



INSTITUT  
**THOMAS MORE**  
INSTITUTE

Fall • Automne

**2024-2025**

Course Calendar

Calendrier des cours



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



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UNIVERSITÉ  
**BISHOP'S**  
UNIVERSITY

Québec





Founded in 1945 by a group of spirited young people that included Charlotte Tansey, Martin O'Hara, Stan and Roberta Machnik, and Veronica Smyth, 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 par un groupe de jeunes gens dynamiques comprenant Charlotte Tansey, Martin O'Hara, Stan et Roberta Machnik, et Veronica Smyth, l'Institut Thomas More (ITM) de Montréal offre depuis plus de 75 ans aux adultes de tous âges l'occasion de cultiver leur curiosité sur des questions très variées, enracinées dans des domaines divers. L'ITM est une institution académique laïque d'arts libéraux qui offre des cours de discussion de niveau universitaire ainsi que d'autres occasions d'apprendre tout au long de la vie. Nos discussions diffèrent des cours magistraux proposés ailleurs, car les membres des groupes sont invités à participer de manière collaborative à un processus d'enquête et de réflexion communes. Au centre de ce processus se trouvent des lectures soigneusement choisies qui représentent différentes perspectives sur les questions que chaque groupe s'est réuni pour explorer. Les participants dialoguent les uns avec les autres, en se concentrant sur des lectures qui représentent généralement un mélange de documents historiques, d'études multidisciplinaires récentes et d'explorations littéraires sur un thème donné. À l'ITM, on considère que l'apprentissage est motivé par le questionnement, et que le questionnement émerge de la pratique d'une lecture attentive et de rencontres avec la pensée des autres apprenants.





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## IMPORTANT DATES

### Fall 2024

#### Open House

Saturday, August 24th

#### Leaders' Welcome

Wednesday, September 11th

#### Start of Term

Monday, September 16th

#### AGM

Saturday, September 28th

#### Seniors Program Begins

Monday, September 30th

#### Feast of Lights

Friday, December 6th

#### End of Term

Monday, December 9th

## TMI ADMINISTRATION

### Bridget Anthony,

Administrative Assistant| ext. 100

### Madeleine Colaço,

Executive Director| ext. 101

### Joseph Vietri,

Manager of Academic Affairs| ext. 102

### Katie Hautakoski,

Communications and  
Academic Services Coordinator| ext. 103

### Lucia Linaje-Ferrel,

Marketing and  
Community Relations Coordinator  
| ext. 104

### Patricia Saxton,

Accountant| ext. 105

### Jennifer MacGregor,

Seniors Program Coordinator

### Winter 2025

#### Start of Term

Monday, January 13th

#### Seniors Program Begins

Monday, January 20th

#### End of Term

Friday, February 21st

### Spring 2025

#### Start of Term

Monday, March 3rd

#### Volunteer Appreciation

Thursday, May 1st

#### End of Term

Monday, June 2nd



## The Year Ahead at TMI

Looking ahead to the 2024-2025 academic year, the Thomas More Institute (TMI) is offering a diverse array of courses in the liberal arts, distinguished by our discussion-based approach. Rather than traditional lectures, our courses are led by trained leaders who foster learning through collaborative inquiry, using the texts assigned week by week as a guide.

This year, TMI is proud to present over 45 courses spanning various disciplines, each stemming from community-driven interests and addressing contemporary and classical themes. Subjects include society, hope, justice, the transmission of myths throughout history, and human expression through art, music, and theatre. We have comprehensive offerings that cater to diverse interests.

Our commitment to writing is evident in our workshops, which provide a supportive environment for writers of all levels to cultivate their craft within a community setting. Recently, we launched *Voices*, our inaugural writing journal featuring contributions from TMI writers, who wish to share their creative work.

Building on last year's success, TMI and Our City returns with courses that invite participants to explore Montreal through unique lenses, including walking courses and explorations of art, opera, and jazz.

Whether you are a longstanding member of our community or just discovering TMI, stay informed about our latest offerings and events by subscribing to our newsletter. Visit our website or contact us at [info@thomasmore.qc.ca](mailto:info@thomasmore.qc.ca) to learn more and get involved.

We look forward to welcoming you to an enriching academic year at TMI, where intellectual curiosity meets collaborative learning.







## 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

**Atwater****Wednesdays**

6:15 – 8:15 p.m.

**10 weeks**

3 credits

**First Session**September 18th,  
2024**Instructor**

Sam Wendel





## SOCIAL SCIENCES

### Democracy at Risk? Disinformation in the Age of Social Media

Atwater or

Online

CREDIT

*The result of a consistent and total substitution of lies for factual truth is not that the lie will now be accepted as truth and truth be defamed as a lie, but that the sense by which we take our bearings in the real world—and the category of truth versus falsehood is among the mental means to this end—is being destroyed.*

—Hannah Arendt, *Truth and Politics*

Tuesdays

1:30 – 3:30 p.m.

12 weeks

3 credits

First Session

September  
17th, 2024

Discussion Team

Michelle Andrus  
Valerie Broege  
Carol Fiedler

The rise of social media in the twenty-first century has created a fertile environment for the propagation of false information and lies, what is often referred to as “disinformation.” The spread of falsities 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 besides social media that has made Western democracies particularly vulnerable to a turn toward authoritarianism? What can we do to preserve liberal democracy?



FALL | AUTOMNE

## Discovering Art

The comprehensive and wide-ranging collection at the Montreal Museum of Fine Arts (MMFA) can be overwhelming. Where do you start? How can you make the most of a visit to the Museum? This course is designed to help you with these questions.

The first session of this course will focus on the intimate setting of the assembled “cabinet of curiosities.” The “cabinet of curiosities” was originally a space in which unusual and interesting objects reflecting the world view of the collector were displayed, and was a precursor to later museums. In our second session, we will look at some of the more popular works on view (Rembrandt, Matisse, Picasso) and consider what makes them so sought-after by visitors.

Two in-person lectures will introduce the works we will be exploring in these museum visits. The week following each lecture, we will meet at the MMFA to engage directly with the art discussed. This will give participants the chance to form their own opinions and make their own judgments about the works.

## ART HISTORY



**Atwater**

**Wednesdays**

10:00 a.m. –

12:00 p.m.

**4 weeks**

**First Session**

September 18th  
2024

**Instructor**

Anita Grants







FALL | AUTOMNE

## SOCIAL SCIENCES

**Atwater**



*The movement from the locked-in structure of twoness to the spacious opening of thirdness is something we subjectively experience as a freeing of our feelings and minds.*

—Jessica Benjamin

**Mondays**

6:15 – 8:15 p.m.

**12 weeks**

3 credits

**First Session**

September 16th,  
2024

**Discussion Team**

Michael O'Brien  
Daniel Schouela  
and another

The psychoanalytic concept of the 'paternal function' was formulated at a time when the norm of the nuclear family had not yet been called into question. It was then claimed that the father occupies the position of 'the third' relative to the primal dyad and comes to mediate the eventual psychic separation of mother and child, promoting the child's individuation and emotional vitality. Does the concept of the father as the third become irrelevant when the biological father, for one reason or another, is not part of the family? Can the function of the third be taken up by another member of the family or a person in the family's social world? What becomes of the position of the third when two or more adults share the role of primary caregiver? Does the figure of the third ultimately refer to the psychological significance for the child of his or her mother's capacity to (re)turn to and love someone or something (a practice, value, cause) other than her child? Does the latter scenario imply that the third is a position the mother herself can psychically take up on her own in relation to her embeddedness in the relationship with her child?







## Finding Your Voice: Memoir as a Guide to Authentic Self-Revelation

"I remember when..." thus begins many a story that is meaningful to the teller but perhaps not quite as interesting to others.

While autobiographies seek to offer a comprehensive historical account of a life, memoirs focus on a selection of memories (usually centred around a theme) that reflect the personal, subjective perspective of the author.

In this workshop, we will engage with a variety of memoirs, those that are adjacent to our lived experience and those that seem far removed. Using *The Art of Memoir* by Mary Karr as a guide, we peek behind the scenes to discover what makes a memoir compelling and credible. We explore the function of memory and its (un)reliability and look at the value of narrative nonfiction as a mode of meaning-making.

We will explore questions such as: How can we speak about our lives and experiences in ways that connect with others? How can we be honest and authentic, yet respectful of all involved? How can we talk about our failures and tragedies with compassion and humour instead of wallowing in self-pity?

In addition to studying the memoirs of others, participants will have the opportunity to explore their own memories through in-class writing exercises.

### WRITING

**Atwater**

#### Thursdays

6:15 – 8:15 p.m.

#### 12 weeks

3 credits

#### First Session

September 19th,  
2024

#### Instructor

Matte Downey



FALL | AUTOMNE

## PHILOSOPHY

## Hope on the Horizon of Meaning

**Atwater**



*...when the buffalo went away the hearts of my people fell to the ground, and they could not lift them up again. After this nothing happened.*

—Chief Plenty Coups, Crow Nation.

### Wednesdays

6:15 – 8:15 p.m.

### 12 weeks

3 credits

### First Session

September 18th,  
2024

### Discussion Team

David Dussault  
Claire English  
and another

In *Radical Hope: Ethics in the Face of Cultural Devastation*, Jonathan Lear takes Chief Plenty Coups' statement, "After this nothing happened" as his starting point for a philosophical inquiry into the possibilities for hope in the midst of cultural collapse. Lear highlights the peculiar dilemma that arises when coherent responses are sought to conditions in which the very frameworks of meaning are themselves coming undone. Using Lear's text as anchor, this course will consider the possibilities for hope within our own climate of crisis and uncertainty. Together, we will consider the questions: What is hope? Is it a rational or an emotional posture? Can hope be an ethical stance? How is hope related to structures of meaning? Can we continue to find hope even when our structures of meaning begin to give way? Must we know concretely what it is we are hoping for, or might we hope even within conditions of an unknowable and uncertain future?





## How Music Speaks to Our Lives

*Music expresses that which cannot be said and on which it is impossible to be silent.*

– Victor Hugo

This course will explore the question of whether music can have beneficial effects on mental health during times of stress. Our core texts are written by local authors: *A Secret Music* by Susan Doherty Hannaford, and *The Organist: Fugues, Fatherhood, and a Fragile Mind*, by Mark Abley; these will be supplemented with scholarly studies.

The course has been designed for participants to examine the following interrelated concepts:

How is it that engagement with music might help to alleviate the strains and isolation experienced in contemporary culture? When, in the wake of trauma, individuals find themselves unwilling or unable to speak about the events that severed the flow of their lives, how might music become a means of self-expression and self-care? Why is it that, for so many people, music comes to occupy such a vital and valued place throughout the course of their lives?



## In the News Forum

This current affairs discussion group will be based on articles that have appeared in reputable journals, newspapers, and publications around the world.

Each week a different topic will be selected, and the relevant articles will be distributed to participants well in advance. There will also be opportunities to discuss news that has arisen in the days preceding the current week.

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 challenges previous interpretations, and why it might be controversial.



## MUSIC SOCIAL SCIENCES

**Atwater**

**Thursdays**

10:00 a.m. –  
12:00 p.m.

**12 weeks**

**First Session**

September 19th,  
2024

**Discussion Team**

Bernadette  
Griffin-Donovan  
Len Richman  
and another

## SOCIAL SCIENCES

**Online**

**Tuesdays**

6:15 – 8:15 p.m.

**12 weeks**

**First Session**

September 17th,  
2024

**Discussion Team**

Pam Butler  
Tony Rustin  
Alberto Venturelli



FALL | AUTOMNE

## LITERATURE

### Jane Eyre and Her Heirs

**Atwater**



*At the end we are steeped through and through with the genius, the vehemence, the indignation of Charlotte Brontë.*

—Virginia Woolf on *Jane Eyre*

#### **Mondays**

6:15 – 8:15 p.m.

#### **12 weeks**

3 credits

#### **First Session**

September 16th,  
2024

#### **Discussion Team**

Valerie Amyot  
Charlotte  
Boatner-Doane  
Shernaz Choksi

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 do 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?







FALL | AUTOMNE

## Littérature québécoise francophone: jaser en français

*Improve your confidence in speaking French through the richness of Quebec literature, in this French conversation course that explores short fiction, essays, journalism, and more.*

Une mosaïque de textes courts sera tirée de plusieurs courants de la littérature québécoise francophone : nouvelles de fiction, essais, chroniques médiatiques, etc. Les auteur.e.s, toutes et tous réputés pour la qualité de leur style ou la beauté de leur prose, seront choisis parmi des romancier.ère.s, des philosophes, des anthropologues, des journalistes, et d'autres. Tous les textes, qu'ils soient poétiques, engagés, humoristiques ou provocateurs, serviront non seulement à perfectionner le français des apprenants, mais aussi à nourrir leurs réflexions à travers des thèmes aussi variés que la vie en société, le contact avec la nature, le passage du temps, l'immigration, la modernité, etc. Ils tenteront aussi de refléter la nature plurielle de la population et de la culture québécoise francophones.

Des exemples d'auteur.e.s que nous pouvons lire seront choisis parmi Marie-Claire Blais, Gabrielle Roy, Serge Bouchard (anthropologue, animateur radio), Pierre Foglia (journaliste), Gilles Archambault (animateur radio), Sergio Kokis (peintre), Monique Proulx (animatrice radio/télé), Michel Tremblay, Dany Laferrière, et Félix Leclerc.

## Lonergan: construire le bien Constructing the Good

Ce cours portera sur les notions du bien, du progrès, du développement humain, de la signification et des valeurs. Les lectures seront tirées des œuvres de Bernard Lonergan et de divers spécialistes de son œuvre, et d'œuvres d'auteurs qui soutiennent des thèses différentes.

This course will focus on notions such as the good, progress, human development, meaning, and values. Readings will include Lonergan's works, books by Lonergan scholars, and texts by authors with different perspectives.



## FRENCH

**Atwater**

Français

**Tuesdays**

1:30 – 3:30 p.m.

**6 weeks**

**First Session**

September 17th,  
2024

**Discussion Team**

Marie-Claire  
Laurendeau

## PHILOSOPHY THEOLOGY



Bilingual

**Every Second  
Wednesday**

1:30 – 3:30 p.m.

**12 weeks**

3 credits

**First Session**

September 18th,  
2024

**Discussion Team**

Pierrot Lambert  
Heather Stephens



FALL | AUTOMNE



## HISTORY

### Mehmet Ali and the Rise of Modern Egypt

**Atwater**

CREDIT

**Tuesdays**

6:15 - 8:15

**12 weeks**

3 credits

**First Session**

September 17th,  
2024

**Discussion Team**

Ossama el Naggar  
Nusia Matura  
Greg Peace

After Napoleon's short-lived invasion of Egypt at the end of the 18th century, 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, creating a new cosmopolitan society in the process. An astute politician, he was able to wrest control of Egypt from the Ottomans, whom he helped militarily on occasion and whose territory he later invaded, occupying the Levant (Syria, Lebanon, Palestine, and southern Turkey). This expansion continued unabated until the British intervened in the 19th century, 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 Mehmet Ali's dream?





## Myths and Realities: The Russian-Ukrainian Conflict in Context

How do historical facts and legends lead to the formation of a national myth? Do national myths inform and influence present-day political actions? What results when these myths are used to justify violations of sovereignty? We will explore these and other questions by looking at the relationship between the Ukrainian and Russian peoples. How does studying the history of Ukraine help to understand the complex history of two nations that have much, but not everything, in common? How does understanding the imperial history of Russia's claim to Ukraine help explain the current conflict? Is this current Russian-Ukrainian war a case of history repeating itself, that is, another chapter in the long history of turmoil over Ukraine's sovereignty?

This course will consider the difference between history and memory, by exploring how Ukraine developed its own distinct nationalism and seeing how this self-understanding is reflected in contemporary Ukraine. We will also look at how the history of Ukraine has been shaped by empires that exploited the region, from the Greeks and Romans to the Ottomans to the Russian Empire and the Soviet Union.

Authors Serhii Plokhyy and Orlando Figes, as well as Timothy Snyder's YouTube lectures on "Making of Modern Ukraine" will explore whether a cultural identity can evolve into a national entity. We will also read the novel *Grey Bees* by Ukrainian Andrey Kurkov—a portrait of the modern conflict.

## From Pythagoras to Bach: A History of Music

Retrace the origins of Western music in Ancient Greece, then follow the thread all the way to Johann Sebastian Bach. Leader François A. Ouimet brings the music of these past times to life, through recordings, readings, and some philosophical musings. An engaging and enlightening sonic journey through time!

Featuring Ancient Greek music, Jewish chants, Gregorian chant, early masses, music by Pérotin, Machaut, Ockeghem, Josquin, Janequin, Byrd, Tallis, Palestrina, Monteverdi, Schütz, Buxtehude, Bach, Handel, Vivaldi, and many more.

### HISTORY

**Atwater****Mondays**

1:30-3:30 p.m.

**12 weeks****3 credits****First Session**September 16th,  
2024**Discussion Team**Paul Billette  
Peter Jankowski  
Margaret Piton

### MUSIC

**Mondays**

1:30 - 3:30 p.m.

**12 weeks****First Session**September 16th,  
2024**Instructor**

François Ouimet



## CLASSICS LITERATURE

### Reading Ovid: *Metamorphoses*, Mythology, and Identity

Atwater or [Online](#)

CREDIT

#### Thursdays

6:15 – 8:15 p.m.

#### 12 weeks

3 credits

#### First Session

September 19th,  
2024

#### Discussion Team

Giovanna D'Alesio  
Ronika Khanna  
Joseph Vietri

Often remembered for his erotic works of poetry and his banishment from Rome under the Emperor Augustus, Ovid (43BCE–c.18CE) also authored one of the most influential collections of Greco-Roman myths. Tied together through the theme of change, *Metamorphoses* became one of the main transmitters of mythology into the medieval and early modern periods. Many authors in Western Europe, including Boccaccio, Chaucer, Shakespeare, and Milton owe their literary inspiration to Ovid. But why was his collection of myths so popular? How does his use of humour affect the reception of his work? How does Ovid bring together diverse myths to create a continuous narrative? How does linking myths that were not previously connected lead to new interpretations and perspectives? More importantly, how does Ovid draw a distinction between the physical body and the individual? Does the body you inhabit dictate the way in which you interact with the world around you?

This course will seek to answer these questions as well as explore the changes Ovid made to the myths he recounts. Since a central element of this text is change, both positive and negative, how do changes, often subtle, affect the narrative? How do we, the reader, experience these changes? As we progress through the work, do we also experience a metamorphosis?





FALL | AUTOMNE

## Re-Reading Kafka: 100 Years Later

The year 2024 marks the 100th anniversary of the death of Franz Kafka. What is the significance of this author today? Are Kafka's works merely classics of another era? In this course we will revisit some of his writings to see how relevant they are to our lives in the 21st century. Kafka's works feature protagonists who are overcome with existential anxieties and guilt as they are confronted with overwhelming bureaucratic powers. Does Kafka's description of the human condition anticipate the contemporary context?

Reading *The Metamorphosis*, *In the Penal Colony*, in addition to a few short essays, we will explore whether the burning questions of Kafka's time speak to contemporary readers. We will also look at the longer fiction *The Trial* with its theme of misinformation—is its symbolism pertinent to the world today? In brief, does the adjective “Kafkaesque” continue to speak to our times? How does he help us to understand our contemporary lives? What would Kafka have written about if he were alive today?

## LITERATURE



**Atwater**

**Tuesdays**

6:15 – 8:15 p.m.

**12 weeks**

3 credits

**First Session**

September 17th,  
2024

**Discussion Team**

Imogen Brian  
Irene Menear  
Esther Spector





FALL | AUTOMNE

## LITERATURE



### Thursdays

1:30 – 3:30 p.m.

### 12 weeks

3 credits

### First Session

September 19th,  
2024

### Discussion Team

Zsolt Alapi  
Anne Fitzpatrick  
Murray Shugar

## The Rhetoric of Place: Writers from Atlantic Canada

Writers from Atlantic Canada often focus on the place, the people, and their culture. Wayne Johnston's coming-of-age novel, set in Newfoundland, is a hilarious exploration of growing up Catholic and Irish on the "Rock" amidst a group of eccentrics. Alistair MacLemod's stories, set mostly in Cape Breton, examine the ties that stretch back to the Gaelic roots of the families that fish and mine the unforgiving coastline. David Adams Richards writes about the physical and moral struggles of the people of the Miramichi in New Brunswick. Sarah Mian, a new voice from Nova Scotia, tells the tale of poverty and perseverance, alternately comic and tragic, of a dysfunctional family that endures despite impossible odds. In this course we will ask the following questions: How does a sense of place pervade these works? How does place shape family and how does it serve to link the present and the past? Does the harsh landscape and the subsequent struggles to eke out a living place a stamp on the people and promote a unique vision of life? Finally, is the writing of Atlantic Canada solely regional, or does it also fill the wider spaces of the heart through universal themes and concerns?





## Saturday Afternoons at the Opera

This course on opera will be held in conjunction with the HD simulcast from New York's Metropolitan Opera. Starting in the fall, we will enjoy eight operas, including the Met premiere of the opera *Grounded* by composer Jeanine Tesori which explores complex issues of 21st-century warmaking. Other operas include a new staging of Verdi's *Aida* and Strauss's *Salome*, as well as audience favourites: Puccini's *Tosca*, Offenbach's *Les Contes D'Hoffmann*, and others.

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

*Participants are responsible for their own ticket purchases.*

## MUSIC



**Atwater**

### Saturdays

1:30 – 3:30 p.m.

### 5 weeks

### First Session

September 21st, 2024

### Discussion Team

Ossama el Nagggar  
Irene Menear







FALL | AUTOMNE



## ART HISTORY

## A Stitch in Time

**Atwater**



### **Mondays**

1:30 - 3:30 p.m.

### **12 weeks**

3 credits

### **First Session**

September 16th, 2024

### **Discussion Team**

Catherine Bérubé  
Joan Machnik  
Faye Trecartin

Textiles have been used for millennia to protect and adorn us. What is their history and what is their cultural relevance to the story of humankind? We will read Kassia St. Clair's book *The Golden Thread: How Fabric Changed History* and discover through fascinating episodic chapters how fabric has allowed people to achieve extraordinary things. It has enabled us to traverse the oceans and shatter athletic records and survive in unlikely places such as outer space and the South Pole. This course will make you rethink your relationship to fabric as we delve into both the wondrous and the dark history of textile production. What does the relationship between Indian calicoes and the Industrial Revolution tell us about our economic history? Why are textile arts so often associated with "women's work"? Does this depreciate their artistic and historical value or does it shed new light on women's role in cultural development? What is the significance of the linen wrappings of Tutankhamun's mummy? How did the famous Silk Road(s) develop? How did woollen sails help the Vikings reach America 700 years before Columbus? These questions and many more will be discussed at length through reading the core book and some works of fiction.

*This course is partnered with the Victoria Visual Arts Centre. Participants will get to practise working textiles during two three-hour sessions with an instructor.*







FALL | AUTUMNE

## The Story of What We Eat: A Foodie's Delight

There is nothing more central to who we are as humans than food. Whether in peacetime, or in war, humans always need to eat—not only to fill our bellies, but to sustain our souls. How do we choose what we put on our plates—and why is the luxury of making that choice not available to so many?

Food has also played a much broader role in the world—building empires (or bringing them down), facilitating industrialization, affecting security and insecurity. Drawing together such diverse threads as agriculture, archaeology, anthropology, economics, environmental impact, and technology, this course will look at how food has influenced the course of human progress over the centuries.

### SOCIAL SCIENCES



**Atwater**

**Thursdays**

1:30 – 3:30 p.m.

**12 weeks**

**First Session**

September 19th,  
2024

### Discussion Team

Imogen Brian  
Kathe Lieber





FALL | AUTOMNE

## LITERATURE THEATRE

**Atwater**



*Bilingual*

**Wednesdays**

1:30 – 3:30 p.m.

**12 weeks**

3 credits

**First Session**

September 18th,  
2024

**Discussion Team**

Rina Kampeas  
Vincent Leuzy  
Monique Lucas

## Théâtre et néoclassicisme: Drama 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 assurait 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?

As a basis for our questioning, we will read: John Webster, *The Duchess of Malfi*; Pierre Corneille, *Le Cid*; Molière, *L'Ecole des femmes*; Jean Racine, *Phèdre*; John Dryden, *All for Love: or, the World Well Lost*; and Aphra Behn, *The Rover*





## Why Be Just?: Exploring Plato's Republic

In Book II of the *Republic*, Plato's two older brothers, Glaucon and Adeimantus, challenge Socrates to convince them that it is better to live a just life, despite all the advantages to be gained by living unjustly. Socrates takes up the challenge and what ensues has been hailed by many as the first great work of utopian literature in the West, and condemned by others as proposing a totalitarian dystopia that is neither achievable nor desirable. Which is it? Indeed, do either of these evaluations accurately assess Plato's purpose in writing the *Republic*?

In recounting Socrates' defence of the just life, Plato generates a discussion that addresses topics as diverse as psychology, social/political theory, education, art and censorship, metaphysics, epistemology, and ethics. He weaves all these themes together into a comprehensive vision of the human experience that has been a major influence in Western culture. We will read through the *Republic* to decide for ourselves whether Socrates is successful in defending the value of a just life. Along the way, we will address issues and questions such as: Why do people come together to form a community? Can a government ever be justified in lying to its people, or in censoring its artists? What is the key to good mental health? What is the proper approach to education?

### PHILOSOPHY CLASSICS

**Atwater****Wednesdays**

1:30 – 3:30 p.m.

**12 weeks**

3 credits

**First Session**September 18th,  
2024**Discussion Team**Jim Cullen  
Jim Queen  
and another





Pointe-Claire

## LITERATURE

Pointe-Claire

### Mondays

1:30 – 3:30 p.m.

12 weeks

### First Session

September 16th  
2024

### Discussion Team

Mary Allen  
Munirah Amra  
Jennifer  
MacGregor

## 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*.







Gatineau

## D'où vient la masculinité « toxique »?

Au cours du siècle dernier, des féministes et d'autres penseurs ont exploré les concepts du patriarcat et ses effets sur la société. Ils ont mis en lumière la domination masculine et les formes violentes qu'elle prend parfois. Ce cours cherchera à comprendre l'idée de « masculinité toxique » en examinant des questions telles que celles-ci :

- Quelle est l'origine de la domination masculine?
- Quelles images de la femme et de l'homme révèle la masculinité dominante (patriarcat)?
- Comment se construit la subjectivité masculine?
- À quoi ressemble une masculinité non-toxique?
- Quel est l'impact du féminisme/de la théorie du genre sur les normes de la masculinité?

## SOCIAL SCIENCES

Gatineau

Mardi

19h - 21h

8 semaines

Première séance

17 septembre  
2024

Animateur

Pierrot Lambert



## Les racines historiques du colonialisme et de la décolonisation

Bien que le colonialisme ait une longue histoire, ses conséquences destructives demeurent évidentes aujourd'hui. Ce cours cherche à explorer les racines du colonialisme, en examinant l'impact négatif qu'il a sur les populations indigènes. Le cours traitera aussi de la décolonisation et son importance sur notre compréhension du présent. Voici quelques-unes des questions que nous poserons:

- Quelle part a joué l'expansionnisme des grandes religions dans la colonisation?
- Quels liens faut-il reconnaître entre la révolution industrielle et la colonisation?
- Comment l'idéologie des Lumières a-t-elle pu engendrer la « mission civilisatrice » des pays européens?
- Quel rôle joue la décolonisation dans notre société actuelle?

## Sciences Sociales

Gatineau

Mardi

19h - 21h

8 semaines

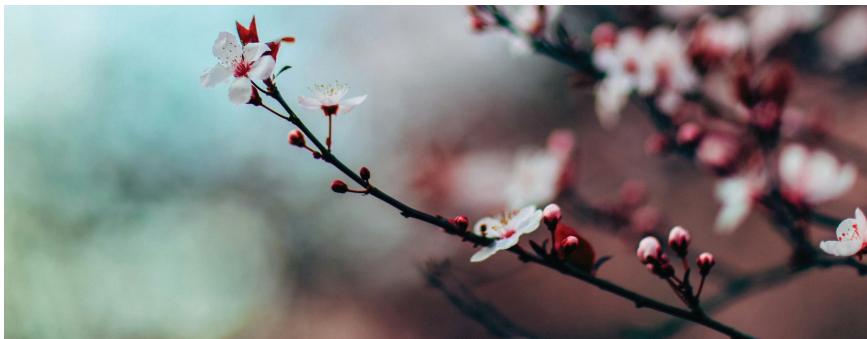
Première séance

12 novembre  
2024

Animateur

Pierrot Lambert





Keep an eye out for our Winter/Spring brochure!  
For now, here is a list of upcoming courses. Full descriptions and information can be found on our website at [www.thomasmore.qc.ca](http://www.thomasmore.qc.ca)



**A Beginner's Guide to Jazz**  
Starts April 28th, 2025 • Mondays 1:30-3:30 p.m.



**Canada Reads: TMI Participates**  
Starts February 22nd, 2025 • Thursdays 1:30-3:30 p.m.

**Creative Writing Workshop: Hybrid Forms**  
Starts January 13th, 2025 • Mondays 6:15 - 8:15 p.m.

**A Disturbing Disquiet: The Fiction of Patricia Highsmith**  
Starts March 13th, 2025 • Thursdays 1:30-3:30 p.m.

**The Earth Transformed: Gaia in Crisis**  
Starts January 16th, 2025 • Thursdays 1:30-3:30 p.m.



**Exploring Montreal's Urban Nature**  
Starts April 18th, 2025 • Fridays 10:00 a.m. - 12:00 p.m.

**Friendship Through Fiction and Film**  
Starts January 14th, 2025 • Tuesdays 6:15 - 8:15 p.m.

**Henry James Goes to the Movies**  
Starts January 16th, 2025 • Thursdays 10:00 a.m. - 12:00 p.m.

**Here and Now: The Poetry of Everyday Life**  
Starts January 15th, 2025 • Wednesdays 6:15 - 8:15 p.m.

**The Humanists: Exploring What it Means to be Human**  
Starts March 10th, 2025 • Mondays 6:15-8:15 p.m.



**Imagining Medea: From Myth to Modernity**

Starts April 17th, 2025 • Thursdays 6:15-8:15 p.m.

**Italian Renaissance Arts of the Quattrocento**

Starts January 14th, 2025 • Tuesdays 6:15 - 8:15 p.m.

**The Long Twelfth Century: A History of Conquest,  
Scholasticism, and Courtly Love**

Starts January 16th, 2025 • Thursdays 6:15 - 8:15 p.m.

**Montreal Underground: A Walking Tour**

Starts January 14th, 2025 • Tuesdays 10:00 a.m. - 12:00 p.m.

**From Mozart to Mingus: A History of Music**

Starts January 13th, 2025 • Mondays 1:30 - 3:30 p.m.

**Odysseys of the Mind: Aeschylus, Sartre, and Justice**

Starts March 12th, 2025 • Wednesdays 6:15 - 8:15 p.m.

**On Photography**

Starts January 15th, 2025 • Wednesdays 1:30 - 3:30 p.m.

**Overshadowed: Beyond the Famous Titles**

Starts January 15th 2025 • Wednesdays 1:30 - 3:30 p.m.

**Repatriation of Cultural Artifacts:****Ethical and Practical Considerations**

Starts April 15th, 2025 • Tuesdays 1:30 - 3:30 p.m.

**Shakespeare in the Spring**

Starts April 15th, 2025 • Tuesdays 1:30 - 3:30 p.m.

**Pointe-Claire:****Kaleidoscope of Colours**

Starts January 13th, 2025 • Mondays 1:30 - 3:30 p.m.

**Gatineau:****Quel est l'impact véritable des écrans numériques?**

Commence le 11 Fevrier 2025 • les mardis 19h00 - 21h00





## Seniors Outreach Program

### A World of Stories: Tales from the Seven Continents

*“The purpose of a storyteller is not to tell you how to think, but to give you questions to think upon.”*

—Brandon Sanderson

Humans are natural storytellers. Even before the written word, oral traditions existed. These early stories allowed knowledge and tradition to be passed on to future generations. They also provide a window into other times' cultures.

What can we learn from the tales we read? And what makes some of them endure the test of time? Can stories give a glimpse into the minds of those who came before? What can such tales teach us about the past and the present?

In this course we will read from early tales to modern day stories with much in between.



Engage socially and intellectually with Montreal's seniors. TMI's 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.

If you would like to volunteer or for more information, contact Seniors Program Coordinator

**Jennifer MacGregor at [jmacgregor@thomasmore.qc.ca](mailto:jmacgregor@thomasmore.qc.ca).**







## Seniors Outreach Program

### Our Locations

**CONTACTIVITY CENTRE**  
Westmount

**SAINT PATRICK SQUARE**  
Côte Saint-Luc

**DAWSON BOYS & GIRLS CLUB**  
Verdun

**STEPHEN F. SHAAR  
COMMUNITY CENTRE**  
Hudson

**MAISON DESAULNIERS**  
Saint-Lambert

**THE TEAPOT**  
Lachine

**MANOIR WESTMOUNT**  
Westmount

**TRINITY COMMUNITY CENTRE**  
Gore

**MAXWELL RESIDENCE**  
Baie-d'Urfé

**VILLA BEAUREPAIRE**  
Beaconsfield

**ONLINE GROUP**

**VISTA**  
Montreal

**SAINT-BRUNO**

**PLACE KENSINGTON**  
Westmount

**WESTMOUNT ONE**  
Montreal

### Thank You to Our 2024-25 Seniors Program Discussion Leaders

Mary Allen

Joan Machnik

Silvia d'Apollonia

Irene Menear

Kay Dunn

Kay Palkhivala

Ron Fitzgerald

Sara Pistolesi

Laura Grunberg

Sharon Poissant

Claudette Hay

Murray Shugar

Rina Kampeas

Patricia Sikender

Robin Little

Heather Stephens

Jennifer MacGregor

Jane Thomson



## HOW TO REGISTER

### 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](http://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 \$160 (plus a 40\$ 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](http://www.thomasmore.qc.ca/studies-for-credit) to read more.

### BRING A FRIEND!

This year TMI is offering a discount to participants who bring a new student to TMI. Do you know someone who may want to attend the same TMI course as you? Invite them to join and both you and your friend will receive the New Participant rate (\$100 plus a \$40 administrative fee). Don't miss out on the opportunity and help spread the word about TMI!

To take advantage of this offer, please register by phone or in person. Some exceptions may apply.





## THANK YOU TO OUR 2023-24 COURSE DESIGNERS & LEADERS!

Zsolt Alapi  
Mary Allen  
Munirah Amra  
Valerie Amyot  
Michelle Andrus  
Martin Baenninger  
Marie Beaulieu  
Linda Benguigui  
Catherine Bérubé  
Paul Billette  
Charlotte Boatner-Doane  
Imogen Brian  
Valerie Broege  
Pam Butler  
Andrew Byers  
Shernaz Choksi  
Jim Cullen  
Giovanna D'Alesio  
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Heather Stephens  
Jane Thomson  
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Michael Tritt  
Faye Trecartin  
Alberto Venturelli  
Joseph Vietri  
Sam Wendel



## Thank You to Our 2023/24 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 2023/24.

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](http://www.thomasmore.qc.ca), by mail, or by telephone using a credit card.

**\$25,000 +** Anonymous

**\$10,000 +** Estate of Laurie McRobert

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	Kathleen Dunn	Daniel Schouela
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<b>\$500+</b>	Anonymous	Marilyn Kaplow
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	Barry Cole & Sylvie	Brian McDonough
	Plouffe	Veronica Noble
	James Cullen	Francis Parfitt
	David Doheny	Greg Peace
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	Ronald Fitzgerald	Sara & Donald Pistolessi
	Anne Fitzpatrick	Stephanie Scherzer
	Louis Gaboury	
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	Grendon Haines	







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Sonia Serfaty  
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Teresa Tropea  
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Moir Carley  
Giovanna D'Alesio  
Marlene Danies  
Julia Dawson  
Jerrolyn Dietrich  
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Maureen Fitzgerald  
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Leopolda Pedicelli  
Paula Pedicelli  
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James Queen  
Brigitte Ramaseder  
Barbara Smith  
Robert Smol  
Ninfa Spagnolo  
Graham Stewart  
Joseph Tarasofsky  
Charles Taylor

## Up to \$99

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Donald Andrus  
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Louise MacLellan  
Elsebeth Merkly  
Carmela Mindel  
Deena Minna  
Sarah Reingewirtz  
Roman Rogulski  
Fiorina Sammartino  
Josef Schmidt  
Justine Sentenne  
Heather Stephens





TIME	MONDAY	TUESDAY
10:00 a.m. 12:00 p.m.		<ul style="list-style-type: none"><li>● Montreal Underground</li></ul>
1:30 p.m. 3:30 p.m.	<ul style="list-style-type: none"><li>● Myths and Realities</li><li>● From Pythagoras to Bach</li><li>● A Stitch in Time</li><li>● From Mozart to Mingus</li><li>● A Beginner's Guide to Jazz</li></ul> <div><p>Pointe-Claire</p><ul style="list-style-type: none"><li>● Out of Africa</li><li>● Through the Kaleidoscope of Colours</li></ul></div>	<ul style="list-style-type: none"><li>● Democracy at Risk?</li><li>● Jaser en français</li><li>● Repatriation of Cultural Artifacts</li><li>● Shakespeare in the Spring</li></ul>
6:15 p.m. 8:15 p.m.	<ul style="list-style-type: none"><li>● Family Triangles and the Function of the Third</li><li>● Jane Eyre and Her Heirs</li><li>● Creative Writing Workshop</li><li>● The Humanists</li></ul>	<ul style="list-style-type: none"><li>● In the News Forum</li><li>● Mehmet Ali and the Rise of Modern Egypt</li><li>● Re-Reading Kafka</li><li>● Italian Renaissance Arts of the <i>Quattrocento</i></li><li>● Friendship Through Fiction and Film</li></ul> <div><p>Gatineau</p><ul style="list-style-type: none"><li>● D'où vient la masculinité « toxique »?</li><li>● Les racines historiques du colonialisme et de la décolonisation</li><li>● Quel est l'impact véritable des écrans numériques?</li></ul></div>



WEDNESDAY	THURSDAY	FRIDAY
<div><div></div> Discovering Art</div>	<div><div></div> How Music Speaks to Our Lives</div> <div><div></div> Henry James Goes to the Movies</div>	<div><div></div> Exploring Montreal's Urban Nature</div>
<div><div></div> Lonergan</div> <div><div></div> Théâtre et néoclassicisme</div> <div><div></div> Why Be Just?</div> <div><div></div> On Photography</div> <div><div></div> Beyond the Famous Titles</div>	<div><div></div> Writers from Atlantic Canada</div> <div><div></div> The Story of What We Eat</div> <div><div></div> Canada Reads</div> <div><div></div> The Earth Transformed</div> <div><div></div> A Disturbing Disquiet</div>	<div>SATURDAY</div> <div>1:30 p.m.</div> <div>3:30 p.m.</div>
		<div><div></div> Saturday Afternoons at the Opera</div>
<div><div></div> Art of Screenwriting</div> <div><div></div> Hope on the Horizon of Meaning</div> <div><div></div> The Poetry of Everyday Life</div> <div><div></div> Aeschylus, Sartre, and Justice</div>	<div><div></div> Finding Your Voice</div> <div><div></div> Reading Ovid</div> <div><div></div> The Long Twelfth Century</div> <div><div></div> Imagining Medea</div>	





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