

THEO 5954 Special Topics on Christianity and Society I
Animals, Culture and Theology
1st Semester, 2018-19; Fridays, 19:00-21:30

Dr. Chan Ka Ming and Prof. Kung Lap Yan



Content of the Course

How do animals connect to human in religion, culture and society?

How do ethics and beliefs interact with modernity for seeing environment?

How do socio-cultural studies and theology refine our concern on ecology and nature?

Animals and nature are continuously major topics in the study of zoology and ecology especially with the perspectives of biology and science. However, various disciplines in humanities are having strengthened concern and studies on animal issues in recent years because of the expanded vision on a specific area named “ecological humanities”. Cultural Studies is one of the disciplines that highlight the study of animals with its sustained concern in mass production, consumerism, representation and power hierarchy. Theology is another discipline in which various religious beliefs, history and doctrine (with an emphasis on Christian theology) also reflect different ideas in seeing animals and nature. With Cultural Studies highlighting the concern of modern social condition and Theology emphasis on religious philosophy and symbols, the merging of the two disciplines for studying animals and nature shed a new light on how related issues can be dealt with in expanded scope and reference.

This course focuses on three areas, apart from the 1st lecture on introduction and the last few classes on presentations, through which we can explore the different aspects of animals and nature. These areas are:

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| A. Consuming Animals as Pets, Food, Leisure and Tourism | (Lecture A1-A3) |
| B. Representing Animals in Manga, Cinema, Literature and News | (Lecture B1-B3) |
| C. Theology of Creation, Reconciliation and Redemption | (Lecture C1-C3) |

Each area covers a set of discussions on animal issues. Area A and B are closely connected to cultural studies concern in animals and nature. Issues of pets, animal farm, zoo, circus, tourism and wilderness will be discussed in Area A; and this is to set up a foundation linking to everyday life for understanding animals in urban living.

Area B will then develop with the major idea of animal representation in media; and animation, cinema, literature and journalism will be examined for their imagination and validity related to animal and wilderness. This is to study how these animal-representations affect norms and values in our human social world.

Area C will further consolidate the course with theological reflection, with references to biblical studies, systematic theology and Christian ethics. Besides, it will explore the theological construction of animals with the insights derived from area A and B.

Learning Outcomes:

On successful completion of the course, students are expected to be able to:

1. Explain with ideas in Theology and Cultural Studies for the concern of animals;
2. Recognize the key issues, ethics and contradictions of human-animal relationship;
3. Understand the approach in researching animals with the two disciplines;
4. Appreciate the interaction between animals and human.

Medium of Instruction:

Cantonese

Teaching / learning activities:

Lectures, presentation and discussion

Assessment:

1. Presentation and Discussion (50%)

Students will be divided into groups for presentation. Topics for presentation should be related to animal issues in any place for the discussion referencing from our course. And students are encouraged to design the topic with their choices of case studies; students with difficulty in designing topic and cases are also welcomed for consultation with teachers (and topics can be assigned with students' request if necessary).

Presentation will start in the last three weeks of the course and all groups will be presenting with previously drawn sequences. Each group has 30-40 minutes for presentation and the presenters are expected to run a "Question & Answer" section for follow-up discussion. Both teachers will attend the presentation for comments and marking. With the presentation, each group has to submit a writing report of 5000 words for consolidating their case studies.

[Assessment: Skill and technique of presentation – 10%; Content and Group Writing Report of 5000 words – 40%.]

2. Two Short Papers (50%)

Students should submit two short papers in reflecting the course on animal issues with the perspectives of Theology and Cultural Studies respectively. And the two papers, one related to Theology and one related to Cultural Studies, should be designed by students with their interest and concerned topics. Each paper is around 2500 words and weights 25% separately of the total assessment of the course.

Lectures

Week 1. Introduction (Dr. Chan Ka Ming and Prof. Kung Lap Yan):

(Sept 7)

How do Theology and Cultural Studies view animals?

Reading:

Franklin, Adrian. *Animals and Modern Cultures*. London: SAGE Publications, 1999. (Chapter 2 – “Good to Think With”: Theories of Human-Animal Relations in Modernity; Chapter 3 – From Modernity to Postmodernity.)

Waldau, Paul and Kimberley Patton eds. *A Communion of Subjects*. New York: Columbia University Press, 2006. (Part V.)



Area A - Consuming Animals as Pets, Food, Leisure and Tourism

Week 2. Lecture A1 (by Dr. Chan Ka Ming): (Sept 14)

Are animals different when being treated as pets versus food?

Readings:

DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. New York: Columbia University Press, 2012. (Chapter 8 – The Pet Animal.)

Franklin, Adrian. *Animals and Modern Cultures*. London: SAGE Publications, 1999. (Chapter 5 – Pets and Modern Culture.)

Herzog, Hal. *Some We Love, Some We Hate, Some We Eat*. New York: Harper Perennial, 2010. (Chapter 3 – Pet-O-Philia: Why Do Humans [And Only Humans] Love Pets?)

Singer, Peter. *Animal Liberation*. New York: AVON, 1975. (Chapter 3 – Down on the Factory Farm.)



Week 3. Lecture A2 (by Dr. Chan Ka Ming): (Sept 21)

Are zoo and aquarium different in artificial management?

Readings:

French, Thomas. *Zoo Story: Life in the Garden of Captives*. New York: HyperionBooks, 2010. (Chapter 1 – The New World.)

Kohlstedt, Sally Gregory. “Nature By Design: Masculinity and Animal Display in Nineteenth-Century America.” In *Figuring it Out: Science, Gender, and Visual Culture*, edited by Ann B. Shteir and Bernard Lightman, 110-39. London: University Press of New England, 2006.

DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. New York: Columbia University Press, 2012. (Chapter 6 – Display, Performance, and Sport.)



Week 4. Lecture A3 (by Dr. Chan Ka Ming): (Sept 28)

Are forest and nature different in tourist design / gaze?

Readings:

Fennell, David A. *Tourism and Animal Ethics*. London: Routledge, 2012. (Chapter 8 – Wildlife Viewing.)

Haskell, David George. *The Forest Unseen: A Year's Watch in Nature*. New York: Viking, 2012. (Chapter 1 – January: Partnerships, Kepler's Gift, The Experiment, Winter Plants.)

McCance, Dawne. *Critical Animal Studies: An Introduction*. New York: University of New York, 2013. (Chapter 3 – Animal Rights in the Wild.)



Area B - Representing Animals in Manga, Cinema, Literature and News

Week 5. Lecture B1 (by Dr. Chan Ka Ming): (Oct 5)

How did the drawn animals in caves lead to the present animation?

Readings:

Billig, Michael. "Sod Baudrillard! Or Ideology Critique in Disney World." In *After Postmodernism: Reconstructing Ideology Critique*, edited by Herbert W. Simons and Michael Billig, 150-71. London: SAGE Publications, 1994.

Lippit, Akira Mizuta. *Electric Animal: Toward a Rhetoric of Wildlife*. Minneapolis: University of Minnesota Press, 2000. (Chapter 6 – Animetaphors: Photography, Cryptonymy, Film.)

Papp, Zilia. *Traditional Monster Imagery in Manga, Anime and Japanese Cinema*. Folkestone: Global Oriental, 2011. (Chapter 5 – Multitude of Monsters in Multimedia.)



Week 6. Lecture B2 (by Dr. Chan Ka Ming): (Oct 12)

How did human worries on nature manipulate animals in filmmaking?

Readings:

Berger, John. *Why Look At Animals?* London: Penguin Books, 2009. (Chapter 3 – Why Look At Animals?)

DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. New York: Columbia University Press, 2012. (Chapter 16 – Animals in Literature and Film.)

Ingram, David. *Green Screen: Environmentalism and Hollywood Cinema*. Exeter: University of Exeter Press, 2000. (Part II – Wild Animals in Hollywood Cinema.)



Week 7. Lecture B3 (by Dr. Chan Ka Ming): (Oct 19)
How did the ancient religions determine literature imagination?

Readings:

McCance, Dawne. *Critical Animal Studies: An Introduction*. New York: University of New York, 2013. (Chapter 9 – The Subject of Ethics: Cultural Studies, Art, Architecture and Literature.)

Waldau, Paul. *Animal Studies: An Introduction*. New York: Oxford University Press, 2013. (Chapter 5 – Animals in the Creative Arts.)

唐克龍。《中國現當代文學動物敘事研究》。天津：南開大學出版社，2010年。(第二章——動物敘事與中國當代文學的教化傳統)



Area C – Theology of Creation, Reconciliation and Redemption

Week 8. Lecture C1 (by Prof. Kung Lap Yan): (Oct 26)
Does “made in the image of God” mean humans are more special than animals?

Readings:

Baukhham, Richard. *The Bible and Ecology*. Waco, Baylor University Press, 2010. (Chapter 1.)

Stone, Ken. *Reading the Hebrew Bible with Animal Studies*. Stanford, Stanford University Press, 2018. (Chapter 3.)

York, Tripp and Andy Alexis-Baker eds. *A Faith Embracing All Creatures*. Eugene: Cascade, 2012. (Chapters 1-4.)



Week 9. Lecture C2 (by Prof. Kung Lap Yan): (Nov 2)
God became human and/or God became a creature. What are their differences and implications for a theology of animals?

Readings:

Clough, David L. *On Animals, vol 1 Systematic Theology*. London, Bloomsbury, 2012. (Chapter 4.) and “Not a Not-Animal: The Vocation to Be a Human Animal Creature,” *Studies in Christian Ethics*, 26 (1): 4-17.

Deane-Drummond, Celia E. and D. Clough eds. *Creaturely Theology*. London: SCM, 2009.

Hiuster, Kris. *Animals, Theology and the Incarnation*. London: SCM, 2017.

McLaughlin, Ryan Patrick. *Christian Theology and the Status of Animals*. Basingstoke: Palgrave Macmillan, 2014. Pp.41-59.



Week 10. Lecture C3 (by Prof. Kung Lap Yan): (Nov 9)

Does animal suffering matter?

Readings:

Creegan, Nicola Hoggard. *Animal Suffering and the Problem of Evil*. Oxford: Oxford University Press, 2013. (Chapter 4.)

Linzey, Andrew. *Why Animal Suffering Matters*. Oxford: Oxford University Press, 2009. (Chapters 1-2.)



Week 11-13. Presentations (Nov 16, 23 and 30)

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Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.