



# **Animal Writes**

**Key Stage 3 English resource  
primarily suitable for Year 9**

Contains nine units with lesson plans, photocopiable  
student worksheets and IWB options

Produced for Animal Aid by Teachit  
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Dear English Teacher

Welcome to the Animal Aid resource pack for English: we hope you enjoy using the activities to explore the subject of animal welfare with your classes. The pack has been written by English teachers specifically for English lessons and, although there are crossovers with PHSE and Citizenship, the focus is placed firmly on the teaching and learning of English.

We have aimed to make the lessons as useful and classroom-friendly as possible and, with this in mind, have set up each one so that it can be used individually or as part of an overall scheme, with the production of a campaign leaflet as its final outcome. The activities are designed to appeal to a wide range of learning styles and each lesson includes a variety of individual, pair and group tasks which can be used as they are or adapted to suit the needs and abilities of your students. Although the pack is primarily aimed at Year 9, with the appropriate framework objectives at the top of each lesson, the lessons can of course be adapted for use with other year groups. Smart Board Interactive Whiteboard (IWB) versions of most of the resources are available on the Animal Aid website at [www.animalaid.org.uk/education/resources.htm](http://www.animalaid.org.uk/education/resources.htm)

The pack is ostensibly nine lessons but we are aware that there is a lot to get through in each lesson. Please adapt and edit the lesson timings and activities to suit your classes and, if you create some new resources to accompany or complement the lessons, we would love to see them.

We hope that the pack will become part of your department's store of lessons and that it will be used regularly. We are sure that your students will enjoy the variety of activities that are included and will benefit from the range of tasks, all of which will help develop the required skills for their GCSE studies.

Please contact us if you require:

- More copies of the *Their Future in Your Hands* film for lesson 6 (*As Seen On TV*). (Available in DVD or VHS).
- Class sets of Animal Aid campaign leaflets for lessons 8 and 9 (*Creature Campaigns*).
- An Animal Aid school speaker to give a talk, or lead a discussion, on any of the issues covered by these lessons.

If you have any queries, or would like further information about other resources from Animal Aid covering animal welfare issues, please see our website, or contact us.

And finally, do feel free to send us samples of the leaflets your classes produce. We would love to see them!

Kind regards

**The Animal Aid Education Team**

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Teachers' Notes



Reading Resource



Action Resource



Factsheet



### Framework Objectives

**W7:** Recognise layers of meaning in the writer's choice of words, e.g. connotation, implied meaning, different types or multiple meanings.

**TLR11:** Analyse how an author's standpoint can affect meaning in non-literary as well as literary texts.

### Resources

- **Resource 1:** Copy of 'View of a Pig' by Ted Hughes
- **Resource 2:** Card sort task (cut up and laminated is best)
- **Resource 3:** Framework for writing sheet (enlarged on to A3 paper)
- **Factsheets 1 and 2:** It's a pig's life (and death) and The truth about pigs

### Starter

- Write the word 'Pig' in large letters on the board and ask students to write down words they associate with pigs. *Depending on the class, teacher guidance may be needed to explain that nothing rude is allowed and to suggest the type of words sought if students cannot think of any – 'cute', 'pink', etc.*
- Take feedback from students and write their ideas up on the board.
- Now ask them to choose a 'pig top ten words' from this list or place the collection in rank order.

### Introduction

- Explore the view of pigs revealed by the starter. *Often our ideas or emotions tend to fall into two categories – we either romanticise them or use anthropomorphism (such as pink, cute, Piglet from Winnie the Pooh, Wibbley Pig etc.) in order not to think about the second category which is to view them in terms of food. In other words we block out the process of turning them from living creatures into food on our plates. Introduce the purpose of this and the next lesson – to look at writing about pigs.*
- Distribute the cards from [Resource 2](#) and ask pairs to place the words and phrases in rank order, with words they most associate with pigs at the top and words they least associate with pigs at the bottom. An IWB version of [Resource 2](#) is available on the Animal Aid website.
- Ask students for the order of their words and if one or two words always come at the top or the bottom, make a note of them on the board.

### Development

- Introduce the poem 'View of a Pig' ([Resource 1](#)) and read it to the class.
- Initially, get students to identify where the words and phrases are that they had on their cards. Is this what they expected? IWB versions of [Resource 1](#) is available on the Animal Aid website.
- The pig is referred to as 'it' rather than 'he' or 'she'. What is the effect of this?
- Go through [Resource 3](#) with students, encouraging them to write down their own ideas.

### Plenary

- Bring students back together as a class to share their answers on the writing frame.
- What do they think about this poem and the poet's portrayal of the pig?
- What are their reactions to it? Are they shocked or surprised? Do they feel moved by the plight of the pig? How is the writer trying to manipulate our feelings about the pig?
- Do students feel this poem is more about a pig or about a poet's feelings towards animals? Why?

### Homework/Extension Class

- Although this lesson, along with lesson 2, builds towards writing an essay about the presentation of pigs in literature, you may want to hand out [Factsheets 1 and 2](#) and ask students to identify 4 facts about pigs that they discover from reading the information.
- More able students could be asked to decide if any of the facts they find in the factsheets have been hinted at in Hughes's poem and if so, where.



## ‘View of a Pig’ by Ted Hughes

The pig lay on a barrow dead.  
It weighed, they said, as much as three men.  
Its eyes closed, pink white eyelashes.  
Its trotters stuck straight out.

Such weight and thick pink bulk  
Set in death seemed not just dead.  
It was less than lifeless, further off.  
It was like a sack of wheat.

I thumped it without feeling remorse.  
One feels guilty insulting the dead,  
Walking on graves. But this pig  
Did not seem able to accuse.

It was too dead. Just so much  
A poundage of lard and pork.  
Its last dignity had entirely gone.  
It was not a figure of fun.

Too dead now to pity.  
To remember its life, din, stronghold  
Of earthly pleasure, as it had been,  
Seemed a false effort, and off the point.

Too deadly factual. Its weight  
Oppressed me – how could it be moved?  
And the trouble of cutting it up!  
The gash in its throat was shocking,  
but not pathetic.

Once I ran at a fair in the noise  
To catch a greased piglet  
That was faster and nimbler than a cat,  
Its squeal was the rending of metal.

Pigs must have hot blood, they feel like ovens.  
Their bite is worse than a horse's –  
They chop a half-moon clean out.  
They eat cinders, dead cats.

Distinctions and admirations such  
As this one was long finished with.  
I stared at it a long time. They were going  
to scald it,  
Scald it and scour it like a doorstep.

*We gratefully acknowledge permission to reproduce 'View of a Pig' poem from Lupercal by Ted Hughes, published by Faber and Faber Ltd.*

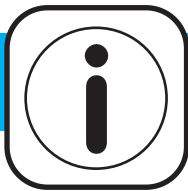
**Card sort task** (cut up and laminated is best)

<b>Dead</b>	<b>Gash in its throat</b>
<b>Pink white eyelashes</b>	<b>Shocking</b>
<b>Trotters</b>	<b>Not pathetic</b>
<b>Thick pink bulk</b>	<b>Greased piglet</b>
<b>Sack of wheat</b>	<b>Faster and nimbler than a cat</b>
<b>Thumped it</b>	<b>Squeal</b>
<b>Guilty</b>	<b>Hot blood</b>
<b>Graves</b>	<b>Bite</b>
<b>A poundage of lard and pork</b>	<b>Chop</b>
<b>Trouble of cutting it up</b>	<b>Scald</b>
<b>Scour it like a doorstep</b>	<b>Dignity ... entirely gone</b>
<b>Weighed ... as much as three men</b>	<b>Stronghold of earthly pleasure</b>



	The writer says...	My response...
References to the weight and size of the pig are:		
The colours the writer uses are:		
Similes the writer uses are:		
Violent words used are:		
The life of the pig is described with phrases such as:		
References to the death of the pig are:		
Words used which you usually associate with pigs are:		
The movement of the pig is described with words such as:		
The actions of the pig are described by the poet as:		
How does the poet feel about the pig?		
What makes you think this about the poet's feelings?		
How does the poem make you feel about the pig?		
What is it about the poem that makes you feel this?		





## It's a pig's life (and death)

### Modern pig production



A sow confined in a farrowing crate resorts to biting the bars out of boredom and frustration

- Around 15 million pigs are slaughtered for food every year in the UK. They are killed to be made into bacon, ham, pork and sausages.
- The majority are raised in filthy and cramped factory farms. They are denied almost everything that makes life worth living for pigs – such as playing, foraging, building nests, or wallowing in mud. They never feel fresh air or see sunlight.
- Breeding sows are forced to produce as many piglets as possible in a repeated cycle of impregnation, pregnancy and birth. A week before they are due to give birth, sows are moved to a farrowing crate – a restrictive stall built from metal and concrete that is only a little bit bigger than the sows themselves. They are unable to stretch, turn around or move freely.

- At three or four weeks old, piglets are taken away from their mothers and placed in groups in barren pens. A high protein diet makes them grow very big, very fast. This causes painful leg and joint problems. The unnatural conditions also lead to heart and breathing problems, plus infections of the gut, skin, brain and nervous system. In an attempt to fight off disease, pigs are routinely fed a cocktail of drugs.



Pigs are typically slaughtered within 3-6 months

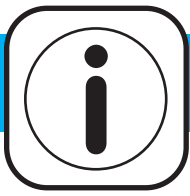


Pigs being herded to market

- Although they have a natural lifespan of 15 years, pigs are typically slaughtered at only 3-6 months.

They are usually stunned with electric tongs applied to the side of the head, designed to make them unconscious before their throats are cut.

Studies have shown that pigs are often not stunned correctly. As a result, they may still be fully conscious when their throats are cut.



## The truth about pigs

### Did you know...

- The ancestor of today's 'domestic' pig is the wild boar, who can still be found in the forests of central Europe. Boars and pigs love foraging for nuts, seeds, roots and grubs in the woodland undergrowth. They like to build nests for their young and to keep their living areas scrupulously clean. Pigs love to wallow in wet mud to cool down in hot weather and to remove pests. This is probably where their unfair reputation for being dirty comes from. Like us, pigs are social animals who relish the companionship of their own kind.
- The BBC programme, Q.E.D., reported research that demonstrates how intelligent pigs are. Tests in which two pigs were taught to play simple computer games in return for food rewards showed that they performed the tasks better than dogs and displayed learning abilities similar to chimpanzees.



- In 1995, sales of pork in the US fell by 10% after the popular film, Babe, starred a loveable young pig successfully taking over the role of a sheepdog.
- Dick King Smith, whose book The Sheep-Pig inspired the film, said: 'If we find that pigs are as intelligent as we suspect, we are up against another problem. Take other intelligent creatures like dogs: we don't eat dogs – some people do, but we don't. Take chimpanzees – some people eat them, but we don't. Now what are we going to say about pigs?'

- Pigs have an excellent sense of smell. The French traditionally use them to sniff out truffles (a form of fungus that is a prized food delicacy). Only pigs can detect the ripe truffles that grow deep under the soil on the roots of trees.
- Marion runs a farm animal sanctuary in Kent and has 30 pigs to look after. She has got to know them all very well.

*'Living with the pigs day in day out, you become familiar with them as individuals. You soon find out what sensitive, playful and intelligent creatures they are. I've taught some of the piglets to sit which only took moments for them to learn. I find they are so much quicker on the uptake than dogs. I will never understand how people can treat them so badly – incarcerating them in factory farms and killing them to eat.'*



Marion with four of her rescued piglets





### Framework Objectives

**TLR9:** Compare themes and styles of two writers from different times.

**TLR15:** Extend their understanding of literary heritage by relating major writers to their historical context, and explaining their appeal over time.

### Resources

- **Extract 1:** From *Jude the Obscure* by Thomas Hardy
- **Resource 4:** Jude and Arabella
- **Resource 5:** Framework for writing sheet
- **Resources 6a and 6b:** Actions of the characters and the pig's response

### Starter

- Remind students of their exploration of 'View of a Pig' in lesson 1 and elicit all they can remember about Hughes' writing about the pig.
- *If the homework task on the pigs factsheets was completed, you could consider the facts students discovered about pigs and any links between the facts and the poem.*

### Introduction

- Display the opening paragraph, explaining that this comes from a pre-20th century novel:  
***They waited, and it grew lighter, with the dreary light of a snowy dawn. She went out, gazed along the road, and returning said, "He's not coming. Drunk last night, I expect. The snow is not enough to hinder him, surely!"***  
Ask pairs to decide who they think 'he' might be and what might happen in this story, bearing in mind that this is an extract which involves a pig.
- Take feedback. *This first paragraph is very short and there is an endless list of possibilities to answer the question but it is interesting to see if students pick up on the literary clues that are given. More able students might respond to prompts, such as the weather and the reason the woman guesses for the man not arriving: Hardy is preparing the reader for the terrible scene ahead.*

### Development

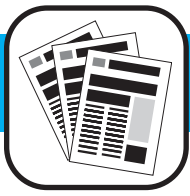
- Distribute [Resource 4](#). Explain that two characters are talking, and ask students to put the lines into a column for each character (one male, one female). *This should be a fairly straightforward task as one character feels much more pity for the pig than the other.* An IWB version of [Resource 4](#) is available on the Animal Aid website.
- Ask whether students think it is the male or female character who feels more pity for the pig and why (this is more to do with gender stereotyping but is an interesting aside!)
- Distribute [Resource 5](#). Complete PART 1 together.
- Back in pairs, give students [Resource 6a](#). Recap the nature and function of verbs and then ask them to fill in PART 2 of Resource 5.
- Now look at [Resource 6b](#) and complete PART 3 of [Resource 5](#). *Before answering the last question, ask students to share their opinions on this final question; this should help all students formulate ideas about the writer's feelings and how we can infer these.*

### Plenary

- Read [Extract 1](#) together. A narrator and students reading the character parts works well.
- Briefly elicit students' initial ideas on the similarities and differences in the ways Hardy and Hughes portray pigs and their slaughter. What does it tell us about the writers' opinions of killing animals for meat? How do the two texts affect the students?
- Students now have completed detailed frames to enable them to write a comparative essay with a title such as, "Compare and contrast the way Hardy and Hughes present pigs and their slaughter. How do you think the writers feel about the animal in each case and how does each piece of text make you feel as a reader?"

### Extension Activity

More able students could be asked to consider the following question, "In what ways do the poem, the novel extract and the pig factsheets challenge our preconceptions about pigs?"



### From *Jude the Obscure* by Thomas Hardy

They waited, and it grew lighter, with the dreary light of a snowy dawn. She went out, gazed along the road, and returning said, "He's not coming. Drunk last night, I expect. The snow is not enough to hinder him, surely!"

"Then we must put it off. It is only the water boiled for nothing. The snow may be deep in the valley."

"Can't be put off. There's no more victuals for the pig. He ate the last mixing o' barleymeal yesterday morning."

"Yesterday morning? What has he lived on since?"

"Nothing."

"What -- he has been starving?"

"Yes. We always do it the last day or two, to save bother with the innerds. What ignorance, not to know that!"

"That accounts for his crying so. Poor creature!"

"Well -- you must do the sticking -- there's no help for it. I'll show you how. Or I'll do it myself -- I think I could. Though as it is such a big pig I had rather Challow had done it. However, his basket o' knives and things have been already sent on here, and we can use 'em."

"Of course you shan't do it," said Jude. "I'll do it, since it must be done."

He went out to the sty, shovelled away the snow for the space of a couple of yards or more, and placed the stool in front, with the knives and ropes at hand.

A robin peered down at the preparations from the nearest tree, and, not liking the sinister look of the scene, flew away, though hungry. By this time Arabella had joined her husband, and Jude, rope in hand, got into the sty, and noosed the affrighted animal, who, beginning with a squeak of surprise, rose to repeated cries of rage. Arabella opened the sty-door, and together they hoisted the victim on to the stool, legs upward, and while Jude held him Arabella bound him down, looping the cord over his legs to keep him from struggling.

The animal's note changed its quality. It was not now rage, but the cry of despair; long-drawn, slow and hopeless.

"Upon my soul I would sooner have gone without the pig than have had this to do!" said Jude. "A creature I have fed with my own hands."

"Don't be such a tender-hearted fool! There's the sticking-knife -- the one with the point. Now whatever you do, don't stick un too deep."

"I'll stick him effectually, so as to make short work of it. That's the chief thing."

"You must not!" she cried. "The meat must be well bled, and to do that he must die slow. We shall lose a shilling a score if the meat is red and bloody! Just touch the vein, that's all. I was brought up to it, and I know. Every good butcher keeps un bleeding long. He ought to be eight or ten minutes dying, at least."

"He shall not be half a minute if I can help



it, however the meat may look,” said Jude determinedly. Scraping the bristles from the pig’s upturned throat, as he had seen the butchers do, he slit the fat; then plunged in the knife with all his might.

““Od damn it all!” she cried, “that ever I should say it! You’ve over-stuck un! And I telling you all the time -- -- “

“Do be quiet, Arabella, and have a little pity on the creature!”

“Hold up the pail to catch the blood, and don’t talk!”

However unworkmanlike the deed, it had been mercifully done. The blood flowed out in a torrent instead of in the trickling stream she had desired. The dying animal’s cry assumed its third and final tone, the shriek of agony; his glazing eyes riveting themselves on Arabella with the eloquently keen reproach of a creature recognizing at last the treachery of those who had seemed his only friends.

“Make un stop that!” said Arabella. “Such a noise will bring somebody or other up here, and I don’t want people to know we are doing it ourselves.”

Picking up the knife from the ground whereon Jude had flung it, she slipped it into the gash, and slit the windpipe. The pig was instantly silent, his dying breath coming through the hole.

“That’s better,” she said.

“It is a hateful business!” said he.

“Pigs must be killed.”

The animal heaved in a final convulsion, and, despite the rope, kicked out with all his last

strength. A tablespoonful of black clot came forth, the trickling of red blood having ceased for some seconds.

“That’s it; now he’ll go,” said she. “Artful creatures -- they always keep back a drop like that as long as they can!”

The last plunge had come so unexpectedly as to make Jude stagger, and in recovering himself he kicked over the vessel in which the blood had been caught.

“There!” she cried, thoroughly in a passion. “Now I can’t make any blackpot. There’s a waste, all through you!”

Jude put the pail upright, but only about a third of the whole steaming liquid was left in it, the main part being splashed over the snow, and forming a dismal, sordid, ugly spectacle -- to those who saw it as other than an ordinary obtaining of meat. The lips and nostrils of the animal turned livid, then white, and the muscles of his limbs relaxed.

“Thank God!” Jude said. “He’s dead.”

“What’s God got to do with such a messy job as a pig-killing, I should like to know!” she said scornfully. “Poor folks must live.”

“I know, I know,” said he. “I don’t scold you.”



## **Card sort task** (cut up and laminated is best)

<b>Then we must put it off. It is only the water boiled for nothing.</b>	<b>Can't be put off. There's no more victuals for the pig. He ate the last mixing o' barleymeal yesterday morning.</b>
<b>What – he has been starving?</b>	<b>Don't be such a tender-hearted fool!</b>
<b>That accounts for his crying so. Poor creature!</b>	<b>Every good butcher keeps un bleeding long.</b>
<b>A creature I have fed with my own hands.</b>	<b>Well – you must do the sticking – there's no help for it.</b>
<b>I'll stick him effectually, so as to make short work of it.</b>	<b>He must die slow.</b>
<b>Have a little pity on the creature!</b>	<b>Hold up the pail to catch the blood, and don't talk!</b>
<b>He's dead.</b>	<b>The meat must be well bled.</b>



# Framework for writing sheet

### Part 1

Examples of words and phrases that Jude uses to describe the plight of the pig are:

This makes me think that Jude feels \_\_\_\_\_ for the pig because:

Examples of ways that Arabella refers to the pig are:

This makes me think that Arabella feels \_\_\_\_\_ for the pig because:

Jude repeatedly calls the pig ' \_\_\_\_\_ ' which shows that:

Arabella repeatedly refers to the pig's \_\_\_\_\_ which shows that:

### Part 2

The verbs the writer uses to describe the characters' actions are:

These verbs have connotations of:

### Part 3

The writer concentrates on three aspects of the pig: the sound of him, his eyes and his actions.  
What sort of noise is the pig making?

What in particular does the pig look at and why?

What actions does the pig make?

Looking back through these notes, how do you think the writer feels about the pig and what the couple do with it? What makes you think this?





### 6a: Actions of Jude and Arabella

[Jude] noosed the affrighted animal
[they] hoisted the victim on to the stool, legs upward
Scraping the bristles from the pig's upturned throat
He slit the fat; then plunged in the knife with all his might
Picking up the knife ... she slipped it into the gash, and slit the windpipe

### 6b: The pig's response

[he], beginning with a squeak of surprise, rose to repeated cries of rage
It was not now rage, but the cry of despair, long-drawn, slow and hopeless
The blood flowed out in a torrent
The dying animal's cry assumed its third and final tone, the shriek of agony
His glazing eyes riveting themselves on Arabella
The pig was instantly silent, his dying breath coming through the hole
The animal heaved in a final convulsion, and, despite the rope, kicked out all with all his last strength
The lips and nostrils of the animal turned livid, then white, and the muscles of his limbs relaxed



## Framework Objectives

**TLR7:** Compare the presentation of ideas, values or emotions in related or contrasting texts.

**TLW13:** Present a case persuasively enough to gain the attention and influence the responses of a specified group of readers.

## Resources

- **Resources 7a and 7b:** 'The Tyger' card sort and teacher copy
- **Resources 8a and 8b:** Words about tigers and teacher copy
- **Resources 9a and 9b:** Photo from Tiger Hill Zoo advertisement and photo from Tiger Safari advertisement
- **Resources 10a and 10b:** Advertisement for Tiger Hill Zoo and advertisement for Tiger Safari – special trip
- **Factsheet 3:** The zoo debate

## Starter

- Distribute [Resource 7a](#) and ask students to sequence the poem. What sort of impression do students get of the tiger?  
*Encourage them to think of adjectives to describe the tiger and what this shows us about Blake's feelings about the animal. If you have also done lessons 1 and 2 of the pack, you could remind students of the work done on authorial intentions and the author's craft. IWB versions of [Resources 7a and 7b](#) are available on the Animal Aid website.*

## Introduction

- Distribute [Resource 8a](#). Using the worksheet, students should decide where each word or phrase comes from.
- Take feedback and ask students to give reasons for their choices.  
*Prompt students if they are struggling, either with the choices or with their reasons. Suggest that words which imply freedom and a natural environment are more likely to be from the Exodus website, whereas words which hint at an environment which has been 'created' are more likely to come from the Tiger Hill Zoo website. Higher ability students might be able to consider that the advert for the zoo-type enclosure has more words which are to do with the comfort and security of humans than the well-being of the tigers and has more words and phrases which try to make the tigers seem harmless.*
- A class list can be kept on the IWB or whiteboard.

## Development

- If possible, firstly just display the two photos on OHT or IWB ([Resources 9a and 9b](#)) and ask students to write down as many words as spring to mind to describe the pictures and the tigers featured. *For example for the Tiger Hill Zoo advert a student might write 'dazzling' to describe the water or even 'friendly', 'sad' or 'subdued' to describe the tigers. For the Exodus advert a student might choose 'predator', 'proud' or 'free' to describe the tiger or 'wild' to describe the mood conveyed by the picture. Versions of [Resources 9a and 9b](#) suitable for displaying on IWB are available on the Animal Aid website.*
- List on the OHT or IWB students' suggestions. If possible ask the class to identify the word type.
- Now look at the list together and ask students to identify which words from the class's suggestions might be appropriate to describe a tiger in the wild. *It is likely that more of the words chosen to describe the Exodus advert will be deemed suitable and thus a mini-debate can be had on what this suggests about how the animals are being treated or the purpose of their captivity. Refer back to the introductory activity to consider the power and connotations of the words out of context: many of the words from the Tiger Hill Zoo website suggest humans living in suburbia rather than wild animals.*
- Distribute or display [Resource 10a](#). If possible ask students not to actually look at the advert until you tell them to. A version of [Resource 10a](#) suitable for displaying on IWB is available on the Animal Aid website.
- Straightaway, ask students to write down what strikes them most about the advert. Take feedback. *Students may well comment on the picture, the location of the 'tiger habitat', or the other icons on the web page.*
- Ask students to make suggestions as to who they think the intended audience of the advert might be. Why do they think this?



- Now either distribute or display [Resource 10b](#). Ask students to note down their initial reactions to this advert and discuss as a class. A version of [Resource 10b](#) suitable for displaying on IWB is available on the Animal Aid website.
- Ask students to make suggestions as to who they think the intended audience of the advert might be. Why do they think this?
- Ensure the class understands the term 'pastiche' and what it means.
- Now students should imagine that humans are on display in a similar way to that advertised in one of the texts looked at. They need to identify a small group, such as a class of school students, a family at home or a set of holidaymakers.
- Students should initially write a list of words to describe the humans. *Suggestions might include – 'docile', 'playful', 'lovable', 'energetic' etc.*
- Now, using the words that students have thought of they should write a pastiche of one of the adverts. They could also use some of the words from the introductory task.

### ■ Plenary

- Even if the adverts are not finished in the lesson it is worth hearing some read out as they will probably be excellent. This also offers the opportunity for constructive criticism in order to improve upon a first draft.
- This time in the lesson can offer a chance for some reflection: what have we learnt about animals being used for entertainment and the way in which the idea is marketed? Are some opportunities for seeing wild animals more acceptable than others?

### ■ Homework task

- Using [Factsheet 3](#) for reference, ask students to write a letter to their local MP in response to a rumour that a new zoo is going to open in the town. They could use either of the websites about tigers as evidence to support their own opinions about seeing animals in captivity or in the wild.



### ‘The Tyger’ card sort task

(cut up and laminated is best)

Tyger! Tyger! burning bright
What immortal hand or eye
Tyger! Tyger! burning bright
What the hand dare seize the fire?
Could frame thy fearful symmetry?
Could twist the sinews of thy heart?
Did he smile his work to see?
In the forests of the night,
In what furnace was thy brain?
And watered heaven with their tears,
What the hammer? what the chain?
And when thy heart began to beat,
In the forests of the night,
When the stars threw down their spears,
Dare its deadly terrors clasp?
On what wings dare he aspire?
And what shoulder, and what art.
Did he who made the Lamb make thee?
In what distant deeps or skies
What the anvil? what dread grasp
What dread hand? and what dread feet?
Burnt the fire of thine eyes?
What immortal hand or eye
Dare frame thy fearful symmetry?



## ‘The Tyger’

(from Songs of Experience) by William Blake The Answer

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?
In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
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Did he smile his work to see?
Did he who made the Lamb make thee?
Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?





## Words about tigers

Tick the box to show where you think the words about tigers have come from

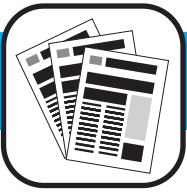
Words about tigers	WEBSITE A A zoo-like enclosure for tigers	WEBSITE B Safari-style holidays in India	Don't know /could be either
Unique opportunity			
Guests			
Most exotic			
Special trip			
King of the beasts			
Safely and securely			
Pleasant, open environment			
Mighty tiger			
Historically suffered			
Simulates almost perfectly			
Animals' feelings of safety and comfort			
Natural habitat			
Grassed lawn			
Predator			
Environmental havens			
Mighty beasts			
Elusive animal			
Tricks			
Feeding time			
Excellent view			
Protecting the tigers			
Participant			
Dedicated			
Natural asset			
Committing			
Well-stocked gift shop			
Tiger-themed presents			
Sense of security			
Stroll freely			
Conservationists			
Wildlife fans			



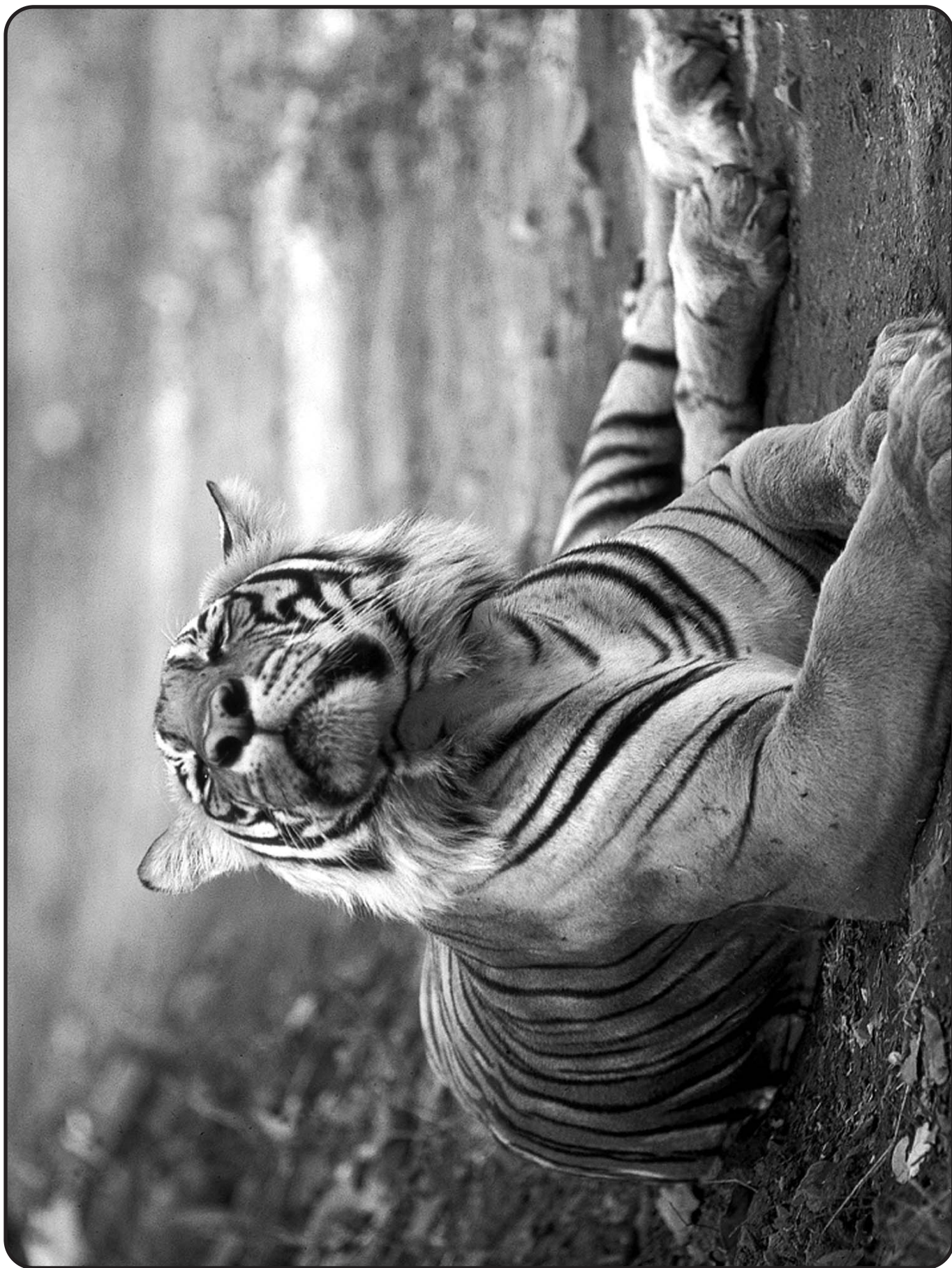
### Words about tigers The Answers

Tick the box to show where you think the words about tigers have come from

Words about tigers	WEBSITE A A zoo-like enclosure for tigers	WEBSITE B Safari-style holidays in India	Don't know /could be either
Unique opportunity	✓		
Guests	✓		
Most exotic	✓		
Special trip		✓	
King of the beasts		✓	
Safely and securely	✓		
Pleasant, open environment	✓		
Mighty tiger		✓	
Historically suffered		✓	
Simulates almost perfectly	✓		
Animals' feelings of safety and comfort	✓		
Natural habitat		✓	
Grassed lawn	✓		
Predator		✓	
Environmental havens		✓	
Mighty beasts		✓	
Elusive animal		✓	
Tricks	✓		
Feeding time	✓		
Excellent view	✓		
Protecting the tigers		✓	
Participant		✓	
Dedicated	✓		
Natural asset		✓	
Committing		✓	
Well-stocked gift shop	✓		
Tiger-themed presents	✓		
Sense of security		✓	
Stroll freely	✓		
Conservationists		✓	
Wildlife fans		✓	









## Advert for Tiger Hill Zoo



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**Tiger Hill Zoo** - Your holiday tour includes ....

Set amongst the acres of rolling countryside of New Hampshire is the wonderful **Tiger Hill Zoo Park**, which provides a unique opportunity for guests to stroll freely amongst these most exotic, rare and beautiful creatures safely and securely.

The tigers are housed in a pleasant, **open environment** which simulates almost perfectly their natural environment in India. The Park has many features to enhance the animals' feelings of safety and comfort, including a grassed lawn, an area of rocks and a pool for the tigers to swim in. Whilst on our visit to the Zoo we will have an exclusive **fifteen minute talk** about the animals and their keeper will show us some of the **tricks** the tigers have learnt during their stay at Tiger Hill. We also have front row seats booked at feeding time (but don't worry, we're still behind the safety glass!) and will have an excellent view of these stunning creatures being fed by the dedicated Zoo staff. The Zoo Park is open from 9am until 10pm, allowing guests to spend the day viewing the animals if you so wish, however don't forget there is also a splendid **restaurant** at Tiger Hill, with meals starting at only \$10 for two courses. Also available is a well-stocked **gift shop** to enable you to buy mementoes of your visit and to provide your friends at home with tiger-themed presents such as calendars, tea towels and cuddly tiger toys.



#### Holiday Finder

Holidays

Departure  
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calendar

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Do not include Infants under 2 on date of return

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Any Hotel

Any Price Band

Any No of Rooms

Any Board Type

Free Child Places ☐

Any Flight Time

**Search**

Our luxury coach fleet - virtual tour of our own diesel-driven monsters

Buy your leather luggage, snakeskin shoes, tigerskin rugs here!

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Become a friend and receive regular news of the tigers via email.







# Advert for Tiger Safari – special trip

TIGER SAFARI – SPECIAL TRIP

http://www.exodus.co.uk/holidays/aix1.html

https://www...DE\_ID=7960 Apple Amazon eBay Yahoo! News (582) .Mac Apple (167)

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Select Country

Select Activity

Duration

Departing on/after

Returning on/before

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Responsible Tourism  
Awards 2004

## AIX : TIGER SAFARI - SPECIAL TRIP

WHERE: Asia: India

ACTIVITIES: Jungle, Tigers

**A special trip led by wildlife photographic expert Paul Goldstein - Twelve game drives to see tigers in Bandhavgarh National Park, a day in the prolific bird paradise of Bharatpur and a visit to the incredible Taj Mahal. Also a charity cricket game in Bandhavgarh**

India has a unique geography, climate and vegetation that supports a dazzling array of wildlife including the king of the beasts, the mighty tiger. On this itinerary we will visit the bird paradise of Bharatpur and Bandhavgarh with its distinct character and ecosystem, to see India's magnificent natural fauna in the wild. The tiger, along with many other animals in India, has historically suffered as the population of the Indian-subcontinent grew, infringing on the natural habitat of this predator. The fall in tiger numbers and the loss of the great herds of black buck that used to roam the northern plains until only 60 years ago moved the government to promote conservation and the establishment of Project Tiger in 1973. Covering a total of 23 National Parks and Sanctuaries the project has been a success with an increase in tiger numbers and a host of other wildlife that can now prosper in the relative safety of these environmental havens. We visit the world famous tiger reserve at Bandhavgarh to see these mighty beasts and by including 10 game drives our chances of seeing this elusive animal are high. By ensuring that the surrounding communities can benefit directly from this incredible natural asset and the many visitors who come to see this magnificent big cat the chances of protecting the tigers are greatly increased, this is why we will be visiting the Friends of Conservation school project at Bandhavgarh where exodus has been working for a number of years. Each participant who books on this safari will already be committing £50.00 to this project. For conservationists, wildlife fans and photographers this will be a very special safari.

Tiger in Bandhavgarh National Park, India

### Profile

Transport is by minibus, a/c train. Jeeps and elephants are used in the parks and cycle rickshaws at Bharatpur.

### Group & staff

Min 8, max 16 plus UK and local leader, drivers and mahouts as necessary

### Accommodation

7 nights hotels, 2 nights a/c overnight sleeper train.

### Food

Breakfast and dinner in hotels.

### view slideshow

### Itinerary

**11 Days Thu-Sun**

☒ Including flights from UK

**Day 1** Depart London.

**2** Arrive Delhi; evening train to Bharatpur.

**3** Morning cycle rickshaw ride into Keoldev Bird Sanctuary. Train to Agra to visit The Taj Mahal; overnight train to Katni.

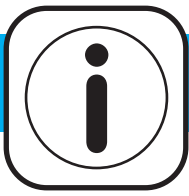
**4** Arrive Katni; transfer to Bhandavgarh National Park; free afternoon; evening game drive.

**5-9** Five full days to explore the Park with morning and afternoon game drives.

**10** Morning game drive then transfer to Katni for overnight train to Delhi.

**11** Arrive Delhi; Lunch in Delhi; freshen up then daylight flight to London leaving early afternoon.

**book me**

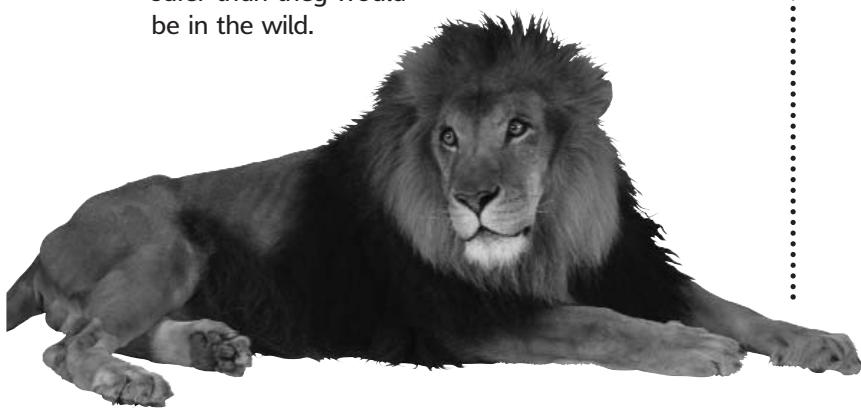


# The zoo debate



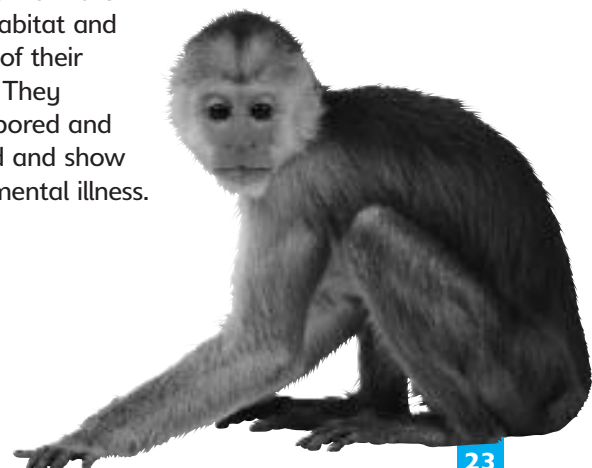
### What the industry says...

- Zoos claim that they carry out valuable conservation work. Many wild species are threatened with extinction, and breeding in captivity can help to return animals to their natural habitat.
- Scientists study captive animals and are able to carry out useful research that will help to conserve species in the wild.
- Zoos have an important educational role helping visitors to understand and respect wild animals. Seeing animals in the flesh is much better than watching wildlife films.
- Zoos are important tourist and amenity attractions that provide an enjoyable day out for members of the public. They also make an invaluable contribution to the nation's economy and provide jobs for hundreds of people.
- Qualified vets are on hand to ensure that the exhibits are well looked after. Zoo animals are a lot safer than they would be in the wild.



### What zoo opponents say...

- Very few animals bred in captivity have been introduced successfully to their natural habitat. Many will not breed in captivity at all and others lack the skills to survive in the wild.
- Most zoo animals are not members of endangered species. They are imprisoned only so that people can gawp at them.
- Zoos are bad places to learn about wild animals and natural behaviour. Animals in zoos behave abnormally because they are in a totally unnatural environment. People can learn far more from watching natural history programmes.
- Wild animals inevitably suffer when they are imprisoned in cages or enclosures. Recent studies indicate that many inmates are miserable when separated from their natural habitat and deprived of their freedom. They become bored and frustrated and show signs of mental illness.





### Framework Objectives

- TLW13:** Present a case persuasively enough to gain the attention and influence the responses of a specified group of readers.
- TLW14:** Make a counter-argument to a view that has been expressed, addressing weaknesses in the argument and offering alternatives.
- S&L9:** Discuss and evaluate conflicting evidence to arrive at a considered viewpoint.

### Resources

- **Resource 11:** Troublesome wildlife?
- **Factsheet 4:** Troublesome wildlife factfiles
- **Resource 12:** Persuasive techniques cards
- **Resource 13:** The gardener, the hedgehog and the slug
- **Resource 14:** Role-play cards

### Starter

- Distribute or display [Resource 11](#). Ask students to rank the animals from most appealing to least appealing. *Explain that it does not matter if they do not know what some of the animals are – they can just go on what sort of animal it sounds like.*
- Take feedback. Discuss how students made their decisions about which animals to put at the top and which at the bottom. An IWB version of [Resource 11](#) is available on the Animal Aid website.

### Introduction

- Allocate each student one of the 'unwanted' species and distribute the corresponding factfile from [Factsheet 4](#). Images of the animals featured on [Factsheet 4](#) suitable for displaying on IWB are available on the Animal Aid website.
- *Option: Distribute one persuasive technique from [Resource 12](#) per student.*
- Allocate alternate students the word 'cull' or 'conserve'. For each animal try to ensure there is at least one student allocated 'cull' and one 'conserve'. Check that everyone understands what the words 'cull' and 'conserve' mean and explain that, regardless of their opinion, they should write a sentence for either culling or conserving 'their' animal, as directed. *This should include their persuasive technique if you have provided these.*
- Choose a student to read out their sentence and then find their 'matching' opposite. Repeat until a wide range of headline opinions have been given.

### Development

- If possible display the first two parts of [Resource 13](#) on an OHT or on an IWB, otherwise hand out to pairs (as this will involve some cutting on your part beforehand, the whole class approach is easier). Version of [Resource 13](#) suitable for displaying on IWB is available on the Animal Aid website.
- Read part 1 and ask pairs to complete part 2 (their ideas about what happened). Circulate and feedback.
- Now reveal part 3, and give pairs 5 more minutes to discuss what they think the islanders should do about the 'problem' of the hedgehogs.
- Explain that this is an imaginary situation based on recent events and that it is the purpose of the debate that they are about to prepare to decide what will happen to the hedgehogs. In this imaginary situation it is being suggested that a cull of the animals should take place in order to 'save' the wild birds (although this will obviously have an effect on garden 'pests' and the return of the birds cannot be guaranteed).
- Distribute role cards from [Resource 14](#). Ask students to write a speech for the next council committee meeting, either arguing for or against the cull of the hedgehogs, depending on the card they have been given.

### Plenary

- There will not be enough time to hear the speeches this lesson, although it is worth devoting part of another lesson to this exercise.
- As a summary exercise, ask each student to read out the first and last lines of their speech. Some constructive criticism can take place in order to help students improve their writing in the next lesson.

### Extension Activity

- Take a vote about who is responsible for the 'problem'. This is a useful way of gauging how persuasive students have managed to be and will provide a benchmark against which to measure any change in attitude after hearing the full speeches in a later lesson.




## Troublesome wildlife?

1. Look at the table below: they are all names of animals. Decide which animal you think sounds the most appealing and which the least appealing and write them against number 1 and number 10 below.
2. Now place the rest of the animals in your list, depending on how appealing you think they are.

Grey squirrel	Mole
Ruddy duck	Gull
Pigeon	Badger
Mink	Seal
Canadian goose	Hedgehog

### Most appealing



1.....

2.....

3.....

4.....

5.....

6.....

7.....

8.....

9.....

10.....

### Least appealing





## Troublesome wildlife factfiles

**When an animal species does not fit in with the way that humans view and control the world, we call it a 'pest'. We take for granted our right to kill such creatures.**

Often we persecute wild animals simply for behaving naturally. Some say we should be more tolerant of wildlife, otherwise we will find ourselves living in a sterile world devoid of 'troublesome' nature.

Sometimes however, a 'pest' problem is our fault. We meddle with nature by introducing species that are not native and this, invariably, creates difficulties. Or animals are sometimes blamed for causing diseases that have resulted from human activity.

What should we do about 'troublesome wildlife'? The routine answer is to shoot or poison. But should we not always search for less violent solutions – even if they cost more money and take more effort? Or – given that human interference usually causes new problems – isn't it better to be active in supporting and protecting habitats in which a whole range of wildlife can flourish? Or do you have to apply different policies to each individual case?



### Grey squirrel

Grey squirrels were introduced from the US at the end of the 19th century as an 'ornamental' species. Many foresters regard them as pests, claiming that they cause a lot of damage to trees.

In many forest areas, grey squirrels are trapped or shot. Greys are blamed for the decline in numbers of the native red squirrel. Others point out that the red itself, was until the 1930s, regarded as a 'pest'. Many thousands were hunted and killed. The grey is more hardy than the red and breeds more easily.



### Pigeon

Feral pigeons are actually domesticated rock doves who have returned to wild or semi-wild conditions. They are accused by some people of spreading disease and damaging buildings with their droppings. They are frequently shot or trapped by pest control companies. Critics say that there is no evidence that they spread disease, and that there are humane methods of controlling pigeon numbers. Killing is, in any case, an ineffective way of controlling numbers, because other pigeons invariably replace those who have been killed.



### Ruddy duck

Ruddy ducks were introduced to a UK bird reserve from North America in the 1940s. Some escaped and quickly established themselves in the wild. Ruddy ducks are being targeted because some have spread from the UK to Spain and have mated with the endangered white-headed duck. The result is an 'impure' hybrid, which some influential conservationists don't like. The UK Government is proposing to kill the entire UK population of Ruddy ducks. Opponents to the killing argue that it doesn't matter to the ducks that some people consider their ducklings 'impure'. The white-headed duck became endangered because people hunted them and destroyed their natural habitat.



### Mink

The American mink was introduced to this country from North America in 1929, to be bred for fur. Many farmers subsequently went out of business in the 1950s and released the animals into the wild – where their numbers multiplied. Mink are now commonly found living on riverbanks. It is claimed that they are a threat to native species such as water voles and ground-nesting birds. Others point to human pollution and loss of habitat as the reason for the declining numbers. The mink population has itself been reduced dramatically in recent years because of the recovery in otter numbers. Otters are larger and capable of killing mink.







### Canadian goose

Canada geese were first introduced from North America in 1665, so that King Charles II could shoot them for sport. In recent years their numbers are said to have increased dramatically. In urban areas Canadian geese are accused of messing on paths and trampling the grass on lawns. In rural areas farmers shoot them, claiming that they eat pasture and clip the tops off cereal crops. Defenders of the geese argue that they should be allowed to eat and defecate and that killing them for doing so is too extreme.



### Badger

Badgers are nocturnal mammals who are native to the UK. Dairy farmers blame badgers for spreading bovine tuberculosis (TB) amongst dairy cattle. Over the last 25 years governments have gassed or shot more than 30,000 badgers in an unsuccessful attempt to prove a link and stop TB outbreaks in cattle. Other people say that badgers are not to blame and that they are being used as a scapegoat. There is evidence that TB is in fact spread from cow to cow.



### Mole

Moles are native to the UK. They live wherever soil is deep enough for them to make tunnels. They are harmless creatures who help to keep plant-eating animals such as insect larvae, cockchafers and carrot fly under control. Yet some gardeners still get angry if a molehill appears on their pampered lawns. Farmers and gardeners frequently use traps or poison to get rid of them.



### Seal

Half of the world's population of grey seals are found on and around British coasts. They are intelligent, playful animals. Seals are shot by fishermen because they say they eat fish (such as cod) and damage nets. Some blame the seals for the decline in fish stocks. Others point out that fish numbers have dropped dramatically all over the world because of overfishing by commercial trawlers and pollution of the marine habitat.



### Gull

Seagulls are a familiar feature on the British coast. The most common species is the herring gull. They are accused of making too much noise when they nest on people's roofs, ripping bin bags open, spilling rubbish and dive-bombing people. There are frequent calls for them to be 'culled'. Rather than blaming gulls, people could help by putting their rubbish in proper bins and not leaving waste food around to attract the birds. What's more, the reported attacks on people are nearly always exaggerated.



### Hedgehog

Hedgehogs are native to the UK, but not to the Uist islands off the coast of Scotland, where they were introduced in 1974. Since being released their population has grown rapidly. They are now blamed for the decline in sea bird populations on the islands because of their habit of eating the eggs. As a result Scottish Natural Heritage are trying to eradicate the hedgehog by catching and gassing them. Alternative strategies include leaving them in peace and letting nature take its course, using fencing, or relocating them to the mainland. Some argue the main reason for the cull is financial – pressure from the tourist industry lobby.





## Persuasive techniques

<b>Rhetorical question</b>	<b>Emphasis</b>
<b>Pattern of three</b>	<b>Repetition</b>
<b>Direct address to the audience</b>	<b>Emotive language</b>
<b>Appeal to the senses</b>	<b>Opinion presented as fact</b>
<b>Biblical reference</b>	<b>Opposing pairs</b>
<b>Alliteration</b>	<b>Parallelism</b>
<b>Assonance</b>	<b>Humour</b>



## The gardener, the hedgehog and the slug...

<p><b>Part 1</b></p> <p>There is a UK island not far from the British mainland, well-known for its extensive and rare wild bird population, with a 'small' problem:</p> <p>Years ago Percy McCabe, a proud and very successful gardener, discovered that slugs were eating a lot of the prize-winning vegetables and flowers in his garden.</p> <p>In order to eradicate the slugs he brought over two hedgehogs from England: one male and one female. Hedgehogs like to eat slugs, other insects and 'pests', worms, birds' eggs and dog food.</p>	<p><b>Part 2</b></p> <p>In the thirty years since Percy introduced his hedgehogs to each other and his garden what do you think has happened?</p> <ol style="list-style-type: none"><li>1. Think about why Percy introduced the hedgehogs. Do you think the hedgehogs have solved his gardening worries? Why/why not?</li><li>2. What do you think the hedgehogs might have done together?!</li><li>3. Do you think the hedgehogs realised (or cared) that they were only supposed to help Percy with his garden?</li><li>4. What do you think has happened to the bird population on the island?</li></ol>	<p><b>Part 3</b></p> <p>The hedgehogs have multiplied over the years, so where there were originally two, there are now hundreds.</p> <p>The hedgehogs have not confined themselves to Percy's garden and now roam freely on the island.</p> <p>Once the hedgehogs had eaten all the slugs in Percy's garden they needed to find more food for themselves – supposedly devastating the wild bird population in the process by eating the eggs.</p> <p><i>How do you think the island should solve the problem of the hedgehogs?</i></p>
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## Role cards

<b>Gardener on the island, using the hedgehogs to control slugs and other pests</b>	<b>Gardener on the island, not using hedgehogs for pest control</b>
<b>Conservationist (hedgehog protection) who does not live on the island</b>	<b>Conservationist (a bird lover) who does not live on the island</b>
<b>Islander and member of the proposed culling party</b>	<b>Islander and the tourism marketing officer for the island</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>
<b>Islander against the cull</b>	<b>Islander for the cull</b>



## Framework Objectives

- TLR7:** Compare the presentation of ideas, values or emotions in related or contrasting texts.
- TLR10:** Comment on interpretations of the same text or idea in different media, using terms appropriate for critical analysis.
- TLW2:** Record, develop and evaluate ideas through writing, e.g. essays, journals.

## Resources

- **Resource 15:** The power of words (on IWB or OHT)
- **Resource 16:** Which word? (OHT or worksheet)
- **Resource 17:** The power of the press
- **Article 1:** 'Animal testing is a disaster'
- **Article 2:** 'Scientists declare their support for animal tests'
- **Resource 18a:** Being persuasive
- **Resource 18b:** Summarising the stories

## Starter

- Make sure all students understand the term 'synonyms'.
- As a class, use [Resource 15](#) to rank the two sets of words according to their power. An IWB version of [Resource 15](#) is available on the Animal Aid website.

## Introduction

- Introduce the two newspaper articles about animal experimentation: one reporting scientists' support for vivisection, the other against animal testing.
- Distribute or display [Resource 16](#). An IWB version of [Resource 16](#) is available on the Animal Aid website.
- Ask students to complete the task individually, in pairs or as a class (if using OHT/IWB).
- Take feedback and discuss why students chose particular words for the headlines.
- Distribute [Resource 17](#). Ask pairs to place each of the sentences. Allow 5 minutes for the task and then discuss, highlighting what sort of textual clues we look for when making these sorts of judgements. Are there any lines that could easily go in either article?

## Development

- Distribute [Article 1](#). Read the first paragraph together as a class.
- Distribute [Resource 18a](#). Ask pairs to discuss and complete the first seven activities together.
- Circulate to ensure everyone understands and, after sufficient time, explore as a class. Students should now have some understanding of how journalists convey their opinions about animal experiments. You can now set them the writing task to consolidate understanding of the issues involved, not just of animal experimentation but of how journalists choose to write about the subject.

## Plenary

- Depending on how long all the tasks have taken students may need time at home to finish off their school magazine articles.
- In the meantime, ask for volunteers to read out what they have written so far in order to share ideas and reflect on what has been learnt this lesson.

## Extension Activity

- Students can be asked to read all of [Article 1](#) and [Article 2](#) and complete the activities on [Resource 18b](#). It should be noted that [Article 2](#) is much more complex in style and content because although the journalist is writing in defence of animal experimentation, the style, structure and language of the article suggest that he does not necessarily agree with these arguments.





# The power of words

Rank the following two sets of words, according to how strong or weak you think they are in their description. Place the strongest at the top and the weakest at the bottom.

Disaster	Calamity
Catastrophe	Blow
Mishap	Accident
Misfortune	Tragedy

Declare	Affirm
Assert	Say
Swear	Proclaim
State	Claim

**Strongest**



**Weakest**



# Which word?

### Task 1

Read the headline below and then decide which of the following words should go in the blank space:

disaster

calamity

catastrophe

tragedy

blow

misfortune

accident

mishap

**Animal testing is a \_\_\_\_\_**

### Task 2

Now repeat the exercise with the following words and the next headline:

declare

state

affirm

assert

say

claim

swear

proclaim

**Scientists \_\_\_\_\_ their support for animal tests**

Why have you chosen the two words you have? Do they say more or less than other choices?

The various words denote different strengths of emotion – have you chosen strong words or ones with a more neutral emotion attached?



# The power of the Press

The following sentences are all taken from two newspaper articles.

**Article 1** claims that animal experiments are wrong

**Article 2** reports scientists' support of animal testing

Choose which article you think each line came from and place a tick in the relevant box:

The newspaper sentence	Article 1	Article 2
What do you feel is more important – the life of your child or the life of a few rats?		
The new move echoes a similar declaration in 1990, which went on to gather more than 1,000 signatures.		
... researchers should gain the medical and scientific benefits that animal experiments can provide, while pointing out that they should make every effort to safeguard animal welfare and minimise suffering.		
... it has caused injury and death to thousands and that time and again it has led both researchers and legislators into a blind alley.		
There are drugs that have been held back because they caused dangerous reaction in animals...		
'We wish to see an open and responsible debate about the use of animals.'		
'It is vitally important that the research community sends the message that animal research is crucial for medical progress.'		
So was this scientific, rational contribution to the debate about animal experiments warmly welcomed, so medical research could be improved?		



**Jerome Burne** Thousands of people have been injured or killed by drugs that were found to be safe for other species

# Animal testing is a disaster

What do you feel is more important — the life of your child or

the life of a few rats? Such stark contrasts are common currency in the heavily polarised debate about experiments on animals. On the one side the misguided sentimentality of the animal rights campaigners, on the other side the tireless pursuit of human happiness and health by the researchers.

But since those wide-eyed activists have put animals' rights somewhere on the election agenda, you may be interested to know that there is a totally hard-headed and rational case to be made for saying that animal experimentation has been a scientific and medical disaster. That far from saving lives, it has caused injury and death to thousands and that time and again it has led both re-

searchers and legislators into a blind alley.

But surely, you cry, we need animal experiments to discover how safe new drugs are before we give them to humans? Well, the combination of fenfluramine and dexfenfluramine, touted as the answer to a dieter's prayer a few years ago, was extensively tested on animals and found to be very safe. Unfortunately it caused heart valve abnormalities in humans. Or how about the arthritis drug Opren? Tests on monkeys found no problems but it killed 61 people before it was withdrawn. And as for having to choose between rats and your child, Cylert, given to children with attention deficit hyperactive disorder, was fine for animals but caused liver failure in 13 children.

The problem is not a new

one. In fact it is blindingly obvious — animals are not the same as humans, so drugs that affect them in one way may well affect us differently. Now this is usually perceived as a solvable problem by researchers. We can get an idea of the mechanism from animals and then fine-tune with humans, they say, but it doesn't work like that. Species, even those that seem closely related, may function quite differently at a molecular level, and there is no way of predicting what the differences will be.

Rats and mice, for instance, look pretty alike to us, but when it comes to something as basic as whether a chemical causes cancer or not, the results may be totally contradictory. Out of 202 chemicals tested

for carcinogenic effects at the American National Institute of Environmental Health Sciences, 96 were positive in the rat and negative in the mouse or vice versa. So which of those are harmful to humans? The Institute can't say.

For 50 years they fed high doses of a range of new chemicals to animals in disguise. If they caused cancer or other damage, the results are recorded in blue books that take up 10 feet of shelving in the institute. But ask how many of the substances might produce tumours in humans at normal levels and no one knows. So what about the ones that didn't harm rodents, how many of them might harm humans? They don't know that either.

The lack of predictable differences between animal and human reactions is something that has bedevilled Aids

research. Aids is a high profile disease with a lot of research money available, so it surely makes sense to ignore ethical objections and use chimpanzees. It is surely precisely because their genome is identical to ours, give or take a few percentage points, that they should yield more accurate results than rodents.

Well, no, actually. Out of approximately 100 chimps infected with HIV over a 10-year period only two have

The problem is not a new one — it is blindingly obvious. Animals are not the same as humans

become sick. Chimp vaccine trials have proved unreliable too because they don't show the antibody or cell-mediated response to HIV that humans do. Animal experimentation has played only a small role in developing drug treatments to the greatest plague of our time.

And the list could go on. There are drugs that have been held back because they caused dangerous reactions in animals, such as beta blockers and valium, but then turned out to be safe for humans. Legislation to halt the use of asbestos was held up for years because it didn't cause cancer in animals, while the carcinogen benzene continued to be used long after clinicians were worried because it didn't cause leukemia in mice.

All these examples, and many more, have been writ-

ten up in the specialist journals but until last year they had been scattered. Then a man called Ray Crock, an American medical doctor who specialised in the highly technical field of anaesthesia collected them in a book called Sacred Cows and Golden Geese. He gave a talk in London about it last night.

So was this scientific, rational contribution to the debate about animal experiments warmly welcomed, so medical research could be improved? Supporters of animal experiments are always calling for more public discussion and education. Of course not. It was ignored.

Jerome Burne is editor of the monthly newsletter *Medicine Today* [www.medicineworldtoday.co.uk](http://www.medicineworldtoday.co.uk)





Experimentation enables medical breakthroughs and saves lives, says declaration by 500 eminent researchers

## Scientists declare their support for animal tests

**David Adam**

Science correspondent

More than 500 leading UK scientists and doctors have pledged their support for animal testing in medical research but acknowledged that, where possible, such experiments should be replaced by methods that do not use animals.

The scientists have signed a declaration reaffirming that animals are required in order to achieve advances in medical research that enable "people throughout the world to enjoy a better quality of life".

Launching the new declaration, RDS executive director Simon Festing said: "We are delighted to have gathered over 500 signatures from top UK academic scientists and doctors in less than one month. It shows the strength and depth of support for humane animal

research in this country."

The new move echoes a similar declaration in 1990, which went on to gather more than 1,000 signatures.

Groups opposed to vivisection criticised the new statement, saying it showed no progress had been made towards replacing animals in research.

Signed by three Nobel prize winners and 190 fellows of the Royal Society, the new declaration states that a "small, but vital" part of medical research involves animals. It says researchers should gain the medical and scientific benefits that animal experiments can provide, while pointing out that they should make every effort to safeguard animal welfare and minimise suffering.

Wherever possible, the statement continues, animal experiments must be replaced by



The scientists argue that an open and responsible debate about animal research is difficult in the face of extremism Photograph: Neil Sutherland/Alamy

methods that do not use them, and the number of animals in research must be reduced.

It adds: "We wish to see an open and responsible debate about the use of animals. This can be difficult in the face of animal rights extremism. We encourage institutions to provide clear information."

Nancy Rothwell, vice president for research at the Uni-

versity of Manchester and chairman of RDS, said: "It is vitally important that the research community sends the message that animal research is crucial for medical progress, that it is conducted humanely, and that we work within strict regulations."

Colin Blakemore, chief executive of the Medical Research Council and a target of animal

rights extremists, said: "I was involved in the original declaration 15 years ago.

"It is as important now as it was then to show that scientists and doctors are fully aware of the importance of animal research to science and medicine. Of course animals must be cared for properly and never used unless absolutely necessary. This is how we do

research and it would be illegal to do it any other way."

Adolfo Sansolini, chief executive of the British Union for the Abolition of Vivisection, said: "We are concerned that in 15 years doctors and scientists still appear committed to the unethical and potentially dangerous use of animals for medical research. We did have high hopes with the Freedom

of Information Act coming into force in January that animal experimentation would finally become more open, but this was not to be the case. All the public gets to see are short summaries of licences written by the scientists themselves."

[guardian.co.uk/life](http://guardian.co.uk/life)







## Being persuasive

Read the first paragraph of article 1, 'Animal testing is a disaster', up to '...health by the researchers' and then answer the questions below.

1. Are any of the sentences from Resource 17 here?
2. Why do you think the sentence is here, in this very prominent place?
3. Look at the by-line at the top of the article. The newspaper has used a number to illustrate the widespread nature of the problem. Why is the number better than:  
**some**                      **many**                      **lots**                      **quite a few?**

Read the second and third paragraph, up to '... 13 children'.

4. In the second paragraph the author has used the same number as in the by-line. Why is it effective to repeat the word?
5. The journalist has appealed directly to the reader in paragraph 3. How has he done this and what is the effect?
6. Persuasive speeches and articles often contain lists of three and contrasting pairs. List the three examples the journalist gives of drugs that were safe when tested on animals but proved dangerous to humans. Write the examples in a table like the one below:

Drug	Animal (if specified) and effect	Effect on humans

7. Journalists make choices about their writing to create the greatest impact. Look again at your table and decide why the writer has put the list in this particular order.

### Writing Task

This article is from the *Guardian* newspaper. The *Guardian* tends to be read by young (25-44) affluent professionals. Imagine you have to give similar views to those expressed in the report but in a 100 word article for your school magazine. Use the following steps to success:

1. Start by writing the main point that you wish to convey (get across).
2. Now list three reasons why animal experimentation is wrong.
3. Decide on a headline which will appeal to your audience.
4. Write down an attention-grabbing opening sentence.
5. Use your three reasons to write three short paragraphs.
6. Look again at your main point and use it to write the conclusion to your article.



## Summarising the stories

Both the articles about animal experimentation have a message for the reader, but one is much stronger and easier to identify than the other. The writer of Article 1 is against the use of animal experimentation whereas the writer of Article 2 has distanced himself slightly from the debate.

1. Look again at Article 1 and pick out 3 reasons why Jerome Burne claims it is pointless to experiment on animals:

- a. ....
- b. ....
- c. ....

2. Explain what each of the following extracts from Article 2 suggests about the writer's attitudes towards animal testing. The first one has been done for you.

Quotation from Article 2	What this suggests to me about the writer's attitude
'More than 500 leading UK specialists and doctors have pledged their support for animal testing in medical research but acknowledged that, where possible, such experiments should be replaced by methods that do not use animals.'	<i>The writer refers to 'leading UK scientists and doctors' so he is not actually giving his own opinions. He refers to scientists and doctors as 'leading' which makes them seem important. The word 'pledged' suggests doctors and scientists are committed to the statement but the argument is tempered by the phrase 'but acknowledged that ...' hinting at the feeling that not everything is currently right about what they do.</i>
'Signed by three Nobel prize winners and 190 fellows of the Royal Society, the new declaration states that a 'small but vital' part of medical research involves animals. It says researchers should gain the medical and scientific benefits that animal experiments can provide, while pointing out that they should make every effort to safeguard animal welfare and minimise suffering.'	
'Colin Blakemore, chief executive of the Medical Research Council ... said, '... It is as important now as it was then to show that scientists and doctors are fully aware of the importance of animal research to science and medicine. Of course animals must be cared for properly and never used unless absolutely necessary. This is how we do research and it would be illegal to do it any other way.'	
'Adolfo Sansolini, chief executive of the British Union for the Abolition of Vivisection, said, 'We are concerned that ... doctors and scientists still appear committed to the unethical and potentially dangerous use of animals for medical research ... All the public gets to see are short summaries of licences written by the scientists themselves.'	<i>This is part of the last paragraph of the article. Why do you think the writer has put this at the end?</i>



## Framework Objectives

**TLR7:** Compare the presentation of ideas, values or emotions in related or contrasting texts.

**TLR10:** Comment on interpretations of the same text or idea in different media, using terms appropriate for critical analysis.

## Resources

- **Resource 19:** What do you think? (one per student)
- **Resource 20:** Director's notes for *Their Future in Your Hands* (the first paragraph)
- **Resource 21:** Director's notes for *Their Future in Your Hands*
- **Video/DVD:** *Their Future in Your Hands*
- **Resource 22:** Thinking about your own film
- **Resource 23:** Analyse this!

## Starter

- Distribute [Resource 19](#), preferably as students enter the room. Ask them to complete it on their own and without talking. Give only a few minutes for the task as you want students to answer spontaneously, rather than giving the statements too much in-depth thought. *The questions are intended to get students thinking about the opinions that they might be bringing to the topic before they even begin.*

## Introduction

- Introduce the aim of this lesson – to consider how animal rights campaigners might try to persuade us. Explain that the film they're about to watch is made by an animal rights pressure group and is aimed at school students – don't tell them anything else about the piece.
- Display, read and discuss [Resource 20](#) on an OHT or IWB. Either underline, highlight or annotate the slide so that these three aims are clear. [Resource 21](#) could be displayed or distributed at this point too. Versions of [Resources 20 and 21](#) suitable for displaying on IWB are available on the Animal Aid website.
- Point out that the director also says he only had fifteen minutes to convey these messages.
- Using [Resource 22](#), pairs or small groups should share ideas about their own animal rights campaign film. They should explore and decide how they think they could best share this message with students across the country if they had to make such a film.

## Development

- Take feedback from groups about their choices. Write ideas up on the OHT, whiteboard or IWB as a spider-diagram or table.
- Before watching the film, ask students to decide, using the ideas from the groups, what elements would make the 'perfect' campaign film. Ask them to jot down notes so that they can refer to them later.
- Distribute [Resource 23](#). This should be completed while watching the film. *Pausing at appropriate places to allow students to make notes might be a sensible approach here.*
- Feed back and discuss students' responses and the issues raised in the film.

## Plenary

- Return to the notes students made about the 'perfect' campaign film. How near to the 'perfect' film did this one get? What would students improve about the film? What did students think was done particularly well in the film?
- Refer students to the third paragraph of [Resource 21](#). How far does the class agree that the director achieved what he set out to do?

## Extension Activity

- Students could storyboard the film they planned as their 'perfect' film and provide director's notes to explain their choices.



## What do *you* think?

Read the statements about people and animals below. How far do you agree or disagree with each one? Circle your answers, where 1 is strongly disagree and 4 is strongly agree.

Disagree <-----> Agree

1. People are more important than animals.	<b>1 2 3 4</b>
2. Newspaper articles are more powerful than films.	<b>1 2 3 4</b>
3. Some animal experiments are acceptable.	<b>1 2 3 4</b>
4. Many animals feel fear and distress just like people.	<b>1 2 3 4</b>
5. People are more important than animals because they are more intelligent.	<b>1 2 3 4</b>
6. Nobody can make me change my mind once it's made up.	<b>1 2 3 4</b>
7. All animals have certain rights such as the right to life and freedom from cruelty.	<b>1 2 3 4</b>
8. Films are much better than printed media at telling it like it is.	<b>1 2 3 4</b>
9. I don't agree with any animal experiments.	<b>1 2 3 4</b>
10. I'm always prepared to listen to both sides of an argument before making my mind up.	<b>1 2 3 4</b>



## ***Their Future in Your Hands***

### **– Director's notes**

**There was a clear set of aims for *Their Future in Your Hands*. Above all, I wanted to prove that animals have rich emotional lives and that their emotions are similar to our own. Almost equally important was to show that we exploit and abuse them in many ways, causing great suffering. Also, the film had to have a positive message, encouraging the viewer to believe that they could do something about the problem. All these things had to be put over within a time limit of fifteen minutes.**

The director states that there were three aims for the film. What were they?





## ***Their Future in Your Hands*** **– Director's notes (continued)**

There was a clear set of aims for *Their Future in Your Hands*. Above all, I wanted to prove that animals have rich emotional lives and that their emotions are similar to our own. Almost equally important was to show that we exploit and abuse them in many ways, causing great suffering. Also, the film had to have a positive message, encouraging the viewer to believe that they could do something about the problem. All these things had to be put over within a time limit of fifteen minutes.

What was left out of the film was almost as important as what went in. Most similar educational videos rely upon 'experts' to explain the issues. *Their Future in Your Hands* does not contain any interviews. Even the commentary is kept as brief as possible. Rather than detailed argument, the film tries to show simple truths about animals and their treatment. Contrast is the key. Short, sharp images of animals in their natural environment are set against film of the way they are treated in farms, laboratories, etc. 'Good' and 'bad' images are placed close together. Music is used sparingly to create different atmospheres.

Although the film contains some shocking images, the overall impression is meant to be positive, rather than depressing. It is partly a celebration of animal life. The narrator's voice is calm. Happier sections surround the scenes of cruelty. The film begins and ends on a positive note.

This campaigning video was produced as an educational resource for use with secondary school students aged 11 to 14. It is marketed to teachers of English, RE, Citizenship and PSHE. Although primarily a video for younger audiences, it is also shown to adults as an introduction to the issue of animal rights.





## Thinking about your own film

### An animal rights campaign film

Who do you want to narrate the film? Someone famous or just a voice-over? What sort of tone, volume and emotion do you want the narrator to convey?

Do you want interviews in your film? With whom? Do you only want people who agree with the cause or do you want the opposing view as well?

Do you want music in your film? If so, when and what sort?

What sort of footage do you want in your film? Be quite specific in your answer – pictures of animal slaughter/farming/hunting/experimentation? What sort of positive images do you want to include, if any?



### Analyse this!

Use these questions to help you think about the film and its purpose. Fill in as much as you can whilst you are watching the programme.

1. What sort of music is playing as the film opens? Describe the atmosphere this creates.
2. The first animal we see is an orangutan – a mother and baby scene – what feelings does this provoke in you and how does it do this?
3. What other wild animals do we now see, after this initial scene? Write down as many as you can and make a comment about why you think there is such a variety.
4. The film cuts to scenes of animals in cages and confined spaces. What effect does it have on you as a viewer to move so abruptly between the idyll of the first images and the horror of these?
5. The narrator continues to talk throughout these scenes. Write down any words or phrases that you think are particularly striking and give a brief explanation of what makes them so noticeable.
6. The narrator recites a long list of abuses humans commit against animals and each one is illustrated by a piece of film footage. Write down as many as you can and explain why you think the animal was chosen to accompany the narration.



7. The film draws comparisons between the way people have committed crimes against each other in the past because of who they were and how some people treat animals today. How effective do you think these comparisons are and why?
8. Why do you think the graph and the statistics about world population are used?
9. The narrator explains that it is pointless to test drugs on animals because they often have different reactions to humans. Which drugs are used as examples? Is it effective to give examples? Why?
10. The film asserts that people supposedly become indifferent to animals' suffering if they work in research laboratories, abattoirs or on farms. What images accompany these claims? How do the images reinforce the claims?
11. What is the final line of the film? Is the line effective and why?
12. Overall, what do you think of the film? Has it shocked you, made you consider becoming vegetarian, think more about animal welfare and how you live your life? Alternatively, does the film just confirm what you already know? Or do you feel that the issues are not relevant to you and how you live your life?



## Framework Objectives

- S&L12:** Use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. by playing out hypotheses, by changing perspectives.
- S&L14:** Convey action, character, atmosphere and tension when scripting and performing plays.

## Resources

- **Resource 24:** Improvisation word cards
- **Resource 25:** Dramatic events role-play cards

## Starter

- Show (or read out) the improvisation word cards from [Resource 24](#) in turn and ask pairs to perform an improvisation based on the word displayed. *What you're seeking here is a spontaneous response rather than polished performance.*
- Freeze the class and perform selected improvisations.

## Introduction

- Get students to sit in a circle and put all the word cards in the middle. Now that they are all together, do the words take on a different meaning?
- Ask groups of 3 or 4 to imagine the words are all taken from a newspaper report. What might the report be about? What might have happened?
- Give groups 5 minutes to rehearse a scenario that they think might be being reported in the newspaper report.
- Circulate amongst the groups whilst the ideas are being discussed and the scenarios are being prepared to ensure that students are on task and that the scenes are lively and engaging.
- After 5 minutes gather students together to see each group perform their scene.

## Development

- Distribute cards from [Resource 25](#) so that each student has one. It does not matter if some cards are duplicated but try to ensure students with the same cards are not sitting near each other.
- Explain that the newspaper report was about research into people's attitudes to food production. All the characters on the cards were interviewed by the newspaper for their views about the topic.
- Tell students that they now have to imagine they are being interviewed by the newspaper. The newspaper has asked for their opinions about food, how it is produced and how it is sold. They have 2 minutes to prepare their own response. Circulate whilst students are preparing, and offer prompt questions as if you are the journalist.
- Gather students back into a circle and 'hot seat' a selection. The other students should stay in role and ask questions accordingly.
- Match up opposing pairs of students as far as possible or ones that should have quite different viewpoints. Pairs now have to imagine they are standing in a bus queue when they realise who the other person is (it is up to them to be imaginative with the concept of coincidence!). Role-play the conversation, aiming for a heated debate about farming and food production, using the role cards to guide them. *Remind students that they do not know the other person and slanging matches or worse are not available options!*
- After 10 minutes join each pair with another pair. No members of the four groups should have the same role cards. Re-rehearse the scenes so that each bus-stop starts off with one person and is gradually joined by the other three, one at a time, with each person joining in the discussion.
- After a further 10 minutes organise performances from selected groups.





### ■ Plenary

- Ask the whole class to stand up at one end of the room. Choose one student to come to the front and, loudly so that everyone can hear, give their view of the farm to table debate in character. They might start off by saying, "Despite all these very interesting ideas I still think that ..." or "I didn't realise that .... and will now aim to ...."
- Ask a volunteer to step forward and add their opinion on to this or dispute it, stepping into line behind the first character.
- Gradually have the whole class form one long 'bus queue' of opinions, one following on from the one before.
- If time, go back down the line asking each person to repeat how they feel in one sentence: you should now have a whole range of opinions about the 'farm to table' process!

### ■ Extension

- Group the students in different groups of three or four but still with a mixture of role card views. Students can at this point swap their cards so that they have an opportunity to work from a different perspective.
- Ask students to role play a family situation in which their feelings about food production would cause tension. Examples are: one of the children of a slaughterhouse worker becomes a vegan activist; in a family-run free-range pig farm one half of the couple agrees to rear the animals intensively because of higher returns; the concerned parent has seen her or his child at one of the fast food outlets; the child of the local greengrocer has got a job on a graduate management training scheme for one of the national supermarkets.

### ■ Homework

- Students can write out or type up a list of opinions that characters held in the bus stop queues – particularly the last one in the plenary. This will help them with quotations for the campaign leaflet.



## Improvisation word cards

**Factory**

**Lorries**

**Food**

**Supermarket**

**Farming**

**Animals**

**Organic**



## Dramatic events role cards

### Supermarket manager

- You have sales and profits targets that you need to reach each month.
- You sell what customers want.
- You sell 'value for money' products, including meats.
- Most of the meat you sell is intensively reared on factory farms.
- There is limited demand for organic and free-range meat.
- A lot of fruit and vegetables are air-freighted over from other countries.

### Vegetarian shopper

- You are one half of a busy couple who both work full-time.
- You shop on the way home from work.
- You don't like cruelty to animals and are opposed to the way they are reared on factory farms and killed for food.
- You try to buy organic and the difference in price does not bother you.
- You like a lot of variety in your food.

### Teenage vegan activist

- You are an active member of a local animal rights group.
- You volunteer part-time at an animal sanctuary.
- As a student you don't have much spare cash.
- You help to grow many of your own fruit and vegetables on your parents' allotment.
- What you can't grow, you try to buy from small local shops.
- You don't eat any dairy products because you are opposed to the way young calves are taken away from their mothers at a young age to produce the milk.

### Teenage fast food fan

- You don't like cooking.
- You like eating out at places like McDonalds and Burger King.
- Your favourite meals are burgers and chips, pizza and other fast food.
- Life is too short to spend all your time shopping for and fussing over food.
- Vegetables are boring, especially green vegetables.
- You feel you need to eat meat to stay strong and healthy.
- You think vegetarians are weedy.

### Concerned parent

- You are a single parent with three children living on a low income.
- It's a struggle to fit in work, cooking and shopping.
- You want your children to eat proper, healthy, home-cooked food.
- You don't like the use of chemical additives in food and you'd like to buy organic produce but it's too expensive.
- You encourage your kids to eat more fruit and vegetables.
- You think schools should provide healthier meals – not junk food.



### Local greengrocer

- You run a local family business, which has been established for years.
- You are finding it increasingly difficult to compete with the supermarkets.
- You think that too many people would rather drive to a supermarket that sells everything they want, even though the fruit and vegetables are often more expensive than yours.
- The rent on your shop is quite high.
- You aim to supply local food to local people.
- You try to keep a good range of produce in store but some of it has to come from abroad.

### Pig farmer (intensive)

- The supermarkets will only buy from competitively priced suppliers, so you have to keep costs down.
- It makes financial sense to rear your animals intensively inside sheds. Outside, they would waste too much energy running around.
- You have to pay for lots of antibiotics, as the animals are often ill because of overcrowding and stress.
- You think that most people don't mind how their food is produced as long as it's cheap.

### Pig farmer (free-range)

- Your meat is more expensive because it is free-range and organic.
- You believe in better welfare standards for your animals – your animals have access to fresh air and are given more space to move around.
- You fatten your pigs with feed that has been grown without the use of pesticides.
- Some people are prepared to pay a higher price for your 'premium' meat.
- You have tried selling your meat to supermarkets, but they tell you that not enough customers will pay the higher price.

### Dairy farmer

- You provide milk sold in supermarkets and shops across the country.
- Your cows are milked twice a day.
- The cows are constantly either pregnant or lactating in order to keep their milk supply going.
- You take the calves away from their mothers when they are just a day or two old. This is so that you can supply their milk to the shops.
- The price of milk has fallen. Therefore you have to supply more to earn the same amount of money. As a result, the yield from each cow is steadily increasing which leads to the animals suffering infections and lameness. This puts up the veterinary drugs bill.

### Slaughterhouse worker

- You work in an abattoir where animals are killed and processed into meat products.
- It is unpleasant work but you have become accustomed to it.
- The abattoir is a modern, highly mechanised plant that tries to operate just like any other factory production line.
- The plant typically kills around five pigs or sheep per minute.
- At these speeds you don't have time to pay too much attention to animal welfare.



### Framework Objectives

- TLR1:** Review and extend their own strategies for locating, appraising and extracting relevant information.  
**TLR8:** Analyse how media texts influence and are influenced by readers.  
**S&L7:** Identify the underlying themes, implications and issues raised by a talk, reading or programme.

### Resources

- **Resources 26 and 26a:** How long have I got?
- **Resources 27 and 27a:** Hard-hitting headlines
- **A selection of leaflets:** It's a Crying Shame; Game Shooting is Fowl Play!; Sour Taste Farm; Cruelty – You can bet on it; Death Valley Eggs
- **Resource 28:** Effective campaigning
- **Resource 29:** What next? Planning your own campaign leaflet
- **Images of leaflets and leaflet design template (suitable for use on IWB) are available at [www.animalaid.org.uk/education/resources.htm](http://www.animalaid.org.uk/education/resources.htm)**

### Starter

- Display or distribute and complete [Resource 26](#).  
*This is meant as an introduction to the topic; the aim is to stimulate discussion rather than to test existing knowledge.* An IWB version of [Resource 26](#) is available on the Animal Aid website.

### Introduction

- Display [Resource 27](#), making sure that only the headlines are showing initially. An IWB version of [Resource 27](#) is available on the Animal Aid website.
- Ask pairs to work out what the campaigns are about. Only give a few minutes for this exercise, before revealing the paragraph about how we make sense of phrases like these.
- Discuss and take suggestions. If students find the matching task difficult reveal the muddled up answers at the bottom of the page.

### Development

- Distribute one of the [leaflets](#) listed above and a copy of [Resource 28](#) to pairs. *Because there are five leaflets, you should have more than one pair working on each leaflet. If you think your students will find it easier, you could pick two of the leaflets for the whole class to work on.*
- Allow 10-15 minutes to read through their allocated leaflet and make notes, using [Resource 28](#).
- Ask one person from each pair to swap with a person in another pair with the same leaflet. They should discuss their findings with this new person and see if there is consensus in terms of how the pictures and text make students feel.
- Allow ten minutes to prepare a presentation, with their original partner on the leaflet, using [Resource 28](#) and their discussions as a basis. *You are not looking for polished performances but this should provide students with a range of leaflets and a focus for discussions.*
- *If possible, display the relevant leaflet throughout each presentation.*

### Plenary

- Ask students to vote on which leaflet they think is the most effective. Elicit reasons for their choices. An IWB leaflet template illustrating each of the Animal Aid flyers studied in this activity is available on the Animal Aid website. *To ensure everyone participates in this part of the lesson you can ask students to write down their choices and reasons before verbal feedback.*
- As a follow-up activity and to focus students' attention on the next task, ask them to complete [Resource 29](#). *It is best to get this done now, whilst they have a range of ideas in their minds and should, hopefully, prevent too much procrastination about choice of topic for their campaign leaflet. If you have run out of time you can always ask students to complete the sheet for homework, although getting some initial ideas down now will be helpful.*





## How long have I got?

Draw lines to match up the animals with their natural lifespan and the time they usually live before they are slaughtered.

Natural lifespan	Animal used for food	Age at which typically killed*
10 years	Cattle	3-10 months
10 years	Sheep	3-6 months
25-30 years	Pigs	6 weeks
6-8 years	Chickens	12-26 weeks
15 years	Egg-laying hens	1-2 years
10 years	Turkeys	6-8 weeks
15 years	Rabbits	18 months

\*This applies to animals not used for breeding purposes.



## How long have I got? Teacher copy

Natural lifespan	Animal used for food	Age at which typically killed*
25-30 years	Cattle	1-2 years
15 years	Sheep	3-10 months
15 years	Pigs	3-6 months
10 years	Chickens	6 weeks
10 years	Egg-laying hens	18 months
10 years	Turkeys	12-26 weeks
6-8 years	Rabbits	6-8 weeks

\*This applies to animals not used for breeding purposes.



# Hard-hitting headlines

Look at the list of phrases from campaign leaflets below. Can you work out what each text is campaigning about?

**Sour Taste Farm**

**Death Valley \_\_\_\_\_ Class A Cruelty**

**\_\_\_\_\_ is Fowl Play!**

**It's a crying shame**

**Cruelty – You can bet on it**

**What clues do you use when doing an exercise like this?**

- You can look at particular words, such as 'sour taste' and think of the various ways somebody might understand the word or phrase (this is called connotations).
- You might consider whether a word is a homophone (that is when it sounds the same as another word but is spelt differently), such as 'fowl'.
- You may consider how words we usually see in one context such as 'crying shame' are actually being used to mean something entirely different (this is called a pun).

**Need more help?**

If you are having difficulty with the exercise above, look at the list below, which are the answers, although in the wrong order. Now can you see what each phrase is about?

**Animal experiments**

**Game bird shooting**

**Hens bred for eggs**

**Horse racing**

**Cows bred for milk**



## Hard-hitting headlines Teacher copy

**Sour Taste Farm**

**Cows bred for milk**

**Death Valley \_\_\_\_\_  
Class A Cruelty**

**Hens bred  
for eggs**

**\_\_\_\_\_ is Fowl Play!**

**Game bird shooting**

**It's a crying shame**

**Animal experiments**

**Cruelty – You can  
bet on it**

**Horse  
racing**



# Effective campaigning

1. What is your leaflet **about**? What is its **purpose**?

.....

.....

2. Is there anything particularly striking about the **shape** of the leaflet? What is it? What size is the leaflet? Is it printed on both sides?

.....

.....

.....

3. Have **pictures** been used in the leaflet? What are the pictures of? Where are they placed in the leaflet? How do they make you feel?

.....

.....

4. Are **sub-headings** used? List two that you think are the most effective. Why are they powerful?

- a) .....
- b) .....

5. Are there any **statistics** in the text? What are they? Why do you think people use numbers to convey information like this?

.....

.....

6. Which three pieces of **information** strike you when you read the leaflet? Write them down and decide why you find them powerful – is it because of the numbers involved, because of the description used in the text or because of some other reason?

- a) .....
- b) .....
- c) .....

7. Overall, who do you think the leaflet is **aimed at**? What makes you think this?

.....

.....

.....





# What next? Planning your own campaign leaflet

<b>1. Choose your topic</b> Which of the animal issues explored have you been most interested in?	
<b>2. Identify the main issues involved</b> All the areas we have looked at have lots of issues to address. Which three, of the area you have chosen, strike you as the most important to draw attention to?	<b>1.</b>  <b>2.</b>  <b>3.</b>
<b>3. Choose your key words, create your headings and sub-headings</b> Can you think of any headlines, or words or phrases that you want to include in your headlines? Quite often the first idea is the best so write it down as soon as it comes to you!	
<b>4. Research your topic</b> Where might you look to find out more information about the issue you have chosen?	
<b>5. Select and create images</b> Quite often visual images are just as striking, or more striking than the words you write. What sort of photos or pictures would you like to include in your leaflet? How many do you think would be a good number?	
<b>6. Think about statistics and quotations</b> What sort of statistics and quotations do you want to include in your leaflet? Remember, these are a good way of reinforcing your argument.	
<b>7. Anything else?!</b>	



# Lesson 9: Creature Campaigns Continued

## Teachers' Notes

### Framework Objectives

- TLR1:** Review and extend their own strategies for locating, appraising and extracting relevant information.
- TLR3:** Increase the speed and accuracy of note-making skills and use notes for re-presenting information for specific purposes.
- TLR4:** Evaluate the relevance, reliability and validity of information available through print, ICT and other media sources.

### Resources

- **A selection of leaflets:** It's a Crying Shame; Game Shooting is Fowl Play!; Sour Taste Farm; Cruelty – you can bet on it; Death Valley Eggs
- **Resources 30a and 30b:** Work-in-progress checklist – for students and teachers
- **Resource 31:** Draft and design
- **Resource 32:** Useful websites for researching animal rights issues
- **Access to library and ICT suite if possible**
- **Access to websites for leaflet design templates:** [www.teachit.co.uk/tpublisher/free2/](http://www.teachit.co.uk/tpublisher/free2/) and [www.animalaid.org.uk/education/resources.htm](http://www.animalaid.org.uk/education/resources.htm)

### Note to teachers:

Because of the nature of this lesson (writing a leaflet) it is much more difficult to give a structured plan that will work for all classes. It depends on factors such as whether or not students will be able to produce their work on computers; which (if any) desktop publishing package they will use; how much time you allocate to the writing and many other factors besides. What is written below is guidance to help you get the best from your students and to try to help take away some of the problems associated with a research-based lesson like this. As well as a Work-in-progress checklist for students, there is also one for teachers, with the summary points then highlighted in bold in the lesson introduction and development sections. A leaflet design template which students can use to produce their own flyer is available on the Animal Aid website at [www.animalaid.org.uk/education/resources.htm](http://www.animalaid.org.uk/education/resources.htm) (N.B. leaflets using this design template can be displayed on IWB) and on the Teachit website at [www.teachit.co.uk/tpublisher/free2/](http://www.teachit.co.uk/tpublisher/free2/)

### Starter

- Before even going to use the computers, if this is how the leaflets will be produced, refer students back to [Resource 29](#) – 'What next?' and share ideas.
- If possible, list the subjects students have chosen and display associated good ideas so far.
- If you have lots of students choosing one area, such as animal experimentation, see if you can persuade stronger ones to take on a subject they don't feel so passionately about – this is a much harder task and will enable them to see the problems writers sometimes face.

### Introduction

- Before students start researching or writing, you need to give them some firm guidelines and expectations so that **they know what they are 'aiming for'**.
- Distribute [Resource 30b](#). Talk through the following points before they start.
  - Firstly, **the audience:** the leaflets need to address a particular age group and all material should be appropriate – teenagers is too wide a category – try '13-16' or even '13-14 year olds'.
  - **Purpose** – what do students want people to do once they have read the leaflet? Stop eating meat? Stop wearing fur? Actively campaign against animal experiments? Raise awareness of the issue? Send money towards the cause? A leaflet can, and usually does, have more than one aim but they do need to make a list of what these are going to be and these need to be achievable for the audience: it's no good having an audience of 14 year olds and an aim to physically go out in a dinghy and stop hunters clubbing seals to death.



## Lesson 9: Creature Campaigns Continued

### Teachers' Notes continued

- Get students to decide on these points before moving on so that they have a clear idea of audience and purpose from the beginning.

#### ■ Development

- **How are students going to find material for their leaflets?** The library might be a good source of information and the Internet is bound to contain a vast range of materials. However, you do not want students to be overwhelmed by the sheer amount of (and much of it irrelevant and unsuitable) information that they find. (See websites listed in [Resource 32](#)).
- **What exactly is it that students want to find out?** Make them write down what they want to discover before they start, so that they do not spend hours wandering (literally or virtually) amongst completely irrelevant pieces of information. Statistics about animals? Information about farms? References to wild animals' natural habitat? You will need to guide them towards the correct area of the library or, if they are searching on the Internet, to suitable websites (several are provided in [Resource 32](#)).
- **If you have an IWB model searching effectively for information.** If you type in 'animal activists' on Google you get over 4 million results – not an efficient way to search! As with the library search, get them to think about (and write down) exactly what it is they want to find out from the internet and hone their search to elicit appropriate information. If, for example, students are interested in writing a leaflet to dissuade people from using cosmetic companies that use animals for experiments, you can narrow the search down from over 500,000 entries with 'animal experiments cosmetics UK' to just over 30,000 by typing 'boycott animal experiments cosmetics companies UK'. Although this number might still seem huge, at least it will have filtered out those that will be completely unsuitable and those with the most relevance should be on the first couple of pages.
- **Students have already had the opportunity to look through some campaign leaflets but Animal Aid has lots more** – make sure these are available to the class but again, try to direct them to ones that are relevant to their own leaflet – put sets of similarly themed texts on different desks for students to visit rather than handing them out randomly. Contact Animal Aid for free copies of campaign leaflets.
- **Show students how they can make statistics work for them.** For example if they find a survey which reports, "Over half of the surveyed public agrees with hunting" this may mean that almost half did not agree. Furthermore, if they can find the sample size, only ten people might have been interviewed and if the question was posed in a particular way it might have been quite difficult to disagree with the question in the first place! People like numbers and numbers can be manipulated to support your message – give students the example of the Whiskas advert, "8 out of 10 owners said their cats preferred it". Written like this it's a pretty powerful argument, but then we don't know what they preferred it to – preferred it to eating nothing? Preferred it to a bunch of flowers? This type of manipulation occurs in beauty product adverts all the time, with such lines as '70% of women reported a significant difference in the appearance of wrinkles after only two weeks.' How big was the sample in the first place? Was a positive difference noted or a negative difference? We're not actually told! Also, what does the word 'appearance' mean? The wrinkles might not have actually gone away they just look different!
- **Set achievable, time-oriented targets:** after fifteen minutes you want everyone to have thought of their main heading; after thirty minutes you want students to have written a paragraph and included some statistics. Again, this really depends on your class and their ability but even very able students usually work in a more focused way when given a specific target. This also gives plenty of opportunity for discussion, interchange of ideas and reflection.

#### ■ Plenary

- By the end of this lesson you want students to be well on their way in terms of drafting their leaflet although expecting them to have finished it in one lesson is probably a little too optimistic.
- Use [Resource 31](#) to help students summarise how successful they have been so far and what they need to do next in order to improve the outcome of the task.



# Work-in-progress checklist for teachers

What you should include	Have you done it yet?
What are the students 'aiming for'?	
Distribute Resource 30b	
Remember to talk to the class about the intended audience	
Discuss the purpose of the leaflet	
How are students going to find material for their leaflets?	
What is it exactly students want to find out?	
Have you got an IWB to model searching the internet?	
Make sure there are plenty of example leaflets for students to look at	
If available use IWB to demonstrate various options for leaflet format, layout and design and to illustrate the required elements	
Show students how they can make statistics work for them	
Set achievable, time-oriented, targets and stick to them	



# Work-in-progress checklist for students

Who is your audience?
What is the overall purpose of your leaflet?
Do you have some other aims as well as the main one?
How are you going to find material for your leaflet?
Can you find some statistics to give your leaflet more authority?
Do you have some quotations to use in your writing?
Should you put the opposing view or not?
What contact details are you going to provide?
How many photos or pictures will you use?
What size will your leaflet be?
Is your leaflet in colour or black and white?
What size font will you use? Is it the same throughout or are the headlines bigger?
Are you using a variety of font styles?
How are you going to produce your leaflet? If you have access to a computer, you could use the leaflet design template on the Animal Aid website. To find this go to <a href="http://www.animalaid.org.uk/education/resources.htm">www.animalaid.org.uk/education/resources.htm</a> or <a href="http://www.teachit.co.uk/tpublisher/free2/">www.teachit.co.uk/tpublisher/free2/</a>

Organising your time well is essential: decide what the most important aspects of the leaflet production are and allocate the most time to that part of the process.



## Draft and design

1. What topic are you writing a campaign leaflet for?

.....

2. What heading have you chosen for your leaflet and why have you chosen it?

.....

.....

3. Where have you looked for information to help you and what have you found so far?

.....

.....

.....

4. Have you found any statistics to support your claims? How have you used the numbers?

.....

.....

5. How many photos or pictures are you using? What do you want them to show? Have you found any yet that fit your ideas?

.....

.....

6. What sort of searches have you done on the internet? Which key words did you use and did they help you to find useful information?

.....

.....

7. Is there a clear message in your leaflet? If so, what is it?

.....

.....

8. What do you intend to do next with your leaflet? Why is this a good idea? What else can you do to make it a powerful and effective campaigning tool?

.....

.....

.....





## Useful websites

Suggested websites for researching animal rights issues

### All animal rights issues:

#### **Animal Aid**

[www.youth4animals.com](http://www.youth4animals.com)  
[www.animalaid.org.uk](http://www.animalaid.org.uk)  
[www.eatthis.org.uk](http://www.eatthis.org.uk)

#### **People for the Ethical Treatment of Animals (PETA)**

[www.peta.org.uk](http://www.peta.org.uk)

### Animal testing:

#### **Animal Aid**

[www.youth4animals.com](http://www.youth4animals.com)  
[www.animalaid.org.uk](http://www.animalaid.org.uk)

#### **British Union for the Abolition of Vivisection (BUAV)**

[www.buav.org](http://www.buav.org)

### Vegetarianism:

#### **Animal Aid**

[www.eatthis.org.uk](http://www.eatthis.org.uk)

#### **Vegetarian Society**

[www.vegsoc.org](http://www.vegsoc.org)

#### **VIVA!**

[www.viva.org.uk](http://www.viva.org.uk)

### Factory Farming:

#### **Compassion in World Farming**

[www.ciwf.org](http://www.ciwf.org)

### Fur Trade:

#### **Respect for Animals**

[www.respectforanimals.org](http://www.respectforanimals.org)

#### **The Coalition to Abolish the Fur Trade**

[www.caft.org.uk](http://www.caft.org.uk)

### Hunting:

#### **Hunt Saboteurs Association**

<http://hsa.enviroweb.org/hsa.shtml>

#### **League Against Cruel Sports**

[www.league.uk.com](http://www.league.uk.com)

### International Issues:

#### **International Fund for Animal Welfare (IFAW)**

[www.ifaw.org](http://www.ifaw.org)

#### **World Society for the Protection of Animals (WSPA)**

[www.wspa.org.uk](http://www.wspa.org.uk)

### Animals in Captivity:

#### **Born Free Foundation**

[www.bornfree.org.uk](http://www.bornfree.org.uk)

#### **Captive Animal Protection Society (CAPS)**

[www.captiveanimals.org](http://www.captiveanimals.org)

### Animal Welfare:

#### **Royal Society for the Protection of Animals (RSPCA)**

[www.rspca.org](http://www.rspca.org)

# A selection of poems

Here is a selection of animal poems. Some are sad; some are happy. Some are serious; some are funny. These poems are taken from the *Animal Writes* poster that accompanies this resource.



## Loe the Dyslexic Lion

by Mike Anderiesz

In a world of great stories  
and poems,  
And books that demand  
to be read,  
Lived Loe the Dyslexic  
Lion,  
Who frequently wished he  
were dead.

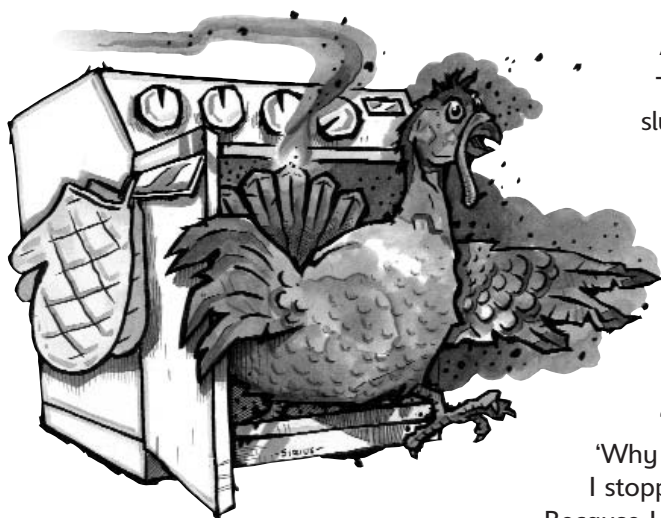
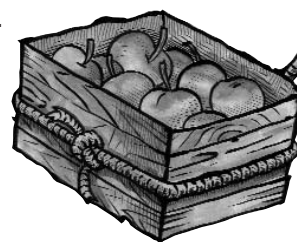
For Loe had trouble with letters,  
They all looked exactly the same,  
And though he could sing and could say anything,  
He could not even spell his own name.

"You're useless" said Disney the Leopard,  
"You're useless and stupid and thick"  
And most of the others joined in with the jokes,  
And Loe felt terribly sick.

Till one day the animals noticed  
A large box of fruit on the ground,  
And those who could read saw a sign on the box,  
Which read 'Apples - please pass us around!'  
And so they drew closer to try some  
But Loe stood back and said "No!  
Just why have these apples been left in a box?  
And why is it tied to that rope?"

Too late – for just then in an instant  
A net fell upon them from high,  
And those who had ventured too close  
were ensnared  
But those who had listened survived.

So Loe the Dyslexic Lion  
Became very famous indeed.  
"He *might* be dyslexic"  
his friends often say  
"But you can't believe  
all that you read."



## The Turkey

by Richard Digance

Turkeys don't like Christmas,  
which may come as no surprise.  
They say why don't human beings  
pick on people their own size.  
To sit beside potatoes  
in an oven can't be fun,  
so a turkey is quite justified  
to feel he's being done.

## Animal Chatter

A piece of doggerel by Gyles Brandreth

The other morning, feeling dog-tired, I was walking  
sluggishly to school,

When I happened upon two girls I know – who were  
busy playing the fool.

They were monkeying about, having a fight –  
But all that they said didn't sound quite right.

'You're batty, you are – and you're catty too.'

'That's better than being ratty, you peevish shrew!'

'Don't be so waspish!' 'Don't be such a pig!'

'Look who's getting cocky – your head's too big!'

'You silly goose! Let me have my say!'

'Why should I, you elephantine popinjay?!'

I stopped, I looked, I listened – and I had to laugh

Because I realized then, of course, it's nether the cow or the calf  
That behave in this bovine way.

It's mulish humans like those girls I met the other day.

You may think I'm too dogged, but something fishy's going on –  
The way we beastly people speak of animals is definitely wrong.

Crabs are rarely crabby and mice are never mousy

(And I believe that all lice deny they are lousy).

You know, if I wasn't

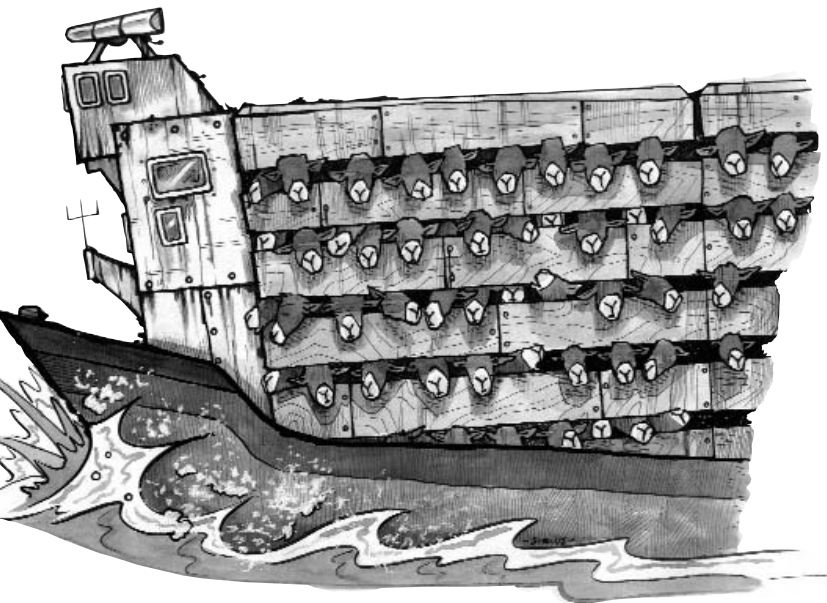
so sheepish and if I

had my way

I'd report the English

language to the RSPCA.





## Sheep by W.H. Davies

When I was once in Baltimore  
A man came up to me and cried  
'Come, I have eighteen hundred sheep  
And we will sail on Tuesday's tide.

If you will sail with me, young man,  
I'll pay you fifty shillings down;  
These eighteen hundred sheep I take  
From Baltimore to Glasgow town.'

He paid me fifty shillings down,  
I sailed with eighteen hundred sheep;  
We soon had cleared the harbour's mouth,  
We soon were in the salt sea deep.

The first night we were out at sea  
Those sheep were quiet in their mind;  
The second night they cried with fear -  
They smelt no pastures in the wind.

They sniffed, poor things, for their green fields,  
They cried so loud I could not sleep:  
For fifty thousand shillings down  
I would not sail again with sheep.

## The Last Bear

by Richard Edwards

The last bear left, the last bear left,  
The last bear left, that's me -  
No other bears in the world  
To keep me company.

I climb the hills of summer,  
I wade the empty streams,  
I fatten up in autumn,  
Winter's cave of dreams.

My dreams are full of playing  
And tumbling in a heap  
With twenty other happy bears,  
But then I wake from sleep,

And yawn and stretch  
and scratch  
And search the woods once  
more -  
No bear-scent on the north wind,  
No trace of pad or paw.

The last bear left, the last bear left,  
The last bear left, that's me -  
No other bears in the world  
To keep me company.

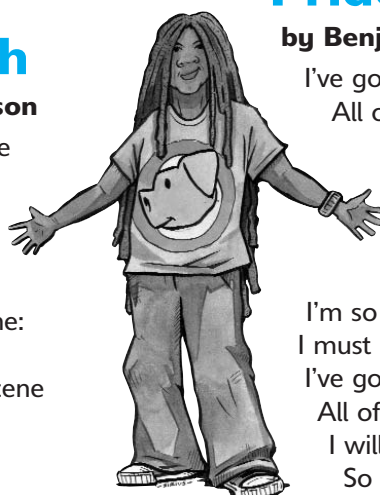


## Goldfish

by Alan Jackson

the scene of the  
crime was a  
goldfish bowl  
goldfish were  
kept in the  
bowl at the time:

that was the scene  
and that was  
the crime



## Pride

by Benjamin Zephaniah

I've got no bodies inside me  
All of me is me,

I will not eat no body else  
So I am what you see.

I do not plan to eat  
young sheep

I will not eat a hen,

I'm so proud of what I am  
I must say once again.

I've got no bodies inside me  
All of me is me,

I will not eat no body else  
So I am what you see.



## Hurt No Living Thing

by Christina Rossetti

Hurt no living thing:  
Ladybird, nor butterfly,  
Nor moth with dusty wing,  
Nor cricket chirping cheerily.  
Nor grasshopper so  
light of leap  
Nor dancing gnat,  
nor beetle fat,  
Nor harmless  
worms that creep.







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