ISSUE: 1
A HUMANE EDUCATION RESOURCE
ISSN: 117-3804
ANIMALS&US

BATTERY HEN FARMING IN NEW ZEALAND

A CRITICAL EVALUATION

ADDITIONAL RESOURCES

DVD
containing:

9 visual and oral texts —
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WEBSITE
offering:

invaluable, free information for both teachers and students —
enhancing critical thinking about the relationship between humans and animals.

www.animalsandus.org.nz

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A HUMANE EDUCATION RESOURCE
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BATTERY HEN FARMING IN NEW ZEALAND

RESOURCE MATERIALS SUITABLE FOR USE WHEN TEACHING: ENGLISH, BUT MAY ALSO BE USED IN HISTORY AND SOCIAL STUDIES

SAFE
The voice for all animals

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SAFE
PO Box 13 366
Level 1, 145 Armagh Street
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Web: www.safe.org.nz

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The voice for all animals

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It gives me great pleasure to offer this first resource in the Animals & Us series.

I have worked as an educator in the field of animal advocacy for over a decade, and the need to provide comprehensive and thought-provoking educative resources on animal-related issues for secondary schools has long been apparent to me.

Every year I receive countless requests from teachers and students for information on animal issues ranging from general animal cruelty to specific issues such as vivisection and factory farming.

The Animals & Us series is intended to provide educators and students with high-quality, thought-provoking materials on animal issues that evoke critical thinking and advance knowledge and understanding of the relationships between human and non-human animals.

The resource provides a variety of texts ready for use in the classroom. These range from the opinions of world-famous philosophers and authors to the views of respected scientists, journalists and activists. They also span many of the different genres of visual, written and oral language that are part of the English curriculum.

A number of teaching and learning examples are suggested. These are intended as starting points when exploring this issue and using the provided texts. All are designed to fit within the NCEA framework and achievement standards.

The life of the battery hen has been chosen as the topic for the first resource in the series. More than any other issue, battery hen farming has captured the curiosity and concern of the general public, and has received extensive coverage in the media and within the public domain. The issue of battery hens has therefore become highly significant both nationally and internationally, and so provides an opportunity to explore the complex and diverse attitudes and behaviours demonstrated by our society towards animals. By focusing on this issue we are able not only to observe, but also to participate in current ethical, social, scientific, political and economic discussions within a national and global framework.

The battery hen issue raises a number of complex questions shared by other social justice movements, including:

- What are our moral and ethical obligations towards others?
- Do and should economic considerations ever take priority over moral and ethical obligations?
- How have certain practices evolved historically and in what ways are they a product of the society they evolved in?
- How do New Zealand attitudes, laws and practices compare with those of other societies?
- How do our treatment of and ideas about animals define our society and nation?

I hope that you and your students find this resource compelling and stimulating.

If my own experience is indicative you are likely to have some interesting and at times passionate discussions. Here's to allowing your thoughts 'free range'!

Nichola Kriek, B.A., B,Mus., Dip Teach.
Education Officer, SAFE

INTRODUCTION

In Aotearoa New Zealand we enjoy one of the most inclusive and enlightened secondary school curricula in the English-speaking world. Yet there are still gaps in what and how we teach our young people. One of these is in the area of human-animal relations. Perhaps there are social, economic and historical reasons for our past unwillingness to encourage students to think too hard about such matters. But today there are urgent local and global issues that make it imperative to redress this shortcoming.

Animals & Us is a new and wholly original initiative dedicated to the advancement of knowledge about animals in relation to their treatment by humans. Although the ethical dimension of the material here is self-evident — and indeed one of its most vital contributions — Animals & Us does not offer, or demand, a simplistic or singular perspective on the issues.

Animals & Us resources include conflicting views and voices from different sectors of society. They do so with the conviction that teaching and learning are most effectively advanced by enabling access to the most diverse range of information and opinion available, while fostering in each student a faculty for astute comprehension followed by critical judgement.

In recent years, of course, changes in the administration, delivery and assessment of the New Zealand curriculum have put immense pressure on teachers and students alike. Accordingly, in developing innovative resources for use in secondary-level teaching and learning, it is crucial to ensure these can be incorporated into the new structure with little disruption to teachers and students. The great advantage of Animals & Us is that its resources have been compiled with a close awareness of the national curriculum, the NCEA system, and the current needs of the classroom. Consequently the material is purpose-designed for ready assimilation into NCEA levels one to three: it complements the aims of that system while at the same time offering some remedies for its perceived shortcomings.

More specifically, I would identify three pedagogical advantages of using such a resource. First, the capacity to follow a particular theme through several units of a year's syllabus — and indeed across different years — will provide coherence in students' experience of NCEA. This kind of coherence allows the development of those deeper cognitive faculties that sometimes suffer under a modular structure, due to emphasis on achievement of discrete tasks – for

example, the ability to make critical connections between different areas of learning, thereby creating new knowledge rather than recycling prepared content or practising tasks by repetition. Second, because many young people come to school already interested in animals and nature, resources focusing on those themes will encourage students to draw on existing enthusiasm and knowledge, extending them in ways that allow access to areas of learning that might otherwise seem formidable, dry or irrelevant.

Third, because animal imagery and interactions are so embedded in our everyday lives, they provide an excellent opportunity to provoke students into a more critical, less passive relationship with taken-for-granted ideas, and to empower them in their daily encounters with the image-and information-saturated culture in which they live.

Hence, Animals & Us offers students and teachers options for engaging with the curriculum by attending to issues that will seem most urgent and vital to young people now: questions of power, violence and justice; the quandaries of consumerism and globalisation; the challenges of animal rights and welfare, and of environmentalism; the impact of technological and scientific manipulation of organic nature. In these ways, the resource helps prepare students for life after secondary school – whether they are planning further study at tertiary level (where these issues are increasingly to the fore in a range of disciplines), joining the workforce, beginning a family, travelling, or pursuing any other direction as mature, informed, thoughtful and compassionate members of New Zealand society.

Philip Armstrong, M.A. (Hons), Ph.D.
Senior Lecturer, English Programme
School of Culture, Literature and Society
University of Canterbury, Christchurch

ACKNOWLEDGEMENTS

The creation of this resource could not have occurred without the cooperation and contributions of a large number of individuals.

Their generosity and support has enabled us to include a wide variety of texts on the battery hen issue, including: book extracts, magazine articles, legislation, submissions, advertisements, cartoons and stories in the media.

SAFE is especially grateful to Peter Singer (Professor of Bioethics) and bestselling author Jeffrey Masson for allowing us to reproduce extensive extracts from their books.

Special thanks to New Zealand author Fiona Farrell and the University of Otago Press for allowing us to include extracts from her play *Chook Chook*.

Our thanks also to Professor Neville Gregory and *Science Monthly* for allowing the reproduction of 'Havens or Hells?', Scientist Michael Morris and *Organic NZ* for 'Life in a cage', and *The Dominion Post* and cartoonist Al Nesbit for the inclusion of their articles and artwork.

Information in the public domain, in particular legislation and codes of welfare, have been included and are of great significance to this resource as they dictate the 'realities' of life for battery hens.

SAFE is particularly indebted to Ali Teo and John O'Reilly of Flightless for the cover and logo design.

Thanks to Trish Holden from Christchurch College of Education and the teachers and students around the country who took the time to peer review and trial the resource. Your combined input has been invaluable in creating a resource that is relevant to teachers and students alike.

My personal thanks go to Philip Armstrong, Anthony Terry and Lynne Robertson for their invaluable guidance, patience and support during the creation of Animals & Us.

Finally, thanks to the incredible staff, volunteers and supporters of SAFE for providing enthusiasm, inspiration and motivation. Never forgetting that education can make a real difference for animals.

Nichola Kriek, B.A., B.Mus., Dip Teach.
Education Officer, SAFE

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SAFE would like to acknowledge the assistance of the following trusts whose support has enabled the Animals & Us website and resource to be produced.

THE TRUSTS Charitable FOUNDATION(INC)

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ANIMALS&US

HUMANE EDUCATION

WHY STUDY HUMAN–ANIMAL RELATIONS?

SECTION 1

VISION

That SAFE Education will advance knowledge and critical thinking about the relationship between human and non-human animals while fostering attitudes and values of compassion, respect and empathy.

MISSION STATEMENT

Animals & Us is a SAFE Education initiative that:

- Provides professional resources specifically designed for the New Zealand education framework.
- Advances knowledge and critical thinking about the social, economic, political, environmental and scientific relationship between human and non-human animals.

ABOUT SAFE

Founded in 1932, SAFE (Save Animals From Exploitation) is New Zealand's leading national organisation campaigning for the well-being of all animals.

SAFE undertakes a diverse range of education programmes that help inform the public about animal suffering and exploitation.

With over 8,000 members, supporters and a small group of dedicated campaigners, SAFE undertakes high-profile campaigns, public stalls, displays, demonstrations, meetings, education visits, research, and promotional and publicity events to foster a more informed understanding of the state of human-animal relations in contemporary Aotearoa New Zealand.

The quality of the Animals & Us programme is guaranteed by SAFE's ability to draw upon the knowledge of this country's most experienced animal advocates, and to combine this with the expertise of researchers, academics and teachers working in the area of human-animal studies.

WHY STUDY HUMAN-ANIMAL RELATIONS?

Animals & Us combines two major trends that have become increasingly widespread and authoritative in secondary and tertiary teaching throughout the world. Programmes in *animal studies* and *humane education* have sprung up in many schools and universities; along with the related fields of ecocriticism or environmental studies, these are among the most important academic developments to emerge internationally in the last decade.[1]

Briefly, human-animal studies and humane education involve a focus on the cultural and social interactions between humans and animals, from images and narratives in literature and film to cultural phenomena such as keeping animal companions, zoos, farming, hunting and ecotourism. These human-animal relations are explored from diverse perspectives deriving from a range of disciplines, with two aims:

1) To learn more about human beings and how our societies and cultures operate by focusing on our relationship to, beliefs about, and treatment of, non-human animals;

2) To challenge current ethical and environmental concerns regarding the treatment of non-human animals.

DEVELOPMENT OF KEY ACADEMIC SKILLS AND KNOWLEDGE AREAS

The multidisciplinary nature of human-animal studies means that it has applications in many of the subject areas most important to New Zealand secondary students. Below are some of the most significant areas of investigation associated with human-animal studies and humane education as they fit into particular curriculum areas:

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ENGLISH

– **identifying** the ways in which, from the earliest manifestations of human culture to the present day, humans have seen other animals as a mirror to themselves;[2]

– **examining** how artists and writers, by means of symbolism, imagery, allegory and satire, have used animals to address what it is to be human, while at the same time drawing the attention of their audiences to the values and emotions that pervade our interactions with the non-human world;[3]

– **exploring** how and why some of the most important writers of the past and today focus so much of their work on human-animal relations;[4]

– **showing** how literature and film often use a focus on animals as a kind of *defamiliarisation*, that is, a way of confronting everyday practices and challenging redundant assumptions;[5]

– **analysing** a range of media — including television, advertising, and the internet — to explore how animal imagery and rhetoric is used in our contemporary, information-rich world.[6]

SCIENCE

– **exploring** developments in evolutionary biology in regard to the relationship between humans and animals, and the understanding of animal behaviour and learning and the roles played by genetic and social factors;[7]

– **challenging** traditional methods and ethics of scientific treatment and analysis of animals;[8]

– **exploring** the changing relationships between humans, animals and the environment and the ethical issues that arise from these.[9]

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HISTORY

– **tracing** the development of the modern concept of what it means to be human in relation to changing ideas about the animal;[10]

– **focusing** on human interactions with animals — for example companion animal-keeping, agriculture, science, sport and entertainment — in order to produce new insights into changing social structures and cultural ideas;[11]

– **exploring** connections between the treatment of animals and the treatment of other groups in society, including women, non-Europeans and the working classes.[12]

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SOCIAL STUDIES

– **charting** shifts in attitudes towards non-human animals as an index of significant changes in values and social behaviour;[13]

– **examining** the link between ill-treatment of animals and violent crime against human property or life; and conversely, the link between an early or remedial development of compassionate feelings for animals and increased concern for the life and property of humans;[14]

– **providing** insight into the development of significant social protest movements: animal rights and welfare, environmentalist, anti-GE and anti-consumerist groups and networks.[15]

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DEVELOPMENT OF VALUES AND ATTITUDES

At the same time as it provides an excellent arena within which to develop analytical skills and knowledge in the ways described above, the study of human-animal relations also offers a clear and adaptable lens through which to address one of the most important — and sadly, too often neglected — elements of the New Zealand curriculum: the development of the values and attitudes that form young people into responsible and compassionate citizens.

Some of the crucial lessons for children are learnt via their relationships with animals, including finding out about the natural world, assuming responsibility for the well-being of another living being and grieving for the loss of a loved companion. This means that school students are very often already heavily invested and interested in thinking and learning about animals. Moreover, the psychological and social links between empathy for animals and concern for the well-being of other humans are now very thoroughly documented.[16] In this sense, human-animal studies is an appropriate and necessary component of an inclusive education.

HUMAN-ANIMAL STUDIES, HUMANE EDUCATION AND SOCIAL JUSTICE

Discrimination, separatism, concealment, exploitation, manipulation, misuse, violence, indifference, apathy, ignorance, hatred, hypocrisy and inconsistency.

These words represent attitudes and behaviours that have given rise to many humanitarian movements throughout history. The uprising against racism and sexism were in protest at these very behaviours and attitudes. All of these words can be applied to human attitudes to, and treatment of, animals. The term often used to describe discrimination against animals is speciesism.

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SPECIESISM

Peter Singer, in his book *Animal Liberation,* describes speciesism as: *A prejudice or attitude of bias toward the interests of members of one's own species and against those members of other species.*

EQUAL CONSIDERATION OF INTERESTS

In 1780 (following the granting of freedom to black slaves by the French) the philosopher Jeremy Bentham wrote the following:

The day may come when the rest of the animal creation may acquire those rights which never could have been witholden from them but by the hand of tyranny. The French have already discovered that the blackness of skin is no reason why a human being should be abandoned without redress to the caprice of a tormentor. It may one day come to be recognised that the number of legs, the villosity of the skin, or the termination of the os sacrum are reasons equally insufficient for abandoning a sensitive being to the same fate. What else is it that should trace the insuperable line? Is it faculty of reason, or perhaps the faculty of discourse? But a full-grown horse or dog is beyond comparison more rational, as well as a more conversable animal, than an infant of a day or a week or even a month old. But suppose they were otherwise, what would it avail? They question is not, Can they reason? Nor Can they talk?, but Can they suffer?

Through the study of human-animal relations students will be able to explore and critically assess the attitudes and values that influence and contribute to differences in behaviour and belief in relation to animals in society.

NOTES

1) For details of the emergence of human-animal studies and humane education research and teaching internationally, see the website of the Animals and Society Forum at www.psyeta.org/resourcelinks.html. In New Zealand, human-animal studies courses and research have begun to emerge at university level. Massey and Canterbury Universities both offer courses on "animals and society"; Canterbury also offers courses at undergraduate and postgraduate level that examine human-animal relations in the context of literature, film and popular culture.

2) Tim Ingold (ed.), *What Is an Animal?* (Routledge, 1994). Reaktion Press in the United Kingdom — www.reaktionbooks.co.uk/list_animal.html — is currently producing a series of volumes, each of which provides a broad historical and cultural survey of the meanings of particular animals: those published so far include *Dog*, *Tortoise*, *Ant*, *Crow, Snake,* and *Whale*.

3) John Simons, *Animal Rights and the Politics of Literary Representation* (Palgrave, 2002).

4) Obvious examples include William Blake, S.T. Coleridge, Mary Shelley, Herman Melville, Ernest Hemingway, Margaret Atwood, J.M. Coetzee, Witi Ihimaera, Ian Wedde, Tim Winton, Peter Carey, Michel Faber, Stephanie Johnson, Catherine Chidgey, Yann Martel.

5) Erica Fudge, *Animal* (Reaktion, 2002).

6) Steve Baker, *Picturing the Beast* (Manchester University Press, 1993); Jonathan Burt, *Animals in Film* (Reaktion, 2002).

7) Frans de Waal, *The Ape and the Sushi Master* (Allen Lane, 2001).

8) Lynda Birke, *Feminism, Animals and Science: the Naming of the Shrew* (Open University Press, 1994).

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9) Chris Philo and Chris Wilbert (ed.), *Animal Spaces, Beastly Places* (Routledge, 2000); Geoff Park, *Nga Uruora, the Groves of Life: Ecology and History in a New Zealand Landscape* (Victoria University Press, 1995).

10) Keith Thomas, *Man and the Natural World* (Penguin, 1984).

11) *Ibid.*; Harriet Ritvo, *The Animal Estate: The English and Other Creatures of the Victorian Age* (Harvard University Press, 1987).

12) Thomas, *op. cit.*; Ritvo, *op. cit.*; Rothfels, Nigel, *Savages and Beasts: the Birth of the Modern Zoo* (Johns Hopkins University Press, 2002).

13) Adrian Franklin, *Animals in Modern Cultures* (Sage, 1999).

14) James Serpell, *In the Company of Animals* (Cambridge University Press, 1986).

15) James Jaspers, *The Art of Moral Protest* (University of Chicago Press, 1997); Hilda Keane, *Animal Rights: Political and Social Change in Britain Since 1800* (Reaktion, 1998).

16) Serpell, *op. cit.*

ANIMALS & US IN THE CLASSROOM

SUGGESTIONS FOR INCORPORATING ANIMALS & US INTO NCEA ACHIEVEMENT AND UNIT STANDARDS

SECTION 2

HOW TO USE ANIMALS & US

The New Zealand curriculum considers the development of 'Attitudes and Values' *('Waiaro me nga Uara')* to be an integral part of learning and development. Animals & Us has been developed to encourage students to analyse, discuss and clarify the attitudes and values our community holds towards animals.

The relationship between human and non-human animals is the theme of the Animals & Us education programme. This is the first of a series of resources that will investigate the treatment of animals.

In this resource extracts from a range of different texts (written, visual and oral) based on the animal theme of factory farming and in particular intensive egg production are provided to stimulate and inspire student thinking. The texts include those that support animal advocacy philosophies and ideals, such as those provided by SAFE, that can be contrasted with others taken from animal use industries or from individuals whose attitudes and values differ from or conflict with animal rights ideals.

Animals & Us thus aims to redress the imbalance that is a characteristic of resources on animal-human relations currently used within the New Zealand school system.

Each of the texts is referenced and examples of how they can be used within the curriculum and NCEA framework are provided. For those researching this theme in depth a reading list is also provided.

INTRODUCTION

The Animals & Us resource has been specifically tailored to fit into the NCEA achievement standards framework and New Zealand curriculum objectives. Suggestions have been made for each achievement standard. These are by no means exhaustive. They are provided to indicate the pedagogical logic behind the compilation of the resource, and as a starting point to enable teachers to incorporate it into their lesson plans with relative ease and speed.

KEY COMPETENCIES

Participation, critical thinking, self-management, relating to others and the use of language are the key competencies specified in the curriculum. Animals & Us provides a selection of texts (short and extended written, oral and visual) that are able to be used when studying NCEA achievement standards. These texts will assist students in language development, oral, written and visual communication skills and taking responsibility for learning.

ATTITUDES AND VALUES

The development and clarification of attitudes and values by which students are able to explore, challenge, think critically, consider and compare their own attitudes and values with those of others are integral to the New Zealand curriculum. This resource provides opportunities for students to examine and reflect on the beliefs and principles held by those interested in the rights of animals. For those who already have an interest in this topic it will be an opportunity to further develop and clarify their attitudes, knowledge and skills in this area. For those who have not been exposed to this topic it will be a chance to think critically about the way we treat animals in society and provide an opportunity to learn tolerance and respect for those with attitudes and values different from their own.

ANIMALS & US AND THE ENGLISH CURRICULUM

English in the New Zealand Curriculum advances a number of general characteristics of language teaching and learning that should be reflected in all English programmes.
These include the following:

LANGUAGE EXPRESSES IDENTITY, IS FUNDAMENTAL TO THINKING AND LEARNING AND ESSENTIAL FOR LIVING IN SOCIETY.

Animals & Us has been designed with precisely this understanding of the role of language in the life of the individual and her or his place in society. This resource offers a multitude of ways of putting the above concepts into practice, showing the ways in which our thinking about animals is intimately bound up with our ideas about ourselves as individuals and members of societies and cultures. Exploring the language of human-animal relations allows us to think more carefully about concepts of what it is to be human, or to be a New Zealander; assumptions about the relationship between culture and nature; issues of gender and racial difference; and notions of empathy, compassion, suffering, freedom, captivity, and justice.

LANGUAGE PROGRAMMES SHOULD BE LEARNER-CENTRED, AND SHOULD ENCOURAGE CREATIVITY, EXPERIMENTATION AND CRITICAL THINKING, WHILE PROVIDING CHALLENGES AND HIGH EXPECTATIONS.

School-age students tend to be fascinated by animals and nature. By inviting students to engage this interest, Animals & Us provides an ideal opportunity for learner-centred knowledge development. By asking students to think carefully about the many assumptions surrounding our society's attitudes to animals, the resource encourages creative experimentation in thinking, reading, speaking, writing and other modes of language use. Animals & Us requires this kind of high-level critical thought, and has been developed with careful attention to the curriculum and assessment requirements of NCEA, therefore it has ample potential to bring out the best in students.

LANGUAGE TEACHING, LEARNING AND ASSESSMENT SHOULD BE DYNAMIC, PROGRESSIVE AND INTEGRATED.

One of the difficulties of the contemporary English curriculum and assessment structure is that it has become very multidisciplinary: perhaps no other subject area requires students and teachers to encompass such a wide range of cultural forms and activities, from television to poetry, from advertising to drama, from novels to the internet.

Animals & Us addresses itself to this broad range of genres and challenges, but by focusing on a particular area of cultural conversation and debate — the area of human-animal relations — it allows students to develop their thinking and their skills from task to task, thereby building on the work done in one area as they move into the next.

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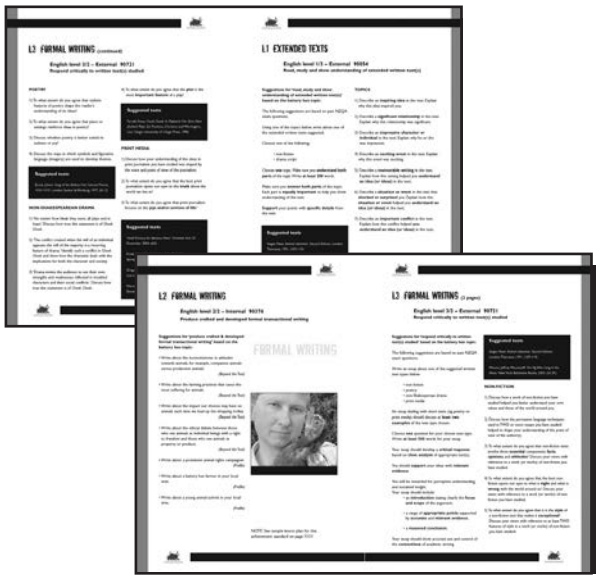
ENGLISH PROGRAMMES SHOULD REFLECT THE NEW ZEALAND CONTEXT, AND SHOULD DEVELOP KNOWLEDGE ABOUT LANGUAGE PRINCIPALLY THROUGH USE.

Animals & Us has been designed specifically for the New Zealand secondary curriculum. It has been compiled by New Zealanders who possess both intimate knowledge of the demands of the English curriculum and wide-ranging expertise in the historical, social and cultural context of New Zealand human-animal relations. Almost every element in the following resource comes from, or pertains to, the New Zealand context. It thus allows students and teachers to engage with precisely those kinds of language use that they will discover around them every day.

SUGGESTIONS FOR USE WITH NCEA



The following suggestions provide starting points for work towards NCEA achievement standards in English.

Students can complete their own background research when working on these activities or use the texts provided in this resource for inspiration and reference.

The lesson suggestions and texts can be downloaded from the Animals & Us website.

www.animalsandus.org.nz

L1 CREATIVE WRITING

English level 1/1 – Internal 90052

Produce creative writing

Suggestions for 'produce creative writing' based on the battery hen topic:

- Write from the perspective of one of the hens living in a battery cage.

  (Getting Personal)

- Write from the perspective of a battery hen who is comparing life outside to life in the battery hen cage.

  (Now and Then)

- Write from the perspective of an animal campaigner during a protest or demonstration against battery hen farming.

  (Getting Personal)

- Write from the perspective of a young person who has decided to stop purchasing battery eggs, but is having difficulty convincing family members to change.

  (Tough Choices)

- Write from the perspective of a young person who is considering getting involved with direct action (protest, animal rescue) in order to help battery hens.

  (Tough Choices)

CREATIVE

Suggested texts

Singer, Peter. *Animal Liberation.* Second Edition. London: Thorsons, 1991.

Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003.

Farrell, Fiona. *Chook Chook.* In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996.

'Chicken Run'. Dreamworks, 2000. www.aardman.com/chickenrun

'Behind Bars'. 60 Minutes, TVNZ, 22 August 1993.

'Fowl Play'. 60 Minutes, TV3, 30 September 2004.

'Trapped'. SAFE Cinema advertisement.

'Battery Hen Codes'. Close Up, 22 December 2004, TVNZ.

L2 CREATIVE WRITING

English level 2/1 – Internal 90375

Produce crafted and developed creative writing

Suggestions for 'produce crafted and developed creative writing' based on the battery hen topic:

- Write about an encounter with a chicken. Consider sounds, smell, the behaviour of the chicken towards you, interactions, your feelings.
  (Memories are made of this)

- Write about a visit to a battery hen farm. Consider smells, the behaviour of the chickens, your feelings.
  (Memories are made of this)

- Write about your memory of watching a rescued battery hen during her first encounter with the outside world.
  (Memories are made of this)

- Write a dialogue between a battery hen farmer and an animal rights campaigner who find themselves sitting next to each other on a plane.

- Write a fictional interview with a battery hen who has just been released from the battery cage.

CREATIVE

Suggested texts

Singer, Peter. *Animal Liberation.* Second Edition. London: Thorsons, 1991.

Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003.

Farrell, Fiona. *Chook Chook.* In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996.

'Chicken Run'. Dreamworks, 2000. www.aardman.com/chickenrun

'Behind Bars'. 60 Minutes, TVNZ, 22 August 1993.

'Fowl Play'. 60 Minutes, TV3, 30 September 2004.

'Trapped'. SAFE Cinema advertisement.

'Battery Hen Codes'. Close Up, 22 December 2004, TVNZ.

L3 CREATIVE WRITING

English level 3/1 – Internal 90720

Produce an extended piece of writing in a selected style

Suggestions for 'produce an extended piece of writing in a selected style' based on the battery hen topic:

Everyday experience as starting point topic or issue to be explored

(Things that make you go Hmmm)

STARTING POINT	ISSUE
• Reading the newspaper.	*The controversy over battery farming*
• Travelling in a lift.	*The life of a battery hen*
• Feeling cramped on the school bus.	*The life of a battery hen*
• Preparing scrambled eggs.	*Egg production – the reality*
• Shopping at the supermarket.	*Consumer choices*
• Walking past an animal rights demo.	*Social action*
• Being asked to sign a petition.	*Social action*
• Watching the news on TV.	*The controversy over battery farming*
• Watching an advert about eggs.	*Egg production – the reality*
• Purchasing fast food.	*Consumer choices*

CREATIVE

Suggested texts

Singer, Peter. *Animal Liberation.* Second Edition. London: Thorsons, 1991.

Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon – The Emotional World of Farm Animals.* New York: Ballantine Books, 2003.

Farrell, Fiona. *Chook Chook.* In *Playlunch Five Short New Zealand Plays.* Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996.

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'Fowl Play'. 60 Minutes, TV3, 30 September 2004.

'Trapped'. SAFE Cinema advertisement.

'Battery Hen Codes'. Close Up, 22 December 2004, TVNZ.

L1 FORMAL WRITING

English level 1/2 – Internal 90053

Produce formal writing

Suggestions for 'produce formal writing' based on the battery hen topic:

Choose one of topics 1-5

Present a written argument that explores this topic in the suggested style. You may present more than one viewpoint, or you may focus on one particular point of view. Imagine that you are writing with the purpose of explaining young people's views to an adult audience. The ideas you include should be explained, and supported by examples.

Write at least 250 words

1) Style: Newspaper/school paper editorial

Topic: It is time the school café stopped selling products/foods containing battery eggs.

2) Style: Investigative journalism

Topic: Animal activists release battery hens; a crime or act of humanity?

3) Style: Expository essay

Topic: Most of New Zealand's egg-producing hens do not have the 'clean green' lifestyle New Zealand is famous for.

4) Style: Letter to the editor

Topic: Egg producers have a responsibility to let consumers know the conditions the hens live in, so people can make informed choices when purchasing eggs.

5) Style: Letter to the Minister of Agriculture

Topic: The best thing the Minister of Agriculture can do for the welfare of animals is to ban battery hen farming.

FORMAL WRITING

L2 FORMAL WRITING

English level 2/2 – Internal 90376

Produce crafted and developed formal transactional writing

Suggestions for 'produce crafted & developed formal transactional writing' based on the battery hen topic:

- Write about the inconsistencies in attitudes towards animals, for example, companion animals versus production animals.

  (Beyond the Text)

- Write about the farming practices that cause the most suffering for animals.

  (Beyond the Text)

- Write about the impact our choices may have on animals each time we load up the shopping trolley.

  (Beyond the Text)

- Write about the ethical debate between those who see animals as individual beings with a right to freedom and those who see animals as property or produce.

  (Beyond the Text)

- Write about a prominent animal rights campaigner.

  (Profile)

- Write about a battery hen farmer in your local area.

  (Profile)

- Write about a young animal activist in your local area.

  (Profile)

FORMAL WRITING

NOTE: See sample lesson plan for this achievement standard on page 34.

L3 FORMAL WRITING (2 pages)

English level 3/2 – External 90721
Respond critically to written text(s) studied

Suggestions for 'respond critically to written text(s) studied' based on the battery hen topic:

The following suggestions are based on past NZQA exam questions.

Write an essay about one of the suggested written text types below:

- non-fiction
- poetry
- non-Shakesperean drama
- print media

An essay dealing with short texts (eg poetry or print media) should discuss at **least two examples** of the text type chosen.

Choose **one** question for your chosen text type. Write **at least 500** words for your essay.

Your essay should develop a **critical response** based on **close analysis** of appropriate text(s).

You should **support** your ideas with **relevant evidence**.

You will be rewarded for perceptive understanding and sustained insight.
Your essay should include:

- an **introduction** stating clearly the **focus** and **scope** of the argument**.**
- a range of **appropriate points** supported by **accurate** and **relevant evidence**.
- a **reasoned conclusion**.

Your essay should show accurate use and control of the **conventions** of academic writing.

Suggested texts

Singer, Peter. *Animal Liberation*. Second Edition. London: Thorsons, 1991.

Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003.

NON-FICTION

1) Discuss how a work of non-fiction you have studied helped you better understand your own values and those of the world around you.

2) Discuss how the persuasive language techniques used in TWO or more essays you have studied helped to shape your understanding of the point of view of the author(s).

3) To what extent do you agree that non-fiction texts involve three **essential** components: **facts**, **opinions**, and **attitudes**? Discuss your views with reference to a work (or works) of non-fiction you have studied.

4) To what extent do you agree that the best non-fiction opens our eyes to what is **right** and what is **wrong** with the world around us? Discuss your views with reference to a work (or works) of non-fiction you have studied.

5) To what extent do you agree that it is the **style** of a non-fiction text that makes it **exceptional**? Discuss your views with reference to at least TWO features of style in a work (or works) of non-fiction you have studied.

L3 FORMAL WRITING (continued)

English level 3/2 – External 90721
Respond critically to written text(s) studied

POETRY

1) To what extent do you agree that stylistic features of poetry shape the reader's understanding of its ideas?

2) To what extent do you agree that place or settings reinforce ideas in poetry?

3) Discuss whether poetry is better suited to sadness or joy?

4) Discuss the ways in which symbols and figurative language (imagery) are used to develop themes.

Suggested text

Brock, Edwin. *Song of the Battery Hen: Selected Poems, 1959-1975*. London: Secker & Warburg, 1977.

NON-SHAKESPEAREAN DRAMA

1) 'No matter how bleak they seem, all plays end in hope.' Discuss how true this statement is of *Chook Chook*.

2) 'The conflict created when the will of an individual opposes the will of the majority is a recurring feature of drama.' Identify such a conflict in *Chook Chook* and show how the dramatist deals with the implications for both the character and society.

3) 'Drama invites the audience to see their own strengths and weaknesses reflected in troubled characters and their social conflicts.' Discuss how true this statement is of *Chook Chook*.

4) To what extent do you agree that the **plot** is the **most important feature** of a play?

Suggested text

Farrell, Fiona. *Chook Chook*. In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996.

PRINT MEDIA

1) Discuss how your understanding of the ideas in print journalism you have studied was shaped by the voice and point of view of the journalists.

2) To what extent do you agree that the best print journalism opens our eyes to the **truth** about the world we live in?

3) To what extent do you agree that print journalism focuses on the **joys** and/or **sorrows of life**?

Suggested texts

Kriek, Hans. 'Cruel Codes.' *SAFE Magazine* Spring/Summer 2004.

Gregory, Neville. 'Hen Batteries – Havens or Hells?' *Science Monthly* April 1995.

Morris, Michael. 'Life in a Cage. Science Says Chooks Should Run Free.' *Organic NZ* January/February 2005.

L1 EXTENDED TEXTS

English level 1/3 – External 90054
Read, study and show understanding of extended written text(s)

Suggestions for 'read, study and show understanding of extended written text(s)' based on the battery hen topic:

The following suggestions are based on past NZQA exam questions.

Using one of the topics below, write about one of the extended written texts suggested.

Choose one of the following:

- non-fiction
- drama script

Choose **one** topic. Make sure you **understand both parts** of the topic. Write **at least 200** words.

Make sure you **answer both parts** of the topic. Each part is **equally important** to help you show understanding of the text.

Support your points with **specific details** from the text.

Suggested texts

Singer, Peter. *Animal Liberation*. Second Edition. London: Thorsons, 1991.

Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003.

Farrell, Fiona. *Chook Chook*. In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996.

TOPICS

1) Describe an **inspiring idea** in the text. Explain why this idea inspired you.

2) Describe a **significant relationship** in the text. Explain why this relationship was significant.

3) Describe an **impressive character or individual** in the text. Explain why he or she was impressive.

4) Describe an **exciting event** in the text. Explain why this event was exciting.

5) Describe a **memorable setting** in the text. Explain how this setting helped you **understand an idea (or ideas)** in the text.

6) Describe a **situation or event** in the text that **shocked or surprised** you. Explain how this **situation or event** helped you **understand an idea (or ideas)** in the text.

7) Describe an **important conflict** in the text. Explain how this conflict helped **you understand an idea (or ideas)** in the text.

L2 EXTENDED TEXTS

English level 2/3 – External 90377
Read, study and analyse extended written text(s)

Suggestions for 'read, study and analyse extended written text(s)' based on the battery hen topic:

The following suggestions are based on past NZQA exam questions.

Write about one of the suggested extended written texts.

Choose one of the following:

- non-fiction
- drama script

EXTENDED TEXTS

Suggested texts

Singer, Peter. *Animal Liberation*. Second Edition. London: Thorsons, 1991.

Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003.

Farrell, Fiona. *Chook Chook*. In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996.

Choose **one** question. Write **300-400** words.

Support your discussion with **specific details** from the text.

1) Outline an **idea** in your studied text and explain why the idea caused a strong reaction in you as a reader.

2) Show how the **setting** or **situation** of your studied text was **presented or developed**.

3) Analyse methods used to make a text you have studied **believable OR persuasive**.

4) Analyse how a text you have studied created a strong **first impression of individual(s) OR character(s) OR setting AND** why this first impression was important to the text as a whole.

5) Identify what you consider to be the author's main **purpose** in producing a text you have studied **AND** explore, in depth, one or two main techniques used to achieve it.

6) Analyse how the author's **choice and presentation of setting** helped develop a **main theme**.

7) Analyse how **actions** OR **dialogue** helped you understand **ONE main character/individual**.

L1 VISUAL AND ORAL TEXTS

English level 1/5 – External 90056

View/listen to, study and show understanding of a visual or oral text

Suggestions for 'view/listen to, study and show understanding of a visual or oral text' based on the battery hen topic:

The following suggestions are based on past NZQA exam questions.

Write about one of the suggested visual or oral texts.

Choose one of the following:

- film
- television programme

Choose **one** topic. Make sure you **understand both parts** of the topic before you start writing. Write **at least 200** words.

Make sure you **answer both parts** of the topic. Each part is **equally important** to help you show understanding of the text.

Support your points with **specific details** from the text.

Suggested texts

'Chicken Run'. Dreamworks, 2000.
www.aardman.com/chickenrun/

'Behind Bars'. 60 Minutes, TVNZ, 22 August 1993.

'Fowl Play'. 60 Minutes, TV3, 30 September 2004.

Support your discussion with **specific details** from the text.

1) Describe a **strong relationship or conflict** in the text. Explain how verbal and/or visual features of the text help you **understand** this relationship or conflict.

2) Describe what you liked **most (or least)** about the text. Explain how verbal and/or visual features made you **react** this way.

3) Describe the **first ONE or TWO scenes** in the text. Explain how verbal and/or visual features were used in this scene (or scenes) to **suggest what the text would be about**.

4) Describe an **interesting idea** presented in the text. Explain **how** verbal and/or visual features were **used** to help you **understand** why this idea was important.

5) Describe **at least two production features that worked well** in the text you have studied. Explain how **each** feature helps the audience understand the text.

(Production features could include: music, special effects, lighting, soundtrack, dialogue, colour, props, camera work, graphics, costume.)

6) Describe the **main idea or purpose** in the text you have studied. Explain what you think the **writer/director/ producer or designer wanted you to learn** from this idea or purpose.

L2 VISUAL AND ORAL TEXTS

English level 2/5 – External 90379
View/listen to, study and analyse a visual or oral text

Suggestions for 'view/listen to, study and analyse a visual or oral text' based on the battery hen topic:

The following suggestions are based on past NZQA exam questions.

Write about one of the suggested visual or oral texts.

Make sure you answer **all parts** of the question. Choose one of the following:

- film
- television programme

Choose **one** topic. Write **300-400 words** for your answer.

Support your discussion with **specific evidence** from the text.

Suggested texts

'Chicken Run'. Dreamworks, 2000. www.aardman.com/chickenrun/

'Behind Bars'. 60 Minutes, TVNZ, 22 August 1993.

'Fowl Play'. 60 Minutes, TV3, 30 September 2004.

Support your discussion with **specific details** from the text.

1) Analyse how the **presentation** of **ONE important episode/section changed your opinion** about a **character** OR **theme**.

2) **Analyse how** at least **TWO** of the following were used to present a **main theme**:
Colour Lighting Music
Special effects Sound effects Camera work

3) Discuss an idea in your studied text that caused a **strong reaction or interest** in you as a reader/audience.

4) Show how the **experiences and/or behaviour of a character or individua**l had an **impact** in your studied text.

5) Describe a section/scene/episode with a strong sense of **mood or suspense or atmosphere AND** analyse production methods used to create this mood or suspense or atmosphere.

6) How was a main **conflict** presented in a text you have studied **AND** why was this conflict important to the text as a whole?

NOTE: See sample lesson plan for this achievement standard on page 38.

L3 VISUAL AND ORAL TEXTS

English level 3/5 – External 90723
Respond critically to oral or visual text studied

Suggestions for 'respond critically to oral or visual text studied' based on the battery hen topic:

The following suggestions are based on past NZQA exam questions.

Write an essay on one of the suggested visual or oral texts.

Make sure you answer **all parts** of the question. Choose one of the following:

- film
- television programme

Choose **one** question for your chosen oral OR visual text.

Write **AT LEAST 500** words for your essay.

Your essay should develop **a critical response** based on **close analysis** of an appropriate text.

You should **support** your ideas with **relevant evidence**.

You will be rewarded for **perceptive understanding** and **sustained insight**.

Suggested texts

'Chicken Run'. Dreamworks, 2000. www.aardman.com/chickenrun/

'Behind Bars'. 60 Minutes, TVNZ, 22 August 1993.

'Fowl Play'. 60 Minutes, TV3, 30 September 2004.

Your essay should include:

- an **introduction** stating clearly the **focus and scope** of the argument
- a range of **appropriate points** supported by accurate and **relevant evidence**
- a **reasoned conclusion**.

Your essay should show accurate use and control of the **conventions** of academic writing.

FILM

1) Explain how a film you have studied depicts conflict, and discuss how this depiction influences the viewer's response to the ideas and characters in the film.

2) To what extent do you agree that the **techniques** of the film are ideally suited to the treatment of **themes**?

Discuss your views with close reference to the **treatment** of a key theme in a film (or films) you have studied, referring in detail to at least TWO techniques.

TELEVISION PROGRAMME

1) To what extent do you agree that the **techniques** used in television progammes are designed to arouse audiences and make them **want** to watch? Discuss your views with close reference to at least TWO television programmes you have studied.

2) 'Good television should shock, entertain, enthral and educate, preferably all at once.' Discuss the validity of this statement with close reference to a television programme you have studied.

L1 UNFAMILIAR TEXTS

English level 1/6 – External 90057
Read and show understanding of unfamiliar texts

Suggestions for 'read and show understanding of unfamiliar texts' based on the battery hen topic:

The following suggestions are adaptations based on past NZQA exam questions.

READING VISUAL TEXTS

TEXT A: Beyond the Egg! *Holy Cow No.2* (comic)

1) Identify TWO visual language features in the centre spread that show the suffering hens endure in battery hen farms:

   Visual language feature (1):
   Visual language feature (2):

2) a) Identify ONE feature in the layout that helped you follow the story in this text. Give ONE example of this feature.

   Feature of the layout:
   Example:

   b) Explain how this feature helped you follow the story.

3) a) Identify ONE visual language feature used in *Beyond the Egg* to show either the physical and emotional effect of battery hen farming on hens. Give ONE example of this feature.

   Visual language feature:
   Example:

   b) Explain how this visual language feature helped you understand the effects of battery hen farming on the welfare of hens.

TEXT B: Egg Carton (advertisement)

Study the *Egg Carton* advertisement and then answer questions 1-3.

1) Identify and explain the type of language used in the statement 'If you're a battery hen, at least your eggs are made to feel comfortable!'

2) Explain how the picture of an egg carton is used to attract the reader's attention.

3) How do verbal and visual features combine to target the audience? Give examples from the text to support your answer.

Suggested texts

Williamson, Tom. Beyond the Egg! *Holy Cow No.2*. Christchurch: SAFE, 2001.

Egg Carton. SAFE advertisement. Christchurch: SAFE.

L2 UNFAMILIAR TEXTS

English level 2/6 – External 90380

Read unfamiliar texts and analyse the ideas and language features

Suggestions for 'read unfamiliar texts and analyse the ideas and language features' based on the battery hen topic:

The following suggestions are adaptations based on past NZQA exam questions.

READING WRITTEN TEXTS

TEXT A: 'Cruel Codes' (magazine article)

1) What point is the writer making about animal welfare legislation when he uses the title 'Cruel Codes'?

For **2** and **3**:

a) Support your answers with specific examples and include language terminology as appropriate (terminology use is a useful tool in analysis).

b) Write about 60-80 words for EACH answer).

2) Describe the contrast the writer makes between the intention of the legislation and the actual results (lines 24-43).

3) Why do you think the editor chose to emphasise the pull-out quote (lines 54-57)?

TEXT B: 'Small victory for battery hens' (newspaper article)

1) Identify the relationships between EACH of the following extracts:

a) The consideration of welfare concerns (lines 30-37) and economic concerns (lines 70-75).

b) The statement made by animal rights protesters (lines 10-11) and the statement made by the Agriculture Minister (lines 30-31).

2) Explain the relationship between the headline and the byline of the article.

3) Explain the effect of the first sentence of the article.

Suggested texts

Kriek, Hans. 'Cruel Codes.' *SAFE Magazine* Spring/Summer 2004.

'Small Victory for Battery Hens.' *Dominion Post* 23 December 2004. (A2)

L1 DELIVER A SPEECH OR PRESENTATION

English level 1/7 – Internal 90058
Deliver a speech in a formal situation

Suggestions for 'deliver a speech in a formal situation' based on the battery hen topic:

- Write from the perspective of one of the hens living in a battery cage. You could demonstrate what life is like for battery hens or welcome new hens into the battery cage system.
  (Unaccustomed as I am, Show Us How, Welcome Details)

- Write from the perspective of the battery hen farmer addressing an animal welfare and rights meeting; or addressing a governmental committee set up to regulate the egg industry.
  (Unaccustomed as I am)

- Write from the perspective of an animal rights activist who has been campaigning on this issue for some time or demonstrate how to prepare for a protest or demonstration.
  (Unaccustomed as I am, Show Us How)

DELIVER A SPEECH

DELIVER A PRESENTATION

L2 DELIVER A SPEECH OR PRESENTATION

English level 2/7 – Internal 90374

Deliver a presentation using oral and visual language techniques

Suggestions for 'deliver a presentation using oral and visual language techniques' based on the battery hen topic:

Using the texts provided in Animals & Us – Battery Hen Farming:

- Deliver an oral presentation.
- Present material clearly.
- Use appropriate oral and visual language and presentation techniques, for a specific audience and purpose.

DELIVER A SPEECH

DELIVER A PRESENTATION

L3 DELIVER A SPEECH OR PRESENTATION

English level 3/7 – Internal 90725
Construct and deliver an oral presentation

Suggestions for 'construct and deliver an oral presentation' based on the battery hen topic:

The language of advertising.

(Say It On Words)

Key questions (examples)

- How does the marketing/advertising of eggs portray the product? What does it say and not say?

- What kinds of language do animal advocacy organisations such as SAFE, People for the Ethical Treatment of Animals (PETA) and Royal Society for the Prevention of Cruelty to Animals (RSPCA) use to portray battery egg production?

- Compare the advertising techniques used by egg producers and animal rights and welfare organisations.

DELIVER A SPEECH

DELIVER A PRESENTATION

L1 MEDIA OR DRAMA

English level 1/8 – Internal 90059
Present a media or dramatic presentation

Suggestions for 'present a media or dramatic presentation' based on the battery hen topic:

Promote the text *Chook Chook* by Fiona Farrell, *Animal Liberation* by Peter Singer or *The Pig Who Sang to the Moon* by Jeffrey Masson.

(Web Designer)

Include a plot summary, character summaries, thematic analysis and images.

Check out these websites for ideas:

- **New Zealand Book Council**
  www.bookcouncil.org.nz/writers/index.html
  (click "F", then "Fiona Farrell")

- **Auckland University Library**
  www.library.auckland.ac.nz/subjects/nzp/nzlit2/authors_az.htm (click "Farrell, Fiona")

- **The Meatrix**
  www.themeatrix.com

- **Supersize Me**
  www.supersizeme.com

- **The Corporation**
  www.thecorporation.com

- **Fast Food Nation**
  www.mcspotlight.org/media/books/schlosser.html

- **Fahrenheit 911**
  www.fahrenheit911.com

NOTE: Date of access of these websites: 24 August 2006.

L1 RESEARCH

English level 1/9 – Internal 90060
Research and present information

Suggestions for 'research and present information' based on the battery hen topic:

Prepare a research plan, conduct research, and write a report on one of the following topics:

- The history of battery hen farming
- Changing public attitudes to animal suffering
- The experience of animals on factory farms
- The relationship between the treatment of animals and treatment of humans

(Finding Out For Yourself)

RESEARCH

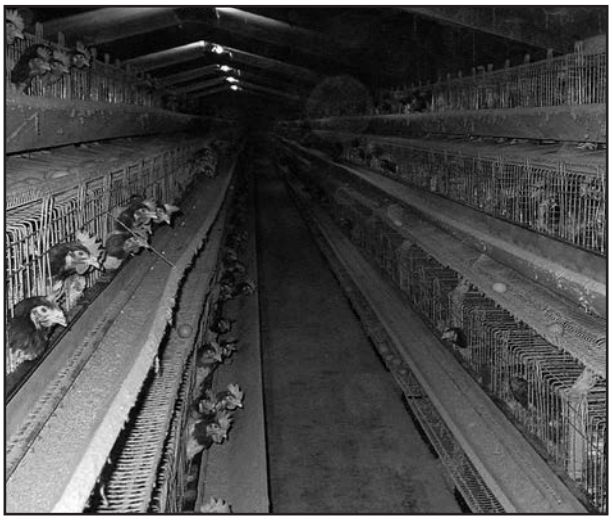
NOTE: See bibliography for suggested books, URLS and organisations.

L2 RESEARCH

English level 2/9 – Internal 90381

Investigate a language or literature topic and present information in written form

Suggestions for 'investigate a language or literature topic and present information in written form' based on the battery hen topic:



Investigate the 'language of animal production'
(You Can Say That Again)

Intensive farming practices became popular in the 1950s following a demand for cheap, plentiful food. Accompanied by this change in behaviour was a change in attitude and consequently language towards animals. This was reflected in advertising, rural reports, scientific reports and the media.

Using the materials provided and your own research, investigate the language of animal production.

RESEARCH

NOTE: See sample lesson plan for this achievement standard on page 44.

L3 RESEARCH

English level 3/7 – Internal 90726

Complete independent research on a language or literature topic and present findings in written form

Suggestions for 'complete independent research on a language or literature topic and present findings in written form' based on the battery hen topic:

The language of animal production.

(A Question of Language)

Key questions (examples)

- What words and terms are employed to describe the animals utilised in farming?
- What words and terms are used to describe specific methods and practices for the treatment of animals in farming? What is the effect of this language use?
- How appropriate is this language? To what extent, and in what ways, does it differ from other ways of talking and writing about animals in other contexts?
- Are there terms in farming that draw on, or compare with, other areas of human social life? What is the effect of this borrowing or parallelism?
- What words or terms are used to describe acts of violence, cruelty or abuse towards animals?

Freedom versus conformity.

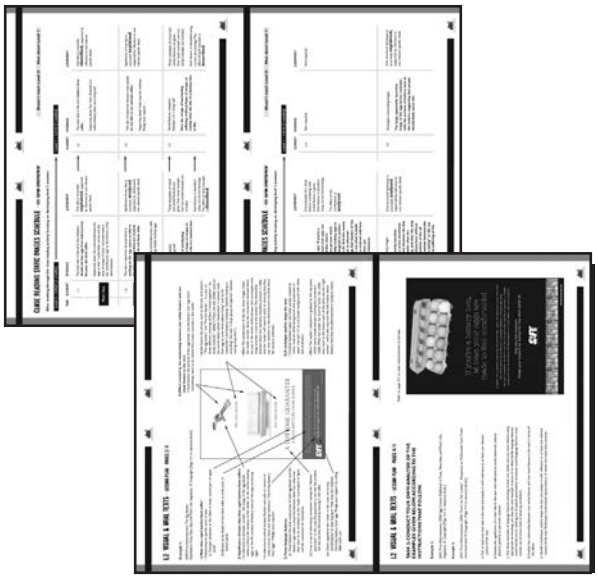
(In Search Of)

Key topics (examples)

- Animals and New Zealand identity.
- Human-animal and human-human violence.
- The individual versus the system.
- Emotion, sympathy and imagination.
- The use of humour and social critique.

RESEARCH

LESSON PLANS



The following lesson plans can be used or adapted when working on the battery hen topic.

The lessons can be used individually or together as a unit of study.

The lesson plans and texts can be downloaded from the Animals & Us website.

www.animalsandus.org.nz

L2 FORMAL WRITING – LESSON PLAN PAGE 1/4

English level 2/2 – External 90376
Produce crafted and developed formal transactional writing

Teacher Guidelines

This exercise may be used as an extension to the study of a text. Students will develop an essay exploring an issue both within and beyond the text. The ideas in the essay can be developed in a variety of ways. The issue could be explored predominantly outside the text using the text as a springboard, or with a greater focus on the issue as seen within the text.

The sample activity provided here focuses on texts from the Animals & Us battery hen resource; students should be given access to the rest of the resource to allow them to explore the issue beyond this text.

Student Instruction

You will produce an essay of 400-500 words which explores an issue.

You will be assessed on:

- How well you develop your ideas about the issue within and beyond the text.
- Your ability to use a writing style that is appropriate for an essay.
- How well you structure your writing with an introduction, body and conclusion.
- Your accuracy in spelling, punctuation and grammar.

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Introduction

Texts sometimes challenge us to think more widely about the impact issues have on us or the world we live in. Students examining a range of texts about battery hens might be challenged to go beyond the texts studied in class and explore wider issues about human treatment of animals, or about other ethical issues in contemporary society.

FORMAL WRITING

L2 FORMAL WRITING - LESSON PLAN PAGE 2/4

TASK 1: FOCUS ON THE ISSUES IN THE TEXT.

a) As a class, list on the board **several possible issues** raised in one or more texts studied.
Express the issues as questions.
To help you with this stage, a sample from the Animals & Us battery hen resource is included.

Possible issues:

What is a "layer hen"? What is a "battery hen"? What is a "free-range hen"?	What are the facts and figures? e.g. the numbers of birds farmed in different systems; the physical effects on birds of different systems.	What are the key arguments in the debate about battery hens?
How does New Zealand's treatment of layer hens compare with countries overseas?	How does the treatment of layer hens compare with treatment of other kinds of animals in our society?	How do the different groups involved in the debate present the issues? e.g. the poultry industry, animal welfare groups, free-range farmers, the

BATTERY HENS TEXTS

'Battery Hen Codes', Close Up, 22 December 2004, TVNZ.

'Fowl Play', 60 Minutes, 20 September 2004, TV3.

'Trapped' SAFE Cinema Advertisement.

Morris, Michael. Life in a Cage. Science Says Chooks Should Run Free'. *Organic NZ*, January/February 2005.

Petersen, Karen and Anthony Terry. *SAFE Submission on Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002*. Christchurch, SAFE 2002.

b) Find some short **specific details from the text(s)** you have studied that are linked to these issues. You will use these details as part of your essay when you write about how the issue you choose is seen in the text.

Details from the text

Examples from TV1 Close Up "Item on battery hens"

Issue raised: What are the key arguments in the debate about battery hens?

• Susan Woods' questions: "Which operations more humane, more efficient?" "Does it really matter, so long as we get our eggs at a good price?" "Why do they keep laying if they're not happy?" "Should battery hen farming of eggs be banned?"	• Comments from free-range farmers: Perry Spiller: "Respect and husbandry, and not exploitation and indifference to their natural lives and patterns and behaviours." Graeme Carrie: "You lock the bird up and the bird is paying for all this, not the consumer."	• Animal rights campaigner Hans Kriek: Description of the standard New Zealand battery cage.

L2 FORMAL WRITING - LESSON PLAN PAGE 3/4

TASK 2: TAKE AN ISSUE BEYOND THE TEXT.

Choose an issue from Task 1 that has relevance for you. Plan **three main points** through which you could expand the issue beyond the text and make links with other contemporary issues.

Three main points

Examples of the main points I could expand beyond the text

Issue raised: What are the key arguments in the debate about battery hens?

• The debate between those in favour of battery cages and those against them often centres on what are hens' "natural patterns of behaviour".	• In assessing animals' happiness or unhappiness we have to look at how they behave in cages, compared with on free-range farms.	• Consumers must decide whether keeping the cost of eggs as cheap as possible is more or less important than the conditions of the birds who produce them.

TASK 3: WRITE AN INTRODUCTION.

Issue raised: What are the key arguments in the debate about battery hens?

How do you choose what brands of food you buy in the supermarket? Take eggs, for example: what information do you look for on the packaging to help you decide which to choose - An attractive picture? Advice about nutrition? Details about how the egg was produced? Price?	These days, New Zealanders need to think carefully about the eggs they buy, because of the debate about battery hens. This issue is now being discussed not only by egg producers and animal welfare campaigners, but also by scientists.

a) You could begin your essay by:
- Engaging the reader with a **challenge or question**.
- **Indicating the direction** you will take in exploring the issue beyond the text.

b) Read the introductions to Texts 1 and 2 in the battery hen resource (Peter Singer, *Animal Liberation* and Jeffrey Masson, *The Pig Who Sang to the Moon – The Emotional World of Farm Animals*) to see other ways of introducing an essay.

c) Draft an introduction.

ANIMALS&US

L2 FORMAL WRITING - LESSON PLAN PAGE 4/4

TASK 4: DEVELOP A STRUCTURE – TAKING THE ISSUE BEYOND THE TEXT.

a) After your introduction, **develop three main points** in which you write about the issue beyond the text. You can also refer back to the text as you develop your ideas. Each paragraph should have an **S/E+C structure**:

First main point

S: Statement
The first sentence states the main point – what the paragraph is about.

E+C: Examples+Comments
Which expand on the main point and come from:

- Beyond the text.
- The text.

The debate between those in favour of battery cages and those against them often centres on whether hens can express their natural behaviours. Perry Spiller, a free-range egg farmer interviewed for a TV1 "Close Up" item in December 2004, commented that he sees his method of farming as being about "respect and husbandry, and not exploitation and indifference to their natural lives and patterns and behaviours". When they are not caged, hens lead active lives. They run about and flap their wings for exercise to keep their bones and muscles strong. They scratch the dirt for food, which keeps their feet working and their claws short. They take dustbaths and sunbaths to look after their feathers. They choose their own places to perch, roost and lay eggs. Scientists argue that these behaviours are essential for hens to remain healthy and happy. In this country, though, about 90% of eggs sold in supermarkets are from battery hen farms..

b) Other paragraphs follow the same S/E+C structure. To see how other writers use this, **identify the statement and examples and comments** in the following paragraphs from the battery hen resource:

- Peter Singer, from *Animal Liberation* (Page 63 of resource book): paragraphs beginning "The sufferings of laying hens…", and "Life for the female laying birds is longer, …"
- Jeffrey Masson, from *The Pig Who Sang to the Moon* (Page 70 of resource book): paragraphs beginning "When I tell this story to people, …", and "We read some animals so easily. . ."

c) **Draft paragraphs** for the three main points you will make in the body of your essay using the S/E+C structure.

d) **Draft a conclusion** which re-emphasises your central opinion about the issue.

Conclusion

Conclusion reiterates initial point expressed in the introduction about how, these days, "New Zealanders need to think carefully about the eggs they buy, because of the debate about battery hens."

Memorable final quotation reinforces central argument.

Clearly there are many different issues to be considered by shoppers when they fill their supermarket trolleys. Of course, for most people, affordability of food items will be a very important consideration. However the cost of products that come from animals, for example a dozen eggs, should also be measured in terms of other factors, including the way these items were produced. What kind of life have the hens who laid these eggs experienced? Have they been able to express their natural behaviours? New Zealanders have to decide what price they are willing to put on reducing the suffering of animals. As Graeme Carrie puts it in the "Close Up" item: "You lock the bird up and the bird is paying for all this, not the consumer".

e) Your finished essay will be about 400 - 500 words long. It will:

- Develop ideas about your issue both within and beyond the text. The ideas in the essay can be developed in a variety of ways. The issue could be explored predominantly outside the text using the text as a springboard, or with a greater focus on the issue as seen within the text.
- Use language appropriate for an essay and for a readership of students and your teacher.
- Have an introduction, body and conclusion. Each main point will use an S/E+C structure as shown in Task 4 (a).
- Use writing conventions accurately (spelling, punctuation, grammar, syntax, paragraphing).

ANIMALS&US

L2 VISUAL & ORAL TEXTS – LESSON PLAN PAGE 1/4

English level 2/5 – External 90379

View/listen to, study and analyse a visual or oral text

Teacher Guidelines

Students will read closely at least two static visual texts chosen from categories such as posters, advertisements, billboards, covers (book, CD ROM, magazine, video), and web pages.

The following exercise allows students to follow through examples taken from the Animals & Us battery hen resource, and then directs them to other examples from the resource that they can read closely themselves.

Student Instruction Sheet

The first task in the following exercise will demonstrate how to conduct a close reading of a static image. You will learn how to identify a main idea in the text, explain its significance both within the text and beyond it, and show how the technical features of this kind of image—including visual and verbal features—help to convey its ideas.

You will then be provided with a second example to analyse for yourself.

VISUAL & ORAL TEXTS

L2 VISUAL & ORAL TEXTS - LESSON PLAN PAGE 2/4

TASK 1: FOLLOW THROUGH THE SAMPLE ANALYSIS OF THE EXAMPLE GIVEN BELOW, ACCORDING TO THE FOLLOWING INSTRUCTIONS.

a) Find at least one main idea in the text and explain it with reference to at least one relevant section of the text.

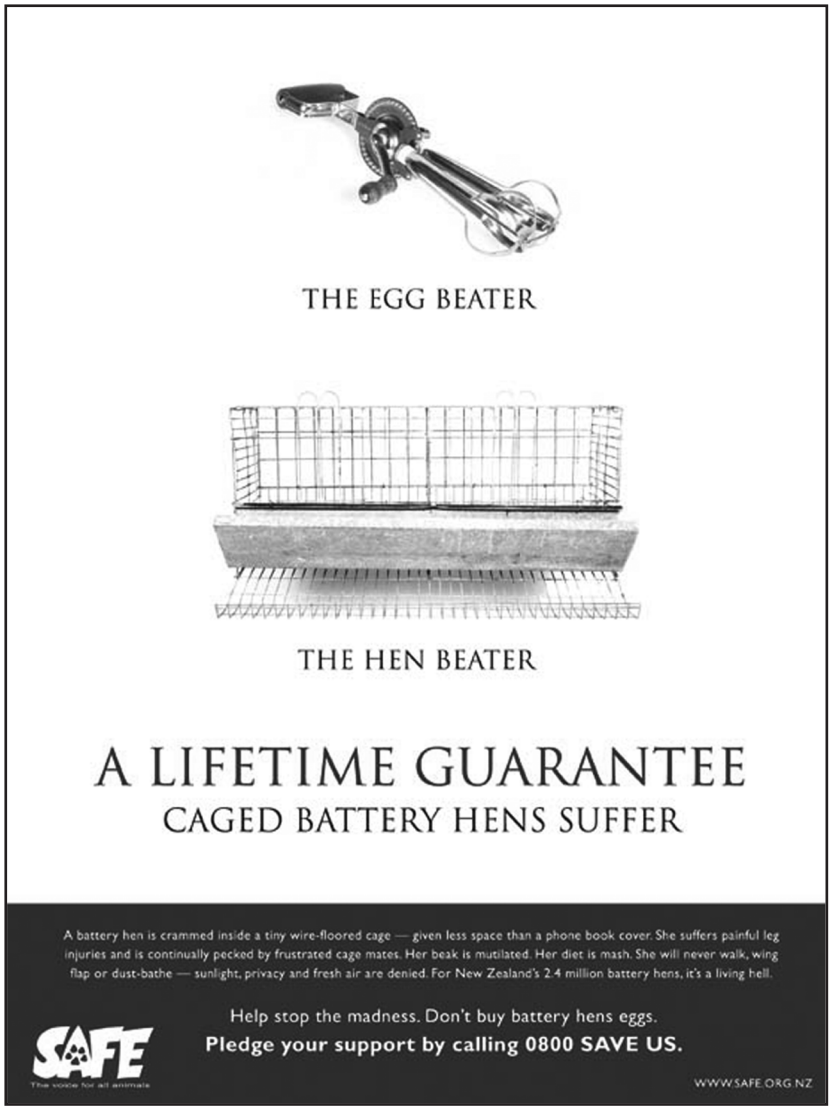
b) Analyse the significance of a main idea in the text with reference to social, historical, cultural, physical, political, or personal contexts.

c) Find three examples of language features—including at least one verbal and one visual feature—using appropriate terminology, and describe each example in terms of its effect. Verbal language features could include words used, figures of speech, grammatical structures; visual language features could include use of colour, style of lettering, symbolism.

d) Analyse the relationship between one verbal feature and one visual feature in the text in terms of the effect.

e) Identify a technique used to shape the text and analyse it with reference to at least one relevant section of the text. Techniques could include layout, balance of verbal and visual text, contrast.

Refer to page 109 to view advertisement at full size.



L2 VISUAL & ORAL TEXTS - LESSON PLAN PAGE 3/4

Example 1:

SAFE Print Advertisement. The Egg Beater.
Published in Time, New Idea, and That's Life magazines. © Copyright [Page 109 in resource book.]

1) Main idea: caged battery hens suffer:

- Relationship to specific parts of text:
  (i) Outright statement to this effect in lower central part of upper panel.

  (ii) Backed up by details of how hens suffer in small print in bottom panel.

2) Significance of main idea (that caged battery hens suffer):

- In reference to domestic context – the image of the egg beater relates ordinary life situation of the reader (in the kitchen, beating eggs) to the life situation of battery hens (in the cage, producing eggs).

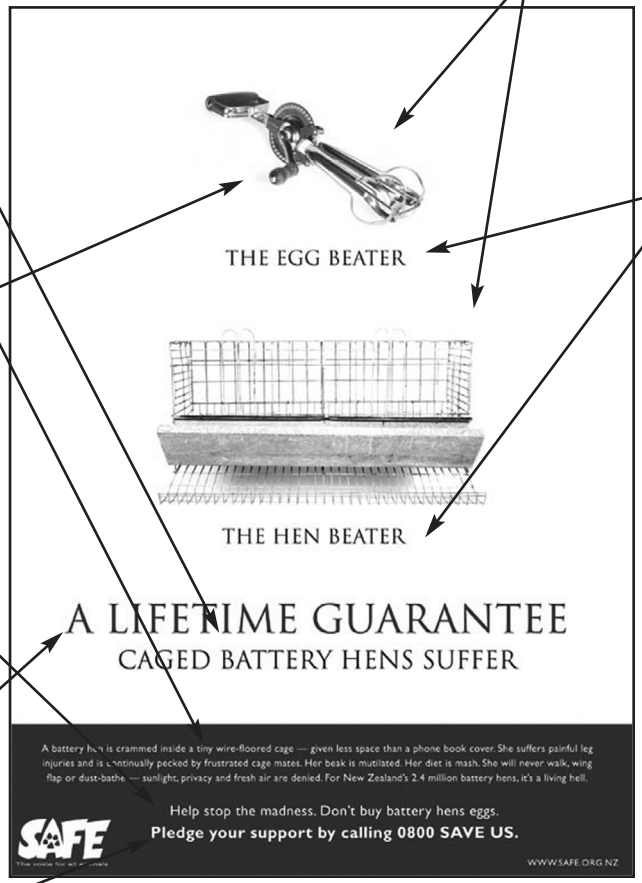
- In reference to ethical context: bottom text calls on viewers to make a moral choice and change behaviour: "Don't buy battery hens' eggs"; "Pledge your support".

3) Three language features:

(i) Visual feature: the wire construction of both egg beater and the battery cage makes a visual link between them; but otherwise they seem to be unrelated, so the reader is prompted to figure out the connection for themselves.

(ii) Irony in use of advertising convention: namely the "lifetime guarantee": in this case, the guarantee is not that the product will last, but that the animal producing it will suffer.

(iii) Direct appeals to the reader: in this case, not to buy something but to stop buying it: "Help stop the madness. Don't buy battery hens' eggs. Pledge your support by calling 0800 SAVE US".



4) Effect created by the relationship between one verbal feature and one visual feature in the text:

- Visual feature: the pictures of the egg-beater and the battery hen cage don't immediately seem to be related; this creates curiosity in the reader.

- Verbal feature: the phrase used to describe each picture — "The egg beater" and "The hen beater" — is a pun on three different meanings of beat ("whisk together", "strike violently", "defeat"). There are also hidden puns on the words batter (which means both "a mixture made from egg to cover food before frying" and "to hit repeatedly") and battery (meaning "unlawful beating or wounding", but also "a large group of cages for intensive rearing of poultry").

- Effect: The juxtaposition of the two visual images makes the reader wonder about the connection between them; the pun in the similar verbal phrases that accompany each image provides a clue to the answer. The relationship between these two elements therefore presents a riddle that the readers will want to solve, so ensuring that they pay close attention to the advertisement and think about the issues it addresses.

5) A technique used to shape the text:

- Contrast between upper and lower panels, created by colour reversal: white background with purple text in upper main part of ad, and purple background with white text at bottom.

- Effect: The reader's attention is grabbed by the top panel, which seems simple and eye-catching, but presents a riddle. When the reader has tried to "solve" the riddle they move to the bottom part of the ad to see the "right answer", and in this way, read the information about battery hens that the advertisement is trying to impart.

L2 VISUAL & ORAL TEXTS - LESSON PLAN PAGE 4/4

TASK 2: CONDUCT YOUR OWN ANALYSIS OF THE EXAMPLES GIVEN BELOW, ACCORDING TO THE INSTRUCTIONS THAT FOLLOW.

Example 2:

SAFE Print Advertisement 2004. Egg Carton. Published in Time¸ New Idea, and That's Life, magazines. © Copyright [Page 110 in resource book.]

Example 3:

SAFE Print Advertisement 2004. "Don't be fed cruelty". (Response to McDonalds Farm Fresh advertisement). © Copyright [Page 111 in resource book.]

a) Find at least one main idea in the text and explain it with reference to at least one relevant section of the text.

b) Analyse the significance of a main idea in the text with reference to social, historical, cultural, physical, political, or personal contexts.

c) Find three examples of language features—including at least one verbal and one visual feature—using appropriate terminology, and describe each example in terms of its effect. Verbal language features could include words used, figures of speech, grammatical structures; visual language features could include use of colour, style of lettering, symbolism.

d) Analyse the relationship between one verbal feature and one visual feature in the text in terms of the effect.

e) Identify a technique used to shape the text and analyse it with reference to at least one relevant section of the text. Techniques could include layout, balance of verbal and visual text, contrast.

Refer to page 110 to view advertisement at full size.

CLOSE READING STATIC IMAGES SCHEDULE - EGG CARTON ADVERTISEMENT

Doesn't reach Level 2? How about Level 1?

After working through the close reading activity focusing on developing level 2 answers:

Level 2 - 12423 [3 credits] → **Level 1 - 12416 [3 credits]**

TASK	ELEMENT	EVIDENCE	JUDGEMENT	ELEMENT	EVIDENCE	JUDGEMENT
Main idea	1.1	The main idea in this ad is that shoppers **should not buy eggs from battery hens because the birds suffer.** Supporting detail: the contrast between the eggs in their 'comfortable' carton and the strip of images of hens 'crammed inside a tiny wire-floored cage' at the bottom of the advertisement.	One idea is accurately **explained**; supported by reference to one relevant specific detail.	1.1	The main idea in this ad is **battery hens suffer**. Supporting detail: 'For New Zealand's 2.4 million battery hens, it's a living hell'.	One idea is accurately **identified**; supported by reference to one relevant specific detail.
Significance	1.2	This idea is important because there is **nothing on the egg carton to inform the buyer how the hens are treated; therefore people do not know what they are buying.** Supporting detail: the unmarked carton with a dozen fresh-looking, healthy-looking eggs.	Significance of one idea is accurately **analysed**; supported by reference to one relevant specific detail.	1.2	This idea is important because many people **do not like to see animals suffer**. Supporting detail: 'Help stop the madness. Pledge your support …'	Significance of one idea is accurately **explained**; supported by reference to one relevant specific detail.
Three features	1.3	Verbal feature: metaphor Example: 'it's a living hell' **Uses the image of everlasting suffering without hope of escape to convey what the life of a battery hen is like.**	Three examples of visual and verbal features are given. One visual example and one verbal example are included. Each feature is identified using correct terminology. The effect of each example is **described**.	1.3	Verbal feature: metaphor Example: 'it's a living hell' **Uses the image of everlasting suffering without hope of escape to convey what the life of a battery hen is like.**	Three examples of visual and verbal features are given. One visual example and one verbal example are included. Each feature is identified using correct terminology. The effect of each example is **described**.

CLOSE READING STATIC IMAGES SCHEDULE - EGG CARTON ADVERTISEMENT

Doesn't reach Level 2? How about Level 1?

After working through the close reading activity focusing on developing level 2 answers:

Level 2 - 12423 [3 credits] → **Level 1 - 12416 [3 credits]**

TASK	ELEMENT	EVIDENCE	JUDGEMENT	ELEMENT	EVIDENCE	JUDGEMENT
One visual and verbal feature combined	1.4	Visual: picture Verbal: irony **The main text says 'If you're a battery hen, at least your eggs are comfortable' and this idea is emphasised by the picture which shows clean, healthy-looking eggs in soft packaging designed to protect them from harm. At first this seems like a compliment to whoever produces the eggs, but readers of the ad have to figure out what is really meant, which is a contrast with how the hens themselves are "packaged".**	One example of a visual feature combining with verbal feature is given. Each feature is identified using correct terminology. The effect of the combination is **analysed**.	1.4	Not required.	Not required.
Structure	1.5	Technique: contrasting images **The large, apparently harmless image of the egg carton dominates the advertisement. However the fine print tells the reader what lies behind this image, and then the strip of pictures of battery hens without feathers at the bottom of the ad reinforces this contrast between the image of "healthy eating" at the top and of cruelty and suffering at the bottom.**	One structural technique is accurately **analysed**; supported by reference to one relevant specific detail.	1.5	Technique: contrasting images **The large, apparently harmless image of the egg carton contrasts with the pictures of battery hens at the bottom, suggesting that people should think about this.**	One structural technique is accurately **explained**; supported by reference to one relevant specific detail.

L2 RESEARCH - LESSON PLAN PAGE 1/6

English level 2/8 – External 90381

Investigate a language or literature topic and present information in written form

Teacher Guidelines

This lesson plan is based on the assessment material entitled You Can Say That Again! It supports internal assessment for New Zealand English achievement standard 2.8, AS90381 version 4 – Investigate a language or literature topic and present information in written form. This achievement standard involves students investigating a language topic of their choice. This investigation includes a written report accompanied by process notes.

Context/setting:
Students will have been introduced to language issues in class. Using the sample topic 'the language of battery hen farming' students will be taken through the assessment research process and the written report.

Students will then select and investigate their own language topic. Students will present a written report accompanied by process notes.

Conditions:
This activity requires a combination of class and homework time. Students can collect information and develop their reports in and out of class time. Teachers will need careful checkpoint procedures to ensure authenticity of student output.

Headings and examples have been suggested for aspects of the research process and reports. Students should follow these. Explanatory Note 6 requires that a written bibliography be provided.

Resource Requirements:
Access to information sources to model the research process should be given during class time.

Possible Local Adaptation
Where local adaptations are made, teachers and schools should ensure that they have:

- checked that the adapted assessment validly assesses the achievement standard;
- checked the copyright status of any material imported into the assessment resource;
- complied with all internal and external quality assurance requirements.

Student Instruction Sheet

This activity requires you to select and investigate your own language topic. You will present a written report accompanied by material showing the research process.

Your teacher will introduce you to the research process using the sample topic 'the language of battery hen farming'.

You will complete work in class and for homework. Your teacher will guide you on how much time you have to prepare the task.

You will be assessed on how well you:

- propose research questions.
- select relevant information from a range of referenced resources.
- present information accurately, drawing conclusions.
- structure and organise your information and ideas in an effective written format.

Introduction

English is a constantly evolving and developing language, always moving and adjusting to meet the needs of its users. In this activity you will investigate an aspect of the English language that interests you, and present your findings.

You could focus your investigation on the ways we use language or changes within our language itself.

For example:
1) The ways we use language.
If you decide to look at the ways we use language you could investigate **a particular context** and its impact on language use. You could investigate how writers and speakers craft language and the effects they create from contexts as wide ranging as war, or travel, or sport, or music, or human-animal relations.

For example:
2) Changes within our language itself.
If you decide to examine changes within English, you could look at **the types of change** and why they have come about. You could investigate how language users borrow, lend, coin, shift and adjust language to put words to new ideas, concepts and technologies. You might look at the history of language change and its impact on our language today.

TASK 1: MODEL THE RESEARCH PROCESS: THE LANGUAGE OF BATTERY HEN FARMING.

What do you know already?

a) You need to establish what you know already about your topic before you set the focus for your research. Using the language of battery hen farming to model the research process, divide into groups of three or four.

Look over a range of texts about battery hen farming provided by your teacher. You could read/use some of the texts shown in the data chart on page 6.

Based on the these texts, record what you notice about the **language used** to write about battery hens.

Look for similarities and patterns

b) Working in groups, organise this information into **broad categories**. With some teacher input, it might be that you decide on categories like:

Jargon terms used to describe battery hens.	Differences in language use in various texts.	Positive and negative references.	The effects created by these references.

What do you need to find out?

c) From these broad categories formulate key questions which extend from your existing information. Your questions should encourage you to research new areas and to expand your understandings about the language of battery hen farming. You should develop key questions which can incorporate a wide range of sources, as your research will now move beyond the teacher-provided texts to materials sourced by you.

You should develop **open-ended questions**, including factual and interpretative questions. It is important that you include interpretative questions, as they help you draw conclusions.

e.g. These key questions were developed from the categories in task 1 (b):

Jargon terms used to describe battery hens.	Differences in language use in various texts.	Positive and negative references.	The effects created by these references.
1) What words and terms are used in reference to battery hen farming and how they have affected our language use? →		FACTUAL QUESTION	
INTERPRETATIVE QUESTIONS		← 2) What effects to these words have on attitudes to the birds in battery farms?	
		← 3) How are these ways of using language being challenged by opponents of battery hen farming?	

What keywords do you need to use to find answers to these questions? Record keywords. Decide which words will be the most useful for searching a database like INNZ, the database in your own library, or the Internet, then try searching, experimenting with your keywords.
e.g. animals + language, 'battery hens', 'animal rights' + language

Select a range of sources which could be relevant to the research topic 'The language of battery hen farming'.

Scan

d) As you consider each source, you need to scan it to determine its usefulness and relevance. Scan the source by looking at the title, looking for keywords (from task 1 (c)), and looking over the home page or first paragraph.

Skim and select / take notes

e) When you have determined if a source is potentially useful, skim read it, keeping your key questions in mind.

Select information which relates to your key questions. You could use a data chart, or note down single words, phrases or ideas, which can then be expanded later into fuller notes.

TASK 1 cont . . .

KEY QUESTIONS

What words and terms are used in reference to battery hen farming?	What effects do these words have on attitudes to the birds in battery farms?	How are these ways of using language challenged by opponents of battery hen farming?	Source and Date of Source
Hen described by poultry industry leader as an 'egg production machine'	Industrial farming views animals as resources rather than as living beings		Peter Singer, Animal Liberation, 2nd edn, Thorsons, 1991 4/7/06
People "seem to feel uncomfortable using 'he' or 'she' to refer to a chicken"		Argue that referring to chickens as 'he or 'she' rather than 'it' would remind us that these are birds with individual sensations and feelings	Jeffrey Masson, The Pig Who Sang to the Moon, Ballantine 2003 5/7/06
		Gives example of the 'all purpose insult — birdbrain' — implies chickens are too unintelligent to be worthy of concern	Jeffrey Masson, The Pig Who Sang to the Moon, Ballantine 2003 5/7/06
'End-of-lay' and 'spent hen" as the terms for chickens that are no longer regular egg producers	Neutral-sounding term functions as a euphemism: obscures the fact that these birds are slaughtered although they are still relatively young		Jeffrey Masson, The Pig Who Sang to the Moon, Ballantine 2003 5/7/06
Key terms: 'normal patterns of behaviour', 'good practice', 'scientific knowledge'	Examples of terms that can be understood in different ways: poultry industry and animal advocates will argue about their meaning		Animal Welfare Act 1999; Karen Petersen and Anthony Terry, SAFE Submission on Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002 10/7/06

DATACHART

KEY QUESTIONS

What words and terms are used in reference to battery hen farming?	What effects do these words have on attitudes to the birds in battery farms?	How are these ways of using language challenged by opponents of battery hen farming?	Source and Date of Source
Public concerns about battery hen farming dismissed as 'unscientific"	Debate about what the term 'scientific' actually means in the context of battery hen debates		Michael Morris, 'Life in a Cage: Science Say Chooks Should Run Free', Organic NZ Jan/ Feb 2005 10/7/06
'a life of hell and continued abuse'		Such phrases are used to counter the euphemistic jargon of battery hen industry	Hans Kriek, media release: "Minister Challenged over Abusive Battery Hen and Pig Codes' 10/7/06
Phrases used on packaging of eggs: 'Happy Hens', 'Country Fresh', 'Farm Fresh'	Obscures the treatment of the birds that produced the eggs	Challenge to label eggs in ways that make clear whether they are from free-range or battery hens	'Behind Bars', 60 Minutes, 1993: TV current affairs item 11/7/06

A data chart is a useful way of organising material you have selected as you prepare to write your report.

Evaluate

f) Look back at the information you have assembled.
- have you kept to your topic?
- have you answered your key questions?
- should you adapt any key questions, given the nature of the information you have found?
- have some resources been more useful than others?
- have any issues or questions arisen from your investigation which you should mention in your report?

TASK 2: MODEL THE RESEARCH REPORT: THE LANGUAGE OF BATTERY HEN FARMING.

The language of battery hen farming

a) Read the research report which has been developed from the research completed in Task 1. It includes:
- an outline of objectives (key questions)
- judgements and conclusions based on the information in your report
- a bibliography

A useful way of making sure that you include judgements is to use a 'Statement, Examples and Comments' structure for each paragraph as shown below:

Statement

Example followed by comment.

Research Report: The Language of Battery Hens

My research objective was to look at the language of battery hen farming. I wanted to compare the language used by the poultry industry with the language used by its opponents in the animal rights and welfare movements. I wanted to think how the different kinds of language used affected attitudes towards the birds and the farming systems involved in the debate.

Outline of focus of the investigation.

What words and terms are used in reference to battery hen farming?

The battery hen industry uses language that represents chickens as nothing but resources for production. For example Peter Singer quotes one industry leader who refers to hens as 'egg-producing machines'. According to Singer this is an example of a widespread attitude in the industry which avoids seeing chickens as living beings capable of experiencing pleasure or suffering.

Examples followed by comment.

In the same way, technical language used by poultry farmers includes terms such as 'end of lay' and 'spent hen'. These phrases refer to birds that are still relatively young but are due to be slaughtered because they no longer lay eggs as frequently as the farmer needs them to in order to keep profits high. In fact these birds, which are usually about two years old, would live for several years more if they were allowed to. I think these kinds of expressions are used as euphemisms, in order to obscure the reality of some aspects of battery farming from the public.

Information is interpreted. Qualitative judgements are made here, and throughout the report.

The same is true of some of the language used on packaging for eggs on sale in shops and supermarkets. Eggs that come from hens in battery cages can be labelled 'Happy Hens', 'Farm Fresh' or 'Country Fresh'. Shoppers who are concerned about animal welfare are very likely to assume that these phrases mean that the birds who produced these eggs were happily pecking about on free-range farms, while in fact they were confined in battery cages.

Integrates information/ conclusions from more than one source to construct new understandings.

Rather than euphemisms or misleading expressions, the terms used by the Animal Welfare Act to regulate how chickens can be treated tend to be very vague. This creates loopholes that allow hens to be kept in ways that are not consistent with other parts of the Act. For example, expressions like 'normal patterns of behaviour' can be debated back and forth by farmers and their opponents but never really proven. The Act also insists that farmers must adhere to the principles of 'scientific knowledge' and 'good practice' but these are also terms that can be interpreted in very different ways depending on who is using them. This shows how language can be used to protect the interests of groups, for example the poultry industry, who have influence over how legislation is written.

Information is presented, with some interpretation. Some brief qualitative judgements are made at the end of the paragraph.

What effects do these words have on attitudes to the birds in battery hen farms?

By referring to birds as 'units' or as 'egg-producing machines' in the way described by Peter Singer, those in the poultry industry avoid having to think of them as living creatures capable of pleasure and suffering. They can also use jargon (such as the terms referred to by Jeffrey Masson, including 'end-of-lay' and 'spent hen') to hide some of the realities of battery hen farming from the public.

Integrates information/ conclusions from more than one source to construct new understandings.

TASK 2 cont . . .

Masson also suggests that some of our habitual or common-sense ways of talking about animals also prevent us from thinking about the suffering they may experience – for example, the suffering experienced by hens in battery cages. He claims that when he tells people stories about chickens he has seen at farm sanctuaries, they say 'but it's just a chicken', and that they 'seem to feel uncomfortable using 'he' or 'she' instead of the impersonal 'it' to refer to a chicken, as if giving chickens a gender would make them too personal or too real'. According to Masson, common insults like 'bird-brain' are also examples of the kinds of language use that reinforce uncaring attitudes to chickens, because they reinforce the idea that birds are so stupid that we don't need to consider their well-being. I think these terms help us feel less concerned about how animals are treated in the farming industry because they reinforce the idea that we are so different from animals and so superior to them that we need not worry too much about their suffering.

Information is interpreted. Qualitative judgements are made.

How are these ways of using language challenged by opponents of battery hen farming?

In contrast, opponents of battery hen farming who are concerned about animal welfare and animal rights use expressions such as 'a life of hell and abuse' which are designed to shock the public into being concerned about battery hen farming. The language used in this situation is very deliberately emotional and confrontational. For example in one media release about the decision by the Minister of Agriculture to retain battery cages indefinitely, animal rights campaigner Hans Kriek stated that 'the Minister's pen might as well be a club used to personally bludgeon these animals to death once the Minister signs off these codes'. By using the language of violence and deliberate cruelty, opponents of battery hen farming try to present the public with a different view from the euphemistic one presented by the poultry industry

Integrates information/ conclusions from more than one source to construct new understandings.

Meanwhile, both sides of the debate also argue about the meaning of the key terms used in the legislation that controls what farmers can and can't do: terms like 'normal patterns of behaviour', 'good practice' and 'scientific practices' are interpreted in different ways depending on whether the person using them is supporting or opposing battery farming. A submission by the animal rights organisation SAFE on the proposed Code of Welfare for Layer Hens, argues that prominent scientific experts on animal behaviour and common-sense both 'tell' most members of the public that a severely caged bird cannot express most of its natural innate behavioural needs and that therefore its welfare is compromised. This shows how closely language use is related to the ways in which our society decides on its values and the laws that should enforce them.

Information is interpreted. Qualitative judgements are made.

Information and ideas are organised and structured in an appropriate and effective written format:
- Introduction states focus of research
- Body of accurate information presented
- Relevant conclusions drawn from information presented

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Petersen, Karen and Anthony Terry. *SAFE Submission on Draft 10 of the Animal Welfare (Layer Hen) Code of Welfare 2002*. Christchurch, SAFE 2002.

Singer, Peter. *Animal Liberation*. Second Edition. London: Thorsons, 1991.

TASK 3: COMPLETE YOUR OWN RESEARCH

a) Select a **language research topic**. The topic must be of sufficient breadth for your own conclusions to be based on what you have found.
Choose a topic from the list below or develop your own. You must gain teacher approval for your topic before beginning research.
You could choose to research the battery hen topic or other animal-related topics, such as: the language of dairy farming, sheep farming, science, environmentalism, hunting, pet-keeping or animal rights.

b) Look at task 1(a) and follow the same process modelled there. Find one or two initial resources or pieces of information to get you going. If other students are working on the same topic you could complete task 1(a) – What do you know already?) and task 1(b) – Looking for similarities and patterns together. You should work individually from task 1(c) on.

c) Before you begin your report, read the research reports from student exemplars and discuss their strengths and areas where they could be improved. Note especially how judgements are included in the report in the excellence exemplar. You may not include any material from the exemplars in your report or in your notes.

Note:
Student exemplars can be found at:
http://www.tki.org.nz/e/community/ncea/resources.php
Click on 'English' and then scroll down to 'Eng/2/8 – A version 4'

d) You are now ready to present your findings in a written report. Structure and organise your information and ideas to include:

- An introduction stating the focus and scope of the research. You should include details about the writer you have selected, the works you have read and the issue(s)/theme(s) raised in these works.
- A body of accurate information from which relevant conclusions are drawn linked to your key questions, together with evidence to support the points you make.
- A conclusion.
- A bibliography.

e) Write at least 500 words in your report. Include a bibliography. Attach to your report the notes you have taken to show the information you have selected from each text. Refer to the student exemplars for suggested appropriate formats.

Mock title page of student research.

English Research

The Language of Battery Hens

Student Name _____

Date _____

L2 CLOSE READING POETRY - LESSON PLAN PAGE 1/5

English level 2 – Unit Standard 12419
Produce crafted and developed formal transactional writing

Teacher Guidelines

The following lesson plan provides examples for students of how to conduct a close reading and analysis of poetic written texts from two different genres, namely poetry and drama.

The first task allows students to follow through examples taken from the Animals & Us battery hen resource, at which point they may be introduced to other examples which they can read closely themselves.

Students will then be prepared for the second task, which entails the completion of analysis of further poetic texts provided in class.

Student Instruction Sheet

The first task in the following exercise will demonstrate how to conduct a close reading of a poem and an extract from a play. You will learn how to identify a main idea in the text, explain its significance both within the text and beyond it, and show how the technical features of this kind of writing–including language use and structure–help to convey its ideas.

You will then conduct an analysis of this kind on two more texts provided by your teacher.

CLOSE READING POETRY

TASK 1: FOLLOW THROUGH THE SAMPLE ANALYSIS GIVEN OF EACH OF THE TWO EXAMPLES OF POETIC WRITING BELOW, ACCORDING TO THE FOLLOWING INSTRUCTIONS.

a) Find at least one main idea in the text and explain it with reference to at least one relevant section of the text.

b) Analyse the significance of a main idea in the text with reference to social, historical, cultural, physical, political, or personal contexts.

c) Find three examples of language features using appropriate terminology, and describe each example in terms of its effect. Language features could include figures of speech, sound devices, choice of words, irony, symbolism, grammatical usage, punctuation.

d) Identify a technique used to shape the text–for example structure, or narrative technique–and analyse it with reference to at least one relevant section of the text.

Example 1: Poetry

Song of the battery hen

We can't grumble about accommodation:
we have a new concrete floor that's
always dry, four walls that are
painted white, and a sheet-iron roof
the rain drops on. A fan blows warm air
beneath our feet to disperse the smell
of chickenshit and, on dull days,
fluorescent lighting sees us.

You can tell me: if you come by
the north door, I am in the twelfth pen
on the left-hand side of the third row
from the floor; and in that pen
I am usually the middle one of three.
But, even without directions, you'd
discover me. I have the same orange-
red comb, yellow beak and auburn
feathers, but as the door opens and you
hear above the electric fan a kind of
one-word wail, I am the one
who sounds loudest in my head.

Listen. Outside this house there's an
orchard with small moss-green apple
trees; beyond that, two fields of
cabbages; then, on the far side of
the road, a broiler house. Listen:
one cockerel grows out of there, as
tall and proud as the first hour of sun.
Sometimes I stop calling with the others
to listen, and wonder if he hears me.

The next time you come here, look for me.
Notice the way I sound inside my head.
God made us all quite differently,
and blessed us with this expensive home.

continues . . .

Brock, Edwin. *Song of the Battery Hen: Selected Poems, (1959-1975).* London: Secker & Warburg, 1977. [Page 95 of resource book.]

1) Main idea: that battery hens are deprived of the life that birds should be allowed to experience.
- Relationship to **specific parts of text**: description of "Outside this house" in stanza three — the details here contrast sharply with description of life inside the shed.

2) Significance of main idea (that battery hens are deprived):
- In reference to **physical context** — description of battery hen shed in contrast with older-style traditional farm environment ("orchard", "fields of cabbages").
- In reference to **social context** — the battery hen's plight is related to the experience of some humans:
  (i) Battery shed described like sub-standard human tenements.
  (ii) Birds are described as cut off from nature like some humans in cities.

3) Three language features:
- **Irony:**
  (i) "We can't grumble about accommodation": literally this should mean that there is nothing to complain about, but the opposite becomes apparent when the accommodation is described.
  (ii) "God made us all quite differently, / and blessed us with this expensive home": literally this means that each living creature is treated as an individual, but the rest of the poem shows the opposite is true in the case of battery hens.
- **Appeal to different senses (touch, sight, smell, hearing):**
  (i) "always dry", "painted white", "the rain drums", "warm air", "smell of chickenshit" – the effect is to make the place described seem very real to the reader.
- **Repetition:**
  (i) "Listen", in stanza three – the effect is to make the voice speaking the poem seem urgent, while at the same time connecting with other references to sound in the poem, and reminding the reader of the constant noise inside the battery shed. The relationship to the title then becomes ironic.

4) A technique used to shape the text:
- **Direct address to reader:**
  The poem uses the first person ("we" and "I") and the second person "you"): makes the scene very vivid, as though the reader is present; also suggests the reader has direct involvement in or responsibility for the bird's situation.

L2 CLOSE READING POETRY - LESSON PLAN PAGE 3/5

Example 2: Playscript

1) Main idea: that the situation of battery hens and women can be compared in that the individual freedom of each is confined by an "indifferent system".

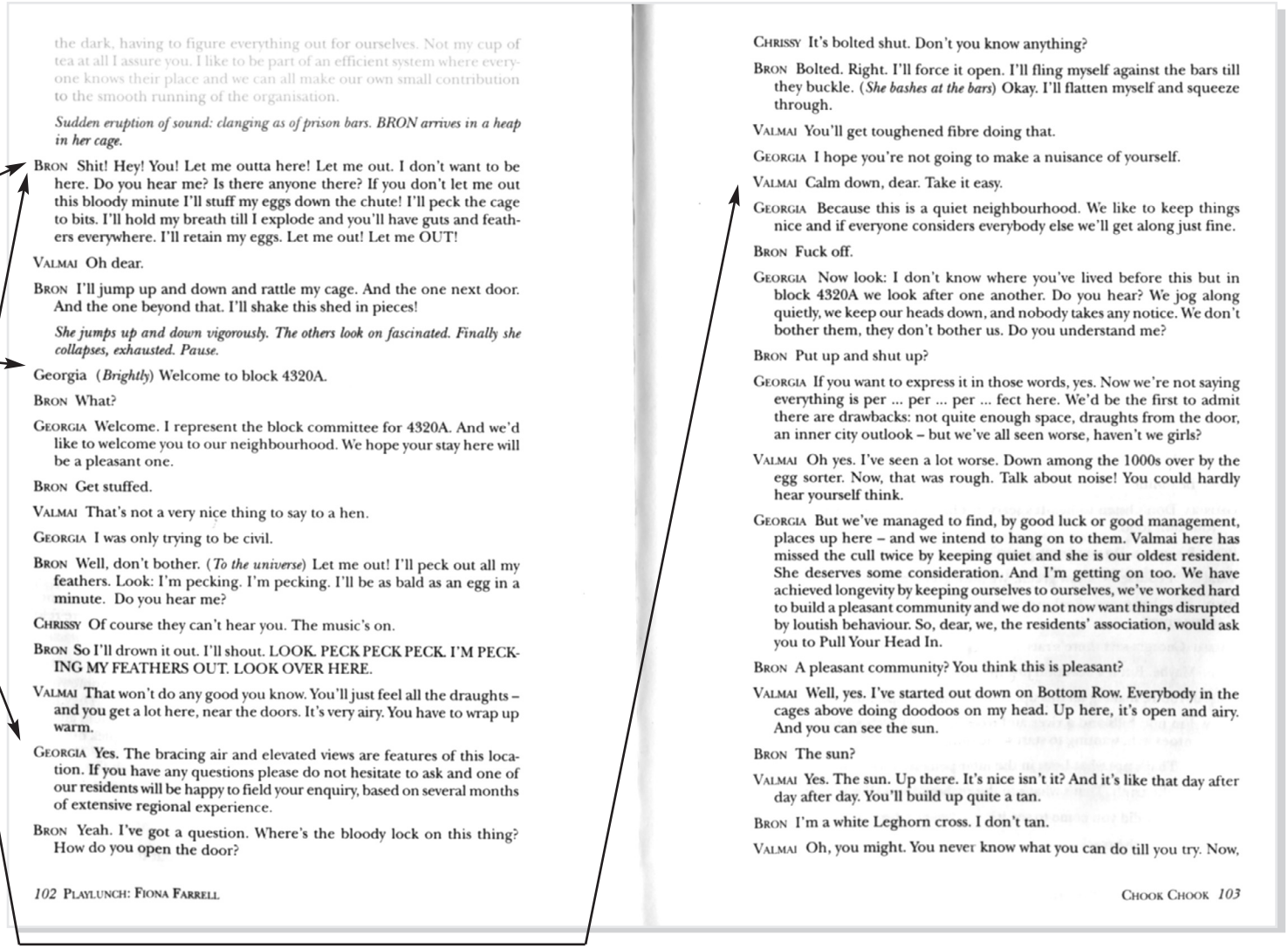
- Relationship to **specific parts of text**: Bron's reaction to being put in the cage, and her memories of being outside it.

2) Three language features:

- **Irony:**
  (i) "Welcome to block 4320A….We hope your stay here will be a pleasant one.": Georgia sees the battery shed as if it is a suburb they have moved to by choice; in contrast with the actual conditions of a battery shed, this makes us wonder how ideal the actual suburbs really are.

- **Different vocabularies of different characters** help establish their various personalities and responses to the situation:
  (i) Bron: "Shit! Hey! You! Let me outta here!" – young, angry, idealistic, tries to resist or escape.
  (ii) Georgia: "The bracing air and elevated views are features of this location" – middle-class, complacent, deluded about her real situation.
  (iii) Valmai: "Calm down dear. Take it easy" – motherly, nurturing, resigned to the status quo.

- **Puns**: "get stuffed", "land of the long fluorescent tube", "You'll get toughened up doing that". The effect of the humour is to keep the audience engaged with the characters even though their situation is very bleak; at the same time, the puns keep reinforcing the comparison between the conditions of some humans and of battery hens.



the dark, having to figure everything out for ourselves. Not my cup of tea at all I assure you. I like to be part of an efficient system where everyone knows their place and we can all make our own small contribution to the smooth running of the organisation.

Sudden eruption of sound: clanging as of prison bars. BRON arrives in a heap in her cage.

BRON Shit! Hey! You! Let me outta here! Let me out. I don't want to be here. Do you hear me? Is there anyone there? If you don't let me out this bloody minute I'll stuff my eggs down the chute! I'll peck the cage to bits. I'll hold my breath till I explode and you'll have guts and feathers everywhere. I'll retain my eggs. Let me out! Let me OUT!

VALMAI Oh dear.

BRON I'll jump up and down and rattle my cage. And the one next door. And the one beyond that. I'll shake this shed in pieces!

She jumps up and down vigorously. The others look on fascinated. Finally she collapses, exhausted. Pause.

Georgia (*Brightly*) Welcome to block 4320A.

BRON What?

GEORGIA Welcome. I represent the block committee for 4320A. And we'd like to welcome you to our neighbourhood. We hope your stay here will be a pleasant one.

BRON Get stuffed.

VALMAI That's not a very nice thing to say to a hen.

GEORGIA I was only trying to be civil.

BRON Well, don't bother. (*To the universe*) Let me out! I'll peck out all my feathers. Look: I'm pecking. I'm pecking. I'll be as bald as an egg in a minute. Do you hear me?

CHRISSY Of course they can't hear you. The music's on.

BRON So I'll drown it out. I'll shout. LOOK. PECK PECK PECK. I'M PECKING MY FEATHERS OUT. LOOK OVER HERE.

VALMAI That won't do any good you know. You'll just feel all the draughts – and you get a lot here, near the doors. It's very airy. You have to wrap up warm.

GEORGIA Yes. The bracing air and elevated views are features of this location. If you have any questions please do not hesitate to ask and one of our residents will be happy to field your enquiry, based on several months of extensive regional experience.

BRON Yeah. I've got a question. Where's the bloody lock on this thing? How do you open the door?

102 PLAYLUNCH: FIONA FARRELL

CHRISSY It's bolted shut. Don't you know anything?

BRON Bolted. Right. I'll force it open. I'll fling myself against the bars till they buckle. (*She bashes at the bars*) Okay. I'll flatten myself and squeeze through.

VALMAI You'll get toughened fibre doing that.

GEORGIA I hope you're not going to make a nuisance of yourself.

VALMAI Calm down, dear. Take it easy.

GEORGIA Because this is a quiet neighbourhood. We like to keep things nice and if everyone considers everybody else we'll get along just fine.

BRON Fuck off.

GEORGIA Now look: I don't know where you've lived before this but in block 4320A we look after one another. Do you hear? We jog along quietly, we keep our heads down, and nobody takes any notice. We don't bother them, they don't bother us. Do you understand me?

BRON Put up and shut up?

GEORGIA If you want to express it in those words, yes. Now we're not saying everything is per ... per ... per ... fect here. We'd be the first to admit there are drawbacks: not quite enough space, draughts from the door, an inner city outlook – but we've all seen worse, haven't we girls?

VALMAI Oh yes. I've seen a lot worse. Down among the 1000s over by the egg sorter. Now, that was rough. Talk about noise! You could hardly hear yourself think.

GEORGIA But we've managed to find, by good luck or good management, places up here – and we intend to hang on to them. Valmai here has missed the cull twice by keeping quiet and she is our oldest resident. She deserves some consideration. And I'm getting on too. We have achieved longevity by keeping ourselves to ourselves, we've worked hard to build a pleasant community and we do not now want things disrupted by loutish behaviour. So, dear, we, the residents' association, would ask you to Pull Your Head In.

BRON A pleasant community? You think this is pleasant?

VALMAI Well, yes. I've started out down on Bottom Row. Everybody in the cages above doing doodoos on my head. Up here, it's open and airy. And you can see the sun.

BRON The sun?

VALMAI Yes. The sun. Up there. It's nice isn't it? And it's like that day after day after day. You'll build up quite a tan.

BRON I'm a white Leghorn cross. I don't tan.

VALMAI Oh, you might. You never know what you can do till you try. Now,

CHOOK CHOOK *103*

Farrell, Fiona. *Chook Chook*. In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press, 1996. [Page 90 of resource book]

L2 CLOSE READING POETRY - LESSON PLAN PAGE 4/5

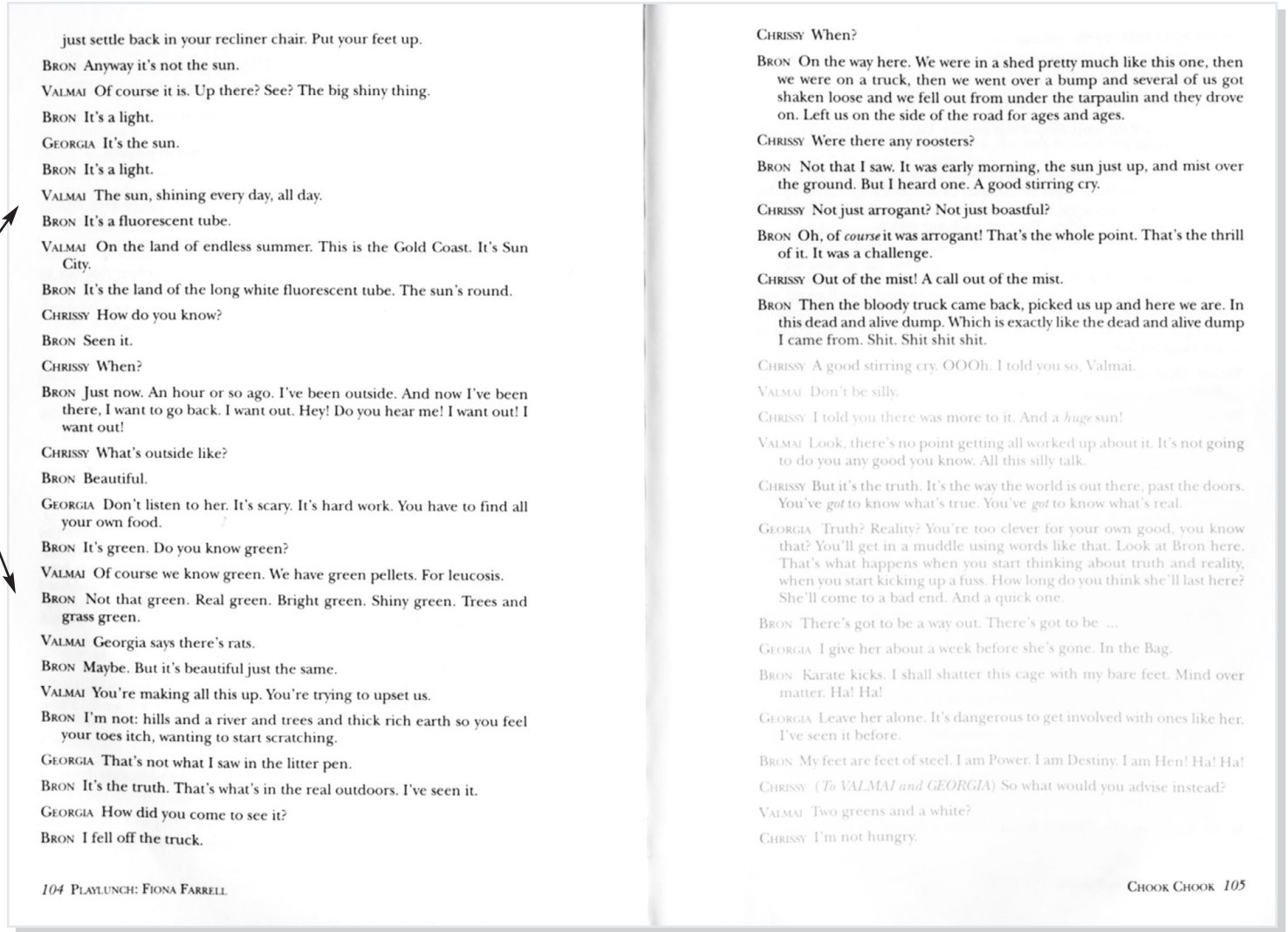
Example 2: Playscript

3) Significance of main idea (that both battery hens and women experience confinement by systems):

- In reference to **physical context** – discussion about the artificiality of the battery cages ("fluorescent tube", "green pellets") in comparison with natural environment outside ("The sun, shining every day", "Trees and grass green").
- In reference to **social context** – Georgia describes the battery cages as if they are a pleasant suburb; implies a connection between the confinement of hens and the "entrapment" of suburban women.

4) A technique used to shape the text:

- **Introduction of a new character**
  Once the situation and first set of characters have been established, Bron's arrival from "outside" sets up a series of conflicts and contrasts between how things are inside the shed, and the life that the characters cannot have.



just settle back in your recliner chair. Put your feet up.

BRON Anyway it's not the sun.

VALMAI Of course it is. Up there? See? The big shiny thing.

BRON It's a light.

GEORGIA It's the sun.

BRON It's a light.

VALMAI The sun, shining every day, all day.

BRON It's a fluorescent tube.

VALMAI On the land of endless summer. This is the Gold Coast. It's Sun City.

BRON It's the land of the long white fluorescent tube. The sun's round.

CHRISSY How do you know?

BRON Seen it.

CHRISSY When?

BRON Just now. An hour or so ago. I've been outside. And now I've been there, I want to go back. I want out. Hey! Do you hear me! I want out! I want out!

CHRISSY What's outside like?

BRON Beautiful.

GEORGIA Don't listen to her. It's scary. It's hard work. You have to find all your own food.

BRON It's green. Do you know green?

VALMAI Of course we know green. We have green pellets. For leucosis.

BRON Not that green. Real green. Bright green. Shiny green. Trees and grass green.

VALMAI Georgia says there's rats.

BRON Maybe. But it's beautiful just the same.

VALMAI You're making all this up. You're trying to upset us.

BRON I'm not: hills and a river and trees and thick rich earth so you feel your toes itch, wanting to start scratching.

GEORGIA That's not what I saw in the litter pen.

BRON It's the truth. That's what's in the real outdoors. I've seen it.

GEORGIA How did you come to see it?

BRON I fell off the truck.

104 PLAYLUNCH: FIONA FARRELL

CHRISSY When?

BRON On the way here. We were in a shed pretty much like this one, then we were on a truck, then we went over a bump and several of us got shaken loose and we fell out from under the tarpaulin and they drove on. Left us on the side of the road for ages and ages.

CHRISSY Were there any roosters?

BRON Not that I saw. It was early morning, the sun just up, and mist over the ground. But I heard one. A good stirring cry.

CHRISSY Not just arrogant? Not just boastful?

BRON Oh, of *course* it was arrogant! That's the whole point. That's the thrill of it. It was a challenge.

CHRISSY Out of the mist! A call out of the mist.

BRON Then the bloody truck came back, picked us up and here we are. In this dead and alive dump. Which is exactly like the dead and alive dump I came from. Shit. Shit shit shit.

CHRISSY A good stirring cry. OOOh. I told you so, Valmai.

VALMAI Don't be silly.

CHRISSY I told you there was more to it. And a *huge* sun!

VALMAI Look, there's no point getting all worked up about it. It's not going to do you any good you know. All this silly talk.

CHRISSY But it's the truth. It's the way the world is out there, past the doors. You've *got* to know what's true. You've *got* to know what's real.

GEORGIA Truth? Reality? You're too clever for your own good, you know that? You'll get in a muddle using words like that. Look at Bron here. That's what happens when you start thinking about truth and reality, when you start kicking up a fuss. How long do you think she'll last here? She'll come to a bad end. And a quick one.

BRON There's got to be a way out. There's got to be ...

GEORGIA I give her about a week before she's gone. In the Bag.

BRON Karate kicks. I shall shatter this cage with my bare feet. Mind over matter. Ha! Ha!

GEORGIA Leave her alone. It's dangerous to get involved with ones like her. I've seen it before.

BRON My feet are feet of steel. I am Power. I am Destiny. I am Hen! Ha! Ha!

CHRISSY (*To VALMAI and GEORGIA*) So what would you advise instead?

VALMAI Two greens and a white?

CHRISSY I'm not hungry.

CHOOK CHOOK *105*

Farrell, Fiona. *Chook Chook.* In *Playlunch Five Short New Zealand Plays.* Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press, 1996. [Page 90 of resource book]

L2 CLOSE READING POETRY - LESSON PLAN PAGE 5/5

TASK 2: ANALYSE TWO FURTHER EXAMPLES OF POETIC WRITING SUPPLIED BY YOUR TEACHER ACCORDING TO THE FOLLOWING INSTRUCTIONS.

a) Find at least one main idea in the text and explain it with reference to at least one relevant section of the text.

b) Analyse the significance of a main idea in the text with reference to social, historical, cultural, physical, political, or personal contexts.

c) Find three examples of language features using appropriate terminology, and describe each example in terms of its effect. Language features could include figures of speech, sound devices, choice of words, irony, symbolism, grammatical usage, punctuation.

d) Identify a technique used to shape the text — for example structure, or narrative technique — and analyse it with reference to at least one relevant section of the text.

L2 CLOSE READING TRANSACTIONAL - LESSON PLAN PAGE 1/5

English level 2 – Unit Standard 12420
Read transactional written text closely

Teacher Guidelines

Students will read closely at least two texts chosen from categories such as biography, expository writing, persuasive writing and investigative journalism.

The following exercise allows students to follow through examples taken from the Animals & Us battery hen resource, and then directs them to other examples from the resource that they can read closely themselves.

Student Instruction Sheet

The first task in the following exercise will demonstrate how to conduct a close reading of transactional writing. You will learn how to identify a main idea in the text, explain its significance both within the text and beyond it, and show how the technical features of this kind of writing—including language use and structure—help to convey its ideas.

CLOSE READING TRANSACTIONAL

TASK 1: FOLLOW THROUGH THE SAMPLE ANALYSIS GIVEN OF EACH OF THE TWO EXAMPLES OF TRANSACTIONAL WRITING BELOW, ACCORDING TO THE FOLLOWING INSTRUCTIONS.

a) Find at least one main idea in the text and explain it with reference to at least one relevant section of the text.

b) Analyse the significance of a main idea in the text with reference to social, historical, cultural, physical, political, or personal contexts.

c) Find three examples of language features using appropriate terminology, and describe each example in terms of its effect. Language features could include figures of speech, sound devices, choice of words, irony, symbolism, grammatical usage, punctuation.

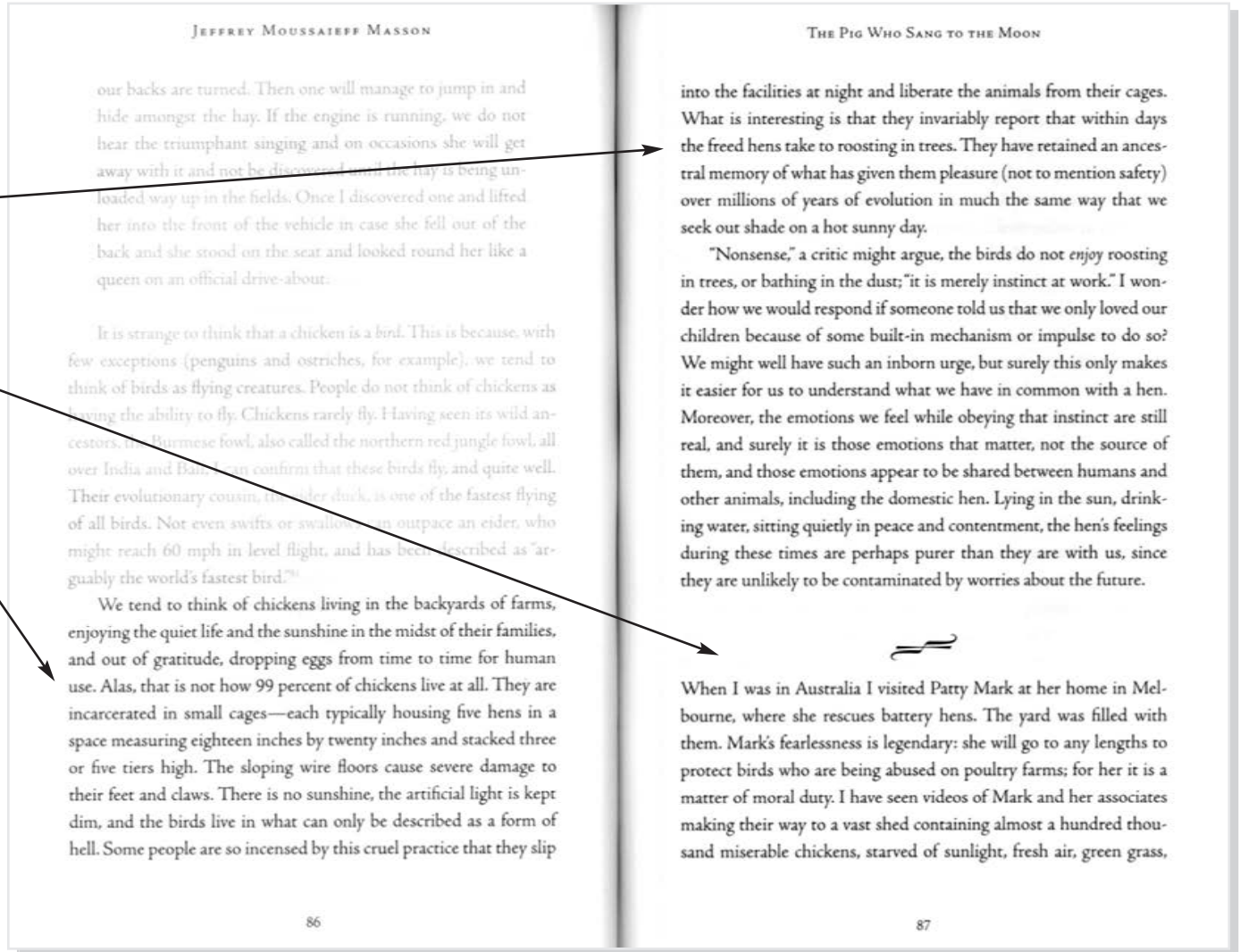
d) Identify a technique used to shape the text—for example structure, or narrative technique—and analyse it with reference to at least one relevant section of the text.

L2 CLOSE READING TRANSACTIONAL - LESSON PLAN PAGE 2/5

Example 1: Persuasive Argument

1) Main idea: that chickens experience pleasure.
- Relationship to **specific parts of text:** examples of hens resuming natural behaviours are given to back up the main idea:
  (i) Hens liberated from cages start roosting in trees.
  (ii) Hens joining humans to "sunbathe" at Patty Mark's home.

2) Significance of main idea (that chickens experience pleasure):
- In reference to **personal context**, an experience of the author's is used to make the argument seem more real and vivid: "When I was in Australia I visited …"
- In reference to **social context**: Description of conditions in which "99%" of chickens live shows that battery cages do not allow them to experience pleasure (e.g. roosting, sunbathing).



our backs are turned. Then one will manage to jump in and hide amongst the hay. If the engine is running, we do not hear the triumphant singing and on occasions she will get away with it and not be discovered until the hay is being unloaded way up in the fields. Once I discovered one and lifted her into the front of the vehicle in case she fell out of the back and she stood on the seat and looked round her like a queen on an official drive-about.

It is strange to think that a chicken is a bird. This is because, with few exceptions (penguins and ostriches, for example), we tend to think of birds as flying creatures. People do not think of chickens as having the ability to fly. Chickens rarely fly. Having seen its wild ancestors, the Burmese fowl, also called the northern red jungle fowl, all over India and Bali, I can confirm that these birds fly, and quite well. Their evolutionary cousin, the eider duck, is one of the fastest flying of all birds. Not even swifts or swallows can outpace an eider, who might reach 60 mph in level flight, and has been described as "arguably the world's fastest bird."[9]

We tend to think of chickens living in the backyards of farms, enjoying the quiet life and the sunshine in the midst of their families, and out of gratitude, dropping eggs from time to time for human use. Alas, that is not how 99 percent of chickens live at all. They are incarcerated in small cages—each typically housing five hens in a space measuring eighteen inches by twenty inches and stacked three or five tiers high. The sloping wire floors cause severe damage to their feet and claws. There is no sunshine, the artificial light is kept dim, and the birds live in what can only be described as a form of hell. Some people are so incensed by this cruel practice that they slip

into the facilities at night and liberate the animals from their cages. What is interesting is that they invariably report that within days the freed hens take to roosting in trees. They have retained an ancestral memory of what has given them pleasure (not to mention safety) over millions of years of evolution in much the same way that we seek out shade on a hot sunny day.

"Nonsense," a critic might argue, the birds do not *enjoy* roosting in trees, or bathing in the dust; "it is merely instinct at work." I wonder how we would respond if someone told us that we only loved our children because of some built-in mechanism or impulse to do so? We might well have such an inborn urge, but surely this only makes it easier for us to understand what we have in common with a hen. Moreover, the emotions we feel while obeying that instinct are still real, and surely it is those emotions that matter, not the source of them, and those emotions appear to be shared between humans and other animals, including the domestic hen. Lying in the sun, drinking water, sitting quietly in peace and contentment, the hen's feelings during these times are perhaps purer than they are with us, since they are unlikely to be contaminated by worries about the future.

When I was in Australia I visited Patty Mark at her home in Melbourne, where she rescues battery hens. The yard was filled with them. Mark's fearlessness is legendary: she will go to any lengths to protect birds who are being abused on poultry farms; for her it is a matter of moral duty. I have seen videos of Mark and her associates making their way to a vast shed containing almost a hundred thousand miserable chickens, starved of sunlight, fresh air, green grass,

Masson, Jeffrey Mousaieff. *The Pig who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003. © Copyright. [Page 85 of resource book].

L2 CLOSE READING TRANSACTIONAL - LESSON PLAN PAGE 3/5 cont . . .

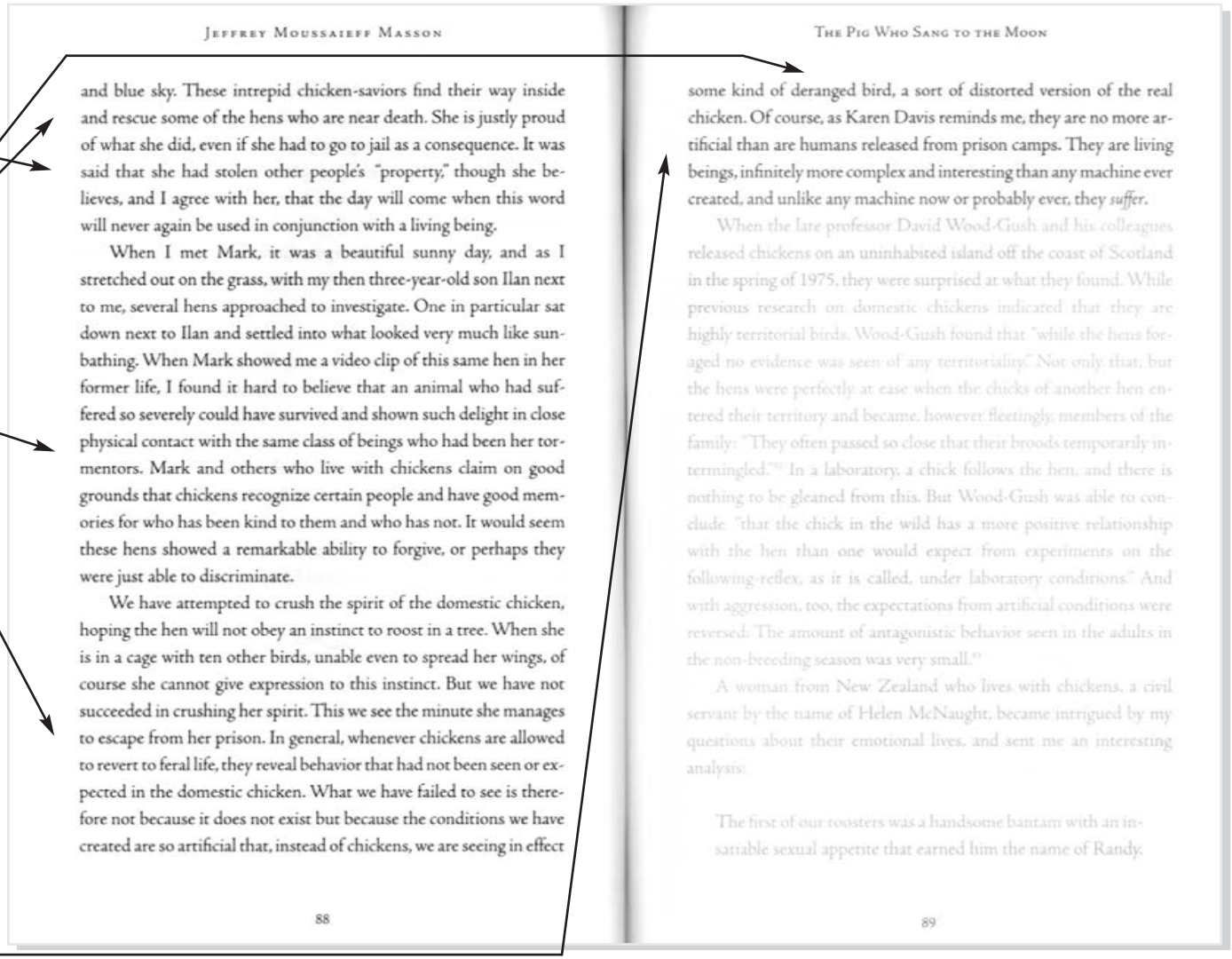
Example 1: Persuasive Argument

3) Three language features:

- **Quotation marks**: "merely instinct", "property" – indicates that these are not the author's own views, but those he is arguing against.
- **Vocabulary that states a moral judgement** which the reader is expected to share: "cruel practice", "miserable chickens", "intrepid chicken-saviours", "justly proud", "deranged bird".
- **Figures of speech**: "incarcerated", "prison", "hell", "tormentors", "prison camp" – compares the experience of battery hens with human experiences of confinement and torture to make it seem real to reader.

4) A technique used to shape the text:

- **Structure of comparison and contrast:** The writing moves back and forth repeatedly between describing the lives of birds in battery sheds, and describing their lives once they are free. This has the effect of repeatedly emphasising for the reader how bad battery cages are for the chickens.



and blue sky. These intrepid chicken-saviors find their way inside and rescue some of the hens who are near death. She is justly proud of what she did, even if she had to go to jail as a consequence. It was said that she had stolen other people's "property," though she believes, and I agree with her, that the day will come when this word will never again be used in conjunction with a living being.

When I met Mark, it was a beautiful sunny day, and as I stretched out on the grass, with my then three-year-old son Ilan next to me, several hens approached to investigate. One in particular sat down next to Ilan and settled into what looked very much like sunbathing. When Mark showed me a video clip of this same hen in her former life, I found it hard to believe that an animal who had suffered so severely could have survived and shown such delight in close physical contact with the same class of beings who had been her tormentors. Mark and others who live with chickens claim on good grounds that chickens recognize certain people and have good memories for who has been kind to them and who has not. It would seem these hens showed a remarkable ability to forgive, or perhaps they were just able to discriminate.

We have attempted to crush the spirit of the domestic chicken, hoping the hen will not obey an instinct to roost in a tree. When she is in a cage with ten other birds, unable even to spread her wings, of course she cannot give expression to this instinct. But we have not succeeded in crushing her spirit. This we see the minute she manages to escape from her prison. In general, whenever chickens are allowed to revert to feral life, they reveal behavior that had not been seen or expected in the domestic chicken. What we have failed to see is therefore not because it does not exist but because the conditions we have created are so artificial that, instead of chickens, we are seeing in effect

some kind of deranged bird, a sort of distorted version of the real chicken. Of course, as Karen Davis reminds me, they are no more artificial than are humans released from prison camps. They are living beings, infinitely more complex and interesting than any machine ever created, and unlike any machine now or probably ever, they *suffer*.

When the late professor David Wood-Gush and his colleagues released chickens on an uninhabited island off the coast of Scotland in the spring of 1975, they were surprised at what they found. While previous research on domestic chickens indicated that they are highly territorial birds, Wood-Gush found that "while the hens foraged no evidence was seen of any territoriality." Not only that, but the hens were perfectly at ease when the chicks of another hen entered their territory and became, however fleetingly, members of the family: "They often passed so close that their broods temporarily intermingled."[8] In a laboratory, a chick follows the hen, and there is nothing to be gleaned from this. But Wood-Gush was able to conclude "that the chick in the wild has a more positive relationship with the hen than one would expect from experiments on the following-reflex, as it is called, under laboratory conditions." And with aggression, too, the expectations from artificial conditions were reversed: The amount of antagonistic behavior seen in the adults in the non-breeding season was very small."[9]

A woman from New Zealand who lives with chickens, a civil servant by the name of Helen McNaught, became intrigued by my questions about their emotional lives, and sent me an interesting analysis:

The first of our roosters was a handsome bantam with an insatiable sexual appetite that earned him the name of Randy.

Masson, Jeffrey Mousaieff. *The Pig who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003. © Copyright. [Page 85 of resource book].

L2 CLOSE READING TRANSACTIONAL - LESSON PLAN PAGE 4/5

Example 2: Persuasive Argument

1) Main idea: that battery cage systems have disadvantages for birds.

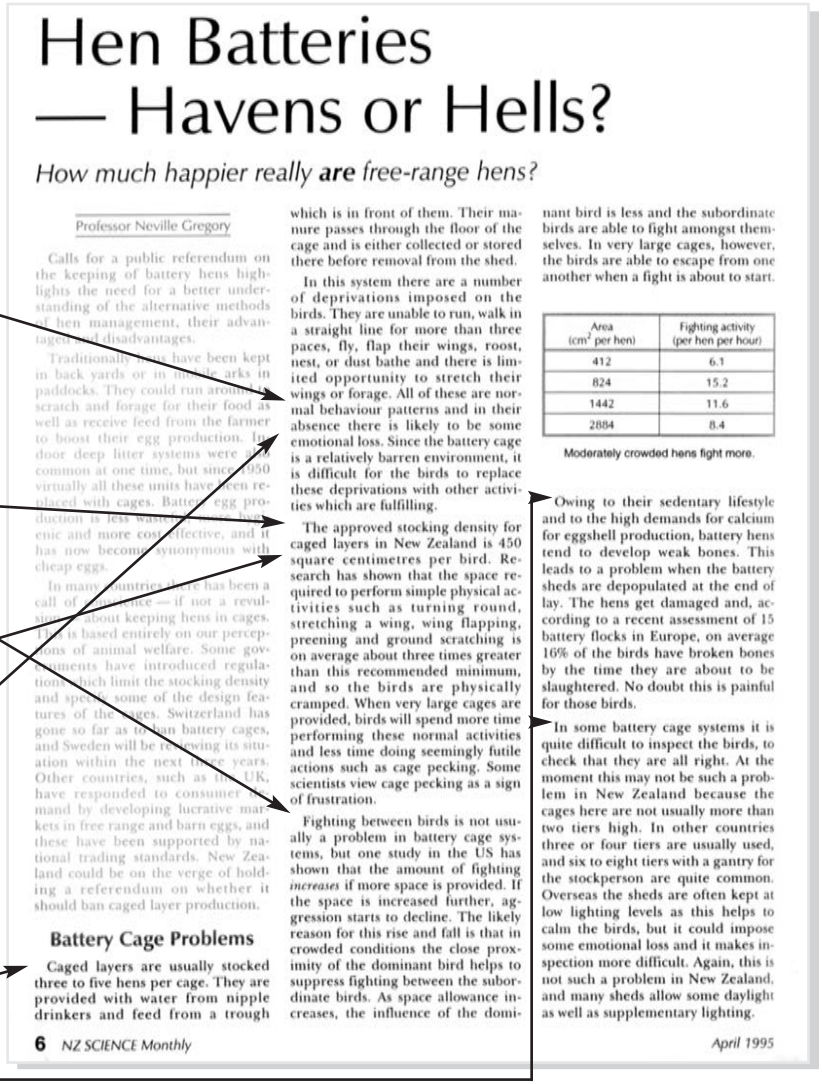
- **Relationship to specific parts of text:** various "problems" are described in sequence:
  (i) Inability to express "normal behaviour patterns".
  (ii) Stocking density results in pecking and sometimes fighting due to lack of space.
  (iii) Lack of exercise results in bone weakness.
  (iv) Cramped conditions mean birds are not well-inspected.

2) Significance of main idea (that battery cage systems have disadvantages):

- In reference to **studies and research** – provides scientific proof for assessment of battery cages.
- In reference to **economic and commercial factors**: "These additions can only be achieved at some financial cost" – shows that the disadvantages of the battery cage system are ignored because it is the cheapest system.

3) Three language features:

- **Use of figures**: ""three to five hens per cage", "450 square centimetres per bird", "15 battery flocks", "16% of the birds" – in contrast to use of highly descriptive language, statistics and figures make the writing seem non-emotive.
- **Qualifiers:** "usually stocked", "likely to be", "relatively barren", "some battery cage systems" – scientific papers avoid making generalisations or jumping to conclusions without certain proof.
- **Specialist vocabulary and jargon**: "Caged layers", "nipple drinkers", "manure", "approved stocking density", "dominant bird", "subordinate bird", "sedentary lifestyle" – designed to sound objective, non-emotive, and expert.



Hen Batteries — Havens or Hells?

*How much happier really **are** free-range hens?*

Professor Neville Gregory

Calls for a public referendum on the keeping of battery hens highlights the need for a better understanding of the alternative methods of hen management, their advantages and disadvantages.

Traditionally hens have been kept in back yards or in movable arks in paddocks. They could run around, scratch and forage for their food as well as receive feed from the farmer to boost their egg production. Indoor deep litter systems were also common at one time, but since 1950 virtually all these units have been replaced with cages. Battery egg production is less wasteful, more hygienic and more cost effective, and it has now become synonymous with cheap eggs.

In many countries there has been a call of conscience — if not a revulsion — about keeping hens in cages. This is based entirely on our perceptions of animal welfare. Some governments have introduced regulations which limit the stocking density and specify some of the design features of the cages. Switzerland has gone so far as to ban battery cages, and Sweden will be reviewing its situation within the next three years. Other countries, such as the UK, have responded to consumer demand by developing lucrative markets in free range and barn eggs, and these have been supported by national trading standards. New Zealand could be on the verge of holding a referendum on whether it should ban caged layer production.

Battery Cage Problems

Caged layers are usually stocked three to five hens per cage. They are provided with water from nipple drinkers and feed from a trough which is in front of them. Their manure passes through the floor of the cage and is either collected or stored there before removal from the shed.

In this system there are a number of deprivations imposed on the birds. They are unable to run, walk in a straight line for more than three paces, fly, flap their wings, roost, nest, or dust bathe and there is limited opportunity to stretch their wings or forage. All of these are normal behaviour patterns and in their absence there is likely to be some emotional loss. Since the battery cage is a relatively barren environment, it is difficult for the birds to replace these deprivations with other activities which are fulfilling.

The approved stocking density for caged layers in New Zealand is 450 square centimetres per bird. Research has shown that the space required to perform simple physical activities such as turning round, stretching a wing, wing flapping, preening and ground scratching is on average about three times greater than this recommended minimum, and so the birds are physically cramped. When very large cages are provided, birds will spend more time performing these normal activities and less time doing seemingly futile actions such as cage pecking. Some scientists view cage pecking as a sign of frustration.

Fighting between birds is not usually a problem in battery cage systems, but one study in the US has shown that the amount of fighting *increases* if more space is provided. If the space is increased further, aggression starts to decline. The likely reason for this rise and fall is that in crowded conditions the close proximity of the dominant bird helps to suppress fighting between the subordinate birds. As space allowance increases, the influence of the dominant bird is less and the subordinate birds are able to fight amongst themselves. In very large cages, however, the birds are able to escape from one another when a fight is about to start.

Area (cm^2 per hen)	Fighting activity (per hen per hour)
412	6.1
824	15.2
1442	11.6
2884	8.4

Moderately crowded hens fight more.

Owing to their sedentary lifestyle and to the high demands for calcium for eggshell production, battery hens tend to develop weak bones. This leads to a problem when the battery sheds are depopulated at the end of lay. The hens get damaged and, according to a recent assessment of 15 battery flocks in Europe, on average 16% of the birds have broken bones by the time they are about to be slaughtered. No doubt this is painful for those birds.

In some battery cage systems it is quite difficult to inspect the birds, to check that they are all right. At the moment this may not be such a problem in New Zealand because the cages here are not usually more than two tiers high. In other countries three or four tiers are usually used, and six to eight tiers with a gantry for the stockperson are quite common. Overseas the sheds are often kept at low lighting levels as this helps to calm the birds, but it could impose some emotional loss and it makes inspection more difficult. Again, this is not such a problem in New Zealand, and many sheds allow some daylight as well as supplementary lighting.

4) A technique used to shape the text:

- **Avoidance of personal point of view (no "I" or "we" statements):**
  It is characteristic of scientific writing to avoid use of direct reference to the writer: this is a way of structuring the mode of address to make the writing sound completely objective and neutral and therefore "factual".

Modified cages are only just coming into use. The aim is to provide an environment which fulfils more of the hens' behavioural needs, and the main modification so far has been the provision of a perch. Perches usually cause an increase in the proportion of cracked eggs, but some producers have limited this problem by getting the birds into the habit of laying on the floor and then introducing the perches. More elaborate systems which provide a nest box and a scratching box are being tested at the moment.

These additions can only be achieved at some financial cost which would have to be passed on through higher egg prices. It would be unrealistic to think that modified cages will allow flying, running, wing flapping and foraging behaviour, and so changing to modified cages is a compromise solution from the welfare point of view.

Alternative Systems

A variety of alternative systems have been tested and used commer-

L2 CLOSE READING TRANSACTIONAL - LESSON PLAN PAGE 5/5

TASK 2: NOW CHOOSE TWO OF THE TEXTS BELOW AND CONDUCT YOUR OWN ANALYSIS, ACCORDING TO THE FOLLOWING INSTRUCTIONS.

a) Find at least one main idea in the text and explain it with reference to at least one relevant section of the text.

b) Analyse the significance of a main idea in the text with reference to social, historical, cultural, physical, political, or personal contexts.

c) Find three examples of language features using appropriate terminology, and describe each example in terms of its effect. Language features could include figures of speech, sound devices, choice of words, irony, symbolism, grammatical usage, punctuation.

d) Identify a technique used to shape the text — for example structure, or narrative technique — and analyse it with reference to at least one relevant section of the text.

Passages for analysis (choose two):

Example 1:
Extract from: Singer, Peter. *Animal Liberation*. Second Edition. London: Thorsons, 1991. © Copyright.
[passage beginning "Ultimately the most convincing way…" at top of page 68, to end of extract "…digestive tract.", page 69 of resource book].

Example 2:
Extract from: Masson, Jeffrey Mousaieff. *The Pig who Sang to the Moon – The Emotional World of Farm Animals*. New York: Ballantine Books, 2003. © Copyright.
[passage beginning "We forget that a valuable egg-laying hen…" page 79, to "'End-of-lay' …" on page 81 of resource book].

Example 3:
Kriek, Hans. 'Cruel Codes'. *SAFE Magazine,* Spring/Summer 2004.
[Page 96 of resource book].

Example 4:
Morris, Michael 'Life in a Cage: Science Says Chooks Should Run Free'. *Organic NZ,* January/February 2005. [Page 108 of resource book].

ANIMALS&US

RESOURCES AND TEXTS

A VARIETY OF EXTENDED, SHORT, WRITTEN and VISUAL TEXTS

SECTION 3

EXTENDED WRITTEN TEXTS

1) (non-fiction): Singer, Peter. *Animal Liberation.* Second Edition. London: Thorsons, 1991.

2) (non-fiction): Masson, Jeffrey Moussaieff. *The Pig Who Sang to the Moon.* New York: Ballantine Books, 2003.

3) (fiction): Farrell, Fiona. *Chook Chook.* In *Playlunch Five Short New Zealand Plays*. Ed. Prentice, Christine and Warrington, Lisa. Otago: University of Otago Press, 1996.

SHORT WRITTEN TEXTS

4) (poetry): Brock, Edwin. *Song of the Battery Hen: Selected Poems, 1959-1975*. London: Secker & Warburg, 1977.

5) (magazine article): Kriek, Hans. 'Cruel Codes.' *SAFE Magazine,* Spring/Summer 2004.

6) (print media): 'Small Victory for Battery Hens.' *Dominion Post,* 23 December 2004.

7) (media release): Kriek, Hans. 'Minister Challenged Over Abusive Battery Hen and Pig Codes.' *SAFE Media Release*, 22 December 2004.

8) (legislation): New Zealand Government. *Animal Welfare Act 1999*. Wellington, New Zealand.

9) (legislation): National Animal Welfare Advisory Committee. *Animal Welfare (Layer Hens) Code of Welfare 2005*. Wellington, New Zealand. Ministry of Agriculture and Forestry, 2005.

10) (submission): Petersen, Karen and Anthony Terry. *SAFE Submission on Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002*. Christchurch, SAFE 2002.

11) (scientific article): Gregory, Neville. 'Hen Batteries – Havens or Hells?' *Science Monthly,* April 1995.

12) (scientific article): Morris, Michael. 'Life in a Cage. Science Says Chooks Should Run Free.' *Organic NZ,* January/February 2005.

WRITTEN AND VISUAL TEXTS

13-19) SAFE campaign materials: print advertising, campaign pack, billboard and petition.

20) (cartoon): Nesbit, Al. 'Are you sure this is free range?' *The Press*, 1994.

21) (cartoon): Williamson, Tom. *Beyond the Egg. Holy Cow No.2*. Christchurch: SAFE, 2001.

VISUAL AND ORAL TEXTS (ON DVD)

22) (TV One News)
'Battery hen item', 9 July 2002, TVNZ Archive.
'Battery hen codes item', 22 December 2004, TVNZ Archive.

23) (current affairs)
'Maceration item', Holmes, 5 April 2001, TVNZ Archive.
'Battery hen codes', Close Up, 22 December 2004, TVNZ Archive.
'Behind Bars', 60 Minutes, 22 August 1993, TVNZ Archive.
'Fowl Play', 60 Minutes, 20 September 2004, TV3 Archive.

24) (cinema advert)
SAFE Inc 'Trapped'.

25) (protest footage SAFE Inc)
'Subway demo 2005'.
'Shredding battery hen codes', 22 December 2004.

26) (photo gallery)

"A hen," Samuel Butler once wrote, "is only an egg's way of making another egg." Butler, no doubt, thought he was being funny; but when Fred C. Haley, president of a Georgia poultry firm that controls the lives of 225,000 laying hens, describes the hen as "an egg producing machine" his words have more serious implications. To emphasize his businesslike attitude, Haley adds, "The object of producing eggs is to make money. When we forget this objective, we have forgotten what it is all about."[26]

Nor is this only an American attitude. A British farming magazine has told its readers:

> The modern layer is, after all, only a very efficient converting machine, changing the raw material—feedingstuffs—into the finished product—the egg—less, of course, maintenance requirements.[27]

The idea that the layer is an efficient way to turn feed into eggs is common in the industry trade journals, particularly in advertisements. As may be anticipated, its consequences for the laying hens are not good.

Laying hens go through many of the same procedures as broilers, but there are some differences. Like broilers, layers have to be debeaked, to prevent the cannibalism that would otherwise occur in their crowded conditions; but because they live much longer than broilers, they often go through this operation twice. So we find poultry specialist Dick Wells, head of Britain's National Institute of Poultry Husbandry, recommending debeaking "sometime between 5 and 10 days of age," because there is less stress on the chicks at this time than if the operation is done earlier, and in addition "it is a good way of decreasing the risk of early mortality."[28] When the hens are moved from the growing house to the laying facility between twelve and eighteen weeks of age they are often debeaked again.[29]

The sufferings of laying chickens begin early in life. The newly hatched chicks are sorted into males and females by a "chick-puller." Since the male chicks have no commercial value, they are discarded. Some companies gas the little birds, but often they are

dumped alive into a plastic sack and allowed to suffocate under the weight of other chicks dumped on top of them. Others are ground up, while still alive, to be turned into feed for their sisters. At least 160 million birds are gassed, suffocated, or die this way every year in the United States alone.[30] Just how many suffer each particular fate is impossible to tell, because no records are kept: the growers think of getting rid of male chicks as we think of putting out the trash.

Life for the female laying birds is longer, but this is scarcely a benefit. Pullets (as the younger birds not yet ready to lay are called) used to be reared outdoors, in the belief that this made them stronger laying birds, better able to withstand life in the cage. Now they have been moved inside, and in many cases are placed in cages almost from birth, since with tiers of cages more birds can be accommodated in each shed and the overhead per bird is correspondingly lower. Since the birds grow rapidly, however, they have to be moved to larger cages and this is a disadvantage, since "mortality may be a little higher.... Broken legs and bruised heads are bound to occur when you move birds."[31]

Whatever the method of rearing used, all the big egg producers now keep their laying hens in cages. (These are often referred to as "batteries" or "battery cages," not because there is anything electrical about them, but from the original meaning of the word "battery" as "a set of similar or connected units of equipment.") When cages were first introduced there was only one bird to a cage, the idea being that the farmer could then tell which birds were not laying enough eggs to give an economic return on their food. Those birds would then be killed. Then it was found that more birds could be housed and costs per bird reduced if two birds were put in each cage. That was only the first step. Now there is no question of keeping a tally of each bird's eggs. Cages are used because of the greater number of birds who can be housed, warmed, fed, and watered in one building, and the greater use that can be made of labor-saving automatic equipment.

The economic demand that labor costs be kept to an absolute minimum means that laying hens get no more individual attention than broilers. Alan Hainsworth, owner of a poultry farm in upstate New York, told an inquiring local reporter that four hours a day was all he needed for the care of his 36,000 laying

EXTENDED WRITTEN (NON-FICTION, ETHICS)

Singer, Peter. *Animal Liberation*, Second Edition. London: Thorsons, 1991. Copyright.
Extract from Chapter Three: 'Down on the Factory Farm...*or what happened to your dinner when it was still an animal.*'

hens, while his wife looked after the 20,000 pullets: "It takes her about 15 minutes a day. All she checks is their automatic feeders, water cups and any deaths during the night."

This kind of care does not ensure a happy flock, though, as the reporter's description shows:

> Walk into the pullet house and the reaction is immediate—complete pandemonium. The squawking is loud and intense as some 20,000 birds shove to the farthest side of their cages in fear of the human intruders.[32]

Julius Goldman's Egg City, fifty miles northwest of Los Angeles, was one of the first million-plus layer units. Already in 1970, when the *National Geographic Magazine* did an enthusiastic survey of what were then still relatively novel farming methods, it consisted of two million hens divided into block-long buildings containing 90,000 hens each, five birds to a sixteen-by-eighteen-inch cage. Ben Shames, Egg City's executive vice-president, explained to their reporter the methods used to look after so many birds:

> We keep track of the food eaten and the eggs collected in 2 rows of cages among the 110 rows in each building. When production drops to the uneconomic point, all 90,000 birds are sold to processors for potpies or chicken soup. It doesn't pay to keep track of every row in the house, let alone individual hens; with 2 million birds on hand you have to rely on statistical samplings.[33]

In most egg factories the cages are stacked in tiers, with food and water troughs running along the rows filled automatically from a central supply. The cages have sloping wire floors. The slope—usually a gradient of one in five—makes it more difficult for the birds to stand comfortably, but it causes the eggs to roll to the front of the cage where they can easily be collected by hand or, in the more modern plants, carried by conveyor belt to a packing plant.

The wire floor also has an economic justification. The excrement drops through and can be allowed to pile up for many months until it is all removed in a single operation. (Some pro-

ducers remove it more frequently; others don't.) Unfortunately the claws of the hen are not well adapted to living on wire, and reports of damage to hens' feet are common whenever anyone bothers to make an examination. Without any solid ground to wear them down, the birds' toenails become very long and may get permanently entangled in the wire. A former president of a national poultry organization reminisced in an industry magazine about this:

> We have discovered chickens literally grown fast to the cages. It seems that the chickens' toes got caught in the wire mesh in some manner and would not loosen. So, in time, the flesh of the toes grew completely around the wire. Fortunately for the birds, they were caught near the front of the cages where food and water were easily available to them.[34]

Next we must consider the amount of living space available to laying hens in cages. In Britain, the Protection of Birds Act, passed in 1954, is intended to prevent cruelty to birds. Clause 8, subsection 1 of this law runs as follows:

> If any person keeps or confines any bird whatsoever in any cage or other receptacle which is not sufficient in height, length or breadth to permit the bird to stretch its wings freely, he shall be guilty of an offence against the Act and be liable to a special penalty.

While any caging is objectionable, the principle that a cage should be large enough to allow birds to stretch their wings freely seems an absolute minimum necessary to protect them from an intolerable degree of confinement that frustrates a very basic urge. So may we assume that poultry cages in Britain must at least be large enough to give the birds this minimal freedom? No. The subsection quoted above has a short but significant proviso attached to it:

> Provided that this subsection shall not apply to poultry...

This amazing proviso testifies to the relative strength of desires that emanate from the stomach and those that are based on

Singer, Peter. *Animal Liberation*, Second Edition. London: Thorsons, 1991. Copyright. Extract from Chapter Three: 'Down on the Factory Farm...*or what happened to your dinner when it was still an animal.*'

compassion in a country that has a reputation for kindness to animals. Nothing in the nature of those birds we call "poultry" makes them less desirous of stretching their wings than other birds. The only conclusion we can draw is that the members of the British Parliament are against cruelty except when it produces their breakfast.

There is a close parallel to this in the United States. Under the Animal Welfare Act of 1970 and subsequent revisions, standards have been set requiring cages for animals to "provide sufficient space to allow each animal to make normal postural and social adjustments with adequate freedom of movement." This act applies to zoos, circuses, wholesale pet dealers, and laboratories, but not to animals being reared for food.[35]

So how do cages for laying hens measure up by the minimal standard set for birds in general? To answer this question we need to know that the wingspan of the most common type of hen averages around thirty inches. Cage sizes vary, but according to *Poultry Tribune,*

> a typical size is 12 by 20 inches in which anywhere from one to five layers are housed. Space available per bird varies from 240 to 48 square inches depending on the number of birds per cage. There is a tendency to crowd the layers to reduce building and equipment costs per bird.[36]

Obviously this size is too small for even one bird to stretch her wings fully, let alone five birds in the same cage—and as the last line of the quoted passage hints, four or five birds, not one or two, is the industry standard.

Since the first edition of this book was published, the conditions under which hens are housed in modern intensive farming have been the subject of numerous studies, both by scientific and governmental committees. In 1981 the British House of Commons Agriculture Committee issued a report on animal welfare in which it said "we have seen for ourselves battery cages, both experimental and commercial, and we greatly dislike what we saw." The committee recommended that the British government should take the initiative in having battery cages phased out within five years.[37] Still more telling, however, was a study conducted at the Houghton Poultry Research Station in Britain on

the space required by hens for various activities. This study found that the typical hen at rest physically occupies an area of 637 square centimeters, but if a bird is to be able to turn around at ease, she would need a space of 1,681 square centimeters if kept in a single cage. In a five-bird cage, the study concluded that the size of the cage should allow room at the front for all birds, and therefore needed to be not less than 106.5 centimeters long and 41 centimeters deep, giving each bird 873 square centimeters (approximately 42 by 16 inches).[38] The 48 square inches noted above in the *Poultry Tribune* article, when five birds are in the standard twelve-by-twenty-inch cages, converts to just 300 square centimeters. With only four birds in such cages, each bird has 375 square centimeters.

Although the British government has taken no action on the recommendation to take the intitiative in phasing out cages, change is possible. In 1981 Switzerland began a ten-year phase-out of battery cages. By 1987 birds in cages had to have a minimum of 500 square centimeters; and on the first day of 1992, traditional cages will be outlawed and all laying hens will have access to protected, soft-floored nesting boxes.[39] In the Netherlands, conventional battery cages will become illegal in 1994, and hens will have a minimum space allowance of 1,000 square centimeters, as well as access to nesting and scratching areas. More far-reaching still, however, is a Swedish law passed in July 1988 that requires the abolition of cages for hens over the next ten years and states that cows, pigs, and animals raised for their furs must be kept "in as natural an environment as possible."[40]

The rest of Europe is still debating the future of the battery cage. In 1986 the ministers of agriculture of the European Community countries set the minimum space allowance for laying hens at 450 square centimeters. Now it has been decided that this minimum will not become a legal requirement until 1995. Dr. Mandy Hill, deputy director of the British Ministry of Agriculture's Gleadthorpe experimental farm, has estimated that 6.5 million birds in Britain will need to be rehoused, indicating that this many birds at present have less than this ridiculously low minimum.[41] But since the total British laying flock is around 50 million, and approximately 90 percent of these are kept in cages, this also shows that the new minimum will do no more than write into the law the very high stocking

Singer, Peter. *Animal Liberation*, Second Edition. London: Thorsons, 1991. Copyright.
Extract from Chapter Three: 'Down on the Factory Farm...*or what happened to your dinner when it was still an animal.*'

densities that most egg producers are already using. Only a minority who squeeze their birds even more tightly than is standard in the industry will have to change. Meanwhile in 1987 the European Parliament recommended that battery cages be phased out in the European Community within ten years.[42] But the European Parliament only has advisory powers, and Europeans anxious to see the end of the cages have nothing to celebrate yet.

The United States, however, lags far behind Europe in even beginning to tackle this problem. The European Community minimum standard of 450 square centimeters is equivalent to seventy square inches per hen; in the United States, United Egg Producers has recommended forty-eight square inches as a U.S. standard.[43] But the space allowed to birds on farms is often still less. At the Hainsworth farm in Mt. Morris, New York, four hens were squeezed into cages twelve inches by twelve inches—36 square inches per bird—and the reporter added: "Some hold five birds when Hainsworth has more birds than room."[44] The truth is that whatever official or semiofficial recommendations there may be, one never knows how many hens are packed into cages unless one goes and looks. In Australia, where a government "Code of Practice" suggests that there should be no more than four hens in an eighteen-by-eighteen-inch cage, an unannounced visit to one farm in the state of Victoria in 1988 revealed seven birds in one cage that size, and five or six in many others. Yet the Department of Agriculture in the state of Victoria refused to prosecute the producer.[45] Seven birds in a cage eighteen inches square have just 289 square centimeters, or forty-six square inches. At these stocking rates a single sheet of typing paper represents the living space for two hens, and the birds are virtually sitting on top of each other.

Under the conditions standard on modern egg farms in the United States, Britain, and almost every other developed nation except, shortly, Switzerland, the Netherlands, and Sweden, every natural instinct the birds have is frustrated. They cannot walk around, scratch the ground, bathe in the dust, build nests, or stretch their wings. They are not part of a flock. They cannot keep out of each other's way, and weaker birds have no escape from the attacks of stronger ones, already maddened by the unnatural conditions. The extraordinary degree of crowding results in a

condition that scientists call "stress," resembling the stress that occurs in human beings subject to extreme crowding, confinement, and frustration of basic activities. We saw that in broilers this stress leads to aggressive pecking and cannibalism. In layers, kept for longer periods, the Texas naturalist Roy Bedichek observed other signs:

> I have looked attentively at chickens raised in this fashion and to me they seem to be unhappy.... The battery chickens I have observed seem to lose their minds about the time they would normally be weaned by their mothers and off in the weeds chasing grasshoppers on their own account. Yes, literally, actually, the battery becomes a gallinaceous madhouse.[46]

Noise is another indication of distress. Hens scratching in a field are generally quiet, making only an occasional cluck. Caged hens tend to be very noisy. I have already quoted the reporter who visited the pullet house on the Hainsworth farm and found "complete pandemonium." Here is the same reporter's account of the laying house:

> The birds in the laying house are hysterical. The uproar of the pullet house was no preparation for this. Birds squawk, cackle and cluck as they scramble over one another for a peck at the automatically controlled grain trough or a drink of water. This is how the hens spend their short life of ceaseless production.[47]

The impossibility of building a nest and laying an egg in it is another source of distress for the hen. Konrad Lorenz has described the laying process as the worst torture to which a battery hen is exposed:

> For the person who knows something about animals it is truly heart-rending to watch how a chicken tries again and again to crawl beneath her fellow-cagemates, to search there in vain for cover. Under these circumstances hens will undoubtedly hold back their eggs for as long as possible. Their instinctive reluctance to lay eggs amidst the crowd of their

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cagemates is certainly as great as the one of civilised people to defecate in an analogous situation.[48]

Lorenz's view has been supported by a study in which hens were able to gain access to a nesting box only by overcoming increasingly difficult obstacles. Their high motivation to lay in a nest was shown by the fact that they worked just as hard to reach the nesting box as they did to reach food after they had been deprived of food for twenty hours.[49] Perhaps one reason why hens have evolved an instinct to lay eggs in privacy is that the vent area becomes red and moist when the egg is laid, and if this is visible to other birds, they may peck at it. If this pecking draws blood, further pecking will result, which can lead to cannibalism.

Hens also provide another kind of evidence that they never lose their nesting instinct. Several of my friends have adopted a few hens who were at the end of their commercial laying period and about to be sent to the slaughterhouse. When these birds are released in a backyard and provided with some straw, they immediately start to build nests—even after more than a year spent in a bare metal cage. In Switzerland, by the end of 1991, the law will require that laying hens have protected, darkened, and soft-floored or litter-lined nesting boxes. Swiss scientists have even investigated what kind of litter hens prefer and found that both caged hens and hens who had been reared on litter preferred oat husks or wheat straw; as soon as they discovered that they had a choice, none laid eggs on wire floors or even on synthetic grass. Significantly the study found that while nearly all the hens reared on litter had left the nesting boxes forty-five minutes after they were admitted to them, the cage-reared birds seemed to be so entranced with their new-found comforts that at the end of this period 87 percent of them were still sitting there![50]

This story is repeated with other basic instincts thwarted by the cage system. Two scientists watched hens who had been kept in cages for the first six months of their lives and found that within the first ten minutes after release, half of the hens had already flapped their wings, an activity that was barely possible in the cages.[51] The same is true of dustbathing—another important instinctive activity that has been shown to be necessary for maintaining feather quality.[52] A farmyard hen will find a suitable area of fine soil and then form a hollow in it, fluffing up the

soil into her feathers and then shaking energetically to remove the dust. The need to do this is instinctive, and present even in caged birds. One study found that birds kept on wire floors had "a higher denudation of the belly" and suggested that "the lack of appropriate material for dustbathing may be an important factor, as it is well known that hens perform dustbathing activities directly on the wire floor."[53] Indeed, another researcher found that hens kept on wire actually engage in dustbathing-like behavior—without any dust to fluff into their feathers—more often than birds kept on sand, although for shorter periods of time.[54] The urge to dustbathe is so strong that hens keep trying to do so, despite the wire floors, and rub the feathers off their bellies in the process. Again, if released from the cages, these birds will take up dustbathing with real relish. It is wonderful to see how a dejected, timid, almost featherless hen can, in a relatively short period, recover both her feathers and her natural dignity when put into a suitable environment.

To appreciate the constant and acute frustration of the lives of hens in modern egg factories it is best to watch a cage full of hens for a short period. They seem unable to stand or perch comfortably. Even if one or two birds were content with their positions, so long as other birds in the cage are moving, they must move too. It is like watching three people trying to spend a comfortable night in a single bed—except that the hens are condemned to this fruitless struggle for an entire year rather than a single night. An added irritation is that after a few months in the cages the birds start to lose their feathers, partly from rubbing against the wire, and partly because other birds are constantly pecking at them. The result is that their skin begins to rub against the wire, and it is common to see birds who have been in the cages for some time with few feathers, and skin rubbed bright red and raw, especially around the tail.

As with broilers, feather-pecking is a sign of stress and, as one of the previously quoted studies put it, "the lack of appropriate stimulation from the physical environment."[55] It has been shown that in an enriched environment, with access to perches, litter in which to scratch, and nesting boxes, hens peck less and do less feather damage than when they are kept in conventional cages.[56] Feather-pecking is itself the cause of further injuries, because, as another group of researchers has noted,

scratches and torn skin, especially on the back . . . are more likely to occur when the skin on the back is no longer protected by feathers. Thus, fear, feather loss and pain may, at times, all be part of the same syndrome.[57]

Finally, in most cages there is one bird—maybe more than one in larger cages—who has lost the will to resist being shoved aside and pushed underfoot by other birds. Perhaps these are the birds who, in a normal farmyard, would be low in the pecking order; but under normal conditions this would not matter so much. In the cage, however, these birds can do nothing but huddle in a corner, usually near the bottom of the sloping floor, where their fellow inmates trample over them as they try to get to the food or water troughs.

Although after all this evidence it might seem otiose to study whether hens prefer cages or outside runs, Dr. Marian Dawkins of the department of zoology at Oxford University has done just that, and her work provides yet more scientific backing for what has already been said. Given a choice, hens familiar with both grassed runs and cages will go to the run. In fact, most of them will prefer a run with no food on it to a cage that does have food in it.[58]

Ultimately the most convincing way a hen can indicate that her conditions are inadequate is by dying. A high rate of mortality will occur only under the most extreme conditions, since the normal life span of a chicken is far longer than the eighteen months to two years that laying hens are allowed to live. Hens, like humans in concentration camps, will cling tenaciously to life under the most miserable conditions. Yet it is commonplace for an egg farm to lose between 10 and 15 percent of its hens in one year, many of them clearly dying of stress from overcrowding and related problems. Here is one example:

> According to the manager of a 50,000 bird egg ranch near Cucamonga, California, five to ten of his hens succumb daily to confinement stress. (That's between two and four thousand per year.) "These birds," he says, "don't die of any disease. They just can't take the stress of crowded living."[59]

A carefully controlled study by members of the department of poultry science at Cornell University confirmed that crowding

increases death rates. Over a period of less than a year, mortality among layers housed three to a twelve-by-eighteen-inch cage was 9.6 percent; when four birds were put in the same cage, mortality jumped to 16.4 percent; with five birds in the cage, 23 percent died. Despite these findings, the researchers advised that "under most conditions Leghorn layers should be housed at four birds per 12 by 18 inch cage," since the greater total number of eggs obtained made for a larger return on capital and labor, which more than compensated for the higher costs in respect of what the researchers termed "bird depreciation."[60] Indeed, if egg prices are high, the report concluded, "five layers per cage make a greater profit." This situation parallels that which we have already seen demonstrated with regard to broilers, and again proves that animal factory managers can make bigger profits by keeping their animals in more crowded conditions, even though more of the animals may die under those conditions. Since laying eggs is a bodily function (like ovulation for a woman) hens continue to lay eggs, even when they are kept in conditions that frustrate all their behavioral needs.

So the hens that produce our eggs live and die. Perhaps those who die early are the lucky ones, since their hardier companions have nothing in store for them except another few months of crowded discomfort. They lay until their productivity declines, and then they are sent off to be slaughtered and made into chicken pies or soups, which by then is all they can be used for.

There is only one likely alternative to this routine, and it is not a pleasant one. When egg production begins to drop off it is possible to restore the hens' reproductive powers by a procedure know as "force-molting." The object of force-molting is to make the hen go through the physiological processes associated, under natural conditions, with the seasonal loss of old plumage and growth of fresh feathers. After a molt, whether natural or artificial, the hen lays eggs more frequently. To induce a hen to molt when she is living in a controlled-environment shed without seasonal changes in temperature or length of light requires a considerable shock to her system. Typically the hens will find that their food and water, which have been freely available to them until this time, are suddenly cut off. For instance, until quite recently a British Ministry of Agriculture booklet advised that the second day of a forced molt should be as follows:

Singer, Peter. *Animal Liberation*, Second Edition. London: Thorsons, 1991. Copyright.
Extract from Chapter Three: 'Down on the Factory Farm...*or what happened to your dinner when it was still an animal.*'

No food, light or water. Make sure the food troughs are really empty, clean out any remaining mash, collect eggs, then turn off the water and lights and leave the birds for 24 hours.[61]

The standard practice was then that after two days water would be restored and food after another day. Over the next few weeks the lighting would be returned to normal and those hens who had survived—some succumbed from the shock—might be expected to be sufficiently productive to be worth keeping for another six months or so. Since 1987, as a result of pressure from animal welfare groups, this method of force-molting has been illegal in Britain, and hens must get food and water every day. In the United States it is still entirely legal. Many poultry farmers, however, do not consider this procedure worth the trouble; hens are cheap, so they prefer to get a new flock as soon as the present one is past its peak.

To the very end, egg producers allow no sentiment to affect their attitudes to the birds who have laid so many eggs for them. Unlike the murderer who gets a special meal before being hanged, the condemned hens may get no food at all. "Take feed away from spent hens" advises a headline in *Poultry Tribune*, and the article below tells farmers that food given to hens in the thirty hours prior to slaughter is wasted, since processors pay no more for food that remains in the digestive tract.[62]

Of all the animals commonly eaten in the Western world, the pig is without doubt the most intelligent. The natural intelligence of a pig is comparable and perhaps even superior to that of a dog; it is possible to rear pigs as companions to human beings and train them to respond to simple commands much as a dog would. When George Orwell put the pigs in charge in *Animal Farm* his choice was defensible on scientific as well as literary grounds.

The high intelligence of pigs must be borne in mind when we consider whether the conditions in which they are reared are satisfactory. While any sentient being, intelligent or not, should be given equal consideration, animals of different capacities have different requirements. Common to all is a need for physical

NEW ZEALAND SITUATION

NUMBER OF LAYER HENS	Just over 3 million[1]
NUMBER OF EGG PRODUCERS	130[1]
Of egg producers the largest 20 producers are responsible for 50 per cent of total egg production.[2]	
LAYER HENS KEPT IN CAGES	91.6%[1]
LAYER HENS KEPT IN FREE-RANGE SYSTEMS	4.5%[1]
LAYER HENS KEPT IN BARN SYSTEMS	.9%[1]
ANNUAL EGG CONSUMPTION (2000)	207 per person[1]
EGGS SOLD AS TABLE EGGS	85%[2]

Sources:

1) Animal Welfare (Layer Hens) Code of Welfare 2004 Report - 19 April 2004
2) Statistics New Zealand, Pigs, Poultry and Bees. Retrieved 11 January 2005 from Statistics New Zealand website: www.stats.govt.nz/quick-facts/industries/pigs-poultry-and-bees.htma

Singer, Peter. *Animal Liberation*, Second Edition. London: Thorsons, 1991. Copyright. Extract from Chapter Three: 'Down on the Factory Farm...*or what happened to your dinner when it was still an animal.*'

2. EXTENDED WRITTEN (NON-FICTION, ETHICS)

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Extract from Chapter Two: 'Does the Chicken Need a Reason?'

TWO

Does the Chicken Need a Reason?

A chicken flew into my arms. I didn't even know that chickens could fly, and suddenly one was landing on me. It happened when I was visiting a farm sanctuary. If I had been younger I would have asked my parents if I could take her home, please! After all, she *chose* me. Never mind that she chose everybody: she was a particularly friendly chicken. She made soft, strange cooing sounds and nestled into my arms like a happy kitten. I was won over. This was no ordinary chicken, I decided.

In fact she was an ordinary chicken, but simply one who had no reason to believe that people were after her. This is how chickens and humans would relate to one another if one was not exploited and the other doing the exploiting. Very much like cats and dogs. They just wait for the chance.

When I tell this story to people, they look bewildered. "But it's just a chicken." (They seem to feel uncomfortable using "he" or "she" instead of the impersonal "it" to refer to a chicken, as if giving chickens a gender would make them too personal or too real.) There is a beautiful and popular book called *The Fairest Fowl*, which contains photographs by Tamara Staples of championship chickens. When people see personality and emotion in the photos, they are accused

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of reading human emotions into chickens: "I think I begin to understand why the people who breed birds have no interest in photos that show chickens' true personalities," writes Ira Glass in the book. Chickens, he says, "may be capable of affection or loyalty or maybe even pride, but if so, they feel these feelings in an ancient and bird-like way, like glassy-eyed visitors from another world."[43] It is true that chickens are visitors from another world, but that world lies just around the corner, just a hair-breadth from human contempt. If we could drop our arrogance for just a moment, we might gain a glimpse of this other, mysterious yet enchanting world.

We read some animals so easily. Dogs, for example. We know dogs like having us around; they tell us so in ways that we understand. Charles Darwin recognized that dogs have at least four different barks to convey their feelings to us, but dogs are not the only animal species that talk. In *The Descent of Man*, Darwin reports, quoting the biologist Jean Charles Houzeau, that "the domestic fowl utters at least a dozen significant sounds."[44] Significant, Darwin would say, to each other. It would perhaps have been too great a logical leap for Darwin to wonder if chickens, like dogs, might be attempting to communicate with us while we have not been listening to them.[45] We take it for granted that dogs want to be part of our lives; but is it not also possible that the same is true of chickens and that we have not heard their requests because we have failed to understand their language? Darwin was impressed by the sense of humor displayed by dogs when they tease us, urging us to approach them with a stick lying nearby. When we come close, they run off with the stick and wait for us to try again to get hold of it, their tails wagging with delight in the game they are playing with us. Chickens, some people say, will never play with us. But how do we know this if

we have never given them the opportunity? How many people have ever treated a chicken as they do a dog?

In fact, if we are to believe William Grimes, the restaurant critic for the *New York Times*, who has written a delightful book about an intense relationship he had with a large black Australorp chicken who took up residence one day in his backyard in Astoria, Queens, some chickens actually have a highly developed sense of humor. He writes that this particular Chicken (the name he gave her) seemed to have had an appetite for play: "Was it pure coincidence that she liked to sneak up on Yowzer, the cat most likely to develop a nervous twitch when caught unawares? Time after time I saw the Chicken trot up delicately when Yowzer had his back turned, squawk a couple of times, and then watch as the cat leaped a couple of vertical feet. The Chicken, after a successful ambush, would run off jauntily, with a cackle that sounded suspiciously like a chuckle."[46]

Perhaps if we had realized they are birds, with all the wonderful characteristics of birds, we would have paid closer attention to the ways in which chickens can enchant us. Take dust-bathing, for example. We call it a bath because the chicken finds a small indentation of dry earth and then proceeds to immerse herself in it as into a warm bath. The earth cleans her feathers. The first time I saw a chicken taking a dust bath, stretching out one iridescent wing and holding it up to the sunshine, then settling into the warmth of the afternoon only to fly effortlessly to a tree to roost in the evening, I was astonished. I did not know a chicken could fly into a tree. My surprise was a product of pure ignorance. I simply did not know

chickens, nor did I know the many people who are passionately interested in them and in their well-being. I am entirely to blame for this ignorance. Least of all can I hold the chicken herself responsible!

Karen Davis is one of the foremost authorities on the lives of chickens and the founder of United Poultry Concerns, an organization in the United States dedicated to promoting knowledge about them. She tells me that chickens confined their entire lives will still perform "vacuum" dust baths in wire cages, so strong is their instinct to keep themselves clean. It is an empty gesture, for they can only behave *as if* they were outside, with real dirt to revel in. And of course the minute they are let out into a natural environment with real dirt, they will immediately dust-bathe. If you go to a farm where chickens are allowed to roam free, you will see them taking such baths frequently. It cleans their feathers, removes parasites, and gives them enormous pleasure.

Chickens have been with humans from almost the beginning of domestication. Like pigs, they are among the few domestic animals that can be found worldwide. According to F. E. Zeuner it was the "old-fashioned, multicoloured cock, hardly more than a large edition of the cock of the red jungle fowl which abounds in the woods of northern India" that was first domesticated in the Indus Valley civilization for the purpose of sport. In Greece, they were bred for fighting games, so popular that the Athenian government organized them. Zeuner notes, "It was accepted in its Eastern capacity as a divine symbol of light and health." As a symbol of fertility, the hen has always been preeminent, because of her prolific laying of eggs. Chickens, in ancient times, were rarely eaten. There were religious taboos in most places forbidding it; not however, in Greece. Rather these wonderful birds were kept for eggs and fighting alone. Or perhaps, as a timepiece, for as Zeuner points out, we are apt to "forget how much the ancient farmer relied on his cock to get him started in the morning."[47]

There are no places on earth, it would seem, devoid of chickens. Wherever there are humans, there are likely to be chickens. Yet while we have shared our lives with chickens for thousands of years, we understand them most imperfectly. I can't see much benefit in this relationship for chickens.

For example, why should they have become subject to that all-purpose insult—birdbrain? It is true that unlike mammals, birds do not have a neocortex, the region of the brain believed to be the seat of higher mental processing. But this does not preclude pigeons, for example, from an astounding ability to solve mental rotation problems when they are tested with comparison shapes rotated at various angles relative to a sample shape. Chickens, as far as I know, are never used for these tests, but humans tested on exactly the same task make more errors and need longer to react. Flying and looking down at objects gives pigeons proficiency in something in which humans are deficient. The scientist who performed these experiments concluded that pigeons were geniuses in comparison with humans![48] "Different" need not mean less, and we should be cautious about comparing the intelligence of different species. Professor Lesley Rogers, who holds a chair in the Department of Physiology at the University of New England in Australia, ends a book about the brain and behavior of the chicken with these words: "In my opinion, there is a demand to understand the cognitive abilities of the domestic chicken above all avian species, because this bird is the one we have singled out for intensive farming. *Gallus gallus domesticus* is indeed the avian species most exploited and least respected."[49]

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Whole books—of such importance that they have changed human understanding—have been written about earthworms (Darwin), bees (von Frisch), ants (Wilson), and other seemingly minor fauna. A comparable work for chickens does not exist. The American historian Page Smith and the biologist Charles Daniel have gone so far as to say that the brain of a chicken "represents to even the most capable and sanguine neurophysiologist a structure of almost unimaginable complexity."[50] Why should we not accord chickens intellectual respectability?

David Premack, the psychologist who worked on ape language, argued that even if chickens had a grammar, they would have nothing interesting to say.[51] Interesting to whom, one wonders. Despite this cavalier attitude, recent research seems to indicate that chickens have important things to say to one another, critical things that can mean the difference between life and death. Not only that, there also appears to be what scientists call an "audience effect" in chicken calls. What sound a chicken makes entirely depends on who the audience is. A rooster makes one sound if he wants to tell a hen about food and quite another one when he wants to alert the whole brood to the danger of a looming predator. He is not, as previously thought, merely making random vocalizations; he is communicating essential information. He is, in effect, talking. Roosters are well aware to whom they are addressing their sounds, and at last scientists are recognizing an increasingly wide range of verbal calls. The sounds have been there all along; what has been missing is our knowledge. In fact, this has become a hot area of scientific research, with evolutionary biologists like Peter Marler at the University of California at Davis actively engaged in furthering our knowledge. For instance, a rooster is capable of indicating to the hen the quality of the food he tastes

through the type of call he makes. Moreover, the rooster seems capable of deception. In order to call the hen to his side when he reckons that she has ventured too far away, he will use a food call, even though there may be no food present. If this "is deliberate deception it provides evidence for complex cognitive ability not previously recognized in the chicken," writes the leading researcher on the brain of the chicken, Lesley Rogers.[52]

Karen Davis, in her excellent book *Prisoned Chickens Poisoned Eggs*, points out that each rooster can recognize the crow of at least thirty other roosters:

> If a rooster spots danger, he sends up a shrill cry. The other roosters echo the cry. Thereupon, the whole flock will often start up a loud, incessant, drum-beating chorus with all members facing the direction of the first alarm, or scattering for cover in the opposite direction. When it looks safe again, an "all clear?" query goes out from the rooster, first one, followed by the others, in their various new places. Eventually the bird who first raised the alarm sends up the "all clear" crow, and a series of locator crows confirms where every other rooster and his sub-flock are at this point.[53]

The calls are almost identical to those of their wild ancestors, conveying, according to Valerie Porter, a contemporary English authority on domestic fowl, "food discoveries, alarms, territorial claims, concern, fear, pleasure, frustration, dominance, appeasement and so on." The wild cock and the domestic rooster both crow at dawn but also toward the end of the day, clearly their way of calling the hens to roost in the trees, where they are safe from predators. When they

find something that is delicious to eat, they will call their favorite hen, crooning to her in a special voice reserved for just this occasion. The female in turn does the same to draw the attention of her chicks to a particular food item. You can see a rooster picking up a choice morsel, then putting it down again, and repeating this until the hen, duly called, takes it from him.

Humans and chickens are both social species that respond to social cues. People have been watching chickens in their backyards and in other domesticated situations for thousands of years but have failed to observe their remarkable capacities because the only close contact they have had with them was in conditions outside the birds' natural social setting. In other words, only if we join a flock of chickens, or allow chickens to join our households, will we have the opportunity to see and test their potential for equally remarkable levels of intelligence and emotional interaction.

Exactly the same problem happened with parrots. Zdenek Veselovsky, the director of the Prague Zoo in the 1960s, wrote, "No parrot can learn to connect two or more words in order to reach a desired goal . . . this ability is typical of our species alone."[54] He was wrong. In her recent book about Alex, the African gray parrot who understands what he is saying, Irene Pepperberg complains that "for too long animals in general, and birds in particular, have been denigrated and treated merely as creatures of instinct rather than as sentient beings."[55] Dr. Pepperberg does not think that Alex is some kind of genius just because he can indicate color, shape, number (including what "none" means), whether an object is the same or different from some other object, even abstractions and requests. All African grey parrots are capable of doing what Alex does. In fact, what applies to parrots may equally apply to the avian brain generally. At

least in theory, chickens may be capable of the same intellectual achievements as Alex, even if their way of voicing them is more limited.

In the last few years we have learned that there may be more communication between the human fetus and the mother than was previously thought possible. We know that the fetus hears sounds in the womb; similarly, information is communicated by the embryos inside the egg to the incubating hen. Even before birth the chick is capable of making sounds both of distress and of pleasure, to which the mother hen reacts. A day or so before hatching, the chick often utters distress peeps. The mother hen then moves her body on the eggs or makes a reassuring call to the embryo, which is followed by a pleasure call on the part of the chick. In other words, the bond between the chicks and the mother hen starts before birth. This makes sense, for it allows us to understand why a chick responds immediately after birth only to the calls of his mother. He recognizes her voice. The researchers who first discovered this in 1983 concluded that we cannot know what is natural behavior for chickens if we examine only chickens who were hatched in an incubator. Those who did so simply failed to realize that a great deal of communication had already taken place between the mother and her chicks while they were still in the egg.[56] This is a warning to those who conduct experiments without taking into account what happens in a natural setting.

Deeply embedded in the chicken brain is the instinct to construct a nest to protect her young. This is really not all that dif-

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ferent from the human parent's "instinct" to paint and furnish a room in anticipation of a new baby.

There is a lively description by Alice Walker of a mother hen she met in Bali that "is one of those moments that will be engraved on my brain forever." It was the first time, she explains, that she really *saw* a chicken: "She was small and gray, flecked with black, so were her chicks. She had a healthy red comb and quick, light-brown eyes. She was that proud, chunky chicken shape that makes one feel always that chickens, and hens especially, have personality and will. Her steps were neat and quick and authoritative, and though she never touched her chicks, it was obvious she was shepherding them along. She clucked impatiently when, our feet falling ever nearer, one of them especially self-absorbed and perhaps hard-headed, ceased to respond."[57]

The British philosopher Stephen Clark has pointed out that scientists rarely place quotation marks around words like "see" when used about animals, but are quick to declare words like "love" out of bounds. The complexity of the bond between a mother animal and her young is especially difficult for humans to study with objectivity because, in my opinion, it is startlingly clear that human mothers and animal mothers have so much in common. In *The Descent of Man*, Charles Darwin quotes the philosopher of science, William Whewell, asking "Who that reads the touching instances of maternal affection, related so often of the women of all nations, and of the females of all animals, can doubt that the principle of action is the same in the two cases?"[58] Darwin's great friend George John Romanes wrote that "It must be admitted, from what we know of hens, that the maternal feelings may be so strong as to lead to a readiness to incur danger or death rather than that the brood should do so."[59]

The mother hen—a phrase that has come to signify good mothering in humans—may appear to be doing nothing but feeding herself, at least to the naive observer. To the person trained to see what is truly going on, she is in fact imparting essential knowledge to her chicks. Christine Nicol and Stuart Pope from the Department of Farm Animal Science at the University of Bristol demonstrated this conclusively in 1996 when they gave hens unpalatable food, colored blue, which the hens learned to avoid.[60] What would happen when their chicks were brought in and were also given this unpalatable food, but were too young to know? Would their mothers intervene? No experiment of this kind had ever been attempted before. It turned out that the mother hens did respond and attempt to get their chicks to avoid the bad food and eat the good food by nudging them away from the bad food. They knew that what the chicks were eating was not good for them and were teaching them what to eat. The scientists involved said they were "sensitive to perceived chick error."

However, any such purposeful communication has been rendered irrelevant by Western factory farming mechanisms, which bring the chick its food by conveyor belt. Today, chickens are one of the fastest growing creatures on earth, genetically altered to grow twice as fast as normal—fast food on legs, bred to be fried and eaten within seven weeks of emerging from the egg. Others are permitted to grow into egg-laying machines, caged by the thousands in mighty sheds without a glimpse of the sun-dappled light of their natural habitat. Many people now go through life without seeing a hen in any other form than a corpse. Nearly a quarter of all commercially reared birds are lame and experience excruciating chronic pain. Scientists like the veterinary professor John Webster of the University of Bristol

School of Veterinary Medicine, who exposed this situation, have been accused of being speculative, or worse, anthropomorphic. But recently, an experiment was carried out where chickens were offered two different feeds, one with carprofen, an anti-inflammatory drug with analgesic properties, and another without it. The lame chickens preferred the food with the medication, showing "that lame broiler chickens are in pain and that this pain causes them distress from which they seek relief."[61] Have we abused our power? Are we indifferent to the suffering we create?

Implanted in our language is the knowledge that hens, when permitted to sit upon their fertile eggs until they hatch, are devoted mothers: "How often would I have gathered thy children together, even as a hen gathereth her chickens under her wings." (Matthew 23:37) Less well known, and not yet fully explored, is evidence of the altruism of the rooster. In his *History of Animals*, Aristotle drew the attention of ancient Greeks to a paternal quality in the rooster that, to this day, is controversial. "Some of the males have been seen before now, after the death of the female, busying themselves about the chicks, leading them around and rearing them, with the result that they neither crow any more nor attempt to tread."[62] How real is this fatherly love? The sixteenth-century Italian writer Aldrovandi took up where Aristotle left off, and in his case there can be no doubt that he is writing from direct observation:

> He . . . is for us the example of the best and truest father of a family. For he not only presents himself as a vigilant

> guardian of his little ones, and in the morning, at the proper time, invites us to our daily labor; but he sallies forth as the first, not only with his crowing, by which he shows what must be done, but he sweeps everything, explores and spies out everything. [When he has found some food], he calls both hens and chicks together to eat it while he stands like a father and host at a banquet . . . inviting them to the feast, exercised by a single care, that they should have something to eat. Meanwhile he scurries about to find something nearby, and when he has found it, he calls his family again in a loud voice. They run to the spot. He stretches himself up, looks around for any danger that may be near, runs about the entire poultry yard, here and there plucking up a grain or two for himself without ceasing to invite the others to follow him . . . to these characteristics add . . . the fact that he fights for his dear wives and little pledges to fortune against serpents, kites, weasels, and other beast of the sort and invites us to a similar combat whenever the occasion present itself.

Who was this man who writes with such affection about chickens? Ulisse Aldrovandi was professor of natural history at the University of Bologna. He spent decades researching a major work about chickens and clearly loved this bird.[63] Not content merely to study chickens, he lived with them. At his country home he "raised a hen who, in addition to the fact that she wandered the whole day alone through the house without the company of other hens, would not go to sleep at night anywhere except near me among my books, and those the larger ones, although sometimes when she was driven away she wished to lie upon her back."

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Valerie Porter, who has written extensively on domestic fowl, notes that "quietly stroking a caught-up fowl can calm the bird into an almost hypnotic state, and laying the bird on its back also seems to quieten it."[64] This may be due to the bird feeling trapped and adopting a last-minute survival technique, much like a rabbit who freezes when caught. It may also be a purely physiological response to being put into an unaccustomed posture, like chickens carried to market held upside down by their legs, not calm, but petrified.[65] Why, though, would Aldrovandi's hen seek out such dangerous positions? One of Freud's more brilliant disciples, Otto Fenichel, invented the term "counterphobia" to explain why some people seek out the very thing that most frightens them: those most afraid of heights "choose" to become mountain climbers. It is a way of attempting to master the fear. Could Aldrovandi's hen have adopted a counterphobic night ritual?

Why would a particular chicken forego the company of her own kind and choose to spend the night with a human? Was she imprinted? Or can we say that if Aldrovandi could feel a particular pleasure in the company of his hen, such that he allowed her the freedom of his house, is it no less possible for the hen to reciprocate these feelings?

Imprinting may account for the success with which wild jungle fowl have been turned into domestic chickens. Juliet Clutton-Brock, an expert on the history of domestication, points out that the flight distance—how close an animal will let you come before flying off—is a more or less fixed length for each group of animals, and that when humans were Paleolithic hunters in the northern tundra, the flight distance between human hunters and their potential prey was quite short. In other words, before guns were invented, we could

come quite close to birds. It was not unusual, even in those prehistoric days, for hunters to play with and nurse the young of any animal they found. If a wild jungle fowl were to abandon her eggs in the vicinity of human habitation, the chicks emerging from the eggs could perhaps have seen a human and would be genetically programmed to believe they had found their mother. It would take a particularly hard-hearted person to walk away. An already well-developed instinct in humans to share inclined at least some women to feed the young as well.[66]

Konrad Lorenz, who won the Nobel Prize and is considered the founder of ethology, is usually credited with discovering imprinting in 1935. In fact he simply named it. The phenomenon itself has always been present and was certainly known to our Neolithic ancestors.

In his book *Illumination in the Flatwoods*, Joe Hutto uses his experience with wild turkeys to give us a most persuasive description of imprinting. Nearly two dozen eggs were hatched in his presence, and he became the leader of a flock of extraordinary birds. He lived among them for one year in the forests of Florida and learned more about these birds than anyone else has ever recorded. Hutto discovered that they are extremely intelligent, not at all the creatures of human myth. Of course, turkeys do not drown in rain, as a silly legend has it; on the contrary the position they take—head up, neck raised, body erect, and tail down—keeps them relatively dry by exposing as little as possible to the rain.[67] He tells us "I have never kept better company or known more fulfilling companionship." Hutto is driven, in spite of his scientist self, to recognize that "in the most fundamental sense our similarities are greater than our differences." He considers himself privileged to be in their presence, feeling less desolate, less

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isolated, as he is "bathed in the warm glow of these extraordinary creatures." For a naturalist who has hunted wild turkeys all his life, he goes about as far as anyone can in his affirmation of their uniqueness: "As we leave the confines of my language and culture, these graceful creatures become in every way my superiors. More alert, sensitive, and aware, they are vastly more conscious than I. They are in many ways, in fact, simply more intelligent. Theirs is an intricate aptitude, a clear distillation of purpose and design that is beyond my ability to comprehend." He describes his friendship with one particular bird, Turkey Boy:

> Each time I joined him, he greeted me with his happy dance, a brief joyful display of ducking and dodging, with wings outstretched and a frisky shake of the head like a dog with water in his ears. Occasionally, he would jump at me and touch me lightly with his feet. His anticipation and enthusiasm made it difficult for me to disappoint him.[68]

What draws him to them, beyond their unusual intelligence, is "observing the absolute joy that these birds experience in their lives . . . they are in love with being alive."

If hens are the very model of female concern for children, roosters have been venerated for their ability to fight, as witnessed by the almost universal appeal of cockfighting to men in cultures ranging from Bali to ancient Greece, Tudor England, and other parts of Europe and the Far East.[69] In the United States, cockfighting is legal in

New Mexico and Louisiana, and carried on illegally in many other states. In fact, it has even been suggested that chickens were domesticated only because men liked to see the roosters fight. In a natural setting, roosters may fight, briefly and often ritualistically, to defend a territory, or a female. It is, however, highly unlikely that wild and feral roosters would, under natural conditions, ever fight to the death. It is so much easier to simply fly away. Humans want to see blood, not roosters.

(Might it have been the alarm-clock function of the rooster that led to domestication? In *Chanticleer*, Edmond Rostand, the author of the ever-popular *Cyrano de Bergerac*, devoted an entire play to this theme at the beginning of the nineteenth century.)

To this day nobody is certain why the rooster crows at dawn—as well as three times during the night. The evening crowing seems to be an attempt to call the flock together to roost in safety in trees. In a posthumously published essay, Darwin saw this as a failure of instinct: "The cock-pheasant crows loudly, as everyone may hear, when going to roost, and is thus betrayed to the poacher."[70] Of course, poachers were not part of the evolutionary history of wild fowl, and so they could not be expected to be alert to them in the past. Darwin continues: "The wild Hen of India, as I am informed by Mr. Blyth, chuckles like her domesticated offspring, when she has laid an egg; and the natives thus discover her nest." Can this also be considered a failure of instinct, when the wild hen so rarely had encountered a human in her territory, and had only done so relatively recently in her history?

As for crowing early in the morning (at least forty-five minutes before what we consider to be dawn), it must be said that, with his superior vision, a rooster perceives the light long before a human

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can. Many species of birds, including chickens, can see well into the infrared spectrum, something that allows them to detect polarized light, and therefore direction, with greater sensitivity than humans. They see into the ultraviolet spectrum as well. Many birds are also able to hear and discriminate low-frequency sounds far below the human range of detection. This, it is now thought, is how migrating birds may be able to find their direction, perhaps using the sounds of ocean surf or wind passing around and through mountain ranges.

In 1865, Francis Galton, Darwin's cousin, better known as the founder of the sinister science of eugenics, wrote an influential article on domestication in which he put forward the hypothesis that animals were domesticated as a result of first being tamed.[71] He cites in that article a wonderful passage from Ulloa, "an ancient traveler," about South America:

> Though the Indian women breed fowl and other domestic animals in their cottages, they never eat them: and even conceive such a fondness for them, that they will not sell them, much less kill them with their own hands. So that if a stranger who is obliged to pass the night in one of their cottages, offers ever so much money for a fowl, they refuse to part with it, and he finds himself under the necessity of killing the fowl himself. At this his landlady shrieks, dissolves into tears, and wrings her hands, as if it had been an only son . . .

This is a scene that has been repeated over and over again on modern farms, especially where children are concerned. Perhaps recognizing a kinship with the birds, children—who are also subject to the whims of more powerful humans—sympathize with chickens and other animals on the farm and sometimes remember these first friendships and the traumatic event that normally ends them. When I was about eight years old, we lived next door to a man whose free-range chickens roamed his yard. He would ask me over to help him collect the eggs. I loved it. They were warm and perfectly shaped. Each egg struck me then (still does) as a kind of miracle, a poem of nature. But at the time I thought, *are we thieves?* Taking these eggs that belonged to the hen, not to us. The farmer assured me they were gifts, but I did not believe him. Especially when the eggs had blood in them. Once I even found a tiny chicken embryo. The hen clucked in what sounded like protest. Why did we take the eggs away from her and eat them? Was it a bit odd to eat the menstrual product of another animal? We unlearn this type of thinking fairly quickly and at a young age, but it haunted me a long time. I still do not feel right about eating eggs, even the eggs of free-range hens.

We forget that a valuable egg-laying hen can far outlive her capacity to lay eggs. Most farmers put profits before gratitude, and the same hen who has given thousands of eggs is slaughtered with hardly a second thought. The same neighbor who had had egg-laying hens by the dozen asked me to hold a particularly sweet chicken for him for a moment, while he went to get something. When he returned, he had an axe. I was six years old, and I can still remember the fear that gripped me as he seized the hen, sliced off her head, and threw it into the yard while, to my horror, the hen ran around spurting blood from her neck. I was sickened by the sight but

even more perhaps by the ghoulish laugh our neighbor directed in my direction. After all, the hen had been useful to him, and so had I. What was to prevent him from deciding that I had outlived my usefulness? I never set foot in that yard again and don't think I would do so to this day.

The Dutch ethologist J. P. Kruijt stated that "no great differences exist in the behavior of domesticated and wild *Gallus gallus*."[72] Marian Stamp Dawkins, from the Department of Zoology at the University of Oxford, notes that, "Junglefowl, which are the wild ancestors of our domesticated chickens, spend long hours scratching away at the covering of leaves that hides one of their favorite foods—the minute seeds of bamboo. An ancestral memory of this way of life seems to have carried down the generations into the cages of our modern intensive farms so that even highly domesticated breeds have the same drive to scratch away to get their food—if they have the opportunity."[73] Science clearly recognizes here that there is hardly a difference in the behavioral need from the ancient free-living jungle fowl to our domestic hen.

In 1967, ornithologists Nicholas and Elsie Collias[74] made a discovery that many animal behaviorists would challenge, but which I am convinced is indisputable and highly significant: namely that these wild ancestors of our domestic chickens are keenly aware of being hunted and have learned to effectively use evasive techniques. They saw that when native beaters (who carry sticks and beat the bushes) tried to flush the birds, one cock flew high up into the branches, some sixty feet above the beaters, and watched them silently, without betraying himself by any sound or movement. He knew what the beaters were attempting to do. Eventually he gave a loud alarm cackle and the birds flew over the heads of the beaters.

Then he gave an all-clear call, a rallying call, and the birds reassembled. It was clear to the authors, highly respected authorities in their field, that wild jungle fowl are able to perceive the goals of human hunters and can attempt to evade them using deceptive techniques.

Recently I spent an afternoon with Juliet Clutton-Brock at her country home near Cambridge, England. She is the guardian of twenty chickens from six different breeds, all living the perfect life. What a pleasure it was for me to see these sleek, healthy, colorful hens and roosters strut happily in the sunshine, stopping from time to time for a quick and ecstatic dust bath. When I asked if she had ever observed depression in chickens, she told me somewhat firmly: "My chickens are *never* depressed." Indeed, they are free to roam the one-acre lawn and gardens during the day, and in the evening, they put themselves to bed in their own fox-proof roost. They do this themselves because, as Clutton-Brock explained to me, "Chickens always know exactly what the time is, and what should happen at all times." She has been amazed to see one of her hens, who is five years old, suddenly, in this her fifth year, become increasingly tame and increasingly friendly. Whenever Clutton-Brock returns to the house from the garden, the hen simply follows her into the house and moves with her from room to room, curious about everything she does. It has been such a sudden change that one cannot help wondering about the capacity of chickens to adapt to new situations. This chicken has obviously decided that it is safe to be friendly. Every chicken has an individual personality, she reminded me. As with pigs, this is something I hear over and over again from people

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who have lived in close contact with chickens. Some are utterly indifferent to humans; others are completely obsessed with us and wish only to be near someone whom they consider a close friend.

People who live with chickens say that they are naturally sociable with each other and will also gather around a human companion and stand there serenely preening themselves or sit quietly on the ground beside someone they trust.[75] When I visited Karen Davis, I saw this for myself. As we sat in the garden talking and I picked her formidable mind about chickens, a group of them slowly and quietly gathered around us, just for the company it would seem. It may be surprising to think of a chicken showing trust, but it is a decision that must be made on any given day, whether to trust a specific person or other animal or not. Instinct does not help here, for the chicken's instinct is not to trust anyone who can be considered a predator. Wild jungle fowl are so notoriously shy and elusive that it is difficult even to catch a glimpse of them. Nicholas and Elsie Collias, who were among the first ornithologists to study them, report that even people with a lifetime of experience in the forest rarely, if ever, have seen a bird caught by a predator, for "the red jungle fowl in nature is one of the wariest species of birds in the world".[76] The birds have learned the hard way that humans are not to be trusted; they mean them harm. To unlearn this requires a great deal of thought, based on experience.

"End-of-lay" is a terrifying British term signifying the end of a chicken's utility, as if a hen's only purpose were to lay eggs. In the United States, the term, equally nasty, is "spent hen." Clare Druce,

the British founder of Chickens' Lib, an organization dedicated to liberating chickens from cruel and unusual punishment, rescued an "end-of-lay." The thin, featherless hen, who was going to be slaughtered, was brought by Druce in a total state of terror to an orchard. Such were her recuperative powers, Druce told me, that within twenty-four hours this hen, whom she called Felicity, was able to construct a perfectly formed nest. Her beak had been cut off, as were the beaks of all chickens in factory farms. (The practice has recently changed; the beak is cut off. This is for economic reasons, not out of consideration for the chickens.) Felicity picked up pieces of straw in her disfigured beak and carefully arranged the strands to build a protective shelter for her eggs. She almost disappeared from view in her deep, deep nest. Druce wonders whether she was making up for a lifetime of deprivation. In a short time, she had a new, healthy coat of feathers, her legs were normal, and she was happily enjoying the freedom to wander in an orchard in the company of a dozen or so other hens. Perhaps even more remarkable was Felicity's psychological recuperation, her ability to bounce back from a state of total deprivation to one where she not only trusted humans, but also derived obvious pleasure from being in their company. She died peacefully and was buried under a flowering cherry. How different from the fate of the billions of hens raised in factory farms the world over. I think we have to agree with the ancient philosophers, that animals know gratitude and recognize their friends from their actions.

Lauralee Blanchard lives on the island of Maui. In December of 2002, a factory farm was getting rid of "spent hens" for a dollar each if you bought four of them, bound together by the legs. People throw them into a large pot of boiling water and make chicken soup, she was told. So Lauralee decided to take home her four and give them a

real life. One of the chickens was particularly affectionate and sweet. In spite of what she had seen of human behavior, she craved human company. Her leg was badly damaged by being tied too tightly when she was sold, yet she would limp over to Blanchard and with great difficulty jump up into her lap, settling down contentedly while being softly stroked. Many people have written me to tell me how loving they find chickens and what intense bonds can develop.

Karen Davis told me that her chicken Muffie became friends with her adopted turkey, Mila. As soon as they met, they liked each other and would go off into the garden looking for food together, and sometimes they would even delicately preen one another, smoothing their feathers and cooing softly. Davis said "one of their favorite rituals took place in the evenings when I changed their water and ran the hose into their bowls. Together, Muffie and Mila would follow the tiny rivulets along the ground, drinking as they went, Muffie darting and drinking like a brisk brown fairy, Mila dreamily swaying and sipping, piping her intermittent flute notes." They did not grow up together, yet they formed an intense bond. They did not mistake each other for members of their own species, but this did not seem to make a difference to their friendship. Clearly, they just liked each other.

Gilbert White, the great English naturalist, in his classic book *The Natural History of Selborne*, first published in 1789, wrote one of the earliest, most beautifully described accounts of a cross-species friendship, about a "very intelligent and observant person" who had a single horse, "and happened also on a time to have but one solitary hen. These two incongruous animals spent much of their time together in a lonely orchard, where they saw no creature but each other. By degrees an apparent regard began to take place between

these two sequestered individuals. The fowl would approach the quadruped with notes of complacency, rubbing herself gently against his legs; while the horse would look down with satisfaction, and move with the greatest caution and circumspection, lest he should trample on his diminutive companion. Thus, by mutual good offices, each seemed to console the vacant hours of the other." [77]

Kim Sturla, of Animal Place, the sanctuary in California, told me about a hen she found at a city dump. This was an older chicken who had lost most of her upper beak and much of her lower beak during a botched debeaking. This painful "operation" is done so quickly, without, of course, anesthesia, that it is not at all unusual for it to result in horrendous injuries, which then go untreated since to do otherwise would be "uneconomic." She brought Mary, as she called her, home to the sanctuary, to live out her remaining years in safety. In spite of her deformation, Mary had remarkable confidence, a strong sense of self, as Sturla calls it. Mary became fast friends with Notorious Boy, a young rooster who was considered a gentleman, in contrast to the usual image of roosters. They spent all their time together, hardly interacting with the other birds. It was a kind of love, though not sexual. They would bask in the sun together, look for food and would always sleep close to one another. The spot they selected was far from the chicken barn. They chose to sleep on a picnic table outside the kitchen window. When the first winter rains came, and it began to pour, Sturla went outside to bring them indoors. She found them huddling close together, Notorious Boy's wing draped over Mary to protect her from the wind and rain, just as a mother hen would protect her chicks.

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It is something of a cliché among animal behaviorists that wild animals do not tolerate disabilities, and that animals who are unfortunate enough to be born with a deformity or fall ill rarely last very long. I am dubious. Recent research on many species has shown that young animals born with serious disabilities are nevertheless able to live with the help of their mothers and sometimes other friends and relatives. This is particularly true of elephants but applies to many species. Indeed, animals may have no concept of "disability" in the way humans do. Inspiring in this instance is the account Kim Sturla gave of Helen, a completely tame hen who was found wandering the streets of San Francisco. She was totally blind, and dogs were mauling her when a homeless person took pity on the hen and rescued her. She was taken to the city's animal shelter, where a call was put through to Animal Place to see if they would be willing to give her a home. Helen was born with a condition called cryptophthalmos, meaning that her eyelids had never formed properly and therefore never opened. One foot was missing and one of her legs was several inches shorter than the other. Concerned on the first night that Helen might become the object of derision from the other hens and roosters, Sturla set up a special nest in the barn. But when she opened up the door the following morning, a triumphant Helen greeted her sitting proudly on the top perch. Blind and lame, she had somehow found this spot. Far from feeling derision for Helen's disabilities, the other birds stood in a kind of awe of her, and she lives to this day in complete harmony with the rest of the flock, preening her feathers, basking in the sun, dust-bathing with pure delight.

Many who write about animals have noted that chickens form

unusual friendships. Maurice Burton, in his book *Just Like an Animal*, tells of an aged hen, Aggie, who was almost totally blind and had become a pet wandering as she wished about the garden. Her owners could not pluck up the courage to put her down. She was protected by a bantam (a breed of miniature chicken) who became her inseparable companion, sunbathing and dust-bathing together. At night the bantam would lead Aggie to her roost. When Aggie died, the bantam went into a depression and within a week was also dead.

Consider the question often asked by scientists, including even those who are well disposed toward animals, as to whether the hen suffers from what she has never known. The Oxford researcher Marian Dawkins conducted experiments to determine what hens felt about their homes. Somewhat to her surprise, she found that hens who had been confined to battery cages, cages no larger than a sheet of newspaper, when given the choice between a small outside run with grass and the cages they had known all their lives, chose to stay in the cages. And fowl expert Valerie Porter points out that chickens taken from a battery cage "will be in a considerable state of what you might call cultural shock if they are deprived of the only type of environment they have ever known. In fact, they will cower in a corner in a state of petrified agoraphobia and it will take a great deal of time and patient understanding to rehabilitate them to real life."[78]

While Dawkins acknowledges that the more experience the hens had of the run, the more likely they were to choose it when they next had the choice, she still argues that finding hens "prefer being outside in a run to being inside in a battery cage does not tell us any-

thing about whether they suffer in battery cages." Dawkins appears to lean toward the view that a chicken can be perfectly happy even if prevented from expressing her "natural" inclinations. Even in battery cages, she claims, "the animals might not, under any criteria, appear to be suffering."[79] I have to use her words here, because "might not appear" just makes no sense to me. I think she means that there is no way she can tell the chickens are suffering, though common sense tells us (and her, I imagine) that they are. Scientists believe that finding out how important certain things are to an animal is the only legitimate way to ask an animal what he or she feels. Are they right to make such an assumption?

We must use our own empathy—stretching it across the species barrier—as a means of knowledge if we wish to be freed from the sterile experiments of academia. I defy anyone to enter a shed with up to half a million chickens in it, spend an hour in that stench, and tell me that the chickens are happy, or that we cannot know whether they are or not. It flies in the face of common sense. One might as well argue that there is no such thing as "natural" behavior when it comes to humans, so wide is the range of our behavior. A child can be sat down in front of a television set or a computer for most of the day and could appear, from all outward signs, to be perfectly happy. An objective witness might still say that his happiness is limited and the sad effects of his obsessive interest may not be apparent to himself or others until years later. Richard Adams, the author of *Watership Down*, the great novel about rabbits, while no animal rights fan, nonetheless takes this more commonsense view:

> It is plain enough that the hens—deprived of living space, of movement, of anything like a natural life-span—must suffer, but it is convenient and profitable to ignore this, and to try to stop the public thinking about it. "Well we all exploit animals, don't we?" "Hens are silly creatures." "What are you going to do for hens and eggs otherwise?" Nevertheless, consciousness of the infamy won't go away: most people have it ticking away inside them somewhere.[80]

If we don't know what a chicken wants, if we have never asked the question in all seriousness and been patient in our attempt to find an answer, we cannot know what they have been deprived of in the life we mete out to them. How much attention, for example, does a chicken require? When I visited Kite's Nest in the Cotswalds—the famed organic farm that is the model for Prince Charles's own farm—farmer Rosamund Young told me that recently a large group of visiting French agricultural students had gathered into a circle to learn about the farm rotation. The hens, feeling deliberately excluded, pushed into the center of the mêlée, stretched to make themselves as tall and noticeable as possible and tried to take part in the conversation, the only way they know, by singing loudly. Generally, to be ignored by humans is a good thing for chickens; it means they are not being exploited. But when they live in complete freedom, as at Kite's Nest, they want to be part of the life, they want to be acknowledged and included. In fact, Young tells me that in winter when she loads up her Range Rover with hay for the cows, the hens try their hardest to cadge a lift:

> They know they are not supposed to, so they peck around the wheels nonchalantly and wait for an opportunity when

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our backs are turned. Then one will manage to jump in and hide amongst the hay. If the engine is running, we do not hear the triumphant singing and on occasions she will get away with it and not be discovered until the hay is being unloaded way up in the fields. Once I discovered one and lifted her into the front of the vehicle in case she fell out of the back and she stood on the seat and looked round her like a queen on an official drive-about.

It is strange to think that a chicken is a *bird*. This is because, with few exceptions (penguins and ostriches, for example), we tend to think of birds as flying creatures. People do not think of chickens as having the ability to fly. Chickens rarely fly. Having seen its wild ancestors, the Burmese fowl, also called the northern red jungle fowl, all over India and Bali, I can confirm that these birds fly, and quite well. Their evolutionary cousin, the eider duck, is one of the fastest flying of all birds. Not even swifts or swallows can outpace an eider, who might reach 60 mph in level flight, and has been described as "arguably the world's fastest bird."[81]

We tend to think of chickens living in the backyards of farms, enjoying the quiet life and the sunshine in the midst of their families, and out of gratitude, dropping eggs from time to time for human use. Alas, that is not how 99 percent of chickens live at all. They are incarcerated in small cages—each typically housing five hens in a space measuring eighteen inches by twenty inches and stacked three or five tiers high. The sloping wire floors cause severe damage to their feet and claws. There is no sunshine, the artificial light is kept dim, and the birds live in what can only be described as a form of hell. Some people are so incensed by this cruel practice that they slip

into the facilities at night and liberate the animals from their cages. What is interesting is that they invariably report that within days the freed hens take to roosting in trees. They have retained an ancestral memory of what has given them pleasure (not to mention safety) over millions of years of evolution in much the same way that we seek out shade on a hot sunny day.

"Nonsense," a critic might argue, the birds do not *enjoy* roosting in trees, or bathing in the dust; "it is merely instinct at work." I wonder how we would respond if someone told us that we only loved our children because of some built-in mechanism or impulse to do so? We might well have such an inborn urge, but surely this only makes it easier for us to understand what we have in common with a hen. Moreover, the emotions we feel while obeying that instinct are still real, and surely it is those emotions that matter, not the source of them, and those emotions appear to be shared between humans and other animals, including the domestic hen. Lying in the sun, drinking water, sitting quietly in peace and contentment, the hen's feelings during these times are perhaps purer than they are with us, since they are unlikely to be contaminated by worries about the future.

When I was in Australia I visited Patty Mark at her home in Melbourne, where she rescues battery hens. The yard was filled with them. Mark's fearlessness is legendary: she will go to any lengths to protect birds who are being abused on poultry farms; for her it is a matter of moral duty. I have seen videos of Mark and her associates making their way to a vast shed containing almost a hundred thousand miserable chickens, starved of sunlight, fresh air, green grass,

and blue sky. These intrepid chicken-saviors find their way inside and rescue some of the hens who are near death. She is justly proud of what she did, even if she had to go to jail as a consequence. It was said that she had stolen other people's "property," though she believes, and I agree with her, that the day will come when this word will never again be used in conjunction with a living being.

When I met Mark, it was a beautiful sunny day, and as I stretched out on the grass, with my then three-year-old son Ilan next to me, several hens approached to investigate. One in particular sat down next to Ilan and settled into what looked very much like sunbathing. When Mark showed me a video clip of this same hen in her former life, I found it hard to believe that an animal who had suffered so severely could have survived and shown such delight in close physical contact with the same class of beings who had been her tormentors. Mark and others who live with chickens claim on good grounds that chickens recognize certain people and have good memories for who has been kind to them and who has not. It would seem these hens showed a remarkable ability to forgive, or perhaps they were just able to discriminate.

We have attempted to crush the spirit of the domestic chicken, hoping the hen will not obey an instinct to roost in a tree. When she is in a cage with ten other birds, unable even to spread her wings, of course she cannot give expression to this instinct. But we have not succeeded in crushing her spirit. This we see the minute she manages to escape from her prison. In general, whenever chickens are allowed to revert to feral life, they reveal behavior that had not been seen or expected in the domestic chicken. What we have failed to see is therefore not because it does not exist but because the conditions we have created are so artificial that, instead of chickens, we are seeing in effect

some kind of deranged bird, a sort of distorted version of the real chicken. Of course, as Karen Davis reminds me, they are no more artificial than are humans released from prison camps. They are living beings, infinitely more complex and interesting than any machine ever created, and unlike any machine now or probably ever, they *suffer*.

When the late professor David Wood-Gush and his colleagues released chickens on an uninhabited island off the coast of Scotland in the spring of 1975, they were surprised at what they found. While previous research on domestic chickens indicated that they are highly territorial birds, Wood-Gush found that "while the hens foraged no evidence was seen of any territoriality." Not only that, but the hens were perfectly at ease when the chicks of another hen entered their territory and became, however fleetingly, members of the family: "They often passed so close that their broods temporarily intermingled."[82] In a laboratory, a chick follows the hen, and there is nothing to be gleaned from this. But Wood-Gush was able to conclude "that the chick in the wild has a more positive relationship with the hen than one would expect from experiments on the following-reflex, as it is called, under laboratory conditions." And with aggression, too, the expectations from artificial conditions were reversed: The amount of antagonistic behavior seen in the adults in the non-breeding season was very small.[83]

A woman from New Zealand who lives with chickens, a civil servant by the name of Helen McNaught, became intrigued by my questions about their emotional lives, and sent me an interesting analysis:

> The first of our roosters was a handsome bantam with an insatiable sexual appetite that earned him the name of Randy.

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The objects of his affections were our full-size brown shaver chickens, and they seemed delighted to receive his attentions despite the logistical difficulties inherent in the fact that he was approximately one-third their size. When we eventually separated Randy from the chickens, he went into a decline. You have never seen anything so depressed and miserable as an unhappy rooster. Or was I just reading emotion into the dejected droop of his once magnificent tail feathers, his loss of interest in food, his lack of attention to personal grooming? As soon as we let him back in with the hens, his tail feathers perked up, his appetite increased, and he regained his cocky macho strut, the king of the farmyard once again. He was clearly a much happier bird in his preferred environment.

I suggest, as a former psychoanalyst and someone concerned with the etiology of depression, that we would do well to examine depression in farm animals as a way of understanding human depression. In every case I have seen, the animals are depressed because they are deprived of their normal life. In the factory farming of chickens, natural instincts are frustrated, and this can only lead to unhappiness. Wild fowl, like all birds, do not lay a surplus of eggs, except in the spring when they are prepared to raise a brood of chicks. Chickens produce so many eggs not because it is natural for them to do so, but because light stimulates the hen's pituitary gland at the base of the brain, resulting in a greater amount of hormone, which in turn stimulates the ovaries of the hen. This research remained unknown until sometime shortly after the Second World War. If the lights are left on, hens will eat and lay for twenty-one out

of twenty-four hours of the day, baffled by the continual disappearance of their eggs. Chickens now had to be put in a controlled environment in which sun, wind, rain, bugs, worms, sprouts, and growing things had no place. Chemicals must be added to their food to stimulate their appetite. Domestication, then, has not merely altered the natural behavior of the chicken, it has distorted it, twisted it into a perversion, a caricature of ordinary life.

Temple Grandin, an animal science professor famous for devising methods of killing cows "more humanely," in a paper presented to the National Institute of Animal Agriculture in April 2001, spoke of her disgust at seeing these factory farms for chickens: "When I visited a large egg layer operation and saw old hens that had reached the end of their productive life, I was horrified. Egg layers bred for maximum egg production and the most efficient feed conversion were nervous wrecks that had beaten off half their feathers by constant flapping against the cage. . . . Some egg producers got rid of old hens by suffocating them in plastic bags or Dumpsters. The more I learned about the egg industry the more disgusted I got. Some of the practices that had become 'normal' for this industry were overt cruelty. Bad had become normal. Egg producers had become desensitized to suffering."[84]

The conditions for chickens raised for meat are no better. I had wanted to see how broiler chickens are raised commercially for some time. Not easy to do. Such places are off-limits to the general public. Chicken suppliers do not want people to know the intimate details of how their cheap chicken comes to the dinner table. Recently, though, Tony—a friend of a friend of a friend—said he would let me visit his chicken farm, as long as I did not identify him with a last name or say exactly where the farm was. A few weeks ago, I drove to

Tony's. He took me to four shed-like barns secluded behind giant cypress shrubs, well out of view of the public.

"We are expected to keep them out of sight," he told me.

Nobody would ever guess what was in those gigantic green sheds. In each, 25,000 broiler chickens (the name refers to their fate, to be broiled for the table) are kept for approximately one month. The day they hatch, they are delivered by truck, swept into one of the giant barns, and live there for their one month of "life," until they are taken down the road to a slaughterhouse. As I walked in, I was almost blinded by the sight of 25,000 pure white chickens, packed up right against one another as far as my eyes could see. It was like a hall of mirrors, never-ending chickens, all the same size, lined up one next to the other, eating the food, drinking the water, in artificial light, and in almost total silence. I had expected noise and a terrible smell. But it was deathly quiet; the quiet, it felt to me, of despair, not contentment. Those closest looked up at me, and I had a horrible realization that I was letting these chickens down, even as I was there to understand and write about their plight in the hope that some people would see that killing them was wrong. But I would do no good for these 25,000 chickens. They would all be slaughtered as sure as I was standing there.

They were all eating; what else could they do there? The idea is for them to eat as much as possible, especially during the last week, so that they get to the right weight as soon as possible and with as little expense. Computers dole out the food, computers lift the feeding troughs, adjusting them to the correct height as the chickens grow; everything is looked after as befits a commodity. There is no sense that these are living beings. It would have been absurd for me to ask Tony if he thought they had any feelings. They are hardly seen

as alive. Every day, Tony explained, he walks through this stiflingly packed room and picks up the dead and the dying chickens and disposes of them. He eyed me warily.

"You're not from one of those crazy animal rights groups, are you? Okay, then, well, I guess I can tell you, I also take out the ones that are not growing. It wouldn't pay, would it, to keep them there? No profit, they are just useless eaters." (The phrase resonated for me. "Useless eater" was used by the Nazis to describe the inmates of psychiatric institutions whom the Nazis wanted dead, and indeed did kill.)

Tony had to be very careful how he walked among the chickens, though. They could easily panic and then they would make a huge rush for the sides of the giant barn, and, well, "that many chickens rushing for the wall, a lot of them get suffocated." What panics them? "Oh, anything,"—(the specter of death, perhaps? The sight of their ultimate predator?)—"they are just, well, chicken you know. Ha ha."

Tony did not strike me as a cruel man. He was just going about his business. It was all only about money. He had four barns, so 100,000 chickens. Each was worth about 25 cents. So little? "Well, it adds up you know, 100,000 a month, year after year. But the barn with all its sophisticated computers and machines cost more than half a million dollars." No, he didn't particularly like chickens (except to eat), but he didn't believe in being cruel to them either. He knew plenty of other chicken farmers who had much larger barns, and far more of them, and some of them just did not care about the chickens at all, so the stench was horrible, and the conditions unbearable. Standing where I was, it was hard to imagine it could be much worse, but I knew Tony was correct.

When I looked at these chickens, I thought of Tom Regan, the

Masson, Jeffrey Mousaieff. *The Pig who Sang to the Moon – The Emotional World of Farm Animals.* New York: Ballantine Books, 2003. Copyright.
Extract from Chapter Two: 'Does the Chicken Need a Reason?'

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preeminent philosopher of the animal rights movement, and how he put into currency an important and evocative phrase: that animals such as these were the "subjects of a life." In other words, they had a biography, a history. I saw the lives of these chickens, and "life" was not the right word to use for what they had. It is my self-appointed task to think about what animals are feeling. I think about it all the time. What were these chickens feeling? Well, panic for one thing, even Tony would admit that. Despair? A sense of futility? Hope that things would get better? I know what I felt: I agreed with my son Ilan, who was accompanying me: "Please let me out, I feel sick."

Starting up a shady hillside in rural Sussex this spring, I startled a golden pheasant, a bird closely related to the wild chicken. I was near to him when suddenly the clouds parted and a shaft of sunlight caught his neck. I was practically blinded by the sheen of dark-blued gold that reflected off his gleaming feathers. He watched me, and I had the distinct impression he was attempting to size me up, to determine whether or not I was dangerous. I saw the urgency of his research. Hidden in the bushes I could glimpse the dark liquid eyes of at least five chicks watching their father watch me. I was an intruder, and we both knew it. I had the good sense to back away as quietly as I could. I saw the bird visibly relax. I felt privileged merely to have seen a wild fowl living the life it was meant to live, with no nightmare visions of battery cages and certain death on an assembly line.

In the wild, both hen and cock elude their enemies, form intense friendships, protect their brood, and greet the golden dawn with a burst of song. This is how chickens and roosters were meant to live.[85]

We, I believe, were meant to protect this life, and to take delight in knowing about it and from time to time catching a glimpse of the joy of pure wildness. It seems a particular cruelty to take a bird designed by nature to live in the wild in a state of wary neighborliness with other birds and confine her to a small cage, deprive her of her ability to give birth in the manner she evolved to do, destroy all family bonds, shorten her life by more than half, and then complain about people who want to restore the chicken to its natural place in the world, not below us, but beside us. A chicken or a rooster can be a friend, who mysteriously permits us to share his or her life for the one small moment we are both on this planet. We owe the chicken the deepest of apologies.

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AUTHOR'S NOTE

About This Play

This is the story about some hens in a shed. It has a moral – and it's something to do with confinement and the cages – political, emotional, traditional – within which life energy can be trapped or exploited to the advantage of some indifferent 'system'.

There are various ways to respond to the knowledge of confinement: deliberate indifference, depression, sublimation in distracting activity, frustration, rage, collusion or rebellion.

What matters most is to retain the naive but crucial vision of an ideal existence.

About Writing Plays

You've asked how I would like to be 'represented as a playwright'. To be honest, I don't think I'm a playwright at all. I'm a writer who occasionally makes plays, as a furniture maker might make a chair: to roder, for specific clients. But I love live theatre. I love the way you have to ride a play, staying flexible and endlessly adapting to the unexpected. There's nothing to beat it for jumpy, nervous exhilaration.

FIONA FARRELL

PLAYS BY FIONA FARRELL

(Place and date given are of first production only.)
In Confidence (Dialogues With Amy Bock), Massey University, 1982
Bonds, Depot, Wellington 1986
Passengers, YWCA centenary, Globe Theatre, Palmerston North 1989
Thatcher, Vitelli and Small (with Charles Hoskins), Palmerston North Music in Education Conference 1989
The Perils of Pauline Smith, National Radio 1990. Mobil Award winner for best radio drama 1990
Airwaves, Palmerston North Girls High School 1990; published in *Song of the Shirt* by McIndoe 1993
Chook Chook, Allen Hall, Dunedin 1994

ALSO

Cutting Out – poetry (AUP 1987)
The Rock Garden – short stories (AUP 1989)
The Skinny Louie Book – novel (Penguin 1992)
Six Clever Girls Who Became Famous Women – novel (Penguin 1996)

Chook Chook

The interior of a battery farm chicken shed.

A scaffolding framework divided into small apartments for each hen, one empty.

GEORGIA is SR, sitting on an old paint-spattered deck chair. She is knitting.

VALMAI is next to her on another chair. She has her handbag beside her. CHRISSY SL. She has sunglasses and sun block.

The cage for BRON is next. It is empty except for another decrepit chair. All the furniture and the scaffolding and the floor should be liberally covered in paint spatters.

The hens are dressed identically in white nylon checkout operator-type overalls with a full length zip down the front. Their hair is gelled to form combs. Underneath their uniforms they wear Las Vegas glamour-girl gear including a big bunch of feathers which can pop up when the overall is removed, but at the start this is concealed. They are Leghorn-cross hens – but not pantomime style: somewhere between women and birds.

GEORGIA and VALMAI are older, CHRISSY the youngest.

The sound is deafening: a blend of sound recorded in a battery shed with the most banal of commercial pop – one of those cheery songs or arrangements for light orchestra. Perhaps 'When you're smiling', which is VALMAI's song.

The apartments inhabited by the hens are just big enough for them to move a few feet in any direction.

Sound up.

Lights up.

Sound fades.

VALMAI Ooooh. (*She stretches*) Another per ... per ... per ... perfect day. Of course, it's always perfect here really. You can say what you like about the facilities but you really can't fault the weather. I mean to say, I've known nothing but perfect sunshine, day after day, hour after hour just about as long as I can remember. And what I always say is, if the sun's shining, well, that's the main thing isn't it? I mean, I suppose, in an ideal world I'd like a bigger place, maybe a bit of a garden, but honestly there's just so much going on around here, so much to take an interest in, well, it takes your mind off the disadvantages doesn't it? I mean, it mightn't suit everybody, I know that, but – well, life could be a whole lot worse. And perfect sunshine every day, all day. You could do a *lot* worse.

She stretches out on her chair. Takes a ukulele from her bag.

and green and strutting. I don't know what it is: some kind of atavistic race memory I expect. Something instinctual. Like remembering how to fly ...

VALMAI An orange and a pink. That'll do the trick.

The rooster calls again.

CHRISSY Ooooh. (*She yearns*) Something golden and green and gorgeous.

VALMAI It's a rooster.

CHRISSY Is it? Well I want one. I want one now.

VALMAI No you don't. Nasty bossy things.

CHRISSY Golden and green with a brilliant red comb. It's becoming clearer. I can feel its beak at my neck, its spurs at my side. It covers me. OOOOhhh. Oh God. Gotta keep moving. Gotta keep at the star jumps. One and two and one and two and ...

VALMAI You'll get over it. It's your age. It's a phase.

CHRISSY (*Still exercising*) How do you know? How do you know it's a phase? How do you know about all this?

VALMAI We've all been through it dear. It's nothing new.

CHRISSY And how do you know that roosters are bossy?

VALMAI Georgia told me.

CHRISSY Georgia?

VALMAI She's known a few in her time.

CHRISSY Has she? Hey Georgia! Georgia! You awake?

Lights up on GEORGIA.

GEORGIA What?

CHRISSY Tell me about it. Tell me now.

GEORGIA Tell you what?

VALMAI Roosters. She's developing. She's got urges.

GEORGIA Well, they won't do you any good here, dear. This isn't one of those free-range easy-come, easy-go places. This place is run on proper lines. We're organised. You won't need any urges around here.

CHRISSY But the call. Oooh, doesn't it *do* something to you? Doesn't it make you tremble all over? Doesn't it stir your feathers?

GEORGIA Not any more, dear. I got that all out of my system ages ago. When some of us got taken out for the deep litter experiment.

CHRISSY You met some roosters then?

GEORGIA Oh yes dear. Dreadful bores the lot of them. Strutting about, conceited as can be, and no decent conversation.

CHRISSY Stuff conversation. What did they look like? I've got this image of something green and gold, something tall and proud.

GEORGIA That's them all right.

CHRISSY And the image makes me shiver.

GEORGIA Oh I wouldn't bother shivering if I were you. Not with frustration at any rate. They're bores, and *noisy!* From first thing in the morning till last thing at night, they just go on and on and on: how many hens they've had, how many they could cover in an hour under optimum conditions, that kind of thing. They're dreadfully competitive. Always making silly bets: you know. Who can stand on one leg the longest, who can make the biggest racket. Absolute bores.

VALMAI Georgia much prefers it here, don't you Georgia?

GEORGIA What? Oh yes. You know where you are here. Out there, in the experimental deep litter pen, it was chaos. I mean, they were wanting to see how we'd react in a different environment: deep straw, all in together, that kind of stuff. So there were television monitors all over the place, filming us scratching and carrying on. But honestly, it was hopeless. Everyone fighting for food, queuing for the water dispenser, roosters everywhere, bouncing on you when you weren't looking. I don't go for all that instinctual nonsense myself.

CHRISSY So you had a few weeks out there in the deep litter pen, and you wanted to come back? To this?

GEORGIA Well, it's what I know isn't it? I've been here since I was a pullet. And home is where the heart is.

CHRISSY But what about the urges? Didn't you feel them? Didn't you want to – oh, I don't know: let go, be spontaneous, get in touch with your inner chicken?

GEORGIA And do what?

CHRISSY Expand. Explore. Do wild dangerous things, discover the limits of existence. Fly for instance. Valmai here says she dreams of flying.

GEORGIA Oh, I tried it once or twice. Just a wee hop. It's not all that great you know. Hop step jump wobble wobble crash. It hurt actually. I was bruised for a week. On the white meat.

CHRISSY But at least you've done it. You've had a go.

GEORGIA I suppose so. We all had a go during the experiment. I mean they were watching weren't they? It was the whole point of the exercise, to see if we had lost the knack or not after being bred in confinement. So we did our best. But I wouldn't say many of us enjoyed it.

ANIMALS&US

EXTENDED WRITTEN (FICTION, PLAY) CONT ...

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CHRISSY So you met some roosters, you tried a couple of flights, you scratched about a bit, then you came home.

GEORGIA Back to the old familiar apartment, among my friends and neighbours, where everything is properly organised. Out there there were rats. You had to roost when the sun went out, well up out of harm's way. In the dark. And that's another thing: darkness. I didn't like that. And the emptiness all around.

CHRISSY When I was trying my flight I caught a glimpse over the edge of the pen. You have no idea: there was nothing. Just a great space stretching back and back to the far wall. I couldn't come down to earth fast enough I can tell you.

The rooster calls.

CHRISSY But that sound ... Can't you hear it? Can't you feel it? Either of you?

VALMAI I seem to recall a tingling, once a long time ago. A vague restlessness. But the orange pellets seemed to take care of it. The tingling disappears if you eat the orange pellets.

GEORGIA Lot of fuss over nothing if you ask me. Get organised, keep things tidy, keep busy. That's the secret.

CHRISSY I do keep busy. I do, I do. I jog, I do aerobics. I do step repuckpuckpuck ...

She exercises briefly.

One, two, one, two, one, two ...

She gives up, breathless. Pause.

CHRISSY Georgia.

GEORGIA Yes dear?

CHRISSY Can you remember ... you know ... when you ...

GEORGIA What?

CHRISSY When you got ... covered ... by one of them ... ?

VALMAI Chrissy! Sometimes you ask such personal questions. Privacy. Remember? We all have a right to privacy.

CHRISSY I know – but did you, Georgia?

GEORGIA Of course, dear. We all did. Well, it was part of the experiment. They timed us I think – to see how long it took us to recover our natural selves. It didn't take some of them very long either, let me tell you. They really played to the cameras. Showing off. I thought it was all a bit of a too doo.

CHRISSY (*Dreamily*) Too doo. Too doo. Dooodle doooodle dooo ...

GEORGIA It had a rather artificial shipboard-romance air about it: all of us strangers, thrust together in the deep litter pen. There was a lot of carrying-on.

CHRISSY But what happened Georgia? Tell me.

GEORGIA Oh, the roosters roamed about the place, scoring, you know: a bit of a flap here, a bit of a peck there . . .

CHRISSY Was that all? A bit of a flap?

GEORGIA Well, yes. It was nothing to write home about.

CHRISSY And afterwards?

GEORGIA After the coupling? Oh it's all a bit of a blur now . . .

CHRISSY You were fertilised?

GEORGIA Well, yes. Crossbreds like us aren't really into motherhood though. It's been bred out of us. One or two of the girls with more Leghorn ancestry got into it, built nests in corners, went a bit funny and reclusive. They weren't much fun for a while.

CHRISSY Did they have chicks? Did you have chicks?

GEORGIA Oh yes. The eggs hatched. Dreadful mess. Not like here: down the chute and away, nice and tidy.

CHRISSY What were they like?

GEORGIA Little yellow cheeping things. Got under one's feet. Always wandering off and getting lost in the straw.

CHRISSY Did you love them? Did they snuggle under your wings?

GEORGIA Yes, they snuggled as I recall.

CHRISSY What did that feel like?

GEORGIA Oh, good heavens, it was a long time ago . . . quite pleasant I believe. It didn't last long. They'd completed their study. We were relocated.

CHRISSY And your chicks? Where did they go?

GEORGIA Oh, I don't know ... somewhere in the establishment. Somewhere where they could be properly raised. An incubator maybe. They'll be around here somewhere I imagine. I used to look out for them among the point-of-lays, but honestly in such a crowd it's hard to pick out individual faces.

CHRISSY So you lost them.

GEORGIA We were relocated.

CHRISSY And you came back here.

GEORGIA Yes. And what a relief! It was getting cold out there, roosting in

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the dark, having to figure everything out for ourselves. Not my cup of tea at all I assure you. I like to be part of an efficient system where everyone knows their place and we can all make our own small contribution to the smooth running of the organisation.

Sudden eruption of sound: clanging as of prison bars. BRON arrives in a heap in her cage.

BRON Shit! Hey! You! Let me outta here! Let me out. I don't want to be here. Do you hear me? Is there anyone there? If you don't let me out this bloody minute I'll stuff my eggs down the chute! I'll peck the cage to bits. I'll hold my breath till I explode and you'll have guts and feathers everywhere. I'll retain my eggs. Let me out! Let me OUT!

VALMAI Oh dear.

BRON I'll jump up and down and rattle my cage. And the one next door. And the one beyond that. I'll shake this shed in pieces!

She jumps up and down vigorously. The others look on fascinated. Finally she collapses, exhausted. Pause.

Georgia (*Brightly*) Welcome to block 4320A.

BRON What?

GEORGIA Welcome. I represent the block committee for 4320A. And we'd like to welcome you to our neighbourhood. We hope your stay here will be a pleasant one.

BRON Get stuffed.

VALMAI That's not a very nice thing to say to a hen.

GEORGIA I was only trying to be civil.

BRON Well, don't bother. (*To the universe*) Let me out! I'll peck out all my feathers. Look: I'm pecking. I'm pecking. I'll be as bald as an egg in a minute. Do you hear me?

CHRISSY Of course they can't hear you. The music's on.

BRON So I'll drown it out. I'll shout. LOOK. PECK PECK PECK. I'M PECKING MY FEATHERS OUT. LOOK OVER HERE.

VALMAI That won't do any good you know. You'll just feel all the draughts – and you get a lot here, near the doors. It's very airy. You have to wrap up warm.

GEORGIA Yes. The bracing air and elevated views are features of this location. If you have any questions please do not hesitate to ask and one of our residents will be happy to field your enquiry, based on several months of extensive regional experience.

BRON Yeah. I've got a question. Where's the bloody lock on this thing? How do you open the door?

CHRISSY It's bolted shut. Don't you know anything?

BRON Bolted. Right. I'll force it open. I'll fling myself against the bars till they buckle. (*She bashes at the bars*) Okay. I'll flatten myself and squeeze through.

VALMAI You'll get toughened fibre doing that.

GEORGIA I hope you're not going to make a nuisance of yourself.

VALMAI Calm down, dear. Take it easy.

GEORGIA Because this is a quiet neighbourhood. We like to keep things nice and if everyone considers everybody else we'll get along just fine.

BRON Fuck off.

GEORGIA Now look: I don't know where you've lived before this but in block 4320A we look after one another. Do you hear? We jog along quietly, we keep our heads down, and nobody takes any notice. We don't bother them, they don't bother us. Do you understand me?

BRON Put up and shut up?

GEORGIA If you want to express it in those words, yes. Now we're not saying everything is per ... per ... per ... fect here. We'd be the first to admit there are drawbacks: not quite enough space, draughts from the door, an inner city outlook – but we've all seen worse, haven't we girls?

VALMAI Oh yes. I've seen a lot worse. Down among the 1000s over by the egg sorter. Now, that was rough. Talk about noise! You could hardly hear yourself think.

GEORGIA But we've managed to find, by good luck or good management, places up here – and we intend to hang on to them. Valmai here has missed the cull twice by keeping quiet and she is our oldest resident. She deserves some consideration. And I'm getting on too. We have achieved longevity by keeping ourselves to ourselves, we've worked hard to build a pleasant community and we do not now want things disrupted by loutish behaviour. So, dear, we, the residents' association, would ask you to Pull Your Head In.

BRON A pleasant community? You think this is pleasant?

VALMAI Well, yes. I've started out down on Bottom Row. Everybody in the cages above doing doodoos on my head. Up here, it's open and airy. And you can see the sun.

BRON The sun?

VALMAI Yes. The sun. Up there. It's nice isn't it? And it's like that day after day after day. You'll build up quite a tan.

BRON I'm a white Leghorn cross. I don't tan.

VALMAI Oh, you might. You never know what you can do till you try. Now,

just settle back in your recliner chair. Put your feet up.

BRON Anyway it's not the sun.

VALMAI Of course it is. Up there? See? The big shiny thing.

BRON It's a light.

GEORGIA It's the sun.

BRON It's a light.

VALMAI The sun, shining every day, all day.

BRON It's a fluorescent tube.

VALMAI On the land of endless summer. This is the Gold Coast. It's Sun City.

BRON It's the land of the long white fluorescent tube. The sun's round.

CHRISSY How do you know?

BRON Seen it.

CHRISSY When?

BRON Just now. An hour or so ago. I've been outside. And now I've been there, I want to go back. I want out. Hey! Do you hear me! I want out! I want out!

CHRISSY What's outside like?

BRON Beautiful.

GEORGIA Don't listen to her. It's scary. It's hard work. You have to find all your own food.

BRON It's green. Do you know green?

VALMAI Of course we know green. We have green pellets. For leucosis.

BRON Not that green. Real green. Bright green. Shiny green. Trees and grass green.

VALMAI Georgia says there's rats.

BRON Maybe. But it's beautiful just the same.

VALMAI You're making all this up. You're trying to upset us.

BRON I'm not: hills and a river and trees and thick rich earth so you feel your toes itch, wanting to start scratching.

GEORGIA That's not what I saw in the litter pen.

BRON It's the truth. That's what's in the real outdoors. I've seen it.

GEORGIA How did you come to see it?

BRON I fell off the truck.

CHRISSY When?

BRON On the way here. We were in a shed pretty much like this one, then we were on a truck, then we went over a bump and several of us got shaken loose and we fell out from under the tarpaulin and they drove on. Left us on the side of the road for ages and ages.

CHRISSY Were there any roosters?

BRON Not that I saw. It was early morning, the sun just up, and mist over the ground. But I heard one. A good stirring cry.

CHRISSY Not just arrogant? Not just boastful?

BRON Oh, of *course* it was arrogant! That's the whole point. That's the thrill of it. It was a challenge.

CHRISSY Out of the mist! A call out of the mist.

BRON Then the bloody truck came back, picked us up and here we are. In this dead and alive dump. Which is exactly like the dead and alive dump I came from. Shit. Shit shit shit.

CHRISSY A good stirring cry. OOOh. I told you so, Valmai.

VALMAI Don't be silly.

CHRISSY I told you there was more to it. And a *huge* sun!

VALMAI Look, there's no point getting all worked up about it. It's not going to do you any good you know. All this silly talk.

CHRISSY But it's the truth. It's the way the world is out there, past the doors. You've *got* to know what's true. You've *got* to know what's real.

GEORGIA Truth? Reality? You're too clever for your own good, you know that? You'll get in a muddle using words like that. Look at Bron here. That's what happens when you start thinking about truth and reality, when you start kicking up a fuss. How long do you think she'll last here? She'll come to a bad end. And a quick one.

BRON There's got to be a way out. There's got to be ...

GEORGIA I give her about a week before she's gone. In the Bag.

BRON Karate kicks. I shall shatter this cage with my bare feet. Mind over matter. Ha! Ha!

GEORGIA Leave her alone. It's dangerous to get involved with ones like her. I've seen it before.

BRON My feet are feet of steel. I am Power. I am Destiny. I am Hen! Ha! Ha!

CHRISSY (*To VALMAI and GEORGIA*) So what would you advise instead?

VALMAI Two greens and a white?

CHRISSY I'm not hungry.

Farrell, Fiona. *Chook Chook.* **In** *Playlunch Five Short New Zealand Plays.* **Ed. Prentice, Christine and Lisa Warrington. Otago: University of Otago Press. 1996. Copyright. Extracts from** *Chook Chook.*

Song of the battery hen

We can't grumble about accommodation:
we have a new concrete floor that's
always dry, four walls that are
painted white, and a sheet-iron roof
the rain drops on. A fan blows warm air
beneath our feet to disperse the smell
of chickenshit and, on dull days,
fluorescent lighting sees us.

You can tell me: if you come by
the north door, I am in the twelfth pen
on the left-hand side of the third row
from the floor; and in that pen
I am usually the middle one of three.
But, even without directions, you'd
discover me. I have the same orange-
red comb, yellow beak and auburn
feathers, but as the door opens and you
hear above the electric fan a kind of
one-word wail, I am the one
who sounds loudest in my head.

Listen. Outside this house there's an
orchard with small moss-green apple
trees; beyond that, two fields of
cabbages; then, on the far side of
the road, a broiler house. Listen:
one cockerel grows out of there, as
tall and proud as the first hour of sun.
Sometimes I stop calling with the others
to listen, and wonder if he hears me.

The next time you come here, look for me.
Notice the way I sound inside my head.
God made us all quite differently,
and blessed us with this expensive home.

Kriek, Hans. 'Cruel Codes.' *SAFE Magazine,* **Spring/Summer 2004. Copyright.**

SPECIAL REPORT

HANS KRIEK

CRUEL CODES

The Animal Welfare Act 1999 requires codes of welfare to be developed for all species of animals in the care of humans. Campaign director Hans Kriek gives his perspective on a process that promised so much, but delivers so little.

Four years ago the New Zealand animal welfare and rights movement cautiously welcomed the new Animal Welfare Act which replaced the antiquated 40-year-old Animal Protection Act. The new Act promised heavier penalties for animal abusers and placed a duty of care on those in charge of animals. Section 10 of the Act requires that animals be able to display normal patterns of behaviour. This was especially welcome, as it was believed this could bring an end to many intensive farming practices.

The National Animal Welfare Advisory Committee (a committee appointed by the Minister of Agriculture to advise on animal welfare issues) (NAWAC) was given the task of reviewing existing voluntary codes with the aim of bringing them into line with the new Act. Six industries (pig, layer hen, broiler chicken, rodeo, circus and zoo) were believed to be in breach of the new Act and were given a special protective status period of three years to review their respective welfare codes.

Almost five years later and only the broiler (meat chicken) and rodeo codes are complete. Both are virtually carbon copies of the existing voluntary codes. No meaningful change was introduced at all. Broiler chickens still can be kept at 20 birds per metre and be fed antibiotic growth promotants. Rodeo animals still can be forced to buck, painfully roped, wrestled and generally abused.

NAWAC determined that sow stalls, farrowing crates and battery hen cages are in breach of the Animal Welfare Act as the animals cannot express their normal behaviour. Despite this, drafts of the pig and layer hen codes show that these systems will be allowed to be used for decades to come. Beak trimming and castration without anaesthetic is still permissible, as is the overcrowding of fattening pigs. The circus code allows for the continued use of exotic animals.

While the animal welfare community is outraged, NAWAC's failings were entirely predictable. NAWAC is dominated by representatives with vested interests in animal research and exploitation. NAWAC's calls for further research therefore come as no surprise, as this delaying tactic allows industries to continue their cruel practices and guarantees a few more lucrative research grants for scientists.

NAWAC appears to have abandoned common sense, ignored overseas developments, dismissed public opinion and failed to work within the spirit of the Animal Welfare Act. The code review process has squandered tens-of-thousands of taxpayers' dollars and has achieved nothing to benefit animals.

Accountable only to the Minister of Agriculture, NAWAC is safe in the knowledge that it will not be taken to task for its incompetence. The Minister of Agriculture's primary responsibility is to protect the interests of farmers and their right to use animals. NAWAC's inaction perfectly fits this agenda.

Despite its early misgivings, SAFE fully participated in the public consultation process by providing NAWAC with well-researched, comprehensive submissions. All of SAFE's main welfare concerns were ignored. SAFE will no longer take part in this farcical process and instead will focus its attention on consumers, as only consumers will now be able to effect change for animals where highly paid officials have so miserably failed.

What the new codes mean for animals in New Zealand

BROILER CHICKENS
- Overcrowded conditions
- Painful leg weakness
- Antibiotic growth promotants
- 20 chickens per square metre

BATTERY HENS
- Cramped, barren cages
- Less than A4 sheet of space
- Painful debeaking
- Feather loss and foot injuries

PIGS
- Severe confinement in sow stalls
- Sows unable to turn around
- Overcrowded fattening pens
- Mutilations without anaesthetic

RODEOS
- Cruel calf roping
- Steer wrestling injuries
- Flank strap-induced bucking

CIRCUSES
- Exotic animals caged
- Forced to perform silly tricks
- Inadequate exercise
- Solitary elephants

ZOOS
- Inadequate enclosures
- Unnatural group dynamics
- Abnormal behaviour
- Solitary confinement

"NAWAC appears to have abandoned common sense, ignored overseas developments, dismissed public opinion and failed to work within the spirit of the Animal Welfare Act."

16 SAFE magazine

'Small Victory for Battery Hens.' *Dominion Post,* **23 December 2004. Copyright.**

Small victory for battery hens

New codes still won't give chooks room to spread their wings

BATTERY hens will have their minimum living space increased by about the size of two cigarette packs over the next 10 years under new codes of welfare issued yesterday.

Hans Kriek, campaign director for Save Animals from Exploitation (Safe) said that still amounted to less than an A4-size sheet of paper for each bird.

"In their whole lives they can't spread their wings."

Animal rights campaigners tried to take birds to a press conference yesterday at which Agriculture Minister Jim Sutton announced the changes, as well as a new code for pigs.

The protesters were barred from Parliament.

The code for layer hens increases the minimum cage size to 550 square centimetres per bird by 2014.

In the interim, all existing cages must allow 450 square centimetres for each bird and by 2008 all existing cages must provide at least 500 square centimetres.

Mr Sutton said caged hens produced 92 per cent of New Zealand's eggs.

"The science on layer hen systems is unclear," he said.

The National Animal Welfare Advisory Committee had reluctantly concluded it could not recommend the abolition of cages till they could be sure that would improve the welfare of hens.

Forced moulting will only be permitted if replacement birds are not available.

Food and water may only be withheld for up to 24 hours.

Beak trimming can only be done within 10 days of hatching except in outbreaks of cannibalism.

Only trained operators could trim beaks.

The committee would review information in five years to decide if conventional cages should continue.

It would also look at the economics of increasing cage sizes more quickly.

The big changes to the pig code would see bear stalls phased out by 2010.

By 2015 the maximum permitted confinement period in dry sow stalls would be four weeks after mating.

The new code would also set a maximum confinement in farrowing crates of six weeks, and ban tethering of pigs.

From next year, castration of piglets over the age of seven days must be done by a veterinarian.

Committee chairman David Mellor said the isolation of pigs was necessary because they were aggressive after mating even if they were given ample space and food.

The committee would have preferred a quicker transition to new practices. "But we found it very difficult to introduce that on economic grounds, which we are obliged to take into consideration."

Standoff: Security guard David Cunningham denies hen protesters and three "rescued" battery hens access to Parliament. Picture: KENT BLECHYNDEN

ANIMALS&US

Kriek, Hans. 'Minister Challenged Over Abusive Battery Hen and Pig Codes.'
SAFE Media Release, **22 December 2004. Copyright.**

21 December 2004

MEDIA RELEASE – 11am, Wednesday 22 December 2004

Minister challenged over abusive battery hen and pig codes

The imminent release of two highly controversial animal welfare codes for pigs and layer hens, has the Minister of Agriculture, Jim Sutton, holding a private media conference for selected media in Wellington at 11am tomorrow.

SAFE campaign director Hans Kriek will attempt to deliver three caged battery hens to the Minister at the media conference in order for him to see first hand the direct suffering his decision will have on animals.

"If the Minister is prepared to sanction cruel farming practices in New Zealand then he must appreciate the impact his actions will have on animals. The Minister will get a chance to look in the eyes of three birds who have experienced the life he is sentencing millions of other birds to endure," says SAFE campaign director Hans Kriek.

"The Minister's decision to retain battery cages and sow stalls indefinitely in New Zealand will condemn millions of hens and pigs to a life of hell and continued abuse.

The Minister's pen might as well be a club used to personally bludgeon these animals to death once the Minister signs off these codes."

SAFE has extensively lobbied the Government for a ban on battery cages and sow stalls since 1988. Public opinion also supports a ban of cruel factory farming practices. Internationally, cruel and severe confinement systems are being phased out.

"The Minister's own animal welfare advisory committee has admitted battery cages and sow stalls do not comply with legal obligations under the Animal Welfare Act.

SAFE questions why the Minister has dismissed over twenty years of international research totalling in excess of 500 scientific reports that proves, unequivocally, that battery cages and sow stalls cause animals to suffer."

SAFE plans to shred the new codes outside the media conference to illustrate the only use these codes are good for is to offer bedding and nesting material for the rescued battery hens.

SAFE is an Incorporated Society registered as a national body under the name Save Animals From Exploitation Incorporated.

SAFE
The voice for all animals

Level 1 196 Hereford Street
PO Box 13 366
Christchurch, New Zealand
Tel/fax: 03 379 9711
Email: safe@safe.org.nz

PO Box 5750
Wellesley Street
Auckland, New Zealand
Tel/fax: 09 379 7749
Email: auckland@safe.org.nz

www.safe.org.nz

1999, No. 142

An Act—

(a) To reform the law relating to the welfare of animals and the prevention of their ill-treatment; and, in particular,—

(i) To require owners of animals, and persons in charge of animals, to attend properly to the welfare of those animals:

(ii) To specify conduct that is or is not permissible in relation to any animal or class of animals:

(iii) To provide a process for approving the use of animals in research, testing, and teaching:

(iv) To establish a National Animal Welfare Advisory Committee and a National Animal Ethics Advisory Committee:

(v) To provide for the development and issue of codes of welfare and the approval of codes of ethical conduct:

(b) To repeal the Animals Protection Act 1960 [*14 October 1999*

BE IT ENACTED by the Parliament of New Zealand as follows:

1. Short Title and commencement—(1) This Act may be cited as the Animal Welfare Act 1999.

(2) This Act comes into force on 1 January 2000.

2. Interpretation—(1) In this Act, unless the context otherwise requires,—

"Accredited reviewer" means a person accredited under section 109 to carry out independent reviews under section 105:

"Aircraft" has the meaning given to it by section 2 of the Civil Aviation Act 1990:

"Animal"—

(a) Means any live member of the animal kingdom that is—

(i) A mammal; or

(ii) A bird; or

(iii) A reptile; or

(iv) An amphibian; or

(v) A fish (bony or cartilaginous); or

(vi) Any octopus, squid, crab, lobster, or crayfish (including freshwater crayfish); or

(vii) Any other member of the animal kingdom which is declared from time to time by the Governor-General, by Order in Council, to be an animal for the purposes of this Act; and

(b) Includes any mammalian foetus, or any avian or reptilian pre-hatched young, that is in the last half of its period of gestation or development; and

(c) Includes any marsupial pouch young; but

(d) Does not include—

National Animal Ethics Advisory Committee, declare any procedure, by notice in the *Gazette*, not to be a manipulation for the purposes of this Act.

(4) The Minister must, in deciding whether to publish a notice under subsection (3) in relation to a procedure, have regard to the following matters:

(a) The nature of the procedure; and

(b) The effect that the performance of the procedure will or may have on an animal's welfare; and

(c) The purpose of the procedure; and

(d) The extent (if any) to which the procedure is established in New Zealand in relation to the production of animals or commercial products; and

(e) The likelihood of managing the procedure adequately by the use of codes of welfare or other instruments under this Act or any other Act; and

(f) The consultation conducted under subsection (3); and

(g) Any other matter considered relevant by the Minister.

Cf. 1960, No. 30, s. 2; 1983, No. 141, s. 2

4. Definition of "physical, health, and behavioural needs"—In this Act, unless the context otherwise requires, the term "physical, health, and behavioural needs", in relation to an animal, includes—

(a) Proper and sufficient food and water:

(b) Adequate shelter:

(c) Opportunity to display normal patterns of behaviour:

(d) Physical handling in a manner which minimises the likelihood of unreasonable or unnecessary pain or distress:

(e) Protection from, and rapid diagnosis of, any significant injury or disease,—

being a need which, in each case, is appropriate to the species, environment, and circumstances of the animal.

Cf. 1960, No. 30, s. 3 (b)

5. Definition of "research, testing, and teaching"—(1) In this Act, unless the context otherwise requires, the term "research, testing, and teaching" means, subject to subsections (2) to (4),—

(a) Any work (being investigative work or experimental work or diagnostic work or toxicity testing work or potency testing work) that involves the manipulation of any animal; or

(b) Any work that—

Obligations of Owners and of Persons in Charge of Animals

10. Obligation in relation to physical, health, and behavioural needs of animals—The owner of an animal, and every person in charge of an animal, must ensure that the physical, health, and behavioural needs of the animal are met in a manner that is in accordance with both—

(a) Good practice; and

(b) Scientific knowledge.

11. Obligation to alleviate pain or distress of ill or injured animals—(1) The owner of an animal that is ill or injured, and every person in charge of such an animal, must, where practicable, ensure that the animal receives treatment that alleviates any unreasonable or unnecessary pain or distress being suffered by the animal.

(2) This section does not—

(a) Limit section 10; or

(b) Require a person to keep an animal alive when it is in such a condition that it is suffering unreasonable or unnecessary pain or distress.

Offences

12. Animal welfare offences—A person commits an offence who, being the owner of, or a person in charge of, an animal,—

(a) Fails to comply, in relation to the animal, with section 10; or

(b) Fails, in the case of an animal that is ill or injured, to comply, in relation to the animal, with section 11; or

(c) Kills the animal in such a manner that the animal suffers unreasonable or unnecessary pain or distress.

Cf. 1960, No. 30, s. 3 (b); 1983, No. 141, s. 3 (1)

13. Strict liability—(1) In a prosecution for an offence against section 12, it is not necessary for the prosecution to prove that the defendant intended to commit an offence.

(2) Subject to subsection (3), it is a defence in any prosecution for an offence against section 12 if the defendant proves—

(a) That, in relation to the animal to which the prosecution relates, the defendant took,—

(i) In the case of an offence against section 12 (a), all reasonable steps to comply with section 10; or

(ii) In the case of an offence against section 12 (b), all reasonable steps to comply with section 11; or

Extracts from *Animal Welfare Act 1999*. Copyright.

Source: www.legislation.govt.nz/browse_vw.asp?content-set=pal_statutes

- the regulation trespasses unduly on personal rights and freedoms
- the regulation is not made in accordance with the general objects and intentions of the statutes under which it is made, or
- it was not made in compliance with the particular notice and consultation procedures prescribed by statute.

Any person or organisation wishing to make a complaint should refer to the publication *Making a Complaint to the Regulations Review Committee*, which can be obtained, from the website:
http://www.clerk.parliament.govt.nz/Publications/Other/

or by writing to:
Clerk of the Committee
Regulations Review Committee
Parliament Buildings
Wellington.

1.3 Process for Code Development

A draft code may be developed by anyone including NAWAC or the Minister. It is then submitted to NAWAC. Provided the draft meets criteria in the Act for clarity, compliance with the purposes of the Act, and prior consultation, NAWAC publicly notifies the code and calls for submissions. NAWAC is then responsible for recommending the form and content of the code to the Minister after having regard to the submissions received, good practice and scientific knowledge, available technology and any other relevant matters.

NAWAC may recommend draft standards that do not fully meet the obligations in the Act if certain criteria specified in the Act are met.

The Minister issues the code by notice in the Gazette.

1.4 Scope

This code applies to all persons responsible for the welfare of layer hens kept for the purpose of producing eggs for sale. For those flocks from which eggs are not sold, the Act applies. NAWAC nevertheless, encourages all owners or persons in charge of layer hens to comply with the relevant sections of this code. It is not the purpose of this code to define marketing standards for egg production systems.

The pre-hatched chick that is in the last half of development is also covered by this code. This has particular application to the sale of embryonated eggs.

In many layer hen production systems the chicks, chickens, pullets and layer hens are reliant to a greater or lesser extent on human management for their daily requirements.

The rearing of chicks, chickens, pullets and layer hens, if it is to be done well, requires both experience and observance of high standards. Unless that work is done well, the welfare of the birds cannot be adequately protected.

This code is intended to encourage all those responsible for its implementation to adopt the highest standard of husbandry, care and handling, to equal or exceed the minimum standards.

Under the Act the "owner" of an animal or the "person in charge" is responsible for meeting the legal obligations to animal welfare. In the case of chicks, chickens, pullets and layer hens the owner of the animal(s) may place these birds in the care of others for the purpose of rearing, transport and slaughter.

Responsibility for meeting minimum standards relating to the provision, design and maintenance of the facilities and equipment, the allocation of operational responsibilities and the competence and supervision of performance of employees will lie with the owner of the layer hens, and may also lie with the person in charge of the layer hens, depending on the role of that person.

Advice is given throughout the code and is designed to encourage owners/operators to strive for a high level of welfare. Explanatory material is provided where appropriate.

Responsibility for meeting minimum standards during the operation of particular tasks will lie with the person responsible for carrying out that particular task. That person is "in charge" of the animals at that particular point in time. Generally, a stockhandler is the person in charge of the animals in that stockhandler's care. In practice, the identification of the person in charge will depend on the minimum standard in question.

This code provides for the general principles of the care and use of layer hens. The incorporation of the code in quality assurance programmes will help to ensure its success (see Section 6.1 - Quality Assurance Systems).

Other codes that are relevant, and that are either being produced for the first time, or are in the process of being reviewed, include codes concerned with the transport of animals, slaughter at licensed and approved premises, emergency slaughter, and the use of animals for scientific purposes. Where relevant these other codes should be consulted (see Appendix III).

This draft was written by a working group established by the Egg Producers Federation of New Zealand (Inc) and has been reviewed by representatives of the industries, veterinarians, advisers, animal scientists, welfarists and members of the general public. As required by the Act, NAWAC publicly notified the draft code of welfare on 16 July 2002.

1.5 Contents of this Code

Section 69 of the Act provides that a code of welfare may relate to one or more of the following -

- a species of animal
- animals used for purposes specified in the code

NAWAC has not specified the minimum amount of space that should be provided for outside areas for free-range systems. There are significant differences between managing birds indoors e.g. more uniform environment, no climatic extremes, more confinement etc, and outdoors e.g. topography, soil type, climate etc. This means that there will be a number of different ways to manage outdoor areas e.g. rotation, portable housing, vegetation, shelter, use of gravel, or sawdust. It is therefore not possible to stipulate a minimum stocking density that would address all situations. NAWAC intends that producers should manage birds outdoors in ways appropriate to the particular location to ensure they comply with the outcome-based minimum standards.

While stocking densities will vary according to a number of variables, a commonly used stocking density has been 11 sq m per bird.

Rearing

Introduction

In both of the following systems, it is normal management practice to ensure that the birds are able to huddle together to conserve heat or to have sufficient room so that each bird can rest without contact with other birds so as to ensure adequate air circulation.

If producers choose to introduce pullets to the range from 7 weeks of age then the management of the outdoor area provided should meet specifications in Minimum Standard No. 6.

Floor Rearing on Litter

The birds are usually confined to the area immediately adjacent to the heating source for the first two weeks of life, and thereafter are allowed to range at increasing distances from the heat source, until they can range over the entire area provided by the shed in which they are housed. This system is almost identical to the conditions under which broiler or meat chickens are reared.

Cage Rearing

The entire building is usually heated to the required temperature of 34-36°C. For the first 0-6 week period the birds are housed in groups at densities between 160 and 220 sq cm per bird depending on the facilities available and the flock size.

Minimum Standard No. 7 – Stocking Densities for Birds in Cage, Free-range and Barn systems

	7 – 18 Weeks		19 or more Weeks	
	Birds / sq m (maximum)	Sq cm / bird (minimum)	Birds / sq m (maximum)	Sq cm / bird (minimum)
(a) Houses for Barn systems:	14	724	7	1428
(b) Houses for Free-range:	14	724	10	1000
(c) The outdoor area in free-range systems must be sufficiently large and also be managed to ensure that the ground does not become pugged, muddy, dusty or contaminated so as to harm the health and welfare of the birds.				
(d) Cage systems	(i) Cages existing prior to the commencement of this code	(ii) New cages built after the commencement of this code	(iii) All cages existing prior to commencement of this code from 1/1/2008	(iv) All cages from 1/1/2014
Sq cm / bird (minimum)	450	550	500	550
(e) Cages for birds aged 7 – 18 weeks must provide a minimum floor space of at least 370 sq cm per bird and for a maximum of 27 birds per sq m.				

Note:

Section 73(3) of the Act provides that NAWAC may, in exceptional circumstances, recommend minimum standards that do not fully meet the obligations to ensure that the physical, health and behavioural needs of the animal are met. In making this recommendation NAWAC must have regard to, among other things, the feasibility and practicality of effecting a transition from current practices and any adverse effects that may result from such a transition, and the economic effects of any transition from current practices to new practices.

Based on current knowledge, NAWAC would ideally like current cages to be eventually phased out but is unable to recommend replacement of current cages with alternative systems including enriched cages, until such time as it can be shown that, in comparison to current cage systems, in the context of supplying New Zealand's ongoing egg consumption needs, they would consistently provide better welfare outcomes for birds and be economically viable.

National Animal Welfare Advisory Committee. *Animal Welfare Act (Layer Hens) Code of Welfare 2005.* **Wellington, New Zealand. Ministry of Agriculture and Forestry, 2005. Copyright.**
Extracts from Animal Welfare Act (Layer Hens) Code of Welfare 2005.

NAWAC considers that cages that provide a minimum floor space of less than 550 sq cm per bird, do not fully comply with section 10 of the Act. Minimum Standard 7(d) allows for a transition period for the phasing out of cages that provide less than 550 sq cm.

NAWAC notes, however, that any decision to provide greater minimum space and/or behavioural enrichment or to phase out such cages altogether, will be left to such time as this code is reviewed in 2009. NAWAC will, at that time, consider: current New Zealand and international research on alternative systems including enriched cages; current good practice; available technology; public submissions; international practices and trends; and the feasibility, practicality and economic effects of any change.

Recommended Best Practice

Parameters that relate to stocking densities of houses and other aspects of animal welfare should be available for auditing purposes, which include mortality and culls, total number of birds and floor area.

3.4.2 Feather Pecking and Cannibalism

Feather pecking can be a serious problem in all egg production systems, but is exacerbated in non-cage systems where many birds can mix. The exact causes of feather pecking are not known, but may include redirection of foraging behaviour, genetic predisposition, plumage colour variation in target animals, light intensity, food access and composition, and stocking density. Once feather pecking begins, it is very difficult to stop, and can quickly escalate into cannibalism that may result in death. From both a welfare and production point of view, cannibalism is a major problem, and every effort should be made to avoid it.

A number of management options for preventing or handling outbreaks of feather pecking and cannibalism are given below:

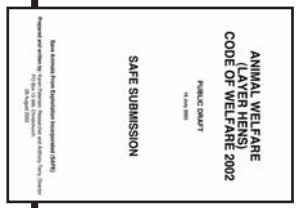
- Selection for docile strains
- Use of birds of uniform colour
- Avoidance of sudden changes in food composition
- Minimisation of aggression at key resources (feeders, drinkers, nest boxes, etc.)
- Selection of 'low aggression' feeds (Tryptophan rich)
- Scatter feeding
- Removal/culling of aggressors
- Removal of pecked birds
- Application of deterrents (tars)
- Provision of escape areas
- Reduction of stocking density

9. SHORT-WRITTEN TEXT (LEGISLATION) CONT ...

National Animal Welfare Advisory Committee. *Animal Welfare Act (Layer Hens) Code of Welfare 2005.* **Wellington, New Zealand. Ministry of Agriculture and Forestry, 2005. Copyright. Extracts from Animal Welfare Act (Layer Hens) Code of Welfare 2005.**

10. SHORT WRITTEN (SUBMISSION)

Petersen, Karen and Anthony Terry. *SAFE Submission of Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002.* **Christchurch. SAFE, 2002.**
Extract from *SAFE Submission of Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002.*


ANIMAL WELFARE (LAYER HENS) CODE OF WELFARE 2002
PUBLIC DRAFT
SAFE SUBMISSION

1.5 BEHAVIOURAL STUDIES
It is SAFE's belief that the confinement of layer hens in cages is inherently cruel as it denies hens the ability to exhibit most of their natural behaviours.

The confinement of layer hens has been condemned by research scientists world-wide based on behavioural studies.

The European Commission's Scientific Veterinary Committee stated in their 1996 review of the scientific literature that:

- `Hens have a strong preference for laying their eggs in a nest and are highly motivated to perform nesting behaviour';
- `Hens have a strong preference for a littered floor for pecking, scratching and dust-bathing'; and
- `Hens have a preference to perch, especially at night'.
(Quoted by Druce & Lymbery, 2001)

Lack of a suitable nest site has been shown to cause particular frustration to hens. Chickens are strongly motivated to find a nest site in the 24 hours from ovulation to laying (Temple, 1994). Duncan (2002, cited by Schwean, c2001) reports that lack of a suitable nest site causes hens to suffer from severe frustration. Motivation to search for an appropriate nesting site is high, even in barren environments where there are no cues for exploration (Freire, Appleby & Hughes, 1996). Research indicates that provision of enclosed nest boxes can reduce stress and improve welfare for caged hens (Walker & Hughes, 1998).

Caged layer hens show a high demand for litter for pecking and scratching (Hughes & Channing, 1998; Gunnarsson, et al., 2000). It is important to provide hens with litter for foraging and dustbathing. If dust-bath deprived hens are given access to materials such as wood shavings or peat `They go in for a complete orgy of dust bathing. They do it over and over again, apparently making up for lost time' (Stamp Dawkins, 1993, cited by Druce & Lymbery, 2001). This behaviour was also observed by Widowski & Duncan during their research into hens' willingness to work for access to dustbathing substrate (2000).

Frustration of natural feeding behaviours can result in aggressive behaviours. The Council of Europe has stated that:

> Domestic fowl have retained the typical feeding pattern of jungle fowl, which consists of pecking and ground scratching, followed by ingestion. Although the degree to which pecking and scratching behaviours have been retained varies among strains of hybrids, they are still present and if frustrated these behaviours may be redirected towards injury to or even cannibalism of flock-mates. (Council of Europe, 1995, Article 2).

Hens dustbathe to remove lipids from their feathers and maintain their plumage. Caged hens without access to a suitable substrate for dustbathing perform vacuum dustbathing on the floor of their cage. This suggests that deprivation of the ability to dustbathe causes the hens' welfare to suffer (Widowski & Duncan, 2000).

Inability to dustbathe can cause layer hens to peck cage mates. The motivation to dustbathe is strong, even in birds raised in wire floored cages. (Council of Europe, 1995). Researcher Klaus Vestergaard suggests that feather pecking is likely in the absence of loose, earthlike materials because hens `... are more likely to come to accept feathers as dust' (Vestergaard, 1993, quoted by Davis, 1999).

Chickens are also strongly motivated to roost at night on perches and research indicates that if perching is not possible birds may experience reduced welfare (Olsson & Keeling, 2000).

Prominent animal behaviourists have also condemned caged hens. Professor Konrad Lorenz, a Nobel Prize recipient, stated that `The worst torture to which a battery hen is exposed is the inability to retire somewhere for the laying act' (Quoted by Druce & Lymbery, 2001).

Well-known animal behaviourist Dr Desmond Morris has said that:

> Anyone who has studied the social life of birds carefully will know that theirs is a subtle and complex world, where food and water are only a small part of their behavioural needs. The brain of each bird is programmed with a complicated set of drives and responses ... All these are denied the battery hens. (Quoted in Druce & Lymbery, 2001).

Common sense tells most members of the public that a severely caged bird cannot express most of its natural innate behavioural needs and that therefore its welfare is compromised (see Section 1.7 Public Opinion).

10. SHORT WRITTEN (SUBMISSION) CONT . . .

Petersen, Karen and Anthony Terry. *SAFE Submission of Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002***. Christchurch. SAFE, 2002.**
Extract from *SAFE Submission of Draft 10 of the Animal Welfare (Layer Hens) Code of Welfare 2002***.**

Despite industry claims that if caged layer hens are producing well their welfare is adequate (welfare as measured by biological fitness (Temple, 1994)), observations of the conditions birds are kept under, and of the physical appearance of caged layer hens, suggest otherwise. Many of the sheds that cage birds are kept in are dim and dirty, with dusty, smelly air. Birds rescued or purchased from New Zealand intensive egg producing layer hen farms show:

- low body weight
- excessive feather loss
- raw red patches of skin
- respiratory distress
- fractures
- muscle and joint weakness
- foot and claw damage

These physical injuries and conditions indicate an unacceptably low level of animal welfare.

1.6 SCIENTIFIC EVIDENCE OF SUFFERING

There is a considerable body of credible scientific evidence to conclude that caged birds suffer. There have been a number of reviews of the scientific literature relating to the welfare of hens in cage systems which have identified significant welfare problems, for example Appleby (1991), Appleby & Hughes (1995), Baxter (1994), Temple (1994) and the Scientific Veterinary Committee of the European Union in 1992 and 1996.

Baxter (1994) concluded that cage systems fail to adequately provide for the welfare of hens, severely restrict the hens' ability to perform most of their normal behaviours, and that caged hens experience chronic and acute suffering.

The Scientific Veterinary Committee (1996) concluded in their review that:

> Battery cage systems provide a barren environment for the birds ... It is clear that because of its small size and its barrenness, the battery cage as used at present has inherent severe disadvantages for the welfare of hens. (Quoted by Druce & Lymbery, 2001).

The reviews showed that caged birds can suffer from a range of serious welfare problems including: feather loss; stress; cannibalism; Caged Layer Osteoporosis; Fatty Liver Haemorrhagic Syndrome (FLHS); foot and claw damage. Welfare is also reduced due to injuries from equipment, cruel practices such as forced moulting, and routine mutilations such as beak trimming.

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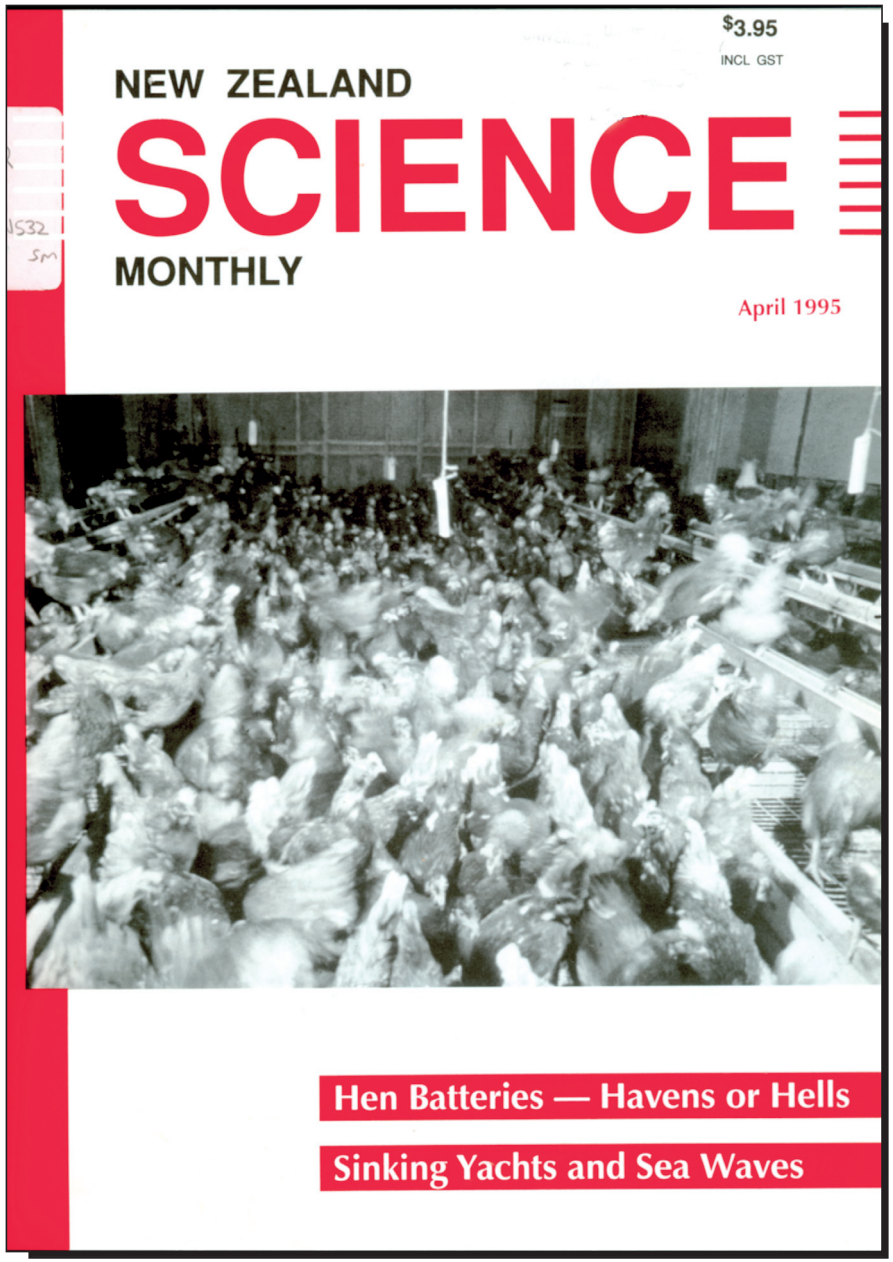
Note: Entire submission can be found at ww.safe.org.nz/campaignhens.php



Hen Batteries — Havens or Hells?

*How much happier really **are** free-range hens?*

Professor Neville Gregory

Calls for a public referendum on the keeping of battery hens highlights the need for a better understanding of the alternative methods of hen management, their advantaged and disadvantages.

Traditionally hens have been kept in back yards or in mobile arks in paddocks. They could run around to scratch and forage for their food as well as receive feed from the farmer to boost their egg production. Indoor deep litter systems were also common at one time, but since 1950 virtually all these units have been replaced with cages. Battery egg production is less wasteful, more hygienic and more cost effective, and it has now become synonymous with cheap eggs.

In many countries there has been a call of conscience — if not a revulsion — about keeping hens in cages. This is based entirely on our perceptions of animal welfare. Some governments have introduced regulations which limit the stocking density and specify some of the design features of the cages. Switzerland has gone so far as to ban battery cages, and Sweden will be reviewing its situation within the next three years. Other countries, such as the UK, have responded to consumer demand by developing lucrative markets in free range and barn eggs, and these have been supported by national trading standards. New Zealand could be on the verge of holding a referendum on whether it should ban caged layer production.

Battery Cage Problems

Caged layers are usually stocked three to five hens per cage. They are provided with water from nipple drinkers and feed from a trough which is in front of them. Their manure passes through the floor of the cage and is either collected or stored there before removal from the shed.

In this system there are a number of deprivations imposed on the birds. They are unable to run, walk in a straight line for more than three paces, fly, flap their wings, roost, nest, or dust bathe and there is limited opportunity to stretch their wings or forage. All of these are normal behaviour patterns and in their absence there is likely to be some emotional loss. Since the battery cage is a relatively barren environment, it is difficult for the birds to replace these deprivations with other activities which are fulfilling.

The approved stocking density for caged layers in New Zealand is 450 square centimetres per bird. Research has shown that the space required to perform simple physical activities such as turning round, stretching a wing, wing flapping, preening and ground scratching is on average about three times greater than this recommended minimum, and so the birds are physically cramped. When very large cages are provided, birds will spend more time performing these normal activities and less time doing seemingly futile actions such as cage pecking. Some scientists view cage pecking as a sign of frustration.

Fighting between birds is not usually a problem in battery cage systems, but one study in the US has shown that the amount of fighting *increases* if more space is provided. If the space is increased further, aggression starts to decline. The likely reason for this rise and fall is that in crowded conditions the close proximity of the dominant bird helps to suppress fighting between the subordinate birds. As space allowance increases, the influence of the dominant bird is less and the subordinate birds are able to fight amongst themselves. In very large cages, however, the birds are able to escape from one another when a fight is about to start.

Area (cm^2 per hen)	Fighting activity (per hen per hour)
412	6.1
824	15.2
1442	11.6
2884	8.4

Moderately crowded hens fight more.

Owing to their sedentary lifestyle and to the high demands for calcium for eggshell production, battery hens tend to develop weak bones. This leads to a problem when the battery sheds are depopulated at the end of lay. The hens get damaged and, according to a recent assessment of 15 battery flocks in Europe, on average 16% of the birds have broken bones by the time they are about to be slaughtered. No doubt this is painful for those birds.

In some battery cage systems it is quite difficult to inspect the birds, to check that they are all right. At the moment this may not be such a problem in New Zealand because the cages here are not usually more than two tiers high. In other countries three or four tiers are usually used, and six to eight tiers with a gantry for the stockperson are quite common. Overseas the sheds are often kept at low lighting levels as this helps to calm the birds, but it could impose some emotional loss and it makes inspection more difficult. Again, this is not such a problem in New Zealand, and many sheds allow some daylight as well as supplementary lighting.

11. SHORT-WRITTEN (SCIENTIFIC ARTICLE)

Gregory, Neville. 'Hen Batteries – Havens or Hells?' *NZ Science Monthly*, April 1995.

Modified cages are only just coming into use. The aim is to provide an environment which fulfils more of the hens' behavioural needs, and the main modification so far has been the provision of a perch. Perches usually cause an increase in the proportion of cracked eggs, but some producers have limited this problem by getting the birds into the habit of laying on the floor and then introducing the perches. More elaborate systems which provide a nest box and a scratching box are being tested at the moment.

These additions can only be achieved at some financial cost which would have to be passed on through higher egg prices. It would be unrealistic to think that modified cages will allow flying, running, wing flapping and foraging behaviour, and so changing to modified cages is a compromise solution from the welfare point of view.

Alternative Systems

A variety of alternative systems have been tested and used commercially in the UK. They include systems known as percheries, tiered wire floor, litter and wire floor, and free range systems. They do not confine the birds to a small area, and so the physical and emotional deprivations of the battery system do not occur. The birds can roost, fly, run, scratch in the litter and nest in boxes, but it is unusual for nesting materials such as straw to be provided.

As there is greater opportunity for movement, there is also a greater risk of physical damage from flight accidents. Flight and landing accidents are quite common and, by the end of lay, 24% of all birds from perchery units have broken bones which have subsequently mended. The wishbone and the keel are most affected; since most of the fractures occur during the last half of the laying period, the pain associated with the breaks is more serious than in battery hens because it lasts longer.

Design and layout of furniture in the alternative system can be important in determining the prevalence of broken bones, but this may not be the only thing that needs to be considered. In one study it was found that when the flight distance between a perch and the landing stage of a nest box was as short as 75 centimetres, 10% of the flights ended in a crash landing. The reason for this is not known, but it might be that the hens' leg muscles are too weak when it gets older.

Another potentially serious problem in alternative systems is cannibalism. One study looked at four alternative systems and one battery cage system housed within the same shed; the birds were hatchmates and they were fed the same ration. The worst alternative system for cannibalism was the high level perchery, whereas in the battery cage, cannibalism was virtually absent. Where birds are kept in large groups, such as in percheries, tiered wire floor units and litter and wire floor systems, a small proportion of birds become victimised. These birds appear to be mentally disturbed, as they spend most of their time hiding from other birds, and they have a very deprived existence.

	Tiered wire floor	Low-level perchery	High-level perchery	Litter and wire	Battery
% cannibalism	4	4	16	10	1
% birds with old broken bones	20	20	27	17	1
% birds with broken claws	14	9	4	10	11

Different systems cause different problems for hens

An effective way of preventing cannibalism is to trim the beaks of the birds when they are chicks. Research has shown that partial amputation of the upper beak is a painful procedure and in a proportion of the birds, it results in a lasting pain — so it is not a very kind way of overcoming the problem. One of the leading egg companies in the UK has about 50 alternative system flocks and it has resorted to beak trimming all of them. Noticeable cannibalism now only occurs in one or two of their 50 flocks at any one time.

Claw damage can be a problem whenever there is wire, encountered in both alternative systems and battery cages. Bumblefoot is another foot problem which develops when perchery birds have to grasp the perch tightly in order to stay on it. It appears as a fluid-filled swelling on the knuckle and presumably is painful, but it can be avoided by choosing the appropriately shaped perch.

Since the birds can forage in their own litter, they are more prone to gut diseases including parasites and coccidiosis. Coccidiosis is a particularly unpleasant disease which no doubt causes suffering.

Perchery systems have not been very successful (especially when stocked at more than 22 birds per square metre) and they are now falling from favour amongst UK producers.

The most popular alternative is the free-range system, using a shed with A-frames plus nest boxes, stocked at about 17 birds per square metre indoors and with access to a paddock through popholes. Farmers are beginning to plant paddocks with shrubs and trees to provide some cover and shelter. Adequate fencing is needed to keep out predators, and electric fencing is widely used. This type of system attracts a "free-range" price premium, and without this, free-range systems would probably have difficulty in competing with battery cage systems for cost-effectiveness.

Some of the disadvantages are:

- dirty birds and eggs if the ground becomes pugged
- the apparent necessity to beak-trim all birds
- the high prevalence of floor/field eggs if the nest boxes are not sufficiently attractive
- wet birds if the grass is not kept short (and this can lead to dirty eggs)
- difficulty in shutting the birds in the shed at night if there are trees to roost in
- a tendency towards seasonal bulges in egg supply.

Making a Decision

Clearly there are disadvantages with every system. Comparing one system at best with another one at worst is not going to produce wise decisions as to whether New Zealand should phase out battery cages, nor will it help egg producers to decide which alternative or modified cage they should adopt. Instead New Zealanders need to judge how the systems compare when operating optimally, and then do a separate comparison taking a more pessimistic outlook. We also need to ask whether the New Zealand public is at present sufficiently well-informed to make a wise decision.

Taken solely from the welfare point of view there can be little doubt that an alternative system which is free from disease, cannibalism, victimised birds and pain associated with broken bones is preferable to a cage system. However, general experience with alternative systems has shown that cannibalism can be common when beak trimming is not used — one perchery farmer mentioned that he had it in one out of every three flocks.

Should we be aspiring for the perfect situation, or should we recognise that these problems are likely to occur but admit that for the time being we don't know how frequent they will be? If New Zealanders are feeling brave they might like to support the ban and rely on the ingenuity of the farming community to solve these problems as and when they arise. However, before the solutions could be found there will probably be some suffering for the birds, and some financial hardship for egg producers. This is a decision that should not be taken lightly.

Professor Neville Gregory holds a Chair in Animal Welfare Science at Massey University.

Advantages and Disadvantages of Keeping Hens in Cages

Advantages

- Less risk of birds being killed by predators
- Fewer birds acquire broken bones from flight accidents
- Less dust in the air created by dust bathing
- Birds do not fight so much; less cannibalism
- Fewer victimised birds
- Birds are not exposed to so much of their own manure; less risk of gut diseases
- Cleaner birds
- Fewer cracked eggs
- Usually requires less labour — egg collection is easier and quicker
- More efficient use of feed; less wastage
- Less land area needed
- Eggs are cheaper to buy in the shops

Disadvantages

- Birds are unable to fly
- Birds are unable to run
- Birds are unable to stretch or flap their wings
- Birds are unable to walk continuously
- Birds are crowded
- Birds are unable to dust bathe
- Birds are unable to nest
- Birds have limited ability to forage
- Barren environment
- Birds have weaker bones due to lack of exercise
- Floor is less comfortable
- Farmers receive a lower price per egg than they would for free range eggs

Life in a cage

Science says chooks should run free

Dr. Michael C. Morris puts the scientific evidence that keeping hens in battery cage systems is unacceptable.

In a leaked report, the National Animal Welfare Advisory Committee (NAWAC) ruled against phasing out of battery hen systems in New Zealand. NAWAC instead recommended further research, stating that welfare problems are present in all systems of layer hen management (battery, barn, perchery and free range).

NAWAC placed emphasis on an Australian review, which based its conclusions on a small part of the scientific literature available. The review dismissed public concerns as "unscientific", and also did not take into account a great deal of evidence gathered by respectable animal welfare scientists.

In this article I provide evidence from trained scientists backing up the common sense view that hens suffer more in battery cages than in well run alternative systems.

Cage layer osteoporosis and bone weakening

In today's high production layer hens, absorption and transport mechanisms for calcium are not efficient enough to cope with the extra burden of egg production. Calcium is therefore removed from the bones to make eggs.

This results in a general weakening of bones, which is exacerbated by the lack of exercise among severely confined hens. Leg bones are often not strong enough to support the hen's weight. As a result, hens in caged systems often collapse and die in the cages. In addition, when "spent" hens are removed from cages, and shackled prior to slaughter, approximately a third of hens suffer from broken bones, double the number from free–range systems.

The bones of hens in percheries are stronger than those of hens from batteries, but post mortems reveal a high percentage of old fractures due to flight injuries to some extent, and one study concluded that this means welfare problems due to broken bones are worse in free–range or perch systems. However, the study failed to take account of hens that had died as a direct result of bone weakening in battery cages. If these are factored into the equation, then the percentage of fractures is approximately equal between battery and free–range hens.

> The beak of hens is a complex sensory organ, with a rich supply of pain receptors.

In addition, although flight accidents can be common in percheries, these can be reduced through better perchery design, including reducing the distance between the perching frame and the nest box, and providing stairwells between perches.

Foot injuries

Lesions, fissures, hyperkeratosis of the feet, and twisted and broken claws are more prevalent in battery than alternative systems. A New Zealand study found that 33-92 percent of battery hens suffered from "cracked or open calluses" on the feet. All farms surveyed had volunteered to have their flocks inspected, so these were probably the better managed systems.

Foot injuries occur in percheries, but again these can be reduced through perchery design. For example, inflammation and general mortality can be reduced by providing three tiers of perches instead of two.

Abrasion and feather loss

Abrasion and feather loss is seen far more in hens from battery cages than from other systems. It is caused both by abrasion and feather pecking. The contention by the Egg Producers' Federation that this is due to moulting has no scientific basis. Feathers are selectively lost from areas that would be subject to high levels of abrasion, such as the neck and breast. Abrasion is also more common in hens that have been in cages longest.

Beak trimming

Amputation of part of the beak (euphemistically described as beak trimming) is performed to reduce feather pecking and cannibalism in hens. Studies on peripheral nerve activity suggest that partial beak amputation is extremely painful. The beak of hens is a complex sensory organ, with a rich supply of pain receptors. In addition, bundles of nerve fibres (neuromata) form on the stump. Discharges from these fibres indicate that the pain from the stump is long lasting and intense. Similar chronic pain has been reported in human amputees.

Behavioural studies

Behavioural studies on adult hens show that hens avoid non-essential use of their beak for six weeks after amputation. Dozing and general inactivity can last up to 252 days. These and the other behavioural abnormalities have prompted behavioural scientists to conclude that there is a possibility of "depression resulting from a chronically painful condition".

The Egg Producers' Federation states that there is little or no pain involved if beak trimming is performed early in the life of a chick. What little evidence is available does not back up this claim, but in fact confirms that chicks avoid using their beaks for two weeks after the operation.

Advisers on MAF policy claimed that debeaking in young chicks "may be" less traumatic. However, the study in their report did not justify even this guarded claim. The study compared production levels and mortality in debeaked and non–debeaked hens in conditions where the hens could peck each other. No attempt was made to compare mortality directly attributable to beak trimming.

Beak trimming is performed in all systems in New Zealand. A 1992 study found it was practised in 100 percent of the battery systems surveyed. (The figure has now been reduced. However, battery producers that do not beak trim have to dim the lighting to such a level that hens suffer through sense deprivation and physical eye abnormalities.) Beak trimming is performed in all barn systems accredited by the RNZSPCA and is carried out in about 50 percent of hens from RNZSPCA accredited free range systems. However, all accredited free –range farms must abolish the practise in June 2005.

Behavioural deprivation

Cannibalism and feather pecking are "misdirected" behaviours, which come about when a hen is unable to pursue her natural foraging and pecking practises. They can be reduced or eliminated by providing an enriched environment, as documented by numerous studies. Selective breeding, and judicious use of less aggressive strains also reduce aggressive behaviour.

There is still a tendency to dismiss the notion that animals suffer psychologically through behavioural deprivation. However, it is well known that animals display the same aggressive, repetitive and stereotypical behaviour as that seen in frustrated or mentally disturbed humans. Unless one is prepared to make the unscientific assertion that animals and humans evolved through a totally different process, then there is no valid reason to suggest that emotions such as boredom, fear and frustration are absent in animals.

Photo supplied by Michael Morris.

> Hens are genuine hedonists, seeking out pleasure for the sake of it.

Hens deprived of opportunities to dust bathe, lay their eggs in the nest boxes, forage, peck, and sleep on perches, all show behaviour indicative of mental disturbance, including "vacuum dustbathing", "vacuum nesting", feather pecking, and increased restlessness and taking off for non-existent perches. The cognitive abilities of hens have also been impaired through depriving them of perches.

Battery hens show intense fear, described by one scientist as "hysteria", when confronted with human presence or other unfamiliar stimuli. In contrast, hens that have been exposed to enriched environments are far less fearful and showed more exploratory behaviour when placed in unfamiliar conditions.

The preference of human subjects for different outcomes can be measured quantitatively by their willingness to pay for such outcomes, either in monetary terms or in some other measurable commodity. Hens are generally strapped for cash, so experimenters instead measure how much a hen is prepared to work for an outcome. Such experiments provide further evidence that battery hens are frustrated in their current environment. Hens will go to considerable lengths, lifting heavy weights, walking through air blasts, and pushing open swing doors to gain dust baths, nest boxes, and enough space to spread their wings.

Interestingly, hens will work hard for a dust bath even if they have already taken one. This suggests an emotional state that surpasses a mere instinct to obtain something of survival value. Hens are genuine hedonists, seeking out pleasure for the sake of it.

Conclusion

Hens suffer physically and psychologically in cages. Physical suffering can also be present in alternative systems, but this can be mitigated through good management. In contrast (and this is essential to the debate) physical and psychological suffering in battery hens is inherent in the system and comes about as a direct consequence of barren and cramped confinement.

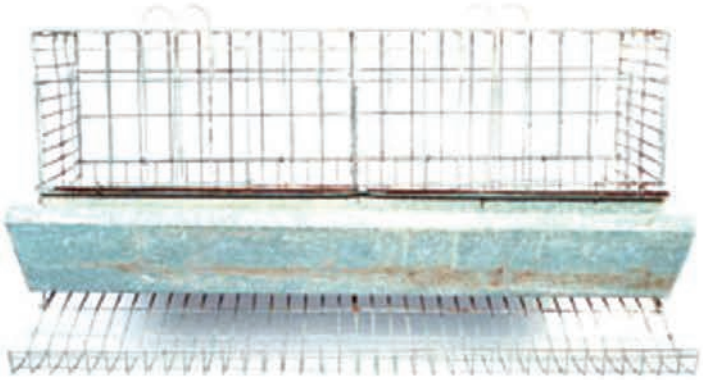
As such, welfare problems in battery cages can only be eliminated by abolishing cage production. Welfare issues in alternative systems can be addressed through minimum standards. These should include a phase out of beak amputations, and preference for free–range systems. It is possible that well-designed perchery systems, as used in Switzerland, may be another humane option. ■

Dr Morris is a member of the Campaign Against Factory Farming,
PO Box 6387,
Wellington,
NZ.

Morris, Michael. 'Life in a cage. Science says chooks should run free.' *Organic NZ*, January/February 2005. Copyright.

The Egg Beater. **SAFE print advertisement. *Time*, *New Idea* and *That's Life* magazines. Christchurch: SAFE.**

THE EGG BEATER



THE HEN BEATER

A LIFETIME GUARANTEE

CAGED BATTERY HENS SUFFER

A battery hen is crammed inside a tiny wire-floored cage — given less space than a phone book cover. She suffers painful leg injuries and is continually pecked by frustrated cage mates. Her beak is mutilated. Her diet is mash. She will never walk, wing flap or dust-bathe — sunlight, privacy and fresh air are denied. For New Zealand's 2.4 million battery hens, it's a living hell.

Help stop the madness. Don't buy battery hens eggs.

Pledge your support by calling 0800 SAVE US.

SAFE
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WWW.SAFE.ORG.NZ

Egg Carton. **SAFE print advertisement. *Time*, *New Idea* and *That's Life* magazines. Christchurch: SAFE.**

Don't be fed cruelty. **SAFE print advertisement. Christchurch: SAFE, 2004. (in response to McDonalds Farm Fresh advertisement).**

DON'T BE FED CRUELTY!

MCDONALD'S "FARM FRESH" EGGS ARE CRUEL BATTERY CAGE EGGS

Like McDonald's and Farmer Brown, supermarkets and other food outlets hide the barbaric origin of their eggs by calling them "Farm Fresh".

0800 SAVE US

Show them that you will not be fooled.
Don't buy cruelly produced eggs no matter what misleading name they come under!
Make it a rule you never break!

SAFE
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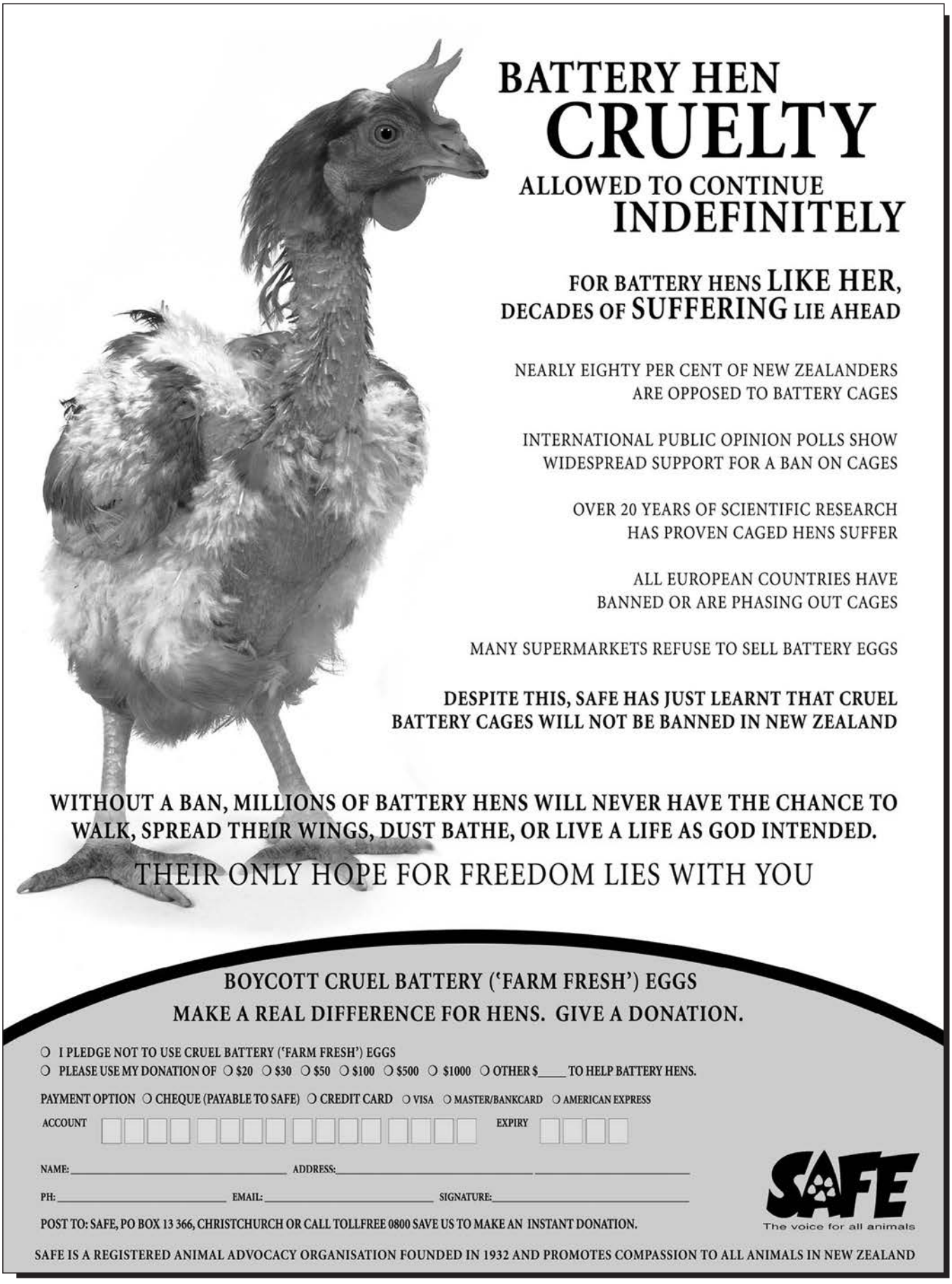
www.safe.org.nz

Battery Hen Cruelty. **SAFE print advertisement. Christchurch: SAFE, 2004.**



Freedom For Hens. **SAFE campaign pack. Christchurch: SAFE, 2005.**

FREEDOM FOR HENS CAMPAIGN PACK

LUCKY HENS
SAFE BATTERY HEN RESCUE


HENRIETTA


JENNY


ALICE


CONNIE


MAGGIE


HEATHER

SHE'LL NEVER STAND A CHANCE WITHOUT YOU

SAFE has waged war on battery cages for nearly 20 years. Battery hen farming is now New Zealand's highest profile animal welfare issue. Nearly eighty per cent of New Zealanders oppose battery cages. Scientific research proves caged hens suffer. All countries in the European Union have banned or are phasing out cages. Many European supermarkets refuse to stock battery eggs. Battery cages are condemned internationally as cruel. Even our Government's own animal welfare advisers agree that battery cages do not meet the obligations of the Animal Welfare Act. Despite this, New Zealand's hens continue to suffer because those in authority fail to act on this overwhelming opposition. The hens' only hope now rests with you . . .

This brochure examines why the next important step of our campaign relies on you to help make sure her life is one of freedom.

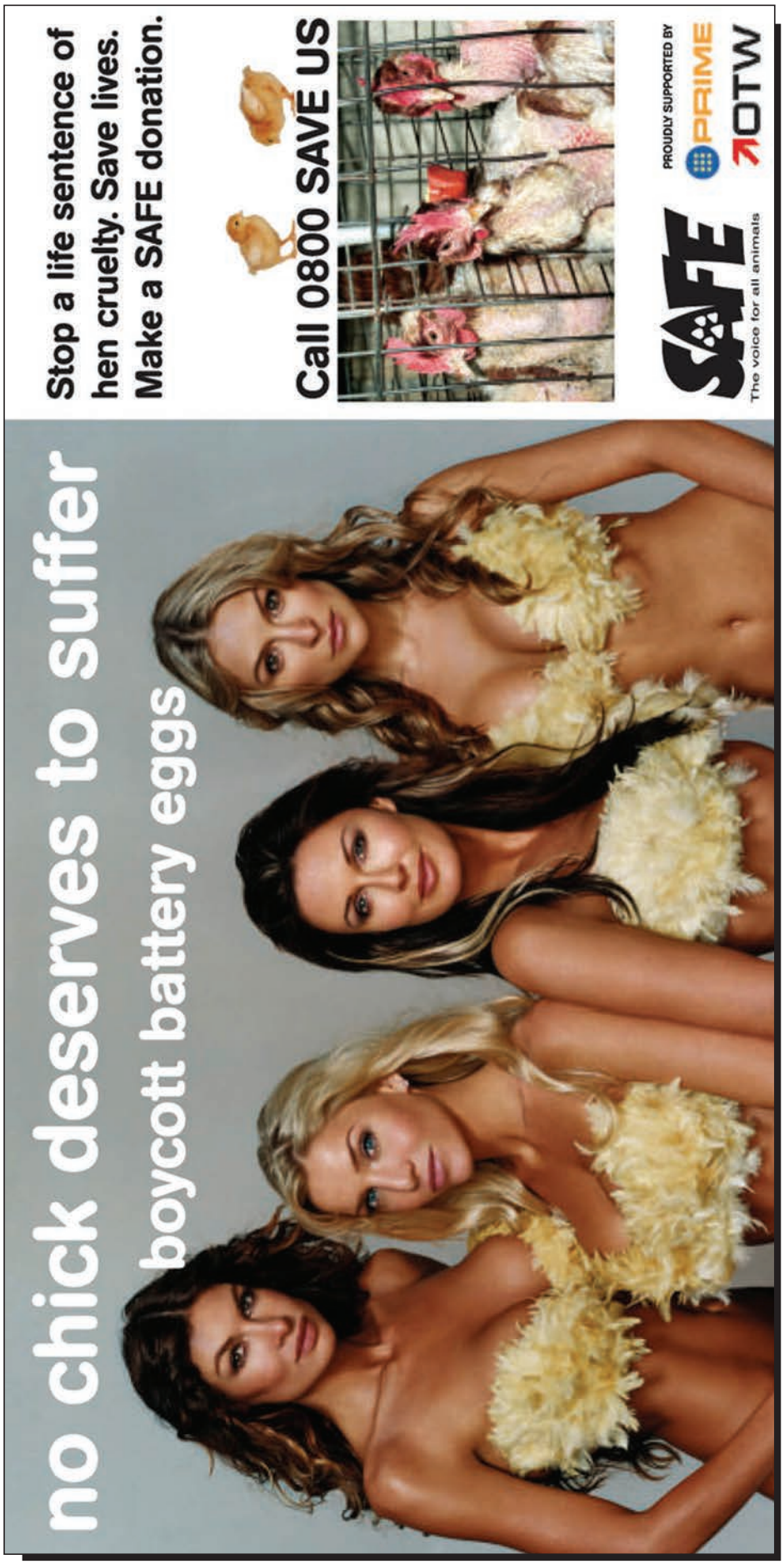
SAFE
The voice for all animals

TWENTY YEAR CAMPAIGN AGAINST BATTERY CAGES

www.safe.org.nz

Freedom For Hens. **SAFE campaign pack. Christchurch: SAFE, 2005.**

No Chick Deserves to Suffer. **Billboard. Christchuch: SAFE, 2004.**



Stop Cruel Battery Hen Farming. **SAFE petition. Christchurch: SAFE, 2004.**

STOP CRUEL BATTERY HEN FARMING

TO SUPERMARKET CHAINS

Progressive Enterprises and Foodstuffs

We, the undersigned, call on your supermarkets to **immediately stop selling eggs from Mainland Poultry**, New Zealand's largest producer of cruel battery hen eggs.

We further ask you to **remove all battery eggs from your shelves** within 18 months so the next generation of egg laying hens do not have to endure this needless suffering. In the meantime, please stop confusing your consumers with misleading labelling such as "Farm Fresh" and instead **use labels stating "Battery Cage Eggs".**

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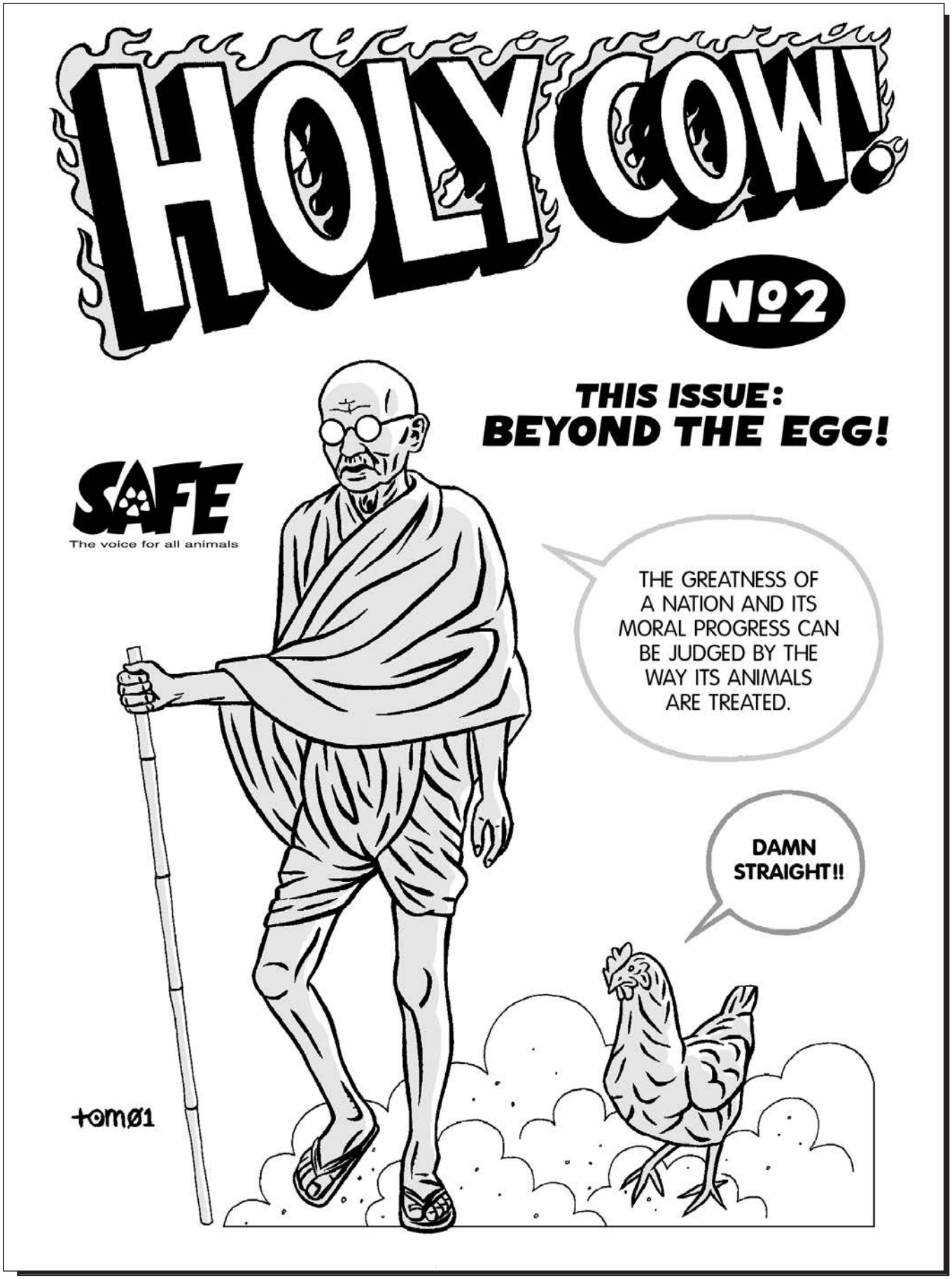
RETURN COMPLETED FORMS TO SAFE, PO BOX 13 366, CHRISTCHURCH BY 1 NOVEMBER 2004

TO MAKE A DONATION CALL 0800 SAVE US FOR CAMPAIGN INFO VISIT WWW.SAFE.ORG.NZ

Nesbitt, Al. *Are You Sure This is Free Range?* **Christchurch Press, 1994. Copyright.**

Williamson, Tom. *Beyond the Egg! Holy Cow No. 2*. **Christchurch: SAFE, 2001.**



Williamson, Tom. *Beyond the Egg! Holy Cow No. 2*. **Christchurch: SAFE, 2001.**

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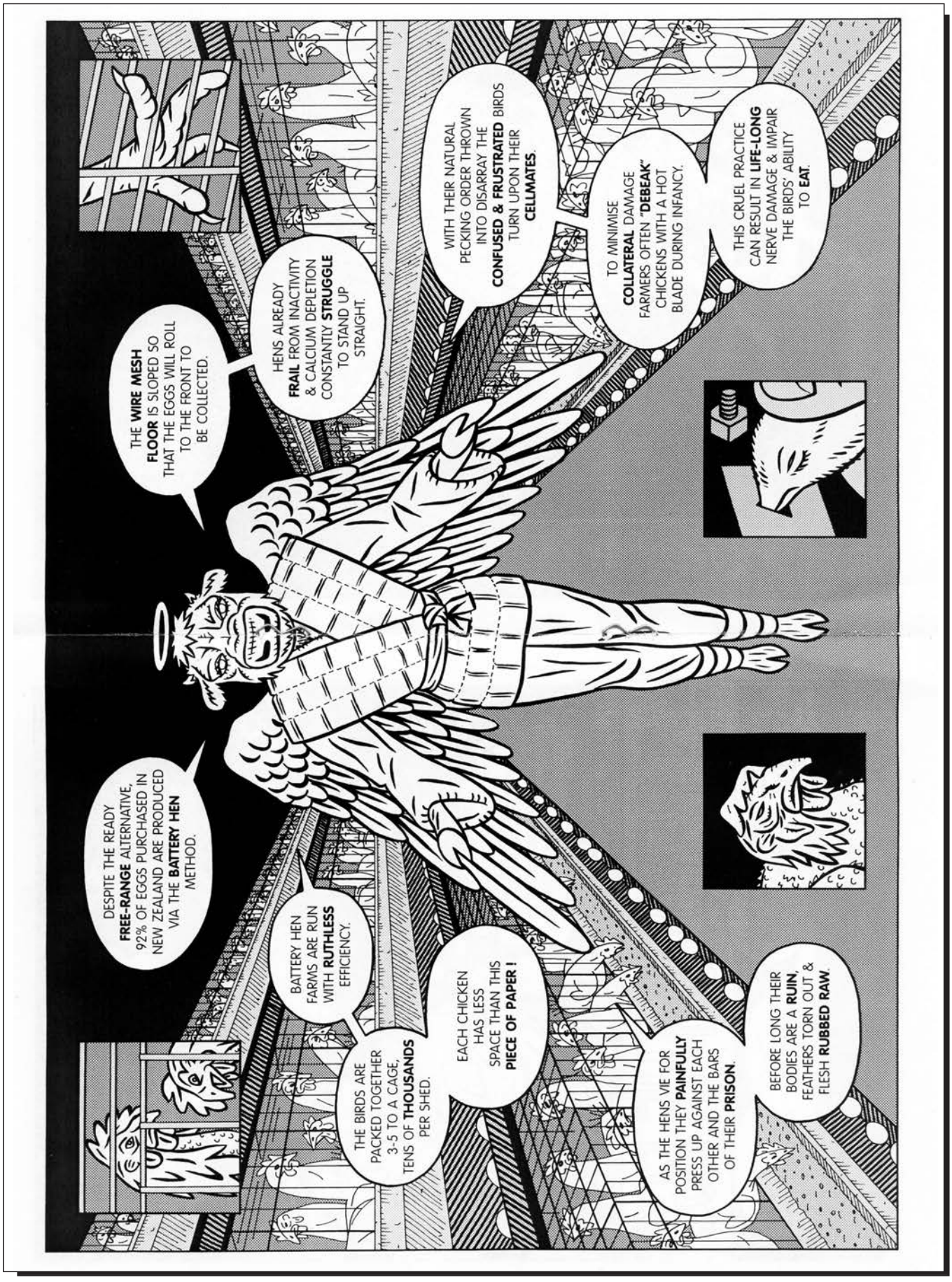
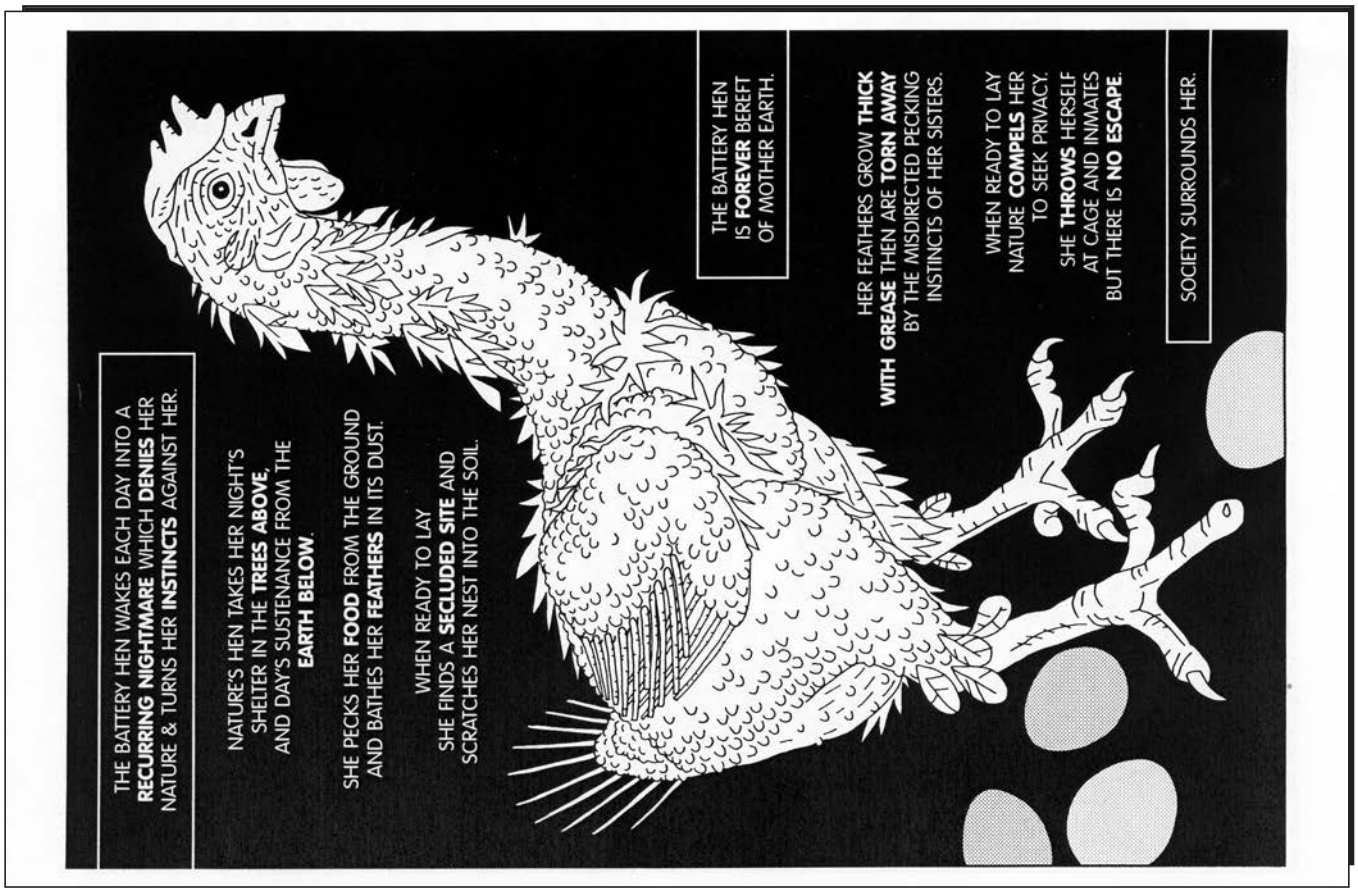
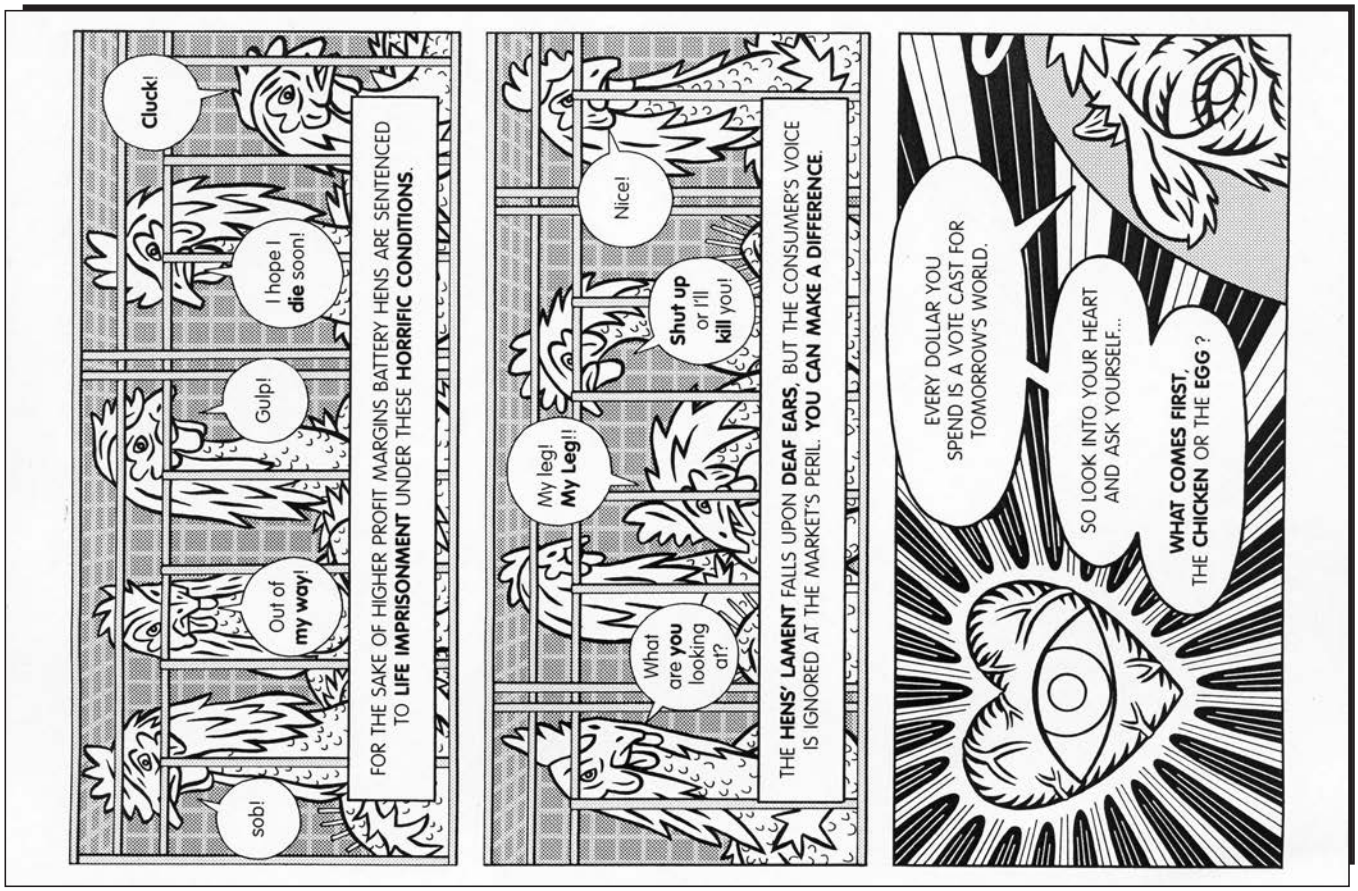


Williamson, Tom. *Beyond the Egg! Holy Cow No. 2*. **Christchurch: SAFE, 2001.**





OTHER RESOURCES LINKS AND GLOSSARY

SECTION 4

ENGLISH, MEDIA AND CULTURAL STUDIES

Baker, Steve. *Picturing the Beast: Animals, Identity, and Representation*. Manchester: Manchester University Press, 1993.
[an introduction to the study of human-animal relations in media and cultural studies]

Bate, Jonathan. *The Song of the Earth*. London: Picador, 2000.
[an examination of nature and animals in Romantic-era writing by one of the most important literary scholars writing today]

Berger, John. *"Why Look at Animals?"* In *About Looking*. London: Vintage, 1992.
[famous article by the well-known art historian and theorist deals with animals in the visual arts, in zoos, as pets, and in the lives of children]

Boehrer, Bruce. *Shakespeare Among the Animals: Nature and Society in the Drama of Early Modern England*. Houndmills: Palgrave, 2002.
[a lively but scholarly exploration of animals in Shakespeare's works]

Burt, Jonathan. *Animals in Film*. London: Reaktion, 2002.
[a good overview of the study of animals in cinema]

Coetzee, J. M., and Amy Gutmann. *The Lives of Animals*. Princeton, NJ: Princeton University Press, 1999.
[two "papers" presented by a fictional novelist, the first on animals in philosophy and the second on animals in poetry. An elegant and eloquent survey of contemporary issues and anxieties about human-animal relations; closely related to some of the themes of Coetzee's next novel, the Booker Prize-winning *Disgrace*. The material in this short book was republished as part of his next novel, *Elizabeth Costello*]

Fudge, Erica. *Animal*. London: Reaktion, 2002.
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[an accessible survey of sociological changes in human-animal relations over the last couple of hundred years]

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[beautifully illustrated volume on cultural, social and spiritual meanings and uses of birds in Maori society]

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[a feminist critique of attitudes to and treatment of animals in scientific contexts]

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[groundbreaking environmental history of Australian and New Zealand settlement]

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[a series of essays on the relations between humans, animals and particular environments and spaces; the introduction to this volume offers an excellent survey of the impact of human-animal studies]

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ANIMAL RIGHTS SITES RETRIEVED 18/5/05

Save Animals From Exploitation www.safe.org.nz

[click on Campaigns on the menu on the homepage, and then on 'Leading the way for battery hens'. This gives an overview of SAFE's work for battery hens, plus information and petitions.]

Compassion in World Farming www.ciwf.org.uk

[click on Campaigns on the menu on the homepage, and then on Primary Campaigns on the next page. Then click on 'Egg-laying Hens' which gives an overview and outline of battery hen farming.]

United Poultry Concerns www.upc-online.org

[click on 'I need information - choose a topic' and select 'Battery Hens'. Here you will find links to articles about battery hen farming from around the world.]

Peta (People for the Ethical Treatment of Animals) www.peta.org/index.asp

[type 'Battery Hens' into the search box. This will take you to a list of links and in particular to a website called 'Shameway' which contains information about battery hens.]

Animal Place Sanctuary and Education Centre www.animalplace.org

[click on 'News and Rescues' on the menu on the homepage and then 'Farmed animal rescues' to read about animals rescued from factory farm conditions.]

Farm Sanctuary www.farmsanctuary.org

[click on 'Campaigns' on the menu and then scroll down to 'Stop battery hen cruelty'. This page provides information on battery hen farming in the United States.]

Farmed Animal Net www.FarmedAnimal.Net

[click on 'Information Index' on the menu and then 'Information Database'. Select information category 'Egg-laying Hens' for links to websites concerning battery hen farming.]

ANIMAL WELFARE SITES RETRIEVED 18/5/05

RSPCA (Royal Society for the Prevention of Cruelty to Animals) www.rspca.org.uk

[click on 'Campaigns' on the menu at the left of the homepage, and then on 'Layer Hens' on the next page. Then click on 'Facts' to find out more information about layer hens in Britain, which includes a downloadable report called 'Feathering Whose Nest?']

SPCA New Zealand www.rspcanz.org.nz

[click on 'Campaigns' on the menu at the left of the homepage and scroll down to 'Previous Campaigns' and click on 'Hens' for facts and press releases on battery farming in New Zealand.]

The Humane Society of the United States www.hsus.org

[click on 'Farm Animals' along the top menu bar, then 'The Hard-Boiled Truth about Battery Eggs' on the right hand-side. This gives information about battery hen farming in the United States and also includes a downloadable leaflet called 'The Hard-boiled Truth about Battery Eggs'.]

COMMERCIAL SITES RETRIEVED 18/5/05

Egg Producers Federation of New Zealand www.epfnz.org.nz

[click on 'Layer Hen Farming' on the menu on the homepage. This will give you information on the egg industry and background in New Zealand.]

Eggs Incorporated www.eggs.org.nz

[this is the marketing arm of the EPF and promotes eggs in New Zealand.]

Statistics New Zealand

http://64.233.167.104/search?q=cache:lSyZuPuTIMIJ:www.stats.govt.nz/quick-facts/industries/pigs-poultry-andbees.htm+eggs+retail+site:.nz&hl=en&ie=UTF-8

[Scroll down to Eggs for information on egg production in New Zealand.]

GLOSSARY

Activist: a person who takes direct action against controversial social or political events. Methods can vary from peaceful demonstrations to protests.

Agoraphobia: abnormal dread of being in open spaces or public places.

Alarm cackle: call given by the cock to warn the flock of imminent danger.

All clear call: call given by the cock to let the flock know that danger has passed.

Alternative systems: production systems that are not conventional cages (as defined below). They may include free-range, barn or enriched cages.

Altruism: unselfish regard for or devotion to the welfare of others.

Analgesic: relieving pain, painkilling.

Analogous: similar in some respects.

Animal campaigner: a person who works to bring about positive change for animals.

Animal Protection Act 1960: the law that protected animals in New Zealand from 1960 until 1999 when it was replaced by the Animal Welfare Act 1999.

Animal rights activist: a person who believes that animals should not be exploited for human advantage.

Animal rights: the belief that animals should not be exploited for human advantage.

Animal welfare: the belief that the wellbeing of animals should be considered when humans use animals. Reductions in welfare are defined (and measured) as reductions in biological fitness. (see definition).

Animal Welfare Act 1999: the law that protects animals in New Zealand.

Animal welfare advisory committee: see National Animal Welfare Advisory Committee (NAWAC).

Animal welfare codes: the codes of practice or sets of rules that outline the minimum standards of care for animals in New Zealand.

Anthropomorphic: ascribing human characteristics to non-human things.

Audience effect: scientific theory that chickens use verbal calls that are specific to the audience/listener and/or situation.

Avian species: biological classification relating to birds.

Barn system: a building housing layer hens without cages, on a single level and without access to an outdoor area.

Battery cages: a large number of small cages in which egg-laying hens are kept.

Battery egg: an egg produced by a battery hen.

Battery hen code: colloquial term used to describe the Animal Welfare (Layer Hens) Code of Welfare. See animal welfare codes.

Battery hens: colloquial term used to describe an egg-laying hen that lives in a battery cage. Also described by egg producers as 'caged layer'.

Battery shed: colloquial term used to describe the farm building that houses battery hens.

Behavioural needs: term used to describe the actions and responses necessary to fulfil basic requirements.

Behavioural enrichment: improving the lives of animals by creating opportunities for behavioural needs to be met. This is usually done within a caged or enclosed environment.

Biological fitness: the actual or potential ability to breed successfully and to continue to live and raise offspring (Fraser and Broom, 1990).

Bird depreciation: term to describe the equation used to calculate the economic return of egg production, based on the number of birds per cage, eggs produced and bird deaths.

Broiler: a chicken that is bred and raised exclusively for their meat.

Brood: young birds hatched or cared for at one time.

Caged layer hen: egg industry term used to describe a layer hen confined within a battery cage system.

Cage rearing: egg industry term used to describe battery hen farming.

Cannibal: an animal that eats its own kind.

Chick-puller: a person who sorts newly hatched chicks into males and females.

Cockfighting: the setting of specially bred cocks, usually fitted with metal spurs, to fight each other for public entertainment.

Code of ethical conduct: a code of ethical conduct is designed to comply with the Animal Welfare Act 1999 so that animals may only be used in research, testing and teaching once an application has been approved by an Animal Ethics Committee (AEC).

Codes of practice: international term used in similar context to codes of welfare (see definition). May or may not have legal standing.

Codes of welfare: codes of welfare provide detailed minimum standards of care for domestic and farm animals, animals in captivity and wildlife.

Cognitive ability: refers to the mental act or process of acquiring knowledge that involves the processing of sensory information and includes perception, awareness and judgement.

Commercial laying period: the period of time hens are kept on a commercial farm for egg laying.

Commercially reared bird: a bird bred specifically for egg laying purposes.

Companion animals: term used to describe animals that live alongside people as chosen companions.

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Concentration camp: a camp where political prisoners, refugees etc are confined.

Confinement stress: the mental, emotional or physical tension caused by restrictions in personal space or movement.

Controlled environment: an enclosed insulated building containing pullets or layer hens which provides total control of lighting, ventilation and temperature under automated control with feed, water and egg collection automated and usually computer-monitored.

Conventional cage: term used to describe a typical battery hen cage.

Counterphobia: refers to deliberately seeking out and exposing oneself to a situation one has fear of.

Cryptophthalmos: this is a condition that results in failure of eyelid formation. The eyelids do not form and the eyelid skin grows continuously from the forehead to the cheek, covering the underlying eyeball.

Debeak: to remove part of the beak (of a chicken or other bird) to prevent them from injuring other birds.

Deep litter: indoor intensive farming where the birds are kept on flooring of sawdust or other similar material. Often used in barn and broiler systems.

Denude: to strip [something] of all covering.

Direct action: action that seeks to achieve an end by the most immediate effective means, e.g. a boycott or strike.

GLOSSARY CONT . . .

Domestic fowl: a chicken, turkey or other bird developed from Red jungle fowl (see definition), especially for meat or egg production.

Domestication: to bring [an animal or species] under human control for some specific purpose, e.g. for carrying loads, hunting, or food.

Dustbathing, dust-bath: the act of a bird working dust into its feathers in order to clean them.

Egg Producers Federation: represents the interests of the commercial egg producers in this country. The definition of commercial egg producers is all persons who purchase more than one hundred chicks per year. Membership is mandatory under the Commodity Levies (Eggs) Order 1999.

Egg sorter: a machine or person that sorts eggs into different sizes or grades.

Embryonated egg: a fertilised egg which contains a developing pre-hatched chick.

Emergency slaughter: an unforseen occurrence or combination of circumstances that is potentially dangerous or harmful and requires the animal or animals involved to be killed immediately.

End-of-lay: egg industry term used to describe hens that are no longer considered productive as laying has terminated either naturally or as a management practice.
It may be followed by moulting and a further laying period.

Enriched cage: a cage that provides a nest-box, perch, litter material and an abrasive strip. Considered as an alternative to the conventional battery cage.

Ethology: the scientific study of animal behaviour.

Etiology [of depression]: the cause or origin of something, especially a disease or abnormal condition, in this case depression.

Eugenics: a science dealing with the improvement of the heredity qualities of a race or breed, e.g. by control of mating or by careful selection of parents. ('Eugenics was a socialist passion before it was a Nazi crime' – Daily Telegraph).

Exploit: to take unfair advantage [of somebody] for financial or other gain.

Factory farming: colloquial term used to describe intensive farming practices. Particularly common when referring to the use of battery hen cages and sow stalls.

Farm sanctuary: a refuge for farm animals that have been injured, neglected, ill-treated etc.

Fauna: the animal life of a region, period or special environment.

Feather-pecking: an abnormal behaviour caused by frustration due to unnatural living conditions. It can result in severe injuries, feather loss and cannibalism.

Flight distance: term used to describe how close an animal or bird will allow you to approach before it flees.

Flock: a group of birds or mammals assembled or herded together.

Force moulting: a practice adopted by some commercial egg producers to bring about a rapid moult so that all the birds will come back into a second lay at a certain time of the year. This typically involves depriving the birds of food, water and light.

Fowl: a domestic bird such as a chicken, turkey or duck, especially an adult hen.

Free-range: a system providing birds with access to an extensive outdoor area and which typically includes housing (either fixed or movable) similar to a barn, aviary, or perchery without cages. Eggs produced by free-range hens are often referred to as 'free-range'.

Gallus gallus: South East Asian jungle fowl considered ancestral to domestic fowl.

Good practice: a standard of care that has a general level of acceptance among knowledgeable practitioners and experts in the field; is based on good sense and sound judgment; is practical and thorough; has robust experimental or scientific foundations and prevents unreasonable or unnecessary harm to, or promotes the interests of, the animals to which it is applied. Good practice also takes account of the evolution of attitudes towards animals and their care. (NAWAC).

Growers: term used to describe those who manage chickens from day-old to point-of-lay (18 weeks).

Humanitarian movement: the promotion of human welfare and social reform.

Husbandry: farming, especially of domestic animals.

Hybrids: an offspring of two animals or plants of different races, breeds, varieties, etc, e.g. a mule.

Hypothesis: a proposed possible explanation for a phenomenon, set of circumstances, etc; a theory.

Imprinting: a behaviour pattern rapidly established early in the life of an animal that involves attachment to an object or other animal, especially the animal's mother, seen just after birth or hatching.

Incubating hen: a hen that sits on eggs so as to hatch them by the warmth of the body.

Infra-red spectrum: electromagnetic radiation lying outside the visible spectrum, with wave-lengths between red light and microwave, and commonly perceived as heat.

Instinct: an animal's largely inheritable tendency to respond in a particular way without reason.

Intensive farming: a method of farming designed to increase productivity by the expenditure of more capital rather than by increase in the land or raw materials used.

Laying hen (layer): a sexually mature egg-producing bird from 18 weeks to end-of-lay.

Liberate: to set (somebody or something) free.

Lipids: any of various substances that with proteins and carbohydrates form the principal structural components of living cells, and that include waxes, and related derived compounds.

Litter: straw or similar material used as bedding for animals.

Migrating birds: birds that pass seasonally from one habitat to another for feeding or breeding.

Minimum standards: these are set out in the codes of welfare (see definition). Failure to meet a minimum standard in a code could lead to legal action being taken.

Mortality: the number of deaths in a given time or place.

Moult: said of birds, animals, etc: to shed or cast off (hair, feathers, shell, horns or an outer layer) periodically.

National Animal Ethics Advisory Committee (NAEAC): a statutory committee set up to advise the Minister of Agriculture on ethical and animal welfare issues arising from animal research, testing and teaching.

National Animal Welfare Advisory Committee (NAWAC): a statutory committee set up to advise the Minister of Agriculture on issues relating to the welfare of animals; and develop, and advise the Minister on, codes of welfare.

Naturalist: a student of natural history.

Neocortex: the back part of the cortex (area of the brain controlling higher-thought ability) that is unique to mammals, considered the most recently evolved part of the cortex and responsible for sight and hearing.

GLOSSARY CONT . . .

Neolithic ancestors: the people of the 'New Stone Age', i.e. the final part of the Stone Age, the period generally associated with a basic change from hunting and gathering to farming: people now began settling down in villages, cultivating crops and keeping domestic livestock.

Nesting boxes: a specifically constructed box provided for a bird to nest in.

Neurophysiologist: a person who studies the physiology of the nervous system.

Organic farm: denoting the production of food, etc carried out using fertilizer solely of plant or animal origin without the aid of chemical fertilisers, pesticides etc.

Ornithologist: scientist working in the branch of zoology dealing with birds.

Otiose: futile or pointless; lacking use or effect.

Ovaries: the pair of female reproductive organs that produce eggs and female sex hormones in humans and other animals.

Ovulate: to produce eggs or discharge them from an ovary.

Paleolithic hunters: the people of the 'Old Stone Age', i.e. the first and longest part of the Stone Age. Throughout this long period people lived as hunter-gatherers.

Parasite: an organism living in or on another organism and drawing its nourishment directly from it, often harming it in the process.

Pecking order: the natural hierarchy within a flock of birds, especially poultry, in which each bird pecks the lower in the scale without fear or retaliation.

Perches, perchery: a roost for a bird. A barn or aviary containing perches.

Physiological: characteristic of or appropriate to an organism's healthy or normal functioning.

Pituitary gland: a small, two-lobed endocrine organ attached to the brain that secretes many important hormones controlling growth, metabolism, the function of other endocrine glands, etc.

Plumage: all of a bird's feathers.

Polarise light: to cause light waves to vibrate in a definite or restricted pattern or direction.

Poultry: chickens, ducks, and other domestic fowl kept for eggs or meat.

Predator: an animal that lives by hunting, killing, and eating other animals.

Preen: said of a bird: to clean and smooth [its feathers] with its beak.

Prehistoric: existing in, dating from, or relating to the period of human history before written records were made.

Prey: an animal taken by a predator as food.

Processor: a person or device that processes something.

Producer: an individual or entity that grows agricultural products or manufactures articles.

Psychoanalyst: a person who analyses unconscious mental processes and treats mental disorders.

Psychologist: a person who studies the mind and behaviour.

Pullet: a young female domestic fowl less than a year old.

Quadruped: an animal that walks on four legs or feet.

Rallying call: a call given by the cock to gather the flock together.

Red jungle fowl: any of several species of Asian wild birds from which domestic fowls have probably descended: genus Gallus gallus.

Roost: said of a bird or bat: to settle down for rest or sleep; to perch.

Sanctuary: a refuge for animals that have been injured, neglected, ill-treated etc. (see farm sanctuary).

Sentient: capable of perceiving through the senses; conscious.

Separatism: belief or movement advocating separation, e.g. schism, secession, or racial segregation.

Sexism: a belief that sex determines intrinsic capacities and role in society and that sexual differences produce an inherent superiority of one sex, usually the male.

Slaughterhouse: an establishment where animals are killed for food.

Sow stall: gestation crate in which a breeding sow is kept.

Speciesism: human disregard for the needs of other animals.

Spent hen: an end-of-lay hen destined for slaughter.

Stockhandler: a person who handles livestock.

Substrate: the base on which an organism lives.

Syndrome: a group of signs and symptoms that occur together and characterise a particular medical abnormality.

Table eggs: eggs sold to the domestic consumer as opposed to commercial consumers.

Territorial: said of animals or birds: by nature disposed to mark out and defend its own territory.

Tiers of cages: two or more rows of cages arranged one above the other.

Ultra-violet light: electromagnetic radiation having a wave-length between the violet end of the visible light spectrum and X-rays.

Useless eaters: term used to describe a euthanasia programme employed during Nazi Germany to 'rid society' of people with physical or intellectual disabilities.

Vacuum dust-bath: term used to describe a caged hen's attempts to carry out a dust-bath while confined.

Vent area: the anus, especially the cloaca of a bird.

Welfarists: those interested in improving the living conditions of the poor, elderly etc.

White leghorn: a domestic fowl of a hardy breed originating in the Mediterranean, used extensively in commercial egg production.

Wild jungle fowl: (see Red jungle fowl).

Wingspan: the distance from the tip of one of a pair of wings to that of the other.

Zoology: the branch of biology that deals with animals and animal life, usually excluding humans.

NOTES

ANIMALS&US

Animals & Us is a SAFE humane education programme designed to advance knowledge and critical thinking about the relationship between human and non-human animals, while fostering attitudes and values of compassion, respect and empathy.

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