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<b>08:179 Literature and Society: Capturing Animals 2008</b>	
<b>Time:</b> M/W 12:30-1:45	<b>Place:</b> 203 BCSB
<b>Instructor:</b> Professor Mangum	<b>Office:</b> 357 EPB
<b>Email:</b> <a href="mailto:teresa-mangum@uiowa.edu">teresa-mangum@uiowa.edu</a>	<b>Phone:</b> 335-0323
<b>WebAddress of Community Partner:</b> <a href="http://www.icanimalcenter.org">http://www.icanimalcenter.org</a>	<b>Office Hours:</b> M/W 2:00-3:30 and by appointment
<b>Community Partner:</b> Liz Ford, Volunteer Coordinator and Executive Director of Friends of the AC Iowa City/Coralville Animal Center <b>Contact Person:</b> Liz Ford <b>Email:</b> <a href="mailto:volunteer@facf.org">volunteer@facf.org</a>	<b>Library Partner:</b> Reference Librarian Kathy Magarrell <b>Email:</b> <a href="mailto:kathy-magarrell@uiowa.edu">kathy-magarrell@uiowa.edu</a> <b>Phone:</b> 335-5093
<b>Course Objectives</b>	
<p>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 as you reflect on the relationship between the stories we tell about animals in literature, art, culture, and a community animal shelter. Due to the flood, most of you will be limited to visiting the animal shelter just once. Our goal therefore will be to develop a series of informational brochures the Animal Center will use to communicate their stories to the public. The stories and insights that you collect and create 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 contributions to 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 research questions to get us started:</p> <ul style="list-style-type: none"> <li>▪ What purposes larger than themselves do animals serve in the stories where you encounter them—both in literature and at the Animal Center?</li> <li>▪ 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 responses to animals at shelters?</li> <li>▪ 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</li> </ul>	

- and outside their cages. (See the Animal Center website.)
- 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 set that change in motion?

#### **Course Texts**

Fudge, Erica. *Animal*. Reaktion Books, 2002.

Geyer, Marilee and Diane Leigh. *One at a Time: A Week in an American Animal Shelter*. No Voice Unheard Press, 2005.

Sewell, Anna. *Black Beauty: The Autobiography of a Horse* (1877). Signet.

Woolf, Virginia. *Flush: A Biography* (1933). Oxford’s World Classics.

Berger, John. *King: A Street Story*. Vintage , 1999.

Abadzis, Nick. *Laika* (graphic novel). First Second Press, 2007.

Gowdy, Barbara. *The White Bone: A Novel*. Picador, 2000.

Wells, H.G. *The Island of Doctor Moreau* (1896). Penguin Classics.

Morrison, Grant. *WE3* (graphic novel). Vertigo Comics

Dickinson, Peter. *Eva*. (1989).

Coetzee, J.M. *The Lives of Animals*. Princeton University Press, 2001.

#### **On Line Through the Library:**

Karla Armbruster. “‘Good Dog’: The Stories We Tell about Our Canine Companions and What They Mean for Humans and Other Animals.” *Papers on Language and Literature*. 38.4 (2002): 351-76.

<http://web.ebscohost.com.proxy.lib.uiowa.edu/ehost/pdf?vid=2&hid=16&sid=46cbc60-04ac-4e0e-8132-055626144849%40SRC5M2>

Clinton R. Sanders. “Killing with Kindness: Veterinary Euthanasia and the Social Construction of Personhood.” *Sociological Forum* 10.2 (1995): 195-214.

<p><a href="http://www.jstor.org.proxy.lib.uiowa.edu/stable/684985">Jhttp://www.jstor.org.proxy.lib.uiowa.edu/stable/684985</a>  Charles, Siebert. "New Tricks." <i>New York Times Magazine</i>. April 8, 2007.  <a href="http://www.nytimes.com/2007/04/08/magazine/08animal.t.html">http://www.nytimes.com/2007/04/08/magazine/08animal.t.html</a>  Siebert, Charles. "An Elephant Crackup?" <i>New York Times Magazine</i>. October 8, 2006.  <a href="http://www.nytimes.com/2006/10/08/magazine/08elephant.html">http://www.nytimes.com/2006/10/08/magazine/08elephant.html</a>  Charles Siebert, "Planet of the Retired Apes." <i>New York Times Magazine</i>. July 24, 2005:  28-36, 61-63.  <a href="http://www.nytimes.com/2005/07/24/magazine/24CHIMPS.html">http://www.nytimes.com/2005/07/24/magazine/24CHIMPS.html</a></p>
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Dates	Assignments	Percentage
	<p><b>Making Connections Journal</b>—This is 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 for the Center. I will ask to see your journals several 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 Volunteer Director, Liz Ford. We both understand that contact with 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 to animal stories.</p>	10%
Total of 10 over the semester (includes 2 paper proposals)	<p><b>Weekly one-page "commentaries"</b> You write these in response to readings in class. Also feel free to use these to connect what you learn in and out of class.  <b>Details:</b> Each week, I will pose several questions that we will take up in class discussion. To prepare for class, write a typed, single-spaced, one-page response to <b>one</b> 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. You can also use the commentaries as a bridge between your experience and your reading. Because class depends upon timely responses to these questions, <b>I accept NO LATE COMMENTARIES</b>. Over the course of the semester, you are required to hand in ten. Also, your two paper proposals will count as commentaries. These are graded with checks to indicate excellent, satisfactory, or unsatisfactory. Fewer than eight merit 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</p>	10%


	class. Please note that four of the commentaries are required for everyone: the two paper proposals, the commentary on readings for Dec. 5, and the commentary due with your final project.	
Sep 17 Oct 1	<p><b>Paper I:</b> 3-5 page close reading Though we like to think we react to representations of animals through our reason, emotional connections play a powerful role in shaping our views. Locate one “thematic emotion” that surfaces in literature and in “real life” stories you’re hearing about animals. Begin by looking up the full definition of the emotion in the OED as the first step to writing your proposal and paper. Then reflect on the ways language choice, structure, imagery, setting, and other “formal” elements of narrative shape that emotion. You’ve got a topic!</p> <p>Paper proposal due Final paper due</p>	30%
Oct 17 Nov 12 Sign up date Fri, Dec 19 9:45 am	<p><b>Paper II:</b> 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. (commentary and three additional assignments parts with three separate grades)</p> <p>Paper proposal due Annotated bibliography to prepare for research paper Presentation of research  Final paper due at the beginning of the exam period</p>	commentary 10% 10% 30%

<b>08:104 Syllabus</b>	
Week 1	
Aug 27	<p><b>Introduction to “Animal Studies” in the Humanities</b>            *Animal Studies and Story-Telling            *Animal Studies and Service-Learning  <b>Video:</b> Service project of an earlier Capturing Animals class  <b>Discussion:</b> Mapping “public” stories</p>
Aug 29	<p><b>Issues for Animal Studies in the Humanities</b>            Erica Fudge, <i>Animal</i>, Introduction            and Ch 1: “Visible and Invisible: Questions of Recognition” (7-65)</p> <p>Karla Armbruster. “‘Good Dog’: The Stories We Tell about Our Canine Companions and What They Mean for Humans and Other Animals.” <i>Papers on Language and Literature</i>. 38.4 (2002): 351-76.  <a href="http://web.ebscohost.com.proxy.lib.uiowa.edu/ehost/pdf?vid=2&amp;hid=16&amp;sid=46ccbc60-04ac-4e0e-8132-055626144849%40SRCSM2">http://web.ebscohost.com.proxy.lib.uiowa.edu/ehost/pdf?vid=2&amp;hid=16&amp;sid=46ccbc60-04ac-4e0e-8132-055626144849%40SRCSM2</a></p> <p><b>Commentary 1:</b> 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.</p>
Week 2	
Sep 3	<p><b><i>Shelter Stories</i></b>            Geyer, Marilee and Diane Leigh. <i>One at a Time: A Week in an American Animal Shelter</i>. No Voice Unheard Press, 2005.</p> <p>Charles, Siebert. “New Tricks.” <i>New York Times Magazine</i>. April 8, 2007.  <a href="http://www.nytimes.com/2007/04/08/magazine/08animal.t.html">http://www.nytimes.com/2007/04/08/magazine/08animal.t.html</a></p> <p><b>Commentary 2:</b> Whose stories are told and how? What questions do you have about animal shelters after reading these texts? Choose one of the photos and accompanying narratives. How would you teach that visual/textual story to a class? What issues would you raise and why? (Be prepared to teach “us.”)</p>
Sep 5	<p><i>One at a Time</i>, continued discussion.</p> <p>Clinton R. Sanders. “Killing with Kindness: Veterinary Euthanasia and the Social Construction of Personhood.” <i>Sociological Forum</i> 10.2 (1995): 195-214. (on line)</p>
Week 3	
Sep 10	<b>Visit to Animal Center—plans to be arranged</b>
Sep 12	<b><i>First Encounters: Children’s Books</i></b>



Anna Sewell, *Black Beauty* (1877), Part I and Part II (Chs 1-31, pp. 1-128)  
**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?

*Sunday Sep 14	12-4 PAWS FOR A CAUSE Event: Please try to attend this event hosted by the Friends of the Animal Center at the Johnson County Fairgrounds. 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.
Week 4	
Sep 17	Sewell, <i>Black Beauty</i> , Part III and Part IV (Chs 31-49, pp. 129-229) <b>**Commentary 4: One-page proposal for paper 1 due by email</b>
Sep 19	<b>CLASS WORK DAY I The Brochure Project:</b> Organize into groups and developing objectives, work plan (steps to achieve goals and a calendar), tentative outcomes.
Week 5	
Sep 24	<i>The Beasts in the Backyard</i> Virginia Woolf, <i>Flush</i> (1933), Introduction-Ch 4, pp. 1-74 <b>Commentary 5:</b> What are the features of this animal “voice”?
Sep 26	<i>Flush</i> , Ch 5-conclusion, pp. 77-161
Week 6	
Oct 1	Fudge, <i>Animal</i> , Ch 2 “Real and Symbolic: Questions of Difference” (68-111) Film clips in class of attempts to “capture” animal points of view  John Berger, <i>King: A Street Story</i>

Oct 3	<b>CLASS WORKDAY II</b> <b>**PAPER I DUE (please leave in my mailbox in EPB)</b>
Week 7	
Oct 8	Berger, <i>King</i> , continued <b>Commentary 6:</b> 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 that 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.
Oct 10	Berger, <i>King: A Street Story</i> , conclusion  Nick Abadzis, <i>Laika</i> (2007)
Week 8	
Oct 15	Abadzis, <i>Laika</i> , continued
Oct 17	<b>CLASS WORK DAY II</b> —We'll spend half of the period of working in groups and half of the period reflecting on connections you are finding (or forming questions to help us see connections) between your reading and own story telling about the animal center. <b>**Commentary 7: One-page proposal describing your final project due by email</b>
Week 9	
Oct 22	<i>Animals in the Wild/ The Wild Domesticated</i> Barbara Gowdy, <i>White Bone</i> (Chs 1-6, pp. 1-99) 
Oct 24	Gowdy, <i>White Bone</i> , continued (Chs 7-Ch 11, pp. 100-200)  <b>Commentary 8:</b> This is a very different representation of animal

	consciousness than we've seen so far. Locate one passage that you think offers an especially vivid example of the form, style, affect, and (implicitly) the argument this novel wants to make about animals. Be prepared to read the passage to the class and then to offer your analysis of how it works.
Week 10	
Oct 29	Gowdy, continued (Chs 12-16, pp. 201-327)  Siebert, Charles. "An Elephant Crackup?" <i>New York Times Magazine</i> . <a href="http://www.nytimes.com/2006/10/08/magazine/08elephant.html">http://www.nytimes.com/2006/10/08/magazine/08elephant.html</a>
Oct 31	<i>Specie-ial Anxiety: Fears of Border Crossing; or, Technology Gone "Wild"</i>  H.G. Wells, <i>The Island of Dr. Moreau</i> (1896)  Note: Several film versions of <i>The Island of Dr. Moreau</i> also exist, but the best by far is <i>Island of Lost Souls</i> (1933, Dir. Earle C. Kenton).
Week 11	
Nov 5	H.G. Wells, <i>The Island of Dr. Moreau</i> continued <b>Commentary 9:</b> What is <i>The Island of Dr. Moreau</i> about? What views of animals are expressed in the novel and how? What separates humans from animals? How does the novel represent the line between "the human" and "the animal"? When and where is that boundary trespassed?
Nov 7	Peter Dickinson, <i>Eva</i> (1989)
Week 12	
Nov 12	Peter Dickinson, <i>Eva</i> continued  Siebert, "What Does an Aging Chimp Do When His Working Days Are Done?" <i>New York Times Magazine</i> . July 24, 2005. <a href="http://www.nytimes.com/2005/07/24/magazine/24CHIMPS.html">http://www.nytimes.com/2005/07/24/magazine/24CHIMPS.html</a>  <b>Commentary 10:</b> We often assume only humans have a sense of self. What questions does the novel raise about the meaning of self, of "I"? Is the post-accident Eva still Eva? Still human?
Nov 14	<b>CLASS WORK DAY</b> —Put the finishing touches on your service project and drawing up a collaborative description of connections you see between the work at animal shelters and their constituencies and the literature we have been reading—for discussion during the final exam period.  <b>**Bibliography due with annotations describing a combination of 10 articles and books you have read in preparation for your final project (By email)</b>
Week 13	
Nov 19	Grant Morrison, <i>WE3</i>

Nov 21	<p>Morrison, <i>WE3</i></p> <p><b>Commentary 11:</b> If <i>Eva</i> is about our use of animals during Charles an environmental apocalypse, <i>WE3</i> takes on the topic of using animals in war and/or as weapons. Choose one page that you think offers a particularly incisive or shocking commentary on animals and war. How does the <i>form</i> of the graphic novel make an argument? Please mark the page so that you can discuss it with the class.</p>
Week 14	
Nov 26 Nov 28	<b>THANKSGIVING BREAK</b>
Week 15	
Dec 3	<p>J.M. Coetzee, <i>The Lives of Animals</i> (15-91)</p> <p><b>***Center Journals:</b> Please bring your journals for me to reflect upon. Feel free to edit if there are pages you'd prefer to keep to yourself.</p> <p><b>Commentary 12 (required): Please include a two-page informal commentary along with your journal</b> in which you assess how the experience of working for 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.</p> <p>I would be especially grateful to know:</p> <ul style="list-style-type: none"> <li>▪ Did working for the Center influence your responses to readings?</li> <li>▪ Did you find the Service-Learning approach a useful component of the class and why and how?</li> <li>▪ Would you recommend a Service-Learning course to your friends and why or why not?</li> <li>▪ 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?</li> <li>▪ 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?</li> <li>▪ Would working at the Animal Center be called “civic duty”? Explain your answer.</li> </ul>
Dec 5	<p>Responses to <i>The Lives of Animals</i> (skim all four but sign up to present one of the views to the class along with others who choose your essay)</p> <p><b>Marjorie Garber</b> (73-84) a scholar of literature (originally Shakespeare) and of cultural studies who wrote a book called <i>Dog Love</i></p> <p><b>Peter Singer</b> (85-91) a philosopher whose book <i>Animal Liberation</i> helped to launch the animal rights movement in the U.S. and who now works in the field of bioethics</p> <p><b>Wendy Doniger</b> (93-106) an historian of religion <b>Barbara Smuts</b> (107-120) professor of psychology and anthropology who has books on the social lives</p>

	of wild primates and dolphins and is working on social lives of dogs <b>Commentary 13:</b> (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	
<b>Dec 10</b>	<b>**Presentations on Final Projects</b>
<b>Dec 12</b>	<b>**Presentations on Final Project</b>
<b>Final</b>	<b>EXAM Fri, Dec 19 9:45</b>  <b>**Presentations **</b>  <b>**Projects due at 9:45</b>

## University Policies

**For Students With Disabilities:** I would like to hear from anyone who has a disability which may require some modification of seating, testing, or other class requirements so that appropriate arrangements may be made. Please talk with me after class or during my office hours as soon as possible if you have a disability or chronic illness. Also, please contact Student Disability Services, 3101 Burge Hall (5-1462), for a Student Academic Accommodation Request Form and for information about resources on campus. Student Disability Services: <http://www.uiowa.edu/%7Esds/>

**Student Complaints:** If you have concerns about the design or conduct of this course or grading in the course, you should first discuss the matter with me. If we cannot resolve the issue or you feel you cannot discuss the matter with me, see the Undergraduate Director of English, Professor Lori Branch. You can schedule an appointment with her in the Advising Office (308 EPB) by calling 335-0455. If a satisfactory resolution is not reached, the next step is to meet with Professor Jon Wilcox, English Department Chair. His office is in 308 EPB. Make an appointment by calling 335-0454. Any complaints unresolved in the department will be referred to the College of Liberal Arts and Sciences. Full procedures for student complaints appear in the Liberal Arts section of the *Schedule of Courses*.

**For assistance with written assignments:** You are welcome to visit me during office hours or a scheduled appointment. The Writing Center is also an excellent resource: <http://www.uiowa.edu/%7Ewritingc/>

**Statement on Plagiarism:** A student who plagiarizes or cheats on any assignment in any course faces penalties that may include an F on the assignment or an F in the course. If I suspect plagiarism or cheating, I am required by collegiate policy to inform the student in writing and to send her or him a copy of the report of the incident. I am also required to submit this notification to the Department of English and to the College of Liberal Arts and Sciences. The College may assign additional penalties, as the incident warrants. The student has the right to request a hearing within the Department and/or within the College. [http://www.clas.uiowa.edu/students/academic\\_handbook/ix.shtml](http://www.clas.uiowa.edu/students/academic_handbook/ix.shtml)

**Student Absences:** This class depends heavily on in-class lecture and discussion. Therefore, it is essential that you attend class, read assignments before coming to class, and participate every day as an active, engaged listener, discussant, and writer. **Given that everyone has occasional illnesses or emergencies, I will excuse up to three absences without question. Thereafter, your final grade drops ten points for each unexcused absence.** In the case of emergency or serious illness, contact me as soon as possible and offer appropriate documentation so that we can discuss your options. You can complete an Explanatory Statement of Absence Class Form, available at the Registration Center, 30 Calvin Hall, and present it to your instructors. A student who is absent for more than five days may request that the Registration Center notify each instructor of the reason for the absence. Instructors may request further documentation of the absence. Also, you may ask clinicians at Student Health (4189 Westlawn, 5-8392) to discuss your illness and possible accommodations with me if you have health problems.

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

08:179 Society and Literature: Capturing Animals

Fall 2008

Instructor: Teresa Mangum, English Department, University of Iowa

Contact Information: [teresa-mangum@uiowa.edu](mailto:teresa-mangum@uiowa.edu) or 335-0323

Service Partner: The Iowa City/Coralville Animal Center

Volunteer Coordinator: Liz Ford

Contact Information: [volunteer@facf.org](mailto:volunteer@facf.org)

My goal for class will be to work with my group to complete a project for the Animal Center, producing educational materials that the Center can share with the public. I promise to complete my assignments in a timely fashion, to be responsible to my group members, to double-check my materials with Center staff, and learn enough about “shelter stories” to create an accurate, compelling, useful outcome for the Center. To achieve these goals I may consider the following:

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.

### Service-Learning Contract for 08:104 Literature and Society (Fall 2008)

In signing this contract, I \_\_\_\_\_ (please print) agree to—

- Attend the class session at the Center.
- Be at the Center promptly if and when I make an appointment there 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 scheduled meetings.
- 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 \_\_\_\_\_

