

08:179 Literature and Society: Capturing Animals	
Time: M/W 4:30-5:45	Place: 202 EPB
Instructor: Professor Mangum	Office: 357 EPB
Email: teresa-mangum@uiowa.edu	Phone: 335-0323
WebAddress of Community Partner: http://www.icanimalcenter.org	Office Hours: M/W 3:00-4:30 and by appointment
Community Partner: Misha Goodman, Director Iowa City/Coralville Animal Center Contact Person: Misha Goodman Phone: 356-5297 or 621-3274 (cell)	Library Partner: Reference Librarian Kathy Magarrell Email: kathleen-magarrell@uiowa.edu Phone: 335-5093
Course Objectives	
<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 a new educational approach called Service-Learning so that 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:</p> <ul style="list-style-type: none"> ♣ 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?

Date	Assignments	Percentage
Oct 5 Nov 9	Shelter journal —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 3 times during the semester. 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 an animal Center can cause strong emotional feelings. If it’s helpful, feel free to use your journal to reflect upon and sort out your emotional as well as other responses.	10%

	<p>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.</p> <p>Note: For one of your commentaries, you can also 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 this commentary must be turned in before Thanksgiving.</p>	
<p>Sep 14 Sep 26 Oct 3</p>	<p>Paper I: 3-5 page paper focused on the close reading of animals in language</p> <p>Paper proposal due Rough draft due Final paper due</p>	30%
<p>Oct 24 Oct 31 Nov 9 Last week/final</p> <p>Exam Period, Wed. Dec 14, 4:30-6:30</p>	<p>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)</p> <p>Paper proposal due Annotated bibliography to prepare for research paper Rough draft due Presentation of research</p> <p>Final paper due (at the beginning of final exam period)</p>	<p>(no grade) 10% (no grade) 10% 30%</p>

Course Texts

Bakis, Kirsten. *The Lives of the Monster Dogs: A Novel*. New York: Time Warner, 1997.

Coetzee, J.M. *The Lives of Animals*. Princeton UP, 1999.

Coetzee, J.M. *Disgrace*. New York: Penguin Books, 1999.

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

Gowdy, Barbara. *White Bone: A Novel*. New York: Henry Holt, 1997.

Haraway, Donna. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago: Prickly Paradigm Press, 2003.

Hearne, Vicki. *Adam's Task: Calling Animals by Name*. Pleasantville, NY: Akadine Press, 2000.

Hess, Elizabeth. *Lost and Found: Dogs, Cats, and Everyday Heroes at a Country Animal Shelter*. New York: Harcourt, 1998.

Høeg, Peter. *The Woman and the Ape*. Trans. Barbara Haveland. NY: Penguin, 1997.

New York: Crown, 1981.
 Kipling, Rudyard. *The Jungle Books*. (1894-1895) New York: Signet Classics, 2005.
 Sewell, Anna. *Black Beauty*. (1877)
 Siebert, Charles. *Angus: A Memoir*. New York: Crown Publishers, 2000.
 Wells, H. G. *The Island of Doctor Moreau*. (1896) New York: Bantam Classics, 1994.

Course Pack on Reserve in 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.
 John Berger, “Why Look at Animals?” In *About Looking*. New York: Pantheon Books, 1980: 1-26.
 Franz Kafka. “A Report to the Academy.” In *Franz Kafka: The Complete Stories*. Ed. Nahum N. Glatzer. New York: Schocken Books: 250-59.
 Susan McHugh, “Timeline of the Dog.” *Dog*. London: Reaktion Books, 2004: 200-201.
 George Orwell, “Death of an Elephant” (Course Pack)
 Debra Pughe, “Being in Dog Time,” forthcoming in *Bark*.
 Clinton R. Sanders. “Killing with Kindness: Veterinary Euthanasia and the Social Construction of Personhood.” *Sociological Forum* 10.2 (1995): 195-214.
 Charles Siebert, “What Does an Aging Chimp Do When His Working Days Are Done?” *New York Times Magazine*. July 24, 2005: 28-36, 61-63 (Course Pack)

08:104 Syllabus	
Week 1	
Aug 22	<p>Introduction to “Animal Studies” in the Humanities</p> <ul style="list-style-type: none"> *Animal Studies and Story-Telling *Animal Studies and Service-Learning <p>In class hand-outs for discussion:</p> <ul style="list-style-type: none"> University of Iowa Policy on animal research <i>Oxford English Dictionary(OED)</i> definitions of “animal” Passage from Charles Darwin’s <i>Origin of Species</i> (1859) John Hollander, “Adam’s Task” (poem)
Aug 24	<p>Issues for Animal Studies in the Humanities</p> <ul style="list-style-type: none"> Erica Fudge, <i>Animal</i>, Introduction and Ch 1: “Visible and Invisible: Questions of Recognition” (7-65) Elizabeth Hess, <i>Lost and Found: Dogs, Cats, and Everyday Heroes at a Country Animal Shelter</i>, Chs 1-4 (1-135) Debra Pughe, “Being in Dog Time,” forthcoming in <i>Bark</i> (in Course Pack) <p>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.</p>
Week 2	
Aug 29	<i>Lost and Found</i> , Chs 4-7 (136-208) and

	<p>Vicki Hearne, <i>Adam's Task</i>, (3-17, 42-76) Ch 1 "By Way of Explanation" Ch 3 "How to Say 'Fetch!'"</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 (in Course Pack)</p> <p>Commentary 2: The material we're reading (last week and this week) was partly chosen to help us all 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 Centers. Choose two "stories" that you find especially intriguing using at least two texts (that is two from the three: Hearne, Hess, Sanders). Offer your analysis of those stories by answering 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?</p> <p>Note: The "cat people" among you might want to take a look <i>Cat Culture: The Social World of a Cat Shelter</i> by Janet M. Alger and Steven F. Alger (Philadelphia: Temple University Press, 2003) about seven years of volunteering at a cat shelter.</p>
Aug 31	<p>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.</p> <p>In advance please read the following training material from the Animal Center. These are located at http://www.icanimalcenter.org under the section titled "Support."</p> <ul style="list-style-type: none"> ♣ Orientation packet and "Green Dog" Packet (one file) ♣ Orientation packet and "Green Cat" Packet (one file)
Week 3	
Sep 5	LABOR DAY HOLIDAY
Sep 7	<p><i>First Encounters: Animals in Children's Books</i></p> <p>Anna Sewell, <i>Black Beauty</i> (1877), Part I and Part II (Chs 1-31) Vicki Hearne, <i>Adam's Task</i> (117-165) Ch 5 "Crazy Horses" Ch 6 "Horses in Partnership With Time"</p> <p>Commentary 3: <i>Black Beauty</i> was written by a supporter of the Society for the Prevention of Cruelty to Animals both as a novel and as a tract to make the case in fiction that animals should be protected by law. Sewell used many of the fictional tactics and devices that had been used earlier in</p>

	anti-slavery stories that tried to convince readers to end slavery in Britain. Where do you see connections being made to argue for the link the SPCA members saw between human and animal “slavery”? Do you find this strategy compelling? Problematic?
Week 4	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).
Sep 12	<i>Black Beauty</i> , Part III and Part IV (Chs 31-49) *** Commentary 4: One-page proposal for paper 1 due by email (teresa-mangum@uiowa.edu)
Sep 14	Rudyard Kipling, <i>The Jungle Books</i> “Mowgli’s Brothers,” 5-25 “Tiger-Tiger!,” 55-72 “Rikki-Tikki-Tavi,” 97-113 “How Fear Came,” 161-178
*Sep 18	PAWS IN THE PARK Event: I’ll ask you to make every attempt to attend this event hosted by the Friends of the Animal Center. The event offers us an opportunity to thank the Center for opening their doors to us. It will also be an excellent opportunity to gather stories, from talking with people about their choice to adopt a shelter dog to listening to the story-telling contest in which people tell stories of how they “rescued” their dogs.
Week 5	Begin service at the Iowa City/Coralville Animal Center
Sep 19	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 story they would find helpful as we plan the formal questions we’ll ask staff, volunteers, people with pets, etc. Library Research Day: 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 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.
Sep 21	<i>The Beasts in the Backyard</i> Hearne, Ch 8 “The Sound of Kindness” (172-191) Hearne, Ch 9 “Lo, the American (Pit) Bull Terrier” (192-223) Donna Haraway, <i>The Companion Species Manifesto: Dogs, People, and Significant Otherness</i> Commentary 5: These two writers seek to find 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 three pieces that you find especially compelling (or frustrating) and explain what that essay contributes to your understanding of human-animal dynamics at the Center, but also what further questions you would have for the writer

	and why.
Week 6	
Sep 26	<p>Work Day: To prepare for your collecting of stories about animals at the Animal Center, drawn from observation and interviews, we'll use today to develop our interview questions. Please bring the questions you gathered from the Center staff last week to class. From those lists and questions the Center Director, Misha Goodman, has suggested, 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 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.</p> <p>***Rough drafts of Paper I due for Writing Fellows</p>
Sep 28	<p>Charles Siebert, <i>Angus: A Memoir</i></p> <p>Commentary 6: Why is this book called "a memoir"? Look up the word "memoir" in the on-line <i>Oxford English Dictionary</i>. Which meanings is the writer playing upon? Whose memoir is it? Where do you see potential conflict between the story the human is trying to tell and the story the dog might tell if (being wildly anthropomorphic) we could read his mind?</p>
Week 7	
Oct 3	<p>Continue discussion of <i>Angus: A Memoir</i></p> <p>Fudge, <i>Animal</i>, Ch 2 "Real and Symbolic: Questions of Difference" (68-111)</p> <p>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.)</p> <p>***Paper I Due</p>
Oct 5	<p>Work Day—Reflecting on your work at the Animal Center—</p> <p>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, please choose a few passages you'd especially like to share with the class. As a group we'll compare experiences and ponder about possible final project possibilities and steps in your observation, reading, research, and reflection you'll need to take for your topic idea</p>
Week 8	MID-TERM
Oct 10	<p><i>Specie-ial Anxiety: Fears of Border Crossing; or, Technology Gone "Wild"</i></p> <p>H.G. Wells, <i>The Island of Dr. Moreau</i> (1896)</p> <p>Screening tba: <i>Cat People</i> (1942, Dir. Jacques Tourneur). For you filmies, it was produced by Val Lewton, also the force behind the sequel <i>Curse of the Cat People</i> (1944), <i>The Leopard Man</i> (1943), and <i>I Walked With a Zombie</i> (1943) [which was based on Charlotte Bronte's <i>Jane Eyre</i>]]. You can also see <i>Cat People</i> 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 <i>Cat People</i> (1982, Dir. Paul Schrader) which is more explicitly erotic and which offers</p>

	<p>a great cat point of view.</p> <p>Commentary 7: 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? OR offer your views of the thematic connections between <i>The Island of Dr. Moreau</i> and <i>Cat People</i>. 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?</p>
Oct 12	<p><i>The Island of Dr. Moreau</i> and <i>Cat People</i></p> <p>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). Try to see it if you can. It would be a great Halloween party event!</p>
Week 9	
Oct 17	Kirsten Bakis, <i>Lives of the Monster Dogs: A Novel</i>
Oct 19	<p>Bakis, <i>Lives of the Monster Dogs: A Novel</i></p> <p>Fudge, <i>Animal</i>, Ch 3 “Intelligence and Instinct: Questions of Power” and Conclusion (113-165)</p> <p>Commentary 8: Do you see connections between this novel and <i>The Island of Dr. Moreau</i> and <i>Cat People</i>, or is this novel addressing different concerns 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, judging or punishing them for failing to meet human standards for behavior. Without judging the humans or animals at the Center, use the novel to reflect upon the ways animals in the Center could be becoming “monster dogs/cats” based on the kinds of decisions multiple humans have made for them.</p>
Week 10	
Oct 24	<p><i>Animals in the Wild/ The Wild Domesticated</i></p> <p>Barbara Gowdy, <i>White Bone</i></p> <p>Commentary 9: ***One page proposal describing your final project due</p>
Oct 26	<p><i>White Bone</i></p> <p>John Berger, “Why Look at Animals?” In <i>About Looking</i>. New York: Pantheon Books, 1980: 1-26 (in Course Pack)</p>
Week 11	
Oct 31	<p>Franz Kafka, “A Report to the Academy” (Course Pack)</p> <p>George Orwell, “Death of an Elephant” (Course Pack)</p> <p>Charles Siebert, “What Does an Aging Chimp Do When His Working Days Are Done?,” <i>New York Times Magazine</i>. July 24, 2005. Section 6: 28-36, 61-63 (in Course Pack)</p> <p>***Bibliography due with annotations describing a combination of 10 articles and books you have read in preparation for your final project</p>

Nov 2	The Limits of “Animal-Loving”? Peter Høeg, <i>The Woman and the Ape</i>
Week 12	Last week of Work at Iowa City-Coralville Animal Center
Nov 7	Høeg, <i>The Woman and the Ape</i> Screening tba: <i>Gorillas in the Mist</i> (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 a copy of the rough draft of your final project for your Writing Fellow
Week 13	
Nov 14	Confronting Cruelty: Animal Abuse/Humanimal Violence J.M. Coetzee, <i>Disgrace</i> , 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	J.M. Coetzee, <i>Disgrace</i> , Chs 13-24 (106-220) 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.”) ***Center Journals: Please bring your journal for me to enjoy and reflect upon. I’ll return them during the final exam period. 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 very helpful as I plan the next version of this course. I would be especially grateful to know: <ul style="list-style-type: none"> ♣ How working at the Center influenced your responses to our readings ♣ Whether you found the Service-Learning approach a useful

	<p>component of the class and if so why and how</p> <ul style="list-style-type: none"> ♣ Whether you would recommend a Service-Learning course to your friends and why or why not ♣ Whether your work for this class has given you an interest in continuing to work for the Center or other community organizations ♣ Suggestions you have to help the staff at the Center work more effectively on behalf of the animals ♣ What changes you would 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 ♣ Whether you would define the work of the Center as a “civic” duty and why or why not
Week 14	
Nov 21 Nov 23	THANKSGIVING BREAK
Week 15	
Nov 28	J.M. Coetzee, <i>The Lives of Animals</i> (15-91)
Nov 30	<p>Responses to <i>The Lives of Animals</i> (skim all 4 but sign up to present one of the views to the class along with others who choose your essay)</p> <p>Marjorie Garber (73-84) a scholar of literature (originally Shakespeare) and of cultural studies who wrote a book called <i>Dog Love</i></p> <p>Peter Singer (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>Wendy Doniger (93-106) an historian of religion (especially early Greek and Indian religions)</p> <p>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</p> <p>Commentary 13: (required) Drawing upon your experience at the Center, decide which of the commentator’s views you think most helpfully illuminates or challenges questions and opinions you’ve formed through your work at the Center. Use your commentary to explain how the writer’s response (and Coetzee’s fictionalized arguments) shed light on your experience at the Center OR use your Center experience to question the views of the writer’s responses.</p>
Week 16	
Dec 5	***Presentations on Final Projects
Dec 7	***Presentations on Final Projects
Final Exam Period: Wed, Dec 14	<p>***Presentations on Final Projects</p> <p>***Final Projects Due at precisely 4:30 (so that you can relax and enjoy our final presentations)</p> <p>I’ll bring treats to pamper us through this long, late time of day.</p>

4:30- 6:30	
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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 coordinator 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 _____

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 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 Doug Trevor. You can schedule an appointment with him 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*.

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.

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 3 absences without question. Thereafter, your final grade drops ten points for each unexcused absence. In the case of emergency or serious illness, please 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.

