



ARTS ONE 2000/2001

**(INTRODUCTION TO THE HUMANITIES
AND THE LITERATURE OF THE
SOCIAL SCIENCES)**

**AN ALTERNATIVE
FIRST YEAR PROGRAMME**



THE UNIVERSITY OF BRITISH COLUMBIA
ARTS ONE PROGRAMME

WHAT MAKES ARTS ONE DISTINCTIVE?

- **its tutorial system**
groups of four students meet weekly with their instructor to present and discuss their essays
- **its integrated program**
18 credits in one course organized around a provocative theme and set of issues
- **its reading list**
major works in the history of social and political thought
classics of world literature and philosophy, ancient and modern
- **its sense of community**
you won't be just an anonymous face in the back row but a member of a group exploring important questions together
- **its tradition of excellence**
for over thirty years Arts One has attracted the intellectually adventurous among both students and instructors who enjoy challenge and innovation

ARTS ONE PROGRAMME

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WHAT IS ARTS ONE?

Arts One is an innovative way of doing your first year in the Faculty of Arts. This programme offers you two groups from which to choose. Each group is led by a team of instructors from a variety of academic disciplines. They have constructed a theme and a reading list of substantial texts. Together they will lead you through the material with a combination of lectures, seminars, and tutorials. Upon successful completion of the programme, each student will receive 18 credits equivalent to first-year English, History and Philosophy. During first year, you will also take 12 other credits which may include courses you need in order to proceed into the programme of your choice in second year and beyond.

Arts One has been in operation since 1967. It is a highly respected programme which has provided the model for other programmes at this University and in other post-secondary institutions. A team of professors from distinguished universities in Canada and the United States reviewed this programme in 1999. They were very impressed with the quality of Arts One and the performance of our students not only in the programme but throughout the rest of their university careers.

WHAT ARE THE ADVANTAGES OF ARTS ONE?

Many students find the course an attractive and rewarding introduction to university studies. Its format enables them to focus, rather than spread, their intellectual energies. It is a demanding programme and is likely to appeal especially to students with a sense of intellectual curiosity and commitment. Its organization in small groups allows students to get to know each other and their professors in an atmosphere conducive to the exchange of ideas. That all classes and related activities, such as special lectures and videos, are held in the Arts One Building contributes to a sense of community. The building also provides a locus for both formal and informal social activities.

WHO IS ELIGIBLE?

Any student is eligible who is accepted into the Faculty of Arts. First-year Science students are welcome but will need to satisfy one of their course requirements during intersession or summer school. Prospective Commerce students will need to take Economics and Mathematics as their two electives.

Before enrolling in Arts One, students must write the Language Proficiency Index (LPI) examination and achieve a minimum score of level 5 on the composition section of the examination (see exemptions in the UBC Registration Guide).

HOW TO REGISTER

No application is necessary. Simply register through Telereg, following the procedures outlined in the Registration Guide, a copy of which will be sent to students by the Registrar's Office.

If you wish to speak with an Arts One advisor about the programme please phone 822-3430 for an appointment.

HOW IS IT ORGANIZED?

Arts One has two independent groups (A and B) each with a maximum of 100 students and 5 faculty members. The themes and reading lists for Groups A and B are on the following two pages. Each Group meets as a whole once a week for a two-hour lecture/discussion session. Groups then divide into seminars, consisting of a faculty member and no more than 20 students. These meet twice a week for periods of one hour and a half each to discuss the texts. Each seminar then divides into tutorial groups of 3 or 4, meeting with the instructor once a week for an hour. In tutorials the focus of attention is the students' written work.

Students will be expected to read each book, attend the major lecture each week, participate in two seminars each week, submit 10-12 essays and attend a tutorial to discuss each essay, and write a final examination.

TIMETABLE

The schedule of the two groups is below. A student must pick *ONE Group* and *ONE Seminar* (each seminar meets twice a week). Tutorials will be arranged during the first week of classes. They will be scheduled to fit in with your timetable. The Arts One building is situated at 6358 University Boulevard (just west of the Education Building).

TIMETABLE FOR 2000/2001

<i>GROUP A</i> WHEN DREAMS BECOME NIGHTMARES: UTOPIA VS. DYSTOPIA:			<i>GROUP B</i> FORBIDDEN KNOWLEDGE		
Group Lecture: Mon. 13:30-15:30			Group Lecture: Tue. 10:30-12:30		
SEMINAR			SEMINAR		
Burns	Mon.-Fri.	9:30-11:00	Naylor	Wed.-Fri.	13:30-15:00
Crawford	Tue.-Thur.	10:00-11:30	Tba	Wed.-Fri.	10:00-11:30
Konoval	Tue.-Thurs.	14:30-16:00	Seamon	Tue.-Thurs.	14:30-16:00
Minton	Wed.-Fri.	11:30-13:00	Straker	Mon.-Wed.	13:30-15:00
Pearson	Wed.-Fri.	13:30-15:00	Todd	Tue.-Thurs.	14:30-16:00

GROUP A

WHEN DREAMS BECOME NIGHTMARES: UTOPIA VS. DYSTOPIA:

Instructors: Paul Burns (Classical and Religious Studies), Robert Crawford (Political Science), Brandon Konoval (Music), Gretchen Minton (English), Ann Pearson (French Literature)

When Thomas More coined the term "utopia" in 1516, he was playing on the fact that the word literally means both "a perfect place" and "no place." Is every vision of a perfect world necessarily unattainable? Do attempts to find or create a utopia inevitably result in its opposite, a dystopia? Does every utopian dream, in fact, contain the seeds of its own dystopic nightmare? These are some of the questions we will be asking as we begin our examination of the ways in which some writers of the past 2700 years – from places as different as Europe, China, Russia, and North America – have envisioned the perfect world, while often being haunted by its all-too-real opposite.

Many have struggled with attempting to implement the perfect social and political system in an imperfect world, and much of our reading will show that utopic thinking has had a tremendous impact (both positive and negative) on political movements throughout history. Another development we will trace is how Christian writers, seeing no hope of peace in this world, looked for salvation in the next. Yet the idea of the apocalypse – the cataclysmic event that could bring the Christian heaven to pass – meant that such salvation could come only at the price of great destruction and suffering. Faced with the often insufficient answers of political and religious systems, many writers turned instead to the idea of a personal utopia, and we will study the ways in which various people have spoken about, or even tried to create through their art, an alternative, individual utopia.

READING LIST:

FIRST TERM

More: *Utopia*
Homer: *The Odyssey*
Plato: *The Republic*
Chuang Tzu: *Basic Writings*
The Book of the Apocalypse
Augustine: *The City of God*
Shakespeare: *The Tempest*
Rousseau: *A Discourse on Inequality*
Wordsworth / Tao Yuanming: Selections
Mozart: *The Magic Flute*

SECOND TERM

Dostoyevsky: *The Brothers Karamazov*
Büchner: *Woyzeck* / Berg: *Wozzeck*
Shelley: *Frankenstein*
Marx: *Philosophical Manuscripts; German Ideology*
Mao Zedong: Selections
Freud: *Civilization and Its Discontents*
Woolf: *To the Lighthouse*
Eliot: *The Hollow Men; The Waste Land*
Taylor: *The Malaise of Modernity*

GROUP B

FORBIDDEN KNOWLEDGE

Instructors: Tba, Joe Naylor (Philosophy), Roger Seamon (English), Steve Straker (History), Robert Todd (Classics).

Is there knowledge we should not seek; are there technologies we should not develop? Should we uncover nature's secrets, as Francis Bacon urged, "for the relief of man's Estate," in order to find new sources of energy and shape our biological future? From the biblical story of the Forbidden Fruit to contemporary resistance to genetic engineering, the idea that there should be limits to knowledge and power has been the shadow of the aspiration to know and control all. The stories of Dr. Faustus and Frankenstein are narrative expressions of this ancient dilemma, and thinkers from Plato to John Stuart Mill have worried about the problem in their discussions about the nature of the good life. We shall look at stories and arguments that bear on our theme in order to understand the issues and the different perspectives that have been brought to them. Studying the various works will also serve to sharpen interpretive and expressive skills, for without these the problem can only be endured. We, unlike the animals, can, and probably must, inquire, but inquiry itself may also instruct us about the need for limits.

READING LIST:

FIRST TERM

Genesis, Prometheus, Pandora
Marlowe: *Dr. Faustus*
Milton: *Paradise Lost* (Selections)
Shelley: *Frankenstein*
Plato: "Apology" and *Republic*
Euripides: *The Bacchae*
Virgil: *The Aeneid*
Machiavelli: *The Prince*
Bacon: *The Advancement of Learning* (Selections)
Brecht: *Galileo*
Blake: selected poems
Ibsen: *The Enemy of the People*
Orwell: 1984

SECOND TERM

Bronte: *Wuthering Heights*
Ibsen: *The Wild Duck*
Emily Dickinson: selected poems
Milton: "Areopagitica"
Mill: *On Liberty*
Nabokov: *Lolita*
Freud: *Introductory Lectures*
Sophocles: *Oedipus Rex*
Lewontin: *Biology as Ideology*