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DISCIPLINING ANIMALS
Professor Una Chaudhuri, English and Drama

Using J.M. Coetzee's academic novella *The Lives of Animals* as a point of departure, this course will introduce students to the emergent field of Critical Animal Studies. Coetzee's "para-fictional" account of an imaginative artist's intervention in the protocols and rituals of academe frames the agenda of animal studies as one of *disciplinary disruption*. Not only does this approach recall the inaugural debates of such contemporary academic fields as Cultural Studies, Performance Studies, and Environmental Studies (as inter-, multi-, or post-disciplinary), it also provides Animal Studies itself with a rich range of theoretical, archival, and creative intertexts for elaborating its key concepts of, including what Jacques Derrida identified as the scandalous discursive habits that underwrite cultural animal practices. "The animal," exclaimed Derrida, "What a word!" Coetzee's insistently plural title will be taken, in this course, as an invitation to deconstruct this totalizing concept and to uncover its ideological operations.

Texts to be studied will include many explicitly invoked in Coetzee's text, such as Franz Kafka's "A Report to the Academy," Thomas Nagel's "What is it Like to Be a Bat?," John Berger's "Why Look at Animals?," Rilke's "The Panther," Ted Hughes's "The Jaguar" and "Second Glimpse at a Jaguar," Montaigne's "Apology for Raimon Sebonde," Tom Regan's *Animal Rights*, as well as other closely related ones, such as Samuel Beckett's *Act Without Words*, Giorgio Agamben's *The Open: Man and Animal*, Deleuze and Guattari's "Becoming Animal . . .," Donna Haraway's *The Companion Species Manifesto*, The Animal Studies Group's *Killing Animals*, Steven Baker's *The Postmodern Animal*, Cary Wolfe's *Zooontologies*, Werner Herzog's film *Grizzly Man*, and the March 2007 *TDR* special issue on Animals and Performance.