



**ARTS 1 1976-77**

*THE UNIVERSITY OF BRITISH COLUMBIA  
FACULTY OF ARTS*

ARTS ONE PROGRAMME: 1976-77

**To all students applying for entry into the first year of the Faculty of Arts or the Faculty of Education.**

Any student who is accepted into the first year in the Faculty of Arts or the Faculty of Education is eligible to apply for admission to the Arts One programme. The work of Arts One cuts across the academic subject divisions to draw on literature, history, philosophy, social science and fine arts in the study on several broad themes of fundamental human concern.

**How and why Arts One differs from the standard programme:** Students take Arts One in place of three other subjects such as English, History and Philosophy. In effect they study a theme rather than a subject. The reading list includes books which are selected from a variety of fields, and which cast light on the theme from many angles. The student learns to relate what he studies to the theme his group is pursuing. Thus what he studies comes together for him in a way standard courses, which keep in somewhat separate compartments the items on the curriculum, generally do not try to imitate. The student is helped to discover how material explored in one course leads him to understand more fully what he has learned from some other source, and to interrelate concepts and experiences usually not thought of as connected.

The faculty are also drawn from different disciplines and a certain amount of group teaching takes place. The student takes part in three kinds of classes. All the members (6 teachers, 120 students) meet once a week as a large group in order to provide a common core of experience. Lectures are given, sometimes student productions are presented, panel discussions held, films shown, and/or guest speakers invited. Exchange of views among students and faculty is emphasized. Each student also attends two seminars a week. These consist of approximately 20 students and are conducted by their seminar leader. The texts and ideas related to the theme are discussed. Sometimes the seminar classes visit each other. Weekly one-hour tutorials consisting of 4 or 5 students are also held. Here students' essays are looked at, more individual difficulties with texts, etc., discussed.

A number of other activities such as field trips, outings to performances, film making sessions, symposia also are held throughout the year. Students are required to do the same amount of writing as those taking English 100. Students are encouraged to hand in creative work as well as essays. There are no exams.

Students with all kinds of personalities find Arts One rewarding. Those who prefer to listen feel they derive as much as do those who like to speak a great deal. Students find that — aside from the intellectual experience of bringing ideas together in intriguing new combinations, the process of achieving a comprehensive grasp of a

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subject and the opportunity to receive individual attention — one of the great benefits of Arts One is the experience of observing the ways a variety of minds respond to material, and the discovery that one's own mind is capable of much more than one suspected.

Nine units of credit are given for successful completion of Arts One, and the students must take in addition two regular courses to complete a normal first year load. Students who have completed Arts One are able to take second year courses in English, History and Philosophy. The Calendar for 1976-77 should be consulted for pre-requisites of other departments. Course counselling may be obtained through the office of the Senior Faculty Officer in the Buchanan Building Room 171 (telephone 228-4028). Members of the Arts One faculty will be available during the summer to discuss the programme. Appointments for Arts One counselling may be made by calling the Arts One Office (228-3430).

Two groups will be constituted for 1976-77.

Staff: Mark Beach (English), Elliott Gose (English), Klaus Hoechsmann (Mathematics), Richard Holmes (Education V), Rig Hughes (Philosophy), Avis Rosenberg (Art), Jim Wolfe (Political Science).

We of the human species are conscious creatures: we see, hear, feel, think, and talk. Sometimes we know, often we are puzzled. We encounter far more than we can understand, tending to see only what our thought and its systems have prepared us to perceive. We are bound to innumerable models of reality, matching the universe to roles and systems of our own making. Every one of our world-views, while partially satisfying our thirst for meaning, inevitably limits our vision of the whole.

We see ourselves as social creatures but also as individuals: we are capable of rational action but also of ecstasy; we are free agents but bound by the laws of nature. We are male and female, child and adult. We are matter, we are animals, we are spirit; we can be talked about in terms of chemistry as well as theology. We are loving, angry, and afraid at different moments.

Let us look at some of the metaphors of the human situation as we find them in novels, plays, poems, philosophical works and sociological studies, both classical and contemporary. Let us ask questions, not in the expectation of finding the "right" answer, but to cultivate that enquiring awareness which can appreciate the complexity of problems as well as the simplicity of experience.

## PROPOSED READING LIST 1976-77:

(For translations the edition to be used is indicated.)

Dostoyevsky, *The Brothers Karamazov* (Penguin).

Euripides, *The Bacchae* (Chicago).

Freud, *Two Short Accounts of Psychoanalysis* (Penguin). *Civilization and Its Discontents* (Norton).

Heilbroner, *An Inquiry into the Human Prospect*.

Illich, *Deschooling Society*.

Kuhn, *The Structure of Scientific Revolutions*.

Lessing, *The Four-Gated City*.

Lorenz, *On Aggression* (U.P., Methuen).

*The Marx-Engels Reader* (Norton).

Myrdal, *Report On a Chinese Village*.

Niehardt, *Black Elk Speaks*.

Nietzsche, *The Birth of Tragedy* (and *The Genealogy of Morals*) (Anchor).

Pirsig, *Zen and the Art of Motorcycle Maintenance*.

Plato, *The Republic*.

To be distributed: A Poetry Anthology and A Religious Anthology.

Group B

SELF AND SOCIETY

Staff: D. Brown (Philosophy), E. Hundert (History), E. Levy (Philosophy), R. Ratner (Anthropology/Sociology), R. Seamon (English), S. Straker (History).

Does society exist for the fulfilment of individuals? Or do men and women realize their full humanity as members of a community? To what extent are our private selves defined by our sex, family, religion, country, culture?

As our title indicates, we plan to focus on the relationship between the individual and the public cultural contexts in which he or she develops. During the course of the year, we will read, articulate and analyze varying answers to the questions posed above. And, because those answers depend on the writers' differing concepts of human nature, we will concern ourselves with their definitions of humanity.

Our reading list centres on classic, unabridged texts. It includes poetry, novels, plays, political philosophy, sociological studies, historical documents and films. In time and space, the readings range from Greece in the fifth century before Christ to rural Britain in the late nineteen-sixties, from the specific sociological reality of *Akenfield* to the imaginary lands of Plato and Defoe. Philosophically, their span is equally broad, from Sartre's existentialism to Marx's communism. Taken as a totality, they present our theme from a wide variety of angles, as it appears to young and old, citizen and king, man and woman, liberal and conservative.

PROPOSED READING LIST 1976-77:

Sartre, *No Exit*.  
Plato, *Republic*.  
Rousseau, *Confessions*.  
Mill, *On Liberty*.  
Tocqueville, *Democracy in America, II*.  
Defoe, *Robinson Crusoe*.  
Marx, Tucker (ed.), *Marx-Engels Reader*.  
Yeats, *Selected Poetry*.

TERM II

Dostoevski, *Crime and Punishment*.  
Hobbes, *Leviathan*.  
Blythe, *Akenfield*.  
Laslett, *The World We Have Lost*.  
Genet, *The Balcony* (and film).  
Camus, *The Stranger*.  
Austen, *Emma*.  
Freud, *Introductory Lectures. Civilization and Its Discontents*.