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LS 301.01: Earth's Mind - Beauty, Ethics and the Environment

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The University of Montana

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LIBERAL STUDIES 301  EARTH'S MIND: BEAUTY, ETHICS AND THE ENVIRONMENT

SPRING SEMESTER 2003  ROGER DUNSMORE
TU/TH 9:40-11:00 AM.  OFFICE: LA 158
LA 306  HOURS: 3:40-4:45 &

PHONE 243-2302 OR 243-2171  BY APPOINTMENT.
E-mail dunsmore@bigsky.net

REQUIRED TEXTS:

D'ARCY MCNICKLE WIND FROM AN ENEMY SKY,
GARY SNYDER, THE PRACTICE OF THE WILD.

FACPAK:

MAXINE, story, T. WALMSLEY.
THE CHANGING FACE OF THE UNKNOWN, word collage, VICTOR LIEBERMAN.

(Poetry)
NIA FRANCISCO, 4 POEMS.

NAVAJO STORIES FROM THE LONG WALK, memoir.

(MORE POETRY):
NAVAJO HIGH SCHOOL, R. DUNSMORE.
STORY FROM BEAR COUNTRY, L. SILKO.
SIMON ORTIZ, 7 POEMS.
NANAO SAKAKI, 10 POEMS.
WENDELL BERRY, 6 POEMS.

GARY SNYDER, 18 POEMS.

PABLO NERUDA, 1 POEM.
FREDRICO GARCIA LORCA.

(MORE ESSAYS):
THE ONCE AND FUTURE WEST, AND THE ABSTRACT WILD, JACK TURNER.
TOTEM SALMON, FREEMAN HOUSE.
THE BEAUTY OF IRREGULARITY, & THE KIZAEMON TEA BOWL,
SOETSU YANAGI.
THE WILDERNESS IS WHERE MY GONOME LIVES, PAUL SHEPHERD.

We will work from the FACPAK and The Practice of the Wild for approximately the first 12 weeks, then read Wind from an Enemy Sky.

PAPERS: Weekly short papers (1-2 pages) will be required, as well as a short written question (response?) to the reading for each
week (or to the previous class session). The first short paper will be due 2/3 on MAXINE or THE LOVE OF MY LIFE. The best papers will be read out loud, anonymously, by the instructor as examples of "what he is looking for." If you do not wish to have a particular paper of yours read out loud to the class for personal reasons, please write PLEASE DO NOT READ IN CLASS across the top of that paper. I especially like papers that find concrete ways to link what you are thinking or reading to your experience, or to the work/play/ordinary world lived by us and other beings==to lived experience, yours and others.

Two longer (3-5 pp.) papers will be required on topics of your choice (I will make topic suggestions along the way). The first will be due 3/20, the second on 5/8.

In all of your writing for this course try to be subjective, take risks, remove your personal censors, find what is actually at stake for you in this material, explore your inconsistencies and warts==be real. Don’t try to second guess "what I want."

GRADES: Each longer paper is worth 25%. The five or so shorter papers are worth 30% total, equals 80%. Class participation is worth 20%, equals 100%. Class participation means: 1. Attendance, two absences is maximum. We have only 28 class meetings (plus the final exam period) and we need the full participation of all of you. If you know you are going to miss class for some good reason, please let me know beforehand, as a matter of courtesy, or ASAP afterwards. 2. Preparation. Means you are alert, have read the material, are willing to discuss it, and give high quality listening when others, especially other students, are speaking. And knowing when not to talk, when to make space for others.

SONGS: Each of you will be asked to open one class session with a song of your choosing. Think about the song and why you choose it. A brief account of this song's importance to you should be included. This will be your way of introducing yourself to the class.

MISCELLANEOUS: There will be occasional guest speakers, and perhaps a film. If you find that you are having difficulties with the course, please avail yourself of my office hours, or make an appointment to meet with me. There is more material than we can reasonably cover, so some leapfrogging will occur.

Respectfully Submitted,
Roger Dunsmore

TAO TE CHING
1.) "Against Nature," Joyce Carol Oates. THEN "Maxine."

2.) "In the Hands of the Enemy," Pliura, poem.

3.) "What is a Saint," L. Cohen, poem. F/P includes only the 1st 40% of the poem==the rest==
   I do not think that a saint
dissolves the chaos even for himself, for there is something arrogant and warlike
in the notion of a man setting the universe in order. It is a kind of balance that
is his glory. He rides the drifts like an escaped ski. His course is a caress of the
hill. His track is a drawing of the snow in a moment of its particular arrangement
with wind and rock. Something in him so loves the world that he gives himself
to the laws of gravity and chance. Far from flying with the angels, he traces with
the fidelity of a seismograph needle the state of the solid bloody landscape. His
house is dangerous and finite, but he is at home in the world. He can love the
shapes of human beings, the fine and twisted shapes of the heart. It is good to
have among us such men, such balancing monsters of love.

4.) "On Reshaping the Economy," interview, Paul Hawken.


6.) "Marrying Eddie," Robyn Davidson in GRANTA.

7.) "The Thing," Martin Heidigger. (THEN "The Changing Face of the Unknown," 4 poems by
Nia Francisco, "Navajo Stories of the Long Walk," "Navajo High School.")


Ortiz, 7 poems.)

11.) Robinson Jeffers, 12 poems.

12.) "Return to Tipasa," Albert Camus. (THEN Nanao Sasaki, 10 poems and Wendell Berry, 6
poems, Gary Snyder, 19 poems, and 3 single poems==Neruda, Lorca, Simic.

13.) Kenji Miyazawa, 6 poems. THEN 2 essays by Jack Turner; 2 essays by Soetsu Yanagi.


15.) "The Wilderness is Where My Genome Lives," Paul Shepherd, THEN "At the Heart of
Creation," Freeman House.