




OPEN HOUSE
PORTES OUVERTES

SEPT. 8
2018
10 am to 3 pm
10h00 à 15h00

Lifelong Learning
in the Liberal Arts

Éducation en
arts libéraux
tout au long de
la vie



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

www.thomasmore.qc.ca



INSTITUT
THOMAS MORE
INSTITUTE

Course Calendar | 2018 | 2019 | *Calendrier des cours*



www.thomasmore.qc.ca

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Québec 



The Thomas More Institute (TMI) is a secular, liberal arts academic institution that offers adults of all ages opportunities to explore a wide variety of topics in university-level discussion courses. 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.

L'Institut Thomas More est un établissement académique laïque d'arts libéraux qui offre à des adultes de tous âges l'occasion d'explorer une grande diversité de sujets dans des cours de discussion de niveau universitaire. Nos discussions diffèrent des cours magistraux offerts ailleurs dans la mesure où les membres d'un groupe sont invités à participer et à collaborer à un processus de recherche et de réflexion. Au centre de ce processus se trouvent des textes soigneusement choisis et qui représentent différentes perspectives sur les questions que chaque groupe a décidé d'explorer en commun. Les participants entrent en dialogue les uns avec les autres en se concentrant sur des textes qui représentent éminemment une combinaison de matériaux historiques, de savoirs multidisciplinaires récents et d'exploration littéraire sur un thème donné. À Thomas More, on comprend l'étude comme guidée par un questionnement, et on voit ce questionnement comme émergeant de la rencontre et de l'échange avec la pensée des autres.

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Academic Calendar

2018

- September 8 | Saturday
Open House
- September 10-11 | Mon-Tue
Academic Appointments
- September 12 | Wednesday
Leaders' Meeting
- September 17 | Monday
Fall Term begins
- September 18-19 | Tue-Wed
No classes
- September 29 | Saturday
AGM
- October 8 | Monday
Thanksgiving (closed)
- December 7 | Friday
Feast of Lights
- December 12 | Wednesday
Fall Term ends

2019

- January 7 | Monday
Winter Term begins
- March 29 | Friday
Winter Term ends
- April 1 | Monday
Spring Term begins
- April 22 | Monday
Easter Monday (closed)
- May 20 | Monday
Victoria Day (closed)
- Jun 21 | Friday
Spring Term ends
- June | tba
Convocation

Refus global - 70 ans après

Il y a soixante-dix ans cette année, paraissait *Refus global*, un manifeste artistique radical publié en août 1948, par Paul-Émile Borduas et un groupe d'artistes, de poètes, de danseurs, de philosophes, tous regroupés autour du mouvement automatiste. Si *Refus global* rejette les contraintes imposées par la tradition artistique, il expose aussi ses revendications contre l'obscurantisme imposé à l'époque par le gouvernement conservateur de Maurice Duplessis, période dite de la « Grande noirceur ».

Le cours portera sur les personnalités et les circonstances entourant la publication de ce manifeste qui s'est avéré un moment déterminant du tournant du Québec vers la modernité. Il se déroulera de manière à exposer le contexte artistique, politique, religieux, et social qui précède la publication de *Refus global*, à présenter le rôle primordial de Paul-Émile Borduas, du mouvement automatiste et des principaux artistes signataires du manifeste et il portera enfin un regard sur les répercussions de ce manifeste révolutionnaire.

The Classic Greek Historians I

This course will focus on fifth-century BCE Athens. Surveying Athens from the Greek-Persian wars to the beginning of its decline during the Peloponnesian War, we will ask: What justifies the claim that Herodotus and Thucydides are the fathers of history? What are the differences in their approaches to factual recording, narrative style, and portrayal of personality? Why are their works still studied today? And why is the period of Athenian glory for which these two provide an almost continuous account considered to be a turning point in Western civilization?

We will explore these questions with the help of their histories, as well as readings from the dramatists Aeschylus, Euripides, and Aristophanes, and from the historian Plutarch.

Arts

Lundis
18h15 - 20h15
12 semaines

Première session
17 septembre
2018

Animateur
Ginette Jubinville

La Grèce au féminin: mythes, histoires, idéologies I

La littérature grecque, très majoritairement produite par des hommes, nous permet-elle d'entendre véritablement la voix des femmes ? Les Grecs ont produit une abondance de discours sur les femmes, et dans divers genres littéraires ou philosophiques. Les mythes grecs ont-ils placé les femmes au centre de leurs intrigues seulement pour les marginaliser ? La société grecque faisait-elle une place réelle aux femmes, aux plans social, politique, religieux ? Ce cours, en deux parties, tentera d'explorer et d'analyser ces différents types de discours en les situant dans leurs contextes respectifs. Dans ce parcours, la lecture de textes anciens sera éclairée par les nouvelles interprétations procurées par des historiennes soucieuses de problématiser les anciens schèmes de pensée en les soumettant à un questionnement contemporain.

La première partie de ce cours, à l'automne, se concentrera sur la lecture d'un choix de tragédies d'Eschyle, Sophocle, et Euripide. Dans la deuxième partie, à l'hiver, on lira des comédies d'Aristophane et d'autres textes plus tardifs.

Classics

Wednesdays
6:15 - 8:15 pm
12 weeks

First Session
September 26,
2018
Course continues in
the Winter term

Discussion Team
Paul Billette
Nando Musano
Christian Roy

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

Classiques

Jeudis
13h30 - 15h30
12 semaines

Première session
20 septembre
2018
Ce cours continue
à l'hiver

Groupe de discussion
Munirah Amra
Germain Derome
Rina Kampeas

Chacune des deux parties du cours peut être suivie indépendamment l'une de l'autre.

Women in & Reading the Classics

"... looking harder at Greece and Rome helps us to look harder at ourselves, and to understand better how we have learned to think as we do."

— *Women and Power: A Manifesto* (2017), Mary Beard

What dynamic conception of women and womanhood inhabited the imagination of ancient Greek and Roman poets and dramatists? Why are female figures so prominent in classical mythology, epic, and tragedy, yet nearly absent in philosophy and the public life of the polis? Beyond the horizon of traditional male scholarship, what necessary insights do women scholars bring to our appreciation of classical literature?

In this 12-week course we will read and discuss key classical texts featuring women. We will explore their interpretations by commentators whose particular emphasis is on women's issues acutely felt today, particularly the silencing of women's voices. Foremost among them will be M. Beard (core text), A. Carson, and M. Nussbaum.

Classics

Mondays
1:30 - 3:30 pm
12 weeks

First Session
September 17,
2018

Discussion Team
Moirra Carley
Kay Dunne
Diane Moreau

The Challenge to US Hegemony

When a rising power threatens to displace a ruling one, history tells us that the most likely outcome is war. It was the rise of Athens and the fear that this instilled in Sparta that made war inevitable, according to the Greek historian Thucydides. This so-called inevitability is now known as the Thucydides Trap. In today's world, a rapidly rising economic power, China, is already challenging US economic supremacy, and is testing the reach of US military hegemony through its actions in the South China Sea.

In *Destined for War*, author Graham Allison examines 16 occasions over the last 1500 years where the threat extending from a rising power led in most cases to war. We will study some of the cases that led to war, and also some that through the use of imaginative statecraft did not lead to war. Can the leaders of China and the US appreciate the lessons of the past so as to avert war? Will they recognize the actions that could lead to a cold war or a real war?

Thursdays
1:30 - 3:30 pm
12 weeks

First Session
September 20,
2018

Discussion Team
Paris Arnopoulos
Allan Flegg
Tony Rustin

More About Music

Have you ever wondered what music was like before Mozart and Bach? Perhaps you have thought about music in ancient Greece? You may have wondered why you find the music of the 20th century so baffling. Above all, do you feel that you would like to gain insight into the music you already love, and discover new forms?

If you have asked yourself any of the above questions, this course is for you! No topic will be forgotten in this exhilarating journey into the history of our own musical culture. We will listen to a lot of music, discuss, read, and ponder the mystery that lies at the core of this great art form. Open your ears, open your mind and heart, and let the music start.

The course will be given by François A. Ouimet, musician, conductor, and pedagogue, who has been infusing his sessions at TMI with passionate and contagious enthusiasm for fifteen years.

Mondays
1:30 - 3:30 pm
12 weeks

First Session
September 17,
2018
Course continues in
the Winter term

Instructor
François Ouimet

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

Silencing the Writer: Book Banning, Censorship, and the Denial of Free Speech

This two-term course will focus on issues related to the banning and censorship of works of literature. The course will include readings (poetry, drama, short stories, and novels) from 1940 to the present that have been a source of controversy. Complementary selections from diverse sources arguing for, or against, public exposure to these works will also be included among the course readings.

Do certain books create problems in society or do they reflect problems that are already extant? Or can they do both? Is censorship effective? How does censorship affect book sales? How can one account for so many canonical works among those which have been censored or banned? How does one decide which books are not fit for public consumption? How have sensibilities and social norms changed over the years in the matter? Readings will be selected from Ginsberg's *Howl*, Nabokov's *Lolita*, Rushdie's *The Satanic Verses*, and Richardson and Parnell's *And Tango Makes Three*.

Literature

Wednesday
1:30 - 3:30 pm
12 weeks

First Session
September 26,
2018
Course continues
on Tuesday
afternoons in the
Spring term

Discussion team
Anne Fitzpatrick
Penny Soper
Michael Tritt

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

More About Opera

Following on last year's overview of the history and development of opera, we will continue exploring this fascinating world through recordings of prominent singers and by examining the lives of major opera composers and the origins of their works. As the upcoming season of the *Met: Live in HD* series (*Aida*, *Adriana Lecouvreur*, *Carmen*, *Les Dialogues des Carmélites*, etc.) is divided between the Italian and French repertoires, we will also examine the similarities and differences (historical and literary sources) of the two countries. We will prepare for the *Met's* new work, *Marnie*, in co-production with the English National Opera, in part by revisiting the Alfred Hitchcock film version of the same work. Background information on the operas featured in the cinema season in the form of synopses, CDs, and video clips will be presented for discussion and review in class.

This 10-session course, which will meet on Friday, September 28, 2018, will be divided between the Fall and Winter terms with classes held every two weeks. Participants should purchase their own subscriptions to the *Met: Live in HD* at the participating cinema of their choice.

Fridays
10:00 am to noon
10 weeks

First Session
September 28,
2018

Discussion Team
Susan
Bramhall-Toimil
Irene Menear

The course continues in the winter term.

Am I That Name? An Exploration of Gender Identity

In what ways might it be fruitful to consider that a human being is not simply born with a particular gender but becomes one, that gender is acquired or adopted, on an ongoing basis, *after* it is assigned and the customary announcement is made that “It’s a girl/boy”?

What follows from recognizing that gender has a history, that what it means to be a man or a woman, or to be otherwise gendered, is shaped by the dominant culture, originally the culture of the family into which we are born, and the matrix of normative social categories circulating and transmitted at that time?

At this moment, as we witness a proliferation of diverse modes of being and becoming gendered, how should we think about the interplay of choice and constraint in coming to live and express one’s gender identity in a way that is felt to be faithful to one’s embodied experience?

Invitation to Philosophy: At the Existentialist Café

Where does meaning come from? Do we make it for ourselves, and if so, how? According to existentialism, “existence precedes essence”: first we come to be, then we (must) define the meaning of our being. What is the freedom to make meaning worth if we don’t have the option of refusing it? How can radically free beings act responsibly? If freedom is the definitive quality of being human, what then of aspects of our lives over which we have little or no control, such as love, death, suffering, ignorance, passion?

Sarah Bakewell asserts that existentialism strongly informs our current views on such questions, which is why, “when reading Sartre on freedom, de Beauvoir on oppression, Kierkegaard on anxiety, Camus on rebellion, Heidegger on technology, or Merleau-Ponty on cognitive science one feels one is reading the latest news.” We will read Bakewell’s highly accessible *At the Existentialist Café* as a way of entering into these and related questions concerning freedom, suffering, and meaning.

Philosophy

Mondays
6:15 – 8:15 pm
12 weeks

First Session
September 17,
2018

Discussion Team
Claire English
Carol Fiedler
Daniel Schouela

Philosophy

Wednesdays
6:15 – 8:15 pm
12 weeks

First Session
September 26,
2018

Discussion Team
Imogen Brian
David Dussault
Judith Gray

Revisiting Islam: Visions, Voices, and Veils

Islam is the world’s fastest-growing religion. How do we distinguish between the religion of Islam and the culture of Muslims? How does Islam fit in a secular society? This course presents both a historical background for Islam and an exploration of its modern expressions. Classes will discuss Mohammed, the Qu’ran, the essential beliefs of Islam, the relationship between the monotheistic religions, and the competing versions of an Islamic worldview developed over fourteen hundred years.

Attention will be given to Islam’s rich mystical tradition and how this has profoundly marked its music, literature, and architecture. We will consider controversial questions such as how women are viewed in different Islamic societies and how the modernity of the West affects certain Islamic thinkers. We will attempt to debunk certain myths, without evading the tough questions being posed today.

Talmudic Horizons: An Invitation to Interpretation

We are all interpreters. As your eyes run over this text you weave meaning from many threads: Whose voice is speaking? Am I its audience? An eavesdropper? What demands does this text make on me, and do I assent? Questions of interpretation become more vital still when placed at the heart of our religious encounters. This course will look at the sixth-century Jewish corpus known as the Talmud, the outcome and engine of interpretive practices that lie at the heart of Rabbinic Jewish life.

What motivates and sustains interpretation? How do interpretations help constitute communities? How do interpretive communities gain and maintain authority? What is the connection between orality and textuality in interpretive strategies and traditions? What role do personality, competition, and community play in driving or containing interpretive innovation? What role do ancient interpretations play in shaping contemporary experiences? How do interpretations construct and regulate issues of gender, sex, food, illness, and the Other?

Religious Studies & Theology

Tuesdays
6:15 – 8:15 pm
12 weeks

First Session
September 25,
2018

Discussion Team:
Munirah Amra
Brian McDonough
and another

Religious Studies & Theology

Tuesdays
6:15 – 8:15 pm
12 weeks

First Session
September 25,
2018

Discussion Team
Claire English
Jonathan Powers
Murray Shugar

Montreal's Indigenous Urban Trees

Trees are everywhere around us in Montreal, yet how much do we know about them? How many different species—native and foreign—can be found on the island? What are the political, environmental, and social implications of the way we manage the trees, groves, and forests in our cities? How do trees contribute to cities? What would be the impact on our cities of looking at trees differently?

In this walking course, we will discover the sylvan richness of our urban environment. We will learn to distinguish different species of trees, and we will learn about the role trees play in Montreal's topography, history, and politics. Louise Chênevert is a photographer, educator, and environmentalist. She has worked on municipal tree policies and leads "tree walks" in Montreal West. She brings an integrated approach to the discovery of our natural heritage.

The Rise of Populism and Nationalism: Has Democracy Failed?

This course will look at a recent phenomenon in the US and the UK that has caused informed observers to seriously question whether democracy, as practised in Western Europe and North America, has fallen short in responding to the needs of the people. The role played recently by disaffected voters in the US and UK came as a surprise to most observers.

Among the principal questions we will explore: What events caused the rise of populism and nationalism in Western countries? Are these one-off events or do they represent a fundamental shift in our society's underlying structure? What steps or policies embraced by governments are likely to overcome the weaknesses of democracy to counter the rise of populism and nationalism? Has Canada succeeded in avoiding the rise of populism and nationalism?

Social Sciences & Scientific Thought

Wednesdays
1:30 – 3:30 pm
6 weeks

First Session
September 26,
2018

Instructor
Louise Chênevert

Social Sciences & Scientific Thought

Tuesdays
1:30 – 3:30 pm
12 weeks

First Session
September 25,
2018

**Discussion
Team**
Paris Arnopoulos
Paul Billette
Tony Rustin
Hari Thakur

Fiction Writing Workshop

Are you an aspiring fiction writer? This introductory workshop for new and emerging writers of fiction will help you to develop compelling characters and tell their stories in vivid, entertaining prose. Through weekly short assignments, readings, and in-class discussions, we will explore the elements of good fiction, such as character, dialogue, setting, point of view, and plot. The final assignment, a short story, will combine all of these elements.

Register early. The maximum number of students is 15.

2019 Winter — Hiver

Architecture Is a Liberal Art

What can be done to make the untamed earth fit for human habitation? How does architecture foster conversing, remembering, cherishing, laughing, confessing, falling in love? How does our peculiarly inventive propensity to build interact with the other distinctive aspects of our humanness? Why do arguments have foundations, houses faces (facades), and columns feet? How are architectural ideas conceived, incubated, and shared? How do our ethical and spiritual assumptions and aspirations inform the shaping of wood, stone, concrete, steel, glass?

We understandably take our buildings, streets, sewers, electrical grids—indeed, the whole human artifact—for granted. This course will attempt to evoke and engage with the uncanniness of human building. We will use texts by Calvino, Rasmussen, Rudofsky, Ruskin and others to awaken our curiosity about architecture. In particular, we will reflect on the capacity of architecture to create, communicate, contextualize, and complicate meaning—just as the other liberal arts do.

The Classic Greek Historians II

This course is a continuation of the course described on page 4.

Wednesdays 6:15 – 8:15 pm 12 weeks

Discussion Team: Paul Billette, Nando Musano, Christian Roy

La Grèce au féminin: mythes, histoires, idéologies II

Ce cours est une continuation du cours décrit à la page 5. Chacune des deux parties peut être suivie indépendamment.

Judis 13h30 – 15h30 12 semaines

Groupe de discussion: Germain Derome, Rina Kampeas and another

Thursdays
6:15 – 8:15 pm
12 weeks

First Session
September 20,
2018

Instructors
Pauline
Beauchamp
Karen Nesbitt

Tuesdays
6:15 – 8:15 pm
12 weeks

First Session
January 8, 2019

**Discussion
Team**
Jonathan Powers
Esther Spector
and another

First Session
January 9, 2019

Première session
10 janvier 2019

From the Age of Chivalry to the Age of Discovery: 1300-1500 AD

What forces drove the transition from the Late Medieval Age of faith and feudalism to the Early Modern Age of science, global expansion, and absolute monarchy? What role(s) did the calamities of the 14th century play? How did the Renaissance worldview differ from the medieval—and how was it similar?

This course will consider this transition from various perspectives: **socioeconomic**: the Great Famine, the Black Death, economic dislocation, social upheaval, the Hanse (the first Common Market); **political**: dynastic “divine rights,” ascendancy of monarchical power, embrittlement of “Imperial” papal power, intensification of religious intolerance; **cultural**: lingering of Gothic style and chivalry north of the Alps, Renaissance in Italy, despotic patronage of artists and humanist scholars, impact of universities and the printing press; and **regional**: the Hundred Years War, Spain’s funding of Columbus while expelling Jews and Muslims, Ottoman expansion, Byzantine enfeeblement, Balkan life under the Ottoman crescent, Hapsburg Empire, etc.

Wealth Inequality in History: The Four Horsemen of Levelling

What factors contribute to the development of wealth inequality in a society? Why does wealth inequality matter? We will examine various examples of materially unequal societies, beginning with their emergence at the dawn of history (China, Rome, Japan). How has wealth inequality been viewed historically, and in modern times? How have people responded to wealth inequality in the past, and what means (political, social, economic) have been deployed—and with what success—to reduce inequality? How would we evaluate initiatives that address the issue?

Walter Scheidel’s image of the “Four Horsemen” of levelling (mass mobilization warfare, transformative revolutions, state collapse, and catastrophic plagues)—factors that historically have reduced inequality—will anchor our discussion. Our core text will be Scheidel’s *The Great Leveler, Violence and the History of Inequality from the Stone Age to the Twenty-First Century*. Readings from relevant journal articles will supplement the main text.

Thursdays
6:15 – 8:15 pm
12 weeks

First Session
January 10, 2019

Discussion Team
Susan Anastasopoulos
Jerry Bures
Mary Hughes

Tuesdays
1:30 – 3:30 pm
12 weeks

First Session
January 8, 2019

Discussion Team
Paul Billette
Clare Hallward
Heather Stephens

Biblical Narratives: A Literary Exploration

The Bible is composed of a group of stories central to two major faiths, Judaism and Christianity. Though these tales help guide many of the faithful in their religious lives, the stories found within these books also helped shape secular Western thought, literature, art, and pop culture. These stories include those of David and Goliath, the Wisdom of Solomon, Cain and the murder of his brother Abel, and Jesus and the baptism in the river Jordan. This course will examine and explore these and other tales from a non-denominational perspective. Each story from the Bible will be analyzed in its own light and context.

Questions raised throughout the term will include: How do presuppositions affect our reading of the Bible? Can the Bible be read as a whole, or are the discrepancies in the various tales at odds with each other? What is the central message the story is trying to relay to the reader? How does exploring each narrative, in its own context, give well-known biblical stories new perspectives?

Orwell: A Writer for Our Times

George Orwell is considered an enormously important figure in our culture. How and why has his work become so central to our understanding of the previous century and of our own as well?

Why does Orwell’s *1984* matter so much now, considering that it was published over 70 years ago? Big Brother, Doublethink, Newspeak are now part of our common vocabulary. Are the insights that ground the novel, our core text, timeless or merely prescient?

In addition to *1984*, we will read a selection of Orwell’s essays, including “Why I Write” and “Politics and the English Language,” as well as samples of his thoughts on the subject of truth and lies taken from his novels and non-fiction. How do critiques by writers such as Czeslaw Milosz, Arthur Koestler, and others allow us to have a better understanding of the problems of modern humankind that George Orwell wrote about?

Wednesdays
6:15 – 8:15 pm
12 weeks

First Session
January 9, 2019

Discussion Team
Imogen Brian
Irene Menear
Nando Musano

Thursdays
1:30 – 3:30 pm
12 weeks

First Session
January 10, 2019

Discussion Team
Irene Menear
Sara Pistolessi
and another

Reading Milton's *Paradise Lost*

John Milton's *Paradise Lost* is often considered the greatest work of literature in the English language. This course offers the opportunity of encountering its powerful rendering of an old story.

Among the questions this course will explore: Why did Milton choose the Adam and Eve story for his 17th century epic? How did he craft it into 12 Books? What sources influenced him? What does the narrative tell us about Milton's concerns? How does the Apple (freedom to choose) become so central to Milton's retelling? What impact does freedom have on the relationships among the various characters in the poem? Was it inevitable that angels and humans, who have freedom in their choices, would revolt against God? Who figures largest in the drama Milton creates? Why such debate about the implications of the Fall? Who cares now?

More About Music

This course is a continuation of the course described on page 7.

Mondays 1:30 - 3:30 pm 12 weeks

Discussion Team: François Ouimet

Martin Luther King Jr and the Quest for Justice

What do we know of the man who led the civil rights crusade in the US in the 1950s and '60s and who was assassinated 50 years ago? Martin Luther King Jr is often heralded for his call for a world in which his children would "not be judged by the colour of their skin but by the content of their character." Is this vision of a colour-blind and integrated America the essence of his thought, an important component, or a first step—to be realized progressively in accordance with the promise of justice set forth in the Declaration of Independence, but never fulfilled? This course will consider closely King's campaign of nonviolent resistance that led to the passage of Civil Rights legislation in the early '60s and will go on to explore his even more radical call for a "revolution of values" aimed at taking on the "giant triplets of racism, extreme materialism, and militarism."

Literature

**Mondays
1:30 - 3:30 pm**
12 weeks

First Session
January 7, 2019

**Discussion
Team**
Jim Cullen
Anne Fitzpatrick
Joseph Vietri

Music

First Session
January 7, 2019

Philosophy

**Mondays
6:15 - 8:15 pm**
12 weeks

First Session
January 7, 2019

**Discussion
Team**
Pam Butler
Carol Fiedler
Penny Soper

Basic Essay Writing

This course is designed as an essay writing workshop. The backbone of the course will be a series of compact take-home writing assignments—approximately one per class meeting. We will read, critique, and rewrite our own and each other's works with an eye toward clarifying both the sense and the style of our writing. We will undertake, in short, a continual and intensive flow of reading, writing, critiquing, and rewriting.

Students will practise important essay writing skills, including brainstorming ideas, forming a thesis statement, creating an essay outline, structuring a paragraph, crafting an engaging introduction and a satisfying conclusion, respecting basic rules of style, crediting sources and avoiding plagiarism, and giving and receiving constructive feedback.

This course will introduce a broad spectrum of essay writing styles and purposes, including, with some overlap, narrative or expressive essays, expository or informative essays, and persuasive essays.

Creative Non-Fiction Writing Workshop

Are you an aspiring writer? If you have stories to share and are curious about the people and places you encounter, we'd love to have you join us in the Creative Non-Fiction Writing Workshop.

Effective writing is both an art and a craft that can be continually developed. This course will give you the opportunity to stretch your writing "wings" by exploring many styles and genres of writing. Through weekly short assignments, readings, and in-class discussions, we will help you develop the skills of observing, thinking, organizing your thoughts, expressing them in clear prose, and practising the habits of good writers.

The dynamic world of creative non-fiction offers myriad possibilities. We will explore forms such as the profile and the arts review, as well as travel writing, culminating in a personal opinion essay.

Register early. The maximum number of students is 15.

Writing

**Tuesdays
6:15 - 8:15 pm**
12 weeks

First Session
January 8, 2019

Instructor
Greg Santos

Writing

**Thursdays
6:15 - 8:15 pm**
12 weeks

First Session
January 10, 2019

Instructors
Pauline
Beauchamp
Karen Nesbitt

Distilled Design: The Art of the Poster

What do posters do? What conditions encouraged the artistic and technical development of the poster? Who were its masters? And what do posters tell us about the times in which they were produced? Are posters most effective as marketing tools, as political or social statements, or as a little bit of all three? These and other questions will arise during this course, which surveys the heyday of poster art, specifically European, from the Belle Époque to Art Deco, a period stretching roughly from 1880 to 1940.

Readings will be drawn from works on art and art history and from historical, political, and other sources.

The Challenge to US Hegemony

This course is a re-offering of the course described on page 6.

Tuesdays 6:15 pm to 8:15 pm 12 weeks

Discussion Team: Pam Butler, Greg Peace, Tony Rustin

Thinking Historically

The past lies within every aspect of the present. How can we become more conscious of it? How do we bridge the gap between the present we live in, and the infinite and unorganized “everything that ever happened” before us? Can understanding our ties to the past help us live in the present? History, that is, the recollection of past human experience, vitally helps us to grapple with such questions. This course delves into the habits of mind of historians and the creative process that they go through to understand the past in order to construct meaningful histories. To explore how historians make sense of the complex flows of time and the ways in which people’s lives unfold within those, we will read passages from important historical works as well as contemporary commentaries on the nature of history.

**Wednesdays
6:15 – 8:15 pm**
12 weeks

First Session
April 3, 2019

Instructor
Karen Etingen

History

First Session
April 2, 2019

History

**Thursdays
6:15 – 8:15 pm**
12 weeks

First Session
April 4, 2019

**Discussion
Team**
Carole Channer
Nathalie Popa
Jonathan Powers

Indigenous Literature in North American Contexts

Indigenous writers are producing some of the most exciting literature in North America today. Having experienced the consequences of colonialism, they are engaged in the process of freeing their peoples from portrayals shaped by the biases of the dominant settler culture.

Because governments and institutions have actively sought to interrupt the transmission of cultural, religious, and ethnic belonging, Indigenous writers sometimes call upon their imagination to fill in the gaps in their collective history. Frequently they borrow from different oral cultures and rely upon humour to find new meanings to the traditional stories they have inherited. Thus they are in the process of constructing an authentic narrative self, with ties to pre-literate identities—a project rooted in modernity, yet in dialogue with contemporary post-modern trends.

In this course we will be reading works by Sherman Alexie, Louise Erdrich, Thomas King, Tracey Lindberg, Leslie Marmon Silko, Leanne Betasamosake Simpson, Katherena Vermette, and Richard Wagamese.

Literature and Politics

Writing about Henry James, T.S. Eliot commented that James had “a mind so fine that no idea could violate it.” However, despite Eliot’s and James’s prejudices, there are many literary works that do trade in ideas, especially ideas about politics. Can such works be political without ceasing to be literary? Does literature that allies itself with a particular position or cause thereby become propaganda? Is, on the other hand, all literature, even that of James, a reflection of the time in which it was created and thus of political import? Are there universal issues, such as human rights, the treatment of minorities, women, etc., that literature can explore in a particularly compelling way?

In this course, we will examine these and other relevant questions as we explore the complex relation between literature and politics. We will read texts by Yeats, Auden, Orwell, Swift, and others, as well as novels by Atwood and Coetzee.

**Wednesdays
6:15 – 8:15 pm**
12 weeks

First Session
April 3, 2019

**Discussion
Team:**
Munirah Amra
Christine
Jamieson
Brian McDonough

Literature

**Tuesdays
1:30 – 3:30 pm**
12 weeks

First Session
April 2, 2019

**Discussion
Team**
Munirah Amra
David Dussault
and another

Silencing the Writer: Book Banning, Censorship, and the Denial of Free Speech II

This course is a continuation of the course described on page 6.

Tuesdays 1:30 to 3:30 pm 12 weeks

Discussion Team: Anne Fitzpatrick, Penny Soper, Michael Tritt

Who's Afraid of Feminist Theory?

"A woman must have money and a room of her own if she is to write fiction," wrote Virginia Woolf in 1929 in *A Room of One's Own*. In the same work, she wrote that "we think back through our mothers if we are women"; asked "who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body"; and speculated about a hypothetical novel in which "Chloe liked Olivia," adding, "Do not start. Do not blush.... Sometimes women do like women." This course places Woolf's materialism, engagement with tradition, advancement of the idea of a woman's style, assertion of embodiment, and expression of her bisexuality in dialogue with the Marxist, postmodern, postcolonial, and queer feminisms of recent critical theory. Did Woolf foreshadow present-day engagements with the issue of women and fiction? Do her ways of conceptualizing that issue include distinct approaches that have not been pursued since she wrote?

The Inner Life of Animals

Peter Wohlleben's latest tour de force is *The Inner Life of Animals*. He guides us through the latest research into how animals interact with the world, offering us a quantum leap in our understanding and appreciation of the Earth community we are all part of.

This course will ask the following questions: Do bees plan for the future? Do animals dream when they sleep? Do they grieve, feel shame, devotion? Are domesticated animals our prisoners? Do animals possess mirror neurons, the hardware of empathy? Will learning more about the inner lives of animals change the way we relate to their amazingly different ecosystems, their alternate worlds and heightened sensory perceptions? What can animals teach us about ourselves? Do the images we retain from children's literature colour our feelings?

Other readings we will consider include K.P. Shuker's *The Hidden Powers of Animals: Uncovering the Secrets of Nature* and Mary Oliver's *Blue Horses*, as well as short literary and scientific selections from Charles Darwin, Jeffrey Masson, Temple Grandin, and others.

Literature

First Session

April 2, 2019

Literature

Thursdays

1:30 – 3:30 pm

12 weeks

First Session

April 4, 2019

Discussion Team

Rina Kampeas
Esther Spector
and another

Social Sciences & Scientific Thought

Thursdays

10:00 am

to noon

12 weeks

First Session

April 4, 2019

Discussion Team

Bob Enright
Clare Hallward
Heather Stephens

Jung's Mysterious *Red Book: Liber Secundus*

In *Liber Secundus*, the second of three sections that make up the *Red Book*, Jung continues his engagement with the inner figures and personalities of the hitherto unconscious parts of his psyche. As in *Liber Primus*, he struggles to understand the archetypes behind Myth, God, Religion, and Soul. This section is richer and more detailed than *Liber Primus* both textually and artistically. The artwork is captivatingly beautiful, detailed, and highly evocative. At times it enhances and amplifies the text, at others it stands enigmatically against it.

How does *Liber Secundus* differ from *Liber Primus*? How does the *Red Book* relate to the theories and concepts that Jung would formulate over the following forty to fifty years in his efforts to make a "science"? How might Jung's "experiment" serve as a template for daring souls seeking individuation as their life's task? How can we articulate the relevance of such a visionary project in a time that is dominated by technology and science, extroversion, and mass media?

The Poet's Toolbox

Do you want to write poetry but have trouble getting started? Do you enjoy writing other genres but feel that poetry is somehow not for you? This workshop will help students to develop their voices as poets by kindling their creativity with the support of a variety of writing tools, prompts, poetic forms, and other techniques.

In each session, students will be presented with some combination of readings, poetic constraints, and guided writing prompts. Students will write poems inspired by many different kinds of media: music and visual art, surrealist games, centos, found poems, erasures, and more. Students will be encouraged to share their own work and workshop each other's poems.

Shakespeare in the Spring

This six-week course will explore two Shakespeare plays being performed at the 2019 Stratford Festival. A complete course description will be available once Stratford announces their offerings for 2019.

Social Sciences & Scientific Thought

Tuesdays

6:15 – 8:15 pm

12 weeks

First Session

April 2, 2019

Discussion Team

Valerie Broege
Roman Rogulski
Murray Shugar

Writing

Thursdays

6:15 – 8:15 pm

12 weeks

First Session

April 4, 2019

Instructor

Greg Santos

Mondays

1:30 – 3:30 pm

6 weeks

First Session

April 1, 2019

TMI POINTE-CLAIRE

The Will of the People

What constitutes the will of the people and how do we see it expressed in political revolutions? What accounts for the variety of outcomes different peoples experience with revolutionary movements? How do the social and economic conditions prevalent in countries prior to revolutions influence the resulting changes to the government and the capacity of the new government to fulfill the revolutionary will of the people? This course will seek to examine the idea of “the will of the people” by looking at several of the revolutions that took place in Western nation-states over the past three hundred years, specifically the American, French, Russian, and Polish revolutions. We will also look at George Orwell’s allegorical novella, *Animal Farm*, to help us understand the conditions in Russia that led to the revolution and its aftermath. Throughout we will seek to understand why peaceful change occurs in some cases, while violence results in others.

Orwell: A Writer for Our Times

George Orwell is considered an enormously important figure in our culture. How and why has his work become so central to our understanding of the previous century and of our own as well?

Why does Orwell’s *1984* matter so much now, considering that it was published over 70 years ago? Big Brother, Doublethink, Newspeak are now part of our common vocabulary. Are the insights that ground the novel, our core text, timeless or merely prescient?

In addition to *1984*, we will read a selection of Orwell’s essays, including “Why I Write” and “Politics and the English Language,” as well as samples of his thoughts on the subject of truth and lies taken from his novels and non-fiction. How do critiques by writers such as Czeslaw Milosz, Arthur Koestler, and others allow us to have a better understanding of the problems of modern humankind that George Orwell wrote about?

Social Sciences
& Scientific
Thought

FALL

Mondays
1:30 – 3:30 pm
12 weeks

First Session
September 17,
2018

**Discussion
Team**
Jackie Harvey
Peter Jankowski
Irene Menear

Literature

WINTER

Mondays
1:30 – 3:30 pm
12 weeks

First Session
January 7, 2019

**Discussion
Team**
Peter Jankowski
Jennifer
MacGregor
and another

TMI POINTE-CLAIRE

Pages

As readers, we can all identify with John Steinbeck’s remark that “certain books were realer than experience... I read them when I was... young, and remember them not always as books, but as things that happened to me...” At the same time, we can sympathize with Chang Ch’ao’s observation that “reading books in one’s youth is like looking at the moon through a crevice; reading books in middle age is like looking at the moon in one’s courtyard; and reading books in old age is like looking at the moon on an open terrace. Finally, at seventy-five or eighty, the full moon blazes forth in all its glory.”

Why and how do books make such strong impressions on us? Why have certain books had such a powerful impact on readers in our culture? During the weekly discussions and in connection with the course readings, participants will share their experiences and insights as readers.

Literature

SPRING

Mondays
1:30 – 3:30 pm
12 weeks

First Session
April 1, 2019

**Discussion
Team**
Jennifer
MacGregor
Len Richman
Barbara Rolston



La Chine à l'horizon

La Chine sera bientôt la première puissance économique mondiale, si ce n'est déjà le cas. Que se passe-t-il dans ce pays? Est-il capitaliste ou communiste? Pourquoi le président Xi Jinping a-t-il fait abolir le nombre limité de mandats?

La Chine, plus grand acheteur du monde, est-elle en train de mettre la main sur une partie de la planète? Est-elle devenue l'arbitre du monde?



Justifier la guerre

Qu'est-ce que la théorie de la guerre juste? La guerre contre les terroristes fait-elle le jeu des terroristes? Faut-il intervenir dans des situations de désastres humanitaires causés par des guerres civiles? Quel est le cadre de légitimité des interventions militaires (ONU, multilatéralisme, droit international).

Que sont devenus les Casques bleus de l'ONU? Peut-on faire la guerre pour promouvoir la démocratie? Comment les religions justifiaient-elles la guerre sainte, le jihad et les croisades?

Sciences sociales
& pensée
scientifique

AUTOMNE

Mardis
19h00-21h00
12 semaines

Première session
25 septembre, 2018

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

Sciences sociales
& pensée
scientifique

HIVER

Mardis
19h00-21h00
12 semaines

Première session
8 janvier, 2019

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

Seniors Program — Programme pour les aînés

The Evolution of Detective Fiction

It is generally believed that Poe's "Murders in the Rue Morgue" was the first detective story, but others challenge this claim. However, there is little doubt that the first detective appeared in the mid-1800s. In this course we will track the figure of the sleuth from the earliest development through to present day psychological thrillers. We will include readings from the Golden Age, the Hardboiled, and the Noir.

In 1928 S.S. Van Dine wrote "Twenty Rules for Writing Detective Stories." Do these rules still hold today? How does fiction represent the society of its day? What can we tell about society from the way crime and punishment are discussed in fiction? What effect has modern day technology had on the genre? Are today's stories more "howdunits" than whodunits?

Over the eighteen weeks we will join various detectives in their quest to solve crimes and put our own skills to the test.



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Alcida Boissonault
Peter Des Lauriers
Bob Enright
Ron Fitzgerald
Michelle Gaudreault
Felicity Glover
Laura Grunberg
Mary Hughes
Peter Jankowski
Rina Kampeas
Joan Machnick
Irene Menear
Sara Pistolesi
Erika Podesser
Romwalter
Barbara Miller
Sharon Poissant
Helen Raspin
Doris Rooney
Murray Shugar
Patricia Sikender
Elizabeth Tomas
Jane Wright

First Fall Session

Week of October 8th

First Winter Session

Week of January 14th

For further information, visit our website or call us at 514-935-9585

COORDINATOR : Jennifer MacGregor
jmacgregor@thomasmore.qc.ca

REGISTRATION

Non-degree students can register online at www.thomasmore.qc.ca, in person, or by telephone. Degree students must register during academic appointments with the Admissions and Accreditation Committee. We encourage online registration and payment. Payment can also be made by cash, cheque, money order, debit or credit card.

All students are also welcome to register at our **Open House on Saturday, September 8.**

Fees for 12-week courses are \$150.00. For participants new to the Institute, there is a one-time special price of \$100.00. The course fees are refundable in full *before the third session*. Non-attendance does not constitute a withdrawal.

ADMINISTRATIVE AND READING FEES

Administrative and reading fees may vary by course. These fees must be paid at the time of registration.

BOOKS

The books to be purchased are identified on the reading list that is provided on the first day of class.

It is recommended that students buy their own books, either online or through local bookstores.

FINANCIAL ASSISTANCE

TMI offers financial assistance to deserving students in a variety of forms. For more information, please consult our website at www.thomasmore.qc.ca or phone us at 514-935-9585.

B.A. DEGREE

Information about the Bachelor of Arts Degree and the Comprehensive Certificate can be found on our website, at www.thomasmore.qc.ca

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WHO ARE WE?

A BIT OF OUR HISTORY...

The Thomas More Institute (TMI) was founded in Montreal in 1945—with 90 students enrolled in six courses—with the aim of providing adults with opportunities for lifelong learning and liberal education. Currently, more than 250 students participate annually in over 35 courses at three locations. Over the last 73 years, 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. Other TMI students have chosen to inquire systematically into a particular area of interest, in a cluster of six to seven carefully selected courses, and have earned a Comprehensive Certificate from the Institute. The majority of our students, though, participate in courses uniquely on the basis of their curiosity about a specific question and their wish to expand the depth and horizon of their understanding.

WHY “THOMAS MORE”?



Thomas More (1478-1535) was one of the great Humanist scholars of the Renaissance. He contributed significantly to that 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 and critical thought. In his view, learning occurs as individuals relate the formulations of the past to perennial questions that point through the present into the future. This, of course, is an ongoing project.

BECOME A LIBERAL ARTS ADVOCATE: VOLUNTEER AT TMI

The liberal arts are more relevant today than ever before. TMI is driven by volunteers who dedicate their time, skills, and passion to supporting the vibrant practice of the liberal arts. We are always delighted to meet other people with enthusiasm for big ideas, good books, open dialogue, and lifelong learning. TMI offers several ways to get involved:

- **Design a course.**
(We offer guidance and mentorship.)
- **Lead courses.**
(We provide training and support.)
- **Join or help form a committee.**
- **Organize an event.**
- **Support our office team.**
- **Participate in the Seniors Program.**

We would love to hear more about your passion for the liberal arts. If you are interested in learning more about volunteering at TMI, please contact Academic Director Jonathan Powers (jpowers@thomasmore.qc.ca).

TMI Donors

The mission of the Thomas More Institute is to provide imaginative, lifelong learning to adults. Course fees cover approximately 20 percent of our costs; a Quebec grant 40 percent; and the balance must be raised through donations. For this reason, we encourage individual and corporate contributions. Donations may be made online at www.thomasmore.qc.ca, by mail, or by telephone using a credit card. Charitable donation receipts will be issued.

We gratefully acknowledge the ongoing support of the Quebec Ministry of Education and Higher Education as well as those corporations and individuals who responded to our financial appeal from June 1, 2017 – May 31, 2018.

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Time	Monday	Tuesday	Wednesday	Thursday	Friday	
10:00 am - Noon	<ul style="list-style-type: none"> Women in & Reading the Classics More About Music Reading Milton's <i>Paradise Lost</i> Shakespeare in the Spring 	<ul style="list-style-type: none"> The Rise of Populism and Nationalism: Has Democracy Failed? Wealth Inequality in History: The Four Horsemen of Levelling Literature and Politics Silencing the Writer: Book Banning, Censorship, and the Denial of Free Speech II 	<ul style="list-style-type: none"> Silencing the Writer: Book Banning, Censorship, and the Denial of Free Speech Montreal's Indigenous Urban Trees 	<ul style="list-style-type: none"> The Inner Life of Animals The Challenge to US Hegemony La Grèce au féminin: mythes, histoires, idéologies Orwell: A Writer for Our Times Who's Afraid of Feminist Theory? 	<ul style="list-style-type: none"> Fiction Writing Workshop From the Age of Chivalry to the Age of Discovery: 1300-1500 AD Creative Non-Fiction Writing Workshop Thinking Historically The Poet's Toolbox 	<ul style="list-style-type: none"> More About Opera
1:30 - 3:30 pm	<ul style="list-style-type: none"> The Will of the People Orwell: A Writer for Our Times Pages 	<ul style="list-style-type: none"> Revisiting Islam: Veils, Voices, and Veils Talmudic Horizons: An Invitation to Interpretation Architecture Is a Liberal Art Basic Essay Writing Jung's Mysterious <i>Red Book: Liber Secundus</i> The Challenge to US Hegemony 	<ul style="list-style-type: none"> The Classic Greek Historians Invitation to Philosophy: At the Existentialist Café Biblical Narratives: A Literary Exploration Distilled Design: The Art of the Poster Indigenous Literature in North American Contexts 	<ul style="list-style-type: none"> The Inner Life of Animals 	<ul style="list-style-type: none"> More About Opera 	
6:15 - 8:15 pm	<ul style="list-style-type: none"> Refus Global 70 ans après Am I That Name? An Exploration of Gender Identity Martin Luther King Jr and the Quest for Justice 	<ul style="list-style-type: none"> Revisiting Islam: Veils, Voices, and Veils Talmudic Horizons: An Invitation to Interpretation Architecture Is a Liberal Art Basic Essay Writing Jung's Mysterious <i>Red Book: Liber Secundus</i> The Challenge to US Hegemony 	<ul style="list-style-type: none"> The Classic Greek Historians Invitation to Philosophy: At the Existentialist Café Biblical Narratives: A Literary Exploration Distilled Design: The Art of the Poster Indigenous Literature in North American Contexts 	<ul style="list-style-type: none"> The Inner Life of Animals 	<ul style="list-style-type: none"> More About Opera 	