

# Mountains: Ecologies and Imaginations

Advanced Seminar 2499

Spring 2024: 4 hours of Credit

Tuesdays and Thursdays

4:00-5:50 pm

Sturm 496 (Inside Sturm 495, the English Office suite)



**Douglas Hesse, Professor of Writing | English Department**

[dhesse@du.edu](mailto:dhesse@du.edu) | 303-871-2893

Office: Sturm 484 (by the big windows overlooking the tennis courts)

Office Hours: Mondays and Wednesdays, 11:00 - Noon

Note: I'm on campus most days. If my door is open, I'm available. I can also easily schedule appointments during that time. Email is the best way to contact me. I check it regularly. Please provide enough detail that I can help or contact you quickly. I'm happy to schedule a phone call or Zoom, with sufficient lead time.

## Overview

Why are people drawn to mountains? What geological and biological features account for our interest, and how might the psychology and philosophy of aesthetics explain why mountains have multiple uses and effects, recreational to religious? How have writers, artists, filmmakers, climbers, skiers, and hikers historically represented mountain experiences? And what are the economic and ecological consequences of all this attention? Can we “ruin” mountains? This writing-intensive Honors course addresses these complex questions through multiple perspectives drawn from the several disciplines noted above. Equally complementing scholarly readings are several popular personal and creative works: films, stories, adventure memoirs, diaries, and so on. The course is open to advanced undergraduates from all majors, regardless of experience and academic background.

## Learning Outcomes

You’ll be able to

1. Summarize basic concepts about mountain geology, geography, and biology.
2. Explain various historical and contemporary relationships people have had with mountains, including recreational, spiritual, and economic.
3. Analyze and interpret various creative works and personal first-hand accounts in which mountains and mountaineering are central.
4. Synthesize ideas from multiple perspectives about mountains and their meanings, including areas of science, art, aesthetics, psychology, economics, literature, and religion.
5. Write effectively, using evidence to support assertions.

## Required Texts

Many of the course readings and materials will be uploaded to Canvas or will be available as external course links. However, I will ask you to purchase these books.

Martin F. Price. *Mountains: A Very Short Introduction*. Oxford, 2015. ISBN-13: 9780199695881

Bree Loewen. *Found: A Life in Mountain Rescue*. Mountaineers Books. ISBN-13: 9781680510751

### On Reserve

Manthorne, Katherine, and Tricia Laughlin Bloom. *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the Mountains*. Giles, 2018. 190780496X. NOTE: this is a great book but out of print. If you can find a copy for less than \$30, say, it will be a good investment. I’ll provide less-than-ideal copies, but they’ll be serviceable. This book is also on reserve in the library.

Additional Course Readings and Materials Via Canvas Will Include Excerpts from Several of the Following—Plus Many More to be Named

Constantz, George. *Ice, Fire, and Nutcrackers: A Rocky Mountain Ecology*. University of Utah P, 2014. ISBN 978-1-60781-362-0.

- Bird, Isabella. *A Lady's Life in the Rocky Mountains* (1879). CreateSpace, 2018.
- Burke, Edmund. *A Philosophical Enquiry into the Sublime and Beautiful*. Oxford UP, 2015.
- Chin, Jimmy and Elizabeth Chai Vasarhelyi, directors. *Free Solo* [film], 2018.
- Chin, Jimmy and Elizabeth Chai Vasarhelyi, directors. *Meru* [film], 2015.
- Colorado Mountain Club. *Trail and Timberline April 1922: Special Historical Number*.
- Dallas, Sandra. *Colorado Ghost Towns and Mining Camps*, U Oklahoma P, 1985.
- Eastwood, Clint, director. *The Eiger Sanction* [film], 1975.
- Herzog, Maurice. *Annapurna*. Dutton, 1952.
- Hesse, Douglas. "Stories, Celebrations, Tips, Trips, and Fights: Everyday Writing in a Climbing Community." *South Atlantic Review* Vol. 85, no. 2, pp. 108-128.
- Jon Krakauer. *Into Thin Air: A Personal Account of the Mt. Everest Disaster*. Doubleday, ISBN-13: 9780385494786
- Momaday, N. Scott. *The Way to Rainy Mountain*.
- Manthorne, Katherine, and Tricia Laughlin Bloom. *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the Mountains*. Giles, 2018.
- Orlove, Ben, et al, eds. *Darkening Peaks: Glacier Retreat, Science, and Society*. U California P, 2008.
- Perlick, Manfred. *The Spatial and Economic Transformation of Mountain Regions: Landscapes as Commodities*. Routledge, 2019.
- Price, Martin F, et al, editors. *Mountain Geography: Physical and Human Dimensions*, U California P, 2013. MG
- Robertson, Janet. *The Magnificent Mountain Women: Adventures in the Colorado Rockies*. U Nebraska P, 2003.
- Robinson, Kim Stanley. *High Sierra*, 2021.
- Strayed, Cheryl. *Wild*. Vintage, 2013.
- Readers Choice Bibliography from [2023 Download 2023](#) and [2022 Download 2022](#). (A collection of texts (articles, books, films, websites) curated by previous students in the course.

## Grades

Course Contributions/In-class	25%
Exercises	25%
Project 1 (4-8 pages)	25%
Project 2 (4-8 pages)	25%

**Class contributions.** This component recognizes students' roles in creating a productive learning experience for others. I make notes after classes on how well-prepared students were, how much and, more importantly how well students contributed, how engaged they were as listeners or respondents and so on. **In-class exercises** will be mostly brief informal writings about a topic or question, usually assigned to facilitate discussion, to explore ideas, or to consolidate knowledge.

**Exercises** are brief essays (usually 300-600 words) written outside of class. They're a little more formal in that I expect editing and proofreading, but their short assignment frame will likely allow little substantial revision; not much time for drafting.

**Projects** are more substantial writings both in terms of length (generally 1200-2400 words) and in terms of quality of writing; I'll expect considerable time drafting and revising.

For everything in class, I'll use a grading scale of 90% A- to A; 80% B- to B; 70% C- to C; and so on.

### A further note on Class Contributions

Some of this grade will come from brief in-class writings, done mostly as discussion posts. But the rest this grade reflects how your active comments (in small groups as well as the whole class) and empathetic listening (being present and engaged for others) made the time together more productive for all. If you're absent, you can't help produce class knowledge.

A-range (90%). Students who attended almost every class, who were well-prepared, worked productively in small groups, and who contributed frequently and productively (merely talking a lot doesn't necessarily contribute) to whole-class conversations or who contributed relatively infrequently but who, when they spoke, made insightful comments that really pushed the course along.

B-range (80%). Students who attended almost every class, who were well-prepared, who worked productively in groups, but whose contributions mostly came as empathetic listening. They spoke infrequently, if at all, but the quality of their engagement and attention created a good audience for others and, in itself, enhanced the learning environment. Very occasionally, the diligent performance of rhetorical listening may warrant recognition in the A range.

C-range (70%). Students who may have missed a significant number of classes but who were effective (either through action or through empathy) in the classes they did attend. In rare cases, someone who was gone up to a third of the time (owing to illness or official obligation), but who contributed in highly effective ways when present, might rate at the top of the C or bottom of the B range.

D and F range (60% and below). Students who may missed extensive amounts of class and, thus, contributed little to the construction of knowledge during class time. Or they were unprepared or disengaged to the point of detracting from the quality of the meetings. In rare cases, they may have had destructive practices such interrupting or talking over others, speaking off subject, being offensive or insulting (including being racist or sexist), and so on.

## Course Schedule

The following schedule provides a general overview of the class. With ample notice, it is subject to change, in terms of topics. I'll elaborate this schedule weekly by creating a series of Canvas pages. I reserve the right to make other adjustments as I see needs and opportunities. **NOTE: A detailed version of the schedule, with day-by-day assignments, begins on page 14.**

Week 1 How do Mountains Matter?

Week 2 Water; Mountains and Society; 19<sup>th</sup> Century Painting, Adventure

Week 3 Flora and Fauna; Attitudes and Religions; Painting and early photography

Week 4 Conflicts and Communities

Week 5 Indigenous people and mountains

Week 6 Development and Recreation

Week 7 Art and Adventure

Week 8 Art and Adventure

Week 9 Topics and Issues/Reader's Choice

Week 10 Topics and Issues

## Projects for this Class

In addition to several shorter exercises, you'll write 2 projects in this class. Each should generally be between 1500-2500 words long. Excellent papers that go a little shorter than 1500 words are fine. Good papers that go a little longer than 2500 words are fine. Please use MLA citation style and format (double-spaced throughout, page numbers upper right, an effective title, hanging indentations for Works Cited, etc.). Polish! Edit! Proofread!

**You have choices of topics, to allow some room for your interests. Please read the choices carefully. Specific project due dates will appear in the weekly schedule.**

**You need to complete two projects.**

### Choice 1

Two related, ongoing tensions regarding the use of mountain lands are conservation v. development and public ownership/access v. private ownership. (There are degrees within these issues, for example, in terms of what levels/kinds of public access should be granted. But these broad categories will suffice.) Choose a specific mountain area that currently is experiencing this tension, usually because a developer wants to use the land in a particular way. The developer could be a ski corporation wanting to extend a resort, a city wanting to build a reservoir or a road, a mining company wanting to access minerals, a private landowner wanting to restrict public access, a conservation group wanting to purchase land, a governmental entity wanting to establish a park or preserve. Write an article intended for an educated public audience that characterizes the situation

and argues for a specific course of action. Inform your readers fully by basing article on news stories, press releases, legal findings, existing documents (including impact statements or plans), historical materials and so on. Frame your analysis and argument using some of the readings from the course, as well as other pertinent secondary sources—perhaps including precedents from similar situations.

Some examples of situations (and we'll generate others):

- Increasing access to or through the Colorado mountains by widening I70 through or building a new rail line
- JW Smith's closing a Forest Service road at Lake Irwin, near Crested Butte (See the case study materials from Week 1)
- Extending a ski terrain (for example, at Crested Butte but also at any number of resorts in CO or around the world)
- [Building a new reservoir for Colorado Springs and Aurora in the Holy Cross wilderness](#) ) Or extending the Gross Reservoir, near Boulder. Or another current development effort
- Projects to develop wide public access to mountainous areas (Consider the new Pikes Peak visitor center, for example, or desires to build new roads or to open Wilderness Areas to motorized vehicles)

### Choice 2

Why do mountain ecologies matter? Various readings in the course have focused on the geography, geology, and sociology of mountains. Other readings, including options and choices, have focused on plants and animals. Climate change, development, and human use are all affecting longstanding mountain ecologies. Why should people care? What does it matter, for example, if 4000-year-old bristlecone pines disappear? This may seem like an obvious, even heartless question, but I suspect many people might ask it--or they'd take a softer position, in which the status of mountains is a very low priority, nothing urgent. Write an extended op ed or magazine article in which you persuade readers why mountain ecologies matter. You'll probably want to explain those ecologies and the current state of mountains, and the course reading should be really helpful, probably even sufficient. You'll also need to give one or more reasons, perhaps grounded in environmentalism, economics, or aesthetics. OPTION: Argue that mountain ecologies don't matter. GULP! That is, they may change radically, even permanently, but it's nothing to worry about.

### Choice 3

How and why do mountains, or the idea of mountains, capture so many people's imaginations, whether through religion, art, creative works, narratives, travels, or so on? To address this question, you'll need to write about some examples of what I'll call "the mountain imagination." Then you'll need to explore why so many people care about mountains. Is there a psychology? A representative desire? A social conditioning?

### Choice 4

How do different writers represent their experiences in the mountains? Choosing three memoirs or parts of memoirs--at least one you've read for this class--write an essay that explains a few key

decisions that these writers made, as well as the effects of those decisions. Illustrate your observations by summarizing or quoting parts of their books.

The most effective essays will probably use some elements of comparison and/or contrast. Do the writers you've chosen employ similar or different techniques? Here are some suggestions for analysis; it would be better to choose one or two; deeper is better than shallower:

- What is the ratio of "event" to "reflection?" In other words, to what extent does the writer report what he or she did versus what he or she thought?
- What is the ratio of "the present" to "the past" or of "mountain experience" to "other experience?" In other words, to what extent does the writer focus on a particular experience in the mountains, telling one or more events they experienced there, versus including previous or other stories that took place in different times or places, perhaps only tangentially related to mountains or not at all? (Pay attention to digressions, backgrounds, etc.)
- How do the writers come across? Accomplished? Decisive? Adventurous? Humble? Damaged? Hurting? Hopeful? Awestruck? What is their relationship to the landscape? Partner? Conqueror? Servant? Victim?
- What is the ratio of "information" to "event?" In other words, to what extent does the writer provide researched information, facts, or histories versus writing entirely out of events they personally experienced?

### Choice 5

Write your own memoir about an experience or set of experiences in the mountains. Tell a story or a series of related stories that descriptively recreate your experience(s), so that readers can get a descriptive sense of what you saw, heard, did, thought. That last element is important. Readers should get a sense of what the experience meant to you, why it was important. You can include overt reflection, of course, but I encourage you to do this with some degree of artfulness. Some degree of showing, not telling is often useful. Please note that explicit and direct comments are fine. Just by thoughtful and engage readers as you write. Photographs are welcome as part of this piece.

*Or Variant*

Take a trip to the mountains and write about it. Think of yourself as a journalist/memoirist on assignment. Pick out a place and take a hike or a stroll. Bring a notebook and camera and record plenty of details and impressions: of the landscape, the plants, animals, other people, your thoughts along the way.

### Choice 6

How do selected photographers, painters, or filmmakers represent mountains in their works? Your assignment is to identify one or more creative artifacts that interest you and write an interpretation of choices the artist has made and the effect or message he or she was after. We'll practice a little with paintings, especially those of Alfred Bierstadt, because unless the painter is going after photorealism, paintings tend to make their maker's choices pretty clear.

Movies are perhaps even more intriguing along these lines. Documentary films like *Meru* or *Free Solo* would seem to be more "objective," but their directors and cinematographers make choices of camera angles, the relative size of people to images, lighting, and specific features selected in the frame. Feature movies in which mountains are relatively more a "prop" are even more fascinating in this regard. Of the 1950's western *Shane*, many critics noted that the Grand Tetons figure almost as characters. Consider the Clint Eastwood movie *The Eiger Sanction*, in which a mysterious assassin must ply his trade on the north wall of the famous mountain. Or consider *Force Majeure*, in which a marriage starts going south after the husband's response in an avalanche during a family vacation.

In any case, your goal is to describe and analyze with a keen eye how mountains are represented in one or more artifacts. You may find the task more intriguing if you compare a couple of films or a couple of photographers or a couple of painters. Or you might look at an artist's oeuvre, the body of his or her work, to see if you can explain his or her vision or aesthetic. (For example, John Fielder is the most famous contemporary photographer of Colorado landscapes.)

#### *Or Variant 6a*

How are mountains represented and deployed in persuasive texts such as advertisements, environmental messages/arguments, or developers' proposals? For this option, you might look at tourist websites for mountain towns or television commercials for cars and other products. What kinds of images get chosen? How do they feature into the design? What surrounds them? Gather a set of examples and see what you can learn about how they use mountains and why. Provide a coherent and interesting analysis to smart readers who haven't been as attentive as you have been.

#### Choice 7

Propose your own topic related to this course, writing a 100-300 word persuasive rationale for the significance of that topic in relation to the goals of the course. I must receive your rationale at least ten days before the project is due. You should include your proposed subject matter, the audience and purpose of the writing, your anticipated source materials or artifacts, and an explanation of how this fits the course goals or readings. I'll need to approve this and will need two day's turnaround time.

#### Choice 8

Propose a unit for a possible future offering of this course. Your challenge is to identify a set of readings/artifacts in which some issue/topic/theme concerning mountains is central, then convince me that (a) the issue/topic/theme is important and (b) that the set of readings/artifacts you've identified will be effective for the unit you propose. I anticipate that your project will have two parts. The first part will be an introduction/explanation of several hundred words, in which you present your theme and offer a rationale for why it's important, how it will be meaningful to future students, and what kinds of questions or topics the theme will raise. The second part will be an annotated bibliography that presents and briefly summarizes/comments on the works you would have future students examine. For this part, you'll need carefully to curate some reasonable number of artifacts, probably 5 to 10. These might be books/book chapters, articles, websites, images, films/recordings, stories/memoirs/poems, or so on. The key will be to review and select works that cohere around a theme you identify. Possible themes that occur to me: fiction or poetry about mountains; the psychology of mountains: who is drawn to them, and why? why should we care about mountain ecosystems? specific contemporary mountain communities (in the Appalachians? in the Andes? in Asia?); mountain life in historical indigenous communities (native Americans, Incas,

etc.). These are only examples, but if one catches your attention, you're free to run with it. Your audience for this writing is me!

## Exercises

### Exercise 1: Continuing Your Thinking

Please do two of the following short writings for this week. (You'd choose two writings if you wanted to develop ideas at length, which is a desirable thing; you're welcome to answer all three.) Please put all writings into a single Word document. You'll probably need 400-600 words altogether. I'm not slavish on word count; if you need to write more (and it's solid), you may. You may also write less, if your writing is strong, but I've generally found that people who develop their ideas at greater length do better.

1. What are two ideas or pieces of information from the Price or Manthorne readings for this week that you found interesting or significant? Write a paragraph on each idea/piece of information that explains why you singled it out.
2. Loewen and Davidson's books both belong to a vast category of adventure literature. Which book are you liking best? Write a paragraph that explains why.
3. Argue that JW Smith is entitled to his gate--or that he is not. What is your reasoning? Obviously, there are legal bases for this that are plenty complicated. But are there also historical and ethical bases?

### Exercise 2: Three Early engagements

There are three parts to this week's exercise. Because some people find them useful, I've given you a suggested word range for each, although you should certainly feel free to write more, if you want to develop your ideas more thoroughly.

Part 1. Choose 1 (probably 150-200 words)

A: Apply the chapter on water from Price to the current situation with the Colorado River basin, which I described in class on April 11, with some documentation in the class resources for the week. In other words, how does Price's discussion of mountains as water towers help understand the future of the Colorado River, in an era of climate change, a situation, as I noted, when the ability to do such things as provide electricity to cities like Las Vegas, is in jeopardy.

or

B. The narrative strategy of *Found*, as I mentioned in class on April 11, is to interweave a "main story" with one or more "back stories" with moments of personal reflection/commentary/ analysis. Explain Loenen's technique and, as importantly, its effect, using one of the chapters we read for the class. You may use "Otter Falls," which we discussed at some length on 4/11.

Part 2.

This week you chose to watch one of two documentary films, *Meru* or *Mountain Life*. Write a short piece, directed at an audience of intellectually curious DU students not enrolled in this class--and not necessarily interested in mountains--in which you (1) explain the film and (2) explain why they might find it worth their while to watch. To do the latter, you might focus on some aspect or feature or message (implicit or explicit) of the film. Probably around 250 words.

Part 3.

(NOTE: We'll start this in class on Thursday.) You'll notice a feature coming up, "[Reader's Choice](#)." This is an opportunity for you to pick a reading on a topic that interests you and pursue it independently of the rest of the class. The last time I taught this course, the students and I created a list of possibilities, but I'd like us to update that list with suggestions/ideas from this class. I'd like us to include materials that weren't on the previous list; these may be things published since fall 2022 or they may be older materials that weren't included then. These could be:

- books about mountains (memoirs, books of art/photograph, histories, arguments/research, etc.)
- articles or essays about current issues or situations (focusing on environmental or social concerns, development, tourism or recreation, events or experiences, etc.)
- films (either documentary or feature; short films as well as full length. Warren Miller, any one?)  
websites, blogs, or social media interest groups
- novels, short stories, poems, etc in which mountains or mountain culture plays a central role
- collections of paintings, photographs, musical compositions about mountains
- other materials you think might fit the category

First generate a list of possibilities. Then select your two very best candidates for the Reader's Choice page. In this case, curation and quality are paramount. For each work you select, include enough bibliographic or link information that someone else (including me) would know where to find them. Include a sentence or two about why you think the work could be interesting or promising. (I doubt you'll have time to actually read/view it; speculate.) About an hour of effort.

In addition to providing your entry as part of Exercise 2, please upload it to [a class google doc](#).

We will spend some time in class doing some explorations, so we get a collective sense of how to approach this task, but here are some further tips for part 2. NOTE: Class on 4/11 became counterproductive, so I ended things before I got to the activity of explaining this component, figuring people must have been confident and needed little explanation. I was happy to discuss this with a couple individuals who stayed around.

Obviously, if you type "mountains" into google or into the DU library Compass search, you'll generate a kajillion possibilities; you'll drown in options. So, think of some additional search terms. If you're interested in environmental challenges concerning mountains, you might use additional terms like "mining" or "agriculture" or "logging" plus mountains. You might look at specific areas and topics: "glaciers in the alps" or "landscape painting and the mountains." You might look at particular groups of people. You could read (or search for documentaries) about Sherpas, for example, or about indigenous people in the Rockies.

As for videos, you could search some of the video databases at DU. Go to <https://libguides.du.edu/az.php?q=videos>. You might particularly search the BBC Landmark collection or the Alexander Street database or the Kanopy collection. Enter search terms of mountains plus whatever, and see what strikes your fancy.

Finally, look at some of the [links to resources](#) that I've placed on another Canvas page. For example, you'll see a link that will take you to a large number of books published by the Mountaineers organization, including series of books published by women, for example.

### Exercise 3: Self-Directed Exploration

You have two options. Choose one. 300-600 words, more if you need it.

#### *Option 1*

Here's an opportunity to engage material related to the class that YOU have chosen, pursuing your own interest. From any of the [Reader's Choice Materials](#)--either from last year, from this year, or anything I've shared, choose something to read/watch/hear/etc. Then enrich the class by telling us about what you read/viewed. As I mentioned, I'll copy and paste these all into a single document, for everyone in the class to read. **Further Directions.** Spend an hour or two with reader-choice material. Obviously, that's not enough time to read a whole 300-page book, but you can read several chapters. And, obviously, a 30-minute short documentary or a 5-page popular article aren't going to demand an hour of your attention. So, if you focus on shorter pieces--and I heartily welcome you to do so, if that's what captures your attention--simply choose two or three short pieces instead of one.

NOTE: You could choose to read more of Loewen's book, if you'd like, or pick up a copy of Jim Davidson's book *Next Everest*, to keep reading from where we left off. You could read further on a topic that's come up in the course--perhaps a topic related to a project you might complete.

As you write, do three things, going beyond what you (or someone else) did in their short entry for the bibliography.

First, provide complete bibliographic information for your source, in MLA format.

Second, give a solid summary/description of the book/article/chapter/website/film/podcast/whatever, detailed enough that we have a clear sense. This may very well be the longest part of your writing. Be thorough. "This movie is about climbing, and it has lots of spectacular footage" will not cut it.

Third, write a commentary: what did you find particularly useful or interesting and why? Or how does this piece relate to other themes/topics/readings in the class so far? (I suppose you could write a critique, too, or some other kind of analysis.)

#### *Option 2*

At this point in the class, you've likely found some ideas or artifacts intriguing. Here's an invitation for you to write 300-600 thoughtful words exploring a topic or idea that's come up in the class so far, either directly or indirectly.

### Exercise 4: Thinking about Two Project Choices

[Project 1](#) is coming due pretty soon, and you have [lots of choices](#). I'd like you to write a paragraph or so about each of your two top choices--for now, anyway--among the options I've provided. What seems interesting or important or exciting about each option? What preliminary ideas do you have about each choice? What specific texts or artifacts might you pursue? (Note: for this part, invest some time actually doing some research, perhaps even creating the start of a bibliography.) What might be your writing plan for each choice? What challenges might come up? Plan on writing at least 150-300 words on each option.

### Exercise 5: Writing toward project 1

Draft 200-400 words toward Project 1. You can certainly do more than that--perhaps even writing an entire first draft. Then write a commentary that explains how this draft material might fit in the final project. What work are you planning to do from this point on?

You'll share this draft material with a small group in class, and others will share their responses and suggestions.

PLEASE UPLOAD THIS AS A WORD ATTACHMENT to a discussion thread.

The discussion feature will allow group members easy access to your document. The Word attachment will make reading easier for you classmates that would simply pasting a lot of text into a discussion window.

Note: there's no reading assignment for today. I've done that intentionally to allow you time for writing.

### Exercise 6: Your Personal Engagement with the Course so Far

For this exercise, elaborate at greater length the in-class writing I posed for May 16--a writing that we didn't actually get to during class. Answer the following questions. Full credit on this EXERCISE (more significant than an in-class) will depend on how fully and thoughtfully you answer the questions, with explanations (including why) going beyond a sentence or two.

What questions/issues/topics would you like to have us take up before the end of the class?

What would you like more of?

What have been your favorite readings so far?

What has been the most interesting topic/conversation we've had so far?

### Exercise 7: Your idea for Project 2

Please explain the work you plan to do for [Project 2](#). Include the option and your focus/topic within that option; a list of subtopics or questions; the artifacts and/or source materials you plan to use; a

working bibliography (if appropriate); your plan for writing; your working title; challenges you anticipate; and so on. Please be detailed, specific, full, and clear. If you want to do a "wild card" topic, something of your own interest, here's the place to do it.

I'm having you post this as a discussion so that it's easier for others in the class to read and discuss.

A couple hundred words, please. Do more than simply mention a topic.

### Exercise 8: Writing Toward Project 2

Draft several hundred words toward Project two, enough that a small group of your classmates can give you some responses and suggestions for further development. Please upload this as an attachment to a discussion post, which will make it easier for people to access your draft during class.

### Exercise 9: A Modest Final Portfolio.

What have you learned or accomplished or accomplished in this course, and how do two or three chosen pieces illustrate some of your achievements?

Here's a chance to call attention to your insights and accomplishments. Pick two or three of them. You might go back to the learning outcomes in the syllabus, and talk about how some of these are illustrated by your writings. You're welcome to talk about other aspects of the course--your contributions to discussions, for example, or your engagement with readings--but make sure to feature two or three writings that you've selected from the quarter.

You might, for example, include a paragraph for each choice you've uploaded that explains why you chose it, what you want me to particularly to see in the piece, what you learned (about the course topic? about yourself?) in writing it?

Put everything in a single file. First should come your answer to the question I asked above. Then include your chosen pieces, in the order that seems most effective to you.

I'll grade this piece mostly on the quality of your analysis, explanations, and discussion of the examples you've chosen.

# Very Detailed Daily Schedule

Downloaded from Canvas, with Miserable Formatting as a Result

(This is how a week looks in Canvas, BTW)

Spring Quarter 2024

Home  
Smart Search  
Announcements  
Assignments  
Discussions  
Grades  
People  
Pages  
Files  
Syllabus  
Outcomes  
Rubrics  
Quizzes  
Modules  
BigBlueButton  
Collaborations  
Chat  
Attendance  
LockDown Browser  
Zoom  
Launch VHLCentral  
Microsoft Teams classes  
Microsoft Teams meetings  
Course Analytics  
UDOIT Accessibility  
Gradescope LTI 1.3  
Instructor Course Evaluations  
Media Gallery  
Lucid (Whiteboard)  
Microsoft Education  
Settings

## Week 6: May 7

This week, we'll take a look at various clubs and organizations that have been formed over the years around mountains. We'll particularly look at some of the kinds of climbing and hiking-associated groups that Price and Bernbaum near the end of their attitudes toward mountains chapter.

**Tuesday, May 7**

[Hesse ↓](#), "Stories, Celebrations"  
[Trail and Timberline 1922 ↓](#)  
**JUST BROWSE THIS ISSUE of T and T. It needs more context, which I'll provide in class.**  
[Story of Agnes Vail killed on Long's Peak ↓](#)  
Pages from [American Alpine Club Accidents ↓](#)

Look at some artifacts about Rocky Mountain National Park. Question for discussion: does a visit to the park look the same today as in 1936?

- [Browse the 1936 official brochure for the park.](#) This link takes you to the cover, with a link to the Table of Contents. Scroll beyond the TOC to browse the many pages of information included.
- [Read the current official brochure for the park, created in 2015.](#)
- Look at the [guide to climbing Long's Peak.](#)

Read the prefaces, introduction, and first chapter of [Arlene Blum's Annapurna ↓](#). Here's the citation: Blum, Arlene. *Annapurna: A Woman's Place*. Berkeley: Counterpoint, 2015. (Originally published by Sierra Club Books in 1980.)

For some context for Blum, [read Letter VII ↗](#) of Isabella Bird's *A Lady's Life in the Rocky Mountains*. Bird was a world-traveling English adventurer. Letter VII describes her climb of Long's Peak, in the early 1880s. (If you want to see how the original book appeared (with pictures, etc), you can [link to the book in images through the DU library ↗](#).)

[In-class 11](#)

**Thursday, May 9**

[The American Alpine Club works to recognize women ↓](#)  
The central story starts on page 15 of the PDF, but at least browse the stuff I've uploaded so you can see what's going on. That includes the front story and two stories that follow, on true summits and on drones.

Mary Mathis, "Ironic Sexism" ↗  
[Johnson, "To the Mountaintop" ↓](#) (Black expedition to Denali)  
<https://www.climbersofcolor.org/about> ↗  
<https://americanalpineclub.org/climb-united> ↗

[In-class 12](#)

**Resources this Week**

[Frankenstein and More ↓](#)  
Slides: [Railroads and Lichen ↓](#)  
Slides: [Colorado Mountain Club ↓](#)  
[American Alpine Club ↗](#)  
[Colorado Mountain Club ↗](#)

## Week 1: April 2

Week One: How Do Mountains Matter?

Tuesday, April 2: First class

- First introductions
- Activity: How to build this course
- Course overview (The [Syllabus](#) and [Logistics](#))
- Second introductions: [In-class 1](#)
- [The case of Smith's gate \(Activity\)](#)
- The problem of painting mountains

In-class 1

THIS IS IN-CLASS, first day. For this first informal writing, please introduce yourself. Please do two things. First, as you can see, you're writing in a discussion space, so share whatever you'd like us to know about you; the choice is yours. Second, either share something about an experience you've had with mountains (anything you'd like). Alternatively, explain what interests you most about this class; you might do this by commenting on what stands out from the course description or the course topics. If you still have time, go further into what you hope to learn from this course. Thank you!

Thursday, 4**No Class Meeting: Hesse will be at a conference**

Read on your own, the following several selections

Price, *Mountains Very Short*, [Chapters 1 and 2](#) Download [Chapters 1 and 2\\*](#)

Manthorne, ["Julie to Frankenstein to Heidi: The Alps in the European Imagination" 48-87](#)

Download ["Julie to Frankenstein to Heidi: The Alps in the European Imagination" 48-87](#)

Loewen, [pages](#) Download [pages 11-39\\*](#)Download [11-39\\*](#)

Browse [The case of Smith's gate \(Activity\)](#)

[from Jim Davidson, The Next Everest, to page 36](#)Download from Jim Davidson, The Next Everest, to page 36

NOTE Brief Writing Assignment

"In-class" 2

Obviously, since we won't have class today (I'll be at a conference), "in-class" means something different from this exercise. But I'd still like you to do some informal writing, as if you were doing this during class.

Write about one of the following for a full ten minutes. If you truly run out of things to say, move to a second.

1. What is one idea from the Price reading that caught your attention? Explain the idea and why you think it significant.
2. What's an interesting painting from the Manthorne section you read for today? Explain why.
3. Look at the last two paragraphs in Loewen, page 39. I think these paragraphs evoke something of the essence of Loewen's temperament/personality and the spirit of this book. If you agree, explore why. If you don't explore what you think is the spirit of the book.
4. Suppose a mountain path has been used by the public for a century. Suppose a recent landowner declares it is private land and excludes access. The case is ambiguous, but let's stipulate for the purpose of discussion that the claim is plausible. Should the path be open to public access?
5. Look at the images of Lake Irwin on pages 21-24 from [the Images of Crested Butte](#). Download [the Images of Crested Butte](#). What do you see? (And by see, I also mean more deeply "what do you imagine of this place and time?")

Sunday, April 7

Exercise 1 is due at midnight. (Of course, you can certainly complete it earlier, if you'd like!)

Resources

Leni Riefenstahl: [Here's some information/links](#) Download [Here's some information/links](#)  
[Slides \(mostly\) from first week](#) Download [Slides \(mostly\) from first week](#)

[Cascade Canyon across Jenny Lake](#)

Kate Manning [Gilded Mountain](#) (novel set in 19th century about mining around Aspen/Marble/Crested Butte)

[Morrison Slide](#)

[9/14 slides](#) Download [9/14 slides](#)

[The Opening Scene of Sound of Music](#)

<https://www.ispot.tv/ad/5zQF/chevrolet-truck-season-move-mountains-t2>

<https://www.ispot.tv/ad/5e3t/toyota-made-for-the-mountain-t2>

## Week 2: April 9

Before Class on Tuesday, April 9

Read [Manthorne, 84-124](#) Download [Manthorne, 84-124](#)

Note: A copy of the book is On Reserve in the library.

Read Price, Chapter 3 and Chapter 4

Read ["Mama Cotacachi"](#) Download ["Mama Cotacachi"](#) (about glaciers on an Ecuadorian mountain)

Watch

*either*

*Meru*, directed by Jimmy Chin, via DU library streaming copy. <https://du.kanopy.com/video/meru-1> ()

A trailer for Meru is available at [https://www.imdb.com/title/tt2545428/?ref =tt\\_sims\\_tti](https://www.imdb.com/title/tt2545428/?ref =tt_sims_tti) ()

People climb an impossible route.

or

*This Mountain Life*, directed by Grant Baldwin, via DU Library streaming copy. <https://www.kanopy.com/en/du/watch/video/5757491>

A mother and daughter decide to ski a few hundred miles in British Columbia.

In-class 3

A key idea in the [Manthorne reading you did for last week](#) Download [Manthorne reading you did for last week](#), on page 51, is the difference between the Beautiful, the Sublime, and the Picturesque. Your mission is to select one painting from the [Manthorne readings you did for today](#) Download [Manthorne readings you did for today](#) that strikes you as a good example of ONE of these styles. For the next 7 or 8 minutes, explain the painting to us and why it seems like either a Beautiful, a Sublime, or a Picturesque painting. Use the full time; write in detail!

Here's the salient passage, by the way:

"Edmund Burke's *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) firmly established the framework through which subsequent generations viewed landscape imagery. Burke divided aesthetics into the Beautiful, the Sublime, and the Picturesque, still useful categories for discussing landscape painting. . . . In short, the Beautiful inspired delight because it manifested harmony and perfection; the Sublime inspired astonishment, awe, and terror because of dizzying heights, precipitous depths, and vastness; while the Picturesque ("picture-like") offered topographical accuracy, interesting details or situations, and gentler emotions."

### Before Class on April 11

Read [Loewen, 50-109](#); [Download Loewen, 50-109](#); Chapters, Red Mountain, Chair Peak, Otter Falls, Snoqualmie Falls, Infinite Bliss. NOTE: I've reduced the assigned pages because I'd rather you read fewer pages more closely.

Skim excerpts (HONESTLY, YOU CAN JUST LOOK AT THE PICTURES) from [Robertson, Magnificent Mountain Women](#) [Download Robertson, Magnificent Mountain Women](#), paying close attention to the photographs and blurbs

BRING LOEWEN TO CLASS

### In-class 4

**WAIT until I tell you to do each one.**

#### WRITING A

Look at page 88 of *Found*, the first two paragraphs of "Otter Falls." I suggest the ideas here raise interesting and important issues about understanding Loewen and her approach in whole of the book--and certainly about the rest of this essay. Humor me. What idea(s) in these two paragraphs stand out to you, and how do they illuminate other parts of the book? Or how does her personality come through in these paragraphs, and what other aspects of the book illustrate her personality? IF you have time, identify another passage in "Otter Falls" that seems worth talking about; explaining it to us.

#### WRITING B

In the excerpt from Robertson for today, there are several pages of photographs of women who are discussed in the book. Choose a photograph that interests you, for whatever reason, and write about it. Then, I'll put you in a small breakout group to tell others about the picture you've chosen and explore why it might have attracted your attention.

Later, if we have time, I might ask you to identify either a passage in the Loewen reading for today or a theme in the Loewen reading for today, something you think warrants our discussion.

### Saturday

[Exercise 2 is due](#)

## Resources

[Chin and Anker Denied Tibet.jpeg](#)

[The Opening Scene of Sound of Music](#)

[Colorado River Basin map](#)

[The Colorado River Compact](#)

[The state of the Glen Canyon dam](#)

[Current situation of Colorado River management](#)

Jimmy Chin Series [Edge of the Unknown](#)

[Space to Upload a Reader's Choice Prospect](#)

[Gudy Gaskill small world](#)

[Old Mill Show and Tell](#)Download Old Mill Show and Tell

[PDF of Slide from Today](#)Download PDF of Slide from Today

Leni Riefenstahl: [Here's some information/links](#)

[The White Hell of Pitz Palu \(Starring Riefenstahl\)](#)

[Ski Race from \*The Holy Mountain\*](#)

[John Denver, Rocky Mountain High](#)

Lyrics

He was born in the summer of his 27th year

Coming home to a place he'd never been before

He left yesterday behind him, you might say he was born again

You might say he found a key for every door

When he first came to the mountains his life was far away

On the road and hanging by a song

But the string's already broken and he doesn't really care

It keeps changing fast and it don't last for long

But the Colorado Rocky Mountain high

I've seen it rainin' fire in the sky

The shadow from the starlight is softer than a lullaby

Rocky Mountain high (Colorado)

Rocky Mountain high (high in Colorado)

He climbed cathedral mountains, he saw silver clouds below

He saw everything as far as you can see

And they say that he got crazy once and he tried to touch the sun

And he lost a friend but kept the memory

Now he walks in quiet solitude the forests and the streams

Seeking grace in every step he takes

His sight has turned inside himself to try and understand

The serenity of a clear blue mountain lake

And the Colorado Rocky Mountain high

I've seen it rainin' fire in the sky

Talk to God and listen to the casual reply

Rocky Mountain high (high in Colorado)

Rocky Mountain high (high in Colorado)

Now his life is full of wonder but his heart still knows some fear

Of a simple thing he cannot comprehend

While they try to tear the mountains down to bring in a couple more

More people, more scars upon the land

And the Colorado Rocky Mountain high

I've seen it rainin' fire in the sky

I know he'd be a poorer man if he never saw an eagle fly  
 Rocky Mountain high  
 Colorado Rocky Mountain high  
 I've seen it rainin' fire in the sky  
 Friends around the campfire and everybody's high  
 Rocky Mountain high (high in Colorado)  
 Rocky Mountain high (high in Colorado)  
 Rocky Mountain high (high in Colorado)  
 Rocky Mountain high (high in Colorado)  
 Rocky Mountain high (high in Colorado)  
 Rocky Mountain high (high in Colorado)

## Week 3: April 16

Flora and Fauna; Attitudes and Religions; early photography

### Before class Tuesday, April 16

Here's some context for today's class and this week. I want to give a little more time to some of the natural sciences aspects of the course. I could have done this a couple of ways, with one being a more purely informational approach. If you scroll down to "optional readings" at the end of this week's lineup, you'd see the kind of things I could have assigned. Instead, I've turned to approach with more personal narrative, with readings from a book by George Constantz, who is an ecologist. You'll learn a slice of biology and botany in his writings, but you'll do so through the lens of his experience. DU has the entire book available in digital form, if your interests are piqued. I've download pdfs of selected chapters here, for convenience. Also for Tuesday, you'll see an article about building a reservoir in the Holy Cross wilderness. I bring this up simply as another entry in the nature v. development debate. Finally for Tuesday, there's a curious historical document, from 1980. It's a long transcript of a Senate hearing on wilderness designations in Colorado. I'm only asking you to read a small portion--and even that is simply to get a flavor of such arguments--at least as they existed 42 years ago. You'll see a reference to the Holy Cross wilderness in that testimony, along with a reference to water rights that backdrop more current debates.

Read Price, Chapter 5: Centres of Diversity

Read from George Constantz, *Ice, Fire, and Nutcrackers: A Rocky Mountain Ecology*

[Introduction, 1-10](#) [Download Introduction, 1-10](#)

[Nutcracker chapter, 11-20](#) [Download Nutcracker chapter, 11-20](#)

[Aspens chapter. 57-70](#) [Download Aspens chapter. 57-70](#)

[\( \)Article about building a new reservoir in the \( \)e Holy Cross wilderness](#)

Photos from [Holy Cross Wilderness](#)

The following pages from [a Senate hearing in 1980, on a bill to expand Colorado](#)

[wilderness: Download a Senate hearing in 1980, on a bill to expand Colorado wilderness: 1-3, 22-27, 82-88](#) NOTE: Go by the pages printed on the original pdf, not by the whole document pages. Page 22, for example, is where Senator Hart's testimony begins.

Note: Gary Hart was a Democratic Senator who likely would have won the party nomination to run for president in 1988, except for a sex scandal. William Armstrong was a Republican Senator.

### [In-class 5](#)

#### [Before class Thursday, April 18](#)

Read from Constantz

[Rock Artists](#) [Download Rock Artists](#)

[Land Lines](#) [Download Land Lines](#)

Loewen, "Little Si," and "Granite, West Ridge"

Browse the [Rocky Mountain Biological Laboratory site](#). Make sure to skim at least one of the available newsletters.

### [In-class 6](#)

Please reflect on three questions today. I'll give you ten minutes. Please use all of them.

A. Pick out a passage from the Loewen chapters you read for today, a passage you find interesting or important. Identify it, summarize it, and explain what caught your attention. (One of my choices is the third paragraph on 179, where Loewen describes carrying a body; you can write about this, if it catches your attention, too).

B. Constantz, pages 260-61, lists eight reasons for preserving biodiversity. Which two do you personally think are most important? Why? Will your impressions be as important to others, do you think?

C. I asked you to browse pages of the Gothic research site. What's one thing you'd like to share?

### [Resources](#)

#### [Project Choices](#)

[Four examples from Exercise 2](#) [Download Four examples from Exercise 2](#)

[A recent Colorado SAR Rescue](#) (in the spirit of Bree Loewen's book)

[Three-minute 2018 Colorado Tourism Video](#)

[2012 30-second Colorado Tourism Video](#) (Side note: I'm singing on the soundtrack to these. DH)

[Text to "Love Letter to Colorado"](#)

[Reader's Choice materials](#). This link will be handy for Exercise 3.

[Slides](#) [Download Slides](#).

[Today's slides](#) [Slide 8 has clovis, folsmon, and plano points](#) [Download Today's slides](#) [Slide 8 has clovis, folsmon, and plano points](#)

[White ranch and marmots](#) [Download White ranch and marmots](#)

Due Saturday, April 20

Exercise 3

Bonus readings (optional for enrichment)

Mountain Vegetation Download Mountain Vegetation  
Mountain Wildlife Download

## Week 4: April 23

After reading several things last week about ecological matters, this week we'll take issues relating to development and uses of mountain lands, with a little bit of sociology thrown in.

Before class on Tuesday, 4/23

Chapter 9 Download Chapter 9. "Attitudes Toward Mountains" by Bernbaum and Price. This link will take you to two chapters from the same book; just read the first for today. We'll read Chapter 10 for Thursday.

Read Stoddart Download Stoddart, pages 1-6; 17-22

Read Denning Download Denning, pages 1-18

View Video: This Town Was Paradise, then Everyone Started Working from Home re: Crested Butte

What do you make of this page in light of the Bernbaum and Price readings?

In-class 7

We'll probably do 2 separate writings today. Please wait for directions.

Writing A. Choose 1 or 2

1. Stoddard discusses four themes in his discussion of skiing. Choose one that you find interesting, explain what you think it means, and share some thoughts about it.

or

2. Consider the paragraph on the bottom of Denning, page 10. What contrast does he make between alpinism and skiing? What's your thinking about this point and some of the rest of the chapter?

Writing B.

Search for some early skiing posters or advertisements. (Be careful: there's a lot of faux stuff out there. Copy the image and/or share the link. If there's time, comment on what you found.



Emma Seel: After researching this photo's text, I learned that Chemins de Fer du Midi (translated to Southern Railway) was a French railway company during the mid-1800s until it merged with another company in the mid-1900s. This ad appears to promote taking their train lines to Superbagnères-Luchon, a French ski town in the Midi-Pyrénées area. This ad seems meant to inspire a sense of adventure and travel that characterizes much of the skiing industry, according to the readings for today (I believe it was mainly discussed in the Stoddart one). The inclusion of the altitude in the bottom right-hand corner emphasizes the daring nature of the adventures that this railway company can take you to as well, while "La Grande station Pyrénéenne des sports d'hiver" paints Superbagnères-Luchon as the place to be for winter sports.

**Thursday, 4/25**

[Chapter 10. Download Chapter 10. "People in the Mountains" by Gardner, Rhoades, and Stadel](#)  
Browse the [Mountain Partnership home](#). Read two stories/articles that interest you. I suggest looking under "News" or "Publications." Come to class prepared to share your insights from that reading with others.

[Mountaintop removal Appalachia](#)

[Mountaintop removal China](#)

[China Mountains and Policy](#)

[In-class 8](#)

1. Here's a carryover from Tuesday's class.

What do you make of [this page](#) in light of the Bernbaum and Price readings, particularly about religious/spiritual mountains?

Share your thinking here.

2. Apply the concept of "amenity migration" (Gardner, Rhoades, Stigel, in Bernbaum, page 273, to one or more of the readings/videos/websites from this week.

## Sunday

[Exercise 4 is due.](#)

Resources for this week

[Vail housing development debate](#) (re: 272-73 in People in the Mountains)

[Town of Vail blocks housing, August 2023](#)

[Vail Corporation sues Town of Vail, September 2023](#)

[Vail Video](#)

## Ski Activity

In groups

Look at a ski area website.

How does it deal with sustainability?

What image does it try to present?

Jot bullet points from which you can talk

Provide URLs for any pages you want us to see.

Include all group member names.

Example: <https://www.aspensnowmass.com/-/media/aspensnowmass/documents/sustainability/aspensone-sustainabilityreport-2024.pdf>

Resources

[Appalachian Voices](#) (a local advocacy group)

[Mountain Partnership](#)

[10/3/23 slides](#) Download 10/3/23 slides

[Navajo Sacred Mountains map](#)

[Pioneer Ski - 1.jpeg](#)

Read/view [this NYT multimodal piece](#) about an avalanche ten years ago in the Cascades

## Week 5: April 30

Read before class on Tuesday, April 30

Read *The Way to Rainy Mountain*. This book is available in two fashions. I've uploaded a pdf version that's disappointing in quality but convenient, I suppose. (I know its quality is inferior; I made it in my basement during the pandemic lockdown). [That pdf version is available through this link](#) Download That pdf version is available through this link. Alternatively, you can also access a nice quality available online through the DU library. Try [this link to get to the library copies](#). (If the link doesn't work, just go to the library and search for the title. Note that if you do this, find the version available through EBSCO. The version available through Alexander Street is completely odd and I do NOT recommend it.) The book is 80 pages. It has drawings and poems, so it isn't a full 80 pages. But it's interestingly strange, containing American Indian legends and so on.

[Old Mt. Katadhin legend](#)Download Old Mt. Katadhin legend

[Chinese landscape paintings](#)

[Japanese landscape paintings](#)

[Navajo Sacred Mountains map](#)

[Mount Kailas](#)

### In-class 9

Take 10-15 minutes for today's in-class writing. Following are two groups of questions. Write about one question from group A and one question from group B. As you know, the purpose here is to generate some thinking to support group and class discussion. Your classmates will value your explorations!

Group A: PICK 1

1. Consider the Chinese mountain paintings. How well do Burke's categories (summarized in Manthorne) of the beautiful, the sublime, and the picturesque apply to them? How do these paintings relate to the ones we looked at earlier in the quarter?
2. Consider the "Mt. Katahdin Pamola" reading. What's a quality or idea that stands out to you from that reading?

Group B: DO ALL 3

1. You've noted, I hope, that *Rainy Mountain* is set up in a particular fragmented fashion. Each two-page spread has three elements. On the left is a story/legend. (Are these one continuous story or a few different ones?) On the top right, generally, is some historical/scientific information. On the bottom right, generally, is some personal or autobiographical material, Momaday's personal account. What effect does Momaday accomplish for you with this approach? Why not, for example, just write the book in three separate parts?
2. Related to B1: choose a 2-page spread that caught your attention (or maybe a few continuous pages). Explain the interplay between the parts as you see them. You might, for example, look at the dog stories on 20-21.
3. What's a story (left-hand page stuff) in *Rainy Mountain* that caught your attention? Remind us of that story. What did you find interesting about it?

<https://www.nytimes.com/projects/2012/snow-fall/index.html#/?part=tunnel-creek>

### Thursday, May 2

Class today will continue discussions from Tuesday, as there is interest. But the most important activity will be some discussion of your project 1, in progress. You'll work in small groups to read each other's draft materials so far, with an eye toward offering feedback on what seems most promising/interesting of the draft so far, what you expect or want to happen in the full draft, and what suggestions you have in response to one or more questions that your group members present about their own works.

[Exercise 5 is due before class.](#)

### Directions for small group discussions

1. Form into the following groups, each at a table.

Robins: Adam, Josh, Riley, George

Bluebirds: Gage, Chad, Miles, Nina, Will S.

Finches: Kristen, Laney, Will H., Luciano

Wrens: Jenna, Bennett, Annika, Bella

2. Everyone in the group generate one question you'd like the others to address during discussion, a question that will help you as you move toward a final draft. Others in the group should jot down this question. (A bad question: "Do you like it?")
3. Take several minutes to read each other's works in progress, keeping in mind the questions in part 4.
4. Then, talk about each (partial) draft, one at a time. The writer should mostly listen and jot ideas.

What did you find most interesting/promising about the writing?

What are your thoughts about the question the writer posed?

What do you expect or want the writer to do as they move toward a final draft?

What suggestions might you have in adding or developing ideas, examples, descriptions, what have you? Where especially might you want more? (The writer is free to ignore anything, of course.)

5. After you've completed discussing all the works in your group, do [In-class 10](#).

### Resources

[Rename Mt. Evans](#)

[Renamed Squaw Mountain](#)

[Mooney book about the Kiowah](#)

[George Catlin paintings](#)

Kiowah Facebook

[Lonely Planet Guide to trekking Kailash](#)

[Mt. Sinai tours](#)  
[Chile Land Protection](#)  
[Aurora Water Supply](#)

## Week 6: May 7

This week, we'll take a look at various clubs and organizations that have been formed over the years around mountains. We'll particularly look at some of the kinds of climbing and hiking-associated groups that Price and Bernbaum near the end of their attitudes toward mountains chapter.

**Tuesday, May 7**

[Hesse Download Hesse, "Stories, Celebrations"](#)

[Trail and Timberline 1922 Download Trail and Timberline 1922](#)

JUST BROWSE THIS ISSUE of T and T. It needs more context, which I'll provide in class.

[Story of Agnes Vail killed on Longs Peak Download Story of Agnes Vail killed on Longs Peak](#)

Pages from [American Alpine Club Accidents Download American Alpine Club Accidents](#)

Look at some artifacts about Rocky Mountain National Park. Question for discussion: does a visit to the park look the same today as in 1936?

- [Browse the 1936 official brochure for the park.](#) This link takes you to the cover, with a link to the Table of Contents. Scroll beyond the TOC to browse the many pages of information included.
- [Read the current official brochure for the park, created in 2015.](#)
- Look at the [guide to climbing Long's Peak](#).

Read the prefaces, introduction, and first chapter of [Arlene Blum's Annapurna Download Arlene Blum's Annapurna](#). Here's the citation: Blum, Arlene. *Annapurna: A Woman's Place*. Berkeley: Counterpoint, 2015. (Originally published by Sierra Club Books in 1980.)

For some context for Blum, [read Letter VII](#) of Isabella Bird's *A Lady's Life in the Rocky Mountains*.

Bird was a world-traveling English adventurer. Letter VII describes her climb of Long's Peak, in the early 1880s. (If you want to see how the original book appeared (with pictures, etc), you can [link to the book in images through the DU library](#).)

### In-class 11

#### Part 1

1. Write about the two Rocky Mountain National Park brochures to which I provided links for today. What are one or two interesting distinctions between the brochure of 1936 and the brochure of 2015?

#### Part 2: WAIT FOR MY DIRECTION TO DO PART 2

2. Identify two interesting pages/artifacts/materials from among the following web sites--or any other mountain "adventure" group sites. Post your findings, with your name and a brief

note about what you've found,  
at <https://docs.google.com/document/d/142HYQ0WE3ivVBMQRJNH47zyEfjWYuT8ZasNFF-EzJA/edit?usp=sharing>

the digital collections of the American Alpine Club  
<https://americanalpineclub.org/explore>

[Links to an external site](#)the Denver Public Library Digital Collections about the West <https://digital.denverlibrary.org/digital/collection/p15330coll27/search/searchterm/mountains>

[14ers.com](#)

[Colorado Mountain Club](#)

[American Alpine Club](#)

[DU Special Collections](#)

[14ers Facebook Group](#)

[Mountaineers.org](#)

[Colorado Trail Facebook Group](#)

**Thursday, May 9**

[The American Alpine Club works to recognize women](#) Download The American Alpine Club works to recognize women

The central story starts on page 15 of the PDF, but at least browse the stuff I've uploaded so you can see what's going on. That includes the front story and two stories that follow, on true summits and on drones.

Mary Mathis, "[Ironic Sexism](#)"

[Johnson, "To the Mountaintop"](#) Download Johnson, "To the Mountaintop"(Black expedition to Denali)

<https://www.climbersofcolor.org/about>

<https://americanalpineclub.org/climb-united>

[In-class 12](#)

### **Resources this Week**

[Frankenstein and More](#)Download Frankenstein and More

Slides: [Railroads and Lichen](#)Download Railroads and Lichen

Slides: [Colorado Mountain Club](#)Download Colorado Mountain Club

[American Alpine Club](#)

[Colorado Mountain Club](#)

## Week 7 May 14: Art and Adventure

Tuesday, May 14

NOTE: Read the Snyder poems very carefully; they'll draw much of our attention.

[Minute by Minute Mt. St. Helens eruption](#)

[2 minutes of Mt. St. Helens eruption](#)

[Smithsonian 3 minutes of Mt. St. Helens](#)

[Gary Snyder Poems](#) Download Gary Snyder Poems  
["Song of the Mountains"](#) video score and chorus

[In-class for](#) 5/14

Choose an option. Have fun.

1. Find and upload the worst poem about mountains that you can find.
2. Write a bad 4-line poem about a volcano.
3. Write a haiku (5/7/5) about a mountain.

Thursday, May 16

Watch this [3-minute video about the 2015 Everest earthquake](#)

Read/view [this NYT multimodal piece](#) about an avalanche ten years ago in the Cascades.

[Alex Honnold's Ted Talk](#).

[From Kim Stanley Robinson, \*High Sierra\*](#) Download From Kim Stanley Robinson, High Sierra

[In-class writing](#)

[Three Adventure Openings](#) Download Three Adventure Openings

Resources

["Night on Bald Mountain" sequence from Fantasia](#)

Grieg, ["In the Hall of the Mountain King"](#)

Hetzler, [Bierstadt and Rosalie](#)

Hetzler, [Colorado Fourteener Symphonies](#)

[Going into the Mt. St. Helens Crater in 2004](#)

[Altick Four Victorian Poets on an Exploding Island](#) Download Altick Four Victorian Poets on an Exploding Island

[Warren Miller All Time trailer](#)

[The Opening Scene of Sound of Music](#)

[Mountaineers Indian Legend Mt. St. Helens](#)

[Sierra Club Loo Wit](#)

[Kate Manning Gilded Mountain](#)  
[Three Adventure Openings](#)Download

## Week 8 May 21

Before Tuesday, May 21

Read Chapters 6 and 7 in Price.

[Complete Exercise 6](#)

[Mountains and introversion \(press release\)](#)

[Personality Traits of High Risk Athletes](#)Download Personality Traits of High Risk Athletes

[Survivor Guilt in the Mountains](#)Download Survivor Guilt in the Mountains

Download Adventure Openings

<https://theportervoicollective.org/km%2082%20film/>

[https://www.unige.ch/gedt/files/7116/7083/7290/YIM-policy-brief\\_heritage\\_final.pdf](https://www.unige.ch/gedt/files/7116/7083/7290/YIM-policy-brief_heritage_final.pdf)

[Trinidad Mining Excerpt](#)

[In-class May 21](#)

Use a full 15 minutes to write about 3 or 4 of the following questions. Note: I will award up to 5 bonus exercise points for especially thoughtful responses.

1. On page 96 of one reading for today, Price talks about how indigenous people sometimes transform local dress and rituals in response to tourists, citing the Zuni decision to exclude tourists. Explain how you think these pressures work. Imagine you were a member of an indigenous community. What advice would you give others in your group? Additionally: how does this relate to the [Policy Brief](#) list of outcomes on the right side of page 3?
2. What connections do you see between the Survivor's Guilt article and the Personality Traits article?
3. On p. 30 of Survivor's Guilt, Paumgarten suggests a connection/resonance between climbing and other strenuous mountain activities and various religious ceremonies and activities. What do you make of this?
4. The claim about mountains being for introverts (SPSP) seems to clash with the finding that climbers are extraverts (McEwan). Is one of them wrong? Do you have a way to reconcile these two findings?
5. The McEwan study is a meta-analysis. Explain what this is, based on the methods they used. Then, choose ONE of the following paragraphs from McEwan and summarize, in your own words in 1-3 sentences, the finding/issue/discussion in that paragraph: 4.1, para 1; 4.1 para 2; 4.2 para 1; 4.2 para 2; 4.3 para 2.

6. Here is [a brief website about Cokedale](#). How does the depiction of the town/operation here compare with the representation in Robertson's article?

### Before Thursday, May 23. Prepare for Jim Davidson visit

At 4 pm, Jim Davidson will visit our class. Please be there. In preparation, read a few more excerpts from his book, *The Next Everest*. We read the opening during week 1. The book comes in two broad parts. The first half centers on being stranded high atop Everest in 2015 after a deadly earthquake prevented any way down. The second half centers on his return to Everest two years later, for a successful summit. Intermixed throughout both halves are stories of his growing up and helping his father paint, his life in Fort Collins and climbing in Colorado (including his wife Gloria and his good friends, including Rodney and Alan), and other climbs, including on Ranier and Denali. It's a rich book, and in retrospect, I wish I'd had you read it all.

But please read three more excerpts.

Here's [a short excerpt set immediately after the 2015 disaster](#) Download a short excerpt set immediately after the 2015 disaster, when Davidson doesn't know if he'll get down.

Here's a short [excerpt about a climb on Denali in 2002](#) Download excerpt about a climb on Denali in 2002, when they encounter an injured climber and have to interrupt their summit attempt to rescue.

Here's a short [excerpt from the day he actually succeeds](#). Download excerpt from the day he actually succeeds in climbing Everest.

### Resources

What complex issues are involved with establishing and maintaining national parks, preserves, and so on? Please see [a google doc I've created for this in-class activity](#).

#### [Christo Valley Curtain](#)

[Bootleg Footage from A Woman's Place, film about the Blum 1978 Women's Expedition on Annapurna](#)

Alexander Street has [hundreds of mountain videos available free](#) to student log-ins via DU. Here are a couple that caught my attention:

Video: [Remains of a River](#) (Colorado River from Wyoming to the Gulf)

[Resorting to Madness: Taking Back Our Mountain Communities](#)

[Mountains and introversion \(talk\)](#)

Student Examples Previous

[Appalachia Unit](#)Download Appalachia Unit  
[Diversity Unit](#)Download Diversity Unit

[YouTube Videos](#)Download YouTube Videos  
[Mountain Guides](#)Download Mountain Guides  
[Land Ownership Craziest](#)Download Land Ownership Craziest  
[Advertisement Analysis](#)Download Advertisement Analysis  
[Film Analysis](#)Download

## Week 9 May 28

### Tuesday, May 28

Reader's Choice. Please choose a reading or video related to the class that is meaningful/interesting/useful to you. Read it/watch it. At least 2 hours' worth. If you want to read more adventure stories or climbing accounts, go for it. If you want to learn more about mountain ecologies, flora, and fauna, go for it. If you want to read more about human interactions with mountains (whether spirituality or nature preservation or development or whatever), go for it. Come to class prepared to share what you read/watched. I'll put you in small groups to summarize/characterize your choice, so come prepared to write and talk about it.

You may obviously choose from the Reader's Choice materials that the class has assembled. Here are some books you may borrow from me, if you're interested.

Brown, Katie. *Unraveled: A Climber's Journey through Darkness and Back*. Mountaineers Books, 2022. World class climber endures various personal and mental challenges.

Bowley, Graham. *No Way Down: Life and Death on K2*. Harper, 2010. Account of deadly incidents on K2 in 2008.

Wood, Sharon. *Rising: Becoming the First North American Woman on Everest*. Mountaineers Books, 2019. Memoir of 1986 climb.

Auvinen, Karen. *Rough Beauty: Forty Seasons of Mountain Living*. Scribner, 2018. Poetic memoir of a woman who chooses to live decades in a Colorado cabin.

Bonnington, Chris, ed. *Heroic Climbs*. Reed, 1994. Brief accounts, with stunning photography, of stunning climbing.

Norris, Scott, ed. *Discovered Country: Tourism and Survival in the American West*. Stone Ladder Press, 1994. Very short essays about effects of tourism on natural places in the west.

Fay, Abbot. *A History of Skiing in Colorado*. Western Reflections, 2003.

National Geographic Society. *Mountain Worlds*. 1998. A vast, world-encompassing set of photo essays of mountains; NatGeo's usual stunning photographs.

Hannibal, Mary Ellen. *The Spine of the Continent*. Lyons, 2012. "The most ambitious wildlife conservation project ever undertaken.

Davison, Levette and Forester Blake. *Rocky Mountain Tales*. U Oklahoma P, 1947. "What is there in this Rocky Mountain land, that it should grip men's hearts in spite of distance and the blackest times?"

And some videos

[Bootleg Footage from A Woman's Place, film about the Blum 1978 Women's Expedition on Annapurna](#)

Alexander Street has [hundreds of mountain videos available free](#) to student log-ins via DU. Here are a couple that caught my attention:

Video: [Remains of a River](#) (Colorado River from Wyoming to the Gulf)  
[Resorting to Madness: Taking Back Our Mountain Communities](#)

### In-class

Your activity before class today was Reader's Choice, or as I've found from several folks, "Viewer's Choice." You've engaged a Text that perhaps no one else has. Take a full ten minutes to explain your choice to the rest of us. Help us get the clearest sense possible in these conditions to the Text. Then explain what you found interesting or significant about it (perhaps even problematic). I'm especially interested in how it might connect to other texts or themes from the class. You'll see the unusual 7 points for this in-class. 5 is the usual amount for works on time. I'll award another point or two for particularly thoughtful work.

### Thursday, May 30

Turn in [Exercise 7](#) before class, at 10 am!

### In-class

Following are five stories. I'll characterize them briefly in class, and then I'll let you choose **one** of them to read during class.

Then, I'll group you with other students who have read the same thing you did. I'll have you discuss the reading with your group. Your mission will be, as a group, to characterize the story to others in the class. But wait! There's more! Do a bit of background/additional research to find some contextual material that might deepen our understanding of the story and its connection to the class. I'll have you give a brief group presentation. I'll also have you write in this space, drawing on everything your group has devised.

**But for heavens sake, wait until after you group has met and talked!**

Ice pack in Colorado

May 2024 <https://coloradosun.com/2024/05/30/winter-snowpack-southern-colorado-large-melt/>

Iceland volcano May 2024

<https://www.washingtonpost.com/world/2024/05/30/iceland-volcano-erupts-grindavik-evacuation/>

India-Pakistan Border

<https://www.aljazeera.com/gallery/2022/8/14/photos-india-pakistan-partition-how-a-border-line-divided-a-kashmir-village-split-families>

Coca Production in the Andes

<https://news.mongabay.com/2021/01/cocaine-production-driving-deforestation-into-colombian-national-park/>

Ecosystem Projects in Southwest China

<https://www.cepf.net/our-work/biodiversity-hotspots/mountains-southwest-china>

## Resources

[Show and Tell: Lava](#)

[Show and Tell: Cheese](#)

[Show and tell: Pikes Race](#)

[Ten Best Games in Mountains](#)

[Show and Tell: Old Mill and Others](#)Download Show and Tell: Old Mill and Others

[Landslide in New Guinea](#)

*The Eight Mountains (movie trailer)*

Oak Flat Arizona copper mine controversy <https://www.youtube.com/watch?v=nYhQx0dKsoE>

1940s Moly Mine <https://www.youtube.com/watch?v=rqeFeve7f78>

Rockfall in the Mountains <https://video-alexanderstreet-com.du.idm.oclc.org/watch/planet-e-fixing-earth-from-your-backyard-rockfall-in-the-mountains>

Who should pay for climate change? <https://video-alexanderstreet-com.du.idm.oclc.org/watch/cop27-who-should-pay-for-a-warming-planet>

[Mountains and introversion \(talk\)](#)

[Mountains and introversion \(press release\)](#)

[Personality Traits of High Risk Athletes](#)Download Personality Traits of High Risk Athletes

[Survivor Guilt in the Mountains](#)Download Survivor Guilt in the Mountains

[Show and tell: Botanist](#)

[Ten Best Games in Mountains](#)

## Discussion post

[Adventure Openings](#)Download Adventure Openings

<https://theportervoicollective.org/km%2082%20film/>

[https://www.unige.ch/gedt/files/7116/7083/7290/YIM-policy-brief\\_heritage\\_final.pdf](https://www.unige.ch/gedt/files/7116/7083/7290/YIM-policy-brief_heritage_final.pdf)

[https://www.unige.ch/gedt/files/7116/7083/7290/YIM-policy-brief\\_heritage\\_final.pdf](https://www.unige.ch/gedt/files/7116/7083/7290/YIM-policy-brief_heritage_final.pdf)

[Mountaintop removal maps in Appalachia](#)

[Mountains wall art](#)

[How to paint mountains in five easy steps](#)

[Vance Kirkland Paintings](#)

[The Russells in Denver Exhibit](#)

[Slides for 11.7](#) Download Slides for 11.7 Paintings and photos

[Trinidad Mining Excerpt](#) Download Trinidad Mining Excerpt

[Show and Tell: Lava](#)

[Show and Tell: Cheese](#)

Authors should ask the group to address one or two specific questions, then mostly listen. As a reader, what do you find most promising/interesting about the project? What challenges do you expect the writer might face? What resources might you know about that could help the writer? What advice can you offer? What ideas do you have in response to the author's question(s)?

[Glacier melting in Alps](https://www.youtube.com/watch?v=G-mzu06hhP4) <https://www.youtube.com/watch?v=G-mzu06hhP4>

## Week 10, June 4

[Tuesday June 4](#)

[Exercise Writing Toward Project 2 due before class.](#)

Note: In class, I'm going to have us read the first six pages of the following linked book. I'm simply providing the link here for people who'd like a little extra time to read before class. [The Mountain](#) Download [The Mountain](#)

Directions for small group discussions

1. Form into the following groups, each at a table.
2. Everyone in the group generate one question you'd like the others to address during discussion, a question that will help you as you move toward a final draft. Others in the group should jot down this question. (A bad question: "Do you like it?")
3. Take several minutes to read each other's works in progress, keeping in mind the questions below, in part 4.
4. Then, talk about each (partial) draft, one at a time. The writer should mostly listen and jot ideas.

What did you find most interesting/promising about the writing?

What are your thoughts about the question the writer posed?

What do you expect or want the writer to do as they move toward a final draft?

What suggestions might you have in adding or developing ideas, examples, descriptions, what have

you? Where especially might you want more? (The writer is free to ignore anything, of course.)  
Are there any readings/ideas from the course that might be useful in developing the writer's ideas?

5. After you've completed discussing all the works in your group, do [In-class](#) writing.

The four-page handout I've given you to read makes the assertion (marked at B) that "the mountain, far from being a given of nature. . . deserves to be studied as a notion in itself, as the product of a social and political construction" (Debarbieux, p. 2). Use our many conversations and considerations of artifacts over this quarter to argue both for and against this assertion.

### [Analysis of Mountain as constructed](#)

#### Thursday June 6

Class celebration. Share 2-5 minutes of something you've produced for the class. This will most likely be an excerpt from something you've written. You're welcome simply to read. Project an image if you'd like. This is low stakes and celebratory; it shouldn't be a big deal.

#### [In-class](#)

#### [Resources](#)

[Life Magazine Appalachia 1964](#)

[Andes Travel](#)

[Peru in Pictures](#)

["Poverty Peru" Pictures](#)

[An article about Vesuvius in the New York Review of Books](#)Download An article about Vesuvius in the New York Review of Books

[Snips from Project 1](#)Download Snips from Project 1

[Square Top](#)Download Square Top

[Sunnyside](#)Download Sunnyside

[Rough Beauty](#)Download Rough Beauty

[Show/Tell](#)Download Show/Tell

[The Mountain Cover](#)Download The Mountain Cover

[The Mountain](#)Download The Mountain

## Course Policies

### [Canvas and Homework](#)

The course will make extensive use of Canvas, which will contain the most current version of the course schedule and all assignments. Please submit writings in Microsoft Word (available free to all DU students) through the Canvas assignments. Writings should be double-spaced and follow MLA format.

### Academic Integrity

Writing that you turn in for this course must be your own writing. Plagiarism will be punished. For the consequences of violating the Academic Misconduct policy, see [www.du.edu/honorcode](http://www.du.edu/honorcode).

### Late Work

Please keep up. You'll be happier for it, and it allow me to teach you more effectively. Late homework goes to the bottom of my "to do" list; I read it only after I've caught up with other busy commitments, and my responses will almost certainly be more terse, perhaps only a grade. You'll lose important feedback if you turn in late work. Also, see the section below on "What if Disruptions Happen?"

### Accommodations for Students with Disabilities

I will provide reasonable accommodations to every student who has a disability that has been documented by The University of Denver Disability Services Program. Students who have a disability (i.e., physical, medical, mental, emotional, learning, etc.) and who want to request accommodations should contact the Disability Services Program (DSP); 303.871.3241; 1999 E. Evans Ave.; 4th floor of Ruffatto Hall. Information is also available online at [www.du.edu/dsp](http://www.du.edu/dsp)

### Mental Health & Wellness

If you or someone you know are suffering from any health, physical, or mental challenges, you should reach out for support. You can seek confidential mental health services available on campus in the Health & Counseling Center (HCC). (<http://www.du.edu/health-and-counseling-center/>) Another helpful resource is Student Outreach & Support (SOS). If you are concerned about one of your peers you can submit a report through our Pioneers Care System; see <http://www.du.edu/studentlife/studentsupport/>

### Gender Violence

Gender violence can happen to anyone regardless of race, class, age, appearance, gender identity, or sexual orientation. The University of Denver is committed to providing an environment free of discrimination on the basis of sex (gender), including sexual misconduct, sexual assault, relationship violence, and stalking. [The Center for Advocacy, Prevention and Empowerment \(CAPE\)](#) provides programs and resources to help promote healthy relationships, teach non-violence and equality, and foster a respectful and safe environment. All services are confidential and free. During business hours, call 303-871-3853 and ask to speak to the Director of CAPE. After hours, please call the Emergency & Crisis Dispatch Line at 303-871-3000 and ask to speak to the CAPE advocate on call.

### What if You Experience Disruption During the Quarter?

Our lives are disrupted, at the very least, and there's a chance that you—or I—might have to deal with a home/family/income/illness or other situation we just don't expect. (If I get incapacitated, I've got a back-up plan with one of my colleagues, so don't worry about me.) Please rest assured that I'll be sensitive to your individual circumstances. That includes some flexibility with deadlines and how I arrive at your final grade. What does that look like?

1. I'll expect all of us to work in good faith, meeting deadlines and due dates. I'm confident that we'll all rise to the important opportunities and challenges of working as serious writers. That said, if you find yourself at some point needing to be modestly late turning in a piece of writing, no big deal. Just let me know via email, and turn it in.
2. Even beyond that, if something happens to your ability to write for a longer stint, we'll figure things out. Perhaps you get ill; your computer dies; you need to care for someone;

you need to work; your housing situation crashes. Whatever. In that case, let me know as soon as you can. Email or telephone me, and I'll work to explore alternative paths. Those options will depend on how short or long the larger disruption is, when it occurs during the quarter, and so on. Necessarily, the right course of action will be a case by case decision, taking into account your personal circumstances. But you need to reach out to me, without apology. I'll do the same with you if I need to.

3. I assume you want to develop as a thinker and writer. I assure you that I want to read your work and help you grow. That goes back to my belief in #1 that we're all going to do the best we can, unless circumstances say otherwise. If those circumstances happen, I'll work with you compassionately to figure the best course of action.