NOTE—I’ve included two versions of the class. Each includes study questions for different sets of novels, etc. Just “find” “VERSION 1” and “VERSION 2.”

Table of Contents:

I. Syllabus
II. Sample Paper Topics
III. Sample Final Projects
IV. Sample Shelter Projects
V. Sample Contract

<table>
<thead>
<tr>
<th>08:179 Literature and Society: Capturing Animals</th>
<th>Fall 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VERSION 1</strong></td>
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</table>

| **Time:** T/Th 2:30-3:45 | **Place:** 211 EPB |
| **Instructor:** Professor Mangum | **Office:** 357 EPB |
| **Email:** teresa-mangum@uiowa.edu | **Phone:** 335-0323 |
| **Office Hours:** Tuesday 3:45-5:00 | Thursday 1:00-2:30 and by appointment |
| **Community Partner:** Misha Goodman, Director Iowa City/Coralville Animal Center [http://www.icanimalcenter.org](http://www.icanimalcenter.org) | **Library Partner:** Reference Librarian Kathy Magarrell |
| **Contact Person:** Misha Goodman | **Email:** kathy-magarrell@uiowa.edu |
| **Phone:** 356-5297 or 621-3274 (cell) | **Phone:** 335-5093 |

**Course Objectives**

In this course, our overarching goal is to grasp what animals “mean” in our culture and to recognize the many ways we use animals—as companions, as metaphors and images to represent fears, pleasures, and assumptions, as food, as objects for pleasure and sadly for abuse, as commodities, as projections of qualities we wish to possess. We will also be participating in an educational approach called Service-Learning so that in addition to
using literary, theoretical, and visual work as our course materials, we will use your own experiences and reflections as our material for study. During your service with the Iowa City Animal Center and other community partners, the stories and insights that you collect will essentially form an additional course text. In effect, we’ll be “capturing animals” throughout the semester: in fiction, in the community, in advertisements, in theories of human-animal relations, in community policies governing animals, in university policies on animal research, in popular culture, and in politics.

Throughout the semester, we’ll return to a number of research questions which will knit together class readings, your service on behalf of animals, and, I hope, ultimately the reflections, discussions, written work, and research that will bind us together as a class. I know you’ll each add to the list through the semester, but here are a few fundamental research questions to get us started:

- What purposes larger than themselves do animals serve in the stories where you encounter them—in literature, at the Animal Center, and in the community?
- How do the narratives we find in literature circulate in stories people tell about animals—from staff and volunteers to advertisements to “animals’ stories” to comic strips to education and advocacy writing on behalf of animals?
- How many layers of story-telling can we locate? Consider the role of animals in literature we read, use of animal imagery (mad as a wet hen, monkeying around) in literature and daily life, newspaper coverage of animals, the stories the Center staff members and other community partners tell in educational materials, the stories of success and need animal advocates tell funders and city and county governments, even the individual stories posted about each animal on the Animal Center website and outside their cages.
- How do the formal qualities of these stories such as character, point of view, plot, sub-plots, conflicts, images, style, and genre push us toward sympathy or judgments or complacency or change?
- How do the stories absorb and rework larger social, political, cultural preoccupations, power structures, fears, beliefs?
- When we step back from particular texts and consider the larger network of texts and experiences, what deductions can we make about how our culture views animals, about the ways we rationale our uses of animals, about the reasons why poets and scientists alike seek to understand the “animal” point of view, intelligence, language, and emotion?
- Where do you see evidence of changes in perceptions of animals depending on historical moment and location (rural/urban, wealthy/poor, comparison of views of animals held by community, regional, ethnic groups, geographical-national comparisons)?
- Where do you see animal subjects in stories being used to help readers work through human conflicts and fears?
- What hopes, desires, fantasies, possibilities, or anxieties do you find being articulated through animal imagery and animal stories?
- Considering both your reading and your community experiences, what aspects of the stories we tell about our animals and about human relations to and impact on
animals would you like to see change?

- What alternate or interventionist stories would you tell to effect change? Who needs to hear those stories? What steps could you take to set that change in motion?

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**Course Texts**

All of the textbooks except Elizabeth Hess’ *Lost and Found* are available at Prairie Lights Bookstore. The Hess book is at Iowa Textbook and Supply on Clinton St.


**Course Pack on Reserve in the Library:**

George Orwell, “Death of an Elephant” (Course Pack)

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<thead>
<tr>
<th>Dates</th>
<th>Assignments</th>
<th>%</th>
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<tbody>
<tr>
<td>Sep 12</td>
<td><em>Shelter journal</em>—your personal collection of stories, observations, questions, photographs and other visual documents, and responses to the stories you’re collecting that you record and reflect upon at least once a week during your service-learning. I will ask to see your journals three times during the semester (and you’re welcome to share an entry or</td>
<td>10%</td>
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<tr>
<td>Oct 5</td>
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<td>Nov 16</td>
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two with me anytime you like). With your permission, I would also like to share these with the Center Director, Misha Goodman. We both understand that working at the Animal Center can prompt strong feelings. If it’s helpful, feel free to use your journal to reflect upon and sort out your emotional as well as analytical responses.

Your goal—and it’s the great challenge AND the moment of revelation when the flashes of connection occur—is that brilliant, creative moment of synthesis. These are the moments in your reflective writing when you see connections between our reading and discussions in class and your experiences through service. Those are the moments in which you’ll be the one teaching all of us—in class and possibly in the commentary—unique insights, important questions we should be asking, deeper understanding of issues, and maybe even potential solutions to problems.

Total of 10 over the semester (includes 2 paper proposals)  

**Weekly one-page “commentaries”** in response to readings and observations drawn from the journal you keep about your work at the Center.  

Details: Each week, I will pose several questions that we will take up in class discussion. To prepare for class, write a typed, single-space, one-page response to one of these questions. (Please use 12 pt. type.) When appropriate, note passages from your reading (with page numbers) to clarify specific details in the text that support your opinion and once you begin your service project, use the commentaries as an opportunity to reflect on connections between your experience and your reading. Because class depends upon timely responses to these questions, I accept NO LATE COMMENTARIES. Over the course of the semester, I’ll assign 14, and you’re only required to do ten. Also, your two paper proposals will count as commentaries. These are graded with checks to indicate excellent, satisfactory, or unsatisfactory. Fewer than eight merits an automatic zero for this portion of the grade. Most students find commentaries a comfortable, helpful way to get a handle on ideas and material and to feel prepared for class. Please note that four of the commentaries are required for everyone: the two paper proposals, the commentary on readings for Nov. 30, and the final commentary due with your final project.

**Note:** For one of your commentaries, you can choose the following alternative. To help me learn about animal films or novels that I haven’t yet encountered, you can write a review of a film or novel that focuses on animals or animal issues that
we are not covering in class. You must secure approval of the text beforehand and turn this commentary in before Thanksgiving.

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<tr>
<th>Date</th>
<th>Event</th>
<th>Grade</th>
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<tr>
<td>Sep 21</td>
<td><strong>Paper I</strong>: 3-5 page paper focused on the close reading of animals and animal imagery in language</td>
<td>30%</td>
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<td></td>
<td>Paper proposal due</td>
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<tr>
<td>Oct 5</td>
<td><strong>Final paper due</strong></td>
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<tr>
<td>Oct</td>
<td><strong>Paper II</strong>: 7-10 page research paper exploring connections among the stories you’ve encountered in course text and in your community experience. Your goal will be to determine how juxtaposing and analyzing the two sets of stories would help to make our larger community self-conscious about cultural perceptions of animals and/or human-animal relationships and to offer your own analysis of the motives, conventions, and interruptions that constitute those stories. I hope you’ll also consider how you think those stories need to be challenged or revised to produce social changes you believe would be beneficial to animals and humans living with animals. (3 parts with 3 grades)</td>
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<tr>
<td>Oct 17</td>
<td>Paper proposal due (counts as commentary)</td>
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<tr>
<td>Nov 10</td>
<td>Annotated bibliography to prepare for research paper</td>
<td>10%</td>
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<tr>
<td>Last week/final Exam Period,</td>
<td>Presentation of research</td>
<td>10%</td>
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<tr>
<td>Wed Dec 12, 2:15-4:15</td>
<td>Final paper due (at the beginning of final exam period)</td>
<td>30%</td>
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*** 08:104 Syllabus ***

**Week 1**

**Aug 22**

**Introduction to “Animal Studies” in the Humanities**

*Animal Studies and Story-Telling*
*Animal Studies and Service-Learning*

**In class hand-outs for discussion:**

University of Iowa Policy on animal research

*Oxford English Dictionary (OED)* definitions of “animal”

Passage from Genesis

Passage from Charles Darwin’s *Origin of Species* (1859)

**Aug 24**

**Issues for Animal Studies in the Humanities**

Erica Fudge, *Animal, Introduction*

and Ch 1: “Visible and Invisible: Questions of Recognition” (7-65)

Elizabeth Hess, *Lost and Found: Dogs, Cats, and Everyday Heroes at a*
### Week 2

**Aug 29**

**Hess, Lost and Found, Chs 4-7**


**Commentary 2:** The material we’re reading (last week and this week) was partly chosen to help you anticipate issues you’ll encounter at the Animal Center and also to help us begin thinking about the kinds of “stories” people tell to explain their many responses to animals, choices regarding animals, and, most specifically, work with animal shelters. Choose two “stories” that you find especially intriguing in the reading for today. Offer your analysis of those stories by reflecting on these questions in your discussion:

1) what descriptive title would you give each story and why?  
2) Who is the main character in the story—whose story is it and how can you tell?  
3) What question, doubt, fear, guilt, pleasure, etc. motivates the story and—whatever the story is about superficially—what choice of words, images, and action suggest that motivation to you?

**Aug 31**

**Training for Experiential Learning**  I am hoping we can arrange for you to attend a training session today, but in any case, we will forego class today with the idea that you will make up this class when you attend a mandatory two-hour training session (it’s seriously fun). Please go ahead and read the assignment below.

In advance please read the following training material from the Animal Center. These are located at [http://www.icanimalcenter.org](http://www.icanimalcenter.org) under the section titled “Support.”

- Orientation packet and “Green Dog” Packet (one file)
- Orientation packet and “Green Cat” Packet (one file)

### Week 3

**Sep 5**

**First Encounters: Animals in Children’s Books**

Anna Sewell, *Black Beauty* (1877), Part I and Part II (Chs 1-31)

**Commentary 3:** *Black Beauty* was written by a supporter of the Society for the Prevention of Cruelty to Animals both as a novel and as a tract to argue for animal protection under the law. Sewell employed fictional tactics and devices previously used in stories that urged the end of slavery. What connections argue for a link between human and animal “slavery”? Do you find this strategy compelling? Problematic?

**Sep 7**

Sewell, *Black Beauty*, Part III and Part IV (Chs 31-49)
<table>
<thead>
<tr>
<th>Week 4</th>
<th><strong>Schedule your two-hour weekly service time with your partners this week at the latest. Remember that a third of these hours can be spent helping out at the Animal Center; the other two thirds will be spent with your other community partner.</strong></th>
</tr>
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<tbody>
<tr>
<td>Sep 12</td>
<td><strong>Class Work Day 1:</strong> Preparing to work with your partners. To prepare for the experiential portion of our class, we’ll discuss your partners and projects. Before class, please read the mission statement and any other available information about your partner. Contact your partner to schedule your first meeting. Write an opening page in your journal in which you describe your project, ideas and questions you have about it, issues you’d like for us to discuss in order to help you succeed.</td>
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| Sep 14 | **The Beasts in the Backyard**  

Virginia Woolf, *Flush* (1933). Note: you’ll enjoy this novel much more if you know something about the Victorian poet Elizabeth Barrett Browning. You might enjoy watching the 1934 bio-pic *The Barretts of Wimpole Street* (starring Norma Shearer and Fredric March) before you read the novel. At the minimum, read a short biography, such as the Dictionary of Literary Biography entry:  
http://www.galenet.com/servlet/GLD/hits?r=d&origSearch=true&o=DataType&o=n=10&l=d&c=1&locID=uiiacic&secondary=false&u=DLB&t=KW&s=4&NA=barrett+browning

At Literature on Line you’ll find her biography and full-texts of her poems:  
http://lion.chadwyck.com/searchFulltext.do?id=BIO000365&divLevel=0&railId=10C8EFE8B88&area=ref&forward=critref_ft  
(Please DO read at least a few of the poems.)

**Commentary 4:** The authors of both *Black Beauty* and *Flush* are intrigued by the literary experiment of capturing an animal point of view, a preoccupation of many works we’re reading. What literary devices—images, language, tone, point of view, setting, characterization—does Woolf use in *Flush* to create an animal perspective? Offer your analysis of how several of these formal devices work (including brief quoted illustration and page numbers). |

*Sep 17* | PAWS IN THE PARK Event: Please make every attempt to attend this event hosted by the Friends of the Animal Center. The event offers an opportunity to thank the Center for opening their doors to us. It’s an excellent place to gather stories, including the contest in which people tell stories of how they “rescued” their dogs. |

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<tr>
<th>Week 5</th>
<th><strong>Begin service at the Iowa City/Coralville Animal Center</strong></th>
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| Sep 19 | *Flush*, continued  
Karla Armbruster. “‘Good Dog’: The Stories We Tell about Our Canine Companions and What They Mean for Humans and Other Animals.”  
| Sep 21 | John Berger, *King: A Street Story*  
**Commentary 5:** (required) One-page proposal for your topic, issues you’ll
explore, and the text and examples you’ll use for paper one. I’ll send you email suggestions this weekend in response.

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<th>Week 6</th>
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<td><strong>Sep 26</strong></td>
<td>Berger, <em>King: A Street Story</em>, continued</td>
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<td><strong>Commentary 6</strong>:</td>
<td>Most strikingly, this experimental fiction asks us to consider connections between two devalued groups in our society—unwanted pets and homeless people. What fictional strategies does the novel use to make those connections? What strategies does the novel use to picture how humans and animals communicate (whether literally or fantasticaly)? Many homeless people in our own community have companion animals. Do you see connections between the novel and your experiences or observations in our world?</td>
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<tr>
<th>Sep 28</th>
<th><em>Animals in the Wild/ The Wild Domesticated</em></th>
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<th>Week 7</th>
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<tr>
<td><strong>Oct 3</strong></td>
<td><em>The Life of Pi continued</em></td>
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<td><strong>Commentary 7</strong>: You decide! What interests you about this novel? What topics would you like to be sure we address in class?</td>
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| Oct 5        | **Work Day 2**—Reflecting on your community work and its connections to our course—Please bring your journals to class. In class I’ll ask for informal reports drawn from your Center journal. What questions do you have based on your experiential “text”? Do you see connections between readings and your experiences? When and how does one inform the other? What stories have you have collected and why were they important to you? To prepare, choose a passage or two to share with the class. We’ll compare experiences and ponder about final projects and steps in your observation, reading, research, and reflection you’ll need to take for your topic idea. |

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<th>Week 8</th>
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<td><strong>Oct 10</strong></td>
<td>Barbara Gowdy, <em>The White Bone: A Novel</em></td>
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|--------------| **Commentary 8**: We’ve focused a great deal on how we approach animals. But particular species also have distinct resonance in our culture. What do elephants “mean” to our culture? How does the novel challenge your perceptions of elephants or of “wild” animals more generally? |

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<th>Week 9</th>
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<td><strong>Oct 17</strong></td>
<td><strong>Workshop: Creating a Research Project from your unique “archive”</strong></td>
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<td>One of the things that makes service-learning unique is that you are asked</td>
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to develop a thesis to test or an insight to explore by synthesizing your reading, discussion, informal writing, and your experiences. Some of you may decide to focus on a literary text, using your experience and some secondary reading to help you teach us to see and comprehend important aspects of that text (or two you’d like to compare). Or you might address a pressing topic or problem encountered in community work, using our reading in class (and secondary reading) to argue for one way of understanding or addressing that issue. Others may find topics in which a text and an incident or issue in your community work will be “equal partners.” Jot down possible topics and questions you have about those topics in preparation for this workshop to launch your final projects.

Oct 19
Fudge, Animal, Ch 3 “Intelligence and Instinct: Questions of Power” and Conclusion (113-165)
MEET IN THE ART MUSEUM (please check your coats and have your bags, etc. in a locker and be just inside the front door ready to go at 2:30). Tour of Animal Expressions exhibit and discussion of Fudge chapter

Week 10

Oct 24  Specie-ial Anxiety: Fears of Border Crossing; or, Technology Gone “Wild”
George Orwell, “Death of an Elephant” (Course Pack)
Franz Kafka, “A Report to the Academy” (Course Pack)

Oct 26  H.G. Wells, The Island of Dr. Moreau (1896)
Commentary 10: What is The Island of Dr. Moreau about? What views of animals are expressed in the novel and how? What separates humans from animals? When and where is that boundary trespassed?
Note: Several film versions of The Island of Dr. Moreau also exist, but the best by far is Island of Lost Souls (1933, Dir. Earle C. Kenton). I will be screening it tonight at 7:30 in 101 BCSB. I strongly encourage you to attend or to rent a copy and watch it.

Week 11

Oct 31  Wells, The Island of Dr. Moreau continued

Nov 2  The Limits of “Animal-Loving”?
Film Screening in class: Jane Goodall’s Wild Chimpanzees. 2002. Dir. David Lickley. 75 mins.
Note: We need to start the film precisely at 2:30, so please get here two minutes early if at all possible.

Week 12  Last week of Work at Iowa City-Coralville Animal Center

Nov 7  Jane Goodall’s Wild Chimpanzees—class discussion
TV Screening: Mutual of Omaha’s Wild Kingdom: Reunion with the Gorillas. (Dian Fossey returns to Africa after 3 years). 1984. 30 m

***Bibliography due with annotations describing a combination of 10
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>Nov 9</td>
<td>articles and books you have read in preparation for your final project</td>
<td>Peter Dickinson, Eva (1988)</td>
</tr>
<tr>
<td>Week 13</td>
<td>Eva continued</td>
<td>Commentary 11: Probably no animal provokes more complicated reactions among humans than apes and chimpanzees. Why does Eva make the choices she does? What larger cultural assumptions about apes is Dickinson examining in the novel? You might want to enrich your response to that question by looking around you to see how apes are represented in our world—in children’s books, cartoons, advertisements, and animal rights web sites, for example.</td>
</tr>
<tr>
<td>Nov 14</td>
<td>Work Day 3—Reflecting on your work at the Animal Center—</td>
<td>Please bring your journals to class. In class I’ll ask for informal reports drawn from your shelter journal on the stories you have collected. To prepare, please choose a few passages that you will incorporate (either literally or as an important issue) in your final project to discuss with us.</td>
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<tr>
<td>Nov 16</td>
<td>THANKSGIVING BREAK</td>
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<tr>
<td>Nov 21</td>
<td>Week 14</td>
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| Nov 23     | J.M. Coetzee, The Lives of Animals (15-91)                           | ***Center Journals: Please bring your journals for me to reflect upon. Feel free to edit if there are pages you’d prefer to keep to yourself. Commentary 12 (required): Please include a two-page informal commentary along with your journal in which you assess how the experience of working at the Center has affected your understanding of readings for the course and vice versa. Even if you have criticisms to offer, I will find your insights helpful as I plan the next version of this course. I would be especially grateful to know:  
  - Did working with your community partners influence your responses to our readings?  
  - Did you find the Service-Learning approach a useful component of the class and why and how?  
  - Would you recommend a Service-Learning course to your friends and why or why not?  
  - Are you likely to work for the Center or other community organizations after this semester? How has this experience influenced your view of community service?  
  - Do you see ways community staff and volunteers might work more effectively on behalf of the animals?  
  - What changes would you like to see in the way our community “manages” the problem of unwanted animals and what steps you or others might take to make those changes? |
Could working at the Animal Center and/or with your community partners be called “civic duty”? Explain your answer.

Nov 30 Responses to *The Lives of Animals* (skim all four but sign up to present one of the views to the class along with others who choose your essay)

Marjorie Garber (73-84) a scholar of literature (originally Shakespeare) and of cultural studies who wrote a book called *Dog Love*

Peter Singer (85-91) a philosopher whose book *Animal Liberation* helped to launch the animal rights movement in the U.S. and who now works in the field of bioethics

Wendy Doniger (93-106) an historian of religion (especially early Greek and Indian religions)

Barbara Smuts (107-120) a professor of psychology and anthropology who has books on the social lives of wild primates and dolphins and is now working on the social lives of dogs

Commentary 13: (required) Which of the commentator’s views most illuminates or challenges questions and opinions you’ve formed through your work at the Center? How does the writer’s response (and Coetzee’s fictionalized argument) shed light on your experience at the Center? OR Use your Center experience to validate or challenge the writer’s response.

Week 16

Dec 5  ***Presentations on Final Projects***

Dec 7  ***Presentations on Final Projects***

Final Exam Period: Tues, Dec 12 2:15-4:15

***Final Projects Due at precisely 2:15 (so that you can relax and enjoy our final presentations)***

II. Sample Paper Assignments (from various versions of this class):

Paper I:  Animal and literature class

Sample Assignment 1

<table>
<thead>
<tr>
<th>Due Dates</th>
<th>Paper I: 3-5 page paper focused on the close reading of animals and animal imagery in language</th>
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<tbody>
<tr>
<td>Sep 14</td>
<td>Paper proposal due</td>
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<tr>
<td>Sep 23 (note new date)</td>
<td>Rough draft due for Writing Fellow</td>
</tr>
<tr>
<td>Oct 7</td>
<td>Meet with Writing Fellow (scheduled individually)</td>
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<tr>
<td></td>
<td>Final paper due</td>
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</table>
For your first paper, I would like for you to pursue our discussion of the role language plays in capturing, perpetuating, enforcing, and potentially challenging our assumptions about animals and human animal relationships. Start by choosing one of the strategies on the reverse page and then use your paper proposal to translate my suggestion into a topic you find genuinely interesting and purposeful. Keep in mind that your goal in this essay is to use the strategies of literary study to offer insight into the ways that language reveals or structures our attitudes toward animals. Those strategies for understanding how we are affected by language include but aren’t limited to

1) careful attention to the nuances of individual words and the emotional and evaluative charge a word or phrase can carry
2) analysis of images—pictures created by words through phrases such as “quit badgering me” or the hero is “lion-hearted” or “what a bear of a problem.” Such images include metaphors, similes, and other poetic devices that produce pictures in our minds.
3) analysis also of the way that juxtaposition encourages us to make judgments (consider how a headline might shape your attitude toward an article before you read it)
4) attention to connotative—allusive, suggestive—definitions as well as denotative—literal definitions. (Consider the word “red.” Denotatively, it’s a certain combination on a spectrum; connotatively in our culture it often is associated with passion, temper, even violence.)

To begin, wake up your sense of language by looking up the fascinating definitions of the word “animal” itself in the Oxford English Dictionary (or OED). You’ll find it on-line at http://gateway.lib.uiowa.edu/gwsearch.asp?search=oxford+english+dictionary.

Then, begin with one of the two topics on the reverse side and use your proposal to work out how you’d like to shape the topic to suit questions you have been pondering in our reading and that you’d like to explore more thoroughly by working out your ideas in an essay. Remember to consult the hand-outs—the general guide to paper writing and the one outlining my expectations—before you complete the final draft.

Sample Assignment 2 (for first paper)

1. Choose one of the texts we have been reading and trace one or more patterns of imagery involving animals that you believe makes a kind of argument about animals and/or human/animal relations. This might be easier with Lost and Found since in this work of creative non-fiction she is less focused on self-conscious analysis of language than the Hearne or Fudge or in fiction such as Black Beauty or the Kipling stories. Here are questions to consider as you decide which aspects of the imagery you will eventually focus upon in your essay. Does the image pattern clearly reinforce the literal claims the text is making? Do you see any tension between the images and the stated objectives of the text? What kinds of important information does the imagery communicate—which might
include information about cultural values, emotional implications, the use of comparisons or contrasts to make a point, shaping a particular tone or mood, attempting to sway the reader’s emotions or beliefs, among other effects. Where do you find the imagery effective or troublesome and why?

2. Or focus on one or more of the arguments these texts make about the role of imagery in the maintenance of our assumptions about and/or treatment of animals. Here, the works by Hearne, Fudge, Sanders, or Harraway might be especially useful. First, you’ll need to explain what their arguments are in your own language, using quotations where appropriate. Then, undertake your own mini-research project to see whether evidence in popular culture bears out those arguments. As your research sample, you might choose to look at several popular children’s books about animals (the Prairie Lights children’s department staff could give you leads as could the librarians in the children’s section of the Iowa City Public Library). Or your research sample might be ads featuring animals you see in several evenings of tv viewing (you could also work with several people in class on this approach so that you could cover the ads on several stations). You could focus on ads for animal products OR the use of animals in ads that have nothing to do with selling products for animals. Or your research sample might be, instead, advertisements in recent magazines. You could focus on one type of magazine (“women’s” magazines, for example) or look at a few samples of two or three very different types of magazines. Whatever you choose as a research sample, your goal will be to see whether images of animals—in word pictures or in visual images—support the arguments that interest you from our course texts. And, ultimately, your further goal will be to explain if, how, and why or why not.

In any variation of either of these essays, you’ll need to be able to begin with a clear purpose. Your introduction should explain what it is about animal imagery you think the rest of us should know and why that topic matters—what I call the “so what” factor. Then, in the body of your essay, you’ll need to offer convincing evidence AND your careful analysis of what we should learn from that evidence that will convince us, as it did you, of your topic. And remember that saying more about less is usually far better than saying only a little about too many ideas and examples. So focus. We’ll work on this together as you go.

III. Final Project (research paper and report)

**Final Project for “Capturing Animals” 2005**

<table>
<thead>
<tr>
<th>Oct 24</th>
<th>Paper II: 7-10 page research paper exploring connections between a course text, your Center experience, and how the two illuminate cultural perceptions of animals and/or human-animal relationships (3 parts with 3 grades)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct 31</td>
<td>Paper proposal due Annotated bibliography to prepare for research paper (no grade) 10%</td>
</tr>
<tr>
<td>Nov 9</td>
<td>Last week/final Exam Period, Wed. Dec 14, 4:30-6:30</td>
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<td></td>
<td>(minimum of 10 secondary sources, no more than 2 websites)</td>
</tr>
<tr>
<td></td>
<td>Rough draft due</td>
</tr>
<tr>
<td></td>
<td>Presentation of research (sign-up sheet in November)</td>
</tr>
<tr>
<td></td>
<td>Final paper due</td>
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<td></td>
<td>(at the beginning of final exam period)</td>
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<td>(no grade)</td>
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<td>10%</td>
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</tbody>
</table>

Your final project offers you an opportunity to pursue a research question or an issue that has captured your attention this semester. Ideally, your project topic will allow you to make connections among your reading for our class, your experience at the shelter, AND additional reading and research you conduct independently to give you deeper knowledge and a variety of perspectives on your topic.

A very good strategy would be to think of an issue—it could be a way of representing animals in fiction, a prevailing perception of animals in fiction and the shelter, a logical fallacy, an approach or rule at the Shelter (or a need for one)—in other words a situation you'd like to understand and to develop a recommendation for changing.

Then, use your final project to research that issue. Ultimately, in the project itself, you'd define the problem for us and use your research to explain the reasons the issue exists, any benefits it offer, and the outweighing problems it causes. Then, having persuaded us this is a concern, you would offer one or more alternatives or solutions (even illustrations of solutions if you've found them) and close by arguing for the need and strategies for this change.

Some of you may choose to build upon ideas you began to develop in your first paper. Sample research questions might include:

How does the point of view of a narrator or story teller structure (or limit) our view of an animal or animals? (Here, one might compare the mediating role of Cleo in *Monster Dogs* with the control exerted by an animal point of view in one of the other novel’s and even a further comparison with the point of view that you find in materials circulated by the Animal Center.)

OR

What techniques can an author or story teller use to create the illusion of an animal point of view? Is there any hope of actually glimpsing an animal point of view? Can fiction actually help to shape public policy on animals? (Here you might compare fictional animal points of view—from *Black Beauty*, *The Lives of the Monster Dogs*, *The White Bone*, or other examples—with the Animal Center’s attempt’s to “tell an animal’s story” or even with your own attempts in your journal to tell an animal’s story.)

OR

Considering the dogs’ “opera chorus” call for “Freedom!” in *Monster Dogs*, what could freedom mean for an animal (you could focus on domestic or wild animals or even on one species) given the human constraints on animals and even on wild animal habitats? (Here you could consider various texts we’ve read, philosophical or conservation
definitions of “freedom,” goals of the Animal Center, and/or the implied definitions of on-line animal conservation programs).

These are just a few examples of the kinds of research questions with which you might begin your search, knowing you’d need to narrow your topic significantly as part of your research process.

**The requirements for all papers, whatever your topic, include:**

A clear purpose that includes a statement of your “so what” factor—that is an explanation of why this topic is important for all of us to learn more about and to have opinions about

Evidence (your annotated bibliography and final bibliography with your paper) that you have made a serious effort to learn what scholars and researchers have had to say about your topic (this list will likely include literary criticism of any fiction you discuss as well as articles by writers from other disciplines who have studied your research topic). Remember that we have a number of books on the **reserve shelf in the library** just ready and waiting for you.

An essay of 7-10 pages in which you 1) advocate a position on your topic, 2) teach me and your classmates about your topic in the process of convincing us of your point of view, 3) unfold your analysis of the issue and assert your position in a series of paragraphs in which you introduce an aspect of your topic, offer evidence (in the form of examples, illustrations, or quotations) to prove your point, and EXPLAIN the significance of that evidence to your argument

AND a 10 minute presentation about your discoveries. This presentation should be carefully planned and well-delivered. A one-page hand-out that outlines your main points and includes sources you believe would interest us would be a nice addition. You’re also welcome to use visual or other illustrations. If you need a projector for power point or an overhead projector for transparencies, etc., just let me know as soon as you can.

And a few recommendations based on your last papers---

*A non-fiction book is NOT a novel. A novel is fiction, by definition.*

*Active voice verbs almost always lead to stronger, clearer sentences than passive voice verbs. An active sentence clearly states WHO does WHAT. Compare

EX: The door was closed with Mary closed the door.

This gets a lot more important when you’re making an argument:

EX: Animals should be protected is very different from YOU should protect animals.*

**IV. Sample Shelter Assignments**

**Fall 2006 Service-Learning Opportunities**
Contacts (these are all very busy people—please use email only when necessary)

- Misha Goodman, Director, Iowa City Animal Care and Adoption Center  
  http://www.icanimalcenter.org/  Misha-Goodman@iowa-city.org
- Holly Hotchkiss, Executive Director, Friends of the Animal Center Foundation, FACF  
  http://www.facf.org/indexi.html  hhotchkiss@gmail.com
- Jami Hougen, Society for Pet Education and Knowledge, SPEAK jami-hougen@uiowa.edu
- Andrea Kilkenny, Volunteer Coordinator, Animal Center  
  pitbullgirl2@mchsi.com
- Mary Morrison, Teacher and Co-ordinator for Community Service and Student Council, South East Junior High  
  morrison.mary@icesd.k12.ia.us
- Susan Stamnes, Volunteer with the Animal Center and Co-ordinator of fund-raising event, “Through a Cat’s Eyes”  
  sstamnes@avalon.net
- Deb Dunkhase, Executive Director, The Iowa Children’s Museum  
  http://www.theicm.org/  ddunkhase@theicm.org

Service-Learning in the Iowa City/Coralville Community

We are very fortunate that several community groups have agreed to work with us as service-learning partners. Below, you’ll find a description of possible partners and projects. Your research/service project will have two parts: 1) service at the Animal Center and 2) participation in a project with one community partner.

The goal of service-learning is to balance your education in the classroom with experiential learning. Thus, I hope you’ll take ideas from our class into your community setting to see how those ideas help you to conceptualize your project and to help the community partners think in new and creative ways. At the same time, I hope that you will bring your experiences back to class—as an additional “text” for us to study. Your purpose will be to reflect on your new insights in your class journal and then to use your reflections and discoveries to deepen your responses to the literature in class discussion and in your written assignments.

We will start on our service-learning work Week 4 of the semester (that is starting Monday, September 11) and try to complete most of your work by Thanksgiving, given how busy your last weeks of the semester are. I will ask you to complete approximately 2 hours per week for a total of 18-20 hours over the course of the semester. I welcome you to spend approximately 1/3 of that time working directly with the animals at the Center. The stories you can collect—about animals and people’s interaction with them, from staff to vets to the community officers, to prospective adopters, to volunteers, to the homeless people who live near the shelter—are priceless. That work alone will give you many new insights into human and animal relations.

Step One: Interacting with Animals and “Animal People”

First, everyone will need to attend a two-hour training session at the Iowa City Coralville Animal Center. We’ll arrange one session for the class; anyone who cannot attend at that time will need to contact the co-ordinator Andrea Kilkenny at XXXX to set up an alternative time. Then, I’ll ask each of you to spend about a third of your service time helping at the Center by walking dogs and helping out staff so that you can see and hear first hand the stories our culture tells about animals as they give up animals, try to interest the public in the needs of animals, and as people choose rescue animals as pets. Commenting on these stories will form part of your “Shelter Stories” journal.
Step Two: Your Specific Project

Second, small groups from class will work with these community partners. Please choose at least two projects that especially appeal to you. Then, briefly explain what you would bring to those projects in terms of interests, skills, and past experiences so that I can assign small groups of students to work with each community partner. It will be part of your task to build a bridge between “volunteer” work and the kind of learning and research “service” that constitutes experiential learning. We’ll work on these distinctions and on strategies to achieve this goal in class.

Community Projects

~ SPEAK: Society for Pet Education and Knowledge

SPEAK is a UI student organization that educates the public about responsible care of pets and other animals. The group is just organizing so that they are in the process of creating a website, educational materials, and community connections. They will also help with animal rescue and assist other animal support groups in the area.

Activities could include

- developing a monthly email newsletter. This newsletter might focus on animals from local areas that need foster homes, a feature on an animal of the month from a local shelter, report on developing SPEAK activities, and report on the needs of area animal shelters.
- creating bandannas of all sizes of animals for local shelters. On these bandannas we would decorate with sayings like "Adopt me!" or "Ask about me!!" This project would be combined with volunteering for dog-walking. That way when the dogs are getting walked, they get noticed as in need of a home as well.
- Once a month we are going to Shueyville to do major cleaning for Dr. Doll's Witty Kitties, a volunteer shelter for disabled cats and other unusual animals.
- We need to create a database of animals shelters who would like for us to help promote their work. Since we are working with multiple shelters, we will need a lot of help with this task.
- We plan on doing many educational activities. It would be awesome to have younger students (for example from South East Junior High) help us decide what would be effective in teaching them.


The purpose of FACF is to raise funds to support and expand the animal care services of the Iowa City/Coralville Animal Care and Adoption Center. The director, Holly Hotchkiss, suggests several projects:

- “Animal Autobiographies” for the FACF Newsletter. These are published as "Life Stories" and "Success Stories." "Life Stories" are about specific animals, and the Animal Center Staff can help identify good candidates. "Success Stories" are about happy endings (for both adopter and adoptee). Again, Center staff can help identify good
candidates, and this project would require interviewing adopters. FACF would use these stories in either print or "e" newsletter, or in a fund-raising mailing.

- **Through the Cat’s Eye**, another fund-raising event, will be held Saturday, March 31, 2007, at the Chait Galleries, downtown Iowa City. This is an early evening fundraising event for the Iowa City/Coralville Animal Care & Adoption Center. During the evening, original artwork is “adopted,” and wine and cheese are served. One option would be to help prepare for this event by undertaking a project in the fall.

  - Write news articles prior to the event. Susan Stamnes, event coordinator can provide guidelines and sample articles. The Cat Event fliers, publicity, and catalog preparation would make a great intermittent year-long project either way for junior high students and would involve learning/using a variety of computer programs. Some of these things would require reliable kids willing to communicate with me and to meet deadlines.
  - Newspaper articles: I can give you an example and this year’s specific details. Articles could be written, proofed by us via e-mail, and submitted to news agencies. Several articles will be written with different focuses over the course of the year starting in September.
  - Catalog preparation: This is a big job. This involves making a booklet with pictures of artwork and information in Word or a publishing program. This can be set up and organized anytime and pictures and info added as it comes in throughout the year with a rush as Feb. 1 approaches. The deadline for the catalog would be March 1 and would probably involve the most serious time commitment from Feb. 1 - March 1.
  - Upload and maintain photo galleries in Frontpage or Dreamweaver on our website with the same images used in the catalog.
  - Poster preparation: Working with graphics programs like Canvas or Adobe Photoshop to create image and text posters for printing. The timeline for these would be also Feb. 1-March 1. Actual images will not be available until Feb. 1 for these, but a mock-up with text could be made anytime and images substituted. We will have several posters with different artwork so more than one student could possibly participate in the spring.
  - Create an iMovie "commercial" for the event for airing on PATV Channel 19. Write a script, film, edit, add graphics, text, and art images, and submit to PATV.
  - Create art for the event. This is a juried contest open to the public this year. We'd love art work. It is a fun investment of time for a good cause.

~ Co-ordinated Projects with the FACF and students from South East Junior High

**Note:** Anyone who works with school children must first be approved, a process which requires filling out forms and agreeing to a background check. Please factor in filling out this paperwork in a timely fashion so that you can begin work the week of Sep 11.

Mary Morrison, who teaches health and advises the Student Council at South East Junior High, and I would like to develop projects in which UI students work with her student volunteers. These activities could be in collaboration with the Animal Center or FACF.

- UI students could work with junior high students to produce “Animal Stories” for the FACF web, newsletter, and direct mail letters as described above.
UI students could act as reading “mentors.” UI students might pair with SE students to read, discuss, and produce a book report on one of the books we are reading in our UI class. We could also talk with FACF about developing a feature for their newsletter or new website with reviews of books and movies about animals, especially for kids. Travis Rupp and several other 7th-grade language arts teachers would be willing to help develop ideas the book project and the animal “autobiographies.”

**The Iowa Children’s Museum**  [http://www.theicm.org/](http://www.theicm.org/)

The Mission of The ICM is to provide an informal learning environment that promotes active learning through play to children, their families, educators, and caregivers based on the educational theory of how kids learn. From October 14-March 31, the ICM will host winning entries to a Iowa photo-essay contest in an exhibit called “The Animals Among Us.” This photo exhibit will be housed within a larger 4,000 square foot exhibit (Animal Adventure) that is being created to raise the awareness of our visitors about animals and their lives. The museum has several opportunities for service learning associated with this project.

**Note:** Just like the ICCSD, anyone who works directly with child guests at The Iowa Children's Museum must first be approved, a process which requires filling out forms and agreeing to a background check.

ICM Projects include:

- Assist in designing/building an animal maze that children can explore focused on predator/prey relationships (work must be completed by October 1)
- Assist in the creation of animal habitat murals (work must be completed by October 12)
- Assist with exhibit installation (work between Oct 1 and Oct 12)
- Volunteer as an exhibit guide (work between Oct 14 and end of your project)
- Assist with designing exhibit activities. Listed are just a few of the ideas we’re working on.
  - Writing captions/stories for the winning photo entries
  - How to care for pets
  - Create Your Own Animal Photo Exhibit
  - Animal Reading Corner with scheduled story times
  - Food Chain activities

**First shelter assignment: Surveying the Staff**

—How can we help?
—What kinds of information and stories would you like for us to try and collect?

To protect staff members’ time, I’d like for you to go to the shelter in groups of 3 for your first assignment. Your task is to get a sense from as many workers as the shelter as we can what kinds of information and observations about life at and connected to the shelter they would like to have you gather and reflect upon. See if you can draw the staff out to talk about what questions they have about the way the shelter works, about who does and doesn’t go to the shelter, about the public perceptions of the shelter. Try to
make clear that the more they can help you to decide what kinds of issues they’d like for you to collect information about, the better we’ll be able to gather stories and consider them with staff concerns in mind.

**Please keep a CAREFUL record of**
- The name of each staff member you interview
- How long the person has worked in the shelter
- The general responsibilities of that staff member
- The questions or issues they mention to you

**V. Sample Contract**

**Contract for Service Learning (Sign 3 copies for student, Center, and professor)**

08:179 Society and Literature: Capturing Animals  
Fall 2005  
Instructor: Teresa Mangum, English Department, University of Iowa  
Contact Information: teresa-mangum@uiowa.edu or 335-0323  
Emergency Contact Number: 621-2240 (for emergencies ONLY)  
Service Partner: The Iowa City/Coralville Animal Center  
Volunteer Coordinator:  
Contact Information: phone number

In the eight weeks beginning Monday, September 17 and ending Saturday, November 12, I agree to work for two hours each week at the Iowa City/Coralville Animal Center. My goal for class will be to collect stories people tell about animals in the Center which might include:

- Stories in educational materials at the Center
- Stories from public presentations
- Stories the animal control officers use to educate people  
- Stories that people tell the animal control officers to justify their (and their animal’s) behavior  
- Stories that the “pet psychic” tells about her work and that she hears from animals  
- Stories people tell in their applications to adopt animals  
- Stories people tell to explain why they are giving away their animals  
- Stories people tell one another during their visits to the Center  
- Stories homeless people tell about their reasons for having pets, their ways of caring for pets  
- Stories about individual animals  
- Stories you would tell based on your observation of individual animals and of groups of animals  
- Stories about the role of the Center in the community  
- Stories on the website  
- Stories volunteers tell about their reasons for helping out
Stories the Center staff tell City and County administrators and donors in seeking funds
Stories in newspaper and other media coverage of the Center

At the end of the class, we will share our impressions of what stories are told and which are especially illuminating and useful with the Center staff in hopes of helping them to promote the support of the animals.

In addition, either individually or in small groups, each person will work with the volunteer co-ordinator to determine what kinds of service he or she will undertake to become part of the Center’s story—as an active agent learning about the Center by doing.

In signing this contract, I agree to—

▪ Meet with the volunteer co-ordinator to schedule my two-hour weekly Center time by Friday, September 17
▪ Attend a two-hour training session (preferably in class but as part of the regular training if necessary)
▪ Be at the Center during the assigned times promptly unless a dire emergency arises.
▪ Notify the Center immediately (and email my professor) if for any reason I will be late or if an emergency arises that prevents my attending.
▪ Follow Center regulations and rules.
▪ Refer any questions that I cannot answer with absolutely correct information to a staff member
▪ Understand that the Animal Center is part of the Iowa City Government so that as a participant, I am also a representative of the City of Iowa City as well as the Center
▪ Understand that some of the animals I work with may be adopted, removed from the Center, or determined to require euthanasia and that I will need to respect the staff’s decisions in those cases
▪ Understand that given how busy the staff members are at times that I will need to be flexible and able to shift tasks and plans to best meet the needs of the Center during my service periods
▪ Respond to any story, even those that challenge my sense of ethics or my emotions, with non-judgmental, tolerant, polite words and body language
▪ Treat staff, members of the public, and the animals with courtesy and respect.

Signed _____________________________  Date _______________________

Contact: Email_________________________________  Phone____________________

Address:___________________________________________

Professor’s signature_________________  Staff signature_________________
## Course Objectives

In this course, our overarching goal will be to develop an understanding of what animals “mean” in our culture and of the many ways we use animals—as companions, as metaphors and images to represent fears, pleasures, and assumptions, as food, as objects for pleasure and sadly for abuse, as commodities, as projections of qualities we wish to possess. We will also be participating in an educational approach called service-learning; in addition to using literary and theoretical printed and visual work as our course texts, we will also be using your own experiences and reflections. During your service at the Iowa City/Coralville Animal Center, the stories and insights that you collect there will essentially form an additional course text. In effect, we’ll be “capturing animals” throughout the semester: in fiction, in the Animal Center, in advertisements, in theoretical accounts of human-animal relations, in community policies governing animals, in university policies on animal research, in popular culture, and in politics. Throughout the semester, we’ll return to a number of research questions which will knit together class readings, your service at the Animal Center, and, I hope, ultimately the reflections, discussions, written work, and research that will bind us together as a class. I know that you will each help us add to the list through the semester, but here are a few fundamental research questions to get us started:

- What purposes larger than themselves do animals serve in the stories where you encounter them—both in literature and at the Animal Center?
- How do the narratives we find in literature circulate in stories people tell about animals in the Center—from staff and volunteers to advertisements to “animals’ stories” to comic strips to human applications for Center animals?
- How many layers of story-telling can we locate? Consider the role of animals in literature we read, use of animal imagery (mad as a wet hen, monkeying around) in literature and daily life, newspaper coverage of Center activities and animal
incidents, the stories the Center staff members tell in educational materials, the stories of success and need the staff members tell to funders and city and county governments, even the individual stories posted about each animal on the website and outside their cages.

- How do the formal qualities of these stories such as character, point of view, plot, sub-plots, conflicts, images, style, and genre push us toward sympathy or judgments or complacency or change?
- How do the stories absorb and rework larger social, political, cultural preoccupations, power structures, fears, beliefs?
- When we step back from particular texts and consider the larger network of texts and experiences, what deductions can we make about how our culture views animals, about the ways we rationale our uses of animals, about the reasons why poets and scientists alike seek to understand the “animal” point of view, intelligence, language, and emotion?
- Where do you see evidence of changes in perceptions of animals depending on historical moment and location (rural/urban, wealthy/poor, comparison of views of animals held by community, regional, ethnic groups, geographical-national comparisons)?
- Where do you see animal subjects in stories being used to help readers work through human conflicts and fears?
- What hopes, desires, fantasies, possibilities, or anxieties do you find being articulated through animal imagery and animal stories?
- Considering both your reading and your Center experiences, what aspects of the stories we tell about our animals and about human relations to and impact on animals would you like to see change?
- What alternate or interventionist stories would you tell to effect change? Who needs to hear those stories? What steps could you take to set that change in motion?

### Course Texts

Course Pack on Reserve in the Library:
George Orwell, “Death of an Elephant” (Course Pack)

<table>
<thead>
<tr>
<th>Dates</th>
<th>Assignments</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Oct 5</td>
<td><strong>Shelter journal</strong>—your personal collection of stories, observations, questions, photographs and other visual documents, and responses to the stories you’re collecting that you record and reflect upon at least once a week during service at the Center. I will ask to see your journals three times during the semester (and you’re welcome to share an entry or two with me anytime you like). With your permission, I would also like to share these with the Center Director, Misha Goodman. We both understand that working at the Animal Center can prompt strong feelings. If it’s helpful, feel free to use your journal to reflect upon and sort out your emotional as well as analytical responses.</td>
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<td>Nov 9</td>
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<td>Nov 28</td>
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<td>Total of 10 over the semester (includes 2 paper proposals)</td>
<td><strong>Weekly one-page “commentaries”</strong> in response to readings and observations drawn from the journal you keep about your work at the Center. Details: Each week, I will pose several questions that we will take up in class discussion. To prepare for class, write a typed, single-space, one-page response to one of these questions. (Please use 12 pt. type.) When appropriate, note passages from your reading (with page numbers) to clarify specific details in the text that support your opinion and once you begin work at the Center, use the commentaries as an opportunity to reflect on connections between your experience and your reading. Because class depends upon timely responses to these questions, I accept NO LATE COMMENTARIES. Over the course of the semester, I’ll assign 14, and you’re only required to do ten. Also,</td>
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your two paper proposals will count as commentaries. These are graded with checks to indicate excellent, satisfactory, or unsatisfactory. Fewer than eight merits an automatic zero for this portion of the grade. Most students find commentaries a comfortable, helpful way to get a handle on ideas and material and to feel prepared for class. Please note that four of the commentaries are required for everyone: the two paper proposals, the commentary on readings for Nov. 30, and the final commentary due with your final project.

**Note:** For one of your commentaries, you can choose the following alternative. To help me learn about animal films or novels that I haven’t yet encountered, you can write a review of a film or novel that focuses on animals or animal issues that we are not covering in class. You must secure approval of the text beforehand and turn this commentary in before Thanksgiving.

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments</th>
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<tr>
<td>Sep 14</td>
<td><strong>Paper I:</strong> 3-5 page paper focused on the close reading of animals and animal imagery in language</td>
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<tr>
<td>Sep 26</td>
<td>Paper proposal due</td>
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<td>Oct 3</td>
<td>Rough draft due</td>
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<td>Final paper due</td>
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<tr>
<td>Oct 24</td>
<td><strong>Paper II:</strong> 7-10 page research paper exploring connections among the stories you’ve encountered in course text and in your Center experience. Your goal will be to determine how juxtaposing and analyzing the two sets of stories would help to make our larger community self-conscious about cultural perceptions of animals and/or human-animal relationships and to offer your own analysis of the motives, conventions, and interruptions that constitute those stories. I hope you’ll also consider how you think those stories need to be challenged or revised to produce social changes you believe would be beneficial to animals and humans living with animals. (3 parts with 3 grades)</td>
</tr>
<tr>
<td>Oct 31</td>
<td>Paper proposal due</td>
</tr>
<tr>
<td>Nov 9</td>
<td>Annotated bibliography to prepare for research paper</td>
</tr>
<tr>
<td>Last week/final</td>
<td>Rough draft due</td>
</tr>
<tr>
<td>Exam Period, Wed. Dec 14, 4:30-6:30</td>
<td>Presentation of research</td>
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<tr>
<td></td>
<td>Final paper due (at the beginning of final exam period)</td>
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<tr>
<td>Week 1</td>
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| Aug 22 | **Introduction to “Animal Studies” in the Humanities**  
*Animal Studies and Story-Telling*  
*Animal Studies and Service-Learning*  
**In class hand-outs for discussion:**  
University of Iowa Policy on animal research  
*Oxford English Dictionary (OED)* definitions of “animal”  
Passage from Charles Darwin’s *Origin of Species* (1859)  
John Hollander, “Adam’s Task” (poem) |
| Aug 24 | **Issues for Animal Studies in the Humanities**  
Erica Fudge, *Animal*, Introduction  
and Ch 1: “Visible and Invisible: Questions of Recognition” (7-65)  
Elizabeth Hess, *Lost and Found: Dogs, Cats, and Everyday Heroes at a Country Animal Shelter*, Chs 1-4  
**Commentary 1:** After completing the reading, find the animals (real, imaginary, fictional, and in daily language) in your world. In one page, reflect upon the places you find animals, how they’re used, and how the readings offer insight into their real or imaginative functions. |
| Week 2 |  |
| Aug 29 | Hess, *Lost and Found*, Chs 4-7 (136-208)  
Vicki Hearne, *Adam’s Task*, (3-17, 42-76)  
Ch 1 “By Way of Explanation”  
Ch 3 “How to Say ‘Fetch!’”  
**Commentary 2:** The material we’re reading (last week and this week) was partly chosen to help you anticipate issues you’ll encounter in your Center service and also to help us begin thinking about the kinds of “stories” people tell to explain their many responses to animals, choices regarding animals, and, most specifically, work with animal shelters. Choose two “stories” that you find especially intriguing using at least two texts from the three: Hearne, Hess, Sanders. Offer your analysis of those stories by reflecting on these questions in your discussion: 1) what descriptive title would you give each story and why? 2) Who is the main character in the story—whose story is it and how can you tell? 3) What question, doubt, fear, guilt, pleasure, etc. motivates the story and—whatever the story is about superficially—what choice of words, images, and action suggest that motivation to you?  
Note: The “cat people” among you might want to take a look *Cat Culture: The Social World of a Cat Shelter* by Janet M. Alger and Steven F. Alger (Philadelphia: Temple University Press, 2003) about their seven years of volunteering at a cat shelter. |
**Aug 31**  
**Two-hour training session at the Animal Center** from 4:30-6:30. You can meet us at the Center promptly at 4:30 or gather (with cars if you have them) in the EPB parking lot at 4:15 to drive over. If you cannot fit the two hours into your time slot, you'll need to sign up for one of the regular training sessions at the Center. Call to sign-up for a session asap.

In advance please read the following training material from the Animal Center. These are located at [http://www.icanimalcenter.org](http://www.icanimalcenter.org) under the section titled “Support.”
- Orientation packet and “Green Dog” Packet (one file)
- Orientation packet and “Green Cat” Packet (one file)

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<th>Week 3</th>
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<tr>
<td><strong>Sep 5</strong></td>
<td>LABOR DAY HOLIDAY</td>
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<td><strong>Sep 7</strong></td>
<td><strong>First Encounters: Animals in Children’s Books</strong></td>
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Anna Sewell, *Black Beauty* (1877), Part I and Part II (Chs 1-31)  
Vicki Hearne, *Adam’s Task* (117-165)  
Ch 5 “Crazy Horses”  
Ch 6 “Horses in Partnership With Time”  
**Commentary 3:** *Black Beauty* was written by a supporter of the Society for the Prevention of Cruelty to Animals both as a novel and as a tract argue for animal protection under the law. Sewell employed fictional tactics and devices previously used in stories that urged the end of slavery. What connections argue for a link between human and animal “slavery”? Do you find this strategy compelling? Problematic?

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<td><strong>Sep 12</strong></td>
<td>Schedule your two-hour weekly service time at the Center by this week at the latest. Also, schedule your interviews with staff members to be held during the first week (Sep 19-23).</td>
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| **Sep 14** | Sewell, *Black Beauty*, Part III and Part IV (Chs 31-49)  
***Commentary 4: One-page proposal for paper 1 due by email*** |
| **Sep 18** | Rudyard Kipling, *The Jungle Books* (course pack)  
“Mowgli’s Brothers,” 5-25  
“Rikki-Tikki-Tavi,” 97-113  
“How Fear Came,” 161-178 |
| **Sep 18** | PAWS IN THE PARK Event: Please make every attempt to attend this event hosted by the Friends of the Animal Center. The event offers an opportunity to thank the Center for opening their doors to us. It’s an excellent opportunity to gather stories, including the contest in which people tell stories of how they “rescued” their dogs. |

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<td><strong>Sep 19</strong></td>
<td><strong>Library Research Day:</strong> Meet with Dr. Kathy Magarrell in Main Library. Prepare by emailing me three questions (by midnight Sunday, Sep 18) about our reading, animal literature in general, a specific text or writer focused on animals, Animal Centers, or a topic about the representation of</td>
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animals that you’re already considering for your final project. I’ll collect and forward these to Kathy so that she can help us with “search” strategies and resources for topics that interest you.

**Center Service:** This week only, everyone will have the same task at the Animal Center. Interview the staff members of the Center to find out what kinds of information and stories they would find helpful as we plan the formal questions we’ll ask to elicit stories from staff, volunteers, people with pets, etc.

**Sep 21**

*The Beasts in the Backyard*

Hearne, Ch 8 “The Sound of Kindness” (172-191)
Hearne, Ch 9 “Lo, the American (Pit) Bull Terrier” (192-223)
Donna Haraway, *The Companion Species Manifesto: Dogs, People, and Significant Otherness*

**Commentary 5:** These writers seek an ethical relationship between humans and animals that have become “pets.” Drawing upon your observations and experiences at the Center, focus on one of these texts that you find compelling (or frustrating). Explain how and why that essay contributes to your understanding of human-animal dynamics at the Center. What questions would you have for the writer and why?

**Week 6**

**Sep 26**

**Work Day:** To prepare for collecting of stories about animals at the Animal Center, we’ll use today to develop our interview questions. We’ll be drawing from your observation and interviews, so please bring questions you gathered from the Center staff last week to class. First, we’ll discuss how best to shape the questions so that they will be open-ended and evocative. Then, from your lists and questions the Center Director, Misha Goodman gives us, we’ll develop two sets of interview questions: 1) one for those who work in the Center, including volunteers and 2) one for “the public.” We’ll also work today on appropriate interview procedures and on observational skills and discuss strategies for collecting and interpreting stories. In addition, we’ll spend part of the class period practicing those skills by interviewing one another.

***Rough drafts of Paper I due for Writing Fellows***

**Sep 28**

John Berger, *King: A Street Story*

**Commentary 6:** Most strikingly, this experimental fiction asks us to consider connections between two devalued groups in our society--unwanted pets and homeless people. What fictional strategies does the novel use to make those connections? What strategies does the novel use to picture how humans and animals communicate (whether literally or fantastically)? Feel free to focus on either question; in either case consider how using the dog’s point of view affects your response.

**Week 7**

**Oct 3**

Berger, *King: A Street Story*, continued
Fudge, *Animal*, Ch 2 “Real and Symbolic: Questions of Difference” (68-
Film clips in class of attempts to “capture” animal points of view
(Feel free to bring any you’d like to show the class for our analysis.)

***Paper 1 Due

Oct 5  Work Day—Reflecting on your work at the Animal Center—
Please bring your journals to class. In class I’ll ask for informal reports
drawn from your Center journal on the stories you have collected. To
prepare, choose a passage or two to share with the class. We’ll compare
experiences and ponder about final projects and steps in your observation,
reading, research, and reflection you’ll need to take for your topic idea.

Week 8  MID-TERM

Oct 10  *Specie-ial Anxiety: Fears of Border Crossing; or, Technology Gone “Wild”*

H.G. Wells, *The Island of Dr. Moreau* (1896)

**Screening tba: Cat People** (1942, Dir. Jacques Tourneur).
For you filmies, it was produced by Val Lewton, also the force behind the sequel *Curse of
the Cat People* (1944), *The Leopard Man* (1943), and *I Walked With a Zombie* (1943,
[which was based on Charlotte Bronte’s *Jane Eyre*]). You can also see *Cat People* on your
own in the Media Room of Library where it is on reserve or rent the video. Note, there is
also a remake of *Cat People* (1982, Dir. Paul Schrader) which is more explicitly erotic and
which offers great cat point of view shots.)

**Commentary 7:** What is *The Island of Dr. Moreau* about? What views of
animals are expressed in the novel and how? What separates humans from
animals? OR offer your views of the thematic connections between *The
Island of Dr. Moreau* and *Cat People*. How do the two view the line
between “the human” and “the animal”? When and where is that boundary
trespassed? Do they offer the same or different explanations for “the beast
within” view of human nature?

Oct 12  Wells, *The Island of Dr. Moreau* and *Cat People* continued

Note: Several film versions of *The Island of Dr. Moreau* also exist, but the best by far is
*Island of Lost Souls* (1933, Dir. Earle C. Kenton). Try to see it if you can. It would be a
great Halloween party event!

Week 9


Fudge, *Animal*, Ch 3 “Intelligence and Instinct: Questions of Power” and
Conclusion (113-165)

**Commentary 8:** Do you see connections between this novel and *The
Island of Dr. Moreau* and *Cat People*, or is this novel addressing different
centers about the boundaries between humans and animals? OR Another,
far gentler way humans transgress the human/animal boundary, some would
argue, is by creating “monster dogs and cats” by treating pets like humans,
interpreting their behavior through human norms, and judging or punishing
them for failing to meet human standards for behavior. Use the novel to
reflect on the ways animals in the Center could be becoming “monster
dogs/cats” based on the decisions multiple humans have made for them.
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| Oct 24 | **Animals in the Wild/ The Wild Domesticated**  
Barbara Gowdy, *White Bone*  
**Commentary 9:** ***One-page proposal describing your final project due*** |
| Oct 26 | Gowdy, *White Bone*, continued  

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| Oct 31 | Franz Kafka, “A Report to the Academy” (Course Pack)  
George Orwell, “Death of an Elephant” (Course Pack)  
***Bibliography due with annotations describing a combination of 10 articles and books you have read in preparation for your final project*** |
| Nov 2 | **The Limits of “Animal-Loving”?**  
Peter Høeg, *The Woman and the Ape* |

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| Nov 7 | Høeg, *The Woman and the Ape*, continued  
**Screening tba:** *Gorillas in the Mist* (1988, Dir. Michael Apted, bio-pic of Dian Fossey) or see it on your own in Media Room of Library where it is on reserve or rent the video.  
**Commentary 10:** Probably no animal provokes more complicated reactions among humans than apes and chimpanzees. Why does the woman in the novel make the choices she does? What larger cultural assumptions about apes is Høeg playing with in the novel? You might want to enrich your response to that question by looking around you to see how apes are represented in our world—in children’s books, cartoons, advertisements, and animal rights web sites, for example. |
| Nov 9 | **Work Day**—Reflecting on your work at the Animal Center—  
Please bring your journals to class. In class I’ll ask for informal reports drawn from your shelter journal on the stories you have collected. To prepare, please choose a few passages that you will incorporate (either literally or as an important issue) in your final project to discuss with us.  
***Bring rough draft of your final project for your Writing Fellow*** |

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| Nov 14 | **Confronting Cruelty:**  
*Animal Abuse/Humanimal Violence*** |
J.M. Coetzee, *Disgrace*, Chs 1-12 (1-105)

**Commentary 11:** This is a tough novel for many reasons. You might want to use your commentary just to work through some of your own feelings about the events—which would be fine. OR Discuss the role of the shelter animals in the novel. How are they a part of the female character? How are they emblematic of the character and her trauma? How does the context of South Africa affect your interpretation of the role of the animals?

Nov 16  
**Note:** If you have chosen to use the “alternative commentary” for one of your 10 commentaries, it is due by today at the latest. (See details above under “Assignments.”)

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**Week 14**

**Nov 21**  
**THANKSGIVING BREAK**

**Nov 23**  

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**Week 15**

**Nov 28**  

**Center Journals:** Please bring your journals for me to reflect upon. Feel free to edit if there are pages you’d prefer to keep to yourself.

**Commentary 12 (required):** Please include a two-page informal commentary along with your journal in which you assess how the experience of working at the Center has affected your understanding of readings for the course and vice versa. Even if you have criticisms to offer, I will find your insights helpful as I plan the next version of this course.

I would be especially grateful to know:

- Did working at the Center influence your responses to our readings?
- Did you find the Service-Learning approach a useful component of the class and why and how?
- Would you recommend a Service-Learning course to your friends and why or why not?
- Are you likely to work for the Center or other community organizations after this semester? How has this experience influenced your view of community service?
- Do you see ways the staff at the Center might work more effectively on behalf of the animals?
- What changes would you like to see in the way our community “manages” the problem of unwanted animals and what steps you or others might take to make those changes?
- Could working at the Animal Shelter be called “civic duty”? Explain your answer.

**Nov 30**  
Responses to *The Lives of Animals* (skim all four but sign up to present one of the views to the class along with others who choose your essay)  
**Marjorie Garber** (73-84) a scholar of literature (originally Shakespeare) and of cultural studies who wrote a book called *Dog Love*  
**Peter Singer** (85-91) a philosopher whose book *Animal Liberation* helped
to launch the animal rights movement in the U.S. and who now works in the field of bioethics

**Wendy Doniger** (93-106) an historian of religion (especially early Greek and Indian religions)

**Barbara Smuts** (107-120) a professor of psychology and anthropology who has books on the social lives of wild primates and dolphins and is now working on the social lives of dogs

**Commentary 13:** (required) Which of the commentator’s views most illuminates or challenges questions and opinions you’ve formed through your work at the Center? How does the writer’s response (and Coetzee’s fictionalized argument) shed light on your experience at the Center? OR Use your Center experience to validate or challenge the writer’s response.

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<th>Week 16</th>
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<tr>
<td><strong>Dec 5</strong></td>
<td><em><strong>Presentations on Final Projects</strong></em></td>
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<td><strong>Dec 7</strong></td>
<td><em><strong>Presentations on Final Projects</strong></em></td>
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<tr>
<td><strong>Final Exam Period:</strong></td>
<td><em><strong>Presentations on Final Projects</strong></em> &lt;br&gt; <em><strong>Final Projects Due at precisely 4:30 (so that you can relax and enjoy our final presentations)</strong></em></td>
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<tr>
<td><strong>Wed, Dec 14</strong>&lt;br&gt;<strong>4:30-6:30</strong></td>
<td>I’ll bring treats to pamper us through this long, late time of day.</td>
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Contract for Service Learning (Sign 3 copies for student, Center, and professor)

08:179 Society and Literature: Capturing Animals
Fall 2005
Instructor: Teresa Mangum, English Department, University of Iowa
Contact Information: teresa-mangum@uiowa.edu or 335-0323
Emergency Contact Number: 621-2240 (for emergencies ONLY)
Service Partner: The Iowa City/Coralville Animal Center
Volunteer Coordinator:
Contact Information: phone number

In the eight weeks beginning Monday, September 17 and ending Saturday, November 12, I agree to work for two hours each week at the Iowa City/Coralville Animal Center. My goal for class will be to collect stories people tell about animals in the Center which might include:

Stories in educational materials at the Center
Stories from public presentations
Stories the animal control officers use to educate people
Stories that people tell the animal control officers to justify their (and their animal’s) behavior
Stories that the “pet psychic” tells about her work and that she hears from animals
Stories people tell in their applications to adopt animals
Stories people tell to explain why they are giving away their animals
Stories people tell one another during their visits to the Center
Stories homeless people tell about their reasons for having pets, their ways of caring for pets
Stories about individual animals
Stories you would tell based on your observation of individual animals and of groups of animals
Stories about the role of the Center in the community
Stories on the website
Stories volunteers tell about their reasons for helping out
Stories the Center staff tell City and County administrators and donors in seeking funds
Stories in newspaper and other media coverage of the Center

At the end of the class, we will share our impressions of what stories are told and which are especially illuminating and useful with the Center staff in hopes of helping them to promote the support of the animals.

In addition, either individually or in small groups, each person will work with the volunteer co-ordinator to determine what kinds of service he or she will undertake to become part of the Center’s story—as an active agent learning about the Center by doing.

In signing this contract, I agree to—
• Meet with the volunteer co-ordinator to schedule my two-hour weekly Center time by Friday, September 17
• Attend a two-hour training session (preferably in class but as part of the regular training if necessary)
• Be at the Center during the assigned times promptly unless a dire emergency arises.
• Notify the Center immediately (and email my professor) if for any reason I will be late or if an emergency arises that prevents my attending.
• Follow Center regulations and rules.
• Refer any questions that I cannot answer with absolutely correct information to a staff member
• Understand that the Animal Center is part of the Iowa City Government so that as a participant, I am also a representative of the City of Iowa City as well as the Center
• Understand that some of the animals I work with may be adopted, removed from the Center, or determined to require euthanasia and that I will need to respect the staff’s decisions in those cases
• Understand that given how busy the staff members are at times that I will need to be flexible and able to shift tasks and plans to best meet the needs of the Center during my service periods
• Respond to any story, even those that challenge my sense of ethics or my emotions, with non-judgmental, tolerant, polite words and body language
• Treat staff, members of the public, and the animals with courtesy and respect.

Signed _____________________________  Date _______________________

Contact: Email_________________________________  Phone____________________
Address: ________________________________________________________________

Professor’s signature_________________________ Staff signature_________________
Students of
South East Junior High and The University of Iowa

Present

Familiar Faces
A Look Into the Iowa City Animal Center

The premiere screening of a documentary profiling life at the
Iowa City Animal Care and Adoption Center.

Saturday, December 2
5:00 – 6:00 p.m.
Iowa City Public Library, Meeting Room A