



INSTITUT  
**THOMAS MORE**  
INSTITUTE

Winter • Spring  
Hiver • Printemps

**2025**

Course Calendar

Calendrier des cours



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



3405 Ave. Atwater  
Montreal Q.C.  
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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.

## IMPORTANT DATES

### 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

## TMI ADMINISTRATION

**Bridget Anthony,**  
Administrative Assistant | ext. 100

**Carol Fiedler,**  
Chair of the Board | ext. 101

**Joseph Vietri,**  
Manager of Academic Affairs and  
Operations | 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

**Marleigh Greaney,**  
Manager of Development | ext. 106

**Jennifer MacGregor,**  
Seniors Program Coordinator

## TABLE OF CONTENTS

TMI Administration	3
Winter Overview	4
Spring Overview	5
Course Descriptions	6
Pointe-Claire	20
Gatineau	20
Seniors Outreach Program	21
Course Schedule	22



## Winter



Courses below are listed in order of their start date. A detailed course description can be found on the page indicated at the right. Returning participants who bring a new participant to TMI will receive a discount on certain courses!

**Visit our website at [thomasmore.qc.ca](http://thomasmore.qc.ca) for more details.**

**Italian Renaissance Arts of the Quattrocento** 12  
Starts January 14th • 12 Weeks • Tuesdays 6:15 – 8:15 p.m.

**Overshadowed: Beyond the Famous Titles** 13  
Starts January 15th • 12 Weeks • Wednesdays 1:30 – 3:30 p.m.

**On Photography** 14  
Starts January 15th • 10 Weeks • Wednesdays 1:30 – 3:30 p.m.


**Here and Now: The Poetry of Everyday Life** 18  
Starts January 15th • 6 Weeks • Wednesdays 6:15 – 8:15 p.m.

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

**The Earth Transformed: Gaia in Crisis** 9  
Starts January 16th • 18 Weeks • Thursdays 1:30 – 3:30 p.m.

**The Long Twelfth Century: A History of Conquest, Scholasticism, and Courtly Love** 17  
Starts January 16th • 12 Weeks • Thursdays 6:15 – 8:15 p.m.

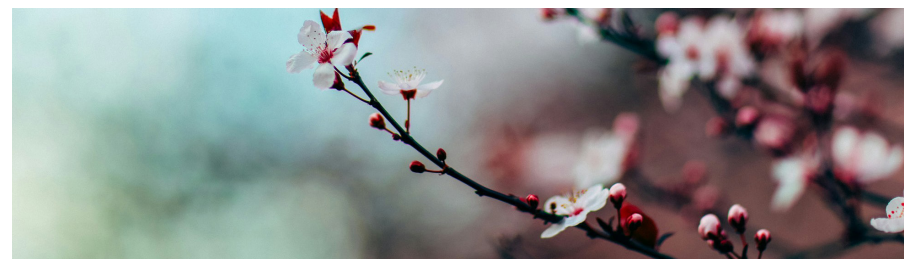
**Montreal Underground: A Walking Tour** 18  
Starts January 21st • 2 Weeks • Tuesdays 10:00 a.m.–12:00 p.m.

**Canada Reads: TMI Participates**  19  
Starts February 22nd • 6 Weeks • Thursdays 1:30 – 3:30 p.m.

**Pointe-Claire:**  
**Through the Kaleidoscope of Colours** 20  
Starts January 13th • 12 weeks • Mondays 1:30 – 3:30 p.m.

**Gatineau:**  
**Quel est l'impact véritable des écrans numériques?** 20  
Commence le 11 février • 8 semaines • les mardis 19h00 – 21h00

## Spring



**The Humanists: Exploring What It Means to be Human** 16  
Starts March 10th • 12 Weeks • Mondays 6:15 – 8:15 p.m.

**Odysseys of the Mind: Aeschylus, Sartre, and Justice** 19  
Starts March 12th • 12 Weeks • Wednesdays 6:15 – 8:15 p.m.

**A Disturbing Disquiet: The Fiction of Patricia Highsmith** 15  
Starts March 13th • 12 Weeks • Thursdays 1:30 – 3:30 p.m.

**Shakespeare in the Spring** 12  
Starts April 15th • 6 Weeks • Tuesdays 1:30 – 3:30 p.m.

**Repatriation of Cultural Artifacts:  
Ethical and Practical Considerations** 11  
Starts April 15th • 6 Weeks • Tuesdays 1:30 – 3:30 p.m.

**Imagining Medea: From Myth to Modernity** 8  
Starts April 17th • 6 Weeks • Thursdays 6:15 – 8:15 p.m.

**Exploring Montreal's Urban Nature**  14  
Starts April 18th • 4 Weeks • Fridays 10:00 a.m. – 12:00 p.m.

**A Beginner's Guide to Jazz**  6  
Starts April 28th • 4 weeks • Mondays 1:30 – 3:30 p.m.

## MUSIC

## A Beginner's Guide to Jazz

## Atwater

This four-session course will help participants gain a better understanding of jazz music and its origins, from the descendants of African slaves, to the early 20th century recordings of Louis Armstrong, on to the very latest trends. Get familiar with the great American musical tradition that is jazz! The course will also survey the programming of the Festival de Jazz International de Montréal (June-July 2025) and will recommend concerts.

## Mondays

1:30 – 3:30 p.m.

## 4 weeks

## First Session

April 28th, 2025

## Instructor

TBA

Featuring music by Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker, Miles Davis, Sonny Rollins, Bill Evans, Wynton Marsalis, Brad Mehldau, and many more!





CLASSICS  
LITERATURE

Atwater



Thursdays

6:15 – 8:15 p.m.

6 weeks

1.5 credits

First Session

April 17th, 2025

Discussion Team

Louise Jarrett

Marilyn Kaplow

## Imagining Medea: From Myth to Modernity

This course will consider the figure of Medea from Greek mythology and explore how her story has been reimagined and recontextualized from classical antiquity until the present day.

As a mythical character, Medea resists easy categorization into a single archetypal role: she is portrayed as a resourceful “helper-maiden” whose aid is essential to the hero’s quest, a skilled and powerful enchantress, an alienated outsider in Greek society, and a scorned wife who famously takes her revenge by killing her own children.

By examining literary representations of Medea from the ancient world alongside more contemporary reworkings of the myth, we will consider questions such as: What draws us to characters who commit horrifying acts of violence? Why has Medea’s murder of her children—an episode probably invented by Euripides—become the focal point of most retellings of her story? Why is Medea associated with both creativity and destruction? How have modern writers used Medea’s identity as a foreigner in Greece to explore issues related to nationalism and exile? And why do certain mythic characters remain part of our collective imagination while others fall into obscurity?



## The Earth Transformed: Gaia in Crisis

Global ecological disruption is arguably the 21st century’s most underappreciated security threat. The world today and tomorrow might look terrifying, but ours is a story of resourcefulness, resilience, and adaptation. What do we know about the history of life on earth? Why and how did culture evolve and change? How did early Homo Sapiens view, understand, and conceive of the world? In this course, a radical way of looking at the world and our future will be outlined. We will examine a historian’s perspective of the way climatic events and trends, geography, and human opportunism have intertwined to impact the world. We will ask: How did Homo Sapiens evolve a relationship with the planet? What makes climate change an essential element in the story of the past? We will explore the connection between pastoralists and nomads on the one hand and sedentary societies on the other. Which lifestyle is more conducive to Gaia’s flourishing? What led to the formation of the first cities? What challenges did the corollary trade and globalization present? How did the bureaucratic state arise? And how did patriarchy take hold?

SOCIAL  
SCIENCES

Atwater

Thursdays

1:30 – 3:30 p.m.

18 weeks

4.5 credits

First Session

January 16th, 2025

Discussion Team

Paul Billette

Heather Stephens



## LITERATURE CINEMA

**Atwater**

CREDIT

**Thursdays**

10:00 a.m. –  
12:00 p.m.

**12 weeks**

3 credits

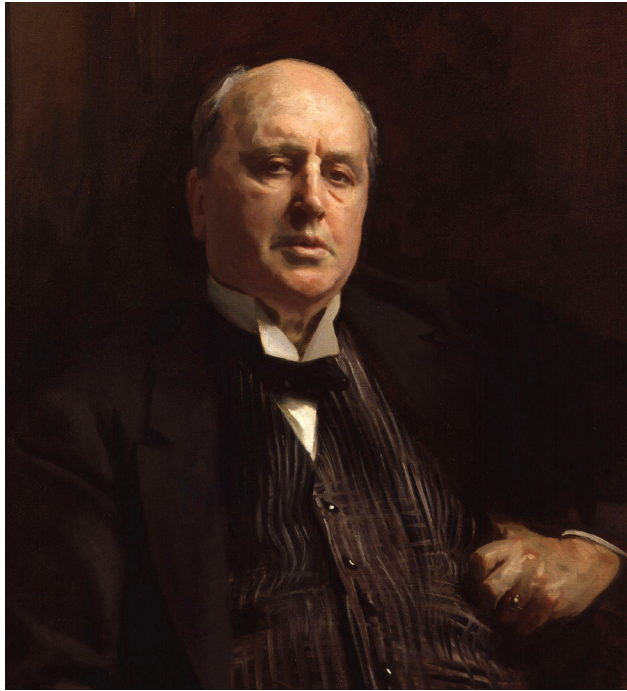
**First Session**

January 16th,  
2025

**Discussion Team**

Andrew Byers  
Irene Menear  
Faye Trecartin

## Henry James Goes to the Movies



Despite his high literary reputation as a novelist, Henry James longed for a larger, more lucrative audience. His longing led to an attempt at success on the stage. But the result was a famous flop. Given this reversal of fortune, would James, if he were still here, appreciate the irony that his novels have now found wider popularity in an art form of which he may have been unaware—the movies! A 2021 filmography lists 210 James-based productions worldwide.

This artistic adaptation raises questions: What makes James's fiction attractive to film makers? Is it his sense of picture and scene, his obsession with perception and viewpoint, or his insightful depiction of character? And, what impact has film had on the reading of his novels? To explore these questions, this course offers a novel-to-film experience of four of his fictions: *Washington Square*, *The Turn of the Screw*, *The Europeans*, and *The Portrait of a Lady*, directed respectively by William Wyler, Jack Clayton, James Ivory, and Jane Campion. Were these directors able to capture James's spirit and style, and to broaden our appreciation of his singular aesthetic vision?

## Repatriation of Cultural Artifacts: Ethical and Practical Considerations

The millions of people who each year visit the Louvre in Paris, The Metropolitan in New York, and the British Museum in London do not often realize that many objects on display were acquired by theft or coercion. They are in many instances trophies from an imperial age. Today, these museums are being asked to return these artifacts to their countries of origin.

Should the Elgin Marbles be returned to the Parthenon in Greece? What consequences could this imply? What about the Benin Bronzes? Up to 95 percent of historical African art resides in collections outside Africa. Is it not time that the Bronzes be given back to Benin? Shouldn't Africans be able to grow up seeing the best of the art they have produced?

We will examine these repatriation requests on a case-by-case basis while also considering the vital role and history of museums. What does repatriation signify? Would it mean that the world's greatest museums be emptied of their treasures? Or are there compromise solutions such as inter-museum loans? Are there instances in which loans would not be appropriate?



## ART HISTORY

CREDIT

**Atwater**

**Tuesdays**

1:30 – 3:30 p.m.

**6 weeks**

1.5 credits

**First Session**

April 15th, 2025

**Discussion Team**

Karen Etingin  
Jane Thomson



## LITERATURE

## Shakespeare in the Spring

Atwater 

This six-session course will explore *Macbeth* and *As You Like It*, both of which will be performed at the 2025 Stratford Festival. A complete course description will be available on our website in January.

Tuesdays

1:30 – 3:30 p.m.

6 weeks

First Session

April 15th, 2025

Discussion Team

Carol Fiedler  
Rina Kampeas



## ART HISTORY

## Italian Renaissance Arts of the Quattrocento

Atwater 

This course aims at exploring the fundamental principles guiding innovation in artistic creativity over the fifteenth century in the courts, city-states, and republics of the Italian peninsula. Significant issues related to the Renaissance's artistic evolutions will be raised, such as the interest in artistic conventions related to Antique artworks, the search for a greater expressiveness, and the invention of perspective. The different processes at stake in disseminating the new developments from Florence to the rest of the Italian peninsula will be studied, as will the considerable impact of the humanist culture on Renaissance creativity.

Some fundamental questions addressed will include: How did the spread of humanist culture interact with the function of art? Who were the Renaissance's patrons of the arts and what was at stake in encouraging the blossoming of the arts? How and why did the status and work of artists evolve over the Quattrocento?

Tuesdays

6:15 – 8:15 p.m.

12 weeks

3 credits

First Session

January 14th,  
2025

Instructor

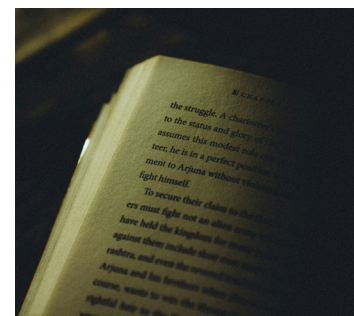
Marie Beaulieu

## Overshadowed: Beyond the Famous Titles

The primary focus of this course will be to introduce participants to works of literature (novels, novellas, and several short stories) which, though written by well-known, highly respected authors, have typically been overshadowed by other texts by the same author. Many of these works remain “in the shadows,” appearing infrequently on course syllabi, and at times difficult to find in libraries and local bookstores. The reasons for such neglect, even by avid readers of literature, run the gamut from the sheer number of classic works available to be read (especially) in the case of prolific writers, to the vicissitudes of reputation, related to social, historical, biographical, cultural, and other factors.

Ernest Hemingway's earliest and one of his most inventive works (*In Our Time* 1923-5 editions), remains underappreciated because of its complex publishing history and frequent lack of availability. Charlotte Perkins Gilman, an early feminist and author of *Women and Economics* (1898) and “The Yellow Wallpaper” (1892) wrote a utopian novel describing a world run by women. Originally published in a magazine in 1915, the text remained unpublished in book form for over 60 years. Why has “The Yellow Wallpaper” become so popular and well known since the rediscovery of Gilman's works in the 1970s whereas the more radical *Herland* remains relatively unknown outside academia? Will *Herland* unseat “The Yellow Wall-Paper” as Gilman's most important fiction? And so it goes. Herman Melville, an acknowledged world class writer, wrote upwards of 15 (weighty) books (novels, novellas, short stories, poems) over the course of his writing career. How many readers have read his complete oeuvre?

In this course, we will ask whether a particular work illustrates mastery of the elements of fiction: of plot, setting, characterization, theme, symbolism, and more? Might it achieve the status of a “classic”? Or does the work belong “in the shadows”—a lesser work that doesn't stand up to close reading? Are there specific factors (apart from the text itself) that might have contributed to the neglect of some or any of these works? What is lost by not reading these texts? Do they shed light on the author or the age or on anything else of importance? What (tacit/conditional) factors enter into the reputation of a work?



## LITERATURE

Wednesdays

1:30 – 3:30 p.m.

12 weeks

3 credits

First Session

January 15th,  
2025

Discussion Team

Anne Fitzpatrick  
Kathryn McMorro  
Michael Tritt

## SOCIAL SCIENCES

Atwater



## Exploring Montreal's Urban Nature

Join us on a walking journey into the hidden wildness of our urban landscape during this four-week course that will encourage us to experience nature within Montreal. Living in a city, we may feel disconnected from the natural world, but a number of parks and nature preserves, all within Montreal, offer a way to reconnect.

Each week, we will explore one of the following sites: Mount Royal, Parc des Rapides, the Falaise Saint-Jacques, and one surprise location. The walks will run from 10:00 am to noon, rain or shine.

Our walks will be supplemented by readings that highlight both the historical and environmental significance of these locations, such as, how did they come to be? Who are the people responsible for their creation? What challenges might these locations be facing? Who are the non-human inhabitants of each of these ecosystems and what is their significance to people and to the city?

Fridays

10:00 a.m. –  
12:00 p.m.

4 weeks

First Session

April 18th,  
2025

Discussion Team

Jennifer MacGregor  
Mariela Tovar

## ART HISTORY

Atwater



## 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, that is, 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 2022 Diane Arbus exhibition 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."

Wednesdays

1:30–3:30 p.m.

10 weeks

2.5 credits

First Session

January 15th, 2025

Discussion Team

Martin Baenninger  
Brian McDonough

## A Disturbing Disquiet: The Fiction of Patricia Highsmith

Though Patricia Highsmith is a crime and mystery writer, she is also much more, probing the underbelly of the human psyche while creating an atmosphere of dread and foreboding. The novelist Graham Greene dubbed her the "poet of apprehension," placing her in the upper echelon of twentieth-century noir fiction. Ignored largely in her native U.S., she exiled herself to Europe where her writing quickly attained cult status. In her short stories, animals take revenge on their human oppressors, gentle wives and passive husbands turn into conniving murderers, and terror awaits just around any corner. Often displaying a macabre sense of humour, Highsmith compels the reader to reflect upon what happens behind the locked doors of complacent middle-class lives. Her style is immediately direct and engrossing, and the growing uneasiness that she uncovers in the impulses of "regular" people builds slowly in intensity until it escalates into the disturbing.

We will ask questions like: How can dull, quotidian events precipitate actions that escalate into violence? Do all humans have a dark side? To what end does Highsmith turn seemingly rational and upright characters into violent murderers or criminals? Why are we attracted to her characters despite their dubious qualities? Is there at the core of her writing an existential message about our post-modern condition—do we live in a moral vacuum where virtues are willingly shelved and amoral actions justified? Finally, is her purpose more than simply noir storytelling that illuminates the depravity of a world whose centre does not hold?



## LITERATURE



Thursdays

1:30 – 3:30 p.m.

12 weeks

3 credits

First Session

March 13th,  
2025

Discussion Team

Zsolt Alapi  
Valerie Broege





## PHILOSOPHY

## Atwater



## Mondays

6:15 – 8:15 p.m.

**12 weeks**

3 credits

## First Session

March 10th, 2025

## Discussion Team

Imogen Brian  
Matte Downey  
Daniel Paul

# The Humanists: Exploring What It Means to be Human

Throughout history, people have grappled with questions around what it means to be human. What does it mean to be a good citizen? What is the role of religion in human lives? What does it mean to live in an ever-connected world? These questions began to emerge during the fourteenth century in Western Europe and quickly spread. As Renaissance humanist thinkers started to turn away from associating humanity with a divine purpose, the question of what it means to be human took on particular importance.

This course will explore the evolution of humanism and will be guided by Sarah Blackwell's new book *Humanly Possible: Seven Hundred Years of Humanist Freethinking, Inquiry, and Hope*. We will also spend time reading works written by the various humanist thinkers covered. We will examine ideas and questions that promoted human progress and dignity, such as: How does shared humanity transcend cultural barriers? How do new ideas develop and how do they take root in a society with established norms? What were the early humanists responding to? Finally, how did humanism lead to the development of other philosophical or societal changes?

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

*You took your cue from [Plato] and said that the reason why it was necessary for philosophers to take part in government was to prevent the reins of government falling into the hands of wicked and unprincipled men to the ruin and destruction of the good.*

—Lady Philosophy to Boethius in *The Consolation of Philosophy*

From 1050 to 1215 Western Europe experienced drastic change socially, politically, and philosophically. With the rise of early scholasticism, the solidification of the Cathedral schools, and the rediscovery of parts of Aristotle's works through the translations of Arab thinkers, many of the great medieval minds like Anselm of Canterbury, Bernard of Clairvaux, and Peter Abelard, thrived. This course will explore this intellectual shift while also examining the impact it had on the politics of the day.

Some central questions we will seek to explore are: What was the connection between the university and the political world at this time in history? Did the philosophy of the time dictate the politics, or did the political outlooks of leaders impact the direction of intellectual evolution? We will also look at the Church's role in this development. What happened when philosophical speculation came up against doctrine? How did intellectuals help advance and shape theology? Did this affect the relationship between Church and State?

Two case studies will help us examine these questions: William the Conqueror in England and Matilda of Canossa in Italy. In both rulers we see examples of leaders seeking to unify territories and establish a new political order. Through them, we will try to gain a better understanding of this complex and fascinating period.



## HISTORY THEOLOGY



## Atwater

### Thursdays

6:15 – 8:15 p.m.

12 weeks

3 credits

## First Session

January 16th,

2025

## Discussion Team

Charlotte de Neeve

Joseph Vietri

## LITERATURE

CREDIT

Online

## Here and Now: The Poetry of Everyday Life

*"The everyday, the here and now, is perhaps the primary arena of human experience."*

—Andrew Epstein

## Wednesdays

6:15 – 8:15 p.m.

## 6 weeks

1.5 credits

## First Session

January 15th,  
2025

## Discussion Team

Imogen Brian  
Claire English

In the period following the Second World War, fascination with everyday life emerged as what critic Adam Kirsch has called "one of the major poetic scripts of our time." Confronted with rapid developments in media and communications technologies, along with broad social and cultural transformations, poets increasingly turned toward the routine intimacies of daily life in order to recuperate meanings in the midst of larger anxieties. Over the course of our time together, we will inquire further into the nature of this thematic preoccupation and ask: How and why did everyday life become a "script" that poets follow? Why does it remain so prevalent today? In what ways does poetry of this kind seek to retrieve a sacredness to daily life and at other times to insist on its sheer ordinariness? Works by Jane Hirschfield, Bernadette Mayer, James Schyler, and others will be examined. [This course is intended as a continuation of the Women's Poetry series, but prior participation is not required. Readings will feature women poets, alongside other voices.]

## HISTORY

## Atwater



## Tuesdays

10:00 a.m. – 12:00 p.m.

## 2 weeks

## First Session

January 21st, 2025

## Discussion Team

Jennifer MacGregor  
Sharon Poissant

## Montreal Underground: A Walking Tour

Did you know that there are 33 kilometres of interconnecting tunnels under the heart of downtown Montreal? Together we will explore this pedestrian network, protected from the elements, as we discover sights including shopping malls, restaurants, a skating rink, and even a piece of the Berlin Wall.

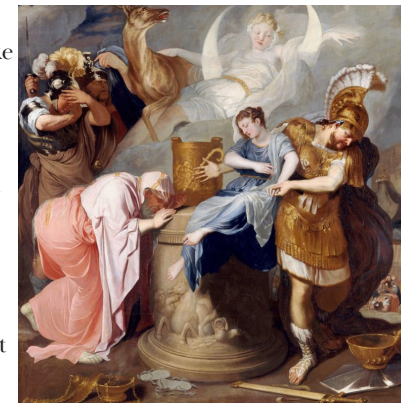
These walks will take us through several famous and important buildings and will take place over two successive weeks. Participants will receive readings about the Underground in advance.



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

This course will compare Aeschylus' "Oresteian Trilogy" to Jean-Paul Sartre's "The Flies." Originally written in the 5th century BCE, the trilogy tells us the story of what happened after the sacking of Troy and the demise that befell Agamemnon who was murdered by his own wife, Clytemnestra, after returning home from the war. Enraged by his mother's actions, Orestes does the unspeakable and kills his mother, Clytemnestra. What crime could possibly cause greater offence to the laws and the furies than matricide? Orestes is forever condemned to be tormented by the furies. What relevance would a play about matricide have to the rising democracy of Athens? Wouldn't a proposal outlining new laws to replace the old laws have sufficed? What were Aeschylus' considerations that led him to use a court trial to seal Orestes' fate? Centuries later, Sartre reconceives his predecessor's play.

Why would Sartre take an archaic play and rewrite it for a 20th century audience? Was Orestes' journey an adequate platform for Sartre to express his ideas about existentialism? Were Sartre's conclusions about Orestes' predicament different from Aeschylus'? Are both plays radically different or are there some similarities? These are some of the questions we'll explore together.



## 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 the 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.

## LITERATURE

CREDIT

Atwater

Online

## Wednesdays

6:15 – 8:15 p.m.

## 12 weeks

3 credits

## First Session

March 12th, 2025

## Discussion Team

Rina Kampeas  
Martin Marquis  
Jim Queen

## LITERATURE

Online

Atwater



## Thursdays

1:30 – 3:30 p.m.

## 6 weeks

## First Session

February 22nd,  
2025

## Discussion Team

Barbara Smith



## LITERATURE

## Through the Kaleidoscope of Colours

## Pointe-Claire

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

## Mondays

1:30 – 3:30 p.m.

12 weeks

## First Session

January 13th,  
2025

## Discussion Team

Mary Allen and  
another

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 colour? 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, and short stories, and through our core book, *The World According to Color: A Cultural History*, by Cambridge art historian James Fox, which majestically covers this subject from multiple angles.

SCIENCES  
SOCIALESQuel est l'impact véritable  
des écrans numériques?

## Gatineau

Le rôle de la technologie et son impact sur la manière dont nous fonctionnons en société sera le thème central de ce cours. Nous poserons les questions suivantes:

## Mardis

19h – 21h

8 semaines

## Première séance

11 février 2025

## Animateur

Pierrot Lambert

Que révèlent les études menées sur l'incidence des écrans sur les fonctions cognitives? Au-delà des dangers évidents (conduite d'une voiture, isolement en société), la distraction numérique fait-elle obstacle au développement des personnes de tous âges? Par contre, l'usage répandu du téléphone portable ne favorise-t-il pas la communication, l'orientation et l'apprentissage? Comment les écrans influent-ils sur la littératie des jeunes générations?

## 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. Long before the written word, oral traditions existed worldwide. These early stories allowed knowledge and tradition to be passed on to future generations. Today 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 us? What can tales from around the world 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).**

TIME	MONDAY	TUESDAY
10:00 a.m. 12:00 p.m.		● Montreal Underground
1:30 p.m. 3:30 p.m.	● A Beginner's Guide to Jazz  <div> <b>Pointe-Claire</b>            ● Through the Kaleidoscope of Colours         </div>	● Repatriation of Cultural Artifacts  ● Shakespeare in the Spring
6:15 p.m. 8:15 p.m.	● Creative Writing Workshop  ● The Humanists	● Italian Renaissance Arts of the <i>Quattrocento</i>  <div> <b>Gatineau</b>            ● Quel est l'impact véritable des écrans numériques?         </div>

WEDNESDAY	THURSDAY	FRIDAY
	● Henry James Goes to the Movies	● Exploring Montreal's Urban Nature
● On Photography  ● Beyond the Famous Titles	● Canada Reads  ● The Earth Transformed  ● A Disturbing Disquiet	
● The Poetry of Everyday Life  ● Aeschylus, Sartre, and Justice	● The Long Twelfth Century  ● Imagining Medea	







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