beale Street Could Talk*, and Raoul Peck’s documentary *I Am Not Your Negro*.

Joni Mitchell, a Canadian Icon

In these four meetings we will explore the music of singer-songwriter Joni Mitchell, considered to be one of the most important artists of the 20th century. Her writing style, her guitar-playing, and her unique approach to very personal themes have had an influence on countless famous musicians. Her album *Blue*, from 1971, is often cited as one of the best pop albums ever. Joni Mitchell is one of the first female singer-songwriters to really succeed and hold her ground, and in so doing she became a beacon for succeeding generations of aspiring women artists.



Image: Kate Hankoobi

LITERATURE



Atwater

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

12 weeks
3.0 credits

First session
13 March 2022

Discussion team
Charlotte
Boatner-Doane,
Shernaz Choksi,
Sara Pistolesi

MUSIC



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

4 weeks

First session
13 March 2023

Instructor
François Ouimet

LITERATURE,
RELIGION

Atwater OR (ONLINE)

credit

Mondays
1:30 - 3:30 p.m.**12 weeks**
3.0 credits**First session**
13 March 2023**Discussion team**
Jerrolyn Dietrich,
Zoe Shaw,
Joseph Vietri**Reading Spenser: *The Faerie Queene* and Medieval Allegory**

Written during the reign of Elizabeth Tudor, Edmund Spenser's (1553-1599) opus, *The Faerie Queene*, seeks to allegorize traits held by the Virgin Queen and her court. It attempts to present an important message about topics like friendship, justice, and courtesy, to name but a few, while also giving pleasure to the reader. Using mythology, Spenser weaves a complex narrative of moral lessons with knights in shining armour. He also presents a veiled commentary on the political and religious affairs of the Tudor Period. Throughout this course, we will read large sections of *The Faerie Queene*, while also exploring some of Spenser's other poetic works.

Questions raised will include: What role does allegory play in Spenser? How do our moral ideals relate to each other? For example, can you be both just and courteous? Can you have too much temperance? Does chastity affect sexual desire? How does violence connect to morals for Spenser? What role do women play in Spenser's works? How is love portrayed in his poems? What political views did Spenser hold of Queen and Court?

**Waiting for the Macedonian Empire: Ancient Greece in the Time of Aristotle**

The fourth century began in Ancient Greece with a period of turmoil where the country was kept in constant warfare between city-states that struggled for hegemony, only to be brought down by their neighbours after a few years. It also saw Aristotle develop critical and ethical thinking along new lines, while the Athenian orator Demosthenes tried to warn his fellow citizens of the onslaught soon coming from Macedonia (where Philip's son Alexander was being educated by the same Aristotle).

What was happening in Greece while Philip of Macedon's power was increasing? How did the different regional Greek powers, for example Sparta, Thebes, Arcadia, and Thessalia, fight amongst themselves, and how did the various alliances shape events during that period? Did Athens manage to reclaim parts of its former empire? What role, if any, did Aristotle have during this time? What were Demosthenes, Aeschines, and others debating in the courts of Athens?

We will try to decipher the issues of this critical period, and the society and values of these centres, with contemporary historians, philosophers, and orators like Xenophon, Plutarch, Aristotle, Diodorus Siculus, Diogenes Laertius, Demosthenes, Aeschines and Lysias.



CLASSICS

credit Atwater

Tuesdays
6:15 - 8:15 p.m.**12 weeks**
3.0 credits**First session**
14 March 2023**Discussion team**
Marilyn Kaplow,
Christian Roy,
Alberto Venturelli

LITERATURE

Atwater OR (ONLINE)

credit

Tuesdays
1:30 - 3:30 p.m.**6 weeks**
1.5 credits**First session**
14 March 2023**Discussion team**
Carol Fiedler,
Patricia Sikender**Shakespeare in the Spring**

This six-session course will explore two Shakespeare plays, at least one of which will be performed at the 2023 Stratford Festival. A complete course description will be available once Stratford announces its theatre offerings for 2023.



Image: Kate Hunko

HISTORY, SOCIAL SCIENCES

FALL | AUTOMNE

POINTE-CLAIRE

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

12 weeks

First session
19 September 2022

Discussion team
Peter Jankowski,
Irene Menear

From Autocracy to Democracy

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 of philosophers as well as excerpts from Anne Applebaum's *Twilight of Democracy* and Madeleine Albright's *Fascism*. We will discuss populism as an instrument affecting the change of system.

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.

This course will delve into the philosophic aspects of the social contract. 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?

In our discussions we will try to establish where we currently are on the spectrum of autocracy and democracy and what forces are active in producing this change.

Les valeurs occidentales

Les « droits de la personne » adoptés dans certaines instances mondiales telles que l'ONU semblent marquer une universalisation des idées du Siècle des Lumières européen : or ils semblent niés par certains pays, pourtant membres fondateurs de ces instances.

Les « valeurs » nées en Occident, et imposées ailleurs notamment par la colonisation, n'ont-elles pas bénéficié d'une diffusion superficielle, fragilisée par les renversements politiques? Le retour de plusieurs pays à une forme anti-occidentale de pratique de l'islam ou à des « valeurs asiatiques » ne relativise-t-il pas les revendications d'une civilisation occidentale, issue de la pensée grecque, de la chrétienté, de l'humanisme ou de la modernité séculière?

La vision du monde occidentale, qui a semblé régner seule sur le monde après la chute de l'empire soviétique, se bute à des cultures extérieures et des discours anti-universalistes. N'est-elle pas également menacée de l'intérieur par des mouvements opposés à la démocratie et à l'État de droit? La mondialisation des échanges commerciaux et des moyens de communication n'entraînera-t-elle pas tout de même un langage commun pour la gestion de la planète?

Repas collectifs, repas rituels

Quand sont apparus la table à manger? Et les couverts? Pourquoi a-t-on créé une société de tempérance en 1517 en Angleterre pour mettre fin à l'habitude de faire flotter un morceau de pain grillé dans les verres d'alcool pour porter « un toast »? Que faisaient les spectateurs une fois que les nobles avaient fini de manger et se retiraient de table? Pourquoi les convives s'assoient-ils tous du même côté des tables? Pourquoi les Arabes buvaient-ils de l'eau versée avec une louche de bois? Pourquoi chez les Chaggas la mère qui a préparé le repas est la seule à table à ne pas avoir d'assiette devant elle?

Au-delà de telles bizarreries, ce cours de six semaines abordera, à partir notamment de l'ouvrage de Margaret Visser, *The Rituals of Dinner*, certaines variations de la tendance constante des humains à ritualiser leurs repas collectifs.

De la Scandinavie au Vinland... l'épopée des Vikings

Les Vikings étaient-ils des explorateurs ou des hordes sauvages? Qu'est-ce qui a déclenché leur période d'expansion au 8^e siècle? Quelle a été l'ampleur de cette expansion? Comment s'inscrit l'épopée viking dans une Europe chrétienne, à l'heure de l'islamisation du bassin méditerranéen? Les Normands ont-ils poursuivi le mouvement des conquêtes des Vikings? Le fameux « Vinland » a-t-il révélé tous ses secrets?

Dans ce cours de six semaines, nous explorerons ce volet de l'histoire de l'Occident qui suscite encore beaucoup d'intérêt.

SOCIAL SCIENCES

FALL | AUTOMNE

credit GATINEAU

Mardis
19h00 - 21h00

12 semaines
3.0 crédits

Première séance
20 septembre 2022

Animateur
Pierrot Lambert

SOCIAL SCIENCES

WINTER | HIVER

credit GATINEAU

Mardis
19h00 - 21h00

6 semaines
1.5 crédits

Première séance
17 janvier 2023

Animateur
Pierrot Lambert

SOCIAL SCIENCES

SPRING | PRINTEMPS

credit GATINEAU

Mardis | 19h00 - 21h00
6 semaines | 1.5 crédits

Première séance
28 février 2023

Animateur
Pierrot Lambert

LITERATURE

WINTER | HIVER

POINTE-CLAIRE

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

6 weeks

First session
16 January 2023

Discussion team
Mary Allen,
Jennifer MacGregor

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-19) less resonant.

Perhaps what we need now are not new logical paradigms but what Lynn Segal (*Out of Time: The Pleasures and 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*), 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?

THEOLOGY

credit

((ONLINE))

Wednesdays

7:00 - 9:00 p.m.

chaque deux
semaines**21 Sept. to 30 Nov.**

and from

18 Jan. to 29 Mar**Discussion team**Pierrot Lambert,
Heather Stephens

- Bilingual

**Loneragan's Answer to Kant's Question:
Que pouvons-nous connaître?**

Following last year's course on self-appropriation, which focused on Part I of Loneragan's *Insight* (insight as activity), this course addresses Part II (insight as knowledge) and explores Loneragan's relationship to Kant and his famous question "What can I know?" Some of the questions we will investigate are "What is a fact?" "How can we define a human being?" "What is the relationship between faith and love?" and "Is the universe intelligible?"

TMI
EVENT

((ONLINE))

Throughout
the yearPlease consult
website for
further
informationOrganized by
the Interview
Committee**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.

**Reading Stories:
The Canadian Short Story Experience**

The short story is one of the oldest literary genres. Many Canadian authors known primarily as novelists, such as Margaret Atwood, Thomas King, Gabrielle Roy, and Madeleine Thien, have delved into the short story. What prompts them to do so? How does the experience of reading a short story differ from that of reading a novel? For the story to be considered "Canadian" must the author be Canadian, and do the stories have to be set in Canada?

In this 18-week course we will read a variety of Canadian short stories and in addition ask the following questions: What constitutes a short story? What can we learn about our country from these stories? How do diverse writings reflect Canada's tapestry?

**THANK YOU TO OUR 2022-23 SENIORS
PROGRAM DISCUSSION LEADERS**

| | | |
|--------------------|--------------------------|-------------------|
| Jennifer Anstead | Rina Kampeas | Sharon Poissant |
| Silvia d'Apollonia | Robin Little | Barbara Radford |
| Norma Davies | Joan Machnik | Rhona Slick |
| Bob Enright | Cristina MacLean | Murray Shugar |
| Ron Fitzgerald | Irene Menear | Patricia Sikender |
| Laura Grunberg | Barbara Miller | Heather Stephens |
| Claudette Hay | Kay Palkhivala | Jane Thompson |
| Kathleen Huggeson | Sara Pistolesi | |
| Peter Jankowski | Erika Podesser-Romwalter | |

For more information, contact Seniors Program Coordinator
Jennifer MacGregor at
jmacgregor@thomasmore.qc.ca.

**SENIORS
PROGRAM
LOCATIONS**CONTACTIVITY CENTRE
WestmountDAWSON BOYS &
GIRLS CLUB
VerdunMAISON DESAULNIERS
Saint-LambertMANOIR WESTMOUNT
WestmountMAXWELL RESIDENCE
Baie-d'Urfé

ONLINE GROUP

SAINT-BRUNO

PLACE KENSINGTON
WestmountSAINT PATRICK SQUARE
Côte Saint-LucSTEPHEN F. SHAAR
COMMUNITY CENTRE
HudsonTHE TEAPOT
LachineTRINITY COMMUNITY
CENTRE
GoreVILLA BEAUREPAIRE
BeaconsfieldVISTA
MontrealWALDORF
Côte Saint-LucWESTMOUNT ONE
Montreal

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.

COURSE FEES Tuition and administration fees vary according to several factors. Tuition for a 12-week course, our most common format, is \$150 (plus a \$35 administrative fee). New participants receive a one-time discounted tuition rate of \$100. Some exceptions may apply; please see our website for all courses fees.

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 more.



OUR HISTORY

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.

Visit our digital archives exhibit on our website to learn more about our 77-year history!

LIBRARY

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. 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.

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 2022-23 COURSE DESIGNERS & COURSE LEADERS!

Zsolt Alapi
Mary Allen
Munirah Amra
Martin Baenninger
Linda Benguigui
Catherine Bérubé
Paul Billette
Charlotte Boatner-Doane
Imogen Brian
Valerie Broege
Pam Butler
Moira Carley
Shernaz Choksi
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Jerrolyn Dietrich
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Ossama el Naggar
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Esther Spector
Heather Stephens
Mariela Tovar
Michael Tritt
Carolyn Van Der Meer
Alberto Venturelli
Joseph Vietri

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

THANK YOU TO OUR DONORS AND PARTNERS!

TMI is grateful to the many generous individuals, corporations and partners who supported our mission of lifelong learning and shared inquiry in 2021/22.

We also gratefully acknowledge the ongoing support of the Quebec Ministry of Higher Education, Employment and Social Development Canada, as well as support from the Canadian Council of Archives.

Donations can be made to TMI online at www.thomasmore.qc.ca, by mail, or by telephone using a credit card. Charitable donation receipts will be issued.

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 Sam Wendel
 Debrah White
 Grace Zenone

| Time | Monday | Tuesday |
|-------------------------|--|--|
| 10:00 a.m. – 12:00 p.m. |  Literary Montreal en deux langues | |
| 1:30 – 3:30 p.m. |  A Hitchhiker's Guide to the Symphony III  The Portrait: How Do We See Ourselves?  A Hitchhiker's Guide to the Symphony IV  Joni Mitchell, a Canadian Icon  Reading Spenser: <i>The Faerie Queene</i> and Medieval Allegory <div>TMI POINTE-CLAIRE</div>  From Autocracy to Democracy  Three Score and Ten Plus: Readings of Lives at Seventy |  An American Experiment: Liberty, Equality, and Democracy in the United States? Part Two, 1878-2022  Literature of Migration and Diaspora: South Asian Writers in 21 st -Century USA  King Arthur: History and Legend  Shakespeare in the Spring |
| 3:45 – 5:45 p.m. | |  The Art of Representation in Contemporary Poetry |
| 6:15 – 8:15 p.m. |  Literature and Tourism: A Quest for Alternate Worlds  Writer's Room: An Introduction to Creative Writing Workshops  Elena Ferrante's <i>The Lost Daughter</i> in Print and on Screen  "In order for the alive to win out": a poetry workshop series.  The Fiction and Nonfiction of James Baldwin |  After the Athenian Empire: Ancient Greece in the Time of Plato  How Stories Shape Our Reality: The Case of Trumpism and Alternative Narratives  Waiting for the Macedonian Empire: Ancient Greece in the Time of Aristotle |
| 7:00 – 9:00 p.m. | | <div>TMI GATINEAU</div>  Les valeurs occidentales  Repas collectifs, repas rituels  De la Scandinavie au Vinland... l'épopée des Vikings |

| Wednesday | Thursday | Friday / Saturday |
|--|--|--|
|  Proust's Madeleines: <i>In Search of Lost Time</i> |  Digital Dilemmas | |
|  The Wondrous World of Fairy Tales  Breaking Bread Together  "I, Too, Am America": The Literature of the Harlem Renaissance  Arjuna's Dilemma: Exploring <i>The Bhagavad Gita</i> |  The Beat Generation  The Spirit of Inquiry  Ancient Chinese Philosophy  Echoes of the Past: Media and the Contemporary Novel |  Saturday Afternoons at the Opera |
| | | |
|  The Year Without a Summer: The Environments of British Romanticism  Longing, Belonging, and Home  "Where First I Read of You": Canadian Women's Poetry  "Between Seduction and Inspiration": On Origins and Futures |  Rethinking Our Place in Nature  Reading Machiavelli: On Being the Lion and the Fox  <i>At the Existentialist Café</i> | |
| <div>SPECIAL EVENTS</div> | | |
|  Lonergan's Answer to Kant's Question: <i>Que pouvons-nous connaître?</i> | | |



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