

Agri Leaders Wanted

EDUCATION
IN AGRICULTURE

Teaching and Learning Plan
NCEA LEVEL 1 ENGLISH AS 90052

FARMING FOR IDEAS

Contents

Introduction	3
Overview	3
Achievement objectives for Level 6	4
Prior knowledge	5
Teaching and learning plan	6
Learning task 1: Building knowledge about sheep and beef farming in New Zealand	6
Learning task 2: Exploring creative writing techniques	7
- Activity 1: Whole class analysis	8
- Activity 2: Independent analysis	11
Learning task 3: Beyond the classroom	15
Learning task 4: Developing creative writing skills	15
Assessment for NCEA	16
Appendix	17
- Chart: Sheep and Beef Farming in New Zealand	
- Suggested sources for teachers	
- Unpacking the texts - Student instructions	
- Story Structure Chart for Text 2 for student use	
- Texts 1–14	
- Visual images for writing starters	
- Choosing and using vocabulary	

This resource has been funded by the Red Meat Profit Partnership, in conjunction with NZ Young Farmers and CORE Education.



Copyright Red Meat Profit Partnership, Limited Partnership, 2017. You can reproduce and reuse this material without further permission provided you reproduce it accurately, acknowledge us as the source and acknowledge the copyright status of the material.



Introduction

This unit of work invites students to look into the place that sheep and beef farming has had in New Zealand literature and imagination, in order to produce a piece of creative writing that reflects a contemporary understanding.

Achievement standard

AS90052 (1.4) Produce creative writing (3 credits, internal)

The conditions of assessment for this achievement provide excellent guidance for teachers. They are available at: [NCEA Conditions of Assessment](#)

The teaching and learning in this sequence of tasks could be linked to internal assessments for:

AS90855 (1.7) Create a visual text

AS90852 (1.8) Explain significant connections across texts, using supporting evidence

AS90853 (1.9) Use information literacy skills to form conclusion(s)

AS90053 (1.5) Produce formal writing.

The close reading analysis within this unit of work is also useful for preparing students for the externally assessed AS90851 (1.3) Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence.

Overview

Many students and teachers come from multicultural, urbanised backgrounds, often without connection to the rural sector and are unfamiliar with New Zealand's historical rural identity. This unit of work focuses on exploring literature with a farming 'flavour' from the past and today, leading to students crafting their own creative piece.

Consider the different needs and backgrounds of your students in your approach to this unit of work. Be aware that students from different cultural backgrounds may have diverse ways of valuing the land.

Adapt your use of the inquiry process [Planning using inquiry](#)

Achievement objectives for Level 6

Processes and strategies

Integrate sources of information, processes, and strategies purposefully and confidently to identify, form, and express increasingly sophisticated ideas:

- Integrates sources of information and prior knowledge purposefully and confidently to make sense of increasingly varied and complex texts
- Thinks critically about texts with understanding and confidence
- Seeks feedback and makes changes to texts to improve clarity, meaning, and effect

Ideas

Select, develop, and communicate connected ideas on a range of topics.

- Works towards creating coherent, planned whole texts by adding details to ideas or making links to other ideas and details
- Develops and communicates comprehensive ideas, information, and understandings

Language features

Select and use a range of language features appropriately for a variety of effects.

- Uses a wide range of oral, written, and visual language features with control to create meaning and effect and to sustain interest
- Uses a wide range of text conventions, including grammatical and spelling conventions, appropriately, effectively, and with accuracy

Structure

Organise texts, using a range of appropriate, effective structures.

- Achieves a sense of coherence and wholeness when constructing texts





Prior knowledge

Sheep and beef farming has been an integral part of New Zealand identity, as Harry Broad notes in *Molesworth: Stories from New Zealand's Largest High-Country Station*:

High country farmers remain among the more highly respected groups in the country because of their ability to succeed in harsh natural environments and challenging climates. Their contribution to New Zealand culture has been significant and perhaps out of proportion to their current actual numbers of 300-400 families. There is a strong nostalgia factor at work here, and it often seems that the further New Zealand society moves away from the rural sector, the more the myth-makers in the advertising agencies cling to the high-country stereotypes of the past, as the Speight's ads so creatively show. (p. 181) Craig Potton Publishing Ltd.

Today, the image of New Zealand that is portrayed overseas is a clean, green one and the farming aspect is central to this: cattle grazing rich green pastures and lambs racing and frisking about in the spring sunshine. Teachers may wish to familiarise themselves with formative influences on New Zealand's cultural identity, such as icons Fred Dagg, Wal Footrot, Barry Crump and the 'Southern Man', No.8 wire ingenuity, colonial life, World Wars I and II, urbanisation, and our historical economic dependence on sheep farming.

The Appendix provides a variety of brief excerpts from literature with a farming theme for students to enjoy and analyse (pages 20–34). This resource also suggests various information sources for students that will help them contrast historical and contemporary sheep and beef farming life.

The following reading for teachers has been included to illuminate traditional Māori farming practices and relationship with the Earth: "All that is valuable in distant climes" from *Encounters: The Creation of New Zealand* by Paul Moon (p. 192).

The personification by Māori of the earth as a woman extended from a creation myth to ongoing rituals, including the belief that cultivating land and planting it with crops was a means of covering the nakedness of Papatuanuku. And because the land was a living entity, it demanded recognition, and at times, payment, so that it would continue with its replenished function. A whole plethora of rites and rituals were therefore directed at the earth to ensure her continued fertility, and over several generations these conventions evolved into a pattern of thought about not only the soil but the entire natural world.

For its part, the natural world reciprocated. Rivers continued to flow, the rains always returned, the kumara yielded perennial harvests, fish and eels remained abundant, and the forests offered endless supplies of timber, berries, birds, roots, and medicines. It is hardly surprising, then, that traditional Māori communities developed strong, patriotic, and reverential bonds with their specific areas of occupation. Not only had 'their' land continued to sustain them for generations, but it was also nourished with the bodies of the dead who were interred in it. From the earth to the earth was the cycle of the society. People were merely voyagers on its surface, and their destinies were at the discretion of the gods.

In your teaching programme make use of any students with relevant experience and knowledge, and/or consider inviting someone with the appropriate expertise to talk to your class about modern-day sheep and beef farming in New Zealand. New Zealand Young Farmers will be more than willing to help you locate such expertise in your area.



Teaching and learning plan

Learning task 1

Building knowledge about sheep and beef farming in New Zealand

Learning intention: Access prior knowledge and build background knowledge about farming through information literacy skills.

Accessing prior knowledge

Activity 1: Brainstorm responses to the following question with students: **What is the image that New Zealand presents to the world?** Highlight any ideas which pertain to sheep and beef farming in New Zealand.

Activity 2: To engage students' prior knowledge, have students brainstorm, first individually, then as a class, what they already know about sheep and beef farming in New Zealand.

Building background knowledge

Activity 3: Build background knowledge about farming by completing the chart on [page 18](#).

As a lead-in, students read the excerpt below from 'Early Station Life – Stewed Mutton and Dull Puddings' from *Molesworth: Stories from New Zealand's Largest High-Country Station*, by Harry Broad (p. 34).

Students add information to the chart and any prior knowledge they have about farming. Students can also identify new vocabulary, which could go into a word bank.

One thinks of the musterer on horseback, moving stock through waving tussock lands, dogs at heel, a billy singing over the flames, and starry skies for a roof - but the reality was often muscle-aching toil, shivering nights under leaking canvas trapped in snow; a bath was a rarity and the food a succession of mutton stews until the last scrap of gristle had been consumed' is how writer Bernie Napp described early station life...Conditions at Molesworth homestead were rather primitive by today's standards, including the water supply.

'An open drain from the creek ran just behind the cookhouse and whares and all the water was drawn from this. Whenever a mob of sheep crossed the drain, the water naturally became dirty, and of course dogs drank from it and lay in it on a hot day...When one wanted a wash one just straddled the drain and washed in the running water. When the woolscour was working, one could go there on Saturdays after work and get a hot bath in one of the woolsoak tubs. A bathroom was finally built in 1907.

Mowat says that the farmhands were seldom at Molesworth Homestead, almost as if there was an unwritten law to keep them away. They spent long months in makeshift huts and tents as they went about moving the stock and controlling the rabbits. There was no radio and no entertainment other than drinking, yarning and the irregular delivery of newspapers, magazines and books. Given the long, back-breaking hours, most of the men would have been too tired to do much more anyway, especially if they had been dragging heavy bags of bollard baits up and down hills all day. Much of the work was seasonal, including mustering, docking and working with wool - shearing, classing, scouring, pressing and packing.

Activity 4: Provide students with access to some or all of the suggested sources (Appendix, page 17) and any additional links to access further information on sheep and beef farming in New Zealand. They could work independently, or they could choose or you could assign different aspects of farming to investigate. You may choose to view a clip with the whole class. You could also scaffold students with some initial questions to guide their research.

During the process, students reflect on the information that they have selected and consider the question: **How has sheep and beef farming contributed to New Zealand identity?** Students then complete the box at the bottom of the chart (Appendix, page 16).

Activity 5: Discussion point: **Are there other points of view missing from these sources? If so, why might this be?** Overall findings could be shared formally or informally, but it would be valuable for the task to result in some discussion of the significance of sheep and beef farming and its role in New Zealand. Students to add further points of interest to their charts.

Activity 6: Into the future

Watch the TED Talks video clip [Tiny satellites show us the Earth as it changes in near-real-time together](#):

Students could brainstorm ways that emerging technologies may impact on farming. **How do you visualise sheep and beef farming in the future?**

Learning task 2

Exploring creative writing techniques

Learning intention: Explore the skills of writing through close reading and analysis of farming texts.

Close reading of texts that describe aspects of sheep and beef farming

Literature provides a way into experiences that are very different to our own. The Appendix provides a selection of short excerpts taken from New Zealand literature (pages 20–34).

A template for ‘Unpacking the texts’ is included on page 20 to guide students through aspects of the texts, and to encourage them to collect a word bank of interesting and effective vocabulary.

With key teaching points identified below, three excerpts have been selected to use as a focus for the teaching of specific creative writing skills and to build a picture of sheep and beef farming for students.

Unpacking the texts



Activity 1: Whole class analysis

The teacher’s approach to using these extracts could be: whole class analysis; small group analysis then an oral/visual presentation to the class; contributing to a wiki or other collaborative approach.

Texts for whole class analysis			
Text	Literary aspects	Context/POV	Word bank
<p>Text 1. Excerpt from <i>Boyznbikes</i>, Vince Ford. Auckland: Scholastic, 2006. pp. 158–9.</p>	<ul style="list-style-type: none"> • Dialogue is used to develop character • Incomplete/fragmented sentence structures • Show, not tell 	<p>A townie comes to visit the farm</p> <ul style="list-style-type: none"> • Teenagers 	<p>townie, electric fence, plastic insulators, bunted, galloping, shoo</p>
<p>Text 2. “The Country Experience”, Joyce Harrison. <i>Postcards from the 20th Century</i>. Eds. Joyce Harrison & Mavis Boyd. Auckland: Harper Collins, 1999.</p>	<ul style="list-style-type: none"> • Figurative language • Specific details used to build setting • Story structure (whole story reproduced) 	<p>A young city girl’s experience of camping on a farm</p>	<p>bumped, paddock, grazing, barn, rump, bobbed, lolloping, butted, gummy, “hot, dry scrub”, bristly, macrocarpa, stomped, jiggling, tea-tree, townies, buzzing cicadas, katydids, dragonflies, possums, jolted</p>
<p>Text 3. Excerpt from <i>The Road to Castle Hill</i>, Christine Fernyhough. Auckland: Random House New Zealand, 2007. pp. 118–9.</p>	<ul style="list-style-type: none"> • First person perspective • Non-fiction • Sensory detail • Develops contrast in setting/lifestyle 	<p>Description of woolshed on a high country station</p> <ul style="list-style-type: none"> • Narrator from Parnell, Auckland, has come to Castle Hill Station 	<p>black beech saplings, “the neat curves and sweeps of the rousie’s broom” shearers, fleeces, bales, microns, wool sack, Merino AAA, Craigieburn, Torlesse, “a dump, a blizzard, a sprinkling, a dusting”</p>



Text 1: *Boyznbikes*, by Vince Ford

How to show, not tell

Key point 1: Nouns and verbs lend themselves to showing

- Solid concrete nouns have the strongest impact (use ‘old man pine’ or ‘macrocarpa’ rather than ‘tree’); use abstract nouns occasionally (determination, honesty). An adjective can improve or weaken a sentence so choose these carefully.
- Strong verbs make strong writing (scamper, stagger, bleat); too many adverbs can also weaken expression (use a verb such as ‘bellowed’ rather than ‘said loudly’).

Learning activity

Get students to think of the verbs that show that you ‘say loudly’. For example: ‘roar’, ‘holler’, ‘bellow’, ‘yell’ ... or they could try ‘walk slowly’. These verbs could be placed on a cline or continuum.

Key point 2: Dialogue is used to develop character

Another way to show, not tell (the reader what to think) is to use dialogue. See Alex Glasgow’s rules for dialogue: [Alex Glasgow’s rules for dialogue](#)

Learning activity

- The **dialogue** in this extract is presented without speech marks. Students highlight the words which are actually said aloud in one colour. If preferred, they could use different colours for the different characters.
- Dialogue helps to create **character**. What is revealed about the two main characters through the dialogue? (How are they different? What do they have in common?)
- A **Glasgow rule for dialogue** is that no utterance can have more than nine words. Is this true of the dialogue in this extract? How and why is the dialogue broken up into bits? (Students can highlight incomplete sentence fragments.)
- **‘Packed dialogue’** means that everything which is said or uttered is packed with information about the character/s, action and setting. Look at the line “Townie, she teased. Here, come through the gate.” What does this line tell us about: the speaker? the character being spoken to? the situation (what)? the location? the motivation for the action (why it is said)?
- When writing dialogue, try to limit the amount of ‘he said, she said’ lines and include an **action** or **thought** after the dialogue instead – see these examples:
 - “Hey! Maddy grabbed my arm.”
[dialogue by Maddy, then action].
 - “What? I pulled back. Uncertain.”
[dialogue by narrator, then action, thought].



Text 2: *The Country Experience*, by Joyce Harrison

Story structure

While most of the excerpts presented here are short sections of a larger text, 'The Country Experience' tells a whole story. There is a chart outlining the story structure in the Appendix, page 21.

Learning activity

Students could find **examples** in the text for each of the points identified. In groups, they could draw up a **plot diagram** showing either three or six story components, and choose the best **quotations** for each section to illustrate the structure.

Text 3: *The Road to Castle Hill*, by Christine Fernyhough

First and third person perspectives

Students explore the use of first person and third person narrator/perspectives.

They could:

- discuss the differences between an '**autobiographical voice**' such as Christine Fernyhough and the creation of a persona.

- discuss what Christine Fernyhough's **voice** and **observations** tell the reader about her.
- compare and contrast the **first person** (such as Christine Fernyhough or a persona) and **third person omniscient narrator** ('The Country Experience'). What advantages and disadvantages do these two perspectives present? (For example: the first person is more intimate; the third person omniscient narrator knows everything that is going on that a persona cannot.)
- consider how they could make their persona connect with the reader and how best to sustain that connection. (How relatable are they? likeable? Can the reader empathise with the persona?)

Learning activity

- Students could rewrite the excerpt by Christine Fernyhough in the third person OR
- Turn a part of 'The Country Experience' into first person perspective (using I) from the point-of-view of one of the characters OR
- Combine the first and third person perspectives.
- Student reflection: Which version do they prefer and why?



Activity 2: Independent analysis

The students should be guided to select from the shorter excerpts and complete a range of quickfire analyses independently or in small groups. The texts offer students a range of perspectives and text features. Students should be encouraged to unpack several themselves or in small groups using the ‘unpacking the texts’ template on [page 20 of the appendix](#).

When using the template, students can analyse and annotate the excerpt and build a word bank. At any point, they can add new information to their ‘Sheep and beef farming in New Zealand’ chart. Teachers and students are encouraged to include any other relevant texts in these activities, or to select only those that fit their particular focus.

Texts for independent analysis			
Text	Literary aspects	Context/POV	Word bank
Text 4. Excerpt from “Open your Mouths” by Alice Tawhai. <i>Festival of Miracles</i> . Wellington: Huia Publishers, 2005. p. 107	<ul style="list-style-type: none">• Effective imagery, reflects narrator’s character as well as the setting	First person narrative of an East Coast fencer <ul style="list-style-type: none">• Builds sense of comradeship, refers to Toyota ad centring on appeal of farming life	fencing, horizon, paling sky, “golden orange and runny above the dawn sea, like the yolk from a real farm-laid egg”, desk job
Text 5. Excerpt from “Rural Remembrance” by Heather Williams. <i>Postcards from the 20th Century</i> . Eds. Joyce Harrison & Mavis Boyd. Auckland: Harper Collins, 1999. pp. 110–111	<ul style="list-style-type: none">• Expressive specific verbs• Listing adds to a sense of the seasons rolling through, with the busyness of different tasks	First person perspective of childhood on a farm	calves, possessive mothers, pushing and shoving and butting, bail, gulp, stampede, suck, lambing “little lambs still yellow from birth”, “shakily, rockingly, staggering”, wagging, docking day, sniffing, bleating, milling around, trot off



Text	Literary aspects	Context/POV	Word bank
<p>Text 6. Excerpt from ‘A Special Place’ by Kay Carter. <i>Postcards from the 20th Century</i>. Eds. Joyce Harrison & Mavis Boyd. Auckland: Harper Collins, 1999. pp. 49–51</p>	<ul style="list-style-type: none">• First person narrative perspective• Use of detail to depict setting convincingly	<p>Adult appreciation of farming childhood (risks, trust, closeness to nature)</p>	<p>gully, clear and plant, pine trees, slashers, scrub, bracken, gorse and blackberry, flat terrace, “bracken, gorse and blackberry”, hydraulic ram, pumped, spring water, drinking troughs, eel, freshwater crayfish</p>
<p>Text 7. Excerpt from “The Saleyards”, by Tui Murdock. <i>Hikutaia, 2000: ‘An Interlude in Time’</i>. Eds. Maureen R McCollum & John S Spinks. Paeroa NZ: Maureen R. McCollum, 2000. chap. 38</p>	<ul style="list-style-type: none">• Setting created through specific sensory detail	<p>Early 1900s rural NZ female perspective</p> <ul style="list-style-type: none">• Observing sale day	<p>saleyards, crack of stock whips, barking dogs, droves, bellowing, grunting, the yards, drovers, sales</p>
<p>Text 8. “Love Poem to a Farmer” by Karalyn Joyce. <i>From Fresh Fields: More Writing from Out of Town</i>. Ed. John Gordon. Christchurch: Shoal Bay Press, 2001. p. 176</p>	<ul style="list-style-type: none">• A poem• Farming and natural imagery, with sense of space and silence• Structure• [lack of] Punctuation for effect	<p>First person female</p> <ul style="list-style-type: none">• admiration for “this rural man’s” competence, belonging, and sense of peace	<p>sapling, woolly, slashed, versatility, planted, woolly, space bellowing, the southerly, implement shed, stock truck, dust, the paper road, silence, patience, weather, feeds out, ram, strop, calmness</p>



Text	Literary aspects	Context/POV	Word bank
Text 9. Excerpt from <i>The Gorse Blooms Pale</i> by Dan Davin. Dunedin: Otago University Press, 2007. p. 270	<ul style="list-style-type: none">• Figurative language for vivid description• Specific places to attach description to	First person male perspective of childhood memories in Southland	cockabullies, paddock, “poplar trees like soldiers”, creek, “miserable-looking cabbage trees”, burnt off, native bush, gorse hedge, heavy ewes, the high ground, the Catlins, the Hokonuis, lambing, scampering, “bouncing as if their skinny legs were on corks”
Text 10. Excerpt from “Two Sheep” by Janet Frame. <i>You are now Entering the Human Heart</i> . Wellington: Victoria University Press, 1983. p. 122	<ul style="list-style-type: none">• Beginning used to set the scene, almost like telling a joke• Humorous imagery• Takes reader out of usual perspective	Conversation between two sheep travelling to saleyards <ul style="list-style-type: none">• A philosophical consideration of how knowledge of impending death affects one’s outlook	saleyards, slaughterhouse, freezing works, dusty, “surrounding hills leaned in a sunscorched wilderness of rock, tussock and old rabbit warrens”, scrambled, flock, guiding, fleece, trotting
Text 11. Excerpt from “The Fifteenth Day” by J.H. Sutherland. <i>Fresh Fields: More Writing from Out of Town</i> . Ed. John Gordon. Christchurch: Shoal Bay Press, 2001. p. 53	<ul style="list-style-type: none">• Use of farming vocabulary with specific detail to convey scene convincingly• Syntax reflects narrator’s experience - hearing instructions, use of conjunctions for flow of time and stream of consciousness	First person male shearing a sheep - developing new skills, experiences the bonds of hard work in a team and the satisfaction of it <ul style="list-style-type: none">• Has a sense of belonging	belly, crutch, comb, handpiece, the blows, “hinged steel arms” ragged, corrugated iron, the board, the gang



Text	Literary aspects	Context/POV	Word bank
Text 12. Excerpts from <i>Mountain Men: Stories from New Zealand's High Country</i> by Rachel Goodchild. North Shore: Penguin Books, 2008. pp. 108, 111, 127–128	<ul style="list-style-type: none">• Use of colloquial language, first person narrators• Personal and reflective tone	Two honest, weathered voices reflecting on life and connection to the land <ul style="list-style-type: none">• High-country station manager and musterer• Shearer and farmer	over-sowing, fencing, feed, stock, mustering, hobnailed boots, the high country, harvesting, specialised contractors, “different sort of quiet”, “it fills you up with it all”
Text 13: Excerpts from <i>New Zealand Country Women</i> by Michelle Moir. North Shore City: Tandem Press, 1997. pp. 18, 96, 102, 112	<ul style="list-style-type: none">• Use of colloquial language, personification, farming terminology• First person narratives reveal strength of character, humour, tone of concern and admiration for the land	Four women from different generations talk about the impact of farming on their lives <ul style="list-style-type: none">• First person female perspective	shearers, permanent boys, stock work, dry matter, stock units, cloning, valley, breeding, tractor, paddocks, dag, daggy, Romney, Angus, knack, manual work, tipping a sheep over, acres
Text 14: Excerpt from <i>Boyznbikes</i> , Vince Ford. Auckland: Scholastic, 2006. pp. 133-5.	<ul style="list-style-type: none">• Characterisation is created through dialogue, detail and colloquial language.• Incomplete/fragmented sentence structures	A comparison is made between a motorcyclist's death and that of a newborn lamb. The teenage narrator describes the dead lamb's birth and his awe at its dissection for a science class experiment. <ul style="list-style-type: none">• First person teenage voice	paddock, swollen, flopped, damp, The tray, “The tiny chest”, “All perfectly formed but dead”, “Its wool was still kind of slippery”



Learning task 3

Beyond the classroom

In preparation for their own writing it would be advantageous to create an **authentic experience** for the students. There are several options:

- A field trip to a farm or a visit from an expert - either approach your agriculture teacher for contacts or your local Young Farmers field officer who work with New Zealand secondary schools [NZ Young Farmers](#)
If you arrange for a visitor, discuss with your students what information they would find useful and prepare some focus questions. Email key questions to your visiting speaker ahead of time, so that they know what will be of interest to the students.
- A **sensory experience**: bring together a variety of different images, recordings or objects related to farming for your students to experience and write about. This could be a brief, low key activity or more of a feature with students encouraged to plan and contribute items. It could involve:
 - Sight and sound - viewing images on a slide show or short film;
 - Smell and touch - macrocarpa, pine needles, wool, hay, baleage, sacks ... or taking students outdoors to feel and describe the weather and consider what significance that would have on a farm.
 - Taste - if appropriate for your students, they could bring and share a food item that they have traced to a New Zealand farm, or research and try out a recipe for a food mentioned in one of the texts, such as scones.

Learning task 4

Developing creative writing skills

You may find some of the following activities useful for developing vocabulary.

Activity 1: Visual starters

Use the images ([Appendix, pages 37–38](#)) as writing starters. They could be used as ten-minute descriptive or narrative writing warm-ups at the beginning of the lessons.

OR students can be asked to describe one of the images but they are NOT allowed to use the following words: 'sheep', 'cows', 'lambs', 'grass', 'fence', 'snow', 'green', 'brown', 'tussock', 'mud', 'trees', 'hills' (and other common nouns). This will encourage students to select specific nouns, interesting adjectives or metaphorical language to describe the scene. You could use the word banks students developed in Learning task 2 Unpacking the texts to help students select new vocabulary.





Activity 2: Choosing and using vocabulary

Students skim read through the lists of nouns, verbs and abstract nouns on [Appendix, page 39](#).

Literal imagery uses concrete detail and strong verbs to create a convincing description.

1. Students choose an abstract noun from the chart to explore as a theme.
2. Then they select some nouns and verbs from the chart as starters to create a plot situation that could show their theme.
3. They then write a paragraph conveying the situation.

Figurative imagery uses comparisons to convey an idea. It can help to establish a mood or association, or be further developed to work as a symbol.

4. Students choose another abstract noun from the chart and pair it with some of the common nouns or verbs to build a comparison. For example, “Change is like a tractor: it churns the surface making things seem messy, but it allows new growth.”
5. They could then use some words or phrases from the word banks they have built to develop figurative imagery related to farming (such as simile, metaphor, and personification).

Activity 3: Putting yourself in the picture

Writing takes creativity and imagination and often combines new ideas with what is well known. Thinking about themselves, students write five skills or talents and five personal qualities that they have.

Students choose three of these skills or talents and three of the personal qualities, and note how each one could be useful in farming life.

They use these thoughts as starting ideas to develop a character. Students write a paragraph describing their character.

Activity 4: Writing around a theme

As a starter activity, students identify themes in some of the extracts that they looked at in Learning task 2: Unpacking the texts, and choose a theme to use as the basis for a short piece of writing. As a guide, this could involve 15–20 minutes of writing.

OR students could use specific details or an image from one of the excerpts and use that as a starting point for a narrative.

Assessment for NCEA

Achievement Standard English 90052:
Produce Creative Writing

Resource title: Farming for Ideas

Credits: 3

Having developed a solid background understanding through the preparatory tasks, students produce creative writing of their choice, exploring a theme related to sheep and beef farming. Students could draw from the material they have collated in the Sheep and Beef Farming in New Zealand Chart ([Appendix, page 18](#)) and the Unpacking their texts analyses.

Appendix

Templates and excerpts for teacher and student use

Chart: Sheep and Beef Farming in New Zealand . . .	18
Suggested sources for teachers	19
Unpacking the texts - Student instructions	20
Story Structure Chart for Text 2 for student use . . .	21
Texts 1–14	23
Visual images for writing starters	36
Choosing and using vocabulary	38

Chart: Sheep and Beef Farming in New Zealand

Compare and contrast sheep and beef farming as it was in the past and as it is today. Use your prior knowledge and the links your teacher provides to help you access this information.

Sheep and beef farming in New Zealand in the past	Sheep and beef farming in New Zealand in the present
How has sheep and beef farming contributed to New Zealand identity?	



Suggested sources for teachers

Sheep and beef farming in New Zealand in the past

- Short films online:
 - NZ On Screen
- There are many choices including:
Farming in New Zealand (1952),
These New Zealanders – Gore (1952),
Our People, Our Century – A Piece of Land (2000).
- *Te Ara – The Encyclopedia of New Zealand*:
 - Te Ara: Beef farming
 - Te Ara: Sheep farming
 - Te Ara: Farming

Sheep and beef farming in New Zealand in the present

- Landcorp
- NZ Young Farmers
- ANZCO Foods
- Beef + Lamb New Zealand
- Te Ara
- Royal A&P Society - shows and events
- Women in Agriculture:
 - AWDT
 - Industry invests in farming women
- New Technologies: farming drones, driverless tractors, virtual fencing – GPS:
 - Investigating drones for mainstream farming
 - Farm tractors lead the way in self driving technology
 - Virtual fences
 - Agricultural monitoring with satellites



Unpacking the texts - Student instructions



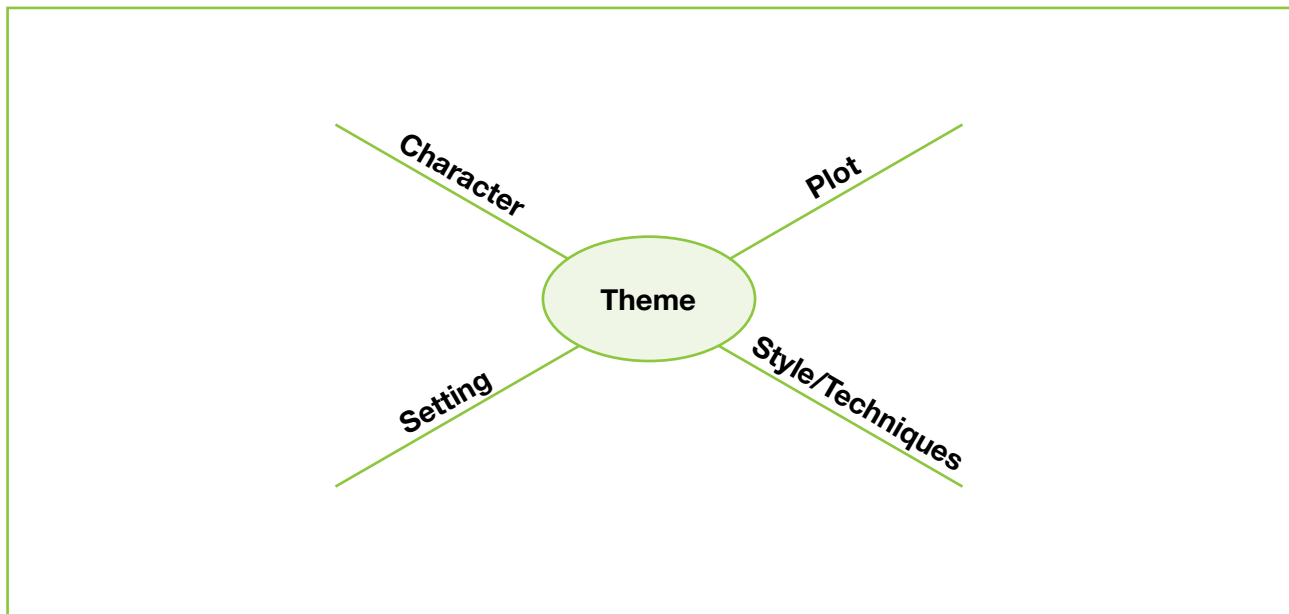
Part A: Aspect questions

Read the text, then find the answers to the aspect questions within the text below.

Highlight and annotate (label) the text with the aspects and notes of anything you find interesting.

Aspect	Aspect questions
Plot	What is happening?
Character	What do you know about the character/s or individual/s?
Setting	Where and when? How can you tell?
Style	Who is telling the story? (perspective, style of narration) What do you notice about the language that is used? (colloquial, formal)
Theme	What is the big idea/s that this section of the text conveys? (a growing friendship, an affinity with farming, an attachment to the land)

You might like to record your observations in a mindmap, with branches for each of the aspects.



Part B: Word bank

Jot down any interesting words in the word bank (particularly those associated with farming).

Word Bank -

concrete nouns, verbs, effective examples of figurative language

Story Structure Chart for Text 2 for student use

The Country Experience by Joyce Harrison

Story Components		'The Country Experience'	Examples (students to select)
Beginning	Exposition	<ul style="list-style-type: none"> Introduces the reader to the main character Janne, whose thoughts we follow through the new country experience (through using third person narrator, the story is told from Janne's point of view) Gives specifics of location to set up a town/country, beach/farm contrast Uses lots of specific detail to build the setting Uses figurative imagery to give Janne's first impressions effectively 	
	Complication/ Conflict	<ul style="list-style-type: none"> Introduces the other 'character', the antagonist even, – the calf 	
Middle	Development /Rising Action	<ul style="list-style-type: none"> Shows Janne with lots of questions about calves Shows Janne getting braver in her actions with the calf 	
	Climax	<ul style="list-style-type: none"> Builds tension as Janne and the calf have tug-of-war over her belt Shows finality of the calf swallowing the belt, to end the paragraph Continues the tension through questions and observations showing that Janne is terrified of the possible consequences. 	

Story Components		'The Country Experience'	Examples (students to select)
Ending	Falling Action /Denouement	<ul style="list-style-type: none"> Lets the reader share Janne's situation,being forced to simply wait and see what happens to the cow Implies that Janne is still very worried, even though she doesn't tell her grandparents about the calf. 	
	Resolution	<ul style="list-style-type: none"> On the surface ties up the story nicely with no sign of damage to the calf, and the holiday "voted a success" Uses dramatic irony (where the reader knows more than the grandparents), in that we understand that what Janne will remember most won't be the cream on the weetbix, but the calf and her belt Leaves the reader with questions about whether the calf did in fact suffer any consequences from swallowing the belt, and a sense that Janne may well continue to feel quite guilty about the incident. 	



Text 1. Excerpt from *Boyznbikes* by Vince Ford

I'm going to show Callum around the farm, she said. Okay if I take the four-wheeler?

If you're careful. Don't take too long though.

We won't.

Maddy led the way out the door. She had gumboots sitting in the porch. I stopped to pull my boots on.

I'm so glad you're here. I knew you'd be alright. Dave's pretty cool and he said you were awesome.

I ducked over my boots. Embarrassed. Dave?

She nodded back towards the kitchen. Dave. Your dad.

Mine too. Only I call my other dad Dad. Know what I mean?

Otherwise it's kind of confusing.

I s'pose. It made sense but it seemed funny. Dad was Dad to me and Dave to Maddy. The difference between being a father and a dad.

Maddy showed me the calves. They raced over. Stopped before the fence and stared.

I moved towards the wires. Can I pat them? Reached out. Here, calf.

Hey! Maddy grabbed my arm.

What? I pulled back. Uncertain.

Electric fence. See the plastic insulators on the post.

Oh, I said. Stupid.

Townie, she teased. Here, come through the gate.

The calves came right up. They tried to lick us. Sucked at our clothes. Bunted us.

I laughed as a calf pushed me backwards.

Come on, said Maddy. Can't take too long. She ran into the paddock. The calves galloped after her. Shoo. She stopped. The calves tore past, galloping, kicking up their heels.

Maddy got the four-wheeler from a shed.

It's a Honda, I said.

Best bikes around.

Absolutely.

Undeniably.

We grinned.

Text 2. *The Country Experience* by Joyce Harrison

Mr Thomas swung back his wide farm gate and in drove the family of townies for their holiday, their 'country experience'. Stokes Valley seemed quite a distance from Island Bay in a baby Austin, with Grandad's tent poles on the roof and Janne squashed up in the back seat against Grandma's new wooden safe with the gauze door. Then there was all the food and gear for a week's pioneering. They bumped across the bright green paddock bordered by macrocarpas that was to belong to them for a whole week. There was even a cow grazing over by the fence.

Grandad selected a spot to pitch the tent in the shelter of an old barn. Grandma and Janne held up reluctant poles while Grandad drove dozens of wooden pegs into the hard clay. Janne gaped around during this slow process. How still it all was. Huge dark trees like statues; the cow with its head down could be a painting; the grass stiff and bristly. It was not at all like the beach at home with its restless waves and gulls tilting in the wind. Here the air was motionless, buzzing with cicadas that never paused ...

At last all was shipshape, the sleeping bags bouncy on the slashed tea-tree branches, and a new-style meal clearly if distantly on the way. Given half an hour Janne set off to visit the cow - apparently the only other resident of Stokes Valley, apart from the kind Mr Thomas who was letting perfect stranger camp on his land.

Suddenly, much more exciting than the painted cow, a small lively calf bobbed from behind her rump. It stomped over to Janne, clearly wanting to be friends. The cow raised her head for an appraising glance and went back to dragging grass from its tough roots. Janne kept her distance. Did calves bite? Or kick? She ventured a quick pat on the rough head, and then, hearing the call for dinner, assured the calf that she'd be back in the morning.

Maybe she'll marry a farmer,' Grandad was saying. 'Heaven forbid,' said Grandma, spying out a shady corner for her safe.

The night grew strangely beautiful with a sky full of brilliant stars caged by the branching trees. Later - just their luck - it rained, and they woke to a grey morning. Grandad's tent flap clung wetly to Janne's arm; but when Mr Thomas arrived with a billy of creamy milk their new home seemed cosy as a palace.

The resident animals had retreated further but the calf came lolloping over as soon as Janne appeared. It butted her shoulder and tossed up its gingery head to be patted. Eagerly it began sucking her proffered finger. Janne was indeed startled at the grip of those gummy jaws, and what seemed to be a powerful one-way backward drag. Nervously she imagined her hand and then her arm disappearing into that greedy throat. She pulled away, but now the calf insisted on something more to suck. Perhaps the belt of her school raincoat. She unbuckled this and cautiously volunteered a few inches of the harsh fabric.

Jiggling its tail with delight the calf grabbed just as happily at its new tidbit. In fact Janne couldn't quite manage to hang on. The calf appeared to have swallowed the end and be determined for more. Desperately she hang on, taking a firm grip on the buckle with her other hand. She begged and bullied and even kicked at the calf, but after a final toss of the head the end, buckle and all, was whisked from her hands. With one decisive gulp it disappeared down the creature's throat.



Janne was horrified waiting for the calf to choke or even drop dead on the spot. It had become even more frisky. Could a calf be made to sick up its dinner? Was there perhaps a place in its stomach where the vet could make a little buckle-sized slit? If nothing could be done to get the belt back, was there anything to be gained by confessing, and spoiling her grandparents' carefully planned holiday? On the other hand it would be still worse if Mr Thomas were to cut open his calf to investigate its sudden death and recognise the belt of her school raincoat! Finally Janne decided to wait and see. She unbuttoned the raincoat to make the absence of the belt less obvious.

Next morning she squirmed when kind Mr Thomas arrived with not only the day's milk but a dear little jar of cream as well. She looked out cautiously. The cow was still grazing. The calf was staring blankly but healthily at the tent.

'Maybe she'll finish up a vet,' Granddad was saying. 'All those questions last night about cows' insides and digestive processes, not to mention the exit hole. I'll have to be doing some homework myself.'

'Hmm,' said Grandma, sniffing her cold corned beef.

The weather had cleared and they set about exploring the hot dry scrub on the hillside, catching katydids and studying stick insects on the tea-tree twigs, and admiring dragonflies shimmering in the sun. At night possums from the barn slid down the tent roof, chattering like seven devils. There were even times when her anxiety was forgotten ...

'Have you lost interest in the little calf?' asked Grandma.

'I guess it's a naturalist she'll be after all,' said Granddad.

Janne let her surveillance of the calf appear even more casual.

At last the week of buzzing cicadas and marvellous milk came to an end. The gear, now much reduced, was stowed back into the little car. As they jolted back out the gate Janne joined her grandparents in thanking Mr Thomas for his hospitality, and cast a final agonised glance in the direction of the still upright calf.

'What do you think you'll remember most about your country holiday?' asked Granddad.

Janne thought quickly.

'Cream on my Weetbix,' she clowned, and they all laughed.

The holiday had been voted a success.

Text 3. Excerpt from *The Road to Castle Hill* by Christine Fernyhough



QUALITY ASSURED
ASSESSMENT MATERIALS

I loved the woolshed, the way the pens were made of black beech saplings, the noise and rowdy music, the neat curves and sweeps of the rousie's broom as it kept the floor round the shearers clear, the way the fleeces opened and spread as they were thrown onto the table for the wool classer to grade them, and the crunch of the wool press. I had my first thrill of ownership as 'Castle Hill' was stamped on a wool sack with 'Merino AAA', thinking, that will help pay for some bills. and I really loved the wonderful hoist mechanism - the big wooden wheel with its cogs and gears, great blacksmith-forged iron grabbers and old rope that for the last hundred years had turned the wheel as you pulled down, lifting the bales up to the top floor. There they were, lined up and then dropped out onto a truck: it gave me a sense of production from my land. I kept wool samples from that first shear. They nestle in envelopes marked with their class, like Merino AAA - seventeen microns, a memento and my first learning tools.

September, and there was still snow on the Craigieburn and Torlesse ranges and all the way down to the highway. When one is fresh from wet and windy Parnell, snow blanketing the ground outside your door and snowmen on the lawn built with the granny-kids was like living inside one of the Christmas cards my mother's family used to send from England. The snow fell in all kinds of ways and weights - a dump, a blizzard, a sprinkling, a dusting, the last two quick to melt. There were unwritten rules of survival for high country travellers which, if you were lucky, you found out before you needed them.

Text 4. Excerpt from ‘Open your mouths’ by Alice Tawhai

Fencing on the East Coast is the best job in the world. We get out of bed in the dark, and the sun comes up over the horizon while we set up the fence posts. It slides upwards into the paling sky, golden orange and runny above the dawn sea, like the yolk from a real farm-laid egg.

Every morning I say, ‘Look at that,’ and George says, ‘Yeah, I must get a desk job,’ and we laugh, because he stole that from a Toyota ad.

George and me have been fencing together for a while. He doesn’t talk much to many people, but he tells me things that he’d never tell anyone else. That’s probably due to us spending so much time together on our own. Talking to each other is a bit like talking to yourself.

Text 5. Excerpt from *Hikutaia, 2000:* ‘An Interlude in Time’

‘The Saleyards’ by Tui Murdock

The crack of stock whips, barking dogs, droves of milling, bellowing cattle, and grunting pigs carried in carts or in a split sack over a horse’s back. Farmers clad in riding pants, blucher boots, leggings and black bowlers, who came from both sides of the Waihou River, the Coromandel Ranges, and surrounding districts, perched themselves on rails sizing up the cattle. Waiting for a bargain, or good prices. This was the Hikutaia Sale in the early days of Hikutaia. Established in Ferry Road by the Farmers Auctioneering Co., they held sales in the district until March 1966.

Stock of all kinds were driven to the yards by the farmers and drovers, with some bought to Hikutaia by train. Mounted on seasoned horses, men like Fred Jackson, George Lanfear, Dave and Fred Clotworthy and Horrie Martin, who did a lot of long distance droving, made their leisurely way with the cattle spread across the roads. So large were these sale days that an asphalt footpath with a high wooden railing was built to give the residents safe passage to and from the Station and the village centre. The path remained long after the sale was abandoned.

Text 6. Excerpt from 'A Special Place' by Kay Carter



QUALITY ASSURED
ASSESSMENT MATERIALS

We grew up together as brothers and sisters, my cousins, my brother and me. The four of us were real country kids on a farm established in 1865 by the sons of our widowed great-great-grandmother. A country childhood was ordinary for us. We took it so much for granted and never appreciated how lucky we were, learning so much and having so many adventures.

We were allowed a section of gully for our very own to clear and plant in pine trees. Our fathers had resisted our requests for some time but finally gave in. Our ages would have ranged from nine to twelve and looking back I am horrified that we were allowed the use of slashers and axes to clear the scrub. It was a short steep climb down the bank to a large flat terrace. We slashed the bracken, gorse and blackberry, breaking up the roots, and leaving the branches to rot.

The creek at the bottom of this gully had a rusty flow of water weaving through the scrub and rocks. Nearby was the hydraulic ram with its loud steady thump as it faithfully pumped spring water for the cattle drinking troughs and nearby farm houses. In the larger stream were freshwater crayfish and eels to be caught and cooked. Not that my mother appreciated, as I did, watching the pieces of eel wriggling in the pan on the stove.

Text 7. Excerpt from *The Gorse Blooms Pale* by Dan Davin

Ned didn't like not succeeding in whatever he did and so he said it was plain stupid what we were doing. Anyway, what would we do with the cockabullies even if we did catch them? You couldn't eat them. So we pushed on and there was a big paddock to the left of us with poplar trees like soldiers in a line down to the creek behind us. Here and there in the paddock there were some miserable-looking cabbage trees. Whoever burnt off the original native bush must have left them there, the way the Spaniards might have spared one or two ancient Inca ruins. I suggested this to Ned but he said, after thinking gravely for a while, 'No, I bet they didn't.'

On the far side of the paddock, under the sunny side of a gorse hedge, there were a lot of heavy ewes that someone must have brought down from the high ground, the Catlins or the Hokonuis perhaps, so they'd be on good flat grass for the lambing. And, sure enough, there were a few lambs here and there, scampering in the thick Southland grass, and bouncing as if their skinny legs were on corks.

Text 8. 'Love Poem to a Farmer' by Karalyn Joyce



QUALITY ASSURED
ASSESSMENT MATERIALS

this rural man
gives me the same consideration as a newborn
kindness as he plants a sapling
he envelops my hand in his
hands that push woolly arses through gates
slashed by the cutting edge of versatility
his feet firmly planted
he knows where he's at
this rural man
hands me wide clean sheets of space
bellowing in the southerly
the only concrete in sight
might be the floor of the implement shed
and the only cars the odd stock truck spilling past
kicking up a tail of dust from the paper road
'Look, can you hear it?' he asks, 'can you hear the silence?'
this rural man
patience flows after him like a line of sheep
he feeds out few words
suits himself but keeps an eye on the weather
and the odd ram that gets a bit stroppy under pressure
packs sixteen hours into twelve
to do what has to be done
this rural man
there is a calmness about him like
the space between night and day
'No use getting worked up,' he says,
'it'll all work itself out in the end.'
There's times when I wrap his great hands around me
And lie against him. Not talking
Just listening to the grass grow.

Text 9. Excerpt from ‘Rural Remembrance’ by Heather Williams



QUALITY ASSURED
ASSESSMENT MATERIALS

In the spring there were the little calves to feed once they'd been separated from their possessive mothers. The calves were always in a great hurry, pushing and shoving and butting each other up to be first in to their special bail with a bucket of milk ready to gulp down. Quite a stampede in fact. Afterwards they liked to suck our fingers.

Lambing was an especially busy but exciting time, going around the sheep to see the cute little lambs still yellow from birth and so quickly, shakily, rockingly, staggering to their feet under their mother's watchful eye. So soon they'd be wagging their tails and nudging mother for a feed. Within weeks it would be time for the lambs to lose their happily wagging tails. They would then be separated from their source of food and security for a few hours on docking day, but afterwards, amid sniffing and bleating and hectic milling around, the lambs and ewes would be reunited and would trot off to a quiet corner of the field to resume their leisurely routine.

Text 10. Excerpt from ‘Two Sheep’ by Janet Frame

Two sheep were travelling to the saleyards. The first sheep knew that after they had been sold their destination was the slaughterhouse at the freezing works. The second sheep did not know of their fate. They were being driven with the rest of the flock along a hot dusty valley road where the surrounding hills leaned in a sun-scorched wilderness of rock, tussock and old rabbit warrens. They moved slowly, for the driver in his trap was in no hurry, and had even taken one of the dogs to sit beside him while the other scrambled from side to side of the flock guiding them.

‘I think,’ said the first sheep who was aware of their approaching death, ‘that the sun has never shone so warm on my fleece, nor from what I see with my small sheep's eye, has the sky seemed so flawless, without seams or tucks or cracks or blemishes.’

‘You are crazy,’ said the second sheep who did not know of their approaching death. ‘The sun is warm, yes, but how hot and dusty and heavy my wool feels! It is a burden to go trotting along this oven shelf. It seems our journey will never end.’

‘How fresh and juicy the grass appears on the hill!’ the first sheep exclaimed. ‘And not a hawk in the sky!’

Text 11. Excerpt from 'The Fifteenth Day'

by J H Sutherland



QUALITY ASSURED
ASSESSMENT MATERIALS

[...] 'Like to learn to shear, Doug?'

Bill opened the fleece, shored the belly and the crutch and then handed the sheep over to me. He showed me the correct position for my legs and how to hold the sheep in a firm but relaxed way. Fill the comb, keep it flat on the skin, don't rush, just follow the handpiece - he brought over his cup of tea and scone and stood beside me, talking me through the blows, but letting me get a feel of the job for myself.

I didn't find shearing as easy as it looked. The hinged steel arms kept swinging the wrong way. The handpiece vibrated and tried to twist from my grasp. The sheep kicked.

The sheep looked ragged when I finished. But Bill said not to mind they didn't do second cuts in his gang, they'd get the wool I'd left next season. It was shorn and I hadn't cut it, that was the main thing. And he said yes, sure, when I asked him if I could have another go during the lunch hour ...

By now it was really hot in the woolshed. The red corrugated iron held the heat from the sun, and the packed sheep made the atmosphere steamy and smelly.

I ran backwards and forwards along the board making hard work of helping Wiki with the fleeces, sweeping up the pieces and bagging them.

That last run before lunch seemed interminable. But, in my own mind anyway, I had become part of the gang, racing one another and the clock as well, laughing and joking and singing as we worked ...

Text 12. Excerpt 1 from *Mountain Men* by Rachel Goodchild



QUALITY ASSURED
ASSESSMENT MATERIALS

Farming is all about listening and watching the cycles. I've noticed people are beginning to go back to some of the old ways, perhaps because they work and fit better with the world the way it is.(...)

Farming has gone through some tough times, basically since the 1980s. The thought back then was that the strong farmers would buy out the weak ones, leaving super farms that were strong and viable. But the government underestimated the power of the farmers' ties to the land; the sense of battling through - so many farmers have just sat here struggling and sticking with their land.

The high country is a bloody great spot to be. It is a safe and lovely place to make your home. I notice more and more townies come into the area, particularly Aucklanders. The Department of Conservation has opened up a lot of areas around here and people want to make a connection with the land.

I can completely understand that. It is why I want to live out here, after all. We get the clean air and natural exercise of walking the hills. Even when you go mustering you are moving downhill with the sheep. All you need to do is stick on a pair of hobnailed boots and away you go. (...)

I think the high country is where I'm meant to be - it's the best place to live and a good place to die. When my time comes all I want to do is go out for a walk and find a quiet spot, a lovely, peaceful spot for my resting place. This is my home and I feel very settled here. As long as my legs can cart me around, as long as I can get on a horse, I am here to stay. Here's to the high country.

Snow Cleaver, Porters Pass

Text 12. Excerpt 2 from *Mountain Men* by Rachel Goodchild

(...) In 1955 I bought my own farm and still work on it now. It is a sheep and cattle farm primarily, though I have done a wee bit of cropping as well. It was a shift coming from a job where I was visiting other people's farms (as a shearer) to a position where we had to get others in to help us.(...)

Most of my place is leased off now by my daughter. I still like to be outside and involved but it is too much to run by yourself at this stage of life. Farming has changed over the years. It is not nearly so labour intensive as it was and tasks such as harvesting have sped up with specialised contractors coming in and the technological developments in farm equipment. But it is still very much so a physical job - you need to be able to be prepared to work the long hours when you need to. (...)

It is good to see the next generation continuing with the things that were part of our love for the life out here. All I ever wanted to do was farm. I have never had a desire to live in the city. I decided early on that the city life and me would not mix. I have been out here nearly all my life and could never go back. I have always needed to spend the bulk of my life outdoors.

I think it is the open spaces out here. I know it can be quiet almost anywhere but out here, with the space between you and the sky, it is a different sort of quiet. It fills you up with it all.

Alf Phillips, Colgate

Text 13. Excerpt 1 from *New Zealand Country Women* by Michelle Moir



(...) When I bought this farm I was frightened my mother would say that they were not going to have me living way out there by myself. But when she saw it, she loved it. I've been here about 36 years. (...)

It frightens me sometimes that farming's getting so scientific. They talk about dry matter and stock units, etc. About how you shouldn't just rely on your instinct. But I work from instinct, and that's probably as good as anything. Stock is basically thought of as units now, instead of animals. They are talking about cloning so you can have a paddock of identical cattle and identical sheep. It would take all the fun out of breeding, I think. (...)

It's a really wonderful life because no day is the same; the colours are always changing and the weather is always different. Good times and bad times. But mostly it's good.

Some highlights of my life have been buying my bits of land – and being made Farm Forester of the Year. But I think just coming over the hill up there and looking down on the valley and up to the mountains is the greatest reward. Every day is a new adventure.

Helen Swinburn, Hinerua, Hawke's Bay

Text 13. Excerpt 2 from *New Zealand Country Women* by Michelle Moir

(...)

I like doing what I'm doing. I like the freedom of having a choice. I don't know why I never went out on the farm when I was a kid. It was because I was a girl, I suppose. I like being on the tractor; I like walking in the paddocks to get the stock in. I've jumped a few fences trying to take cows and calves out of a mob when they decided they didn't like me. I didn't realise I could jump as high as I can! (...)

It works really well, Dad and I working the farm. That's not to say we don't argue – we do. I tell you, we have some fun, though. I said to him one day, 'I think you should teach me how to dag, so that if we get some daggy lambs I can go and do them.' So, he started teaching me. Then he said, 'You must be a good hairdresser, because you're not doing a bad job on those sheep!'

I wouldn't go back and live in town. Another thing that made me want to come home was to bring my kids into the country, because I was seeing things in town that I didn't like. (...)

Mandy Crawford, Takapau, Hawke's Bay

(Mandy became a hairdresser after leaving her home farm, before returning when her father became ill.)

Text 13. Excerpt 3 from *New Zealand Country Women* by Michelle Moir



I went to Massey and studied sheep farming. I was the first woman they had. It had only been going two or three years then.

When my father gave up farming, I took this part of it over, and my brother took another part over. There's 1700 acres (697 ha) all told, in three blocks. (...)

I was basically managing the farm during the war, so I would have been farming for 50 years or more. I have Romney sheep and Angus cattle.

I was fairly strong when I was doing the manual work myself. And also, a lot of it's knack rather than straight-out physical strength. Tipping a sheep over and things like that, there's a knack to it. (...)

Elizabeth Richards, Windwhistle, Canterbury

Text 13. Excerpt 4 from *New Zealand Country Women* by Michelle Moir

I never find it lonely living at 'The Lakes'. I'm more lonely standing in Cashel Street in Christchurch. You can be your own person here.

I do all the cooking for the casual workers – shearers and permanent boys who become very much part of our family. I look upon cooking as a necessary evil! Nothing gives me more pleasure than when Ted, my husband, asks me to help with stock work. I have my own dog and horse.

We buy our groceries every six months and we try to stick to that rigidly. We buy in bulk and I do the stocktaking. It's just like having your own little shop. Last time it was eight months since we got a main order. We cheat a wee bit – if any of us are in the village we might bring back some fresh fruit or cream cheese, something special. (...)

I feel privileged to live in this beautiful high country with all its changing moods, its challenges and rewards. I am the richest woman on earth to share this lifestyle.

Sandie Phipps, The Lakes Station, Hurunui Lakes District, Canterbury

Text 14. Excerpt from *Boyznbikes* by Vince Ford

A sheep was giving birth in a paddock right next to the school. You could see the lamb's swollen head sticking out the back. Mr Meikel took the class to lean on the fence and watch. The farmer stopped too. Saw the head. Told us the lamb was probably dead.

He caught the sheep and pulled the lamb carefully from her. Some of the girls wouldn't watch. Nor would Marcus.

I'm gonna be sick, he said.

You're not.

It's gross.

Same as when you were born, I said.

Stop it.

(...)

The lamb flopped into the damp earth. The farmer swung it around but it was dead. He shook his head. Put it on the tray at the back of the bike.

Mr Meikel asked the farmer if he could take it. He got us to take permission slips home. The next day he lay the lamb on a bench and cut it open. Some of the girls wouldn't watch. Nor would Marcus. Mr Meikel set them sheep research questions on the computer. And no one gave them a hard time. Not in Mr Meikel's class.

The inside of the lamb was amazing, all opened out. With its six stomachs. And heart and lungs and liver. All perfectly formed but dead. Mr Meikel took them all out, then sat them gently back in the tiny chest.

Myles wanted to take it home to feed the dogs.

Jonny reckoned the tongue was the best bit.

Sam reckoned his aunty could turn it into a zombie.

But Mr Meikel said we'd wrap it in some old newspaper in the storeroom and he's incinerate it after school. I asked him if I could carry it. And he said yes.

Its wool was still kind of slippery from being born. Cold. And its guts flopped around.

(...)



Visual images for writing starters





Choosing and using vocabulary



QUALITY ASSURED
ASSESSMENT MATERIALS

Common nouns			Verbs	Abstract nouns
boots	investment	rata	run	freedom
Old man pine	genetics	clover	struggle	belonging
Macrocarpa	research	lamb	help	kaitiakitanga/ guardianship
shelter belt	scones	road	fight	frustration
tussock	scent	tractor	dance	change
magpie	toi toi	harvest	walk	satisfaction
Border collie	manuka	whistle	cook	grit
Huntaway	kanuka	fence	trudge	determination
whānau	cabbage tree	helicopter	muster	loss
matagouri	website	twig	holler	trust
electric fence	ryegrass	smoke	gobble	mana
hayshed	fertiliser	flames	plant	loyalty
crook	broom	rain	nurture	respect
shearing shed	gorse	wind	listen	community
cattle yards	riverbed	honey	strive	sadness
drench	Taranaki gate	water	heave	excellence
baleage	kowhai	harakeke/flax	call	love
string/twine	kauri	mountain	control	boredom
barbed wire	plough/tiller	plains	notice	happiness
haybale	shepherd	town	understand	manākitanga/ kindness
horse	smoko	calf	watch	
dags	shears	ewe	bleat	