



INTRODUCTION

Zoos, circuses, rodeos and aquaria are popular destinations for families seeking fun, excitement and entertainment. Over the last few decades, however, controversy and debate have surrounded these institutions. This makes the captive animal business an excellent subject for the kind of transactional writing that requires students to research and produce a piece of formal writing.

In this unit students will:

- i) read, summarise and make use of formal transactional writing by others on the topic of keeping wild animals in captivity and putting them on show.
- ii) conduct some independent research into the topic.
- iii) present their findings in one of the following forms:
 - a) formal transactional writing: namely an argument-style essay.
 - b) a persuasive speech to the class, using both oral and visual techniques.

ACHIEVEMENT CRITERIA

This unit is designed to fulfill the following internal assessment standards.:

- ▶ AS90376 (English 2.2): Produce crafted and developed formal transactional writing.

'Beyond the Text'
www.tki.org.nz/r/ncea/eng2_2C6_26feb09.pdf
- ▶ AS90720 (English 3.1): Produce an extended piece of writing in a selected style.

'Things that make you go 'Hmmm''
www.tki.org.nz/r/ncea/eng3_1Ev4_25jan06.pdf
- ▶ AS90374 (English 2.7): Deliver a presentation using oral and visual language techniques
- ▶ AS90725 (English 3.6): Construct and deliver an oral presentation.

ACHIEVEMENT CRITERIA AS90274 (ENGLISH 2.7): Deliver a presentation using oral and visual language techniques

ACHIEVEMENT

- ▶ Communicate straightforward ideas.
- ▶ Use appropriate oral and visual language and presentation techniques for a specific audience and purpose.
- ▶ Present material clearly.

ACHIEVEMENT WITH MERIT

- ▶ Communicate developed ideas.
- ▶ Combine appropriate oral and visual language and presentation techniques for a specific audience and purpose.
- ▶ Present material coherently and confidently.

ACHIEVEMENT WITH EXCELLENCE

- ▶ Communicate fully developed ideas.
- ▶ Integrate appropriate oral and visual language and presentation techniques for a specific audience and purpose.
- ▶ Present material coherently and confidently in ways that are striking or innovative.



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ACHIEVEMENT CRITERIA CONT ...

AS90376 (ENGLISH 2.2): Produce crafted and developed formal transactional writing

AS90720 (ENGLISH 3.1): Produce an extended piece of writing in a selected style

ACHIEVEMENT

- ▶ Develop and support ideas in a piece of formal transactional writing.
- ▶ Craft writing to create effects that are appropriate to audience, purpose, and text type.
- ▶ Structure material in a way that is appropriate to audience, purpose, and text type.
- ▶ Use writing conventions accurately.
- ▶ Use writing conventions accurately.

ACHIEVEMENT WITH MERIT

- ▶ Develop and support ideas convincingly in a piece of formal transactional writing.
- ▶ Craft controlled writing to create effects that are appropriate to audience, purpose, and text type.
- ▶ Structure material clearly and effectively, in a way that is appropriate to audience, purpose, and text type.
- ▶ Use writing conventions accurately.
- ▶ Use writing conventions accurately.

ACHIEVEMENT WITH EXCELLENCE

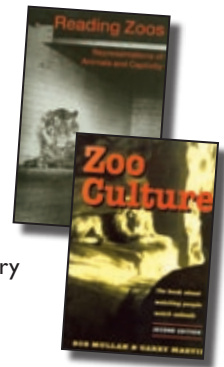
- ▶ Develop, support and integrate ideas convincingly in a piece of formal transactional writing. [AS90720 (English 3.1) adds: showing insight and/or originality.]
- ▶ Craft controlled writing to create effects that are appropriate to audience, purpose, and text type, and that commands attention.
- ▶ Structure material clearly, in a way that is appropriate to audience, purpose, and text type.
- ▶ Use writing conventions accurately.
- ▶ Use writing conventions accurately.

- 1) Choose one of the following topics:
- a) Lifeboats or Prisons? The Zoo Debate.
 - b) "Wild Elephants Don't Do Headstands": Exotic Animals in Circuses.
 - c) The Flipside of Fun: Dolphins and Whales in Aquaria.
 - d) Harmless Fun or Bucking Cruelty? The Rodeo Controversy.



- 2) Read or view at least two of the texts listed for that topic below:

- a) Lifeboats or Prisons? The Zoo Debate:
 - ▶ "Why Zoos Disappoint." John Berger. (p.89)
 - ▶ "The Bear Essentials for Zoos." Mark Henderson and Diana McCurdy. (p.110)
 - ▶ Extracts from *Reading Zoos*. Randy Malamud. (p.50)
 - ▶ *Zoo Culture*. Bob Mullan and Garry Marvin. (p.69)
 - ▶ *Sad Eyes and Empty Lives* and *No Place Like Home*. Tim Phillips. (*Animals & Us* DVD)
 - ▶ "Captive Zoo Animals." SAFE. (www.safe.org.nz/Campaigns/Captive-Zoo-Animals/)



- b) "Wild Elephants Don't Do Headstands": Exotic Animals in Circuses:
 - ▶ Tim Phillips, *Circus Suffering*. (*Animals & Us* DVD)
 - ▶ "Circuses Have Their Sad Side." SAFE. (p.176)
 - ▶ "Monkeys Leave Circus." SAFE. (p.175)
 - ▶ "Free Jumbo." SAFE. www.safe.org.nz/Campaigns/Free-Jumbo-Campaign/
 - ▶ *No-One's Ark: Exotic Animal Acts in the Circus*. Tanja Schwalm. (p.159)

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TEACHING AND LEARNING ACTIVITIES



c) The Flipside of Fun: Dolphins and Whales in Aquaria.

- ▶ "Shamu at Sea World" Jane Desmond. (p.114)
- ▶ *Lolita: Slave to Entertainment.* Timothy Gorski. (*Animals & Us* DVD)
- ▶ "Dolphins – the Flipside of Fun." Claire Guyan. (p.136)
- ▶ *The Case Against Marine Mammals in Captivity.* The HSUS and WSPA. (p.140)
- ▶ "‘End of an Era’ as Last Dolphin Dies." Greer McDonald. (p.139)
- ▶ "The Dolphin Dilemma." Jane Phare. (p.138)
- ▶ "Cetaceans in Captivity." SAFE. (p.148)
- ▶ "Last Dolphin Dies." SAFE. (p.153)



3) Produce a bullet-point summary of the main information or viewpoint being presented in each text.

4) Use your summaries to generate three or four central questions that you will seek to answer; these questions should relate to the main debates about zoos, circuses, aquaria or rodeos (eg, in relation to animal welfare or rights, conservation, education, etc).

5) Carry out some independent research into your chosen topic by:

- ▶ Exploring the different views of zoos, circuses, aquaria or rodeos presented online.
- ▶ Analysing the websites of various zoos, circuses, aquaria or rodeos: how do they present themselves, etc?
- ▶ Viewing programmes on TV such as "The Zoo", or news stories about rodeos, aquaria or circuses. How is the story being presented? Are there ways in which the story conflicts with, or fails to take into account, some of the material you have read on this topic already?
- ▶ Visiting a zoo, wildlife park, aquarium, circus or rodeo for research purposes and assessing what you see against the material you have read.

d) Harmless Fun or Bucking Cruelty? The Rodeo Controversy:

- ▶ "Rodeos." Gary Francione. (p.156)
- ▶ "Rodeo Horses: The Wild and the Tame." Elizabeth A Lawrence. (p.157)
- ▶ "Rodeo: American Tragedy or Legalized Cruelty?" Eric Mills. (p.167)
- ▶ "Rodeo Cruelty: Nelson." SAFE. (p.175)
- ▶ SAFE, "Rodeo Abuse" (www.safe.org.nz/Campaigns/Rodeo-abuse/)
- ▶ SHARK, www.RodeoCruelty.com



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6) Present the key issues in the debate about your chosen topic, and your own conclusions, in one of the following forms:

i) an argument-style essay: for your essay-writing process, draw on the following online resources:

a) PLANNING AN ARGUMENT

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

b) WRITING AN ARGUMENT

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

c) THINKING ABOUT YOUR AUDIENCE

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

d) EDITING

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

e) PROOFREADING

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

ii) a speech to your class. For preparation of your speech, draw on the online resource "The Art of Persuasion":

www.tki.org.nz/r/ncea/eng2_7B5_27apr07.doc



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PLANNING AN ARGUMENT

POSITION	
POINT AND REASONS	POINT AND REASONS
CONCLUSIONS	





WRITING AN ARGUMENT

POSITION

POINT AND REASON

POINT AND REASON

POINT AND REASON

RECOMMENDATION

