



INSTITUT
THOMAS MORE
INSTITUTE



**2023
2024**

**COURSE
CALENDAR**
**CALENDRIER
DES COURS**

www.thomasmore.qc.ca



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Montreal QC
H3H 1Y2

(514) 935-9585



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.

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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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IMPORTANT DATES

Open House
Saturday 26 August

Leaders' Welcome
Wednesday 13 September

Students' Welcome
Thursday 14 September

Start of Term
Monday 18 September

AGM
Saturday 30 September

Seniors Program Begins
Tuesday 10 October

Feast of Lights
Friday 8 December

End of Term
Monday 11 December

Start of Term
Monday 15 January

Seniors Program
Monday 22 January

End of Term
Friday 23 February

Start of Term
Monday 11 March

Volunteer Appreciation
Thursday 2 May

End of Term
Friday 31 May

FALL 2023

WINTER 2024

SPRING 2024

The Year Ahead at TMI

We are pleased to present the Thomas More Institute's programming calendar for the 2023/24 academic year. In these pages you will find a rich variety of courses that are sure to pique your curiosity throughout our Fall, Winter, and Spring terms. Whether you prefer to take courses in person or online, there is plenty to choose from.

TMI's innovative programming is thanks to the imagination and dedication of our course designers who work with TMI's Curriculum Committee in developing unique offerings on an annual basis. This year features approximately 40 courses in subjects as varied as art, music, social sciences, philosophy, literature, the classics, and writing.

While the subjects are diverse, many courses share central themes such as expression through the arts, pressing human and social issues, and the nature of truth in our society.

TMI's academic courses are complemented by additional programming, including our Seniors Outreach Program, which is held in more than 13 seniors' residences and community centres. In addition, this year we are introducing "TMI and Our City," a new concept in which TMI's traditional classroom discussions are paired with an outing to a local point of interest such as a museum or a neighbourhood discovery walk. These three-to-four-week courses will provide an opportunity to both expand your mind and experience the city with fresh appreciation.

In short, the year ahead at TMI offers numerous opportunities for sharing learning, conversations, and curiosity in an open and collaborative environment. Be sure to check our website on a regular basis for updates to our programming, including webinars, book launches, and special events. We look forward to seeing you for an exciting year ahead. Registrations for Fall, Winter, and Spring courses are open now and can be made via our website or by calling us at (514) 935-9585.

The TMI team

The Art and Strategy of Writing for the Screen

This course provides an introduction to writing for film and television. Class by class, participants will develop tools for crafting scenes, creating memorable characters, composing dialogue, constructing scripts, and sharpening pitches. Participants will begin preparing an original screenplay while having the chance to critique and learn from the writing of others. We will address many of the most basic and important questions in the field. Why do almost all films break down into three acts? Why is the question "What do I want the audience to feel?" so crucial? How can you make your characters not only credible, but also relatable? What techniques can be deployed to generate and maintain dramatic conflict? How can the climax you envision shipwreck your whole project? Why do the majority of films have a happy ending? What do you need to know about the world of film and TV in order to succeed as a screenwriter?



WRITING/ CINEMA

credit **Atwater**

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

12 weeks
3.0 credits

First session
21 September 2023

Instructor
Sam Wendel

Bernard Lonergan et certains enjeux contemporains : On the Human Being

Si le « genre comme construction sociale » peut remplacer le sexe biologique (Judith Butler), l'être humain est-il le fruit d'une convention? Existe-t-il une nature humaine? Doit-on dire avec Jean-Paul Sartre que « l'homme n'est rien d'autre que ce qu'il se fait »?

How do advances being made in artificial intelligence challenge older concepts of the nature of human being? Is there an essential difference between AI and human intelligence? Can we still speak of a first person, an "I"?

Comment affirmer que l'être humain est « un », mais à la fois matériel et spirituel, comme le fait Lonergan, dans le contexte des sciences neuro-cognitives actuelles?

La pensée de Bernard Lonergan offre-t-elle des repères utiles devant ces enjeux contemporains?

This class will explore how Lonergan might have responded to contemporary critiques of human nature, such as those from the fields of gender studies and artificial intelligence.

Ce cours de douze rencontres explorera notamment les notions de développement, de conscience existentielle et d'affirmation de soi pour cerner la définition de l'humain que propose Bernard Lonergan, en regard des enjeux mentionnés."

RELIGIOUS STUDIES & THEOLOGY

credit **((ONLINE))**

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

12 weeks
3.0 credits

Sessions
20 September to
29 November 2023;
17 January to
27 March 2024

Leaders
Pierrot Lambert,
Heather Stephens

SOCIAL SCIENCE



Atwater

Mondays

6:15 – 8:15 p.m.

12 weeks

3.0 credits

First session

18 September 2023

Discussion teamImogen Brian,
Carol Fiedler,
Daniel Schouela

“Between Seduction and Inspiration”: Elizabeth Strout Meets Jean Laplanche

“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 borrowed 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 it 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?

PHILOSOPHY



Atwater

Wednesdays

6:15 – 8:15 p.m.

12 weeks

3.0 credits

First session

20 September 2023

Discussion teamDavid Dussault,
Leah Edmonds,
Claire English

Foucault: The Truths We Tell

In the year 1983–84, Michel Foucault delivered a series of lectures at the Collège de France entitled “The Government of Self and Others.” Forty years later, at a time when misinformation abounds and lies have seemingly become the norm, we return to the insights of Foucault on the importance of truth (and truth tellers) to democracy. Taking the topic of enlightenment as a starting point, Foucault proceeds to an investigation of the history of truth telling or “parrësia” with a focus on ancient Greek and Roman sources. By reading and discussing key lectures in the series, alongside supplementary materials including Euripides’ tragedy *Ion* and Plato’s *Apology*, we will consider the following questions:

For what reason ought we tell the truth? For the sake of others? For the sake of society? For the sake of our own integrity? What kind of risks are involved in truth telling and why do these risks exist? How has the culture of truth telling changed throughout history? What kind of political arrangements allow for important truths to come to light? What kind of social conditions prevent the dissemination of truth?

In the News Forum

This current affairs discussion group will be based on articles that have appeared in one of the following four publications: *The Economist*, *The Atlantic*, *Maclean's* and *The New York Times*. Each week the selected article, together with supporting material, will be forwarded to participants seven days in advance of the class. Participants will also be given the opportunity to propose current articles of interest.

Articles will be selected for discussion based on originality, balance, and their potential for provoking divergent opinions.

Discussions will delve into the current and historical context of the subject, its impact on Canada and the world, whether it changes previous interpretations, and why it might be controversial.



SOCIAL SCIENCE

«ONLINE»

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

12 weeks

First session
20 September 2023

Discussion team
Pam Butler,
Tony Rustin,
Alberto Venturelli

Julius Caesar and Augustus Transform Rome: The Fall of the Republic

This consideration of the dynasty of the Caesars in ancient Rome looks at Julius Caesar's role in the fall of the Roman Republic.

Who was Julius Caesar? How did he bring down the Roman Republic, which had survived many centuries of turmoil? Was the Republic really corrupted beyond redemption, as he and his allies claimed? Who were the Republican leaders at the time of Caesar's rise? Were the Roman citizens better off with Caesar than with the Republicans? What were the exact circumstances of Caesar's revolution?

By looking at Caesar's *Commentary on the Gallic War*, Suetonius's and Plutarch's *Lives*, and the political speeches of Cicero and other contemporary poets and writers like Lucan and Catullus, we will examine what led to the end of 600 years of a political regime that created institutions still with us today.

While this course is a two-part series, registration in both parts is not required.

CLASSICS

credit **Atwater**

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

12 weeks
3.0 credits

First session
19 September 2023

Discussion team
Paul Billette,
Martin Marquis,
Christian Roy

RELIGIOUS STUDIES
AND THEOLOGY**Atwater****Wednesdays**

1:30 - 3:30 p.m.

12 weeks

3.0 credits

First session

20 September 2023

Discussion teamMunirah Amra,
Brian McDonough,
Irene Meneur,
Jim Queen

The Lost Art of Scripture: Engaging with Sacred Texts

In our secular culture, sacred 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, rather than as a set of binding rules and truths closed to interpretation. 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 sacred 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 course, we will consider some of the sacred books that have shaped various world belief systems, such as Judaism, Christianity, Islam, Hinduism, and Confucianism, to name but a few. We will examine how these texts 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 “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.

HISTORY/
LITERATURE**Atwater** OR **(ONLINE)****Thursdays**

6:15 - 8:15 p.m.

12 weeks

3.0 credits

First session

21 September 2023

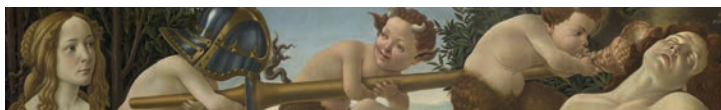
Discussion teamGiovanna
D'Alesio,
Nusia Matura,
Joseph Vietri

Love in the Italian Renaissance: From Dante to Tasso

Love can be seen as a defining feature of what it means to be human. As relational beings we seek to love and be loved by those in our lives.

This is no more evident than in the works of the poets, authors, and philosophers of the Italian Renaissance. This course will explore the ideals of Italian humanism. Why was there such a division in perceptions of love, with some seeing it as an illness to be overcome and others as a means of transcendence and apotheosis? Did these authors classify love as an experience thrust upon us without our control, or see it as an emotion that could be tempered? Does the nature of the love depicted, whether mutual or unrequited, change the impact of the work? What are the implications of writing works of love dedicated to someone who does not requite it? Finally, how did the sharing of ideas, and the patronage by the wealthy, help foster a culture that critically engaged with, and expressed, such personal aspects of life?

We will read and bring into dialogue authors including Dante, Petrarch, and Boccaccio to gain a better understanding of the impact that love had on art and culture in this famous period of European history.



Mayhem and Murder: The File on Philip Marlowe

“Down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid.” The man in question is the tough yet chivalrous private eye Philip Marlowe who lives on the pages of the hardboiled novels of his creator Raymond Chandler. The novels evoke the mayhem and murder in the Los Angeles of the nineteen thirties and early forties. In creating Marlowe and his milieu, Chandler shifted the emphasis in the detective novel from solving a mystery to confronting the ambiguities and uncertainties of the chase. What prompted Chandler to consciously transform this lesser genre? How did his innovative treatment of ambience, character, and everyday lingo—still imitated in fiction and film—elevate its tone? Is it his literary achievement or is it his bleak but powerful—even prophetic—vision of American society that sustains our interest in his work today? These questions are the focus of discussion in this 12-week course, which traces Chandler’s development as writer from the Black Mask short stories to the novels chosen for class discussion, starting with *The Big Sleep*. Other course readings include Chandler’s literary manifesto *The Simple Art of Murder*, selected letters, and jottings from his notebooks. Film versions of the novels under discussion will be shown.



LITERATURE



Atwater

Thursdays

10:00 a.m. —

12:00 p.m.

12 weeks

3.0 credits

First session

21 September 2023

Discussion team

Andrew Byers,
Irene Menear
and another

Modernism in Literature, 1910-1960

The writers of the Modernist movement of the early and mid 20th century changed the face of literature forever. Stylistically, Modernist writing featured an emphasis on experimentation, objectivity, and a multi-layered, symbolic reading of texts. Philosophically, the writers focused on the individual by exploring the psychology of the self and by foregrounding the existential concerns relating to one’s place in a fragmented and absurd universe. This course will explore the following questions: What are some of the similar concerns in the works of the early Modernists and later writers? What characterizes the psychological dimensions of a work of Modernist literature? How does Modernist writing reflect the *Weltanschauung* of the time, brought about particularly by World War I and World War II? Does a dichotomy exist between the objectivity of the early Modernists (Pound, Eliot, Williams) and the subjectivity of the other writers of that period (Woolf and, later, confessional poets like Plath and Sexton)? Finally, what lasting influence do the Modernists have on our current view of the world with respect to the relativity of human experience, exemplified through the non-linear structure of a work of Modernist literature?

LITERATURE



Thursdays

1:30 – 3:30 p.m.

12 weeks

3.0 credits

First session

21 September 2023

Discussion team

Zsolt Alapi,
Anne Fitzpatrick,
Murray Shugar

MUSIC

**Mondays**

1:30 - 3:30 p.m.

12 weeks**First session**

18 September 2023

Instructor

François Ouimet

Music in Montreal: An Ongoing Tour, Part I

Join us this year as we closely follow the concerts of the main orchestras of the city, as well as chamber music groups, baroque ensembles, choirs, and a smattering of jazz and music from various traditions. The post-pandemic era is an exciting time to be following these concert programs for many reasons: Ensembles are presenting concerts with a renewed energy, and the current social climate has prompted a renewal of the sometimes-staid repertoire of classical ensembles. Fresh and exciting concerts are taking place nearly every night in this great cultural city! Course leader François A. Ouimet will provide videos and quality audio to the class through Zoom, and discuss certain aspects of the music, so that participants will better appreciate what they hear in the concert hall.

WRITING

**Atwater****Mondays**

6:15 - 8:15 p.m.

12 weeks**3.0 credits****First session**

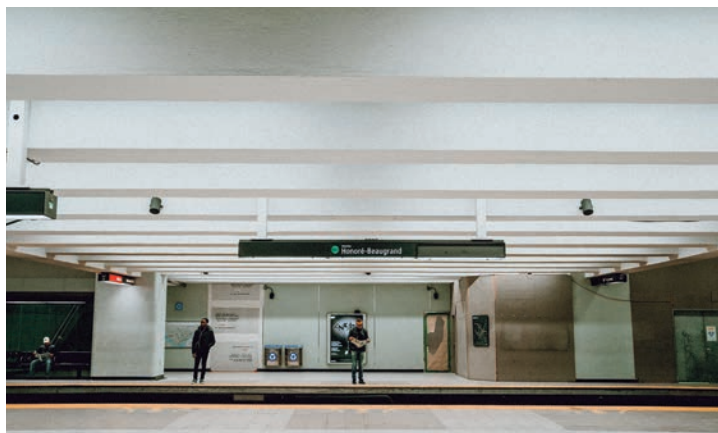
18 September 2023

Instructor

Erin Lindsay

Odes to Montreal

In this 12-week course, writers will collaborate to create a multi-genre (poetry, playwriting, non-fiction, fiction, and hybrid forms) anthology of observations on public spaces in Montreal. For example: a short fiction work based in Schwartz's Deli, a poetry collection connected to the Montreal Metro stations, or an interview series with Montreal-based writers...the options are unlimited! The course will involve reading works by Montreal authors and literature about the city. Site visits in Montreal will be part of the course, which will centre the use of writing prompts as a core methodology for creation and exchange. The course will explore interdisciplinary and visual-arts-based approaches to writing that encourage discussion, experimentation, and formal innovation. The course will focus on writers' and creators' passions, interests, and individual visions as well as group collaboration and structured feedback sessions. The course will culminate in a reading of excerpts from these Montreal-based works.





Out of Africa: East African Politics and Displaced Communities in the Novels of Abdulrazak Gurnah

In his novels, Tanzanian-born British novelist Abdulrazak Gurnah is concerned with themes of exile, displacement, and belonging as related to colonialism, war, and emigration. Winner of the 2021 Nobel Prize for Literature, Gurnah was singled out for his compassionate representation of the refugee “in the gulf between cultures and continents.”

In this course, we will read three of his novels, all exploring these themes under different guises: *Paradise* (1994), *By the Sea* (2001) and *Afterlives* (2020). We will ask a variety of questions as we read: How are origin stories complicated by leaving one place and going to another? How is identity fractured by the empire-building of colonialism—and then by emigration? What situations are responsible for states of displacement? Is fighting for your conqueror an act of desertion? How do you retrieve your past without denying or negating your present—and your future?

To help frame some of these questions, we will turn to corollary texts such as Nancy Huston’s *Losing North: Musings on Land, Tongue and Self* and Anna Badkhen’s *Bright Unbearable Reality: Essays*.

LITERATURE



Atwater

Tuesdays

1:30 – 3:30 p.m.

12 weeks

3.0 credits

First session

19 September 2023

Discussion team

Munirah Amra,

Eileen Curran,

Louise Jarrett

ART HISTORY

**Atwater****Mondays**

1:30 - 3:30 p.m.

12 weeks**3.0 credits****First session**

18 September 2023

Discussion teamJane Thomson
Barbara Smith,
and another

Through the Kaleidoscope of Colours

Scientists and artists have been fascinated by colour and its properties for centuries. Is colour an objective property of things, or of the light that bounces off them? We know that without light there is no colour.

This course will explore the following beguiling questions about colour: What is synesthesia? That is, why do some people see colours when they hear music, as the artist Wassily Kandinsky did? How does a painting that consists of swaths of colour on a large canvas bring us to reflect on the sacred as Mark Rothko's paintings do? How have colours inspired poets, writers, painters, and filmmakers? Would a Wes Anderson film look the same without its daring use of colour? Why is the colorization of black and white classic movies controversial? Why do some cultures only have a handful of names for colours, and does this affect their perception of colours? What impact might this have on their experience of poetry that references colours? We will probe these and other ideas by looking at paintings, poems, short stories and through our core book, Cambridge art historian James Fox's *The World According to Color: A Cultural History*, which majestically covers this subject from multiple angles.



The Art of Telling Your Story: Practising Embodied Narrative

This six-week workshop focuses on storytelling and embodiment, combining elements of theatre practice with the development of writing skills.

Embodied narrative goes beyond mere words by highlighting the connection between lived experience, language, and self-expression. Participants will study the components of a monologue, engage in movement and voice exercises, and develop their own narrative (monologue) based on life experience. The goals of this workshop are: 1) to give participants the skills to better articulate their own experiences, 2) to offer a range of practices that foster embodiment and body awareness, and 3) to provide the opportunity to practise creating, editing, and presenting within a supportive communal setting.

Reading and viewing materials will be provided in class. Participants will be given some time to write/create during the sessions but should expect to do some writing and editing homework.

WRITING/ THEATRE



Atwater

Tuesdays
6:15 – 8:15 p.m.

6 weeks
1.5 credits

First session
16 January 2024

Instructor
Matte Downey

Democracy at Risk? Disinformation in the Age of Social Media

The rise of social media in the 21st century has created a fertile environment for the propagation of false information and lies, or what is often referred to as “disinformation.” Whether taking the form of former President Trump’s “big lie” of massive voter fraud or Hungarian Prime Minister Viktor Orbán’s false accusations that George Soros was planning to flood Hungary with illegal immigrants, disinformation destabilizes democratic governments by using lies to support political parties more interested in gaining power than preserving democratic values. Such lies can be easily disseminated on social media by party supporters and foreign governments, putting democracies at risk of backsliding.

How should we think about the current vulnerability of democracies to disinformation? Is propaganda a perennial problem for democratic societies or has the arrival of novel forms of communication threatened the open exchange of ideas essential to a democratic society? Is there something about the historical moment in which we live in addition to social media that has made Western democracies particularly vulnerable to a turn toward authoritarianism? What can we do to preserve liberal democracy?

SOCIAL SCIENCES



Atwater OR

Mondays
6:15 – 8:15 p.m.

12 weeks
3.0 credits

First session
15 January 2024

Discussion team
Carol Fiedler,
Shernaz Choksi,
Sean Spurvey

SOCIAL SCIENCE

Atwater

Thursdays

6:15 – 8:15 p.m.

8 weeks

First session

18 January 2024

Discussion team

Giovanna D'Alesio,
Kathe Lieber,
Irene Menear

Ethical and Enlightened Eating: For Omnivores, Vegetarians, Vegans, and Others

Sustainability, by its very nature, is not just a buzzword—it's about taking the long view. The positive steps we take towards this goal must be achievable time and time again—today, tomorrow and for the rest of our days.

—Scott Gooding, *The Sustainable Diet*

How do you make the daily decision of what to put on your plate? Do you identify as vegetarian, vegan, omnivore? Are there religious rules you follow—kosher, halal? Where do you shop for food—the farmers' market or a big-box store? How do you find out whether your food is being raised in a sustainable manner? What about animal welfare?

In this course we will explore the complexity involved in the ethics of eating. We will welcome at least one guest speaker, and enjoy a meal together at a restaurant.



LITERATURE/ ART HISTORY

Atwater

Wednesdays

1:30 – 3:30 p.m.

6 weeks

First session

17 January 2024

Discussion team

Jennifer MacGregor,
Patricia Sikender

Exploring Canada Through the Arts

What can we learn about our country by engaging with 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 populations 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? How has storytelling contributed to our understanding of Canada? How does music help to tell Canada's story? How have newcomers contributed to the Canadian art world?

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

Inspired by True Events: From Fact to Fiction

Many works of fiction have been inspired by actual events, yet the extent of the writer's adherence to—and transformation of—factual material differs among authors. In Truman Capote's *In Cold Blood*, for example, the author describes his work as “immaculately factual,” though he admits employing “techniques of fictional art” in his narrative. Philip Roth in *The Plot Against America*, on the other hand, relies heavily on diverse historical sources but also integrates fictional events and characters into his narrative. Singularly different from these writers, Bernard Malamud in his Pulitzer Prize winning novel, *The Fixer*, draws upon a memoir in numerous particulars, which resulted in a controversial charge of plagiarism.

Examining the diverse ways in which novelists fictionalize real events, selectively drawing from sources such as archives, histories, memoirs, investigative reports, newspapers, interviews and more, provides a unique and fascinating window into the writer's creative process and into the work itself. While these authors begin with actual events in time, the very best of their work resonates not only with events of the past, but with the present as well—and with human nature more generally.

Readings for the course will include among other fictions the novels mentioned above, in addition to corresponding factual material. Questions like the following will animate class discussion: In what ways, and to what effect has the author relied upon and/or deviated from the factual? How does the selection and shaping of the historical material contribute to thematic and/or other concerns of the fiction? What literary techniques has the author incorporated to dramatize the events?

LITERATURE



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

12 weeks
3 credits

First session
17 January 2024

Discussion team
Eileen Curran,
Anne Fitzpatrick,
Michael Tritt



HISTORY

**Thursdays**

6:15 – 8:15 p.m.

12 weeks

3 credits

First session

18 January 2024

Discussion team

Susan

Anastasopoulos,

Paul Billette,

Jane Thomson

The Mediterranean World in the High Middle Ages: Where East Meets West

In the High Middle Ages (1000–1300 AD) numerous remarkably diverse cultures flourished around the Mediterranean “lake,” where once a common Roman culture prevailed. In this course, we will investigate these cultures and their histories, interactions, and influence.

We will encounter the regions of Andalusia, Aragon-Catalonia, Occitania, the troubadours, in Sicily a cosmopolitan society under the Normans and Frederick II, and in Venice and other Italian cities, an emerging commercial culture. We will also explore Byzantium’s golden age, Baghdad’s Abbasid caliphate, Seljuk Turks, crusader states, Fatimid Egypt, and the Maghreb’s Almoravids and Almohads.

We will focus on cultural transmission/diffusion; migrants and minorities, and religion and its political uses. How tolerant of diversity were these often-multicultural societies? What impact did the Crusades have? How was rich Islamic scholarship transmitted to Christendom? What views did Muslims and Christians hold of each other?



MUSIC

**Mondays**

1:30–3:30 p.m.

12 weeks**First session**

15 January 2024

Instructor

François Ouimet

Music in Montreal: An Ongoing Tour, Part II

Join us this year as we closely follow the concerts of the main orchestras of the city, as well as chamber music groups, baroque ensembles, choirs, and a smattering of jazz and music from various traditions. The post-pandemic era is an exciting time to be following these concert programs for many reasons: Ensembles are presenting concerts with a renewed energy, and the current social climate has prompted a renewal of the sometimes-staid repertoire of classical ensembles. Fresh, exciting concerts are taking place on an almost nightly basis in this great cultural city! Course leader François A. Ouimet will provide videos and quality audio to the class through Zoom, and discuss certain aspects of the music, so that participants will better appreciate what they hear in the concert hall.

On Photography

Our sensorial world is constantly bombarded by photographic images of all kinds. Why do we feel compelled to exhibit our photos when they will capture viewers' attention for a few seconds at most? What is the appeal of photography? What makes a "good" photo? Its content, i.e. who or what is shown? The expressive quality of its visual structure, for example, composition, line, combination of colours and tones? Why do "old" photographs have such appeal? What do they say about the past and especially about the present? How do they transform and perhaps distort our memory?

How has photography, originally treated as a tool for painters and drawers, become and remained a major force in contemporary visual art? Has it really contributed to a democratization of art? What kinds of photographic images enter into the conversation proposed by contemporary art in our culture? For example, why did the recent Diane Arbus show at the Montreal Museum of Fine Art attract so many visitors?

Participants will be invited to present photographs that are particularly meaningful to them and that reflect the themes that will be explored in this course. The textbook for this course will be *On Photography* by Susan Sontag. Winner of the National Book Critics' Award for Criticism, this volume is described by its author as "a progress of essays about the meaning and career of photographs."

ART HISTORY

credit **Atwater**

Tuesdays

1:30 – 3:30 p.m.

8 weeks

1.5 crédits

First session

16 January 2024

Discussion team

Martin Baenninger,
Brian McDonough



THEOLOGY,
LITERATURE

Atwater OR ((ONLINE))



Tuesdays

6:15 – 8:15 p.m.

6 weeks

1.5 credits

First session

16 January 2024

Discussion team

Jim Cullen,
Joseph Vietri

Reading Boethius: Orpheus, Eurydice, and the Quest for Happiness

Fifteen hundred years after the composition of the *Consolation of Philosophy*, many of the ideas presented in Boethius' (c. 480–524) seminal work still have relevance today. This course will consider Boethius' philosophical examination of consolation and happiness. How can humans, who constantly seek out happiness, understand this never-ending chase? When we finally reach one goal, why does another sprout in its place? What does this tell us about our nature? How is our happiness affected by a world that experiences constant change, change that is separate and independent of our own free will?

With these questions in mind, we will also explore the exemplum of Orpheus and Eurydice. Participants will read the myths from the perspective of Virgil and Ovid and then compare them to the version of the tale found in the *Consolation of Philosophy*. We will seek to understand why Orpheus represents such an important image for Boethius. More importantly, what can we, the reader, learn from the story? What does this story of loss have to do with consolation, freedom of choice, and human happiness?

CINEMA,
LITERATURE

((ONLINE))

Mondays

6:15–8:15 p.m.

6 weeks

1.5 credits

First session

15 January 2024

Discussion team

Cecilia
Mueller-Judson,
Greg Peace,
Jim QueenSandworms, Spice, and Crysknives: *Dune* Revisited in Print and Film

The epic science fiction novel *Dune* by Frank Herbert, first published in 1965, has come back to prominence due to the recent films by Denis Villeneuve. It tells a rich and complex story of a young boy who is destined to become a hero in a world torn apart by the rise and fall of empires. The novel looks at the relationship of humankind to nature, and the questions of fate and free will, tradition versus technology, and the treachery of politics.

How have the novel and its themes stood the test of time? What questions does *Dune* raise that we continue to struggle with? How prescient was the book for its time? How have the book and the films brought the themes of religion, ecology, and politics to the foreground? What are some of the innate challenges involved in bringing a sprawling story such as *Dune* to film? Participants will be asked to read the novel and watch both Part 1 and 2 of the film.

Women's Poetry: Six Poets in Six Weeks

In this continuation of our ongoing series on Women's Poetry, we will stop to examine six poets more closely. Circling around our core question, what does it mean to talk about "women's poetry"? we will spend each week with a single poet, and ask: To what extent do women's lives shape their poetic output? In what ways do our poets work with or against the technical demands of poetic forms? Are there ways our poets take up language that emerge as especially "gendered"? Or, does poetic language transcend any simple question of gender? Our readings for this course will include works by Emily Dickinson, Anne Carson, Ellen Welcker, and others.

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

LITERATURE



Wednesdays

6:15 – 8:15 p.m.

6 weeks

1.5 credits

First session

17 January 2024

Discussion team

Imogen Brian,
Claire English



LITERATURE

 **Atwater**

Tuesdays
10:00 a.m. – 12:00 p.m.

12 weeks
3.0 credits

First session
12 March 2024

Discussion team
Irene Menear,
Sara Pistolesi,
Esther Spector

The 49th Parallel: Indigeneity, Mystery, and Crime Stories

Although North America has been divided into Canada and the United States, many Indigenous peoples see that borderline as arbitrary. It is seen as a symbol of the systemic and social impositions made by settler governments. This course will highlight the voices of those living in this system, who can be Indigenous, American, and Canadian all at the same time, and whose identities are at odds with those imposed upon them by this arbitrary boundary.

We will ask: In what ways do Indigenous mystery stories shed light on current and real-life experiences? How can they help shape our understanding of Indigenous affairs and challenges? More importantly, can stories help us come to terms with our own histories and the way in which we interact with an all too often forgotten population? Is the impact of the mystery different dependent on the teller? How, for example, do mysteries by non-indigenous authors differ from those by Indigenous writers like Thomas King and Louise Erdrich?

SOCIAL SCIENCE

 **Atwater**

Thursdays
6:15 – 8:15 p.m.

12 weeks
3.0 credits

First session
14 March 2024

Discussion team
Matte Downey,
Claire English,
Mariela Tovar

Awakening to the Wildness Where We Live

“Wildness is not an all-or-nothing proposition. There are variations ranging from the sunflower pushing through a crack in a city alley, to the cultivated soils of a watershed cooperative to thousands of acres of multigenerational forest.”

—Gavin Van Horn

What happens when we awaken to the wildness that surrounds us and recognize our place within it? We don’t usually think about an urban landscape as being as wild as those natural pristine places that we go to experience the wonders of nature. But, as William Cronon suggested, there are problems associated with imagining that this experience of wonder “is limited to remote landscapes or is somehow dependent on pristine landscapes we ourselves do not inhabit.” Idealizing only a distant, awe-inspiring wilderness too often means disconnecting from the wildness of the nature around us, the places where we live. By rethinking our ideas about wilderness, could we hope to reconnect to landscapes where we are very present, such as the urban landscape? Do we consider Gary Snyder’s invitation to practise the wild in the place where we live?

In this course we will explore what it means to practise the wild in the place where we live. How do we understand wilderness, wildness, wild, and our place as humans within these spaces? What happens when we think about familiar places as complex, interconnected ecological systems and awake to their wildness? How are we entangled with non-human species in the place where we live? How do we practise wonder and connection to the nature around us? Is there a wildness in ourselves waiting to be discovered?

Descartes' Search for Certainty

Descartes was a man of his time. Born in 1596, Descartes lived in that turbulent time when the forces set in motion by the Renaissance were slowly giving birth to the Modern world. Throughout European culture there was a move to detach human affairs from the authority of the Church and recentre them in the secular world. Political theorists were actively working to base political authority in the notion of a "social contract" rather than "Divine Right"; even the Reformation was a movement to ground religion in the personal relation between God and the individual. Natural science and philosophy were no exception—both trying to establish their autonomy from the Church and ground their claims to knowledge on something other than Divine revelation and Church doctrine. Natural science chose direct observation as its ground, and many philosophers opted to follow its lead. Descartes, an eminent mathematician, wanted a foundation more certain and reliable than sense experience. In a series of six meditations Descartes applied his skeptical methodology to examine all candidates for an unshakeable foundation for knowledge and arrived at his famous *cogito ergo sum*.

In this course we will situate Descartes in his time, and then trace his journey through his *Meditations on First Philosophy*, as he attempts to reconstruct knowledge of the world on his unshakeable foundation. But is his foundation truly unshakeable? How reliable are the steps he takes in reconstructing knowledge on that foundation? After almost four centuries, does he still offer helpful and relevant insights into the issues of human knowledge and its acquisition?

PHILOSOPHY



Atwater

Wednesdays

1:30 – 3:30 p.m.

12 weeks

3.0 credits

First session

13 March 2024

Discussion team

Moira Carley,
Jim Queen,
and another



LITERATURE



Atwater

Mondays
6:15 – 8:15 p.m.

12 weeks
3.0 credits

First session
11 March 2024

Discussion team
Michelle Andrus,
Charlotte
Boatner-Doane,
Bernadette
Griffin-Donovan

Jane Eyre and Her Heirs

At the end we are steeped through and through with the genius, the vehemence, the indignation of Charlotte Brontë.
—Virginia Woolf on *Jane Eyre*

When Charlotte Brontë published *Jane Eyre* in 1847 under the pseudonym Currer Bell, it caused a sensation in Victorian literary circles. The bold, passionate voice of its female narrator and incisive commentary on the most pressing social issues of its day made the novel an immediate commercial success and generated a variety of critical responses, from glowing praise to moral outrage. Since then, *Jane Eyre* has served as a key inspiration for many literary works, including Daphne du Maurier’s Gothic bestseller *Rebecca*, Jean Rhys’s postcolonial classic *Wide Sargasso Sea*, and Jeanette Winterson’s coming-of-age novel *Oranges Are Not the Only Fruit*.

This course will involve a close reading of Brontë’s novel alongside later works of fiction in dialogue with *Jane Eyre*. By examining these texts together, we will explore questions such as: How does reading these novels together enrich and complicate our understanding of Brontë’s novel? What is the relationship of these texts to the Gothic tradition and the genres of autobiography and the *Bildungsroman*? What kinds of questions about gender, sexuality, and social class do these novels raise, and what new themes emerge in later reworkings of *Jane Eyre*? And finally, what does attention to a work’s intertextuality bring to the reading experience?

CLASSICS



Atwater

Tuesdays
6:15 – 8:15 p.m.

12 weeks
3.0 credits

First session
12 March 2024

Discussion team
Christian Roy,
Martin Marquis,
and another

Julius Caesar and Augustus Transform Rome:
The Rise of the Empire

After Julius Caesar’s murder by Roman Republicans, his grand nephew Augustus faced and defeated the murders, continued Caesar’s reforms, modernized the existing sclerotic Republican structures, and set down the foundations of the great Roman Empire. We will look at Augustus’ struggles and new civic statutes, as well as the enlargement and solidification of the Roman Empire that Augustus and his famous descendants Tiberius, Claudius, Vespasian, and others established.

How did Augustus bring the Empire to the Romans? Where were the Republican leaders? What innovations did Augustus bring to the Roman government? Was his a major reform, or did he maintain some Republican institutions? How did his successors, the first emperors, carry out his reforms? How did the famously degenerate emperors, for example Tiberius, Caligula, and Nero, perform in this environment?

The writings of Suetonius, Tacitus, Plutarch, Cicero, as well as those of the poets and philosophers Virgil, Horatius, Ovid, Lucretius, Plautus, and Seneca will help us understand these turbulent but enlightening times.

While this course is a two-part series, registration in both parts is not required.

The Legacy of Mohamed Ali, founder of modern Egypt

After Napoleon’s brief invasion of Egypt (1798–1801), Egypt rose from its lethargy, energized by modernization plans orchestrated by Mohamed (Mehmet) Ali (1769–1849), an ethnic Albanian from Macedonia. He described himself as being “born the same year as Napoleon, in Alexander’s birthplace.” To accelerate this modernization, he and his descendants encouraged immigration to Egypt from Syria, Lebanon, Palestine, Greece, Italy, and the rest of Europe, thereby creating a new cosmopolitan society. An astute politician, he was able to wrest control of Egypt’s rule from the Ottomans, whom he helped militarily on occasion and whom he later invaded, occupying the Levant (Syria, Lebanon, Palestine, and Southern Turkey). This expansion continued unabated until the British intervened, fearful of a rising Egypt replacing the declining Ottomans as the major power in the Eastern Mediterranean.

How did this visionary take control of Egypt to found a dynasty that ruled for 150 years? How did he transform Egypt into a modern nation? Was this transformation a lasting one? What remains today of Mohamed Ali’s dream?



Shakespeare in the Spring

This six-session course will explore two Shakespeare plays, at least one of which will be performed at the 2024 Stratford Festival. A complete course description will be available once Stratford announces its theatre offerings for 2024.



HISTORY

 **Atwater**

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

12 weeks
3.0 credits

First session
13 March 2024

Discussion team
Ossama el Naggar,
Peter Jankowski,
Nusia Matura

LITERATURE

Atwater OR 



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

6 weeks
1.5 credits

First session
16 April 2024

Discussion team
Carol Fiedler,
Patricia Sikender

LITERATURE

credit

((ONLINE))

Thursdays

1:30 - 3:30 p.m.

12 weeks

3.0 credits

First session

14 March 2024

Discussion teamZsolt Alapi,
Imogen Brian,
Murray Shugar

The Spirit of the Sixties

The 1960s was a turbulent era of great social change as well as a revolution in consciousness. It was a time when the growth of a counter-culture and an anti-establishment mindset pervaded much of North American society. Through the Civil Rights, Women's Liberation, Anti-Vietnam, and Free Speech movements, to the Sexual Revolution, the very foundations of society were challenged and North American culture forever altered. The '60s galvanized the youth of that time to question the precepts and values of their parents and to offer a counter by positing a lifestyle and philosophy that was radical in its rejection of the norms.

Throughout this course, we will ask questions like: What were the concerns and possible ideologies at the heart of each movement? What positive things came out of that decade in terms of social changes; values; and culture, particularly music? Were the changes that came about abiding or limited by having been born of youthful idealism? Was the radicalness of the '60s ultimately necessary to affect change? Is our current society better for what the youth movements of the '60s sought to accomplish, or is a reflection on the spirit of the '60s little more than nostalgia for the past?



Théâtre et néoclassicisme: Dramatic Theory and Practice in Seventeenth-Century France and England

What gives a play its power on stage? How might events in the wider world influence the theory and practice of playwriting or affect stagecraft? In seventeenth-century France and England, an existing debate over the adoption of a Neoclassical approach to playwriting took on momentum and urgency.

Se fondant sur leur compréhension de la pratique et de la théorie dramatiques de la Grèce et de la Rome antiques, les théoriciens néoclassicistes ont présenté des règles globales touchant les éléments de l'œuvre théâtrale, depuis la trame et les thèmes abordés, jusqu'à l'invention de personnages et au style d'écriture, en affirmant que l'adhésion à ces règles assurerait la production d'œuvres mieux conçues et plus édifiantes moralement. En France et en Angleterre, des théories néoclassicistes furent proposées, contestées et nuancées sur fond de questionnement social et moral et d'agitation politique.

We will focus on questions such as: In what ways did sociopolitical pressures impact theorists, playwrights, and theatres? To what extent did Neoclassicism promote social and political conservatism?

Comment les règles néoclassiques ont-elles favorisé effectivement l'excellence dramatique? En quoi le néoclassicisme a-t-il limité ce qu'une œuvre dramatique pouvait exprimer?

“We call upon the author to explain”: a poetry workshop series.

Rampant discrimination
Mass poverty, third world debt
Infectious disease, global inequality
And deepening socio-economic divisions
Well, it does in your brain
We call upon the author to explain

—Nick Cave,
We Call Upon the Author to Explain

Can we write poetry to make sense of the chaos of the world? How can we address, explore, explain the questions of the age? Can we shape our writing to find coherence? Can we find communion with each other through expression?

Come prepared to write.

LITERATURE/ THEATRE

 **Atwater**

Bilingual

Wednesdays
6:15 – 8:15 p.m.

12 weeks
3.0 credits

First session
13 March 2024

Discussion team
Rina Kampeas,
Vincent Leuzy,
Monique Lucas

WRITING

 **Atwater**

Tuesdays
6:15 – 8:15 p.m.

6 weeks
1.5 credits

First session
12 March 2024

Instructor
Rachel McCrum

SOCIAL SCIENCES

FALL | AUTOMNE

POINTE-CLAIRE

Mondays

1:30 - 3:30 p.m.

12 weeks

First session

18 September 2023

Discussion team

Mary Allen,
Jennifer MacGregor,
Len Richman

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 Kurczyk's *The Quiet Zone: Unravelling the Mystery of a Town Suspended in Silence* as well as supplementary readings.



LITERATURE

WINTER | HIVER

POINTE-CLAIRE

Mondays

1:30 - 3:30 p.m.

12 weeks

First session

15 January 2024

Discussion team

Mary Allen,
Imogen Brian,
Jennifer MacGregor

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 traveller in an age of globalization and unprecedented mobility.

Information et vérité: état des lieux

Quelle est la situation des médias traditionnels aujourd'hui au Québec/Canada et dans le monde? Quels enjeux représentent pour la rigueur journalistique les médias sociaux, et les controverses entourant les sensibilités nouvelles à diverses identités humaines? Le journalisme « objectif » est-il possible alors que la pensée actuelle concernant le féminisme notamment, affirme que le savoir est toujours « situé socialement »?

À l'heure de la « réalité virtuelle », pouvons-nous encore distinguer le vrai du faux?

Au-delà d'une radicalisation du paysage politique en certaines régions du monde, que dit la pensée philosophique récente concernant la définition d'un fait et les critères de vérité?

SCIENCES SOCIALES

FALL | AUTOMNE

credit

GATINEAU

Mardi | 19h00 - 21h00

8 semaines | 1.5 crédits

19 septembre 2023

7 novembre 2023

Animateur

Pierrot Lambert

Au-delà des théories du genre: la possibilité de réinventer l'humain

Quels sont les changements sociaux qui ont conduit à l'étude des théories du genre? Faut-il repenser les définitions de l'être humain, au-delà des ruptures entre le sexe biologique et le genre social?

Jusqu'où peut aller la détermination de l'identité personnelle et la construction sociale, au-delà de l'emprise des normes? La justice recherchée dans la lutte contre les discriminations est-elle atteinte? Est-il nécessaire que l'identité personnelle soit stable?

SCIENCES SOCIALES

WINTER | HIVER

credit

GATINEAU

Mardi | 19h00 - 21h00

8 semaines |

1.5 crédits

Première séance

14 novembre -

5 décembre 2023,

Deuxième séance

16 janvier -

6 février 2024

Animateur

Pierrot Lambert

L'intelligence artificielle: qu'est-ce qui se prépare?

Où en est l'intelligence artificielle?

Quel impact aura la technologie ChatGPT dans le domaine de l'enseignement?

Comment évaluer l'équilibre à assurer entre l'intelligence artificielle et l'intervention humaine chez les professionnels de la médecine, de la traduction et du droit?

Comment est-il possible de contrer les dangers que représente l'hypertrucage (deepfake) pour la démocratie ou la vérité de l'information?

Quelles leçons pouvons-nous tirer des expériences d'implants insérés dans le cerveau et reliés à des ordinateurs (notamment par l'entreprise Neuralink)?

Quelles visions de la conscience humaine sont en jeu dans notre relation avec l'intelligence artificielle?

SCIENCES SOCIALES

SPRING | PRINTEMPS

credit

GATINEAU

Mardi | 19h00 - 21h00

8 semaines | 1.5

crédits

13 février - 2 avril
2024

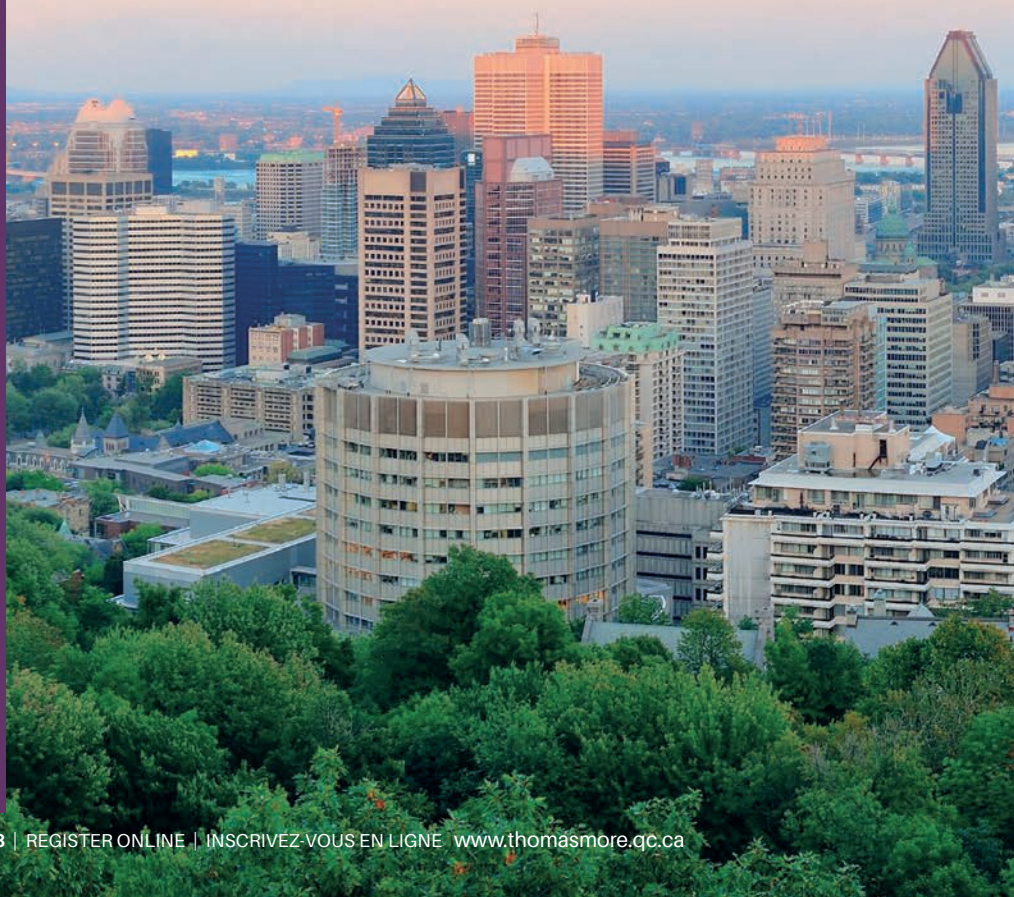
Animateur

Pierrot Lambert



TMI

and Our City



Saturday Afternoons at the Opera

This course on opera will be held in conjunction with HD simulcast from New York's Metropolitan Opera. Starting this fall, we will enjoy nine operas. Some of the operas explored will be new productions of *Dead Man Walking*, *X: The Life and Times of Malcolm X*, *Florencia en el Amazonas*, as well as favourites *Nabucco* and *Roméo et Juliette* and others.

This course will take place both at the Thomas More Institute, 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.

MUSIC

FALL | AUTUMNE

WINTER | HIVER

Atwater

Saturdays

1:30 - 3:30 p.m.

6 weeks throughout the year

First session

14 October 2023

Discussion team

Ossama el Naggari,
Irene Menear

TMI Visits the McCord Museum: *Indigenous Voices of Today*

In the Fall of 2021, the McCord Museum opened their new and reimagined permanent exhibition entitled *Indigenous Voices of Today: Knowledge, Trauma, Resilience*. As part of the museum's 100th anniversary programming, it seeks to recount history in a critical, inclusive way while amplifying the voices of Indigenous and other marginalized communities. This exhibition, produced by Huron-Wendat curator Elisabeth Kaine, features approximately 100 objects and testimonies from people of the 11 Indigenous nations in Quebec. The exhibition bears witness to the still unrecognized knowledge of Indigenous peoples in Quebec and Canada as well as the deep wounds they carry and their incredible resilience.

Join TMI on October 21st in a guided, in-person visit (60 minutes) of the exhibition whose primary purpose is to create an encounter with Indigenous peoples and to spark dialogue, all with the aim of promoting a better mutual understanding. This visit will be followed by an in-person museum workshop (60 minutes) that will discuss questions such as: What concrete actions can we take in our daily lives to become allies in Indigenous struggles? Reconciliation requires an awareness of Indigenous realities through dialogue and tangible actions led by Indigenous and non-Indigenous individuals.

In addition, we will meet online (for two hours) one week after our museum visit, October 28th, to discuss our experience of the exhibition and readings on that outline issues involved in decolonizing museums. Why and how are historical museum practices being seen through a critical lens today? What are best museum practices when exhibiting works by Indigenous creators?

ART HISTORY

FALL | AUTUMNE



((ONLINE))

Saturdays

1:00 - 3:00 p.m.

2 weeks

21-28 October 2023

Instructor

Linda Benguigui

LITERATURE

WINTER | HIVER

Atwater

Thursdays

1:30 - 3:30 p.m.

6 weeks

First session

22 February 2024

Instructor

Barbara Smith

Canada Reads: TMI Participates

Every year in late March the CBC presents *Canada Reads*. This popular series features five panellists who come together in a “battle of the books” to discuss and defend their choice of the book all Canadians should read.

Here at TMI we will enjoy a mini version of *Canada Reads*. Once CBC releases its shortlist, we will select two books to explore and discuss together. Depending upon the dates and times of the CBC programs, we might be able to gather to listen to the last one to see whether one of our selections won. Join us in this relaxed reading group.

ART HISTORY

SPRING | PRINTEMPS

((ONLINE))

Wednesday

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

4 weeks

First session

13 March 2024

Instructor

Anita Grants

Looking at Art

For many people, going to a museum and talking about the art they see can be a daunting experience. Have you ever looked at a work of art and wanted to understand it better, but felt ill-equipped to do so? The purpose of this short course is to get participants to feel more comfortable speaking about art by helping them interpret what they are looking at and explaining how their gaze is being directed by the artist. In the first three classes, participants will learn a few basics by looking at examples of art from the medieval through Renaissance periods. The last class will take place at the Montreal Museum of Fine Arts. Here, in a guided exercise, participants will be asked to apply what they have learned to a work of art, and to present their observations to the rest of the group.

Anita Grants has a PhD in Art History from Concordia University. She has taught in the Department of Art History and in the Liberal Arts College. Anita regularly lectures in the Education and Wellness Division of the Montreal Museum of Fine Arts, and has also given public presentations for the museum.

ART HISTORY

SPRING | PRINTEMPS

Atwater

Thursdays

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

4 weeks

First session

25 April 2024

Discussion team

Linda Benguigui,

Jennifer MacGregor

Put a Spring in Your Step with TMI

Join us for a four-week course that will take us on a walking tour of various Montreal neighbourhoods. We will take in the sights, sounds, and smells of several southwestern boroughs as we meander through their streets. Come discover public art, historical sites, and tasty treats from popular local eateries. We will prepare for our walks by reading up on interesting facts and fiction about the following areas: Saint-Henri, Little Burgundy, Pointe-St-Charles, and Verdun. For convenience, we will start and end our walks at a Metro station. The walks will run from 10:00 am to 12:00 pm, rain or shine.

From Potter to Potter and Grimm to Disney: Exploring the Relationship Between Children's Literature and Childhood

We all have memories associated with childhood, moments which shape our identity. Many of us remember being read to or reading to our children and grandchildren. This reading often involved stories, folk tales, or family anecdotes. But what is the relationship between stories and our younger years?

Throughout this course we will study the development of children's literature and the importance of reading to children. We will ponder the following questions: When did the modern notion of childhood first develop? Does children's literature present an authentic representation of childhood? How does children's literature reflect the times in which it was written? How do the characters conform to preconceived notions and stereotypes?

We will also look at fairy tales and folk tales and discuss their role in a child's development. What value do they have for the child and more importantly, what do they teach the parents or grandparents reading them? How do they help form bonds between generations while also appealing to a sense of wonder on children?

Join us for an exploration of what it means to be a child.

THANK YOU TO OUR 2023-24 SENIORS PROGRAM DISCUSSION LEADERS

Mary Allen
Silvia d'Apollonia
Linda Benguigui
Norma Davies
Kay Dunn
Ron Fitzgerald
Laura Grunberg
Claudette Hay
Kathleen Huggeson

Peter Jankowski
Rina Kampeas
Robin Little
Joan Machnik
Irene Menear
Kay Palkhivala
Sara Pistolessi
Erika Podesser-
Romwalter

Sharon Poissant
Barbara Radford
Rhona Selick
Murray Shugar
Patricia Sikender
Heather Stephens
Jane Thomson

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

SENIORS PROGRAM LOCATIONS

CONTACTIVITY CENTRE
Westmount

DAWSON BOYS &
GIRLS CLUB
Verdun

MAISON DESAULNIERS
Saint-Lambert

MANOIR WESTMOUNT
Westmount

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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 78-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 and 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 2023-24 COURSE DESIGNERS & LEADERS!

Zsolt Alapi	Erin Lindsay
Mary Allen	Monique Lucas
Munirah Amra	Jennifer MacGregor
Susan Anastasopoulos	Martin Marquis
Michelle Andrus	Nusia Matura
Martin Baenninger	Rachel McCrum
Linda Benguigui	Brian McDonough
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Kathe Lieber	

THANK YOU TO OUR 2022/23 DONORS AND PARTNERS

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

TMI is grateful to the many generous individuals, corporations and partners who supported our mission of lifelong learning and shared inquiry in 2022/23.

We also gratefully acknowledge the ongoing support of the Quebec Ministry of Higher Education, Employment and Social Development Canada, and the Government of Canada's Community Services Recovery Fund.

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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The Auxiliary of St Mary's Hospital Centre

Mariela Tovar

Debrah White

In Memoriam Donations










- Michael Danby-Smith

Anita David

Ann Arnold Pless

Doris Rooney

Thank You!

Time	Monday	Tuesday
10:00 a.m. - 12:00 p.m.		 The 49th Parallel: Indigeneity, Mystery, and Crime Stories
1:30 - 3:30 p.m.	 Music in Montreal: An Ongoing Tour, Part I  Through the Kaleidoscope of Colours  Music in Montreal: An Ongoing Tour, Part II <div>TMI POINTE-CLAIRE</div>  Digital Dilemmas  Literature and Tourism: A Quest for Alternate Worlds	 Out of Africa: East African Politics and Displaced Communities in the Novels of Abdulrazak Gurnah  <i>On Photography</i>  Shakespeare in the Spring
6:15 - 8:15 p.m.	 Odes to Montreal  “Between Seduction and Inspiration”: Elizabeth Strout Meets Jean Laplanche  Democracy at Risk? Disinformation in the Age of Social Media  Sandworms, Spice, and Crysknives: <i>Dune</i> Revisited in Print and Film  Jane Eyre and Her Heirs	 Julius Caesar and Augustus Transform Rome: The Fall of the Republic  The Art of Telling Your Story: Practising Embodied Narrative  Reading Boethius: Orpheus, Eurydice, and the Quest for Happiness  Julius Caesar and Augustus Transform Rome: The Rise of the Empire  “We call upon the author to explain”: a poetry workshop series
7:00 - 9:00 p.m.		<div>TMI GATINEAU</div>  Information et vérité: état des lieux  Au-delà des théories du genre: la possibilité de réinventer l’humain  L’intelligence artificielle: qu’est-ce qui se prépare?

Wednesday	Thursday	Friday / Saturday
 Looking at Art	 Mayhem and Murder: The File on Philip Marlowe  Put a Spring in your Step with TMI	
 <i>The Lost Art of Scripture: Engaging with Sacred Texts</i>  Bernard Lonergan et certains enjeux contemporains : On the Human Being  Inspired by True Events: From Fact to Fiction  Exploring Canada Through the Arts  Descartes' Search for Certainty	 Modernism in Literature: 1910-1960  The Spirit of the Sixties  <i>Canada Reads:</i> TMI Participates	 Saturday Afternoons at the Opera  TMI Visits the McCord Museum: <i>Indigenous Voices of Today</i> (1:00-3:00)
 In the News Forum  Foucault: The Truths We Tell  Women's Poetry: Six Poets in Six Weeks  The Legacy of Mohamed Ali, the founder of modern Egypt  Theatre and Neoclassicism: Dramatic Theory and Practice in Seventeenth-Century France and England	 Love in the Italian Renaissance: From Dante to Tasso  The Art and Strategy of Writing for the Screen  Ethical and Enlightened Eating: For Omnivores, Vegetarians, Vegans, and Others  The Mediterranean World in the High Middle Ages: Where East Meets West  Awakening to the Wildness Where We Live	



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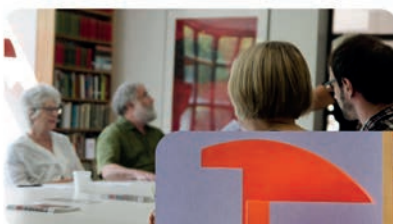
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August

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2023

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