

LIVES OF ANIMALS

Stage 5 - Year 10 English
Cross-curricular: Sustainability
Linked to the Australian Curriculum

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Voiceless, the animal protection institute

2 Paddington Street

Paddington NSW 2021

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ABOUT VOICELESS

Voiceless, the animal protection institute, is an independent non-profit think tank working to promote respect and compassion for animals. By encouraging critical-thinking on animal protection issues and growing the field of animal law, Voiceless is equipping today's youth to become tomorrow's decision-makers.

ABOUT APE

Developed by teachers for teachers and aligned with the Year 7-10 Australian Curriculum, Voiceless Animal Protection Education (APE) resources encourage students to think critically about important animal protection issues. APEs provide teachers with the information and tools they need to deliver complete lessons in the classroom. Access our free online resources below and for more info, read our [Philosophy and FAQs](#).

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Facebook Group – [Teachers for Animal Protection](#)

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CONTACT

If you would like to get in touch with us, please contact: education@voiceless.org.au

Accompanying resources can be accessed on the Voiceless website: www.voiceless.org.au/schools/

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THE LIVES OF ANIMALS

OVERVIEW

‘Works of fiction, whether novels or plays or films, have a long and proud history of providing us with avenues by which to explore real-world issues, and specifically the human dimension of real-world issues.’

(J.M. Coetzee in conversation with Voiceless, 2018).

The Lives of Animals, written by J.M. Coetzee, centres on the fictional character of Elizabeth Costello, a well-known novelist with strong views concerning human treatment of animals.

Invited to speak at a prestigious university lecture series, Costello uses the event as an opportunity to discuss the human/animal relationship. Different perspectives on the issues raised are explored through the responses of other characters, including Costello’s son and daughter-in-law.

This novella is an ideal text for Year 10 English students as it demonstrates the power of language and the art of literature. It invites students to consider how:

- Attitudes towards animals are reflected in language choice;
 - Authors can influence audience perceptions of animals through metaphor and other language choices;
 - Fictional texts can present varied perspectives on moral, philosophical, and ethical issues, in addition to how fiction can be used to explore real world issues.
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About the Author

John M Coetzee won the Nobel Prize for Literature and is a two-time winner of the Booker Prize and winner of the Christina Stead Prize for Fiction in the 2010 NSW Premier’s Literary Awards. He is a Patron of Voiceless.

Coetzee has two honours degrees and holds ten honorary doctorates. He has taught English literature at the State University of New York, Buffalo and the University of Cape Town where he was the Distinguished Professor of Literature between 1999 and 2001.

Coetzee is the author of numerous novels (*Disgrace*, *Elizabeth Costello*), fictional autobiographies and non-fiction publications.

MAKING COMPARISONS

Australian Curriculum Alignment

Learning Area	English
Year Level	Year 10
General Capabilities	<ul style="list-style-type: none"> • Literacy • Critical and Creative Thinking • Information and Communication Technology Capability • Intercultural Understanding
Strands	<ul style="list-style-type: none"> • Language / Text structure and organisation • Literature: Responding to Literature / Examining Literature • Literacy: Texts in context / Interpreting, analysing, evaluating
Content Description	<p>Understand conventions for citing others, and how to reference these in different ways (ACELA1568)</p> <p>Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641)</p> <p>Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text (ACELT1642)</p> <p>Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)</p> <p>Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)</p> <p>Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754)</p>

<p>Elaborations</p>	<p>(ACELT1641)</p> <ul style="list-style-type: none"> Looking at a range of texts to consider how the use of a structural device, for example a female narrator, may influence female readers/viewers/listeners to respond sympathetically to an event or issue <p>(ACELT1642)</p> <ul style="list-style-type: none"> Looking at a range of short poems, a short story, or extracts from a novel or film to find and discuss examples of how language devices layer meaning and influence the responses of listeners, viewers or readers <p>(ACELT1774)</p> <ul style="list-style-type: none"> Using terms associated with literary text analysis (for example narrative, characters, poetry, figurative language, symbolism, soundtrack) when evaluating aspects that are valued and that contain aesthetic qualities Writing or speaking about how effectively the author constructed the text and engaged and sustained the reader's/viewer's/listener's personal interest <p>(ACELY1749)</p> <ul style="list-style-type: none"> Questioning the representation of stereotypes of people, cultures, places, events and concepts, and expressing views on the appropriateness of these representations <p>(ACELY1754)</p> <ul style="list-style-type: none"> Identifying the meaning of an increasing range of subtle vocabulary, for example inferring the different connotations of words in advertising texts from other cultures <p>(ACELA1568)</p> <ul style="list-style-type: none"> Understanding who to cite in essays, reviews and academic assignments and when it is appropriate to use direct quotations or to report sources more generally
<p>Cross-Curricular Priority</p>	<p>Sustainability</p> <p>Systems</p> <p>OI.2 - All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival</p> <p>World Views</p> <p>OI.5 - World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability</p>

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Information for teachers

It is assumed that students will have read the text prior to undertaking the suggested learning activities.

Differentiated ways to approach reading are as follows:

Independent Reading

Students read the text independently and make their own annotations and timeline/summary.

Small Reading Groups

In groups of 3-4, students are given ample time in class to read aloud to one another. Advise students to stop and make annotations when required or to highlight unfamiliar words.

Students dot point key moments or make a timeline of events.

Whole Class Reading

Read as a class: Teacher to model reading aloud and teach annotation skills. Students may like to volunteer to read.

Compose a basic summary together.

Lesson Overview

In this lesson, students will identify and investigate how comparative language techniques are used throughout the text and consider both the writer's purpose and how these may influence the reader's perception of animals. Students will also discuss perspectives – both personal and fictional and have opportunities to demonstrate their understanding within analytical and reflective tasks.

Time Allocation

50-100 Minutes

RESOURCES

Coetzee, J.M - *The Lives of Animals*. Princeton, Princeton University Press, 1999.

Comparative Techniques Worksheet

Glossary

Quizlet

Download from www.voiceless.org.au/schools

Other Resources

Haslam, Nick. 'Why it's so offensive when we call people animals' The Conversation, 2017.
www.theconversation.com/au

Hirshfield, Jane. 'The Art of the Metaphor', Ed.Ted.Com.

INQUIRY QUESTIONS

- What are comparative techniques and why do writers use them?
- How might using animals symbolically impact how we view them?
- How, and to what effect, does the language used in *The Lives of Animals* influence the reader's perceptions of animals?

SUGGESTED LEARNING ACTIVITIES

1. PRE TEST / STARTER

a) Lead a general discussion about comparative techniques. Ask students which they are familiar with and make a list on the board.

b) These could include the following:

- Metaphor
- Simile
- Juxtaposition
- Dichotomy
- Oxymoron
- Satire
- Analogy
- Allusion
- Allegory

c) Show the class the following clip: [The Art of the Metaphor](#) - Jane Hirshfield

d) What is an **analogy** and how does this differ from a **metaphor**?

TEACHER TIP

Terms and definitions of the words above can be found on the Glossary.

2. EXPLORE

Students to complete the **Comparative Techniques Worksheet**.

The worksheet asks students to locate evidence, identify comparative techniques, and to explain the intended effect.

3. DISCUSS

a) Ask students to think of other common expressions which use animals, and to share metaphors and similes they know.

b) Collate and clarify the responses on a whiteboard (or another shared device). Aim to collate approximately 10-15 examples.

b) Some suggestions could be:

- The classroom was a zoo;
- Watch out, he is a sly fox;
- He was as filthy as a pig;
- She was as lazy as a dog;
- Early bird catches the worm;
- I smell a rat/ a dirty rat;
- The children were monkeys at the park;
- Don't be such a chicken.

d) Do you agree or disagree with these metaphors – why/ why not?

e) What do these suggest about the animal? How has each different species been represented symbolically or stereotypically?

f) Consider the connotations of the words i.e. Filthy = disgusting or unclean. Does this reflect what we actually know about pigs, considering they are one of the most intelligent animals on earth?

g) How do positive or negative comparisons impact how we view different animals?

4. SHARE

On page 49, Elizabeth Costello receives a letter from the poet, Abraham Stern – who does not attend the dinner the previous evening. Stern is affronted by Costello's comparison and challenges her by not attending the dinner and penning her a letter to explain his reasoning. However, Costello does not reply to his criticisms and the matter is not discussed between the two again.

- In pairs, students re-read the letter on page 49.
- Ask students to discuss the comparison with their partner and to share their own views about the matter with one another.
- What does this interaction between Costello and Stern reveal about perspectives?
- Why might these be considered negative, dangerous or ineffective in the science community?
- What are the benefits/consequences of discussing such a serious subject?

5. REFLECT

Students to write an extended response on the following question: **How, and to what effect, does the language used in *The Lives of Animals* influence the reader's perception of animals.**

Encourage students to use specific examples/quotations from the text and to include literary analysis of these.

TEACHER TIP

Using an organisational structure such as PEEL (Point/Example/Explanation/Link up) would be helpful.

6. TAKING IT FURTHER / EXTENSION

Ask students to read the article 'Why it's so offensive when we call people animals' by Nick Haslam, and to develop their extended response by using evidence cited from the article.

The Conversation: **Why it's so offensive when we call people animals.**

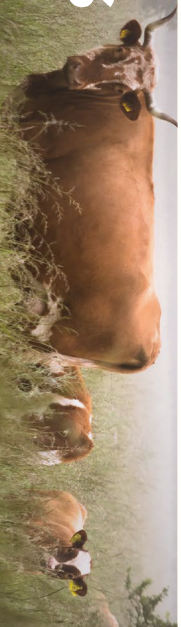
COMPARATIVE TECHNIQUES

Complete the following table. Some of the examples have been started for you – others you will have to locate yourself. Remember to re-read the sentences before and after for context.

Technique	Example / Evidence	Key words *	Explanation **
Simile / biblical allusion “They went like sheep to the slaughter.” (pg. 20)		sheep – innocent/ followers. slaughter – life taken away / violence / to kill.	
Analogy Over pages 19-21 what analogies does Costello make during her lecture?			

*Key words and what they connote (implied meaning)

**Explanation - briefly explain why Coetzee has used these techniques and what impact they have on the reader. It may also help to consider Elizabeth Costello's purpose or what point/s she is trying to make in her lecture.



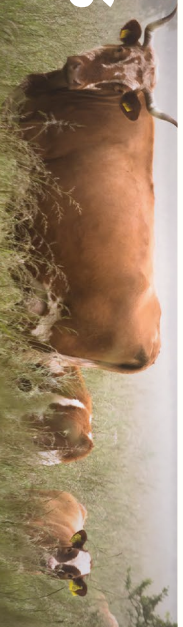
COMPARATIVE TECHNIQUES

Complete the following table. Some of the examples have been started for you – others you will have to locate yourself. Remember to re-read the sentences before and after for context.

Technique	Example / Evidence	Key words *	Explanation **
<p>Satire (Hint: Jonathan Swift - pg. 56)</p>			
<p>Simile</p>	<p>“People complain that we treat animals like objects, but in fact we treat them like prisoners of war.” (pg. 58)</p>	<p>animals - objects - prisoners of war -</p>	

*Key words and what they connote (implied meaning)

**Explanation - briefly explain why Coetzee has used these techniques and what impact they have on the reader. It may also help to consider Elizabeth Costello's purpose or what point/s she is trying to make in her lecture.



PHILOSOPHY AND ANIMALS

Australian Curriculum Alignment

Learning Area	English
Year Level	Year 10
General Capabilities	<ul style="list-style-type: none"> • Literacy • Ethical Understanding • Critical and Creative Thinking • Personal and Social Capability
Strands	<ul style="list-style-type: none"> • Language: Language for interaction • Literature: Responding to literature / Examining literature
Content Description	<p>Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565)</p> <p>Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640)</p> <p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p> <p>Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)</p>

Elaborations	<p>(ACELA1565)</p> <ul style="list-style-type: none"> Considering whether ethical judgements of good, bad, right or wrong are absolute or relative through consideration of texts with varying points of view and through discussion with others <p>(ACELT1640)</p> <ul style="list-style-type: none"> Presenting arguments based on close textual analysis to support an interpretation of a text, for example writing an essay or creating a set of director's notes <p>(ACELT1812)</p> <ul style="list-style-type: none"> Identifying and analysing ethical positions on a current issue debated in blogs or online discussion forums, including values and/or principles involved and the strengths and weaknesses of the position in the context of the issue <p>(ACELT1774)</p> <ul style="list-style-type: none"> Using terms associated with literary text analysis (for example narrative, characters, poetry, figurative language, symbolism, soundtrack) when evaluating aspects that are valued and that contain aesthetic qualities Writing or speaking about how effectively the author constructed the text and engaged and sustained the reader's/viewer's/listener's personal interest
Cross-Curricular Priority	<p>Sustainability</p> <p>Systems</p> <p><u>01.2</u> - All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival</p> <p>World Views</p> <p><u>01.5</u> - World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability</p>

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Information for teachers

It is assumed that students have read the text prior to completing the suggested activities.

Lesson Overview

This lesson introduces students to the study of philosophy. Through discussion, close reading, analytical writing, in addition to reflection, students will be given multiple opportunities to share their thoughts and opinions on the various philosophical arguments concerning the human-animal relationship.

Time Allocation

50-100 Minutes

RESOURCES

Coetzee, J.M - *The Lives of Animals*. Princeton, Princeton University Press, 1999.

Philosophy and Animals - Student Worksheet

Voiceless Video: [Property or Persons](#)

Glossary

Quizlet

Download from www.voiceless.org.au/schools

Other Resources

De Botton, Alain. 'Philosophy - René Descartes.'

School of Life, 2015, youtube.com.

De Botton, Alain. 'What is Philosophy for?'

School of Life, 2014, youtube.com.

Safina, Carl and Worrall, Simon. 'Yes, Animals Think and Feel. Here's How We Know.' National Geographic, 2015.

Socratic Seminar Discussion,

<https://betterlesson.com/strategy/4>.

INQUIRY QUESTIONS

- What is the study of philosophy?
- What are the benefits of thinking in a philosophical way?
- Do animals think?

SUGGESTED LEARNING ACTIVITIES

1. PRE TEST / STARTER

Hold a 5-10-minute class discussion on the following two questions. Or, get students to complete this as a written task to test prior knowledge.

- What is philosophy?
- Do you know of any philosophers?
- Watch 'What is Philosophy for?' from The School of Life.
- Philosophy takes centre stage in the novella – what examples can you give?

Examples could include:

- Norma – Holds a Ph.D. in philosophy.
- Costello makes mention of a number of western philosophers in her lectures and during the dinner party. These include; Kant, Descartes, Plato, Aristotle, Mary Midgley, Tom Regan, Thomas Aquinas, Thomas Nagel, Montaigne, and Plutarch.
- Costello's arguments are philosophical in nature.

2. EXPLORE

Case Study: René Descartes – Cogito ergo sum.

1. Students to watch the School of Life video Philosophy - René Descartes.
2. Re-read the section on Descartes (pp. 33-35) as a class. Stop to explain/discuss sections or vocabulary, as necessary.
3. Students annotate the section. Guide them to identify and consider the effect of the following:
 - a) Metaphor;
 - b) Analogy;
 - c) Repetition;
 - d) Listing;
 - e) Personal pronouns;
 - f) Connotations of Power Words
4. Students then complete the **Student Worksheet – Philosophy and Animals**.

3. DISCUSS AND SHARE

Hold a class discussion on the following statements from the novella. Encourage open and honest reflection, good listening skills, and a safe environment for discussing varied perspectives.

- "Man is godlike, animals thing like." Pg. 23.
- "This kind of talk polarizes people." Pg. 22.
- "Animals have no shame." / "Shame makes human beings of us, shame of uncleanness." Pg. 40.
- "At bottom we protect our own kind. Thumbs up to human babies, thumbs down to veal calves." Pg. 45.
- "Animals are just biological automata." Pg. 48.

TEACHER TIP

This would be a great opportunity to run a Socratic Seminar using the statements above. This takes time and planning. Find out more on how to plan and run a Socratic discussion here: <https://betterlesson.com/strategy/4>.

5. REFLECT

Post-It Note Reflection

Hand out a Post-It note to each student. Give students 5-10 minutes to complete the following:

- On one side, write down the most important take-away from today's lesson.
- On the reverse side, write down a question you still have or something you are unsure/confused about.

On one side, write down the most important take-away from today's lesson.

On the reverse side, write down a question you still have or something you are unsure/confused about.

Students hand these in as they leave the lesson.

6. TAKING IT FURTHER / EXTENSION

On page 26, Costello touches on the concept of **Legal Personhood**, that is to give legal rights to animals.

Watch the following video and consider your own views on the issue.

Voiceless Video Animals: Property or Persons?

PHILOSOPHY & ANIMALS

After reading and annotating pp. 33-35 from J.M Coetzee's *The Lives of Animals*, complete the questions below. Aim to write in full sentences and use evidence from the text to support your ideas.

1. What is Descartes' view on animals? Use a quotation to support your answer.



2. Translate the Latin phrase 'Cogito ergo sum' into English and explain your understanding of this statement. Can it be applied to all animals? Why/Why not?





PHILOSOPHY & ANIMALS

After reading and annotating pp. 33-35 from J.M Coetzee's *The Lives of Animals*, complete the questions below. Aim to write in full sentences and use evidence from the text to support your ideas.

3. Why does Costello refer to Descartes in her lecture – what point do you think she is making?



4. According to Costello, what are the 'devastating effects of zoos'?
(Hint: read footnote on pg. 34).





PHILOSOPHY & ANIMALS

After reading and annotating pp. 33-35 from J.M Coetzee's *The Lives of Animals*, complete the questions below. Aim to write in full sentences and use evidence from the text to support your ideas.

5. Costello says, "The horror is that the killers refused to think themselves into the place of their victims" (pg. 34). Here she is referring to the Nazi concentration camps of World War II. Costello has already discussed this comparison earlier in her lecture, what point do you think she wants to get across to her audience now?



6. Costello argues, "If I can think my way into the existence of a bat who has never existed, then I can think my way into the existence of a chimpanzee or an oyster, any being with whom I share the substrate of life" (pg. 35). What do you see as the benefits of such thought?





PHILOSOPHY & ANIMALS

After reading and annotating pp. 33-35 from J.M Coetzee's *The Lives of Animals*, complete the questions below. Aim to write in full sentences and use evidence from the text to support your ideas.

7. On Page 3, Costello quotes the French Renaissance philosopher Michel de Montaigne who once stated, "We think we are playing with the cat, but how do we know that the cat isn't playing with us?". What do you think he meant by this and what big philosophical ideas does it raise?



8. How do animals think? Read the following article to found out.
National Geographic: [‘Yes, Animals Think and Feel. Here’s How We Know.’](#)





FACT AS FICTION

Australian Curriculum Alignment

Learning Area	English
Year Level	Year 10
General Capabilities	<ul style="list-style-type: none"> • Literacy • Critical and Creative Thinking • Ethical Understanding • Information and Communication Technology Capability • Personal and Social Capability
Strands	<ul style="list-style-type: none"> • Literature: Responding to Literature / Examining Literature • Literacy: Texts in context
Content Description	<p>Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640)</p> <p>Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text (ACELT1642)</p> <p>Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (ACELT1643)</p> <p>Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)</p> <p>Create imaginative texts that make relevant thematic and intertextual connections with other texts (ACELT1644)</p> <p>Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)</p>

Elaborations(ACELT1640)

- Determining, through debate, whether a text possesses universal qualities and remains relevant
- Presenting arguments based on close textual analysis to support an interpretation of a text, for example writing an essay or creating a set of director's notes

(ACELT1642)

- Looking at a range of short poems, a short story, or extracts from a novel or film to find and discuss examples of how language devices layer meaning and influence the responses of listeners, viewers or readers

(ACELT1643)

- Creating extended written responses to literary texts, making reference to varying points of view about the issues raised

(ACELT1774)

- Using terms associated with literary text analysis (for example narrative, characters, poetry, figurative language, symbolism, soundtrack) when evaluating aspects that are valued and that contain aesthetic qualities
- Writing or speaking about how effectively the author constructed the text and engaged and sustained the reader's/viewer's/listener's personal interest

(ACELT1644)

- Creating texts that refer to themes or make particular connections to texts, for example writing crime fiction or romance short stories

(ACELY1749)

- Identifying and evaluating poetic, lyrical language in the depiction of people, culture, places, events, things and concepts in texts

Cross-Curricular Priority**Sustainability****Systems**

OI.2 - All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival

World Views

OI.5 - World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability

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Information for teachers

It is assumed that students have read the text prior to completing the suggested activities.

Lesson Overview

In this lesson, students will consider the role of literature and how it can be used to explore real-world concerns. Students will analyse poetry, discuss metafiction, and reflect on the issue of animals in captivity. This lesson draws on a number of fiction and nonfiction texts and encourages students to re-evaluate their understanding of these genres.

Time Allocation

50-100 Minutes

RESOURCES

Coetzee, J.M - *The Lives of Animals*. Princeton, Princeton University Press, 1999.

Dolphins in Captivity Resources

Glossary

Quizlet

Download from www.voiceless.org.au/schools

Other Resources

De Botton, Alain. 'What is Literature for?'. The School of Life, 2014, youtube.com.

Ethics Guide, 'Animals used for Entertainment'. BBC, 2014, bbc.co.uk.

Hughes, Ted. 'The Jaguar' *The Hawk in the Rain*. London: Faber & Faber, 1957.

Hughes, Ted. 'Second Glance at a Jaguar'. *Wodwo*. London: Faber and Faber, 1967.

Kennedy, Patrick. "An Introduction to Metafiction." ThoughtCo, 2020, thoughtco.com.

Rilke, Rainer Maria. 'The Panther'. *The Selected Poetry of Rainer Maria Rilke*: Bilingual Edition (English and German Edition). Edited and translated by Stephen Mitchell, Vintage – Random House, 1989.

The Nonhuman Rights Project, www.nonhumanrights.org/

INQUIRY QUESTIONS

- To what extent can literature be used to explore local and/or global concerns?
- How powerful is fiction in raising awareness of the **plight** of animals?

SUGGESTED LEARNING ACTIVITIES

1. PRE TEST / STARTER

Hold a class discussion on the following questions. Or, get students to complete this as a written task to test prior knowledge.

- What is literature? What makes a text a work of literature as opposed to a work of fiction?
- What is the canon? Do you think *The Lives of Animals* should be added to the Western canon? Why/Why not?
- Are fiction and non-fiction texts types of literature?
- What is the role/s of fiction/non-fiction texts?
- Coetzee uses intertextuality – explain this technique.
- What is metafiction, give examples if possible.
- Read “An Introduction to Metafiction” by Patrick Kennedy.
- How does *The Lives of Animals* fit this genre?
- Watch ‘What is Literature for?’ from the School of Life.

2. EXPLORE

In the second half of the novella, Costello gives another lecture – this time to the Appleton College English Department. She titles it: ‘The Poets and the Animals.’

a) Re-read pp. 50-53.

b) Instruct students to read the poems referred to in the text. this could be done as a class, in small reading groups, or independently.

The Panther by Rainer Maria Rilke.

The Jaguar by Ted Hughes.

Second Glance at a Jaguar by Ted Hughes. (Optional)

c) Annotate the poems.

Ask students to consider the following points for each poem and annotate accordingly:

- What is happening in the poem? Write 1-2 sentences to explain.
- How does the poem make you feel? What did you enjoy about it and why?

- Comment on the form/structure.
- What poetic techniques are used? (e.g. rhyme, alliteration, metaphors/comparative techniques, symbolism, caesura, enjambment etc.)
- What does the poem suggest about keeping animals in captivity?
- What other interpretations are evident?

3. DISCUSS

Collate and clarify responses to the following quotations/statements on a whiteboard or in a shared document such as Google Docs.

- Costello explains, “The poems ask us to imagine our way into that way of moving, to inhabit that body.” (Pg. 51).
- How do you feel about this statement? Does the poem allow you to imagine your way into the body of the jaguar? If so, how does it feel? Do you think the poem accurately captures how the jaguar might be feeling – why/why not?
- Costello comments that this is “poetry that does not try to find an idea in the animal, that is not about the animal, but is instead the record of an engagement with him”. (Pg. 51).
- Use this quotation as a launch pad for discussing perspectives:
- Can we ever really ‘see’ from an animal’s point of view?

TEACHER TIP

Encourage students to support their ideas with specific evidence from the poem/s or novella.

4. SHARE

In pairs, ask students to share their ideas and opinions on how literature can be used to understand situations faced by animals, in this case; captivity.

How does what these poems portray relate to their own understanding and experiences of zoos?

Some sources that could be used to guide students:

- [The Nonhuman Rights Project](#). Hint: read about their clients.
- [Animals Used for Entertainment](#).
- [Dolphins in Captivity](#) – Voiceless video and other resources.

5. REFLECT

Instruct students to write a 250-word reflection on ONE of the inquiry questions below:

- To what extent can literature be used to explore local or global concerns?
- How powerful is fiction in raising awareness about the **plight** of animals?

6. TAKING IT FURTHER / EXTENSION

Students to compose their own poem which draws on one or more of the topics/issues covered in this lesson.

Encourage students to use a range of poetic devices and consider form and structure when writing.

Voiceless would be delighted to receive any completed student work to feature on the Voiceless website (student and parental consent required). Please email any work or feedback to education@voiceless.org.au.

ANIMALS AND ETHICS

Australian Curriculum Alignment

Learning Area	English
Year Level	Year 10
General Capabilities	<ul style="list-style-type: none"> • Literacy • Critical and Creative Thinking • Ethical Understanding • Information and Communication Technology Capability • Personal and Social Capability
Strands	<ul style="list-style-type: none"> • Language: Language for interaction / Text structure and organisation • Literature: Responding to Literature • Literacy: Texts in context / Interpreting, analysing, evaluating / Creating texts
Content Description	<p>Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</p> <p>Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565)</p> <p>Understand conventions for citing others, and how to reference these in different ways (ACELA1568)</p> <p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p> <p>Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)</p> <p>Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)</p>

Elaborations(ACELA1564)

- Identifying language that seeks to align the listener or reader (for example of course, obviously, as you can imagine)
- Identifying the use of first person 'I', 'we' and second person pronouns 'you' to distance or involve the audience, for example in a speech made to a local cultural community
- Creating texts that represent personal belief systems (such as credos, statements of ethical judgements, guidelines, letters to the editor and blog entries)

(ACELA1565)

- Considering whether ethical judgements of good, bad, right or wrong are absolute or relative through consideration of texts with varying points of view and through discussion with others

(ACELA1568)

- Understanding who to cite in essays, reviews and academic assignments and when it is appropriate to use direct quotations or to report sources more generally

(ACELT1812)

- Identifying and analysing ethical positions on a current issue debated in blogs or online discussion forums, including values and/or principles involved and the strengths and weaknesses of the position in the context of the issue

(ACELY1752)

- Skim reading sections of a persuasive text to identify the main contention, key arguments in linked paragraphs and supporting evidence in order to locate points for building rebuttal or counter argument

(ACELY1756)

- Presenting a structured argument by providing a statement of the major perspectives or concerns relating to an issue; previewing the structure of arguments; structuring the text to provide a major point for each paragraph with succinct elaboration, and concluding with a summary of the main issues or recommendations in an argument

Cross-Curricular Priority**Sustainability****Systems**

01.2 - All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival

World Views

01.5 - World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability

Acknowledgments: This Australian Curriculum alignment statement is based on the Australian Curriculum, Assessment and Reporting Authority (ACARA) materials, which are licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/). The material has been modified from the [Australian Curriculum website](https://www.australiancurriculum.edu.au/) (accessed March 2020).

Information for teachers

It is assumed that students have read the text prior to this activity.

Lesson Overview

In this lesson, students will investigate the various ethical considerations and arguments present within the text. By identifying the views of different characters, in addition to discussing and reflecting upon their own perspectives, students will develop a deeper understanding of the complexities surrounding animal ethics.

Time Allocation

50-100 Minutes

RESOURCES

Coetzee, J.M - *The Lives of Animals*. Princeton, Princeton University Press, 1999.

Dinner Conversations Worksheet

Key Concepts Handout

Glossary

[Quizlet](#)

Download from www.voiceless.org.au/schools

Other Resources

Bramley, Anne. 'How Chicago's Slaughterhouse Spectacles Paved The Way For Big Meat', 2015, <https://www.npr.org/>.

INQUIRY QUESTIONS

- What does it mean to make **ethical** choices when we speak about animals, and how do we decide what's 'right' or 'wrong'?
- Why is it important to respect varying perspectives on **morally** serious issues?

SUGGESTED LEARNING ACTIVITIES

1. PRE TEST / STARTER

The novel is a work of fiction but at the same time it is also a philosophical investigation into the complicated area of animal rights.

- What is your understanding of the terms, **animal rights** and **animal welfare**?
- What is the study of **ethics**?

TEACHER TIP

Refer to the **Key Concepts** Handout and **Glossary** for definitions.

2. EXPLORE

Students to complete the **Comparative Techniques Worksheet**.

The worksheet asks students to locate evidence, identify comparative techniques, and to explain the intended effect.

- Begin with a general discussion about where to find factual information to support an argument. What types of texts and which sources would students consult?
- What values and judgements do students apply to different texts and why?
- Ask students to review the post-lecture dinner scene (pp. 38-45) and identify different arguments supporting and refuting the eating of animals.

Students can choose to use the **Dinner Conversations Worksheet** for this task.

Some points for students to consider:

- How is the scene constructed?
- Which characters comment on each side of the argument? Do they switch positions? What does this reveal about the topic of conversation?
- What language devices are used? How does these influence the reader? Is it more/less emotional?

3. DISCUSS

Discussing Ethics.

Divide students into small groups of 3-4 to discuss the following statements and quotations.

TEACHER TIP

It's a good idea to give students some thinking / processing time before launching into the discussion.

- "Are you not expecting too much of humankind when you ask us to live without species exploitation, without cruelty?" (pg. 55).
- Moral conviction is the only thing that determines our behaviour when it comes to eating animals.
- Elizabeth Costello is trying to make her audiences feel bad.
- Costello uses intertextuality in order to persuade her listeners.
- Costello's comparisons cross the line.
- "Our compassion is very thinly spread." (pg. 59).
- "Children all over the world consort quite naturally with animals. They don't see any dividing line." (pg. 61).
- "*The Lives of Animals* drives home how difficult it can be for morally serious people to sympathise with, or even understand each other's perspectives." (Amy Gutmann's Introduction, pg. 7).

4. SHARE

On pg. 53 Costello declares: 'We need factories of death; we need factory animals. Chicago showed us the way; it was from the Chicago stockyards that the Nazis learned how to process bodies'.

Costello makes numerous mentions of '**factory farms**' in her lectures.

Factory farming and people's perspectives towards it vary widely.

Students to share their understanding and thoughts about this method of intensive animal agriculture with a partner.

Recommended Reading:

- How Chicago's Slaughterhouse Spectacles Paved The Way For Big Meat by Anne Bramley.
- Factory Farming – Voiceless Website.

5. REFLECT

a) Students reflect on the Chicago Slaughterhouse, and in particular how school students were taken to see animals slaughtered. With new **bio-security** laws in place the general public can no longer visit **factory farms**.

b) The Chicago Stockyards were closed in 1971 due to advancements in the transport and refrigeration of meat. In 2011, an abattoir in Victoria, Australia was permanently closed due to reports of animal cruelty, and in 2019, Toronto's largest kosher meat plant was also permanently closed due to allegations of **animal cruelty** and meat products being contaminated with E. coli.

Hold a quick discussion on the benefits and/or consequences of the general public being able to visit factory farms.

Students compose an opinion piece or a blog on one of the following topics:

- A 21st Century education should include an understanding of where meat comes from.
- Young people need to be given the facts on farmed animal meat production.
- Alternatives to **factory farming**, such as free-range, need to be encouraged by governments.

6. TAKING IT FURTHER / EXTENSION

In 1906 a writer and journalist named Upton Sinclair wrote a novel titled, *The Jungle* based on the lives of workers and the conditions of the Chicago Stockyards.

The novel exposed the meat packing industry and the welfare violations for both humans and animals.

Instruct students to read about the article; '7 things you may not know about The Jungle'.

Then respond to the following question:

Do writers/journalists have a **moral** obligation to report the truth to society?

ANIMALS AND ETHICS: DINNER CONVERSATIONS

Use the worksheet to document the different arguments supporting and refuting the ethics of eating animals. Try to support your ideas with evidence from the text.

Ruth Orkin



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THE LIVES OF ANIMALS



ANIMAL PROTECTION
APPEAL EDUCATION

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ANIMALS AND ETHICS: DINNER CONVERSATIONS

Use the worksheet to document the different arguments supporting and refuting the ethics of eating animals. Try to support your ideas with evidence from the text.

John Bernard



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Elizabeth Costello



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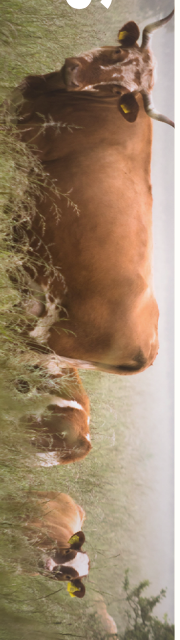
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THE LIVES OF ANIMALS



ANIMAL PROTECTION
APE EDUCATION

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ANIMALS AND ETHICS: DINNER CONVERSATIONS

Use the worksheet to document the different arguments supporting and refuting the ethics of eating animals. Try to support your ideas with evidence from the text.

President Garrard



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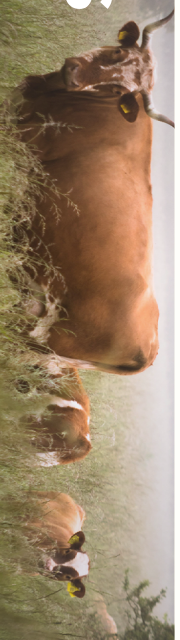
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THE LIVES OF ANIMALS



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ANIMALS AND ETHICS: DINNER CONVERSATIONS

Use the worksheet to document the different arguments supporting and refuting the ethics of eating animals. Try to support your ideas with evidence from the text.

Olivia Garrard



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Dean Arendt



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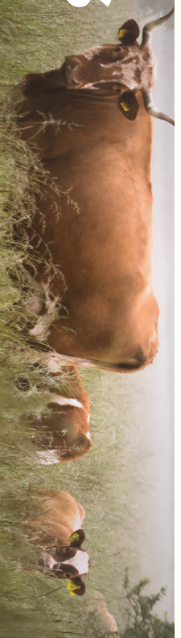
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THE LIVES OF ANIMALS



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ANIMALS AND ETHICS: KEY CONCEPTS

Concept	Definition	Example
<p>Animal Welfare</p>	<p>Animal welfare refers to how a non-human animal is coping with the conditions in which it lives.</p> <p>A person or organisation adopting an 'animal welfare' approach to animal protection, is referred to as an 'animal welfarist'.</p> <p>Animal welfarists are concerned with how well animals are coping with their environment, i.e. whether they are experiencing positive or negative wellbeing.</p> <p>For welfarists, it is morally acceptable for humans to use animals for human purposes, so long as that use does not cause unjustifiable or unreasonable pain and suffering.</p>	<p>A welfarist would not be opposed to horse racing on the grounds that it uses animals for human entertainment.</p> <p>However, they may be opposed to some practices used in horse racing, if those practices (such as, whipping) cause unjustifiable pain to the horses.</p>

THE LIVES OF **ANIMALS**



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ANIMALS AND ETHICS: KEY CONCEPTS

Concept	Definition	Example
Animal Rights	Animal rights refers to the moral and legal entitlements/rights of non-human animals.	A rights advocate would be opposed to horse racing on the grounds that a horse should not have to race for human entertainment. They believe that animals have a right to live their life naturally without human interference, and they should not be forced to perform for humans.
	A person or organisation adopting an 'animal rights' approach to animal protection is referred to as an 'animal rights advocate'.	Therefore, a rights advocate would oppose horse racing even if the horses did not experience pain and suffering.
	Many rights advocates believe that animals are entitled to enjoy fundamental rights such as the rights to life, health and liberty.	
	An animal rights advocate would challenge the property status of non-human animals and disagree with the idea that it is morally acceptable for humans to use animals for human purposes.	

REFLECTIONS

Australian Curriculum Alignment

Learning Area	English
Year Level	Year 10
General Capabilities	<ul style="list-style-type: none"> • Literacy • Critical and Creative Thinking • Ethical Understanding • Information and Communication Technology Capability • Personal and Social Capability
Strands	<ul style="list-style-type: none"> • Language: Language for interaction / Text structure and organisation • Literature: Responding to Literature • Literacy: Interacting with others
Content Description	<p>Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</p> <p>Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565)</p> <p>Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640)</p> <p>Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action (ACELY1751)</p> <p>Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)</p>

<p>Elaborations</p>	<p>(ACELA1564)</p> <ul style="list-style-type: none"> Identifying language that seeks to align the listener or reader (for example of course, obviously, as you can imagine) Identifying the use of first person 'I', 'we' and second person pronouns 'you' to distance or involve the audience, for example in a speech made to a local cultural community Identifying appeals to shared cultural knowledge, values and beliefs <p>(ACELA1565)</p> <ul style="list-style-type: none"> Considering whether ethical judgements of good, bad, right or wrong are absolute or relative through consideration of texts with varying points of view and through discussion with others <p>(ACELT1640)</p> <ul style="list-style-type: none"> Presenting arguments based on close textual analysis to support an interpretation of a text, for example writing an essay or creating a set of director's notes <p>(ACELY1751)</p> <ul style="list-style-type: none"> Using assumptions about listeners, viewers and readers to try to position them to accept a particular point of view <p>(ACELY1756)</p> <ul style="list-style-type: none"> Presenting a structured argument by providing a statement of the major perspectives or concerns relating to an issue; previewing the structure of arguments; structuring the text to provide a major point for each paragraph with succinct elaboration, and concluding with a summary of the main issues or recommendations in an argument
<p>Cross-Curricular Priority</p>	<p>Sustainability</p> <p>Systems</p> <p>01.2 - All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival</p> <p>World Views</p> <p>01.5 - World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability</p>

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Information for teachers

It is assumed that students have read the text prior to this activity.

Lesson Overview

This lesson focusses on reflection and requires students to consider the writer's intentions, the protagonist's aims, and the response of the readers. Through discussion, students will examine the nature of truth and question the validity of knowledge. Finally, they will have the opportunity to demonstrate their understanding and interpretation of the text in an analytical essay writing task.

Time Allocation

50-100 Minutes

RESOURCES

Coetzee, J.M - *The Lives of Animals*. Princeton, Princeton University Press, 1999.

J.M. Coetzee Interview with Voiceless Handout

Glossary

Quizlet

Other Resources

Langston, Camille A. '[How to use rhetoric to get what you want](#)', Ed.Ted.Com.

INQUIRY QUESTIONS

- Why do perspectives on controversial issues vary so widely?
- What are the methods of persuasion used in oratory?
- How do we know what is true, and what are some methods for ensuring the validity and accuracy of knowledge?

SUGGESTED LEARNING ACTIVITIES

1. PRE TEST / STARTER

Discuss and reflect upon the representation of Elizabeth Costello.

- Is she a reliable character? Why/Why not?
- What is the aim/s of her lecture?
- What oratory skills and/or rhetoric does she use?

Watch: 'How to use rhetoric to get what you want', by Camille A. Langston.

- Are you convinced by her arguments? Why/Why not?
- How do we know what is true and what are some methods for ensuring the validity of knowledge?

2. EXPLORE

J.M. Coetzee interview.

- Students to read **"J.M. Coetzee Interview with Voiceless"**. Access the interview transcript below.
- Students to identify the key argument (or point) Coetzee is making regarding the use of fiction texts to present factual arguments.
- Ideas are shared with the class.

3. DISCUSS AND SHARE

The novella includes four reflections from various academics/experts (pg. 73).

A differentiated task is one suggestion for approaching these reflections.

a) Divide students into small groups of 3-4 and allocate them one of the following reflections. Groups could double up in classes with large numbers.

- Peter Singer (7 pages + accessible language + ideas)
- Marjorie Garber (12 pages + fairly challenging language + ideas)
- Wendy Doniger (14 pages + challenging language + ideas)
- Barbara Smuts (14 pages + accessible language + ideas)

b) After reading and annotating, students will present an analysis of the reflection to the other class members in a short presentation.

Presentations could include:

- A brief overview of the writer;
- Summarising of main ideas/points of view;
- An analysis of tone (supported with evidence);
- 2-4 key quotations which best demonstrate the point of view/ideas of the writer.

Alternatively, choose the reflection by Peter Singer, read, discuss as a class, and then complete the points above.

4. REFLECT

Students to conclude the lesson by composing an essay which responds to one of the following statements/questions.

- *The Lives of Animals*, by J.M. Coetzee, explores the complexities of animal rights.
- “There, there. It will soon be over”. *The Lives of Animals* is an exploration of one woman’s deep personal concerns. (see pg. 69)
- “We have closed our hearts to animals”. Discuss. (see. pg. 4)

We hope that you have enjoyed using our teacher and student resources for this APE on *The Lives of Animals*.

We are always looking to improve our educational resources, so please get in contact with us if you would like to provide some feedback on this APE, including how it was received by your students. Please email feedback to: education@voiceless.org.au

TEACHER TIP

- Note that these essay questions give students choice and work well for differentiating.
- Students should aim to support ideas with textual evidence as well as identifying and explaining the effect of literary devices.
- A standard essay structure is recommended (introduction, 3 body paragraphs, and a conclusion).
- Independent thinking should be taken into consideration when marking.
- This task would work well as a summative assessment task that could be performed under timed conditions to prepare students for Year 11 examinations.

“Steadily, and not so slowly anymore, we are making progress. One day, not in our lifetime perhaps, but in a future that is not unforeseeable, animals of nonhuman species will be born into a world in which they stand a fair chance of living a life that is happy by their own standards and fulfilling.”

- JM Coetzee *

What inspired you to write *The Lives of Animals*?

Every year the Centre for Human Values at Princeton University sponsors two lectures by someone prominent in the world of ideas. It also invites four experts to come along and comment on the lectures. When I was invited to give the lectures, in 1999, I was at once struck by the fact that the word “human” was redundant in the Centre’s title. There are no such thing as animal values: the moral norms we try to uphold with respect to animals, like not treating them with gratuitous cruelty, are values formulated by human beings. The two lectures I delivered were implicitly directed at this anomaly.

Language is powerful. How can fiction play a vital role in exploring real world issues?

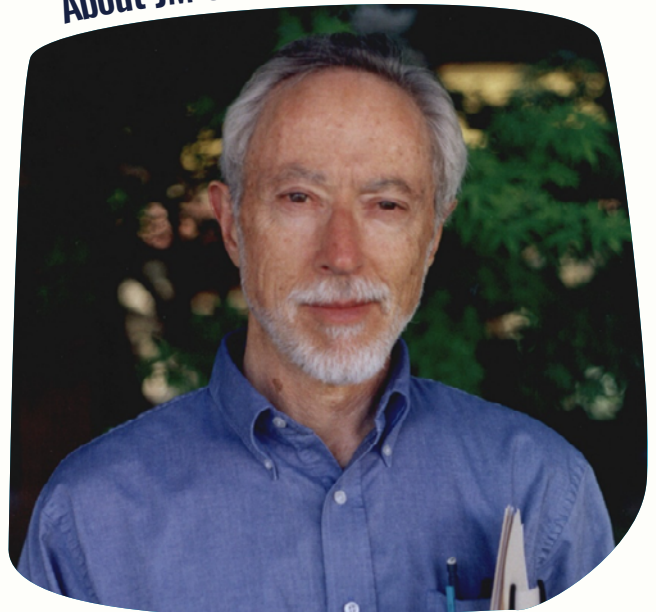
Works of fiction, whether novels or plays or films, have a long and proud history of providing us with avenues by which to explore real-world issues, and specifically the human dimension of real-world issues.

* from a speech for the exhibition opening of ‘Voiceless: I feel therefore I am’, Sherman Galleries, Thursday 22 February 2007.

The Lives of Animals addresses the challenging subject matter of animal rights. Why did you choose this subject matter to explore?

Strictly speaking, *The Lives of Animals* does not address the subject of animal rights. Instead it addresses the question of how we human beings treat animals, and in specific explores the state of mind (or state of soul) of a person – Elizabeth Costello – who is deeply affected by the spectacle of how animals are treated.

About JM Coetzee



John M Coetzee is a novelist and literary critic. He is a winner of the Nobel Prize for Literature, a two-time winner of the Booker Prize and winner of the Christina Stead Prize for Fiction in the 2010 NSW Premier’s Literary Awards. Coetzee has two honours degrees, and has taught English literature at the State University of New York, Buffalo and the University of Cape Town where he was the Distinguished Professor of Literature between 1999 and 2001. He also holds ten honorary doctorates. Coetzee is the author of numerous novels (*Disgrace*, *Elizabeth Costello*), fictional autobiographies and non-fiction publications. He is an animal protection advocate and Voiceless patron.

2018

Assessment

Australian Curriculum Alignment

Learning Area	English
Year Level	Year 10
Achievement Standards	<p>Receptive modes (listening, reading and viewing)</p> <p>By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.</p> <p>They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.</p> <p>Productive modes (speaking, writing and creating)</p> <p>Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.</p> <p>Students create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.</p>

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ASSESSMENT TASKS

The range of assessment tasks below are suggestions for ways to synthesise learning from the sequence of lessons based on the text *The Lives of Animals*.

Teachers could also use evidence from tasks within the lessons to bring together a portfolio of work to show how achievements have been met.

Formative Assessment 1 - Extended Response

Students to write an extended response on the following question:

How, and to what effect, does the language used in *The Lives of Animals* influence the reader's perceptions of animals?

See the '**Making Comparisons**' lessons for more details.

Formative Assessment 2 - Reflective Writing

Students to write a 250-word reflection on ONE of the inquiry questions below:

- To what extent can literature be used to explore local or global concerns?
- How powerful is fiction in raising awareness of the plight of animals?

See the '**Fact as Fiction**' lessons for more details.

Formative Assessment 3 - Opinion Piece

Students compose an opinion piece on one of the following topics:

- A 21st Century education should include an understanding of where meat comes from.
- Young people need to be given the facts on farmed animal meat production.
- Alternatives to factory farming need to be encouraged by governments.

See the '**Animals and Ethics**' lessons for more details.

Summative Assessment - Analytical Essay

Students plan and then compose an essay which draws on their knowledge and understanding of the novella, *The Lives of Animals*.

Students should aim to support ideas with textual evidence as well as identifying and explaining the effect of literary devices. A standard essay structure is recommended (introduction, 3 body paragraphs, and a conclusion).

Students to conclude the lesson by composing an essay which responds to one of the following statements/questions:

- *The Lives of Animals*, by J.M. Coetzee, explores the complexities of animal rights.
- "There, there. It will soon be over." *The Lives of Animals* is an exploration of one woman's deep personal concerns. (see pg. 69)
- "We have closed our hearts to animals". Discuss. (see. pg. 4)

See the '**Reflections**' lessons for more details.

Voiceless would be delighted to receive any completed student work to feature on the Voiceless website (student and parental consent required). Please email any work or feedback to education@voiceless.org.au.

Vocabulary	Definition
Allegory	A work of literature which employs imaginary characters or events to embody certain ideas and qualities which have a larger comment on societal morals, politics, or religion; often revealing a lesson or universal message to the reader.
Allusion	A technique used by writers where a reference is made to a historical, mythological, or biblical moment or event.
Analogy	A technique of comparing two things to highlight similarities. Using metaphors and similes are examples of where a writer is intending to create an analogy.
Animal Cruelty	Causing an animal pain that, in the circumstances, is unjustifiable, unnecessary or unreasonable.
Animal Welfare	Refers to how an animal is coping with the conditions in which it lives.
Bio-security	Steps taken to prevent the spread of infectious disease amongst humans and animals, or from one place to another.
Ethics	The moral principles which determine how a person conducts themselves.
Factory Farming	A system of large-scale intensive animal agriculture, where animals are generally confined indoors, and unable to perform most natural behaviours.
Juxtaposition	When two things are placed in close proximity to one another creating a contrasting effect. These could be places, characters, objects, actions and so forth.
Legal Personhood	The legal status of being a legal person, defined as an entity which is the holder of legal rights. The entity is most commonly a human being, but also may be a corporation, ship or natural entity (such as a river).
Metaphor	A literary device used to directly compare one thing to another. For example, 'She was a clownfish darting rapidly between the aisles of the supermarket'.
Morals	The individual values that a person holds in relation to what that person feels is right or wrong.
Oxymoron	A figure of speech in which opposing terms appear next to one another. For example, 'calm breeze' or 'constant change'.
Plight	A hard or difficult situation. Often a struggle for survival.
Satire	A technique (and genre) used by writers to expose wrongs, point out flaws, or reveal corruption through the use of irony, comedy, or exaggeration.
Simile	A literary device used to compare one thing to another using the words 'like' or 'as'. For example, 'She moved rapidly, like a clownfish darting between the coral'.