



ARTS ONE 2001/2002

**(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 the web or by telephone, 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 pro-

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 2001/2002

GROUP A MYTH AND REASON			GROUP B FORBIDDEN KNOWLEDGE		
Group Lecture: Mon. 10:00-12:00			Group Lecture: Tue. 10:00-12:00		
SEMINAR			SEMINAR		
Crawford	Tue.-Thur.	10:00-11:30	Glouberman	Tue.-Thur.	12:30-14:00
Hudson	Mon.-Fri.	13:30-15:00	Katz	Wed.-Fri.	10:00-11:30
Konoval	Tue.-Thurs.	14:30-16:00	Naylor	Wed.-Fri.	13:30-15:00
Pearson	Wed.-Fri.	10:00-11:30	Seamon	Tue.-Thurs.	14:00-15:30
Williams	Tue.-Fri.	09:30-11:00	Straker	Mon.-Wed.	13:30-15:00

GROUP A

MYTH AND REASON

Instructors: Robert Crawford (Political Science), Nicholas Hudson (English, History of Ideas), Brandon Konoval (Music), Ann Pearson (French Literature), Caroline Williams (Classical Studies)

The dominant tradition in Western thought from ancient Greece to the present day has portrayed "reason" as the source of progress and civilization. Through reason, it is maintained, humankind can overcome the dark and deluding forces of myth and passion, achieving freedom, truth and the realization of our essentially rational nature. But this confidence in reason has been challenged throughout history by alternative traditions that have returned to the essentially mythic foundations of human thinking and human community, stressing the importance of non-rational responses such as mysticism, faith, emotion and imagination. This attack has become particularly sharp and influential over the last century, as many authors have accused the Western rational tradition of being misleading, oppressive and damaging. The objective of this course is to consider the history of this central debate in the world's culture from ancient times to the present. We will examine the attack on myth and irrationality in the work of Plato and the philosophical tradition he inaugurated, giving attention as well to rational traditions in politics and science. In opposition to this line of thought, we will examine the counter-tradition of myth and unreason from ancient religious texts to Romanticism and, most recently, post-modernism.

READING LIST:

FIRST TERM

The Rise of Reason: The Challenge of Rationalism from Antiquity to the Enlightenment

Myths of Origin (package)

Homer: *The Odyssey*

Euripides: *The Bacchae*

Plato: *Republic*

Hildegard von Bingen, selections

Milton: *Paradise Lost*

Hobbes: *Leviathan*

Blake, selected art and writings

Mozart: *The Magic Flute*

SECOND TERM

The Enlightenment Legacy and its Rivals in the Modern Age

Dostoyevsky: *The Brothers Karamazov*

Wagner: *Tristan and Isolde*

Nietzsche: *Thus Spake Zarathustra*

Freud: *Civilization and Its Discontents*

Yeats, selected poems

Eliot: *The Wasteland*

Beauvoir: *The Second Sex*

Marlett: *Ana Historic*

Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences"

Dawkins: *Unweaving the Rainbow*

Kuhn: *The Structure of Scientific Revolutions*

Angelopoulos: *Illnesses' Gaze* (film)

GROUP B

FORBIDDEN KNOWLEDGE

Instructors: Mark Glouberman (Philosophy), Yael Katz (English), Joe Naylor (Philosophy), Roger Seamon (English), Steve Straker (History)

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

Marlowe: *Dr. Faustus*

Milton: *Paradise Lost* (Selections)

Shelley: *Frankenstein*

Plato: *Republic*

Euripides: *The Bacchae*

Machiavelli: *The Prince*

Brecht: *Galileo*

Blake: "The Marriage of Heaven and Hell" and selected poems

Orwell: *1984*

Kafka: *The Trial*

SECOND TERM

Bronte: *Jane Eyre*

Ibsen: *The Wild Duck*

Emily Dickinson: selected poems

Ellison: *Invisible Man*

Nabokov: *Invitation of a Beheading*

Freud: *An Outline of Psychoanalysis*

Sophocles: *Oedipus Rex*

Lewontin: *Biology as Ideology*