



**ARTS ONE 1996/97**  
**(INTRODUCTION TO THE HUMANITIES  
AND SOCIAL SCIENCES)**

**AN ALTERNATIVE  
FIRST YEAR PROGRAMME**



*The University of British Columbia*  
**ARTS ONE PROGRAMME**

**WHAT IS ARTS ONE?**

Arts One is an alternative way of spending your first university year. The other alternative consists of 30 credits of separate courses. Those who choose Arts One receive 18 credits, equivalent to 6 credits of first-year English, 6 credits of first-year History and 6 credits of first-year Philosophy. In addition, Arts One students take a further 12 credits of course work outside the Arts One Programme. Each Arts One group studies a set reading list of major fictional and non-fictional works.

**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 films, 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 APPLY**

Registration procedure is as outlined in the Registration Guide, a copy of which will be sent to students by the Registrar's Office.

**Registration for Arts One closes with Telereg at the end of August. After this date all changes and additions have to be made with the permission of the instructor in Arts One.**

Arts One faculty will be available during the summer to discuss the programme. Appointments may be made by calling the Arts One Office at 822-3430.

### 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 deal with 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 1996/97

GROUP A AUTHORITY AND AUTONOMY Group Lecture: Mon. 10:30—12:30			GROUP B REASON AND PASSION Group Lecture: Mon. 13:30—15:30		
Seminars			Seminars		
Bates	Wed.-Fri.	10:00-11:30	Benjamin	Tue.-Thur.	10:30-12:00
Crawford	Tue.-Thur.	14:30-16:00	Bevis	Wed.-Fri.	13:30-15:00
Naylor	Tue.-Thur.	11:00-12:30	Hamm	Wed.-Fri.	10:30-12:00
Rae	Wed.-Fri.	9:30-11:00	Podlecki	Wed.-Fri.	13:30-15:00
Seamon	Tues.-Thur.	10:00-11:30	Straker	Tue.-Thur.	14:30-16:00

### GROUP A

### AUTHORITY AND AUTONOMY

Instructors: David Bates (History), Joe Naylor (Philosophy), Robert Crawford (Political Science), Lyn Rae (Classics), Roger Seamon (English).

From the anger of Achilles to the madness of Esther in Plath's *The Bell Jar* writers have portrayed characters who try to defend their autonomy against what they see as illegitimate efforts by authority to constrain them. Groups too have resisted subjection, as today women are challenging the ancient and pervasive authority of men. From Plato to John Stuart Mill thinkers have tried to argue for what they conceive to be the proper relationship between autonomous persons and authority – between God and human beings, between people and the state, between custom and the individual. We shall look at these conflicts from religious, political, and social perspectives through reading significant literary and philosophical works that extend from Homer's *Iliad* to Doris Lessing's *The Four-Gated City*, and from Plato's *Republic* to John Stuart Mill's *On the Subjection of Women*.

### READING LIST:

#### FIRST TERM

Plath, *The Bell Jar*  
*Genesis*  
 Sophocles: *Antigone*  
 Homer: *Iliad*  
 Plato: *Republic*  
 Ovid: *Metamorphoses*  
 Saint Augustine: *City of God*  
 Donne: *Selected Poetry*  
 Shakespeare: *Henry IV, Part I*

#### SECOND TERM

Dostoyevsky: *The Brothers Karamazov*  
 Hobbes: *Leviathan*  
 Freud: *Civilization and Its Discontents*  
 Ellison: *Invisible Man*  
 Rousseau: *Discourse on the Origins of Inequality*  
 Mill: *On the Subjection of Women*  
 Lessing: *The Four-Gated City*  
 Camus: *The Plague*

## GROUP B

### REASON AND PASSION

Instructors: William Benjamin (Music), Richard Bevis (English), Ernst Hamm (History), Anthony Podlecki (Classics), Stephen Straker (History).

*'Chaos of thought and passion, all confused'* (Pope)

Human beings are bundles of contradictions held in tension; so are societies. Art and philosophy have tended to portray these competing imperatives as a series of polarities (the individual/society, body/soul, sacred/profane, order/freedom, etc.), while in music, a related opposition is that of harmony and dissonance. Within an individual, reason vs. passion is the most familiar expression of one such archetypal duality. Nietzsche, conceiving this problem more broadly, saw that the same dialectic exists within the state, between the individual and the state, and in the process of artistic creation. He called the two sides Apollo and Dionysus, meaning form and energy. When Plato says that the human is an animal who tries to live in a *polis*, a community, he is pointing to the same tension: between emotion or libido, and rational order or collective needs. We will explore this enduring struggle in a number of its classic and modern expressions. Our explorations will include the world of music, but students should note that prior musical training is neither required nor expected.

#### READING LIST:

Euripides: *The Bacchae*  
Sophocles: *Oedipus at Colonus*  
Plato: *The Republic*  
Virgil: *The Aeneid*  
Shakespeare: *Henry IV*, Part 1  
Selected short poems by Sidney, Drayton, Pope, Blake, etc.  
Motets and madrigals in 16th century Italy and England  
Hobbes: *Leviathan*  
Mme de Lafayette: *The Princess of Cleves*  
Rousseau: *Discourse on Inequality*  
Faust: Goethe, *Faust*, Part 1, and musical representations  
Austen: *Sense and Sensibility*  
Nietzsche: *Birth of Tragedy*  
Dostoevsky: *Crime and Punishment*  
Freud: *Civilization and Its Discontents*  
Mann: *Death in Venice*  
Foucault: *Madness and Civilization*  
Music by Monteverdi, Haydn, Mahler, and Stravinsky