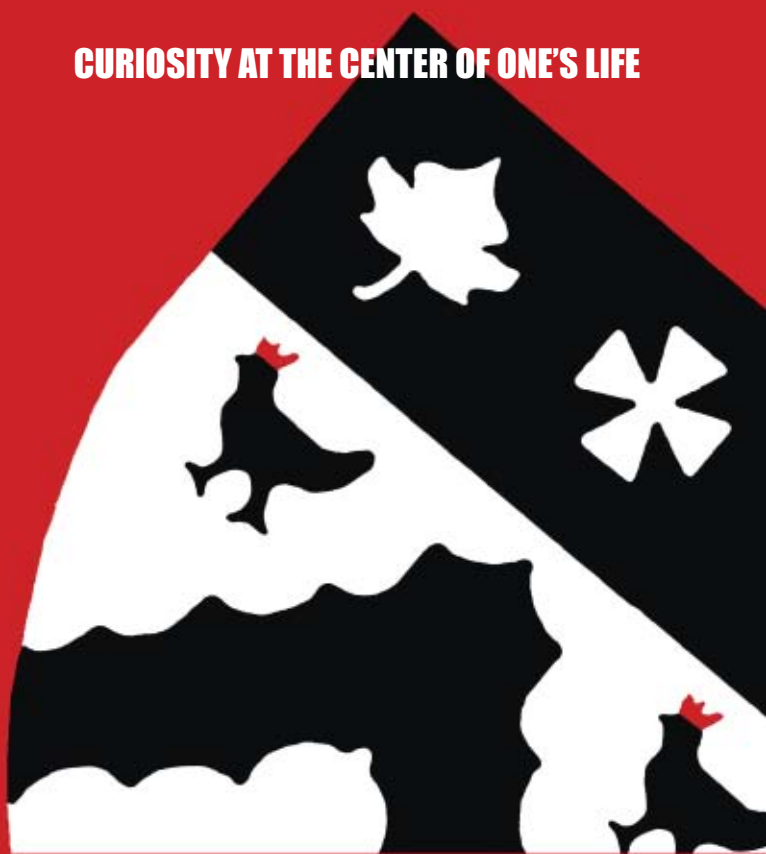


**INSTITUT
THOMAS MORE
INSTITUTE**

**PROSPECTUS
2011/2012**

CURIOSITY AT THE CENTER OF ONE'S LIFE



514.935.9585

www.thomasmore.qc.ca

ACADEMIC CALENDAR

Tuesday, Wednesday, Thursday, September 6, 7, 8, 2011

Academic appointments for credit students

Friday and Saturday, September 9, 10, 2011

Open House and Thomas More Institute's Discovery Café

Tuesday, September 13, 2011

President's meeting with current discussion leaders

Friday and Saturday, September 16, 17, 2011

Introductory workshop on the Theory and Practice of the TMI Discussion Method

Monday, September 19, 2011

Fall term begins

Tuesday, September 27, 2011

Seniors' Program: Leaders' meeting

Monday, October 10, 2011

Thanksgiving, TMI closed

Monday, December 12, 2011

Fall term ends

Monday, January 9, 2012

Winter term begins

Friday, March 30, 2012

Winter term ends

Monday, April 2, 2012

Spring term begins

Friday, April 6, 2012

Good Friday, TMI closed

Monday, April 9, 2012

Easter Monday, TMI closed

May-June 2012

Spring Interview Series 2012 to be announced

Monday, May 21, 2012

National Patriots' Day/Victoria Day, TMI closed

June 2012 Convocation to be announced

L'EXPÉRIENCE THOMAS MORE

L'Institut Thomas More offre un programme d'études menant à l'obtention d'un diplôme universitaire dans le domaine des humanités. Au lieu de cours proprement dits, nous proposons des débats encadrés par des animateurs expérimentés. Les étudiants sont conviés à partager le processus de recherche et encouragés à se voir eux-mêmes comme les acteurs d'une aventure conduisant à la découverte intellectuelle. Nos cours, de niveau universitaire, sont centrés sur des textes soigneusement choisis et répertoriés couvrant toute une gamme d'opinions sur les sujets que les participants ont choisi d'explorer. L'interaction se situe sur tous les plans, tant entre les participants eux-mêmes qu'entre les étudiants et les textes choisis, ce qui contribue grandement à créer une atmosphère de communauté et une occasion inégalée d'enrichir ses connaissances. Le soutien continu et répété de nos étudiants témoigne du succès de notre approche.

QUELQUES MOTS SUR NOTRE PASSÉ

L'Institut Thomas More a été fondé à Montréal il y a 65 ans (90 étudiants, à l'époque, inscrits à 6 cours) dans le but d'offrir aux adultes un accès permanent aux études et aux arts libéraux. L'an passé, 500 étudiants étaient inscrits à 40 cours (54 sections) dispensés en 16 endroits. Plus de 380 de nos étudiants ont obtenu un diplôme universitaire : 271 entre 1948 et 1974, dans le cadre d'une association avec l'Université de Montréal, et 114 depuis 1975, en collaboration avec l'Université Bishop. En outre, d'autres étudiants de l'Institut ont choisi de se concentrer plus précisément sur un ensemble de 6 ou 7 cours soigneusement sélectionnés et se sont vu attribuer un diplôme de l'Institut. Cependant, la grande majorité de nos étudiants cherchent à satisfaire leur curiosité sur des sujets bien précis et souhaitent élargir leur compréhension intellectuelle.

D'OÙ VIENT LE NOM

Thomas More (1478-1535) a été l'un des piliers humanistes de la Renaissance. Il fut un des artisans principaux du passage de l'époque moyenâgeuse au monde moderne en établissant les grandes lignes directrices (à la fois pour les hommes et les femmes) d'une nouvelle approche de l'enseignement, basée sur la prédominance de la recherche intellectuelle et de la pensée critique. Selon lui, la connaissance résulte des rapports que peuvent établir les individus entre les idées du passé et l'évolution de ces idées dans l'avenir. Ceci, bien évidemment, est un projet sans fin.

TMI 2011-2012	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10:00am-12:00pm		Nordic Noir (F) p.15	Memory, Footprints of the Spirit (FWW) p.14			Listening to Loneragan (FW/S) p.6
1:30pm-3:30pm	Which Way, America? (FWW) p.17 Pointe-Claire: see p.26 The Crusades (F) <i>Mockingbird</i> and Harper Lee (W) at TMI: The Rest is Noise (FWW) p.15	Depicting Virtue (F) p.11	L'attention au monde : Le regard de Bernard Émond (F) p.7	Canada on Screen (W) p.18 Pointe-Claire: see p.26 Faith and Reason (S)	<i>Mockingbird</i> and Harper Lee (W) p.19	Saturday Afternoon at the Opera (FWW) p.16
2:00pm-4:00pm						
3:45pm-5:45pm		The Crusades and their Legacy (F) p.10	Gertrude and Alice (F) p.13 Cherishing the Truth (W) p.19 How Poems Work (S) p.23	Who Was William Shakespeare? (F) p.17		
6:15pm-8:15pm	Blurred Boundaries (F) p.8 Exploring Loneragan's <i>Insight</i> (FWW) p.12 Ornament of the World (W) p.20 Yearning for Presence (W) p.22	Faith and Reason (F) p.12 Ancient Rome through Opera(F) p.7 Basic Essay Writing (F) p.8 Romanticism, Reform, Revolution and Repression (W) p.20 Silence et les Ombres (W) p.21 Irish Fiction (S) p.24 Coming Alive – Part 3 (S) p.10	Democracy in Danger? (F) p.11 Herodotus and Thucydides (FWW) p.13 World Capitalism (W) p.22 Pre-Socratics (S) p.25 The Crusades (S) p.10	Coming Alive – Parts 1 and 2 (FWW) p.9 Workshop On Writing Skills (FWW) p.18 Spirit of Irony (W) p.21 Language and Identity (S) p.24 Public Speaking (S) p.23		
8:15pm-10:00pm			Théâtre Montréal (FWW) p.16			

ALL COURSES ARE AT 3405 Atwater Ave., Montreal H3H 1Y2 except Pointe-Claire and Théâtre Montreal.

INFO: Tel.: 514-935-9585 Fax: 514-935-3982; Email: info@thomasmore.qc.ca **TERMS:** F=Fall; W=Winter; S=Spring.



INSTITUT THOMAS MORE INSTITUTE

CURIOSITY AT THE CENTRE OF ONE'S LIFE

BACHELOR OF ARTS DEGREE OFFERED

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COVER ART

The cover features a stylized version of the coat of arms of the Thomas More Institute. The original was devised in 1950 by the renowned Montreal architect Percy Nobbs and registered at Edinburgh, Scotland. It is based on that of Sir Thomas More, and our motto is *Veritatem Diligere (Cherish the Truth)*. The cover line is the title of the TMI compendium of R. Eric O'Connor's writings and interviews.

COVER DESIGN

Richard Menear

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A BIT OF OUR HISTORY

The Thomas More Institute was founded in Montreal 66 years ago—with 90 students enrolled in 6 courses—with the aim of providing opportunities for lifelong learning and liberal education for adults. Last year, more than 500 participants registered in 42 courses (55 sections) at 16 locations. More than 381 of our students have earned the degree of Bachelor of Arts: 271 from 1948 to 1974 within the context of an association with l'Université de Montréal, and 116 since 1975 by virtue of an ongoing affiliation with Bishop's University. The majority of our students, though, have participated in courses uniquely on the basis of their curiosity about a specific question and their wish to expand the horizon of their understanding.

WHY THE NAME "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.

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*Each part of these continuing courses can be taken on its own.

*“The teacher, as has been recognized at least since Plato’s **Meno**, is not primarily someone who knows instructing someone who does not know. He is rather someone who attempts to re-create the subject in the student’s mind, and his strategy in doing this is first of all to get the student to recognize what he already potentially knows....That is why it is the teacher, rather than the student, who asks most of the questions.”*

Northrop Frye **The Great Code**

The Thomas More Institute offers a program of study whereby individuals may obtain a university degree in the liberal arts. Instead of lectures, we offer discussions guided by trained leaders. Students are invited to participate in a shared process of inquiry and are encouraged to view themselves as actively involved in an adventure of intellectual discovery. Our university-level courses are based upon carefully chosen and sequenced texts representing different perspectives on the questions each group has come together to explore. Participants dialogue with the readings and with each other and out of these exchanges with the texts and fellow learners there emerges a valuable learning experience and a precious sense of community. That students enthusiastically return for more confirms the success of our approach.

The learning process at TMI is a collaborative one. Individuals working for a B.A. degree find themselves in courses beside participants with different aims and backgrounds. Some of the participants may have already earned a university degree. It is the mix of motivations and experience that makes each group unique and stimulating.

All students are encouraged to do the writing assignments of a course, whether or not they are working for the B.A. degree. Students are warmly invited to consult a leader about undertaking the writings or about overcoming difficulties in reading or studying. To express in writing what one has come to understand is a further step in appropriating one’s own learning. The act of writing leads to the discovery of what one thinks and to the deepening of one’s capacity to articulate what one knows.

When individuals are absent, their contribution to the class is missed. The current policy at TMI is to distribute readings one week before they are discussed. Students who are absent are expected to pick up readings before the next session. Generally a class will not be cancelled even in bad weather.

LISTENING TO LONERGAN

Continuing our Special Lecture Series...

The Thomas More Institute has been presenting a special lecture series—in the mode of exploratory encounters—that provides entry into the thought of the eminent Canadian philosopher, theologian and economist Bernard Lonergan (1904-1984). Lonergan has significantly shaped the learning and questioning experience offered by the Institute. Sponsored by Concordia University, TMI and the Thomas More Research Institute, the series will feature five Lonergan scholars, from within our community and beyond, who will consider specific themes arising from his thought. The twofold purpose of the series is to reinforce the Institute's connection with Lonergan and to stimulate a wider and deeper understanding of his intellectual insights.

Listening to Lonergan will take place on Saturday mornings from 10:00 to 12:00 noon. The opening session—a lecture-and-discussion on a specific theme—will be held at the Institute. A discussion class in the company of the previous week's lecturer will take place a week later at Concordia University's Theological Studies Department (2140 Bishop Street, Annex X). Readings for this session will counterpoint the theme of the previous week's lecture. Dates, names of the lecturers, and themes under discussion are as follows:

October 29, 2011 Leonard O'Hanley:

Lonergan & Verbum

November 5, 2011 Discussion class

December 10, 2011 Robert Doran:

Two Ways of Being Conscious: Revisiting Psychic Conversion

December 17, 2011 Discussion class

February 4, 2012 James Pambrun:

Understanding: Thinking with Lonergan & Ricoeur

February 11, 2012 Discussion class

March 10, 2012 Gilles Mongeau:

Lonergan & Girard

March 17, 2012 Discussion class

April 14, 2012 Peter Bisson:

Interiority, Faith, Justice & Lonergan

April 21, 2012 Discussion class

Admission fee will be \$5.00 for each session.

ANCIENT ROME THROUGH OPERA

Ancient Roman history may be divided into four periods: monarchy, republic, empire, and the fall of the empire. Each was marked by the glory or the infamy of such vivid personalities: Julius Caesar, Cleopatra and Nero, whose stories have long inspired opera composers—and, in the 20th century, moviemakers—to recreate these Roman lives on the stage and the screen. This course—unique in conception—explores the thousand-year arc of Rome’s history as depicted in operas by Monteverdi (**L’incoronazione di Poppea**), Handel (**Giulio Cesare** and **Agrippina**), Bellini (**Norma**), Britten (**The Rape of Lucretia**), and Barber (**Antony and Cleopatra**). Readings are drawn from selections of Roman literature, history and biography, including Marguerite Yourcenar’s novel **Memoirs of Hadrian**, and Chris Scarre’s **Penguin Historical Atlas of Ancient Rome**.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: David Dussault, Ossama el Naggar,
Diane Moreau

FIRST SESSION: Tuesday, September 20, 2011 at 6:15 pm

L’ATTENTION AU MONDE

Le regard de Bernard Émond

Pourquoi Bernard Émond a-t-il choisi, lui, incroyant, de se référer à la foi, l’espérance et la charité pour qualifier ses films **La Neuvaïne**, **Contre toute espérance** et **La Donation**? Que deviennent ces trois vertus chrétiennes dans un monde sécularisé? Derrière les drames des personnages, quelle image du Québec d’aujourd’hui se profile dans ces films? Pouvons-nous faire des liens entre les films de Émond et **Les Invasions barbares** de Denys Arcand, comme portrait de société?

Émond parle d’une perte de culture: Y a-t-il encore une culture québécoise? Avons-nous perdu quelque chose d’important? Émond a-t-il raison de déplorer dans le Québec contemporain “la dévalorisation de l’idée de transmission et d’héritage, la remise en question de l’idée même de culture”? Est-ce que les débats récents sur la question de l’identité québécoise et de l’interculturalité apportent un éclairage nouveau?

Pendant ce cours nous regarderons ensemble certains extraits des films mentionnés, et nous chercherons à approfondir les questions posées à partir des lectures suivantes: **Une foi partagée** F. Dumont, **La révolution de l’amour** L. Ferry, **La perte et le lien** B. Émond et S. Galiero, **Retour à l’âge des ténèbres** J. Jacobs, **La société efficiente** J. Heath, **L’empire du moindre mal** J.C. Michéa, **Essais sur la croyance et l’incroyance** P. Vadeboncoeur, **L’Âge séculier** C. Taylor. Benoît Lacroix sera notre invité pendant l’une des séances du cours.

DURÉE DU COURS: 12 semaines

ANIMATEURS: Joseph Beaubien, Pierrot Lambert, Diane Moreau

DÉBUT: Mercredi, le 21 septembre, 2011 à 13:30

BLURRED BOUNDARIES AND POTENTIAL SPACES

D.W. Winnicott on Play, Creativity, and True Self

"There are in our existence spots of time,/ That with distinct pre-eminence retain/ A renovating virtue, whence...our minds/ Are nourished and invisibly repaired.../...Such moments/ Are scattered everywhere, taking their date/ From our first childhood."

William Wordsworth

How does the capacity to play contribute to the meaning and value of our lives? What are the interpersonal conditions that facilitate the growth of a sense of spontaneity and of being alive? Does creativity depend on our emotional acknowledgment of the separate reality of other human beings? Do our richest moments entail, paradoxically, both our consenting to the dissolution of personal boundaries and our letting a space emerge within which something new might form?

This course will explore these questions in reference to the contributions of the psychoanalytic thinker D.W. Winnicott. We will also read and discuss the related work of other writers, including: **The Soul Thief** C. Baxter, **Life of Pi** Y. Martel, **On Potential Space** T. Ogden, **The Negotiation of Paradox** S. Pizer, **Paradox and Process** E. Ghent, **Recognition and Destruction** J. Benjamin, **On Being a Monadic Subject** B. Shalgi and M. Becker, **Laplanche and Winnicott meet... and survive** D. Scarfone, **Winnicott with Lacan** M. Ruti, **The Ecstasy of Influence** J. Lethem, **The Accidental Plagiarist** E. Campbell.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Carol Fiedler, Anne Kotiuga,
Daniel Schouela

FIRST SESSION: Monday, September 19, 2011 at 6:15 pm

BASIC ESSAY WRITING

This workshop will show you how to improve your basic writing skills by emphasizing clarity, accuracy and structure. The first half of the course will address fundamental flaws, cover the basics of grammar, vocabulary and syntax along with practical exercises, instructive discussion, and constructive critique. In the second half the focus will be on starting, organizing, and ending your essay, effectively and economically. Assignments will be given at regular intervals. Used as writing guides will be **Plain Style** by C. Lasch, and **Five Fast Steps to Better Writing** by B. Florio Graham. At the outset of the workshop, participants will be asked for a sample of their writing for assessment. Students following a degree program may be advised to take this course.

COURSE LENGTH: 12 weeks

INSTRUCTOR: Alexander Farrell

FIRST SESSION: Tuesday, September 20, 2011 at 6:15 pm

In celebrating the life of its past President and one of its founding members, the Thomas More Institute is pleased to offer a new version of one of Charlotte Tansey's most popular courses, which was first presented in 2000-2001.

COMING ALIVE—PARTS 1 AND 2

In My Own Life Drama

Parables and stories describe how we live and what we live through—they do not explain. This course will explore what can be said about moral impotence and the call to action.

Can we discover different kinds of blindness and do they require distinct channels to open to self-awareness and to transformation? Is there always another blind spot lurking to block our development? What happens if I reject a cue/clue, what do I do to myself as an actor? Under what circumstances might education help us discern and perhaps work through our different kinds of biases? To heal the various ways we fail to respond?

The readings include "The Dialectic of Community", "The Subjective Field of Common Sense", "Human Development" and "The Problem of Liberation" from **Insight: A Study of Human Understanding**, "Feelings" and "Belief" from **Method in Theology**, as well as other selections by Bernard Lonergan.

Further readings will include selections and novels: "The Book of Tobit" **The Apocrypha**, **House of Sand and Fog** A. Dubus III, **Living With Other People** K. Melchin, **Dependent Rational Animals** A. MacIntyre, **Blindness** J. Saramago, "Imagination" **Metaphysics as a Guide to Morals** I. Murdoch, **Seeing Through Self-Deception** A. Barnes, "Lonergan and Kierkegaard on Intellectual Corruption" E.M. Morelli, **Meaning and Authenticity: Bernard Lonergan and Charles Taylor on the Drama of Authentic Human Existence** B. J. Braman, "Brothers under the Skin: Voegelin on the Common Experiential Wellspring of Spiritual Order and Disorder" M. Franz, **The Politics of the Soul** G. Hughes (ed.), **The Desiring Self** W. Conn, "The Psyche and Integral Interiority" **Theology and the Dialectics of History** R. Doran, **Lonergan, Loyola, Spiritual Direction and the Arts** T. Dunne, **As It Is In Heaven** N. Williams, **The Elegance of the Hedgehog** M. Barbery. The course is divided into Parts 1 and 2—each part can be taken on its own, or as a whole.

COURSE LENGTH: 24 weeks

DISCUSSION TEAM: Milton Dawes, Heather Stephens,
Olga Sher (F), Clare Hallward (W)

FIRST FALL SESSION: Thursday September 22, 2011 at 6:15 pm

FIRST WINTER SESSION: Thursday, January 12, 2012 at 6:15 pm

COMING ALIVE —PART 3

The Roots of our Vitality, Ingredients for a Contemporary Theology of Evolution.

Does our ever-increasing knowledge about the interdependence of all things lead us towards a more compassionate civilization? What makes sociability possible? What makes us come alive? What are the implications for the future if we allow the springs of our psychic zest to dry up, to wither and die? How will we answer the evolutionary impulse to evolve that is the unmistakable sign of life? The key reading is **Making Sense of Evolution: Darwin, God, and the Drama of Life** by J. F. Haught. This course acts as a follow-up to Parts 1 and 2, and builds on the insights of the previous parts.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Clare Hallward, Brian McDonough

FIRST SESSION: Tuesday, April 3, 2012 at 6:15 pm

THE CRUSADES AND THEIR LEGACY

The Crusades began with a papal call to arms to regain the Christian holy places in the Near East from the followers of Mohammed. But there was much more to the story, which unfolded in the period known as the High Middle Ages in western Europe, a period of urban growth and economic revival. Encrusted in romantic legend, the Crusades were also a story of unbridled savagery and zealotry. And yet today we call every fight for principle a crusade.

What were the Crusades really all about? What were the goals? And the results? Why were they accompanied by a persecution of the Jews and what consequences did they have? This course will look at the origins, pursuit and outcome of the Crusades from Jewish, Christian, Moslem and secular perspectives. It will examine the extent to which they have affected the subsequent history of the Western world and Islam by looking at their lasting effects on commerce, culture and belief in East and West. It will ask how big a part they have played in shaping the world marked by the fault lines that are evident today. Readings include the core book **Holy War: The Crusades and Their Impact on Today's World** by Karen Armstrong, and the novel **Baudolino** by Umberto Eco, as well selections from **The Crusades** T. Asbridge, **The Crusades Through Arab Eyes** A. Maalouf, **Crusade, Commerce and Culture** A. Atiya, **Faith and Power** E. Mortimer.

COURSE LENGTH: 12 weeks fall and repeated in spring 2012

FALL DISCUSSION TEAM: Alex Farrell, Clare Godon,
Alexander Hight

FIRST SESSION: Tuesday, September 20, 2011 at 3:45 pm

SPRING FIRST SESSION: Wednesday, April 4, 2012 at 6:15 pm

This course will also be offered in Pointe-Claire, see page 26

DEMOCRACY IN DANGER?

All around the world the cry for democracy is being heard. But do those who cry out truly understand its meaning? Is there a danger they might create something terribly and cruelly different—to coin a new term, demo-n-crazy? This course focuses on the political and social foundations that support true democracy. What are its fundamental and enduring principles and values? And how have they evolved historically? In the search for answers, this course will also consider some key contemporary questions: How firm are the foundations of today's democracy—at home and abroad? What dangers threaten its institutions? And what are its future prospects?

Tony Judt's analysis of political and social contemporary trends **III Fares the Land** is a course highlight. Other readings include essential affirmations of democracy from Plato and Aristotle to Joseph Schumpeter and Fareed Zakaria, as well as extracts from **Democracy** J. Dunn, **Democracy's Good Name: The Rise and Risks of the World's Most Popular Form of Government** M. Mandelbaum, **Victorious and Vulnerable: What Democracy Won in the 20th Century and How It Is Still Imperiled** A. Gat, **What Democracy Is For** S. Ringen, **The Origins of Political Order** F. Fukuyama.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Roland Major, Irene Menear,
Sybil Murray-Denis

FIRST SESSION: Wednesday, September 21, 2011 at 6:15 pm

DEPICTING VIRTUE

Literature as Philosophy

What are the virtues and which field—literature or philosophy—is most persuasive in communicating their power and importance? Do we, consciously or unconsciously, expect to find moral direction in what we read? Is depicting virtue central to the creation of a durable literary work? And can works be judged on the basis of how well they articulate the nature of the virtues with which they are concerned? This course offers a searching, contemporary overview of the virtues and explores overlapping philosophical and literary approaches to the subject. Readings include the core book **A Small Treatise on Great Virtues** A. Comte-Sponville, novels **The Picture of Dorian Gray** O. Wilde, **The Remains of the Day** K. Ishiguro, and other selections.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Andrew Byers, Marie Fortier,
Penny-Anne Soper

FIRST SESSION: Tuesday, September 20, 2011 at 1:30 pm

EXPLORING LONERGAN'S *INSIGHT*

Although published in 1957, Bernard Lonergan's *magnum opus*, **Insight: A Study in Human Understanding** continues to inspire, challenge and puzzle readers today. Lonergan's entire effort moves toward "finding a common ground on which men and women of intelligence might meet." In an age of relativism and privileging individual specialization over the possibility of collaboration, Lonergan invites readers to discover where we can encounter the other. He does this through his exploration of insight as an activity in part one ("What is happening when we are knowing?") and insight as knowledge in part two ("What is known when that is happening?").

This course will consist of reading sections of **Insight** over two semesters. We will draw on Boston College philosophy professor Patrick Byrne's on-line course titled **Insight and Beyond** as a guide to our reading. The primary text for the course will be **Insight: A Study in Human Understanding**. Some secondary readings will be provided as additional guides to our readings. The desire to know runs deep. Why not satisfy it?

COURSE LENGTH: 12 weeks biweekly Fall and Winter

DISCUSSION TEAM: Russell Baker, Christine Jamieson,
Brian McDonough, Leonard O'Hanley

FIRST SESSION: Monday, September 19, 2011 at 6:15 pm

FAITH AND REASON

The intuitive mind is a gift, the rational mind its servant.
Albert Einstein

This course will follow some of the recent debates on faith and reason that have been popularized in best-selling books, magazines and TV and will explore the arguments provided by both sides of the issue. Attention will also be paid to the often troubled relationship between religion and science. Although faith and reason are clearly separate, can they coexist particularly in addressing social and moral questions? Do faith and reason stand in a complementary relation or must we assume a priority of the one over the other? Is it possible to have a rational faith as some argue and what does that entail? In our dangerously polarized and secular world can we abandon our modern need for certainty and live the tension required for a perception of "God" that points beyond itself to an ineffable reality? Course readings will include selections from **The Case for God** K. Armstrong, **Reason, Faith and Revolution** T. Eagleton, **The End of Faith** S. Harris, **Science and Spirituality** M. Ruse, and others.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Laura Grunberg, Anthony Joseph,
Barbara Rolston

FIRST SESSION: Tuesday, September 20, 2011 at 6:15 pm

This course will also be offered in Pointe-Claire, see page 26

GERTRUDE AND ALICE

The Fiction of Autobiography

Gertrude Stein explored the idea of writing in the style of the cubist painters. For many readers her works were inaccessible but to some she seemed the first modern voice. How do her “easier” books, **The Autobiography of Alice B Toklas** and **Wars I Have Seen**, incorporate her earlier inventions? Some thought her fame would be fleeting, but in 2011 she is still being written about, in academia as well as in **The New Yorker**. Why? Linda Simon wrote: “...the **Autobiography**...not only achieved the vulgar celebrity she craved but brilliantly solved the koan of autobiography by disclaiming responsibility for the one being written.” How near to truth does a biography come? The core readings are the **Autobiography**, and **Gertrude and Alice** by Janet Malcolm. Selections from other material will also be included.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Michael Danby-Smith, Anne Fitzpatrick,
Judith Gray

FIRST SESSION: Wednesday, September 21, 2011 at 3:45 pm

HERODOTUS AND THUCYDIDES

The Classic Greek Historians

This course will cover the history of Athens in the fifth century BC, as described by the “first historians” Herodotus (c.484 BC-c.420 BC) and Thucydides (c.460 BC-c.400 BC), who observed the rise of Athens from the Greek-Persian wars to the beginning of its decline during the Peloponnesian War. What justifies the claim that these two historians are the fathers of history? In writing their two prose histories, what are the differences in their approach to factual recording, narrative style, and portrayal of personality? Why are their works still studied today? And why is the time of Athenian glory, for which these two provide an almost continuous account, still considered to be a turning point in Western civilization?

With the help of their histories, these and other questions will be explored during the course, which also includes readings from the dramatists Aeschylus, Euripides, and Aristophanes, and the historian Plutarch. Core texts for the course are **The Rise and Fall of Athens: Nine Greek Lives** by Plutarch, **The Histories** by Herodotus in the fall and **The Comprehensive Guide to the Peloponnesian War** by Thucydides in the winter session, both in a translation by R. B Strassler. The course is divided into Parts 1 and 2—each part can be taken on its own, or as a whole.

COURSE LENGTH: 24 weeks

DISCUSSION TEAM: Jerry Bures, Alexander Highet, Christian Roy

FIRST FALL SESSION: Wednesday, September 21, 2011 at 6:15 pm

FIRST WINTER SESSION: Wednesday, January 11, 2012 at 6:15 pm

To the dormant mind, history is indeed “one damned thing after another”. But to the mind blessed with curiosity or creativity, its events dance to a harmonious music, enlivened by colour and drama. How is the overwhelming accumulation of traces of past experiences resuscitated to living immediacy? Can we discern a role for the illuminating power of imagination and music in promoting the freedom to choose and shape tomorrow’s opportunities? Where does the spirit come from that joyously welcomes this awakening and lovingly grieves its necessary decline in the duration of its passage?

No single discipline has crystallized this process into a formula, but the authors of our text **Memory: Histories, Theories, Debates** S. Radstone and B. Schwarz (eds.) have assembled an exciting collection of passionate but scrupulous viewpoints. Additional readings, which carry us beyond these viewpoints, include: **The Art of Memory** F. A. Yates, **Narrative Truth and Historical Truth** D.P. Spence, **Conversations with Isaiah Berlin** R. Jahanbegloo, **The Melancholy of Rebirth** G. Konrád, **The World of Yesterday** S. Zweig, **Two Regimes of Madness** G. Deleuze, **The Tree of Knowledge** H.R. Maturana and F. J. Varela, **The Politics of the Soul** G. Hughes (ed.), **Conversations with Eric Voegelin** R.E. O’Connor (ed.), **From Psyche to System** J. R. Neill and D.P. Kniskern (eds.), **Selected Writings 1927-1934** W. Benjamin, **The Arcades Project** W. Benjamin, **Strangers, Gods and Monsters** R. Kearney, **Peeling the Onion** G. Grass, **Necessary Angels** R. Alter, **The Shock Doctrine** N. Klein, **Beginnings: Intention and Method** E.W. Said, **Deleuze’s Wake: Tributes and Tributaries** R. Bogue, **Dialogues II** G. Deleuze and C. Parnet, **Understanding Trauma** L. J. Kirmayer et al (eds.), **The Engine of Reason, the Seat of the Soul** P. M. Churchland, **Awakenings** O. Sacks, **History as an Art of Memory** P. H. Hutton, **Resisting Representation** E. Scarry, **The Body in Pain** E. Scarry, **Blue Mondays** D. Fennario, **Cities of Words** S. Cavell, **Paulo Freire: A Critical Encounter** P. McLaren and P. Leonard (eds.), **The Structure of Evil** E. Becker, **The Philosophy of History** G.W.F. Hegel, **Slavery and Social Death** O. Patterson, **Angels in America** T. Kushner, **Hamlet on the Holodeck: The Future of Narrative in Cyberspace** J.H. Murray.

COURSE LENGTH: 24 weeks

DISCUSSION TEAM: Mickey de Takascy, Robert Enright,
Gert Morgenstern

FIRST SESSION: Wednesday September 21, 2011 at 10:00 am

NORDIC NOIR

Scandinavian Sleuths

Why are Nordic detective novels so successful? Steig Larson and Henning Mankell (Swedish), Karin Fossum and Jo Nesbø (Norwegian) and Arnaldur Indridason (Icelandic) are among the big names now familiar to crime-fiction readers worldwide. What makes their fiction so accessible to readers? Is it important that, in the words of literary agent Niclas Salomonsson, their style is “realistic, simple and precise...and stripped of unnecessary words”? And how important is the Nordic setting? What is the darkness that these writers seek to disclose behind the prosperity and well-regulated political and social organization of their countries? The course will encourage you to detect the answers for these questions.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Nusia Matura, Irene Menear,
Erika Podesser-Romwalter

FIRST SESSION: Tuesday, September 20, 2011 at 10:00 am

THE REST IS NOISE

Listening to the 20th Century

The course, based on the Alex Ross book with the same title, explores significant sites and trends in the evolution of classical music in the 20th century: Vienna in 1901, Paris a decade later, Berlin in the 1920s, the Soviet Union during the Stalin era, Germany after the Second World War, the countercultural currents of the 1960s, and myriad trends of the last thirty years. Strauss, Mahler, Schoenberg, Stravinsky, Debussy, Ravel, Weill, Bartok, Prokofiev, Shostakovich, Sibelius, Messiaen, Britten, Ligeti, John Cage, Arvo Pärt and Steve Reich are but a few of the century's towering musical figures we will encounter.

If you wish to develop or deepen your appreciation of the music of our time, through exciting, insightful listening, reading, and discussion, this course is for you!

COURSE LENGTH: 24 weeks

INSTRUCTOR: François Ouimet

FIRST SESSION: Monday, September 19, 2011 at 2:00 pm

SATURDAY AFTERNOON AT THE OPERA

Our fourth year at the Met's Live in HD transmissions at Banque Scotia Cinema continues in 2011-2012. Starting this fall, we will enjoy nine scheduled Saturday afternoon performances, including new productions of Donizetti's **Anna Bolena**, Mozart's **Don Giovanni**, Gounod's **Faust**, Massenet's **Manon**, and Wagner's **Siegfried** and **Götterdämmerung**. We will also attend the performance of Dvořák's **Rusalka** at the Opéra de Montréal.

Our first session will be at the Thomas More Institute on Saturday, October 1, 2011 at 1:30 pm to look at the season ahead. The remaining sessions will be at the theatre for the telecasts, interspersed with classes at Thomas More for listening and discussion. Since there is limited registration, please register early.

SESSIONS: Saturdays at 1:30 pm

DISCUSSION LEADER: Ossama el Naggar

COURSE FEE: \$300.00

(Pre-registration is required and payment must be made in full before the course starts.)

THÉÂTRE MONTRÉAL THEATRE 2011 - 2012

This course has been bringing students to local theatre in both English and French for almost 50 years, and only gets better as time goes by. On Wednesday evenings throughout the year, from the fall to the spring, we attend at least 18 plays, split evenly between the languages and meet around once a month for a two-hour session to discuss their merits in stimulating and sometimes passionate discussions.

The **first session** will be held on Wednesday, September 21, 2011 at 8:15 pm at the Thomas More Institute. This course often sells out and many students return year after year, so please book your place before it's too late. We look forward to seeing you when the curtain goes up.

DISCUSSION TEAM: Kristian Gravenor, Danuta Potworowski

COURSE FEE: \$350.00

(Pre-registration is required and payment must be made in full before the course starts.)

WHICH WAY, AMERICA?

This course explores recent economic and political trends in the United States to better comprehend likely outcomes and their impact on Canada and the rest of the world. It aims to develop a deeper understanding of the underlying reasons for U.S. decline in recent years and the steps proposed by various knowledgeable commentators to correct the situation.

Principal texts are: Earl H. Fry's **Lament for America**, Michael Mandelbaum's **The Frugal Superpower**, and Fareed Zakaria's **The Post-American World**. In addition there will be supplementary articles from other sources.

COURSE LENGTH: 24 weeks

DISCUSSION TEAM: Paris Arnopoulos, Anthony Rustin,
Hari Thakur, Carole Charnutzky (W)

FIRST SESSION: Monday, September 19, 2011 at 1:30 pm

WHO WAS WILLIAM SHAKESPEARE?

*O God, Horatio! what a wounded name,
Things standing thus unknown shall live behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain
To tell my story...*

Hamlet, Act V Scene II

This course will focus on the dazzling "Shakespeare canon," and what it can tell us about the author—a mysterious presence, some might say—and the tumultuous "crossroads" of history in which he lived and wrote. We will look at how the theatre suddenly evolved from private masques, primitive shows and mummerly into profitable entertainment of the highest order. How on earth did these plays ever come to be written, and years later to be published? How might this exploration change our experience of Shakespeare? Why, in the 21st century, do these issues attract ever more scrutiny and attention? Whatever our conclusions, the course will take us on a fascinating romp through the Elizabethan era with its who's who of characters, its rivalries, plots, high jinks, superstitions, gossip, perhaps foul murders, and some O! so surprising endings.

Readings will include Charles Beauclerk's **Shakespeare's Lost Kingdom** as the core book, Shakespeare's play **Hamlet**, passages from other plays, readings and a screening of the new film **Anonymous**.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Janet Boeckh, Charles Colby and another

FIRST SESSION: Thursday, September 22, 2011 at 3:45 pm

WORKSHOP ON WRITING SKILLS

Effective writing is both an art and a science—demanding concentration, practice, and constant reworking. Participants in this workshop, led by published writers, spend two hours per week discussing and reading their writing with classmates—and at least that much time writing, reading, and thinking about writing. Students should be prepared to attend every week and to do all the assignments.

Through reading assignments in the course texts and in-class writing exercises, we will explore different genres of writing and stretch our writing “wings”. The fall term concentrates on non-fiction writing, including essays, journals, and letters, culminating in the writing of an essay. In the winter term, we move to fiction writing, working on dialogue, character, and plot. The final paper, a short story, builds on and combines all these elements.

The maximum number of students is 15; students are encouraged to register as soon as possible. The two terms of this course may be taken separately. Our core texts will include **On Writing Well** W. Zinsser, **Bird by Bird** A. Lamott, and two others.

COURSE LENGTH: 12 weeks fall/ 12 weeks winter

INSTRUCTION TEAM: Joanne Carnegie, Kathe Lieber

FIRST SESSION: Thursday, September 22, 2011 at 6:15 pm (F)
Thursday, January 12, 2012 at 6:15 pm (W)

CANADA ON SCREEN

Canadian directors have created many excellent feature films, but opportunities to see and discuss them are rare. This course—jointly sponsored by the Thomas More Institute and Westmount Library—offers just such an opportunity. Some possible films for screening include: **Mon Oncle Antoine** (Claude Jutra); **I've Heard the Mermaids Singing** (Patricia Rozema); **Away from Her** (Sarah Polley); **Atanarjuat** (Zacharias Kunuk); **The Sweet Hereafter** (Atom Egoyan); and the recently acclaimed **Incendies** (Denis Villeneuve). Discussions about each of these films will consider these questions: What did the director intend in making this film? Did the director realize his intentions? What are the film's strengths and weaknesses? What contributes to its overall impact? What defines its distinctiveness as a Canadian—or Quebecois—film?

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Janet Boeckh, Clifford Papke and another

FIRST SESSION: Thursday, January 19, 2012 at 1:30 pm

CHERISHING THE TRUTH AND EMBRACING THE GOOD

...in this Babelish Time

The motto of the Thomas More Institute is *Cherishing the Truth*. Is cherishing the truth still a viable spiritual aspiration? On what grounds might we claim that this is not only a possibility but a necessity as well? Can we agree any longer with Lonergan that the challenge of our age is to embrace the human good? How can we keep imagining that there is a good common to all? Must we abandon the desire to speak coherently about authenticity, progress, and self-transformation?

Glenn Hughes suggests with Lonergan that the remarkable inertia of common sense thwarts integration of the human good. To care for truth and differentiate oneself, must one become, in some sense, a different person? For Hughes, Lonergan, and Voegelin such a change demands a significant understanding of the horizons of the cultures founding and preceding it. Hughes warns especially about anti-historicalism. Among the readings will be selections from: **Topics in Education** and **Method in Theology** B. Lonergan, **Transcendence and History: The Search for Ultimacy from Ancient Societies to Post-modernity** G. Hughes, **Freud and Philosophy: An Essay on Interpretation** and **Living up to Death** P. Ricoeur, **Not For Profit, Why Democracy Needs the Humanities** M. Nussbaum, and two novels **Point Omega** D. DeLillo, **A Visit from the Goon Squad** J. Egan.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Russell Baker, Jim Cullen, Nusia Matura

FIRST SESSION: Wednesday January 11, 2012 at 3:45 pm

MOCKINGBIRD AND HARPER LEE—

YESTERDAY AND TODAY

To Kill a Mockingbird takes place in the 1930s, was written in the 1950s and published in 1960. It remains a significant classic more than half a century later. Why? Who is the author Harper Lee, and why has she remained quietly reclusive ever since her one and only book became part of literary, racial and justice history? What relevance does the book have today, and why is it still banned in some communities? We will explore these questions and their relevant ideas and issues through—for many—a re-reading of **To Kill a Mockingbird**, an examination of **Mockingbird: A Portrait of Harper Lee** by Charles J. Shields; a glimpse into past black/white concerns through the play **SOLO** by Jean-Luc Rey and Len Richman, and moving closer to our current era, a reading of comparison and contrast through **The Colour of Water** by James McBride. There will be short, selected materials to consider and complement the main texts above.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Charlotte Facella, Joyce Macnamara,
Len Richman

FIRST SESSION: Friday, January 13, 2012 at 1:30 pm

This course will also be offered in Pointe-Claire, see page 26

THE ORNAMENT OF THE WORLD

How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain

This course—the title is taken from Yale professor Maria Rosa Menocal’s seminal 2002 book—is a follow-up to recent courses about Alexandria and Vienna, which explored cosmopolitan societies that achieved greatness in time of harmony and that crumbled under pressure. We will try to see whether there is a common thread in such cosmopolitan, open societies, and whether their histories might inspire contemporary western European societies now hesitating between multicultural openness and nationalistic chauvinism.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Ossama el Naggar and others

FIRST SESSION: Monday, March 5, 2012 at 6:15 pm

ROMANTICISM, REFORM, REVOLUTION, AND REPRESSION

The Age of Metternich 1815-1848

Why did the post-Napoleonic era witness such a proliferation of reform movements and revolutions in Europe and the Americas? During the Enlightenment, *philosophes* wrote about their ideas for progress; during the Romantic era, men fought actively for their utopian dreams. What linked the *philosophes’* social, political, economic and religious ideas to Romanticism, the prevailing cultural and literary style of the age? What were the inspirational antecedents from the Enlightenment, the French Revolution and the Napoleonic era? What were the Romantic revolutionaries’ dreams and programs to “create a better world”? How did they spark the revolutions of the 1820s/1830s and 1848? What ideals motivated reform movements such as the Second Great Awakening, the anti-slavery movement, the temperance movement, the women’s rights movement, the utopian socialists Robert Owen and Fourier, and the Oneida community, the Mormons, the Shakers, Young Italy, the Chartists, etc.? What opposition did the reformers face and what was Metternich’s role in repression? Which movements and revolutions succeeded, which failed, and why? What was the long-term impact of the events of this period? Are there parallels in the Middle East today?

In seeking answers to these questions, discussions will be based on a rich and generous offering of relevant readings, including many original writings by the inspirational leaders of these movements.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Susan Anastasopoulos, Louis Balena,
Penny-Anne Soper

FIRST SESSION: Tuesday, January 10, 2012 at 6:15 pm

LE SILENCE ET LES OMBRES

Silence and Shadows

Ce cours explore les répercussions de l'Occupation allemande en France, à partir du témoignage des romanciers qui en ont été témoin (**Le Silence de la mer** de Vercors, **L'Armée des ombres** de Joseph Kessel et **Suite française** d'Irène Némirovsky) et d'autres auteurs, tel Patrick Modiano, qui se sont interrogés plus tard sur cette période enfouie dans la conscience nationale des Français. Ce cours reprend certains éléments de la documentation explorée dans le cours **Ethics and Resistance** l'hiver dernier, et aborde certaines questions en rapport avec les ambiguïtés et complexités de l'Occupation. Mais ce cours est centré sur la lecture (en français) de romans et d'autres interprétations littéraires de cette période, appuyée par des commentaires historiques (en Anglais), des textes de Camus, Sartre et Simone de Beauvoir, ainsi que des films tels **Lacombe Lucien**, de Louis Malle, dont Patrick Modiano a co-écrit le scénario. Modiano est probablement le plus grand analyste de l'Occupation et de ses conséquences.

DURÉE DU COURS: 12 semaines

ANIMATEURS: Nusia Matura, Sybil Murray-Denis

DÉBUT: Mardi, le 10 janvier, 2012 à 18:15

THE SPIRIT OF IRONY

What Makes the West Strong

British conservative philosopher Roger Scruton argues that the values of forgiveness and irony are at the core of our Western vision of freedom; not merely the freedom to disagree with others, but also the freedom to satirize solemnity and to ridicule superstition and nonsense. When we ironize our holy cows and forgive the other, we acknowledge the otherness of everything, including our own. When we forgive, we grant the other the freedom to be. This, in turn, promotes accord and diminishes the need for violence.

In this course we will probe these questions: What is irony? Is it a virtue? How does it relate, on a fundamental level, to the Western concept of forgiveness? How do irony and forgiveness depend and bolster each other as basic values? Where does hope come into this matrix? Or does it?

Our readings will cover a selection from philosophical and literary sources: Plato, Aristotle, Biblical scholarship, Edgar Allan Poe's "Descent into the maelstrom", Isaiah Berlin, Jacques Derrida, Tadeusz Borowski's "Auschwitz, our home", Roger Scruton's **The Uses of Pessimism**, Richard Rorty's **Contingency, Irony and Solidarity**, Wayne C. Booth's **A Rhetoric of Irony**, Anne Carson's **Glass, Irony & God**, Oscar Wilde, Ian McEwan, Martin Amis, and others.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Noga Emanuel, Susanne Lawson
and another

FIRST SESSION: Thursday, January 12, 2012 at 6:15 pm

WORLD CAPITALISM

Its Gifts and Blind Spots

Can the private ownership of capital benefit everyone? What is the balance between economic freedom and stability? What roles can governments play in capitalist countries? Do we think globally or locally?

Course readings explore the history of institutions and people that create world capitalism by reading Joyce Appleby's **The Relentless Revolution: A History of Capitalism** and two PBS films based on Niall Ferguson's **The Ascent of Money**. Other readings include selections from **Crisis Economics** N. Roubini and S. Miham, **The Return of Depression Economics** P. Krugman and others.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Michael Emanuel, Jennifer Patton,
Edouard Potworowski

FIRST SESSION: Wednesday, January 11, 2012 at 6:15 pm

YEARNING FOR PRESENCE, RETURNING TO THINGS

"Rather than having to think, always and endlessly, what else there could be, we sometimes seem to connect with a layer in our existence that simply wants the things of the world close to our skin."

H. Gumbrecht

Does our tendency to search for meaning in a realm below, behind, or beyond a sign or symbol lead us to overlook the lived significance of our encounters in the here and now? Are we so attached to certain conceptual distinctions (surface/depth, immanence/transcendence, signifier/signified) that we undermine our capacity to respond to the expressiveness of immediate experience? Can we find a way to understand our moments of wonder and mystery that stays grounded in the everyday world in which we live our lives?

This course will explore aspects of the phenomenology of presence, of the ways in which we are touched and moved by our sensory and emotional exposure to the objects of our world. Our readings will include selections from: **Philosophy of Symbolic Forms** E. Cassirer, **The Origin of the Work of Art** M. Heidegger, **Eye and Mind** M. Merleau-Ponty, **The Enchantment of Modern Life** J. Bennett, **Production of Presence** H. Gumbrecht, **A Secular Age** C. Taylor, **Must the Sacred be Transcendent?** P. Gordon, **Looking at the Sky** C. Baracchi, **Gardens** R. Harrison, **Bearing Witness to Epiphany** J. Russon.

COURSE LENGTH: 12 weeks

DISCUSSION TEAM: Giovanna D'Alesio, Carol Fiedler,
Daniel Schouela

FIRST SESSION: Monday, January 9, 2012 at 6:15 pm

CONQUERING FEAR/SPEAKING CONFIDENTLY

This course offers the possibility of removing fear from speaking before small and large groups. Participants are given the opportunity to come to understand their fear and to do something about it.

- HOW TO PREPARE A TALK • HOW TO DELIVER A TALK
- KNOWING YOUR AUDIENCE • IMPROMPTU TALKS
- MEETING THE REAL NEEDS OF YOUR AUDIENCE
- THE IMPORTANCE OF OPENING / CONCLUDING A TALK
- KNOWING YOUR TOPIC

The art of public speaking is not bestowed on us as an innate talent. It is a learned art. Anyone with the desire, discipline and persistence can acquire the skill. The course is 10 weeks of 2½-hour sessions.

DIRECTOR: Anthony Joseph

FIRST SESSION: Thursday April 5, 2012 at 6:15pm

COURSE FEE: \$170.00

HOW POEMS WORK

"...the field in poetry is as great as it is in anything else. Nothing illustrates this better and nothing illustrates the importance of poetry better than this possibility that within it there may yet be found a reality adequate to the profound necessities of life today or for that matter any day."

The Necessary Angel Wallace Stevens

In this course, aside from investigating how poems work in general, we will also consider how poetry serves as a public as well as a private talisman. We will explore poetry in a TMI fashion, that is, joining our individual understanding to the comments of the contributing writers to allow for a blossoming and expansion of the experience.

By journaling both our spontaneous and studied responses, we will create our own reader's notebook. Our guide will be **How to Read a Poem: and Fall in Love with Poetry** by E. Hirsh.

COURSE LENGTH: 12 weeks

FIRST SESSION: Wednesday, April 4, 2012 at 3:45 pm

IRISH FICTION

Where is it Today?

What impact have recent events in Ireland, and particularly the rise and fall of the Celtic Tiger, had on its storytellers and their creativity? Colm Tóibín, known as the author of **The Master** and **Brooklyn**, has suggested in the **Guardian** (Oct. 2010) that the distressed economy may deflect the long-standing aesthetic sensibility to which Ireland lays claim. Anne Enright, winner of the 2007 Booker Prize for **The Gathering**, has maintained in a recent BBC interview (Nov. 2010) that Irish literature has a certain indigenous tradition which carries on in spite of adversities.

This course will look for signs of change and continuity—and possibly hope—in selected current works by writers of both short stories and novels. Authors will include Colm Tóibín and Anne Enright, as well as Edna O'Brien, Roddy Doyle, and Joseph O'Connor.

COURSE LENGTH: 12 weeks

FIRST SESSION: Tuesday, April 3, 2012 at 6:15 pm

LANGUAGE AND IDENTITY

A Century of Hebrew Literature

"The maiden we call Hebrew/ Is the youngest born in a very good family / Her problem, though, she messes around./ Every day it's another story "

A Linguistic Problem Dan Pagis

How does a dead language come alive and become the instrument that propels and sustains the cultural renaissance and evolution of a people?

When the strictly liturgical Hebrew language met the revival of Jewish nationalism, at the end of the nineteenth century, there came a need for an authentic Jewish language fit for the modern age. With language came a flourishing literary production, and the construction of an old/new cultural identity.

In this course we will read literary works from various moments in the twentieth century, before, during and after the birth of Israel, among which: Nobel laureate S.Y. Agnon, Russian-Hebrew poets, (Sephardic) Israeli author A.B. Yehoshua, Batya Gur, (known as the P.D James of Hebrew literature), and many others. Some historical and background material will accompany the readings. All readings are in English translations.

COURSE LENGTH: 12 weeks

FIRST SESSION: Thursday, April 5, 2012 at 6:15 pm

THE PRE-SOCRATICS—THE BIRTH OF PHILOSOPHY

Truly the first philosophers, the Pre-Socratics set in motion a revolution in Western thought by asking completely original questions: instead of asking “why” and “from where”, they asked “what” and “how”. What is the stuff of the universe? What is the sustaining principle of the whole? What is the ultimate reality? The Pre-Socratics reached answers by reasoning, not observation—a preposterously bold innovation in thought. But the price has been alienation. How do we relate to this ultimate reality now transformed into an object? This course explores how the Pre-Socratics laid the foundations for abstract thought in science, philosophy, and the humanities. We’ll see why we’re still looking for the answers to the questions they formulated and how we’ve been molded by their “way” of thinking. Are they still relevant? Our readings will focus on original Pre-Socratic fragments and later testimonies of philosophers ancient and modern.

COURSE LENGTH: 12 weeks

FIRST SESSION: Wednesday, April 4, 2012 at 6:15 pm

ANNOUNCING THE 2012 SPRING SERIES

For the past eighteen years, the Thomas More Institute has sponsored its Spring Series interviews, at which guests in thoughtful conversation consider questions arising from philosophical and social themes. In 2011, our theme—**Canadian Visions**—explored questions about our national character as seen through the perspectives of our physical and man-made environments, and the literary imagination that brings meaning to our lives in these settings. Details about the Spring Series 2012 will be announced well in advance.

DISCOVERY THEATRE (TORONTO)

Affiliated with TMI for over 40 years, **DISCOVERY THEATRE** in Etobicoke, offers **Dublin Soul** in the fall. In Markham, **Waking in the Woods** will be offered in the fall; **Democracy in Danger?** in the winter.

President: Lorraine Williams

Secretary/Treasurer: Thérèse Mason

For more information contact Mrs. Mason at 416-231-8548

TMI OTTAWA

ENDROIT: Domaine des Trembles, 250 Saint-Raymond,
Gatineau, Québec

INFORMATION: Pierrot Lambert au 819-665-9885
pierrotlambert@videotron.ca

L'ATTENTION AU MONDE

Le regard de Bernard Émond

Pourquoi Bernard Émond a-t-il choisi, lui, incroyant, de se référer à la foi, l'espérance et la charité pour qualifier ses films **La Neuvaine**, **Contre toute espérance** et **La Donation**? Que deviennent ces trois vertus chrétiennes dans un monde sécularisé? Quelle image du Québec d'aujourd'hui se profile dans ces films?

Pendant ce cours de 12 semaines, nous regarderons ensemble certains extraits des films mentionnés, et nous chercherons à approfondir les questions posées à partir des plusiers lectures. Benoît Lacroix sera notre invité pendant l'une des séances du cours.

ANIMATEUR: Pierrot Lambert

DÉBUT: Jeudi, le 22 septembre, 2011 à 19:00

LE SILENCE ET LES OMBRES

Ce cours explore les répercussions de l'Occupation allemande en France, à partir du témoignage des romanciers qui en ont été témoin (**Le Silence de la Mer** de Vercors, **L'Armée des ombres** de Joseph Kessel et **Suite française** d'Irène Némirovsky), des textes de Camus, Sartre et Simone de Beauvoir, ainsi que des films tels **Lacombe Lucien**, de Louis Malle, dont Patrick Modiano a co-écrit le scénario.

DÉBUT: Jeudi, en janvier, 2012 à 19:00

TMI POINTE-CLAIRE

LOCATION:

St. John the Baptist Church
233 Ste. Claire Avenue, Pointe-Claire

THE CRUSADES AND THEIR LEGACY (see page 10)

DISCUSSION TEAM: Louis Balena, John Ciaccia, Johannah Lloyd

FIRST SESSION: Monday, September 19, 2011 at 1:30 pm

MOCKINGBIRD AND HARPER LEE—

YESTERDAY AND TODAY (see page 19)

DISCUSSION TEAM: Kathie Keefer, Anne Kotiuga, Len Richman

FIRST SESSION: Monday, January 9, 2012 at 1:30 pm

FAITH AND REASON (see page 12)

DISCUSSION TEAM: Anne Kotiuga, Clifford Papke, Barbara Rolston

FIRST SESSION: Thursday, April 5, 2012 at 1:30 pm

SENIORS' PROGRAM—HAPPINESS?

Happiness is the meaning and the purpose of life, the whole aim and end of human existence.
Aristotle

What is happiness? How do we assess it? Are we genetically predisposed to being happy or unhappy? Do we each have a happiness threshold? When in life can people expect to be at their happiest? Can happiness be taught? The concept of happiness can be traced back to the origin of Western thought. We will explore this fundamental, yet elusive, concept in the hope that we can each arrive at our own understanding of what it means to be happy.

In RESIDENCES AND MEETING PLACES OF OLDER ADULTS throughout the Montreal area, discussion groups will spend 18 weeks looking at history, literature, poetry, the social sciences and other fields relating to the study of happiness. Reading selections are provided in large print.

BENNY FARM COMMUNITY, 3510 Benny Ave., Montreal

(Monday: 1:30 pm - 3:00 pm)

LE CHÂTEAU ROYALE, 185 Thornhill St., Dollard-des-Ormeaux

(Tuesday: 1:30 pm - 2:30 pm)

CONTACTIVITY CENTRE, 4695 de Maisonneuve Blvd. W.,

Westmount (Friday: 1:30 pm - 3:00 pm)

LE GRAHAM, 1935 Graham Blvd., Town of Mount Royal

(Thursday: 2:00 pm - 3:30 pm)

MAISON DESAULNIERS, 574 Notre Dame St., St. Lambert

(Friday: 1:30 pm - 3:00 pm)

MANOIR WESTMOUNT, 4646 Sherbrooke St. W., Westmount

(Monday: 10:30 am - 11:30 am)

ST. PATRICK SQUARE, 6767 Cote St. Luc Rd., Cote St. Luc

(Tuesday: 1:30 pm - 3:00 pm)

THE TEAPOT - SENIOR CENTRE, 2901 St. Joseph Blvd., Lachine

(Thursday: 10:00 am - 11:30 am)

LE WELLESLEY, 230 Hymus Blvd., Pointe-Claire

(Wednesday, 1:45 pm - 3:15 pm)

WESTMOUNT ONE, 4800 Côte-St-Luc Rd., Montreal

(Thursday: 2:00 pm - 3:30 pm)

FEE: \$20.00 full course, \$10.00 for one term only.

FIRST SESSION (F): Le Graham starts on Thursday, Sept. 29, Le Chateau Royale on Tuesday, Oct. 4, The Teapot on Thursday, Oct. 6, Contactivity & Maison Desaulniers on Friday, Oct. 7, St. Patrick Square on Tuesday, Oct. 11, Le Wellesley on Wednesday, Oct. 12, Benny Farm & Manoir Westmount on Monday, Oct. 17.

FIRST SESSION (W): Week of January 16, 2012.

MEMBERS OF THE DISCUSSION TEAM:

Elke Attal, Vivianne Boucher, Ileana Cusiatic, Michael Dawson, Kathleen Dunn, Margaret Nicoll-Griffith, Laura Grunberg, Ann Lloyd, Joan Machnik, Barbara Miller, Lois Mumley, Irene Menear, Clifford Papke, Jenny Patton, Erika Podesser-Romwalter, Doris Rooney, Jacky Ross, Olga Sher, and Patricia Sikender.

COORDINATOR: Laura Grunberg

GENERAL REGISTRATION

Students may register in person, by telephone, fax, email, or at our **Open House on Friday, September 9 and Saturday, September 10, 2011**. Early registration is recommended. Most courses meet for a two-hour group discussion once each week with the reading done beforehand. For the first session, readings are handed out in class, and participants are given time to read them before the discussion gets under way. Students are welcome to try out the **first** session of any course, unless the course is fully enrolled.

COURSE FEES

Fees for courses (unless specifically noted otherwise in the course description):

24 sessions of 2 hours	\$275.00
12 sessions of 2 hours	\$160.00

Fees are payable in full by the third week of classes. Acceptable forms of payment include cash, personal cheque, money order, Visa or MasterCard. **Refunds of course fees (less \$25.00 administration charge) must be applied for before the third session. Non-attendance does not constitute a withdrawal.** Fees for persons over 65 reflect a discount on regular courses (excluding special fee courses):

24 sessions of 2 hours	\$230.00
12 sessions of 2 hours	\$135.00

Receipts for adult student fees of \$100 and over are accepted by Ottawa and Quebec income tax offices. Students must ask for the receipt from the Bursar.

READING FEES - COPYRIGHTED PHOTOCOPIES

24 session courses	estimated \$65.00*
12 session courses	estimated \$35.00*

*On occasion this estimated figure may be exceeded.

It is understood that the readings fee will be paid at the same time as the course fee. Books are purchased separately.

BOOKS:

It is recommended that students buy their own books, either on-line or through local bookstores. If some books are difficult to obtain, the Institute will purchase them for the students. In each course, reading lists will be provided the first week, to identify the core books.

BURSARIES:

For a single year, a person who may be experiencing financial difficulties may apply for a reduced fee (written statement required). However, it is understood that all fees for readings have to be paid in full. Please consult the Registrar, Dr. Heather Stephens.

Students of the Thomas More Institute have an opportunity to earn a Bachelor of Arts Degree from Bishop's University.

All students are required to register formally each year. All consultations require an appointment to be arranged with the Registrar, Dr. Heather Stephens. The period for academic appointments for degree students is: September 6-8, 2011. This meeting is the best opportunity to discuss one's personal study patterns, to get particular complications solved, and to schedule courses toward a degree.

Students undertaking the B.A. degree are expected to have the CEGEP diploma (DEC). Those who do not and are over 23 years of age can make up this requirement with three CEGEP or junior college-level courses, or 18 credits in university-level TMI courses. (These include all 12- and 24-week courses in this prospectus, with the exception of **Canada On Screen, Conquering Fear/Speaking Confidently, The Rest is Noise, Saturday Afternoon at the Opera, and Seniors' Program**).

The degree calls for a total of 90 credits across eight required areas of study:

12-session course: 3 credits

24-session course: 6 credits

The courses, many of which are multidisciplinary and designed from year-to-year, allow the student to explore special curiosities and interests. They provide a broad liberal arts education at the undergraduate level. The **Course Index** on page 37 of this prospectus lists the general areas of study as outlined below.

The eight areas of study and the credit requirements for each area are:

PHILOSOPHY—18 credits

WORLD LITERATURES—24 credits (6 credits in French)

CLASSICAL CULTURE—6 credits

HISTORY—6 credits

SCIENCE (Natural and Social)—12 credits

MATHEMATICAL THOUGHT—6 credits

RELIGIOUS STUDIES/THEOLOGY—12 credits

ESSAY WRITING—6 credits

Information relating to the areas of study addressed in particular courses, as well as evaluation criteria, is available in a separate student's handout.

The standard writing requirement for credits within a 24-session course is two essays of 3,500 words each, one written in each term, or the equivalent in shorter writings. In some courses a final examination may also be required. Active participation is an essential ingredient in the TMI methodology; it could count for as much as 20% of a student's final grade. Academic records are periodically evaluated by the Accreditation Committee.

A student aspiring to complete the B.A. degree is **required** to attend a fall workshop, organized by the Accreditation Committee, on the fundamental attributes of essay writing (appropriate content and theme development, documentation, references). This is a separate course for students who have taken, or will enrol in the annual **Basic Essay Writing** course.

A full-time student annually takes four full courses of 24 sessions (or eight 12-session courses or some other combination of full and half courses yielding 24 credits) and is presumed to be giving full attention and time to study. Persons who are employed while pursuing their studies are advised to limit themselves to two full courses (or some other combination of full or half courses yielding 12 credits).

The attendance of each student is kept by the professor or discussion team, and is a permanent record taken seriously by the Registrar's office. In the case of a student working for the degree, it is understood that absences are only for exceptional reasons. Persons who miss more than **FOUR CLASSES of a 24-session course** or **TWO CLASSES of a 12-session course** cannot claim the right to full course credit. Interruption of studies should not extend beyond one year.

The Registrar is in charge of records for all students. Those wishing to **transfer** to another course or to **drop a course must communicate directly with both the Registrar, Dr. Stephens, and the Bursar, Sally Cooper.**

CATHERINE GLEASON LIFELONG LEARNING AWARD

A selection committee, which includes Catherine's family, and fund secretary Patricia Sikender, has been struck to appoint recipients of the Catherine Gleason Lifelong Learning Award to honour Catherine's 50 years of study at TMI. These annual scholarships will support a deserving degree student's tuition and reading fees. Apply to Dr. Heather Stephens.

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TMI ASSOCIATES' EVENTS

The Thomas More Associates is a group of alumni, students and friends of the Institute who sponsor extra-curricular activities such as the Discovery Café on September 9 /10, 2011, an annual holiday season party and the Stratford Theatre Tour (June 2012). These activities allow the TMI community to meet socially in a cultural context.

DONATIONS

The mission of the Thomas More Institute is to provide imaginative, lifelong learning to curious adults. We try to keep our fees low to make our courses accessible to as many people as possible. Course fees cover approx. 20% of our costs; a Quebec grant 40%; and the balance must be raised through donations. For this reason we encourage individual and corporate contributions. Your donation can be sent to the Bursar, or you can telephone the office and donate by using your credit card. Charitable donation receipts will be granted.

We acknowledge the ongoing support of the Quebec Department of Education, these corporations and individuals who responded to our financial appeal from June 1, 2010-May 31, 2011, and those who contributed in memory of the late Wendy Dayton, Diana Kleins, Eamonn McCormack, Nancy Mellor, Martin O'Hara, Mary Poirier, Charlotte Tansey, and Kathleen Taylor. The Catherine Gleason Lifelong Learning Award is supported by donations from her family and friends.

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**THE THOMAS MORE INSTITUTE OF CANADA
FOR RESEARCH IN ADULT LIBERAL STUDIES**

The Research Institute was incorporated in 1959 to develop the voice of the collective identity of Thomas More Institute's distinct approach to adult liberal studies. Our publications exemplify that approach, and we promote exchanges with other centres for mutual recognition and stimulation. We meet to examine and articulate the emerging sense of our activities in their context and to encourage the initiation and dissemination of new explorations. We invite speakers for interview and discussion.

Publications in the series **Thomas More Institute Papers**

Decoding the Economy: Understanding Change with Bernard Lonergan E. de Neeve

Creative Learning & Living: The Human Element M.T. Carley

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ACTIVITIES AND EVENTS FOR LEADERS

The Institute is offering the following 2011-2012 activities and events for discussion leaders.

1. To launch the 2011-2012 year, TMI President Warren Allmand will welcome all current leaders to a meeting which will be held on Tuesday, September 13, 2011 at 6:30 pm. A light repast will be provided at 6 pm.
2. The Introductory workshop on the Theory and Practice of the TMI Discussion Method will be held Friday, September 16 at 7 pm, and Saturday, September 17, 2011 from 10 am to 4 pm.
3. The Senior Program's leaders meeting will be held on Tuesday, September 27 at 2:00 pm to discuss and share ideas around this year's course **Happiness?** (see page 27).
4. Practical Workshops: A series of informal get-togethers for leaders seeking to improve leaders' skills for interpreting and questioning different kinds of texts encountered in course discussions. Leaders are strongly encouraged to join in these workshops to refresh their skills and learn best practices from other leaders. Workshops begin in October and run until March, occurring at lunch and in the evening. Dates and times to be announced.

TRANSPORTATION AND PARKING

Located just north of Sherbrooke Street on Atwater Avenue, the Institute is accessible to SCTUM buses 24, 90, 144, 138 and 104. Atwater Metro and Alexis Nihon Plaza are one block south. Parking is free on Atwater north of Sherbrooke from Barat onwards from 9:30 am to 4:00 pm and after 6:00 pm. Meter parking is available on Sherbrooke Street and in Westmount. There are parking lots, also, nearby. Parking restrictions are subject to change.

TMI OUTREACH

Following the success of our program over many years, a short course meeting in the evening may be held at the Federal Training Centre in Laval.

CHAIRPERSON: Contact Heather Stephens for training program

CHAPLAIN: Peter Huish

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