

ENG 101: Composing Animals

Date, Time, Location: MWF noon-12:50pm Callaway Center N203 (009)
MWF 3:00pm-3:50pm Callaway Center N204 (010)

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Course Website: www.ColvinCourses.com

Course Topic and Description

Arctic tern, velvet worm, Grevy's zebra, goliath grouper, Surinam toad: the term "animal" signifies a vast and varied number of creatures. Nearly as diverse as animals themselves are the places and conditions in which they live. Some animals migrate across continents; some emerge after dark to raid backyards and trash cans. Still more are stacked in wire cages, and many even occupy our living rooms and laps. Owing in part to their diversity of being, animals, as well as how humans interact with, regard, and represent animals, designate a complex site of debate and contradiction in contemporary American culture.

In this course, we will analyze how old and new media both conditions and reflects our strange, divergent, and often paradoxical understandings of animals. In particular, we will examine a variety of texts, situations, and genres in which animals appear, and we will ask how an animal's species, habitat, appearance, and perceived intelligence affects its relationship with humans. However, this is not a course on "animal rights" or the movement to promote legal protections for animals. Rather, this course will use contemporary human-animal relationships and the issues, debates, and inconsistencies they expose as inspiration for critical thinking, inquiry, and expression in active engagement with the world.

As a section of Expository Writing, this course will train you to communicate clearly and effectively through frequent informal and formal writing assignments, creative exercises, oral presentations, and collaborative work. This course also participates in the Domain of One's Own Program. You will build and maintain a personal website and compose with a variety of digital tools.

Course Outcomes

Rhetorical composition. You will compose texts in multiple genres, using multiple modes with attention to rhetorical situations. By composing a variety of texts using a number of composing technologies, you will demonstrate understanding of audience, purpose, and constraints. You will use and adapt generic conventions, including organization, development, and style.

Critical thinking and reading resulting in writing. As you undertake scholarly inquiry and produce your own arguments, you will summarize, analyze, synthesize, and evaluate the ideas of others. You will encounter the ideas of others in a variety of texts generated both inside and outside the classroom: print, visual, aural, oral, and spatial. You will learn accepted and ethical ways to integrate other texts into your work and how to rightly handle citation and adaptation. You will use writing as a critical thinking tool.

Writing as process. You will understand and practice writing as a process, recursively implementing strategies of research, drafting, revision, editing, and reflection. In learning about your own writing process and doing guided reflective writing about that process, you will learn to critique your own and others' works. You will also become aware that it usually takes multiple drafts to create and complete a successful text.

Familiarity with contemporary debates surrounding animals. You will identify and describe several ways in which humans and animals interact in the industrialized world as well as how the human/animal divide has been recently engaged by scientists, writers, philosophers, policymakers, and other interested parties.

Course Structure and Unit Outline

This course is divided into three scaffolded, sequential units designed to develop your proficiency with analysis, argumentation, and research. Each unit concludes with your submission of a formal essay and contains three exercises designed to help you brainstorm, draft, and revise your writing along the way. Your successful completion of the unit components determines your grade for the “Three Units” section of this course.

I. Analysis Unit (5 weeks)

- *Group Exercise 1, Sharing Summaries* (10 pts): You will work in groups of 3-4 to determine the main argument of an assigned short text and present a concise summary of the text to the class.
- *Multimodal Exercise 1, Visual and Aural Rhetoric* (15 pts): You will choose an internet advertisement (or television advertisement available on the internet) in which an animal is depicted (such as the lion of Crown Royal whisky, the Budweiser Clydesdales, or public service announcements from the Humane Society of the United States, to name a few of many possible examples). Using a free screen shot utility such as [Greenshot](#) or [Snapzen](#), you will provide a 250-300 word close analysis of the ad’s visual rhetoric. You should provide at least three relevant screen shots to accompany your analysis and pay special attention to the way the ad uses the animal or animals to deliver its message. You will also describe and discuss the aural rhetoric employed by the ad.
- *Analysis Essay* (125 pts) : Using MLA formatting and citation rules, you will write a 3-page paper analyzing of the rhetorical strategies of one of the texts we have viewed/read in class so far: Gabriela Cowperthwaite’s *Blackfish*, Hal Herzog’s “The Moral Status of Mice,” or Stephen Rose’s “Proud to be a Speciesist.”
- *Revision Exercise 1, Peer Reviews* (20 pts): You will read and evaluate the essays of the members of your peer group according to the provided essay grading rubric. Your grade for this exercise will be determined by the thought and effort you put into your reviews as well as your reflection on the review process. At the conclusion of the in-class review session, you will submit 1) a “grade” for your peer’s essay determined according to the provided rubric, 2) 1-3 sentences describing what you learned about your writing or your essay through the peer review session, and 3) your plan to revise your essay.

II. Argument Unit (5 weeks)

- *Group Exercise 2, Evidence in Eating Animals* (10 pts): You will work in groups of 3-4 to critically assess one kind of evidence Foer offers in *Eating Animals*. As a group, you will present a) what Foer’s argument is, and b) what kind of evidence he uses to support that argument. We will discuss all of the groups’ findings as a class.
- *Multimodal Exercise 2, Meat Memes* (15 pts): For this exercise, you will create an internet meme using a free utility such as [MemeCreator](#) or [MemeCrunch](#) in response to your readings for this unit on modern animal agriculture and meat production. For each meme you create, provide a 150-200-word rationale for the meme, as well as an explanation of how your use of text and image works to create new meaning. Only one meme is required for this assignment, but you may want to make a whole series!
- *Argument Essay* (125 pts): Using MLA formatting and citation rules, you will write a 4-page paper in which you make an argument about what makes Jonathan Safran Foer’s *Eating Animals* a piece of effective or ineffective persuasive writing. Remember as you write to

define what you mean by “effective” or “ineffective” and provide a close analysis of Foer’s language, use of different kinds of qualitative and/or quantitative evidence, and presentation of such evidence (including, if relevant, a consideration of Foer’s multimodality).

- *Revision Exercise 2, Peer Reviews* (20 pts): You will read and evaluate the essays of the members of your peer group according to the provided essay grading rubric. Your grade for this exercise will be determined by the thought and effort you put into your reviews as well as your reflection on the review process. At the conclusion of the in-class review session, you will submit 1) a “grade” for your peer’s essay determined according to the provided rubric, 2) 1-3 sentences describing what you learned about your writing or your essay through the peer review session, and 3) your plan to revise your essay.

III. Research Unit (5 weeks)

- *Group Exercise 3, Topic Investigation* (10 pts): Following an instructional session with a librarian, your group will select a trial topic to research. In response to your topic, you will a) formulate a research question, b) identify the kind(s) of evidence needed to support that research question (with consideration given to disciplinary differences), and c) find a journal article that supports your group’s research question.
- *Individual Exercise 1, Topic Declaration* (10 pts): On your website, you will post your 150-200 word research paper topic declaration. At least one of your sentences should take the form of a research question. While I encourage your ideas to change as you research and think, you should use the topic and question(s) you establish here as a rough guide for your work as you delve fully into the research process.
- *Research Essay* (150 pts): Using MLA formatting and citation rules, you will write a 6-7 page research paper on an animal-related issue or debate of your choice. I will release additional particulars for this paper (number of required sources, etc.) later in the semester.
- *Revision Exercise 3, Peer Reviews* (20 pts): You will read and evaluate the essays of the members of your peer group according to the provided essay grading rubric. Your grade for this exercise will be determined by the thought and effort you put into your reviews as well as your reflection on the review process. At the conclusion of the in-class review session, you will submit 1) a “grade” for your peer’s essay determined according to the provided rubric, 2) 1-3 sentences describing what you learned about your writing or your essay through the peer review session, and 3) your plan to revise your essay.
- *Multimodal Exercise 3, Creative Interpretation* (20 pts): For this assignment, you will provide a creative interpretation of your research essay. The parameters for this exercise are loose: you are encouraged to pursue an avenue of creativity with which you feel comfortable and enthusiastic. That said, your creative interpretation must be digitally publishable. This means that, if you perform an interpretive dance of your research essay, you must post a video of the dance to your site. In addition, you must provide a 200-350 word rationale to accompany your creative interpretation, noting in particular why you chose to interpret your project using the form of media you did. Some ideas for creative interpretations include:
 - Proposal for a video game or app
 - Video Remix
 - Music video
 - Dramatic performance
 - Painting or illustration
 - Short story
 - Poem
 - Song

- “Fake” or parodic Twitter account
- Short film
- Themed Tumblr
- Advertisement

Total Points Possible for Three Units: 550 (55% of final grade)

Class Blog

Every week you will post an entry of 300-350 words to your website’s blog. Writing blog posts will allow you to develop your public writing voice; you should anticipate that these posts will be read not only by me, but by a larger audience that includes your peers. You may even choose to continue writing in your blog after the conclusion of the course! Oftentimes, your blog entries will be used to generate class discussion, so keep in mind as you write that you may be called on in class to discuss the content of your posts. Further, writing blog posts will allow you to engage and explore the readings, topics, and writing strategies brought up during class more thoroughly than our class exercises and discussion may allow.

With a few exceptions (noted on the schedule below), blog posts are due every Friday at 10:00am. You are allowed to skip *one* posting without penalty. This means that you should have a total of *seven* entries at the end of the semester. Late blog entries (ie., those posted after 10:00am on Friday) will earn a “zero.”

Digital Portfolio

Throughout the semester you will assemble a portfolio of your work. The portfolio will include short writing assignments, drafts, reflections about writing in progress, and final drafts. Toward the end of the semester, you will use this collection as evidence to argue in a reflective essay that you have achieved the learning outcomes for the course.

This course proudly participates in the Emory Writing Program’s Domain of One’s Own initiative. To get started, visit and follow the instructions at emorydomains.org. Domain registration costs \$12.00.

After registering your domain on emorydomains.org, install WordPress:

http://docs.emorydomains.org/getting_started/install_wordpress

Then, take some time to customize your site via WordPress! Customization will help make your site reflect your interests and personality.

Throughout the semester you will each curate a WordPress-based website to host and showcase your portfolio of work. No prior experience with web design or digital authoring is required for successful completion of course assignments. Your work will be published to the web and available to audiences beyond the class and university. Additionally, while you are required to include the items listed below, you are encouraged to add more content (including additional course assignments and exercises) to your website. You are also encouraged to customize your site.

To receive full credit, your website *must* include the following items:

- At least seven blog entries*
- Multimodal Exercise 1, 2, and 3 (one from each of the three Units)*
- One formal essay (Analysis, Argument, or Research) of your choice that you feel best represents both your writing and ideas*
- Research paper topic declaration*
- 200-350 word Personal or Welcome Statement
- 750-1250 word Reflective Portfolio Letter
- External Links Page (optional)

*You will produce these pieces as part of the progression of the course; I describe them more fully above.

Create blog entries using the “Posts” link on your WordPress dashboard. Create all other items as static “Pages” directly accessible from your site’s landing page. For instructions on how to create both “Posts” and “Pages” in WordPress, as well as how to customize your site, refer to the following tutorials:

1. To add pages, make your “About” page the first page your user sees, reassign the post page, and manage themes:
http://docs.emorydomains.org/getting_started/configure_wordpress_on_your_domain
2. To build custom menus in WP:
[http://docs.emorydomains.org/wordpress/working_with_custom_menus?s\[\]=menu](http://docs.emorydomains.org/wordpress/working_with_custom_menus?s[]=menu)
3. To customize your site using widgets and plugins:
http://docs.emorydomains.org/wordpress/wordpress_widgets and
http://docs.emorydomains.org/wordpress/wordpress_plugins

Participation and Attendance

The success of this course depends on your active class participation. Be prepared to respond to the day’s assigned readings during class discussion and with in-class writing. It should go without saying that you are required to have completed all of the assigned readings prior to the beginning of the session; you are also required to have the text we are discussing open to the proper page during class.

You are expected to attend all class sessions. You are, however, permitted three absences without penalty. If you exceed three absences from class, your final grade will drop by 1/3 of a letter (ie. a final grade of a “B” will become a “B-”). Your grade will continue to drop 1/3 of a letter for every additional absence thereafter. Missing seven or more classes will result in an “F.” I take attendance every day.

You are expected to come to class on time. Every three late arrivals to class will count as an absence. In short, three tardies equal one absence. Such an absence will count towards your total number of missed classes.

Contact/Communication

Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email. It is your responsibility to check your Emory-based email account at least once every 24 hours.

Assignment Weights, Grading Scale and Rubric

Three Units (Analysis, Argument, Research): 55%
Blog: 15%
Digital Portfolio: 20%
Class Participation: 10%

This class is graded on the scale described below:

Grade/Scale	Description
A 4.0, A- 3.7	Extremely high quality work, effort, and performance beyond minimum requirements. Excellent attendance and substantial contributions to discussions.
B+ 3.3, B 3.0, B- 2.7	Well-written work that continues to improve. A level of effort and performance beyond minimum requirements. Good attendance and contributions to discussions.
C+ 2.3, C 2.0, C-1.7	Generally competent work and a level of effort that meets course requirements. Regular attendance and contributions to discussions.

D+ 1.3, D 1.0	Work that is uneven in quality or suggests incompetence. Minimal contributions to discussions.
F 0.0	Incomplete or unacceptable work. No real effort to participate in class discussions. Four or more absences.

Required Texts

Eating Animals by Jonathan Safran Foer

“They Say, I Say”: *The Moves that Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein

All other required texts will be made available through our course website or Course Reserves.

Late Work

All assignments must be turned in on the date and time indicated. Work submitted after the due date will earn a “zero.”

Electronics

Since we are composing multimodally throughout the course, you are encouraged to bring to class and operate laptops, tablets, and smart phones. The classroom is equipped with desktops that we will use regularly. I encourage you to develop best practices for negotiating among virtual communities and the real time of the classroom. What choices can you make to remain attentive to your peers and me, while at the same time engaging with digital resources?

Public Nature of the Course

Please consider all writing for this class to be “public.” Part of becoming an effective writer is learning to appreciate the ideas and feedback of others. In this course, our purpose is to come together as a writing community. Avoid writing about topics that you wish to keep private or that you feel so strongly about that you are unwilling to listen to the perspectives of others.

Cooling-Off Period

When I return a graded assignment to you, I request that you read my comments about your work carefully and wait 24 hours before coming to speak with me about your grade. I have found that asking for this “cooling-off” period results in more productive discussions about graded work.

Resources for Students

Emory Writing Center. The Emory Writing Center offers 45-minute individual conferences to Emory College and Laney Graduate School students. It is a great place to bring any project—from traditional papers to websites—at any stage in your composing process. Writing Center tutors take a discussion- and workshop-based approach that enables writers of all levels to see their writing with fresh eyes. Tutors can talk with you about your purpose, organization, audience, design choices, or use of sources. They can also work with you on sentence-level concerns (including grammar and word choice), but they will not proofread for you. Instead, they will discuss strategies and resources you can use to become a better editor of your own work. The Writing Center is located in Callaway N-212. Visit writingcenter.emory.edu for more information and to make appointments.

Tutoring for Multilingual Students. If English is not your first language, you may benefit from working with specially trained ESL Tutors. The tutors are undergraduates who will support the development of your English language skills. Like Writing Center tutors, ESL tutors will not proofread your work. Language is best learned through interactive dialogue, so when you come to an ESL tutoring session, be ready to collaborate! ESL tutors

will meet with you in designated locations across campus (visit ASST to view the list), and they will help you at any stage of the process of developing your essay or presentation. You may bring your work on a laptop or on paper. Each regular appointment lasts 50-55 minutes. Each student may only schedule two ESL tutoring appointments per week. Additional walk-in hours without appointment will be offered on five Sundays at the end of the semester: on November 8, 15, 22, 29, and on December 6. On these days, walk-in hours will be held from 4-6pm in Math & Science E301A. You may have less time to work with a tutor if other students are waiting, but you can briefly discuss an assignment and some of your concerns. For more information, go to the website (see below) or contact Dr. Levin Arnsperger: larnspe@emory.edu. Visit the website of the Office for Undergraduate Education (<http://college.emory.edu/oue/>) and select "Student Support" and then "ESL Program" to schedule a regular appointment via ASST, to read the tutoring policies, and to view the offerings of the ESL Program. Here is the direct link to ESL Tutoring: <http://college.emory.edu/oue/student-support/esl-program/esl-tutoring.html>.

Access and Disability Resources. I strive to create an inclusive learning environment for all. I am invested in your success in this class and at Emory, so please let me know if anything is standing in the way of your doing your best work. This can include your own learning strengths, any classroom dynamics that you find uncomfortable, ESL issues, disability or chronic illness, and/or personal issues that impact your work. I will hold such conversations in strict confidence.

Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources (<http://www.ods.emory.edu/index.html>) to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to your professor at the beginning of the semester, or when the letter is received.

Academic Advising Office. For medical, personal, or other concerns that may affect your academic life, the Academic Advising Office may be of use to you. The Academic Advising Office respects your confidentiality. To learn more, go to <http://college.emory.edu/home/academic/advising/advising.html>.

Emory Counseling Services. The Emory Student Counseling Center provides free and confidential counseling for students. To learn more, call (404) 727-7450 or go to <http://studenthealth.emory.edu/cs>.

Academic Integrity. We will follow the Emory College Honor Code, available at http://catalog.college.emory.edu/academic/policy/honor_code.html. I take plagiarism and other forms of academic dishonesty seriously. Should I suspect that you engage in academic dishonesty in this course, I will refer the case to Emory's Honor Council. You may also receive an F on the assignment(s) in question.

Schedule of Classes, Readings, and Assignments

Schedule Changes. Please be aware that this schedule is tentative and may change as the course progresses.

Exam Period. Class will not meet during the College's scheduled exam period.

Week One, Aug. 26-Aug. 28

WED. *In class:* Introductions; syllabus review

FRI. *In class:* Writer's autobiography

I. Analysis Unit

Week Two, Aug. 31-Sept. 4

MON. *Read:* Hal Herzog, "The Moral Status of Mice" and "They Say, I Say" Chapters 1 and 2

WED. *Read:* "They Say, I Say" Chapter 3

In class: Group Exercise 1

Due today: Domain setup: email the link to your website to cmcolvi@emory.edu before the beginning of class

FRI. *Read*: "Visual Rhetoric: Analyzing Visual Documents" and browse (that is, develop a general impression of the purpose of) the following two websites:

"Why mouse genetics?," The Jackson Laboratory

<http://research.jax.org/mousegenetics/index.html>

"Mice and Rats in Research," the National Anti-Vivisection Society

<http://www.navs.org/science/mice-and-rats-in-research>

Due today: First blog entry, posted to your website by 10:00am

Week Three, Sept. 7-Sept. 11

MON. No class; Labor Day holiday

WED. *Read*: Prior to class, read carefully the following three articles:

- "A unique biomedical resource at risk"

<http://www.nature.com/nature/journal/v437/n7055/full/437030a.html>

- "NIH to reduce significantly the use of chimpanzees in research"

<http://www.nih.gov/news/health/jun2013/od-26.htm>

- "Retired chimps might cost Emory millions" <http://chronicle.augusta.com/news/2013-03-03/retired-research-chimps-might-cost-emory-millions>

FRI. *Read*: Peter Singer, "The Animal Liberation Movement," and Stephen Rose, "Proud to be a Speciesist"

Due today: Second blog entry, posted to your website by 10:00am

A screening of Gabriela Cowperthwaite's documentary *Blackfish* will be scheduled during this weekend: if you are unable to attend, view the film on your own by visiting the Music and Media Library (4th floor of Woodruff Library)

Week Four, Sept. 14-Sept. 18

MON. *In class*: Discussion of *Blackfish*

WED. *In class*: Discussion of Multimodal Exercise 1

Due today: Multimodal Exercise 1

FRI. *Read*: "Why does Copenhagen Zoo euthanize a giraffe?" available at

<http://zoo.dk/BesogZoo/Nyhedsarkiv/2014/Februar/Why%20Copenhagen%20Zoo%20euthanized%20a%20giraffe.aspx>

Due today: Third blog entry, posted to your website by 10:00am

Week Five, Sept. 21-Sept. 25

MON. *In class*: Writing workshop

WED. *In class*: Revision Exercise 1

Due today: Analysis essay

FRI. *Read*: *Eating Animals* pgs. 3-43

(no blog entry due this week)

II. Argument Unit

Week Six, Sept. 28-Oct. 2

MON. *Read: Eating Animals* pgs. 44-81 and "They Say, I Say" Chapter 4

WED. TBA

FRI. *Read: Eating Animals* pgs. 82-137

In class: Group Exercise 2

Due today: Fourth blog entry, posted to your website by 10:00am

Week Seven, Oct. 5-Oct. 9

MON. *Read:*

- *Eating Animals* pgs. 136-168
- Blake Hurst, "Don't Presume to Know a Pig's Mind"
http://www.nytimes.com/2012/02/20/opinion/happy-pigs-and-unhappy-farmers.html?_r=0
- Also, watch the Chipotle "Back to the Start" commercial to which Hurst's piece responds:
<https://www.youtube.com/watch?v=aMfSGt6rHos>

WED. *Read: Eating Animals* pgs. 169-211 and Maureen Ogle, excerpt from *In Meat We Trust*

<http://www.npr.org/books/titles/249718845/in-meat-we-trust-an-unexpected-history-of-carnivore-america#excerpt>

FRI. *Read:* "They Say, I Say" Chapters 5-7

Due today: Fifth blog entry, posted to your website by 10:00am

Week Eight, Oct. 12-Oct. 16

MON. No class; fall break

WED. *Read:* Carol J. Adams, brief excerpt from *The Sexual Politics of Meat* and *Eating Animals* pgs. 212-254

FRI. *Read:* Prior to class, thoroughly review the following websites and examine the artworks:

- Mark Ryden's series of paintings, "The Meat Show"
<http://www.markryden.com/paintings/meat/index.html>
- Dimitri Tsykalov's "Meat Weapons" <http://www.designboom.com/art/meat-weapons-by-dimitri-tsykalov/>
- Marije Vogelzang's "Faked Meat"
http://www.marijevogelzang.nl/studio/exhibitions/Pages/faked_meat.html#grid
- "Bacon Scarf" http://www.huffingtonpost.com/2012/11/16/silk-bacon-scarf_n_2144233.html

Due today: Sixth blog entry, posted to your website by 10:00am

Week Nine, Oct. 19-Oct. 23

MON. *In class:* Discussion of Multimodal Exercise 2

Due today: Multimodal Exercise 2

WED. *Read: Eating Animals* 255-end

FRI. *Read:*

- “Calling All Carnivores: Tell Us Why It’s Ethical to Eat Meat: A Contest”
<http://www.nytimes.com/2012/03/25/magazine/tell-us-why-its-ethical-to-eat-meat-a-contest.html>
- Also read the winning response: <http://www.nytimes.com/2012/05/06/magazine/the-winner-of-our-contest-on-the-ethics-of-eating-meat.html>

Due today: Seventh blog entry, posted to your website by 10:00am

Week Ten, Oct. 26-Oct. 30

MON. *In class:* Writing workshop

WED. *In class:* Revision Exercise 2

Due today: Argument essay

III. Research Unit

FRI. *Read:* Our English 101 research guide, designed by Outreach and Education Librarian Erin Mooney, located here: http://guides.main.library.emory.edu/English101_composing_animals

Due today: The “Finding a book assignment” located in the “Find Books” tab of the above research guide

In class: Meet in Woodruff Library Classroom 314 (3rd floor, Woodruff Library)

(no blog entry due this week)

Week Eleven, Nov. 2-Nov. 6

MON. *Read:* “Research Overview” and “Evaluating Sources of Information” available at <http://owl.english.purdue.edu/owl/section/2/8> from the Purdue Online Writing Lab

In class: Group Exercise 3

WED. *Read:* “*They Say, I Say*” Chapters 8-10

In class: Brainstorming and pre-writing

FRI. *Read:* “BEAM: A vocabulary to help us understand how we are using sources in academic writing”

Due today: Individual exercise 1, topic declaration

(no blog entry due this week)

Week Twelve, Nov. 9-Nov. 13

MON. *Read:*

- Hal Herzog, “Puppies and Broken Hearts” <http://www.psychologytoday.com/blog/animals-and-us/201205/puppies-and-broken-hearts>
- Marc Bekoff, “Why Animals Really Matter” <http://www.psychologytoday.com/blog/animal-emotions/201205/why-animals-really-matter>

WED. *Read:* James Serpell, “Anthropomorphism and Anthropomorphic Selection—Beyond the ‘Cute Response’”

FRI. *Read:* Prior to class, spend time playing the following free games:

- WolfQuest: <http://www.wolfquest.org/>
- AlpacaRun: <http://heylookatmygames.com/alpacarun/>
- I, Predator: <http://www.ipredator.tv>

- Pets Fun House: <http://www.bigfishgames.com/online-games/4712/pets-fun-house/index.html>

Plan to play these games well in advance of class. You may find that you need technical assistance getting the games to play on a campus computer or your personal laptop and need to stop by [Emory's Center for Digital Scholarship](#) for guidance.

Due today: Eighth blog entry, posted to your website by 10:00am

Week Thirteen, Nov. 16-Nov. 20

MON. *Read:* Ursula LeGuin, "Mazes"

WED. *In class:* Group conferences, work

FRI. *Due today:* Research essay

In class: Revision Exercise 3

(no blog entry due this week)

Week Fourteen, Nov. 23-Nov. 27

MON. *In class:* Reflective portfolio letter pre-writing

WED. *In class:* Individual conferences

FRI. No class; Thanksgiving holiday

(no blog entry due this week)

Week Fifteen, Nov. 30-Dec. 4

MON. *In class:* Presentations of Multimodal Exercise 3

Due today: Multimodal exercise 3

WED. *In class:* Presentations of Multimodal Exercise 3

FRI. *In class:* Presentations of Multimodal Exercise 3

(no blog entry due this week)

Week Sixteen, Dec. 7

MON. *In class:* Writer's autobiography, course evaluations, closing remarks

Due today: Optional revisions of essays 1, 2, and 3. Email me the revised essays as Word documents or email me the link to their location on your website

December 13, 2015 by 4:00pm: All components of Digital Portfolio finalized for review