

# COURSE OUTLINE

Course Title

**Studies in the  
Humanities  
SPECIAL TOPIC:  
Critical Animal  
Studies**

Course mnemonic  
**HUMN-305**

Section number  
**F001**

Credits  
**3**

Hours per week  
**5**

Prerequisites

Instructor

**Dr. C Gigliotti**

Office number           241A/243A

Office telephone       844-3800 Local TBA

Day/Time

**Thursday  
12:30PM -  
03:20PM**

Start Date               September 2, 2008

End Date                 December 13, 2008

Location

**NB 281**

**\*\* Please see note on Syllabus page re last week of classes.**

Fax                       604 844 3801

Email:  
gigliott@eciad.ca  
Office hours  
Thursday 3:20 –  
5:00 and by  
appointment

## Website Catalogue Description | [www.eciad.ca](http://www.eciad.ca)

This course offers the opportunity to explore specific issues and texts in the humanities. The issues and readings will vary, but students will gain a better understanding of contemporary thought and methods in philosophy, history or literature, especially as they relate to critical issues in art and design.

## Course Content [for this specific offering of this course]

Once one begins to notice, it becomes clear that animals play a central role in how meaning is made in the arts and humanities. This course deals with how and why visual, narrative and metaphorical depictions of animals affect our ways of being with animals in aesthetic, activist, environmental and biological contexts. You will be looking closely at these roles through examples in the arts, literature, media, film, design and performance. You will also be reading materials from a range of areas - literary theory, philosophy, history, art and film history, sociology, anthropology and critical theory - and encouraged to think about how representing animals differs from "using" them; how do these representations affect animals themselves; how do literature, the arts, media and design respond to, and act upon ethical and political debates particularly the rights of animals. In what new ways can literature, the arts, film, design and media affect our ethical relationships with animals?

## Course Learning Outcomes

The primary goal of this course is for students to understand and to critically evaluate various ethical perspectives on human beings' interactions with animals and how these perspectives' are related to environmental, political, social, cultural and economic issues. An important secondary goal is to provide students with opportunities to see how others have questioned these perspectives and how they might also ask these questions in their chosen areas of cultural work.

**Resource materials: This course outline and syllabus is available at <http://www.carolgigliotti.net/>  
CLICK on Teaching and HUMN305-F001 Critical Animal Studies**

**Required Reading:**

10 copies of each are available locally at Chapters, also available at chapters.ca, amazon.ca. At this time, all three are in stock at Chapters.ca

The Animals Reader: The Essential Classic and Contemporary Writings by Linda Kalof and Amy Fitzgerald (Editors) Oxford: Berg Publishers. (also shown as Palgrave) ISBN 9781845204709

Barbara Gowdy, The White Bone, HarperCollins Canada. ISBN 978-0006474890

J. M. Coetzee, The Lives of Animals, Princeton University Press ISBN 978-0691070896

Also, Two Handouts and two online readings:

Steven Best, "The Killing Fields of South Africa: Eco-Wars, Species Apartheid, and Total Liberation." Online at [http://www.uta.edu/huma/agger/fastcapitalism/2\\_2/best.html](http://www.uta.edu/huma/agger/fastcapitalism/2_2/best.html)

Lisa Brown "The Speaking Animal." HAND OUT

Carol Gigliotti, "Leonardo's Choice: the ethics of artists working with genetic technologies" AI & Society, Vol. 20.1, January 2006. HAND OUT

Michelle Lindenblatt, "Ethnography of a PETA Protest." Online at [http://www.extensionsjournal.org/the\\_journal/4/ethnography-of-a-peta-protest-looking-back-by-keeping-an-eye-on-the-future](http://www.extensionsjournal.org/the_journal/4/ethnography-of-a-peta-protest-looking-back-by-keeping-an-eye-on-the-future)

**Required Films Screened:**

The Witness, By Tribe of Heart

The Urban Elephant, By Argo Films

The Year of The Dog, By Paramount Vantage

Earthlings, by Shaun Monson

**Recommended Readings and Resources:** See website.

### Evaluation Criteria

Attendance	20%
Participation	30%
Written Summaries	20%
Presentations	30%
<b>Total</b>	<b>100%</b>

### Evaluation Criteria definitions

Opportunities for understanding these perspectives will be offered through readings, written summaries, class discussion, films and videos and other media. Students' projects will include essays, presentations, and art, media and design projects and proposals.

### General Notes (policies and procedures)

- The instructor may modify the material or schedule specified in this outline. Any required changes will be announced in class.
- Late assignments or projects may be penalized as specified in the course outline.
- It is plagiarism to present someone else's work or ideas as one's own. Plagiarism may result in failure on an assignment, of the course, and, if repeated, expulsion from the Institute. Assistance with the ethical practices of attribution and documentation is available from the Writing Centre or online at [www.eciad.ca/wc](http://www.eciad.ca/wc)
- A student must provide a doctor's note to Student Services for any illness which causes the student to miss assignments, tests, projects, exams, etc., or for absences of more than two classes. At the discretion of the instructor the student may complete the work for a prorated grade.
- Students will demonstrate that they understand and practice the safe use of tools and other equipment, materials, and processes used in their course projects. They will conduct themselves in a responsible manner that does not endanger themselves or others, and will adhere to the area procedures regarding authorized operation of equipment, handling of materials, and use of space.
- Students with special needs or disabilities that might affect their experience or performance in class are advised to inform their instructor and/or contact the Disabilities Services Coordinator, located in Student Services, for assistance.
- Professional counseling or therapy is available at no charge to students who have concerns of a personal nature. All information shared is held in strict confidence. Call 604.844.3850 or 604.844.3081 for an appointment with the support counselor.
- The Writing Centre is a service that Emily Carr provides to all students, staff and faculty from every program area who would like to improve their reading, writing, critical thinking, and research skills. This is a free, voluntary and confidential service. Writing Centre instructors can help you at every stage of your writing, from developing ideas to final revision. This applies to any kind of writing, from a three line artist's statement to a twenty page academic paper. Please sign up for a ½ hour appointment on the door (room 435 SB). Telephone: 604 629 4511, Coordinator: Karolle Wall.
- Email is an official means of communication with ECI students by the faculty, administration and other service providers on campus. Email routing will be confined to the Institute's internal communication network, and delivered to an officially assigned and verifiable Institute Email Address (IEA). All users are bound by the provisions of ECI Policy 415: Code of Conduct for Appropriate Use of Information Technology Facilities and Services (outlined on ECI website and Emily's A to Z). Instructors will outline and detail the expected extent and parameters of email use in this course in the first class, and clarify the timeframe for checking and responding to emails.

**Syllabus/Course schedule**

**No classes on the following dates:**

Mon September 1<sup>st</sup> - Labour Day

Mon October 13<sup>th</sup> - Thanksgiving Day

Tue November 11<sup>th</sup> - Remembrance Day

Tue December 9<sup>th</sup> to Friday, December 12<sup>th</sup>

- There will not be any 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> year classes in Media Arts or Visual Arts for Review Panels

Sat, December 13<sup>th</sup> - End of Fall Term

Mon, December 15<sup>th</sup> - Final Grades Due

Class	Week starting	Topic	Resources	Assignment
1	Sept 3	Critical Animal Studies Overview	THE ANIMALS READER	<b>For Week 2:</b> Read Aristotle, "The History of Animals," p.5-7. Marjorie Spiegel, "In Defense of Slavery," p.10-13. Tom Regan, "The Rights of Humans and Other Animals," p. 23-29. Gilles Deleuze and Felix Guatarri, " Becoming-Animal," p. 51-54.
2	Sept 11	Animals as Philosophical and Ethical Subjects: DISCUSSION OF ASSIGNED READINGS For Week 2	THE WHITE BONE  THE ANIMALS READER	FICTION READING <b>DUE SEPT 29:</b> BARBARA GOWDY, THE WHITE BONE <b>For Week 3:</b> Michel de Montaigne, "An Apology for Raymond Sebond, p.57-58. Rene Descartes, "From the Letters of 1646 and 1649," p. 59-62. Mark Bekoff, "Wild Justice and Fair Play: Cooperation, Forgiveness, and Morality in Animals," p. 72-90.
3	Sept 18	VIEW "THE WITNESS" AND DISCUSSION OF ASSIGNED READINGS For Week 3	THE ANIMALS READER	<b>For Week 4 AND 5:</b> Jeffrey Moussaieff Masson and Susan McCarthy, "Grief, Sadness, and the Bones of Elephants," p. 91-103. Carel P. van Schaik, et.al, "Orangutan Cultures and The Evolution of Material" Culture," p. 104-114. Steven Best, "The Killing Fields of South Africa: Eco-Wars, Species Apartheid, and

				Total Liberation." Online at <a href="http://www.uta.edu/huma/aqger/fastcapitalism/2_2/best.html">http://www.uta.edu/huma/aqger/fastcapitalism/2_2/best.html</a>
4	Sept 25	VIEW "THE URBAN ELEPHANT" AND OTHER ELEPHANT RESOURCES AND DISCUSSION OF ASSIGNED READINGS		
5	Oct. 2	<b>"THE WHITE BONE" PRESENTATIONS OF DISCUSSION PAPERS DUE</b>	THE LIVES OF ANIMALS  THE ANIMALS READER	FICTION READING <b>DUE OCT 20:</b> J.M. COETZEE, THE LIVES OF ANIMALS  For Week 6: Harriet Rivito, "Animal Planet", p. 129-140. Yi-Fu Tuan, "Animal Pets: Cruelty and Affection," p. 141-153.
6	Oct 9	VIEW "YEAR OF THE DOG"	THE ANIMALS READER	For Week 7: Jim Mason and Mary Finelli, "Brave New Farm?" p. 158- 170. David Nibert, "The Promotion of Meat and its Consequences," p. 182-189.
7	Oct 16	VIEW "PEACEABLE KINGDOM" OR PART OF "EARTHLINGS" AND OTHER MEDIA RESOURCES	THE ANIMALS READER	
8	Oct 23	<b>"The LIVES of ANIMALS" PRESENTATIONS OF DISCUSSION PAPERS DUE</b>	THE ANIMALS READER	FOR WEEK 9: Rhonda Evans, "Dogfighting: Symbolic Expression and Validation of Masculinity." p. 209-218. Randy Malmud, "Zoo Spectatorship," p. 219-236. Matt Cartmill, "Hunting and Humanity in Western Thought," p. 237-244. "The Speaking Animal," Lisa Brown. <b>HAND OUT</b>
9	Oct 30	ANIMATION AND GRAPHIC NOVELS	THE ANIMALS READER	FOR WEEK 10: John Berger, "Why Look at Animals?" p. 251-261. Steve Baker, "What is the Postmodern Animal?" p. 278-288. Jonathan Burt, "The Illumination of the Animal

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			Kingdom," p. 290-301. Carol Gigliotti, "Leonardo's Choice: the ethics of artists working with genetic technologies" <b>HANDOUT</b> <b>FINAL PRESENTATION AND ESSAY ASSIGNED DUE NOV 20/27 and DEC 4.</b>
<b>10</b>	<b>Nov 6</b>	CONTEMPORARY ART AND PERFORMANCE AND ANIMALS	FOR WEEK 10: Lynda Birke, "Into the Laboratory." p. 323-335. Sarah Whatmore, "Hybrid Geographies: Rethinking the 'Human' in Human Geography," p. 336-348. Michelle Lindenblatt, "Ethnography of a PETA Protest" <a href="http://www.extensionsjournal.org/thejournal/4/ethnography-of-a-peta-protest-looking-back-by-keeping-an-eye-on-the-future">http://www.extensionsjournal.org/thejournal/4/ethnography-of-a-peta-protest-looking-back-by-keeping-an-eye-on-the-future</a>
<b>11</b>	<b>Nov 13</b>	ANIMALS IN SCIENCE/ADVERTISING/DESIGN	
<b>12</b>	<b>Nov 20</b>	<b>Presentations and ESSAY DUE</b>	
<b>13</b>	<b>Nov 27</b>	<b>Presentations and ESSAY DUE</b>	
<b>14</b>	<b>Dec 4</b>	<b>Presentations and ESSAY DUE</b>	
<b>15</b>	<b>Dec 11</b>	No Class (see above)	

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