

COURSE READER

Critical Animal Studies: Animals in Society, Culture and the Media
(SASH68)
SPRING 2023

Course Organizers

María R. Carreras Naja Yndal-Olsen Marie Leth-Espensen Lena Lindström Tobias Linné
Gina Song



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Welcome!

Welcome to the Critical Animal Studies course! We will meet once a week, during a course period of 10 weeks. The course is organized around five themes, and we will spend two weeks on each theme. The first week of each theme will generally consist of a lecture, followed by class discussions that are based on the readings for that week. The second week of each theme will be made up of activities related to fulfilling the learning objectives of the course. These could include: workshops, guest lecturers, films, presentations etc. To be prepared to actively contribute to class discussions, you are asked to thoroughly read and reflect on the relevant materials *before* each class.

To support your studies, we have compiled this Course Reader. It includes:

- The course schedule;
- Some important notes on the readings, academic honesty and referencing, and the Critical Animal Studies approach;
- Course examination guidelines;
- Lists of the articles and book chapters used each week in the course, in suggested order of reading, accompanied by comments or reflection topics from the course organizers;
- The course syllabus.

We hope the Course Reader will be helpful and look forward to many interesting discussions and presentations during the course!

María R. Carreras Naja Yndal-Olsen Marie Leth-Espensen Lena Lindström
Tobias Linné Gina Song

SASH68 Critical Animal Studies: Animals in Society, Culture and the Media

Schedule spring 2023

Date	Time	Title	Room	Teacher
Wed 18/1	9-12	Lecture 1: Introduction to the critical study of human-animal relations	SOL A121	TL/GS/LL
Wed 25/1	9-12	Seminar 1: Short presentations	SOL A121	TL/MC/LL
Wed 1/2	9-12	Lecture 2: Social constructions, positions, and representations of animals	SOL A121	TL/GS
Wed 8/2	9-12	Seminar 2: Visual representations of animals	SOL A121	TL/GS/ML
Wed 15/2	9-12	Lecture 3: Intersectional oppression, language, power	SOL A121	MC
Wed 22/2	9-12	Seminar 3: Text questions seminar	SOL A121	MC/TL/NY
Wed 1/3	9-12	Lecture 4: Agency, anthropocentrism, and the suffering of others	SOL A121	MC/LL
Wed 8/3	9-12	Seminar 4: Course paper workshop	SOL A121	MC/TL/NY
Wed 15/3	9-12	Lecture 5: Animals and social change: Communication and action	SOL A121	NY/GS/TL
Wed 22/3	9-12	Seminar 5: Film screening	SOL A121	NY/GS
Fri 31/3	15.00	First submission of course paper		
Fri 2/6	15.00	Re-submission of course paper		

Teachers:

María R. Carreras (MC) (maria.ruiz@isk.lu.se)

Marie Leth-Espensen (ML) (marie. leth-espensen@soclaw.lu.se)

Lena Lindström (LL) (lana.lindstrom@psy.lu.se)

Tobias Linné (TL) (tobias.linne@kom.lu.se)

Naja Yndal-Olsen (NY) (naja.yndal-olsen@soc.lu.se)

Gina Song (GS) (chih-lan.song@ace.lu.se)

Some important notes

A note on the readings

It is your responsibility to have read the relevant materials before the text discussions, and, through an active engagement in this discussion, demonstrate a familiarity with the concepts, issues, and arguments that have been presented in the readings. Within this course reader, you will find that each theme has its own reading list, and that each list is accompanied by an introduction to the readings and some thought-provoking questions. Use this as a benchmark to measure whether you have adequately engaged with the readings. A satisfactory engagement with the texts can be measured by whether you feel that you can not only answer the questions provided by the reading guidelines, but have also gained constructive and critical insights into the discussions relevant to the theme and the readings and are able to relay them in the form of questions or comments to the class, during group discussions.

A note on academic honesty and referencing

This course is governed by the rules and regulations set out by the University's policy: "Guidelines and regulations on plagiarism and deceitful plagiarism in first-, second- and third-cycle education at Lund University". Please review this document at: http://www.lunduniversity.lu.se/sites/www.lunduniversity.lu.se/files/guidelines_regulations_on_plagiarism_deceitful_plagiarism.pdf

If you have any question on how to ensure that your work falls within these guidelines, or if you have any questions regarding referencing styles etc., please do not hesitate to ask a teacher, or visit the University's webpage:

<http://www.lub.lu.se/en/services-and-activities/reference-management>

A note on the Critical Animal Studies approach

A central component to achieving the learning objectives of the course will be to incorporate a critical account of the relationship between humans and other animals into your work. It should be noted that "critical" here refers to an active attempt to engage with the biases and social norms that underlie the many interactions that we have with other animals directly or indirectly on a daily basis. While this does not imply adopting a particular view of animals (including humans), it does imply that what is currently acting as the dominant set of social norms and assumptions that make up our beliefs regarding the value of human and animal life are in constant scrutiny. Any arguments made during the course or in its assignments, should to your best ability, be reflective of this endeavour, and rooted in scholarly discourses.

Course examination guidelines

The course relies on the active, committed participation of all students and we expect everybody's presence at the seminars. The course is assessed by both written assignments and in class presentations that are carried out both individually and in smaller groups.

The examination is divided into three parts.

- The first part consists of four compulsory assignments that you need to complete in order to get your grade. These are; short presentations (see page 12), workshop: visual representations of animals (see page 15), text questions seminar (see page 18) and course paper workshop (see page 23). The four assignments are graded with either a pass or fail.
- The second part of the examination is the course paper. The course paper is the **main examination of the course** and will be graded on the A to Fail scale. The grade of the course paper is also the final grade of the course as a whole. Please make sure you carefully read the instructions below for the course paper.
- The third part of the examination is to write a reflective journal of your learning process. After each theme you are asked to write half a page long text in which you reflect on the readings, the lecture, the discussions and your own work for the theme. The text should be **personally reflective, but also analytical** (i. e. do not just describe the literature and the lecture but try to discuss what you learned, which concepts you see as being connected, what the discussion led you to reconsider, how the literature made you realize certain things). In order to get your grade **you should upload a reflective journal of approximately half a page at the course platform the day after each seminar at 3PM with your reflections on the last theme.**

If you need to be absent from one of the compulsory seminars/assignments, you will be required to complete a compensation task for which you choose one or more of the readings for the theme and write a short comment/reflection on that text (approximately 1-2 pages). **You must submit the compensation task to the Course Platform within one week of the missed class.** It is your responsibility to inform the course organizers of your absence; please notify us in advance of the class session if at all possible. It is also your responsibility to complete and submit the compensation task; you will not receive a reminder of this obligation. **Failure to submit the compensation task may result in you not receiving credit for having completed the course.**

Grading criteria

To pass the course, the student must fulfil the learning outcomes specified in the course syllabus. The grades awarded are as follows:

- **A** (Excellent – outstanding performance with only minor errors) A distinguished result that is excellent with regard to the following aspects: theoretical depth, analytical ability, independent thought, structure (coherence), formalia (references) and language use (clarity of expression).
- **B** (Very good – above the average standard but with some errors) A very good result with regard to the above mentioned aspects.
- **C** (Good- generally sound work with a number of notable errors) The result is of good standard with regard to the above mentioned aspects and lives up to expectations.
- **D** (Satisfactory – fair but with significant shortcomings) The result is of satisfactory standard with regard to the above mentioned aspects and lives up to expectations.
- **E** (Sufficient – performance meets the minimum criteria) The result satisfies the minimum requirements with regard to the above mentioned aspects but not more.
- **Fail** (Not good enough, considerable work is required) The result does not meet the minimum requirements with regard to the above mentioned aspects.

The highest grade is A and the lowest passing grade is E. The grade for a non-passing result is Fail.

Course paper

Choosing your topic

The purpose of the course paper is to independently use knowledge you gained from the course (as well as from previous studies and/or other experience, if relevant) to **scientifically investigate** a *specific* issue or problem of your own choice related to the field of Critical Animal Studies. There are infinite possibilities when choosing your course paper topic, and we encourage you to be creative and select a topic that inspires and engages you. Here are a few ideas:

- Take a problem of importance to your studies in other disciplines (ethology, gender studies, history etc.) and apply a CAS perspective on it, and/or let your CAS course paper investigate an issue related to work you have carried out (or plan to carry out) within or outside academia.
- Choose an area of animal use (broiler production, animal experiments, wildlife films, pet keeping, wolf hunting, horseracing etc.) that you are particularly concerned about/have a special interest in.
- Make an in-depth analysis of a particular theoretical CAS concept, such as “speciesism”, “the animal economy”, “intersectionality”, “animal liberation” etc.
- Analyze a current social issue from a CAS perspective.
- Decide on your course paper subject by discussing with an animal advocacy NGO if there is any particular problem (or part of a problem) they see as particularly important or urgent.

There are, of course, other ways of choosing your course paper topic. If you feel any uncertainty, you are always welcome to discuss your ideas with the teachers. You are welcome to book a meeting with any of us to discuss your paper in person.

Guidelines for writing your paper

We expect from you a well structured and justified paper, based on the readings for the course and/or other scientific literature. We suggest that you use the standard format for a scientific paper, including an introduction and research question, a literature review, an explanation of your chosen methodology, findings, conclusion and references.

1. Present a solid **introduction** where you justify the relevance of your research question. Begin with an interesting and well-motivated **research question** that is possible to answer given the timeframe of the course. Make sure to delimit your scope of investigation by keeping a clear focus on your specific question throughout your paper.

2. **Literature review:** Give a brief account of previous research related to your topic. State why this literature is important for your research.

3. **Methodology:** Explain how you have investigated your question. There are plenty of methods you can use to research your issue. Explain exactly what is your sample (the texts, images, or other data that you have looked into), and how you have worked with it.

4. **Findings:** This is the main body, the core of your paper where you describe the outcomes and concepts. Add your own insights to the analysis. The quality of your own ideas is important. Show your own independent thinking as much as possible. Discuss your sources and materials **critically**.

5. **Discussion and conclusion:** Discuss weaknesses and strengths in your research, and what questions it points out for future research. Finish with two or three paragraphs summarizing the main points of your paper. In the end, check that you have answered your research question.

6. **References:** End the paper with a list of the references you have used. See the course reading list for style guidance. In running text, use the following style for references: (Surname, Year) For direct quotes: (Surname, Year pp. X-X).

The paper should not only describe a phenomenon, but **investigate a problem**.

Try to make your paper both reflective and convincing. Support your arguments by backing up your points or conclusion with **evidence from your readings and research, citing all of the sources** used. Be as explicit and concrete as possible.

Think about your reader as you write and ask yourself if you are really conveying what you need to say. This can be assessed most easily by asking someone else to read your paper. We will be discussing strategies for giving effective written feedback on your colleagues' papers during the course.

Citing quotes: When you are using an idea or statement put forth by another person, **refer to or quote them clearly in the text**. It is very important to make clear what portion of the sentence or paragraph comes from other sources than your own thinking.

Review your final paper thoroughly to make sure that it is well written, that it has a logical structure helping the reader follow your line of thought, that your paper has no spelling and grammatical errors, and that the title reflects the content of the paper. Don't forget to paginate your paper, and write your name on it before you submit it! Papers should be submitted in .pdf or .doc/.docx format.

Your paper should be between **18 000 – 28 000 characters** (including spaces, references, and references list).

Course paper submission deadline: Friday March 31st.

- **Start writing early!** Ideas and formulations need time to mature. Most researchers go through several rounds of revision before arriving at the final version of their paper. Please note that all course papers will be subjected to revision, and that there will be a **second submission date on Friday, 2 June.**
- On Canvas you will find a few papers written by previous CAS students that provide **good examples of what a course paper can look like.**
- **Deadline for uploading the course assignment to the course platform is Friday March 31st at 3 PM.**
- **Academic writing is a creative process of knowledge development – don't forget to enjoy it!** If you get stuck at any point in the writing process, please schedule a meeting with one of the course organizers; we are very happy to discuss your paper with you and brainstorm with you to help get you back on track!

Theme 1: Introduction to the critical study of human-animal relations

Wednesday, 18 January

1. LeGuin, Ursula K. (1988). 'She Unnames them', In Ursula K. LeGuin *Buffalo Gals and Other Animal Presences*. New York, N.Y.: New American Library. pp. 1-3
2. Nocella II, Anthony J., Sorenson, John, Socha, Kim & Matsuoka, Atsuko (2014). The Emergence of Critical Animal Studies: The Rise of Intersectional Animal Liberation. In A.J. Nocella II, J. Sorenson, K. Socha & A. Matsuoka (Eds.), *Defining Critical Animal Studies: An Intersectional Social Justice Approach for Liberation* pp. xix-xxxvi. New York: Peter Lang.
3. Salt, Henry S. (1914). Logic of the Larder. In H.S. Salt, *The Humanities of Diet*. Manchester: Sociey. (3 pp.).
4. Sanbonmatsu, John (2011). Introduction. In J. Sanbonmatsu (Ed.), *Critical Theory and Animal Liberation* pp. 1-12 + 20-26. Lanham: Rowman & Littlefield.
5. Emel, Jody & Wolch, Jennifer (1998). Witnessing the Animal Moment. In J. Wolch & J. Emel (Eds.), *Animal Geographies: Place, Politics, and Identity in the Nature-Culture Borderlands* pp. 1-24. London & New York: Verso.
6. Adams, Carol J. (2009). Post-Meateating. In T. Tyler and M. Rossini (Eds.), *Animal Encounters* pp. 47-72. Leiden and Boston: Brill.
7. Stanescu, Vasile & Twine, Richard (2012). 'Post-Animal Studies: The Future(s) of Critical Animal Studies', *Journal of Critical Animal Studies* 10(2), pp. 4-19.
8. Taylor, Sunara (2014). 'Animal Crips', *Journal for Critical Animal Studies*. 12(2), pp. 95-117.

The readings start with **Ursula Le Guin's** short story that takes its premise from the Biblical book of Genesis, in which Adam names the animals. Le Guin's story, however, reverses the events described here. How do you see this story related to the project of Critical Animal Studies? What happens to the power relations between humans and other animals when they are unnamed?

The second text in the course reading list is the introduction to a book by **Nocella et al.** outlining the foundations and historical development of Critical Animal Studies (CAS). The third text is a philosophical/ethical argument against meat consumption written in 1914. Although 100 years have passed between these two texts, they share a joint purpose of arguing against institutionalized animal exploitation in society. What, in their view, needs to change? Do they base their arguments on a similarity principle (the idea that humans are animals, too), or on a *dissimilarity* between humans and other animals?

What is your own view – should we emphasize human-animal similarities or dissimilarities? What are the possible consequences of both arguments for humans and other animals? **Salt's** text ends with a premonition for the future of an argument commonly used to uphold meat consumption: Do you think that Salt's premonition has come true?

Sanbonmatsu and **Emel** and **Wolch** bring up many issues similar to the previous articles, however, they place relationships between humans and other animals in a more explicitly political context than the other authors. What do they see as the main reasons or factors driving animal oppression, as compared with the previous texts?

In **Adams's** text from 2009 we find a chronological development; an account of how the character of animal use has shifted with the (presumed) social and cultural transition from modernity to post-modernity. If Carol Adams met Henry Salt, with his 1914 perspective, in a debate, on which points do you think they would agree? Would they have any disagreements?

The last two texts for this theme will be used to discuss more recent developments in the field of Critical Animal Studies. **Stanescu's** and **Twine's** text sketches some possible scenarios for the future of Critical Animal Studies. Take the issue of in-vitro meat; why do the authors see this as an important one with profound implications for the field of Critical Animal Studies? In the text by **Sunara Taylor**, the human is understood as essentially an idealized version of an able-bodied subject. How do you see this fitting into the larger Critical Animal Studies critique of human exceptionalism? Taylor also makes the case that both other animals and humans are disabled in capitalist animal agriculture. What does she mean by this? What examples of this can you think of?

Seminar 1: Short presentations

Wednesday, 25 January

Choose a particular issue/problem concerning animal use in human society that you are interested in and want to introduce to the other students. You can choose a topic you are planning to develop for your course paper, or any interesting animal-related issue that is currently on the agenda in society or news media, or something else. Prepare a **BRIEF** presentation (5 minutes + a few minutes for discussion) on your chosen issue. Your presentation may address:

- Why did you choose this particular issue?
- What animals are involved?
- How are the animals affected?
- Can you see any changes or current trends taking place regarding the issue?
- Do you want to raise any critique against the issue?

The purpose with the presentations is to increase our critical attention to the multiple and complex ways in which we relate to animals in society.

Feel free to draw inspiration from any of last week's readings when preparing the topic of your presentation!

Theme 2: Social constructions, positions, and representations of animals

Wednesday, 1 February

1. Malamud, Randy (2012). *An Introduction to Animals and Visual Culture* pp. 1-93 + 115-129. Basingstoke, Hampshire: Palgrave Macmillan.
2. Arluke, Arnold & Sanders, Clinton R. (1996). *Regarding Animals* pp. 1-57 + 167-191. Philadelphia: Temple University Press.
3. Nibert, David (2003). Humans and Other Animals: Sociology's Moral and Intellectual Challenge. *International Journal of Sociology and Social Policy* 23(3), pp. 5-25.
4. Merskin, Debra (2015). Media Theories and the Crossroads of Critical Animal and Media Studies. In N. Almiron, M. Cole and C. P. Freeman (Eds.), *Critical Animal and Media Studies: Communication for Nonhuman Animal Advocacy* pp. 11-25 London: Routledge.
5. Pierson, David P. (2005). "Hey, They're Just Like Us!" Representations of the Animal World in the Discovery Channel's Nature Programming. *The Journal of Popular Culture* 38(4), pp. 698-712.
6. McCrow-Young, Ally, Linné, Tobias and Potts, Annie (2015). "Framing Possums: War, Sport and Patriotism in Depictions of Brushtail Possums in New Zealand News Media." *Animal Studies Journal*, 4 (2) pp. 29-54.

The readings in this theme start with **Malamud's** text about the multitude of cultural frames which come to inform how humans view animals. Think of the many different ways in which animals are made visible in contemporary culture and society; what do animals have to lose/gain under these different conditions? What does the human viewer lose/gain? In what ways are animals *not* made visible? Try also the experiment that Malamud suggests; count for an hour, all the animals you encounter, both actual animals and representational animals. Did you encounter more of the former or the latter? What kinds of animals did you encounter?

Arluke and **Sanders'** book provides an introduction to animals as social constructions in modern society and the paradoxes these social constructions contain. Think about the question Arluke and Sanders ask at the beginning: What is it about modern society that makes it possible for people to shower animals with affection and at the same time to maltreat or kill them, regard them as sentient creatures and also as utilitarian objects? How do Arluke and Sanders explain this ambivalence toward animals? Arluke and Sanders also raise questions about how animal perspectives can be better accounted for in social sciences. Why is examining animal perspectives so important to the social sciences?

Like Arluke and Sanders, **Nibert** claims that we need to also include the lives and experiences of other species in social sciences. According to Nibert, we should relate to

animals not as passive objects that are dealt with and thought and felt about, but pay attention to the way things look, smell, feel, taste or sound to the animals involved. Consider what sociological investigations of this kind might look like? Also notice Nibert's definition of *speciesism*; how it is not only comprehended as prejudice and discrimination but as an ideology, a set of socially shared beliefs that legitimates an oppressive social order.

In her chapter, **Merskin** addresses the intersections of the fields of critical animal studies and critical media studies. Similarly to Malamud, she focuses on how human power to represent other species can be thought of as an act of domination and symbolic violence. Merskin also asks some questions at the beginning of the text challenging what media studies is usually thought to be about: Are media theories only meant to apply to humans? What do media theories predict that would be useful to understanding other animals and our relationship to them? What is the connection between studying media and thinking about other animals? In light of Merskin's text, how would you answer these questions?

The text by **Pierson** is based on an empirical investigation of Discovery Channel's nature programming and gives examples of different thematic discourses in the programs. Similarly, **McCrow-Young, Linné** and **Potts** look at a case study of how media discourses about possums promote certain understandings of these animals. Pierson asks what the ideological and social implications of the perception of the natural world in Discovery Channel's nature programs are; what possible implications can you think of, both in relation to nature programs on Discovery Channel and "the war on possums" in New Zealand print media?

Seminar 2: Visual representations of animals

Wednesday, 8 February

The aim of the workshop is to analyze visual representations of animals (and/or humans in interaction with animals) taken from a variety of media and popular culture contexts.

In preparation for the workshop **you are asked to work in groups (of 3-5 people) and choose at least one example of a visual representation of animals from media/popular culture** that you find interesting, problematic, disturbing, not typical, stereotypical etc. The visual representation you choose can be for example a commercial containing animals, a picture from a news story, an image from a webpage, a YouTube clip containing animals, a clip from a movie or a cartoon.

During the workshop we will all together analyze your chosen visual representation with inspiration from and using the concepts and analytical tools presented in the readings of this theme. Each group will have approximately 10 minutes to present their chosen visual representation followed by 10-15 minutes of discussion where everyone is free to join in. It is not expected that you present a complete and final analysis of your image/clip. Rather you should point to some interesting aspects of the image/clip that can be discussed further. Here are a few suggestions of questions to address:

- Why did you choose this image/clip? Where is it from?
- How are animals used in the visual representation? How does this representation reinforce ideas about distinctions between humans and animals (and/or between animals)?
- What is the relationship between humans and the animals in the image/clip?
- What norms organizing human-animal relations are reinforced in the image/clip?
- What stereotypical representations of animals are featured in the image/clip?
- In what way does the image/clip work towards facilitating a consumerist approach towards animals?
- Is the animal represented as subject or object (or both) in the image/clip?

It is important that you are able to show the image/clip you have chosen to the others at the workshop. We will make sure to enable screen sharing for everyone, and if the image/clip is available online you can also post a link in the chat. If you need any help, please don't hesitate to contact any of the course organizers!

At the end of this week's seminar you will also be asked to give a short presentation about your ideas for the course paper in a smaller group.

Theme 3: Intersectional oppression, language, and power

Wednesday, 15 February

1. Adams, Carol J. (1997). "'Mad Cow' disease and the animal industrial complex". *Organization & Environment*; Mar 1997; 10, 1; pp. 1-26
2. Dunayer, Joan (1995). "Sexist Words, Speciesist Roots." In Adams, Carol J. and Donovan, J.: *Animals & Women. Feminist Theoretical Explorations* pp. 11-23. Durham and London: Duke University Press.
3. Ko, Aph (2017). "Why animal liberation requires an epistemological revolution". In Ko, A., Ko, S.: *Aphro-Ism. Essays on Pop Culture, Feminism, and Black Veganism from Two Sisters*. pp. 88-94. New York: Lantern.
4. Ko, Aph. 5 Reasons Why Animal Rights Are a Feminist Issue, *Everyday Feminism* (December 30, 2014)
5. Ko, Syl (2017). "We can avoid the debate about comparing human and animal oppressions, if we simply make the right connections". In Ko, A., Ko, S.: *Aphro-Ism. Essays on Pop Culture, Feminism, and Black Veganism from Two Sisters*. pp 82-87. New York: Lantern.
6. Wrenn, Corey Lee (2017). "Toward a Vegan Feminist Theory of the State". In Nibert, D. (ed.) *Animal Oppression and Capitalism*, pp. 201-226. California and Colorado: Praeger.
7. Crenshaw, Kimberlé. Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics. *University of Chicago Legal Forum* (Vol. 1989). 31 p.
8. Kimberlé Crenshaw on Intersectionality, More than Two Decades Later (Interview, 8 June 2017)
9. Jane Coaston, The intersectionality wars. *Vox* (May 28, 2019).
10. Adams, Carol J. (1997): "Mad Cow" disease and the animal industrial complex. *Organization & Environment*; Mar 1997; 10, 1; ProQuest pg. 26-51.
11. Lee Wrenn, Corey (2017): Toward a Vegan Feminist Theory of the State. In Nibert, D. (ed.) *Animal Oppression and Capitalism*, pp. 201-226. California and Colorado: Praeger.

The readings for this theme problematize the interlocking manifestations of power over women, people of colour and nonhuman animals and examine how animal exploitation is situated in broader power structures. We will focus on the concept of

'intersectionality' and discuss how different types of oppression can interrelate by way of social differences. We will also analyze how language can perpetuate oppressions and how we can deal with language in our own research.

The first three texts are recommended as a general introduction to the concept of intersectionality. The first one is **Crenshaw's** seminal work in which the author introduced the concept, focusing on three legal cases that dealt with the issues of both racial discrimination and sex discrimination. The second is an interview with Crenshaw reviewing the concept years later. The third one also contains excerpts from an interview with Crenshaw and gets into the right-wing critics of intersectionality. **You can choose one of them as an introduction to the concept.**

Carol J. Adams is best known for her seminal work *Sexual Politics of Meat*. In this text, she presents some of her most known ideas in a more concise way (the absent referent, the sexualizing of animals, the 'animalizing' of women, the 'feminized protein'), while she introduces other problematic issues. This text is also very interesting because she is doing an ecofeminist analysis of a particular issue while at the same time introducing the ecofeminist theory.

Corey Lee Wrenn's chapter is a really holistic text explaining the relationships between capitalist systems, anthroparchy, misogynistic ideologies, slavery, exploitation of female bodies in activism and anti-speciesism spaces. The strength of vegan feminist theory lies in its intersectional consciousness, as it recognizes that oppression under capitalism directly impacts the life chances and well-being of various marginalized identities, human and nonhuman. In her chapter, Wrenn notes how intersectionality theory, born of Black feminism, understands that racism, sexism, classism, and other systems exist in a matrix of domination.

Both **Syl Ko** and **Aph Ko** provide a crucial perspective to the movements seeking liberation. In their work "Aphro-Isms," they set a groundbreaking suite of essays on the entanglements of race, gender and species, providing an analysis of human and non-human animal oppression. These two texts, one of each being written by each one of the Ko sisters, provide a good summary of some of the most urgent issues presented in the book.

Joan Dunayer has extensively written about the relationship between language, speciesism and sexism. In this text, she explains how linguistic habits such as assigning the imagery of animal pejoratives for women while making words as 'man' and 'mankind' pseudo generics for 'human' and 'humankind', are rooted in speciesism.

Seminar 3: Text questions seminar

Wednesday, 22 February

Part I: Workshop: How to write a (CAS) university paper

In this workshop, we will focus on strategies for identifying a concrete and novel thesis topic for a CAS paper, as well as guidelines for structuring and organizing a (CAS) university paper.

Part II: Text questions seminar: finding a topic for your course paper

As a preparatory exercise for writing your course paper, please select at least two of the texts below and read them before the seminar. The reading list below should be seen as a resource to deepen your knowledge on a topic you have decided to focus on, or to learn more about a possible topic to write about.

The texts are about a number of different topics, and at the seminar we will break into smaller groups to narrow down our discussion and explore your chosen topics more deeply. In preparation for this seminar, please read your chosen texts carefully and formulate at least one interesting and relevant discussion point that you feel is evoked by each text. If you choose to read texts of different topic areas, please indicate which one of them you would like to discuss at the seminar.

The discussion that you bring to the seminar can focus on something you would like to deepen your understanding on, or on any aspects you perceive as unclear or as not sufficiently developed in the text. Please prepare a short introduction to the text(s) in order to explain the context of the point you want to discuss with the remaining class. We will then together discuss the texts during the seminar, and make connections with the wider issues discussed in the course to further develop your planned course paper topic.

Please upload your question including a short text (approx. one page) where you reflect on the question you have formulated to the course platform no later than 3 PM on Monday, 20 February.

Reading list for text questions seminar

Intersectionality across species boundaries:

Armstrong, Philip (2002). The Postcolonial Animal. *Society and Animals* 10(4), pp. 413-420.

Birke, Lynda. and Parisi, Linda. (1999). Animals, Becoming. In H. P. Steeves *Animal Others: On Ethics, Ontology, and Animal Life*, Albany: SUNY Press, pp. 55-73.

Colling, Sarat (2018) Animal Agency, Resistance, and Escape, In Matsuoka, Atsuko and Sorenson, John (Eds.) *Critical Animal Studies: Towards Trans-Species Social Justice* (New York: Rowman & Littlefield), pp. 21-43

Harper, Amie Breeze. (2011). Speciesism, Racism and Whiteness as the Norm. In L. Kemmerer (ed) *Sister Species. Women, Animals and Social Justice*. Urbana, Chicago and Springfield: University of Illinois Press. 72-78

Hird, Myra J. (2008) Animal Trans. In N. Giffney and M. J. Hird (eds.) *Queering the Non/Human*. Hampshire, England: Ashgate Publishing. pp. 227-247

Animals as experimental objects:

Best, Steven (2005). Genetic science, animal exploitation, and the challenge for democracy. *AI & Society* 20(1), 6-21.

Birke, Lynda (2007). Into the Laboratory. In L. Kalof & A. Fitzgerald (Eds.), *The Animals Reader: The Essential Classical and Contemporary Writings* pp. 323-335. Oxford New York: BERG.

Solot, Dorian & Arluke, Arnold (1997). Learning the Scientist's Role: Animal Dissection in Middle School. *Journal of Contemporary Ethnography* 26(1), pp. 28-54.

Animals as food:

Pick, Daniel (1993). The Perfect Abattoir. In D. Pick, *War Machine: The Rationalisation of Slaughter in the Modern Age*, pp. 178-188. New Haven & London: Yale University Press.

Williams, Anna (2004). Disciplining animals: sentience, production, and critique. *International Journal of Sociology and Social Policy* 24(9), pp. 45-57.

Animals in zoos:

Salih, Sara (2014). The Animal You See: Why Look at Animals in Gaza?. *Interventions* 16(3), pp. 299-324.

Willis, Susan (1999). Looking at the Zoo. *The South Atlantic Quarterly* 98(4), pp. 669-687

Companion animals:

Cudworth, Erika (2018) On Ambivalence and Resistance: Carnism and Diet in Multi-species Households, In Potts, Annie (Ed.) *Meat Cultures* (Leiden: Brill), pp. 222-242

Tuan, Yi-Fu (1984). Animal Pets: Cruelty and Affection. In L. Kalof & A. Fitzgerald (Eds.), *The Animals Reader: The Essential Classical and Contemporary Writings* pp. 141-153. Oxford New York: BERG

Veganism and social change:

Robinson, Margaret (2018) The roots of My Indigenous Veganism, In Matsuoka, Atsuko and Sorenson, John (Eds.) *Critical Animal Studies: Towards Trans-Species Social Justice*(New York: Rowman & Littlefield), pp. 319-332

White, Richard (2017) Capitalism and the Commodification of Animals: The Need for Critical Vegan Praxis, Animated by Anarchism!, In Nibert, David (Ed.) *Animal Oppression and Capitalism, Volume Two: The Oppressive and Destructive Role of Capitalism* (Santa Barbara, California: Praeger), pp. 270-293

Theme 4: Agency, anthropocentrism, and the suffering of others

Wednesday, 1 March

1. Spiegel, Marjorie (1996). *The Dreaded Comparison: Human and Animal Slavery*. New York: Mirror Books. pp. 15-32 and 73-78.
2. Aaltola, Elisa (2013). Skepticism, empathy, and animal suffering. *Journal of bioethical inquiry*, 10(4), pp. 457-467.
3. Lestel, Dominique (2011). What Capabilities for the Animal? *Biosemiotics*, 4(1), pp. 83-92.
4. Willett, Cynthia & Willett, Julie (2014). Can the Animal Subaltern Laugh? Neoliberal Inversions, Cross-Species Solidarities, and Other Challenges to Human Exceptionalism. In *Willett: Interspecies Ethics*. New York: Columbia University Press. P. 29-59
5. Corman, Laurie (2016) *The Ventriloquist's Burden*. *Animal Advocacy and the Problem of Speaking for Others*. In J. Castricano and L. Corman (Eds.) *Animal Subjects 2.0*. 30 p.
6. Hribal, Jason (2007). *Animals, Agency, and Class: Writing the History of Animals from Below*. *Human Ecology Review*, Vol. 14, No. 1. 12 p.

When reading **Marjorie Spiegel's** text; think about how humans devise their ranking system of intelligence and worth. How did the educated white society fashion special attributes to themselves, and how did these special attributes help justify the enslavement of others? Think about what it would be like to live in a society where the enslavement of a human group was widespread and accepted. What are the similarities and differences in the way we approach the minds of non-human animals today and the way the minds of slaves were approached?

In the texts by **Elisa Aaltola** and **Dominique Lestel**, the dominant way of viewing animals in ethology and psychology is questioned. When reading these texts, think about how science deals with questions about the experiential capacities of other animals. How else could it be done? What are the dangers and merits of anthropomorphism?

Jason Hribal's essay is an historical exploration of the nexus between animals, agency, and class. More significantly, it seeks to place the agency of horses, cows, sheep, pigs, etc. into the process of historical writing. This essay is divided into three sections. The first is a critique of the current state of the historiography of animal-studies. The second, 'A Product of an Unspoken Negotiation,' considers how animals themselves have shaped their own lives and labors. The third, 'The Evolution of Vegetarianism and Animal-Rights,' explores how a class relationship developed between humans and other animals. Are the animals other than human part of the working class? What is agency?

Does it matter? Can this concept help us analyze our relationship with animals in a deeper way?

Cynthia Willett and Julie Willett maintain that animals not only suffer from acts of cruelty but also assert a sense of their own defiant agency that at times takes a turn toward the comic. Might a shared capacity for friendship and laughter take us beyond witnessing vulnerable animal others and toward an everyday politics of solidarity instead? Histories of interspecies communities resisting unfair labor practices expose sources of oppression and shared world-making outside humanist categories. Note that in the title for this book chapter the author plays with the title of Gayatri Chakravorty Spivak's seminal essay "Can the Subaltern Speak?" (2010), a probing interrogation of what it means to have political subjectivity. Can we address our relationship to other animals in terms of solidarity? How could this be of interest?

Lauren Corman addresses animals and representation, particularly debating about voice appropriation. Concerned with the hubris potentially implied in advocates' use of the voice metaphor (through phrases such as "the voice of the voiceless"), Corman argues that insights evidenced within certain pockets of animal activism, cognitive ethology, posthumanism, and other social movements and theories can help mitigate the challenges of animals' political representation. Corman considers how voice in its political register tends to highlight non-unitary subjectivity, notions of resistance, valuation of experiential knowledge, and relationality. These "dynamics of political voice" name subjects' pain and suffering, while they refuse to reduce or flatten others' subjectivities. Such recognition helps unsettle the humanism involved in advocates' political representation of other animals, as we increasingly shift away from discourses of heroism to ones of (attempted) solidarity. Is there something wrong with said 'discourses of heroism'? What is so important with political representation? Are the non-human animals voiceless? Do all humans have a voice?

Seminar 4: Course paper workshop

Wednesday, 8 March

The purpose of the workshop is to get you started working on your course paper, and for you to get feedback on your ideas for the paper.

You will all be divided into three feedback groups (with approximately 10 students in each group). **In preparation for the workshop you will upload your Course Paper Workshop Assignment to the course platform on Canvas no later than 3 PM Monday 6 March.**

The goal of the Course Paper Workshop Assignment is twofold: (1) to give you an opportunity to think critically and creatively about the ideas you want to explore in your paper, and (2) to give your colleagues as well as the course organizers an opportunity to give you constructive feedback on your ideas that will help you refine and develop them in future drafts.

With those goals in mind, we ask that your Course Paper Workshop Assignment take one of the following forms:

Option One: 1.5 - 3 pages of draft text of your Course Paper, annotated with comment bubbles or footnotes to provide your reader with any questions and/or comments you have about the ideas you are communicating, the structure you are envisioning, or anything else that will help your reader focus their feedback when they read your draft.

Option Two: 1 page that articulates your overall thesis as well as the themes you would like to discuss and your initial ideas about what literature you plan to use, along with a 1 - 3 page annotated outline that shows the structure you are planning for your paper as well as the main points and conclusions you plan to make in each section of your paper.

Note: if you select Option One and find it useful to *also* include an annotated outline that shows the structure and main ideas you plan to pursue for the entire paper, you are welcome to include that as well.

One of the other participants in your feedback group will have the main responsibility to read your text and give you feedback at the seminar (but you are all supposed to read through all the texts of the participants in your group).

At the seminar you will first be asked to briefly present your idea to the others in the feedback group (approx. 5 min.). Then the person who has been assigned to especially focus on your text will provide feedback (approx. 10 min.). Thereafter the others in the group are free to join the discussion as well.

It is important that the feedback that you give is constructive and focuses on identifying specific strengths as well as specific things that need further development. It is also important that you try to be as concrete and explicit as possible in your feedback. Try to point at specific things in the text and to explain why this is good or interesting or problematic (try to justify your comments, not only saying "this is a good idea" but also explaining *why* it is a good idea, for instance, "because it connects several of the themes in the course in an interesting way"). Try to focus on the things that will aid the writer in her/his writing of the course paper, and try to point to alternative approaches where possible.

Remember that receiving feedback is a significant gift as a writer, even if it can also be difficult to receive feedback that may point out possible flaws in your reasoning or that you otherwise don't agree with. The feedback you receive will be the most helpful if you receive it with an open mind. Concentrate and listen and make sure to write down as many of the comments as possible. They will be useful to you in the writing process!

At the end of the workshop we will reassemble all together and discuss things of more general importance regarding the course papers.

Theme 5: Animals and social change: Communication and action

Wednesday, 15 March

1. Wadiwel, Dinesh Joseph (2009). The War Against Animals. Domination, Law and Sovereignty. Griffith Law Review, vol. 18, 2: pp. 283-297.
2. Donaldson, Sue & Kymlicka, Will (2015). Farmed Animal Sanctuaries: The Heart of the Movement? Politics And Animals, 1 (1), pp. 50-74.
3. Boyer, Kurtis (2014). The Limits of Species Advocacy. In Wissenburg, M.L.J. & Schlosberg, D. (eds.) Animal Politics and Political Animals. Basingstoke: Palgrave Macmillan 11 pages.
4. Garmendia da Trindade, Gabriel & Woodhall, Andrew (2016). Intervention or Protest: Acting for Nonhuman Animals. Vernon Press. 40 pp.
5. Harper, Amie Breeze (2010). Introduction: The Birth of the Sistah Vegan Project. In A.B. Harper (Ed.), Sistah Vegan: Black Female Vegans Speak on Food, Identity, Health, and Society, pp. xiii-xix. New York: Lantern Books.
6. Giraud, E. H. (2021). Veganism: Politics, Practice, and Theory. Bloomsbury Publishing. (Chapter 1: pp. 1-12, and Chapter 4).
7. Véron, O. (2016). (Extra)ordinary activism: Veganism and the shaping of hemeratomias. International Journal of Sociology and Social Policy, 36(11/12), 756–773.

The readings of the final theme begin with the text by **Wadiwel**, in which he uses the framework of war to comprehend the present situation of nonhuman animals. Wadiwel also discusses the notion of animal sovereignties, and the potentials for ending this war. According to Wadiwel, what means are necessary to take to 'lay down the weapons'? In what ways can friendship counteract the forms of violence, which other animals are subjected to in contemporary society?

Donaldson and **Kymlicka** discuss the role of sanctuaries as a transition away from animal domestication, and as an alternative approach to mainstream animal advocacy. Specifically, they challenge the conventional model of human-animal relations, that they feel, remains a central logic to many farm sanctuaries. How does their model of interspecies community differ from this conventional model?

Boyer examines another dimension of advocacy dealing with the political difficulties that can arise when we protect groups, as opposed to individual animals. What sort of advocacy is at the heart of Boyer's critique? What is it that we care about when we try to

protect/conservate species as opposed to advocating on behalf of individual animals? In what ways does 'what we care for' matter for how advocacy is pursued politically?

The text by **Garmendia da Trindade & Woodhall** provides a good overview of some critical debates within animal advocacy. They also touch on the need for relating theory and action, which is relevant for Critical Animal Studies.

In **Harper's** introduction, we learn about the Sistah Vegan project and the importance of considering individual life experiences with regards to issues of animal equality and justice. The Sistah Vegan project also reflects on the experience of black female vegans and thus draws attention to the experience of multiple domains of oppression. Harper tells the story of becoming vegan and committed to the cause of animal liberation from a personal point of view. Why are these kinds of stories important? In what way do personal accounts matter concerning change on individual and societal levels?

Acknowledging such diverse and subjective experiences **Giraud** centres the complexity of politics, practices, and theory that constitutes contemporary veganism. By starting the discussion through what it is predominantly known for, a dietary choice, she strives to demonstrate how it is more than just a diet or a trendy lifestyle. Giraud outlines the interconnected history of veganism with wider social issues and counter-cultural/hegemonic precepts. At the same time, foregrounding some of its problematic framings and assessing its tactics. As such, her work encourages us to reflect on the possibilities and drawbacks of different vegan advocacies.

While Giraud's chapters provide a macro examination of veganism, **Véron** brings us back to its everyday dimensions. That is, the micro, the individual, and the mundane. She emphasises on the power of everyday behaviour and practice, introducing the concept of 'hemeratopia' as a bridge between the social movement and everyday aspects of veganism.

Seminar 5: Film screening and summing up the course

Wednesday, 22 March

The final seminar is an important one in which we will try to connect the themes of the course.

We will also watch a documentary (to be announced) and discuss it in relation to today's theme.

At the end of the seminar, you will be asked to do a written course evaluation and we will discuss your experiences of the course together.

Course Syllabus

1. Course Details		
1.	Course code	SAS H68
2.	Course title	Critical Animal Studies: Animals in Society, Culture and the Media
3.	Cycle and code for the depth of study relative to the degree requirements	First G1N, requiring only secondary education for admission
4.	Higher education credits	7.5
5.	Details of course approval	Approved in accordance with the rules of procedure and delegation at the Faculties of Humanities and Theology 2 July 2012
6.	Details of approved changes	

2. General Information		
1.	Field(s) (if applicable)	
2.	Subject (if applicable)	
3.	Type of course and its place in the educational system	The course is offered as a free-standing course and can be included as part of a first- or second-cycle degree.
4.	Language of instruction	The course is normally taught in English. It can be taught in Swedish if an agreement is reached by both the teacher and the students. Such an agreement would depend on both the teacher and the students having a good knowledge of Swedish.

3. Learning Outcomes		
		On completion of the course students shall be able to
1.	Knowledge and understanding	<ul style="list-style-type: none"> account for the shifting roles and positions of animals in contemporary Western society and the ethical, cultural and social consequences of these account for key theoretical perspectives and concepts in the field of human-animal studies account for the importance of including a critical animal studies perspective in analyses of current social issues.
2.	Skills and abilities	<ul style="list-style-type: none"> analyse and critically review norms and structures organising human-animal relations in contemporary Western society analyse the boundaries drawn between humans and animals and critically review the consequences of these
3.	Judgement and approach	<ul style="list-style-type: none"> critically assess the ethical, cultural and social consequences of human-animal relations formulate research issues orally and in writing and identify the need of further knowledge development in the field of critical animal studies.

4. Course Content		
1.	Brief description of the course and its content including details of any sub-divisions	The course provides a multidisciplinary introduction to the research field of critical animal studies (CAS) and explores the shifting roles and positions of animals in contemporary Western society. The aim of the course is to provide analytical tools to critically review norms and

		structures organising human-animal relations and the ethical, cultural and social consequences of these.
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5.	Teaching and Assessment	
1.	Teaching methods employed including details of any compulsory components	Teaching consists of lectures and seminar and group exercises. The seminar and group exercises are compulsory.
2.	Examination details	Assessment is based on active attendance at the compulsory components and a written exam at the end of the course. Absence from compulsory components is compensated for by written assignments. A student who fails the ordinary examination will be given the opportunity to complete the course through supplementary assignments.
3.	Restrictions regarding the number of examination occasions (if applicable)	

6.	Grades	
1.	Grades	The grades awarded are A, B, C, D, E or Fail. The highest grade is A and the lowest passing grade is E. The grade for a non-passing result is Fail.
2.	Grading of the complete course	
4.	Sub-courses and variations in grading (if applicable)	

7.	Admission Requirements	
1.	Specific admission requirements	To be admitted to the course, students must have basic eligibility for higher education studies in Sweden. A general exemption from the requirement of proficiency in Swedish is applied to international students.

8.	Literature	
1.	Required reading	For reading lists and other relevant educational materials see appendix(ces).

9.	Further Information	
1.	The course is offered by the Department of Communication and Media, Lund University.	
2.	The credits allocated for course content that in whole or in part is commensurate with another course can only be credited once for a degree. For further details see the current registration information and other relevant documentation.	
3.	The course replaces SAS H44.	