

Expos 20 262, Spring 2018
Meetings: Tues/Th 11am-noon
Location: Emerson 105

Preceptor: Ezer Vierba
vierba@fas.harvard.edu
Office: 1 Bow St., 232
Office hours: Tues 2:15-4pm

Expos 20

Buddhism, Mindfulness, and the Practical Mind



Today, mindfulness is touted as a panacea, the secret to happiness and health, superb sex and unparalleled productivity. The hype is not entirely new, however. For decades, ostensibly Buddhist ideas have been tossed around in the West as recipes for success in just about any art or craft. But what hides behind this craze? Can Buddhist teachings offer us tools with which to achieve our goals, or are we corrupting Buddhism by applying it in such a way? What have artists and practitioners thought of the use of meditative tools, and how have they integrated Buddhist terms like “bare awareness” and “emptiness” into their work?

In order to answer such questions, we will start the course with a reading of the *Satipatthāna Sutta*, the Buddha's instructions on mindfulness meditation. A close reading the text in our first unit will give us a glimpse of the ancient Buddhist practice, its complexity and richness. As we move into our second unit, we will read the text that first gave the West the idea that Buddhism can allow us to "hit the mark" without trying to do so, Eugen Herrigel's bestselling 1948 book, *Zen in the Art of Archery*. Using Edward Said's classic work, *Orientalism*, we will ask if Herrigel was romanticizing Zen Buddhism, and if he was, what the consequences of such a romanticization have for Japan and the West. In our last unit, we will read the work of Chögyam Trungpa, one of the most charismatic masters to have taught in the West. His lectures in *Dharma Art* will provide us a glimpse into the way Buddhist religious-artistic practices have influenced contemporary artists in the West. By looking at Trungpa's Tibetan "crazy wisdom," we will try to understand what Buddhist ideas of self/not-self mean, and why artists have taken such avid interest in them.

As we read these texts, we will also practice mindfulness meditation, as well as various other forms of Buddhist meditation. In doing so, we will think about these meditations both practically and critically, at the same time as we refine our analytical understanding of Buddhist ideas.

Required Readings

1. Eugen Herrigel, *Zen in the Art of Archery* (1948)

Selections of the following books which are required readings will be available online. However, you may choose to buy any of them as well.

1. Anlyo, *Satipatthana: The Direct Path to Realization* (Windhorse Publication, 2003).

2. Edward Said, *Orientalism* (any edition)

3. Chögyam Trungpa, *Dharma Art* (Boston: Shambhala, 1996).

4. Natalie Goldberg, *Writing Down the Bones* (Boston: Shambhala, 1986).

Assignments

1. You will submit various short (one-page) **response papers**. These papers are designed to help you prepare for class, and you should plan to spend only a short amount of time on them.
2. You will submit a draft of each of the three larger essays. On each **draft**, you'll receive detailed comments from me (in writing and in 1-1 conferences).
3. You will include a **cover letter** with each essay draft. In this short letter, state your research question and your thesis; mention what you are still trying to figure out; what

aspect of your research is not yet completed; and what parts of the essay you think you need help with.

4. We will have an in-class **draft workshop** after you submit each draft. For this workshop, I will choose two students' drafts, and we will look at them closely. In preparation for the workshops, you will submit **written comments** on the students' work. The comments you will provide will help you become better editors of your own work.
5. We will meet for a 20-30 minute conference after each draft you submit, and talk about strategies for revising your essay.
6. The key to good writing is **revision**. You will therefore revise each of your drafts before submitting a final version of the essay for a grade.
7. In this course, you will submit three academic essays:

* **Essay 1** is a four-page close reading of any part you choose of the Satipathana Sutta. While you may consult Analayo's work or any other source, you must develop your own argument about the sutta, and use evidence from it to make your case.

* In **Essay 2**, you will use the analytical framework that Edward Said developed in *Orientalism* to explore Eugene Herrigel's essay on Japanese archery. In this 5-8 page essay, you will engage in the scholarly debate about Herrigel's work, using your understanding of Orientalism, as well as evidence from *Zen and the Art of Archery*, to make your argument.

* In **Essay 3**, you will examine any subject related to the application of Buddhist practices. In this 8-12 page essay, you will develop your own research question and argument, using primary and secondary sources of your choice. Descriptions of these assignments will be found on our Canvas site (under Assignments), and we will discuss each of them in class.

Other Course Policies

- *Grading*: I will grade only the last version of your essays, not the drafts. The overall course grade will be determined as follows:

Attendance and Participation: 12%

Paper 1: 20%

Paper 2: 30%

Paper 3: 38%

- *Attendance and participation*: The policy of the Harvard College Writing Program is as follows. If you miss more than one class without the excuse of a religious holiday or illness, you will receive a formal warning letter, copied to your Freshman Dean. If you then miss another class without a legitimate excuse, you are eligible to be officially excluded from the course and failed. Please note that absences to participate in athletic or other extracurricular activities are not excusable. If you have to be absent for a religious holiday or other important event, please speak to me *before* the date you will be away.

Participation is the key to our class' success. I expect you to come to class having done the readings, and having submitted the response papers.

- *Deadlines:* Our class will move very quickly, so you must submit work on time. I will only accept late work if the student contacts me to request an extension *well in advance* of the deadline, and has a compelling reason. Otherwise late work will receive a significant grade penalty.
- *Completion of Work:* The policy of the Harvard College Writing Program is as follows: You must complete all three of the required courses essays (including drafts) in order to pass the course. All work must be completed by the relevant deadline unless you have made *prior* arrangements with me for an extension. If you then miss the extended deadline, you may be excluded from the course.
- *Collaboration Among Students:* Developing or refining ideas in conversation with other students, and through peer review of written work (including feedback from Writing Center tutors) is recommended. If you would like to acknowledge the impact someone had on your essay, it is customary to do this in a footnote at the beginning of the paper. As stated in the Student Handbook, “You do not need to acknowledge discussion with others of general approaches to the assignment or assistance with proofreading.” However, all work submitted for this course must be your own: in other words, writing response papers, drafts, or revisions with other students is expressly forbidden.
- *Academic Honesty:* All work submitted for this course must be your own work. Any outside sources you use must be cited properly. Any student submitting plagiarized work is eligible to fail the course and will be referred to the college's Administrative Board for further disciplinary action, including expulsion from the university. If you have questions about what constitutes plagiarism, consult the relevant sections of *Harvard Guide to Using Sources* and/or speak with the instructor.
- We will be using the Chicago Manual of Style Notes and Bibliography system of citation. For your convenience, you may access the manual either online (in [this link](#)) or at Harvard libraries.

Unit 1 – The Buddha's Direct Path to Realization

Tuesday, January 31

Vanessa Loder, “[The Most Surprising Way To Increase Employee Wellbeing And Productivity \(That Costs Almost Nothing\)](#).” *Forbes*, March 25, 2015.

Satipatthana Sutta (The Discourse on the Establishing of Mindfulness) Majjhima Nikaya 10. Read the first three parts (through the end of 1.3 “situational awareness”). Available online: <https://suttacentral.net/en/mn10>

Thursday, February 1

Read handout: How to do a “close reading” of a document

* Fill in a student introduction form. Upload the form on Canvas (Assignments >> Student Introductions).

** Having uploaded your introduction form, come meet me for a 5-min chat.

Response paper 1: "Find a problem in the text" due Monday, Feb 5, at 9pm. Upload your paper to Canvas (assignments >> Response paper 1.)

Tuesday, Feb 6

Read: Elements handout

Read: *Satipatthana Sutta* 1.4 through the end of 4.1 (The Hindrances)

*** Optional Reading: Anālo, *Satipatthana: The Direct Path to Realization* (Windhorse Publication, 2003). Harvard Coop and as a free pdf. (For comparisons in the translation, see either Anālo's translation, or <http://www.wisdompubs.org/landing/satipatthana-sutta>) ***

Thurs, Feb 8

Come to class with an outline of your draft. It's okay if it's a very, very rough outline.

*** **Draft of Essay 1** Due Friday, Feb 9, 5pm. (Upload it to Assignments >> Essay 1 Draft.)***

* **Response Paper 2:** "Describe a clinging." due Monday, Feb 12, at 5pm. Upload your paper to Canvas (assignments >> Response paper 2.)

Tues, Feb 13

Read: Working with Evidence handout

Read *Satipatthana Sutta* 4.5 (The Truths) through the end of the sutta.

Thurs, Feb 15

Essay 1 Workshop:

Read and comment on students' drafts. Bring two hard copies of your comments on each student's draft to class.

*** 1-1 conferences with me will be held between Monday and Thursday. Please sign up on the Calendly. ***

Tues. Feb 20

Bring to class a copy of your introduction as it currently stands. We will work on your introductions in class.

Thurs. Feb 22

Watch: PBS, The Buddha (2015) <http://www.pbs.org/thebuddha/>

*** **Revised Essay 1** Due Friday, Feb 23, 5pm. (Upload it to Assignments >> Essay 1 Revised.)***

Unit 2 – Zen, Archery, Orientalism

Tues, Feb 27

Eugen Herrigel, *Zen in the Art of Archery* (1948).

Thurs, March 1

Herrigel.

* **Response Paper 3:** Keyword – Orientalism. Due Monday, March 5, 5pm.

Tues, March 6

Edward Said, *Orientalism*, Introduction and ch. 1.1

Thurs, March 8

Said, *Orientalism*, ch. 1

*** March 10-18 is **Spring Break**. No classes will be held ***

* **Response Paper 4:** “What gets in your way?” Due Monday, March 19, 5pm.

Tues, March 20

Shōji, Yamada. "The Myth of Zen in the Art of Archery." *Japanese Journal of Religious Studies* 28, no. 1/2 (2001): 1-30. (On canvas)

Thurs., March 22

Steven Heine, *Zen Skin, Zen Marrow: Will the Real Zen Buddhism Please Stand Up?* (Oxford U Press, 2008). Ch. 1. (On canvas)

* You will have time to work on your draft in class. Bring your laptop, and whatever else you need to make this time useful.

*** A **draft of Essay 2** is due Friday, March 23, at 5pm. (To upload: Assignments >> Essay 2 Draft) ***

Tues, March 27

Class meets in the lobby of Lamont Library.

Thurs, March 29

Essay 2 workshop:

Read and comment on students' drafts. Download the "Workshop Nuts and Bolts" document; fill out the last page of this document and print it. Bring two hard copies of your comments on each student's draft to class.

*** 1-1 conferences with me will be held between Monday and Thursday. Please sign up on the Calendly. ***

Unit 3: Who's Writing?

Tues, April 3

Kurzban, Robert, and C. Athena Aktipis. "Modularity and the Social Mind." *Personality and Social Psychology Review* 11, no. 2 (2007): 131-49. (Canvas)

Thurs, April 5

Film: [Taking the Essence: Sand Mandala of the Buddha of Compassion](#)

***Your **revised Essay 2** is due on Friday, April 6, at 5pm ***

* **Response Paper 5:** Proposal for final essay and annotated bibliography. Due Monday, April 9, 5pm.

Tues, April 10

No reading – start working on your draft.

Thurs, April 12

Chögyam Trungpa, *Dharma Art* (selections)

Tues, April 17

Natalie Goldberg, *Writing Down the Bones* (selections)

Thurs, April 19

Film: *Walk with Me*. Marc J. Francis and Max Pugh, dirs. (USA, 2017). The film will be available at the Language Resource Center (or the LRC, in Lamont Library).

*** A **draft of Essay 3** is due Friday, April 20, 5pm. ***

Tues, April 24

Last class!

Please bring a laptop to this class.

*** Instead of 1-1 conferences, we will hold small workshops with 3 students each, between Monday, April 23, and Friday, April 27. Please sign up for these workshops early. Come prepared to the workshop with hard copies of your friends' drafts, as well as a printed version of your comments on the Workshop Nuts and Bolts form. ***

*** **Revised final essay due May 5th at 5pm** ***