

CHID 390

VIOLENT INTIMACIES: ENCOUNTERING THE ANIMAL

Spring 2012

Wednesdays and Fridays
1:30-3:20

Professor: María Elena García
Email: meg71@uw.edu
Office: Padelford B-103
Office Hours: Thursdays 3:30-5:00 and by appointment

However you look at animals, even if the animal is up against the bars, less than a foot from you, looking outwards in the public direction, you are looking at something that has been rendered absolutely marginal.

John Berger, *Why Look at Animals?*

I only wish there were a slaughterhouse next door.
To witness that violence, to hear those screams . . . I would *never* be able to rest.

Maneka Gandhi

Welcome to CHID 390. The CHID colloquium is a reading and discussion course that has traditionally focused on theoretical and practical problems of interpretation and knowledge production. In this course, we will examine ethnographic, philosophical, and historical accounts, as well as theoretical essays and literary texts that demonstrate a range of cross-cultural interpretive strategies. Throughout the quarter we will also explore the “politics of interpretation and representation”: the ways in which different perspectives and practices are tied to intellectual, political, social and economic power.

Our readings and discussions this spring will focus on the “question of the animal” or what I call the “violent intimacies” of human-animal encounters. The “question of the animal” is one that feminists, philosophers, scientists, activists, and many others have been grappling with for centuries. Over the past decade, however, the interdisciplinary field of animal studies has expanded greatly. Interest in animal studies, which had been building since at

least the 1964 publication of Ruth Harrison's *Animal Machines*, gathered increased steam in 1975 with Peter Singer's *Animal Liberation*, and reached new audiences with the 1997 lectures given by Jacques Derrida (subsequently published as *The Animal That Therefore I Am*). Receiving the sustained attention of scholars in philosophy, literature, history, anthropology, geography, political science, and other disciplines, animal studies, in the words of a recent article in the *Chronicle of Higher Education*, "has become a force to be reckoned with." This course will introduce students to some of the key scholars writing about human-animal encounters. We will engage the different approaches used to think about human-animal relationships and entanglements, and explore broad themes like animality and difference, science and representation, captivity and spectacle, and the power of witnessing. In addition to engaging films, texts, and each other, we will take a field trip to a local farm sanctuary. Please note that one of the seminar assignments is to write a brief ethnography of a visit to the Woodland Park Zoo or the Seattle Aquarium. This will require that you spend at least 2-3 hours in either the Zoo or the Aquarium.

This course employs three interconnected critical practices: *reading, talking, and writing*. The first objective of the course is to expose students to a wide range of readings that deal, explicitly or implicitly, with problems of interpretation and representation. Some of these texts are quite intellectually challenging, and all of them will require careful, thoughtful, and detailed reading. The second critical practice is engaging in verbal discussion, which serves to create and sustain a learning community. One of the things I hope you will gain from this class is an enhanced ability to carry on a conversation about your own, and others', ideas. This is also a perfect context in which to "think out loud" and develop your thoughts and ideas through productive and supportive discussions. Finally, you will write regularly in response to the readings. Writing is a crucial component of academic thinking, and is a practice we will spend much time developing.

Course Requirements

1) You are expected to attend all class sessions and participate actively in class discussions. As this is a seminar, it is the responsibility of all participants to make class discussion fruitful, something that will be possible only if everyone has completed the readings and has thought carefully about the issues raised by texts and films.

2) Once each week you will write a 1-page (single-spaced) critical essay addressing the major points raised in the readings and films that week. These are due by email on Wednesday or Friday mornings no later than 6:00am. The point of these papers is for you to think critically about the topics for discussion *before* our class meetings, so responses should not discuss texts or films we have already discussed in class. **I will not accept or read late papers. This means I will not accept a paper emailed to me at 6:30am (for example).** You will turn in your first response paper on the second week of the quarter.

3) During the quarter you will complete three writing assignments and one oral presentation:
a.) **Short essay (3-5 pages).** This essay is due anytime on Saturday, April 21. Please email the essay (as a word document or pdf file) to meg71@uw.edu. In this essay, please describe and critically analyze a personal experience of violent intimacy with a non-human animal. For example, you could discuss the experience of an elephant in a zoo returning your gaze, and the impact that looking at this animal had on your thinking about captivity; or you could describe an encounter with the faceless piece of flesh you had for dinner last night. This should be a creative opportunity for you to

think critically about our multiple entanglements with non-human others, so please do take it seriously. I will offer more details about this assignment in class.

b.) **Mini-ethnographic essay (5 pages).** This essay is due (via email) by 5pm on Monday, April 30. You are expected to spend *at least* 2 hours conducting ethnographic observation in either the Woodland Park Zoo or the Seattle Aquarium. Please note that you are expected to include a copy of your field notes with your final essay draft. More specific guidelines for this assignment are available at the end of the syllabus and on catalyst.

c.) **Collaborative Research Project:** During the course of this quarter you will team up with 2 or 3 of your peers from class and work collaboratively on a research project. Each team will be able to choose from a list of topics to research. Projects can take the shape of traditional research papers or more creative artistic endeavors. I will say more about this assignment in class. Please take a look at the list of topics (at the end of the syllabus and on catalyst) and start thinking about what you would like to focus on.

d.) **Final Presentation of Research Project:** We will have research project presentations during the last two weeks of class. Presentations should clearly delineate the argument of the paper or project, map the development of your argument, and note the implications (or the “so-what”) of the project.

***Please consult guidelines at the end of the syllabus before sending me your essays and research papers.**

Some Important Information

- **Late Assignments:** I WILL NOT accept assignments that are turned in late unless you have checked with me at least *one week* before the assignment is due and we have decided upon an extended deadline.
- **Absence:** It is your responsibility to keep up to date with class readings and assignments. If you miss a class, you are expected to contact me regarding your absence, both to let me know why you did not show up, and to discuss what you may have missed in class.
- **Email:** I expect you to check your UW email account regularly. If you use a different email, you should forward your UW mail to this account. It is your responsibility to keep me posted on changes in contact information for you.
- **Reserve Reading:** All of the books and articles for this class should be available on reserve. Check with me or the librarians if you are having trouble accessing reserve readings.
- **Research:** Throughout the quarter, you are expected to become familiar with various forms of research techniques and to use the resources available in a responsible manner. For instance, if you don't find a book that you need in the library, you should try Inter-Library Loan before assuming that the book is not available. In other words, not finding a book in Suzzallo, Allen, or Odegaard is not an excuse for not completing an assignment or asking for extensions.
- **Writing:** Writing is a skill that you will continue to develop throughout your time at the UW and beyond. We will work on various dimensions of the writing process in this course, but one critical aspect we will emphasize is the importance of giving yourself the time to edit assignments before you turn them in. Assignments that are sloppy (e.g.

numerous spelling errors) or that are lacking page numbers or a bibliography will be returned to you, and will most likely result in a loss of credit. You are encouraged to take advantage of the writing centers available on campus.

- **Using the Internet:** The web can be an extremely useful resource for research. Electronic databases, on-line journals, and quick access to newspapers from around the world are only some examples of the many ways in which using the Internet can enhance your research experience. However, it should not be used in lieu of more “traditional” academic research. In this course, for example, using websites as a primary source of information for a paper will not be considered appropriate research. I will expand on this in class.
- **Plagiarism:** Plagiarism of any sort will not be tolerated. This includes copying sentences or paragraphs from the web, books, articles, or other sources and using them without proper citations, representing someone else’s words and work as your own, and other forms of academic dishonesty. Periodically, I will check student work for plagiarism using special software available to faculty. Plagiarism will result in loss of credit (at best) or expulsion from the seminar (at worst). Students are encouraged to read the section on plagiarism in your student handbook.

Disability Policy

If you would like to request academic accommodation due to a disability, please contact Disabled Student Services, 448 Schmitz, 543-8924. If you have a letter from Disabled Student Services indicating a disability that requires academic accommodations, please present the letter to the professor so accommodations you might need for class can be discussed.

Grades:

- Class participation (includes weekly responses and your interventions in class): 30%
- Short essay: 10%
- Ethnographic essay: 15%
- Collaborative research project: 30%
- Final presentation of project: 15%

Required Texts

- J. R. Ackerly. 1999. *My Dog Tulip*. NY: New York Review of Books.
- Erica Fudge. 2002. *Animal*. London: Reaktion Books.
- Anita Guerrini. 2003. *Experimenting with Humans and Animals: From Galen to Animal Rights*. Baltimore: Johns Hopkins University Press.
- Timothy Pachirat. 2011. *Every Twelve Seconds: Industrial Slaughter and the Politics of Sight*. New Haven: Yale University Press.
- You will also need to pay for admission at the Woodland Park Zoo (\$11.75) or the Seattle Aquarium (\$19.95).

CLASS SCHEDULE

PART I. THE QUESTION OF THE ANIMAL

Week 1

March 28

- Randy Malamud. 2003. "How People and Animals Coexist." *Chronicle of Higher Education*, January 24.
- Siebert, Charles. 2006. "The Animal Self." *New York Times Magazine*, January 22.
- Marc Bekoff. 2011. "The Emotional Lives of Animals." *Yes! Magazine*, Spring: <http://www.dailygood.org/view.php?sid=28>
- Jennifer Howard. 2009. "Creature Consciousness." *Chronicle of Higher Education*, October 18.
- James Gorman. 2012. "Animal Studies Cross Campus to Lecture Hall." *New York Time*, January 2: http://www.nytimes.com/2012/01/03/science/animal-studies-move-from-the-lab-to-the-lecture-hall.html?_r=1
- In class: Watch "Jacques Derrida and the Question of the Animal": <http://www.youtube.com/watch?v=Ry49Jr0TFjk>

March 30

- Erica Fudge. 2002. "A Left-Handed Blow: Writing the History of Animals." In *Representing Animals*, Nigel Rothfels, ed. Bloomington: Indiana University Press.
- Matei Candea. 2010. "'I Fell in Love with Carlos the Meerkat': Engagement and Detachment in Human-Animal Relations." *American Ethnologist* 37 (2): 241-258.
- Anatoli Ignatov. 2011. "Practices of Eco-sensation: Opening Doors of Perception to the Nonhuman." *Theory and Event* 14 (2).
- In class: read NPR and Seattle Times articles and watch video on Opal the octopus:
 - <http://www.npr.org/blogs/krulwich/2011/06/02/136860918/the-hardest-working-mom-on-the-planet>
 - http://seattletimes.nwsources.com/html/localnews/2015427124_octopus26m.html
- **Recommended:** S. Eben Kirksey and Stefan Helmreich. 2010. "The Emergence of Multispecies Ethnography." *Cultural Anthropology* 25 (4): 545-576; Matthew Calarco. 2008. *Zoographies: The Question of the Animal From Heidegger to Derrida*. New York: Columbia University Press; Arnold Arluke and Clinton Sanders. 1996. "Learning from Animals." In *Regarding Animals*. Philadelphia: Temple University Press; Film: *Rabbit a la Berlin* (Bartek Konopka and Piotr Rosolowski); Etienne Benson. 2011. "Animal Writes: Historiography, Disciplinarity, and the Animal Trace." In *Making Animal Meaning*, Linda Kalof and Georgina Montgomery, eds. East Lansing: Michigan State University Press.

PART II. SEEING (AND HEARING) THE ANIMAL

Week 2

April 4

- Berger, John. 1980. "Why Look at Animals?" In *About Looking*. New York: Random House.
- Baker, Steve. 2001. "From massacred cats to lucky cows: histories and *mentalités*." In *Picturing the Beast: Animals, Identity, and Representation*. Chicago: University of Illinois Press
- Erica Fudge. 2002. "Visible and Invisible: Questions of Recognition." In *Animal*. London: Reaktion Books.
- Listen to "Whale Songs and Elephant Loves," *Speaking of Faith*: <http://speakingoffaith.publicradio.org/programs/whalesongs/index.shtml>
- **Recommended:** *Earthlings* (www.earthlings.com)

April 6

- Erica Fudge. 2002. Read chapters "Real and Symbolic: Questions of Difference," and "Intelligence and Instinct: Questions of Power." In *Animal*. London: Reaktion Books.
- Check out site: <http://deadpigeonz.com/> (think about violence and representation)
- **Recommended:** Cheryce Kramer. 2005. "Digital Beasts as Visual Esperanto: Getty Images and the Colonization of Sight." In *Thinking with Animals: New Perspectives on Anthropomorphism*, Lorraine Daston and Gregg Mitman, eds. New York: Columbia University Press; Steve Baker. 2000. *The Postmodern Animal*. Reaktion Books.

PART III. VIOLATIONS: SCIENCE, REPRESENTATION, POWER

Week 3

April 11

- Anita Guerrini. 2003. *Experimenting with Humans and Animals: From Galen to Animal Rights*. Baltimore: Johns Hopkins University Press. Read entire book but pay particular attention to chapters 2 ("Animals, Machines, Morals"), 4 ("Cruelty and Kindness"), and 6 ("Polio and Primates").
- **Recommended:** Donna Haraway. 1984-1985. "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936." *Social Text*, No. 11. (Winter, 1984-1985): 20-64.; Paul S. White. 2005. "The Experimental Animal in Victorian Britain." In *Thinking with Animals: New Perspectives on Anthropomorphism*, Lorraine Daston and Gregg Mitman, eds. New York: Columbia University Press; William Kotzwinkle. 1997. *Dr. Rat*. Marlowe & Company; Donna Haraway. 1989. *Primate Visions: Gender, Race, and Nature in the World of Modern Science*. Oxford: Routledge (esp "The Persistence of Vision")

April 13

- Lynda Birke et al. 2007. *The Sacrifice: How Scientific Experiments Transform animals and People*. Indiana: Purdue University Press. Read chapter 3, “Representing Animals: Unsung Heroes and Partners in Research.”
- Debra Durham and Debra Merskin. 2009. “Animals, Agency, and Absence: A Discourse Analysis of Institutional Animal Care and Use Committees.” In *Animal Agency: An Interdisciplinary Exploration*, Sarah E. McFarland and Ryan Hediger, eds. Boston: Brill Publishers.
- **Guest Speaker: Catherine Hagan.** Professor Hagan is an Acting Assistant Professor in the Department of Comparative Medicine at the University of Washington. She received a B.S. degree in Biological Sciences from Stanford University, a D.V.M. from the University of California, Davis, and a Ph.D. in Molecular and Cellular Biology from the University of Washington, Seattle. She completed a residency at UW in laboratory animal medicine and comparative pathology in 2008. She provides pathology support in the UW Veterinary Diagnostic Lab and her research explores stress, serotonin, and brain innate immunity.
- **Recommended:** Lynda Birke. 2003. “Who—or What—are the Rats (and Mice) in the Laboratory.” *Society and Animals*, 11(3); Laura Ducceschi et al. 2011. “Dying to Learn: The Supply and Use of Companion Animals in U.S. Colleges and Universities.” In *Veterinary Science: Animals, Humans and Health*, Erica Fudge and Clare Palmer, eds. Living Books About Life

Week 4

April 18

- Tora Holmberg. 2008. “A Feeling for the Animal: On Becoming an Experimentalist.” *Society and Animals*, 16: 316-335.
- Donna Haraway. 2008. “Sharing Suffering: Instrumental Relations between Laboratory Animals and Their People.” In *When Species Meet*. Minneapolis: University of Minnesota Press.
- Lynda Birke et al. 2007. *The Sacrifice: How Scientific Experiments Transform animals and People*. Indiana: Purdue University Press. Read chapters 5 (“The Division of Emotional Labor”) and 6 (“Organizing and Regulating Lab Work”)
- **Recommended:** Roberto Abadie. 2011. “Guinea Pigging in Philadelphia.” *Anthropology Now*, 3 (3): 29-35; watch trailer and clips from *Control Group*: <http://www.controlgroupfilm.com/#home>

April 20

- Jake Kosek. 2010. “Ecologies of Empire: On the New Uses of the Honeybee.” *Cultural Anthropology*, 25 (4): 650-678.
- Marie Fox. 2010. “Taking Dogs Seriously?” *Law, Culture and the Humanities*, 6 (1): 37-55.
- Benoit Denizet-Lewis. 2011. “Can the Bulldog Be Saved?” *New York Times Magazine*, November 22: http://www.nytimes.com/2011/11/27/magazine/can-the-bulldog-be-saved.html?_r=1

SATURDAY, APRIL 21: SHORT ESSAY DUE

PART IV. ENGAGING CAPTIVITY, THEORIZING RESISTANCE

Week 5

April 25

- Randy Malamud. 1998. "Exhibiting Imperialism." In *Reading Zoos: Representations of Animals and Captivity*. New York: New York University Press.
- Kay Anderson. 1998. "Animals, Science, and Spectacle in the City." In *Animal Geographies: Place, Politics, and Identity in the Nature-Culture Borderlands*, Jennifer Wolch and Jody Emel, eds. London: Verso.
- Gail Davies. 2000. "Virtual Animals in Electronic Zoos: the changing geographies of animal capture and display." In *Animal Spaces, Beastly Places: new geographies of human-animal relations*, Chris Philo and Chris Wilbert, eds. New York: Routledge.
- Nigel Rothfels. 2002. "Immersed with Animals." In *Representing Animals*, Nigel Rothfels, ed. Bloomington: Indiana University Press.
- Listen to Radio Lab story on Zoos (and check out related links):
<http://www.radiolab.org/2007/jun/04/>
- **Recommended:** Blanchard et al, eds. 2008. *Human Zoos: Science and Spectacle in the Age of Colonial Empires*. Liverpool: Liverpool University Press; Fatimah Tobing Rony. 1996. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham: Duke University Press; Alison Griffiths. 2002. "Science and Spectacle: Visualizing the Other at the World's Fair." In *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*. New York: Columbia University Press; Coco Fusco and Guillermo Gomez-Peña, "The Couple in the Cage."

April 27

- Jason Hribal. 2011. *Fear of the Animal Planet: The Hidden History of Animal Resistance*. AK Press. Read selections.
- **Recommended:** Watch *Behind the Mask* or *I Am An Animal* (both on reserve)

MONDAY APRIL 30 (5PM): ETHNOGRAPHIC ESSAY DUE

PART V. ANIMAL INTIMACIES

Week 6

May 2

- J. R. Ackerly. 1999. *My Dog Tulip*. NY: New York Review of Books.

May 4

- Alice Kuzniar. 2007. "On Intimacy with Dogs." *National Sexuality Resource Center*:
http://nsrc.sfsu.edu/article/intimacy_dogs

- Michael Brown and Claire Rasmussen. 2008. "Bestiality and the Queering of the Human Animal." *Environment and Planning D: Society and Space*, Volume 26.
- In class: watch *Zoo*

PART VI. WITNESSING AND THE POLITICS OF SIGHT

Week 7

May 9

- Timothy Pachirat. 2011. *Every Twelve Seconds: Industrial Slaughter and the Politics of Sight*. New Haven: Yale University Press.
- Watch: *Food Inc* (on reserve)
- In class: watch *Le Sang des Betes* (Blood of the Beasts), Georges Franju
- **Recommended:** *Slaughterhouse: The Task of Blood* (BBC Documentary): <http://www.sarcofagia.it/?p=1639>

****ATTENDANCE REQUIRED****

YOU ARE EXPECTED TO ATTEND ONE OF THE FOLLOWING TWO EVENTS ON THURSDAY, MAY 10

- 12:00-2:00: WORKSHOP WITH TIMOTHY PACHIRAT (ROOM TBD)
- 5:00-7:00: TIM PACHIRAT PUBLIC TALK (ROOM TBD)

May 11

- Analía Villagra. 2011. "Cannibalism, Consumption and Kinship in Animal Studies." In *Making Animal Meaning*, Linda Kalof and Georgina Montgomery, eds. East Lansing: Michigan State University Press.
- E.B. White. 1948. "Death of a Pig." *Atlantic Monthly*, 181 (1): 28–33.
- Check out game and site: "Playing with Pigs": <http://www.playingwithpigs.nl/>
- Watch *Peaceable Kingdom* (on reserve)

SATURDAY MAY 12 OR SUNDAY MAY 13: VISIT TO LOCAL FARM SANCTUARY

Week 8

May 16

- Naisargi Dave. 2010. "The Intimacy of Human and Animal through the Witnessing and Suffering of Violence." Paper presented at the American Anthropological Association Meetings, New Orleans.
- Kathie Jenni. 2005. "The Power of the Visual." *Animal Liberation Philosophy and Policy Journal*, 3(1): pp. 1-21.
- In class: watch *The Witness*

May 18

- Jacques Derrida, “And Say the Animal Responded...”

Week 9

May 23: FINAL PROJECT PRESENTATIONS

May 25: FINAL PROJECT PRESENTATIONS

Week 10

May 30: FINAL PROJECT PRESENTATIONS

June 1: FINAL PROJECT PRESENTATIONS/EVALUATIONS

FINAL PROJECTS DUE TUESDAY, JUNE 5th

CHID 390 MINI-ETHNOGRAPHY ASSIGNMENT

The assignment: You will conduct ethnographic observation in either the Woodland Park Zoo or the Seattle Aquarium. You are required to spend at least two hours at your chosen location. Try to focus your observations on the space itself, representations (of animals and humans), human-animal interactions/encounters, and expressions of captivity. Some questions to consider as you are engaged in this research: How does power work in my research site? How is “otherness” or “animality” constructed in the observed interaction? How are boundaries between “human animals” and “non-human animals” (re)produced? How is gender performed in the observed interactions?

Length: 5 pages, double-spaced.

Grading: Your mini-ethnographic project is worth 15% of your total grade. You will be graded on how well you follow the assignment directions, the clarity of your writing, your field notes, the thoroughness of analysis and interpretation, how well you connect your observations to concepts covered in class, and your general creativity.

Due Date: 5pm on Monday, April 30. Please send as pdf or word document via email to: meg71@uw.edu

Step 1. Doing the research

- You are expected to conduct ethnographic observations at the Zoo or the Aquarium for a minimum of 2 hours. During your observations you should write detailed notes about what you see, smell, hear, think, and experience. Use a small notebook to jot down notes or type up your impressions immediately after the activity. Do not use any recording devices (recorders, cameras, phones etc.). In the process, you will come up with your own system for taking **field-notes**. Some people use fragmentary notes (a word, a phrase), some use prose right away, some divide the page in half and record observations on one side and ideas –questions, judgments, impressions – on the other.
- **Do no harm in the field.** If you speak with other visitors to the Zoo or Aquarium, do not use their “real” names. Make up names (pseudonyms) in your notes. If you do speak with people, you should ask permission to include their thoughts or reference your conversation in your essay. You can reassure them that you will not be using their real names.
- As soon as you can, find a computer and **transcribe** your scribbling into something more expansive, with full sentences. This will allow you to clarify what you wrote, add things you forgot to record, and most importantly suggest some interpretations.
- Remember that you will need to include your field-notes when you turn in the final draft of your essay. You need to turn in the original hand-written notes (or a copy of the original) plus the typed transcription of those notes. This is important. I won’t “grade” the notes but **without notes you will not receive full credit for the essay.**

SEE SUPPLEMENTARY READING [TIERNEY 2002] ON CATALYST FOR BRIEF INTRODUCTION TO PARTICIPANT OBSERVATION.

Step 2. Writing the Essay. Your write-up should include all of the following (use the **bolded** headers in your paper to separate each section):

- **Introduction: The Field Site and the Research Question.** Briefly describe the site that you are studying. Why is it interesting? What is the general question or theme that this research helped you better understand (power, captivity, alterity)? In your introduction, as in all papers, provide the thesis statement about what your research illustrated. For example: “Through multiple observations of captive animals, I gained insight in how human-animal hierarchies are reproduced.” Or: “Through close observation of interactions between parents and children at the zoo’s gift shop, I learned that the seemingly innocent representation of animals has serious consequences for “real” animals.” Or: “By observing a giant octopus at the aquarium, I was able to challenge the persistence of ideas of human exceptionalism.” These are just examples, you will have your own ideas.
- **Methods:** How did you collect your data? Was it mostly observation? Did you participate? Did you talk to anyone? Did any problems come up while at this site? When did you observe this activity?
- **The Description:** Who is involved in the activity (age, gender, visitor, human, animal)? What is the purpose of this activity? What types of artifacts (e.g., clothing, toys, food) or specific environmental conditions (e.g., weather or specific location) are present and/or necessary for this event? What kind of language or labels was used? Be as detailed as possible here. Note that this section will draw *selectively* from your transcribed field notes. Use descriptions of interactions that relate to your argument. These descriptions may offer different examples of what you are observing, and you may seek to try to explain those differences in your interpretation section.
- **Interpretation and Findings. THIS IS THE MOST IMPORTANT PART OF THE PAPER.** Describe what you learned from this activity and why it was important. Did you observe something that reinforced or conflicted with what you learned in class? How does it relate to a concept(s) we have discussed in class? *You should cite course reading material that specifically discusses this concept.*
- **Conclusion: Reactions and Reflections.** What did you feel when you undertook this study? Did you feel like you had access to information or was it difficult to get the information you wanted? Were you uncomfortable doing this activity? If so, why? Did observing this activity ethnographically change the way you viewed your time at the Zoo or Aquarium? Did you pick up on new things that you had not previously noticed? If so, describe. What did this activity teach you?

Final draft due of essay due Monday, April 30 by 5pm via email. The final draft must include a copy of your field notes (original notes and typed transcription).

GENERAL PAPER GUIDELINES

- A) Clearly State Question and Argument.** All successful papers state the research question and the answer (your argument) in the Introduction. Your introduction should also make clear how you develop your answer (i.e. “signpost” the sections that are coming—using subheadings along the way is also encouraged).
- B) Avoid “space filling” or “throat clearing.”** Each section of your paper should “do work.” Giving too much background or introductory material is a kiss of death for research papers. Each section should advance the argument your paper is making.
- C) Use concepts and theories.** Successful papers will engage the literature, compare and contrast arguments, and be theoretically informed. Relax. That just means that you use what you learned in this class to answer your question. One way of doing this is to use one section of the paper as a “literature review” (the existing studies say X and Y, but they are missing Z and W) and then develop your own answer that builds on and perhaps goes beyond existing answers. Each case is different, and you can pick your own organizational strategy, but whatever it is, make sure you use some of the concepts and theories we have talked about.
- D) Citations.** Please use parenthetical citations in the text. Then provide full publication information in the Bibliography. Example:
In text:

There is much evidence to suggest that llamas are smarter than some college professors (Healy 2001: 23-35).

In Bibliography:

Healy, Kevin. 2001. *Llamas, Weaving, and Organic Chocolate*. Notre Dame: University of Notre Dame Press.

- E) Speaking of citations... Don't Plagiarize.**

(From: www.indiana.edu/~wts/wts/plagiarism.html)

“To avoid plagiarism, you must give credit whenever you use:

- ✓ another person's idea, opinion, or theory;
- ✓ any facts, statistics that are not common knowledge
- ✓ quotations of another person's actual spoken or written words; or
- ✓ paraphrase of another person's spoken or written words.”

“Strategies for Avoiding Plagiarism”

1. Put in quotations everything that comes directly from the text especially when taking notes.

2. Paraphrase, but be sure you are not just rearranging or replacing a few words. Instead, read over what you want to paraphrase carefully; cover up the text with your hand, or close the text so you can't see any of it (and so aren't tempted to use the text as a "guide"). Write out the idea in your own words without peeking.

3. Check your paraphrase against the original text to be sure you have not accidentally used the same phrases or words, and that the information is accurate.

F) Avoid:

- a. Non-scholarly sources, particularly from the web (for example, do not use Wikipedia). These are often unreliable and incomplete.
- b. Common but egregious errors such as misuse of too, to or two; there, they're, or their; its or it's; affect or effect; then or than.
- c. Sexism. If you mean men and women or he and she, say so. Don't assume that "man" or "men" refer to human beings generally. There are many ways of writing that avoid the awkwardness of, for example, saying he or she over and over again. For help, you might consult *The Handbook of Nonsexist Writing* by Miller and Smith.

G) Conclude, don't end. A good conclusion should summarize the main points of the paper, but also drive home the “so what.” Why is this topic, question, answer important? What does it suggest about big issues of politics, culture, identity etc? Why does it matter?

H) EDIT. I know how scarce time is, but give yourself some time to take a look at a draft. Writing is never a linear process. You often don't know what you want (and what you don't want) to say until you have said it a few times. So please leave some time to impose some coherence, punctuation, and spell checking on your prose. There are a number of excellent guides for good writing. Strunk and White *The Elements of Style* is a classic, especially for grammar and word usage; it also offers a useful set of “principles of composition.” Joseph Williams' *Style: Toward Grace and Clarity*, is also excellent. Finally, Anthony Weston, *A Rulebook for Arguments*, offers a helpful discussion of how to develop an argument in a tight, logical way.