

**The University of British Columbia
Arts One Program**

Are you:

- ♦ Interested in an innovative, interdisciplinary approach to your first year at UBC?
- ♦ Strongly interested in the humanities (English, History, and Philosophy)?
- ♦ Open to discussing exciting and provocative topics with other intellectually curious people?
- ♦ Looking to be part of an academic and social community and not "just a number"?
- ♦ More likely to enjoy a tutorial of 4 than a class of 400?

Then Arts One is the program for you!

Arts One Program

The University of British Columbia
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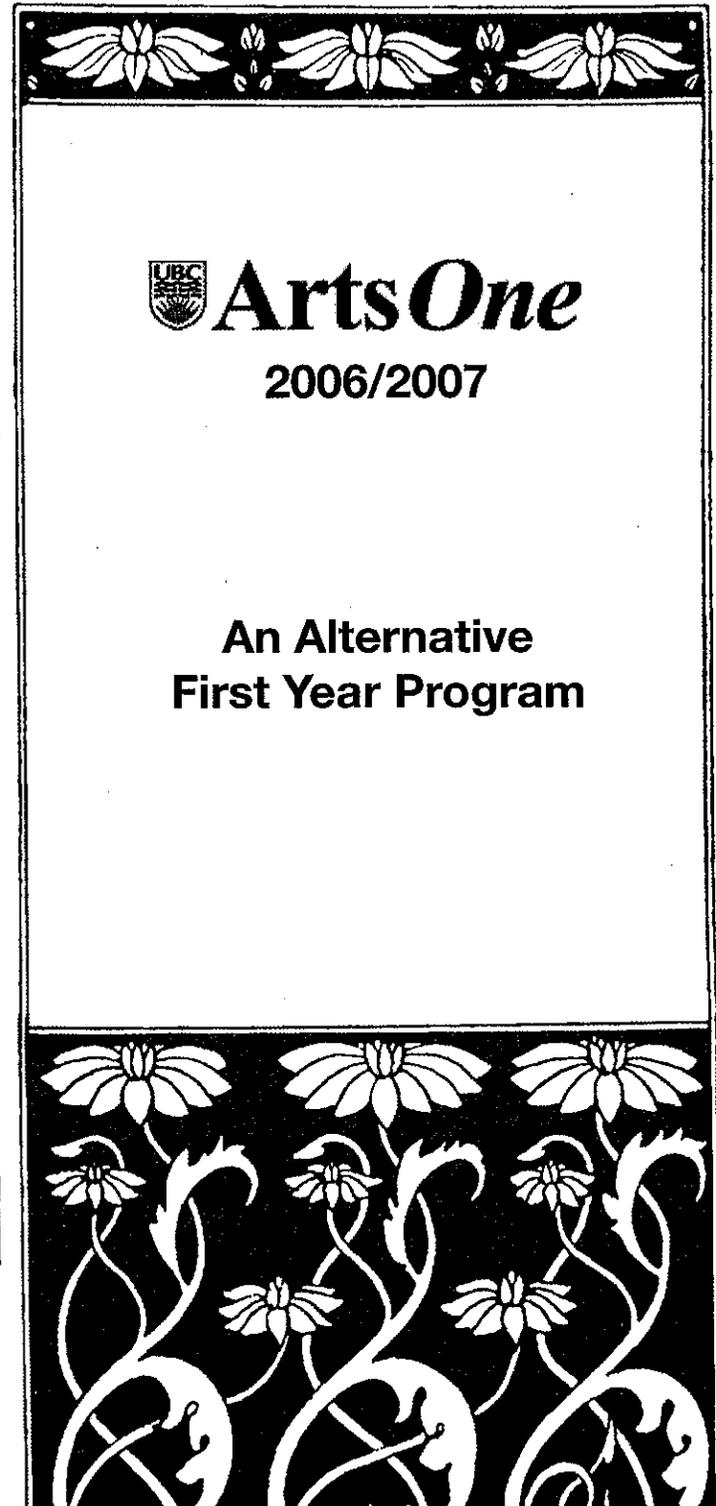
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 **Arts One**



 **Arts One**

2006/2007

**An Alternative
First Year Program**

The University of British Columbia Arts One Program

What makes Arts One distinctive?

♦ **Its tutorial structure**

You'll meet in groups of four students with your instructor each week to present and discuss your essays – a system with a proven track record in strengthening student writing.

♦ **Its integrated program**

You'll receive 18 credits in a seamless academic program organized around a provocative theme and set of issues.

♦ **Its reading list**

You'll read and discuss great works of literature and philosophy, both 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, with the Arts One Building as your home base.

♦ **Its tradition of excellence**

You'll be part of a program that, for over thirty-five years, has attracted intellectually adventurous students and instructors who enjoy challenge and innovation.

Arts One alumni include a Rhodes Scholar, recipients of Governor General's Medals for academic excellence, a BC Supreme Court Justice, and four UBC instructors.



Website: www.arts1.arts.ubc.ca

What is Arts One?

Arts One is an innovative approach to your first year in the Faculty of Arts. This program offers you two groups from which to choose, each led by a dynamic team of instructors from a variety of academic disciplines. Each group has its own theme and a reading list of substantial texts. This year's themes and readings are listed on the following pages.

In Arts One, you'll enjoy an integrated approach to the humanities that focuses on critical thinking, writing skills, and class participation. Instead of going from History class to English class to Philosophy class – with each class completely unconnected to the others – you'll study great works from a variety of perspectives.

Since 1967, Arts One has been a highly respected program that has served as a model for other academic programs at UBC and other post-secondary institutions. Arts One students excel in their studies throughout their university careers.

Upon completion of Arts One, students receive 18 credits:

- ♦ 6 credits of first-year English (satisfies the Faculty of Arts English Requirement)
- ♦ 6 credits of first-year History
- ♦ 6 credits of first-year Philosophy

Who is eligible for Arts One?

Any student accepted into the Faculties of Arts or Science is eligible. Students interested in applying to the Sauder School of Business after first year should take Economics and Mathematics as their electives.

To be eligible for Arts One, students must write the LPI (Language Proficiency Index) exam and achieve a minimum score of 5. See www.lpi.ubc.ca or the Arts One website for details and exceptions.

How do I register?

You don't need to apply separately for Arts One. Simply register for your usual first-year classes and then select

How is Arts One organized?

Arts One has two independent groups (A and B), each with 5 faculty members and a maximum of 100 students. Each student attends:

- ♦ a weekly 2-hour lecture of 100 students
- ♦ 2 weekly 1.5 hour seminars of 20 students
- ♦ a weekly 1-hour tutorial of 4 students

Students will read each book on the reading list and participate in lectures, seminars, and tutorials. Regular attendance is required. Each student will submit 10-12 essays, attend tutorials to discuss each essay, and write a final examination.

If this sounds daunting, remember that Arts One is equivalent to 3 full-year 100-level Arts courses – so right away you have far fewer exams to write! You also have a team of 5 instructors and your fellow Arts One students to support you throughout the year. Arts One is a demanding programme, but it is extremely rewarding for students with a sense of intellectual curiosity and commitment.

2006/2007 Arts One Timetable

All classes are in the Arts One Building: 6358 University Boulevard.

| Group A: Narrative and Identity | | |
|---------------------------------|------------|-------------|
| | Day | Time |
| Group Lecture | Monday | 10:00-12:00 |
| Seminar | Days | Time |
| LA1 Crawford | Tues/Thurs | 10:00-11:30 |
| LA2 Hendricks | Wed/Fri | 1:30-3:00 |
| LA3 Konoval | Tues/Thurs | 2:30-4:00 |
| LA4 Fee | Wed/Fri | 10:30-11:30 |
| LA5 Burk | Tues/Thurs | 11:00-12:30 |

| Group B: Action & Inaction: East and West | | |
|---|------------|-------------|
| | Day | Time |
| Group Lecture | Monday | 12:00- 2:00 |
| Seminar | Days | Time |
| LB1 Djurdjevi c | Wed/Fri | 1:00-2:30 |
| LB2 Doyle | Wed/Fri | 11:30-1:00 |
| LB3 Glouberman | Tues/Thurs | 11:30-1:00 |

Group A: Narrative and Identity

Instructors: Stefania Burk (Asian Studies)
Robert Crawford (Political Science)
Margery Fee (English)
Christina Hendricks (Philosophy)
Brandon Konoval (Music)

How do narratives, stories, and "cultural plots" structure our personal and collective identities? Many narratives are designed to produce identifications, to produce "normal" children who grow up to be "normal" adults and good citizens, whatever passes for normal and good in their culture, time and place. But those produced as deviant by these dominant narratives speak back, write back and produce their own narratives of dissent. How we see ourselves as part of families, professions, nations, landscapes, economic systems, sexual partnerships, religious groups, political parties and more is structured by narratives. But many have argued that we are not simply socially constructed by language; the embodied human being is a location where narratives are assimilated and produced as well.

READING LIST: *(subject to minor modification)*

TERM ONE

Origin stories: including excerpts from *Genesis*, Lucretius' *On the Nature of Things*, Plato's *Timaeus*, King's "One Good Story, That One," oral stories of Japan, the Okanagan, the Haida, and Dawkin's *The Selfish Gene*

Homer: *The Odyssey*

Sophocles: *Oedipus Rex*

Plato: *The Republic*

Aoi no ue, Noh play (Japan)

William Shakespeare: *The Tempest*

Hobbes: *Leviathan*,

Rousseau: *Discourse on Inequality*

Mozart: *The Magic Flute* (opera)

TERM TWO

Bruno Latour: *We Have Never Been Modern*

Mary Shelley: *Frankenstein*

Karl Marx: selections from *The Marx-Engels Reader*

Friedrich Nietzsche: *The Genealogy of Morality*

Sigmund Freud: selections

Joseph Conrad: *Heart of Darkness*

T.S. Eliot: *The Waste Land*, "The Love Song of J. Alfred Prufrock"

Michel Foucault: *History of Sexuality*, volume one

Hiromi Goto: *The Kappa Child*

Ryunosuke Akutagawa: "Kappa"

Donna Haraway: "A Cyborg Manifesto"

Simone de Beauvoir: *The Second Sex*

Group B: Action and Inaction - East & West

Instructors: Ken Bryant (Asian Studies)
Kegan Doyle (English)
Gordan Djurdjevic (Asian Studies)
Mark Glouberman (Philosophy & Humanities)
Caroline Williams (Classical Studies)

Thousands of years ago, on a battlefield stretching as far as the eye can see, Arjuna, a famous warrior of Indian legend, throws down his bow and refuses to kill again. His act—or refusal to act—occasioned a debate, known to us as the Bhagavad Gita, concerning the consequences of action and of inaction in the life of the world. Half-way round the globe, on the hinge between Asia and Europe, another storied mythic warrior, Homer's Achilles, also vacates the field of battle. Like his counterpart to the east, he too eventually returns to the fray, also with an altered comprehension of the field of life and his activities on it.

The readings on our list will offer variations on the theme of action and inaction as seen through the lenses of two of the world's cultural traditions, one Indian, the other centered in Europe: action rash or calculated, the paralyzing inaction of cowardice, the strategic inaction of civil disobedience, and the locus of inaction as a place of deep reflection in which life-changing visions of truth are discovered or created.

READING LIST: *(subject to minor modification)*

TERM ONE

Course Pack: *Genesis*

Course Pack: *Gospel of John*

Chakravarthi V. Narasimhan: *Mahabharata* (selected episodes)

Homer: *Iliad*

TransBarbara Stoller Miller: *The Bhagavad Gita*

Sophocles: *Oedipus Rex*

Plato: *Republic*

Trans JAB Van Buitenen: *Tales of Ancient India*

Ramprasada Sena: *Grace and Mercy in her Wild Hair:*

Selected Poems to the Mother Goddess

TERM TWO

Salman Rushdie: *Midnight's Children*

Emily Dickinson: *selected poems*

Dostoyevsky: *Notes from Underground*

Nietzsche: *The Birth of Tragedy*

Herman Hesse: *Siddhartha*

T. S. Eliot: *selected poems*

Freud: *Civilization and its Discontents*

Primo Levi: *Survival at Auschwitz*

Raja Rao: *Kanthapura*

Rabindranath Tagore: *Broken Nest*

Movie: TBA