

2008 Internal assessment resource

Subject Reference: **Geography Level 2**

Supports internal assessment for:

Unit Standard **11083 version 2**

Credits: **2**

Poetry of the South Island high country

Report on a work of fiction from a geographic perspective

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

It is expected that this assessment will come at the end of an extended period of study of the South Island high country so that they have a sound working knowledge of the relevant physical geography and of the impact of human activities in the region.

Students should understand the geographic concepts of interaction, culture and perception and change. The term 'consequences' should also be clear to them, in the sense of having both positive and negative consequences, as well as short and long term effects.

It may be useful here to work in with the English Department so that students can develop their analytical skills across two disciplines. By working in a cross-curricular way students should gain a greater insight into the poems used in this task, as well as learning to transfer skills between subjects.

Context/setting

This assessment requires students to read three poems that use the Southern Alps/Kā Tiritiri o te Moana as their setting, and analyse them according to the interaction of people and the environment.

Conditions

This activity takes place over a period of a week, or during field study while in the Aoraki/Mount Cook National Park. It is designed so that students have time to take the poems home to read, followed by time in class to discuss their understanding of them in the light of geographic knowledge they have. The formal written response to the tasks takes place in class during a one-hour period.

Unit standard information

Purpose:

Students credited with this unit standard are able to report on the environment in which a work of fiction is set and report on the interaction between the people and the environment in a work of fiction.

Accreditation option:

Evaluation of documentation by NZQA.

Moderation option:

A centrally-established and directed national moderation system has been set up by Moderation Services.

Special notes:

1. The outcomes described in this unit standard are based on practical applications of the geographic knowledge, ideas, and skills outlined in the Form 6 Geography Syllabus, *Syllabus for Schools: Forms 5-7 Geography*, Ministry of Education, Learning Media, Wellington, 1990.
2. A work of fiction can include: short story, novel, poem, drama, feature film or video, television programme and/or series.
3. Elements in this unit standard can be achieved in either a single work of fiction or from a range of works.

Elements and performance criteria

Element 1

Report on the environment in which a work of fiction is set.

Performance criteria

- 1.1 The report identifies the natural and/or cultural features of the environment in which the work is set.
- 1.2 The report outlines how the features identified interact to produce a distinctive, named, environment.

Element 2

Report on the interaction between people and the environment in a work of fiction.

Performance criteria

- 2.1 The report identifies the influence of people on the environment and/or the influence of the environment on people in the work.
- 2.2 The report outlines the consequences of the interactions identified for both the people and the environment.

Additional material

Possible questions to assist in discussion of the poems:

- Can you explain what it is about or what you feel after reading/hearing the poem?
- Can you visualize any images – can you imagine the scene, the scent, feeling or sounds that are being described? What words or phrases help with this?
- What do you think is a main idea in the poem? Can you find an example to support this?
- Who is the audience? How can you tell?
- Are there any unusual/distinctive words or phrases?
- Are there any striking/unusual comparisons? What is the effect of these?
- Can you identify any specific language terms – what is the effect of this/these on the poem?
- How important is the title in conveying the main idea(s)?

Assessment schedule for US11083

	Task	Elements and performance criteria	Evidence (Example answers or performance expected from the student)	Judgement (A statement which defines the standard to be achieved)
Element 1: Report on the environment in which a work of fiction is set.	1. a	1.1 The report identifies the natural and/or cultural features of the environment in which the work is set.	<i>In this poem the poet refers to the country that 'lies between mountain and sea' describing it as 'crumpled like an unmade bed'. The natural feature that he is referring to is the land that has been folded by tectonic forces into a crumpled shape. He also refers to the 'stones thaw-loosened' which I would imagine are the scree slopes we often see in the high country.</i> Student must produce similar for a second poem	Natural and/or cultural features identified. Must be more than one feature identified in each poem referred to, that is, there is a description of that feature rather than a list.
	1. b and c	1.2 The report outlines how the features identified interact to produce a distinctive, named, environment.	<i>In 'The Search' Glover illustrates the interaction of weather on the mountains in the passage, 'These mountains never stir, in the still or turbulent air. Only the stones thaw-loosened Leap from the precipices Into shrapnel snow-cushioned'. Here we get some insight into what the extremes of temperature can do to the rocks, a process we understand as freeze-thaw. This poem is clearly set in an alpine environment much like the one we have been studying. Diagram: climate ⇔ geology (with a little more detail)</i> Student must produce similar for a second poem	Refers to at least two features and how they interact to produce the environment. Must use one feature identified in task 1.a, but may refer to another feature not previously mentioned. May show the interaction using a diagram

<p>Element 2:</p> <p>Report on the interaction between people and the environment in a work of fiction.</p>	2. a	2.1 The report identifies the influence of people on the environment and/or the influence of the environment on people in their work.	<p><i>In 'The Search' Glover is writing from the point of view of a gold miner searching for the elusive 'golden strand'. Over time people have used this environment for its resources – Māori for the pounamu and Pakeha for the gold. He describes the process of gold panning and the trick nature plays by producing rocks that look similar to gold but are only rust-coloured. On the other hand, the environment has an influence on people, as it seems that the gold miner remains in awe of its majesty even when it doesn't surrender the gold he desires.</i></p> <p>Student illustrates the consequences using a flow chart, web or 'fishbone' chart, or similar diagram, to show connectivity and consequences.</p>	<p>The student describes either how people have influenced, changed or modified the environment, or how the environment has had an impact on people, either emotionally or physically. They may do both but must describe one influence using an illustrative diagram as well as a paragraph. They must use at least one quote from one of the poems.</p>
	2. b	2.2 The report outlines the consequences of the interactions identified for both the people and the environment.	<p>This is a more difficult task to undertake as poetry is sparse on detail. One can extrapolate possible consequences from the poem. Here it may be useful for the student to compare and/or contrast the chosen poems to encompass a discussion of consequences.</p> <p><i>Example: Glover ends his poem with a question 'But where is the amethyst sky and the high mountain or pure gold?' which to me indicates the constant quest humans have to find resources. This has consequences for the environment, as where they find adequate reserves they may wish to mine. Sometimes it may be just too difficult to mine because of the ruggedness and inaccessibility of the environment.</i></p> <p><i>Ursula Bethell, on the other hand, expresses her belief that no matter what we do as humans, we are insignificant and that 'The Mother of all will take charge again, And soon wipe away with her elements Our small fond human enclosures.' We have tried to impose ourselves but nature can destroy in an instant. We learnt about this power when visiting Aoraki/Mount Cook National Park and seeing the effects of the 1991 rock avalanche. In conclusion we humans try to adapt the environment to our needs with various consequences, but ultimately nature will take her revenge with huge consequences for us.</i></p>	<p>Students have discussed at least two possible consequences using references to the chosen poems and/or to examples from the natural environment they have studied.</p>

Attach this cover to your submitted work

2008 Internal assessment resource

Subject Reference: **Geography Level 2**

Supports internal assessment for:

Unit Standard **11083 version 2**

Credits: **2**

Poetry of the South Island high country

Report on a work of fiction from a geographic perspective

Name: _____

Elements	Performance criteria	
Element 1 Report on the environment in which a work of fiction is set.	1.1 The report identifies the natural and/or cultural features of the environment in which the work is set.	<input type="checkbox"/> Achieved <input type="checkbox"/> Not yet achieved
	1.2 The report outlines how the features identified interact to produce a distinctive, named, environment.	<input type="checkbox"/> Achieved <input type="checkbox"/> Not yet achieved
Element 2 Report on the interaction between people and the environment in a work of fiction.	2.1 The report identifies the influence of people on the environment and/or the influence of the environment on people in their work.	<input type="checkbox"/> Achieved <input type="checkbox"/> Not yet achieved
	2.2 The report outlines the consequences of the interactions identified for both the people and the environment.	<input type="checkbox"/> Achieved <input type="checkbox"/> Not yet achieved
Grade:		Not achieved / Achieved
Comment: 		

Authenticity declaration: The work handed in is all my own work. Where I have used material from another source I have acknowledged it and referenced it in my bibliography.

Teacher signature: _____ Date: _____

Student signature: _____ Date: _____

*Tirohia ki a Aoraki
Ka kahahutia e te huka rere*

Look at Aoraki
Clothed in snow

(Look at those who have achieved greatness, and know it took a lifetime)

Poetry of the South Island high country

US 11083 – version 2

Report on a work of fiction from a geographic perspective (2 Credits)

Due: _____

People credited with this unit standard are able to report on the environment in which a work of fiction is set and report on the interaction between the people and the environment in a work of fiction.

Elements in this unit standard can be achieved in either a single work of fiction or from a range of works. You will use at least two poems for this task. You may use more for comparative purposes if you wish.

Read the following background material followed by the four poems selected. It is important that you spend some time reading the poems, discussing them in class and using your geographic knowledge to analyse them before beginning to respond to the tasks.

Background

New Zealand is a very mountainous country with sparsely-populated mountain lands.

New Zealand's protected natural areas encompass the Southern Alps/Kā Tiritiri o te Moana and the North Island peaks, with the highest mountains in the country within Aoraki/Mount Cook National Park.

Te Wāhipounamu – *South West New Zealand World Heritage Area*, in the south west of New Zealand, is one the great natural areas in the world. It is internationally recognised as a UNESCO World Heritage site. Known to the original Māori inhabitants as Te Wāi Pounamu – the greenstone waters – the 2.6 million-hectare site encompasses Westland/Tai Poutini, Aoraki/Mount Cook, Mount Aspiring/Tititea and Fiordland national parks, and covers almost 10% of New Zealand's total land area.

Thirty percent of New Zealand's land area falls within the protected natural areas managed by the Department of Conservation (DOC). Within these mountain lands, there are a range of mountain recreation opportunities including skiing, alpine climbing, hiking, wilderness fishing and hunting. Aircraft-based activities, such as scenic flights, heli-hiking and glacier skiing, dominate some mountain regions. Ski fields represent small enclaves of high-level facility and infrastructure development within an environment that is largely unmodified wilderness. To facilitate high-quality recreational experiences and protect the natural mountain environment, DOC provides facilities such as huts and tracks, and applies management techniques to minimize visitor conflict and biophysical impacts. Commercial activities in parks are managed through concessions that place controls upon these activities.

Touching the soul

The mountains of the South Island high country have always attracted the poet and the artist. They dominate the landscape of Te Waipounamu (South Island) and have proved a significant geographic barrier to all the peoples who have populated the island over time and, probably because of that challenge, have been part of oral and written traditions for generations.

The high country is home to Māori, gold mining, forestry and farming history. There is much evidence of the musterer's lifestyle that has long been immortalised in poetry and art – old stockyards, sheep dips, archaeological remains of woolsheds, musterers' huts, old fence lines, and rabbit fences dating back to the 1860s. There are also important Māori sites – ovens, hunting camps, rock art, moa hunting and burial sites. Māori regarded the mountains with veneration and awe, and treated them with respect as they travelled between the two coasts.

Historic sites, such as those mentioned above, set within landscapes that incorporate history and culture as much as natural assets and economic opportunity, challenge the idea that the high country is only about productivity and conservation. The high country echoes with the mythologies of the high country pastoral pioneers, a lifestyle that has been captured by various artists like Rita Angus and Peter Morath, and writers from Samuel Butler to James K. Baxter. It is part of our nation's heritage, a history of nor'westers, pounamu, exploration, woolsheds, cribs and camp ovens which is still a vital part of the South Island story.

Professor of landscape architecture at Lincoln University, Simon Swaffield, says there is a growing recognition of the cultural values associated with heritage landscapes. In the high country, he says, there is more at stake than biological values or particular relics.

"There is the broader aspect of cultural landscape. If you are looking at a landscape and asking what is valuable, you have to look at the landscape itself. The whole meaning of the high country is its history of pastoralism – that's what gives it its character. The iconic quality of the landscape lies in pastoral management processes. The historical landscape is only there because people bred and reared sheep. Take that away and the land will change."¹

The high country landscape is often represented in images that promote New Zealand nationally and overseas. We've all seen the Toyota advertisement 'Welcome to our World' that promotes a strong sense of South Island life and gives a sense of the spirit of a place. We see the unique wilderness and grandeur of the South Island high country in such art works as Rita Angus's 'Cass' or in Peter Morath's 'Erewhon'. The human figure in this landscape is insignificant and the efforts of humans to impose on the landscape with their railway lines, pine trees and power poles are similarly paltry. All interest in the painting is focused on the magnificently wrought angles and planes of the mountains of the central South Island high country. It is the wild and grand qualities which make the mainland different and, like anything wild, they have proven hard to capture.

¹ From Historic Places magazine article, spring 2004: High and Goodbye by Sally Blundell
http://www.historic.org.nz/magazine/features/2004spring/2004_spring_tenure-review.htm

A.R.D Fairburn captured some of that in his poem 'Dominion':

These islands;
the remnant peaks of a lost continent,
reef of an old world, molten droppings
from earth's bowels, gone cold;
ribbed with rock, resisting the sea's corrosion
for an age, and an age to come....

As did Denis Glover in his poetic series 'Soliloquies' written when contemplating the majesty of the South Island high country;

When God made this place
He made mountains and fissures
hostile, vicious, and turned
away His face.

Poems of the high country: various poets

The following pages will profile some poets and their poetry that speaks of the mountains and valleys of the South Island High Country. You are asked to read and discuss these poems then to complete the assessment task that goes with them. Remember, that whilst you are using skills honed in an English class you are also using your geographic skills and concepts when undertaking this assessment task.

Mary Ursula Bethell (1874 - 1945)

Information source:

http://library.christchurch.org.nz/Heritage/LocalHistory/CanterburyWriters/mary_ursula_bethell.asp

Ursula Bethell, 'digging very earnestly' in her Cashmere garden, paused sometimes to look at the majestic Canterbury landscape, changing with the weather and the seasons, and reflected on life and its impermanence. The poems that resulted from her observations, meditations and sympathies helped us look at ourselves and our country with a clearer vision. *'New Zealand wasn't truly discovered until Ursula Bethell... raised her head to look at the mountains,'* wrote a contemporary poet, D'Arcy Cresswell. *'Almost everyone had been blind before.'*

Ursula Bethell came from a privileged family. Her education at Christchurch Girls' High School was followed by finishing schools in Europe, and the study of music and painting in Dresden and Geneva. She undertook charitable work in London and returned to Christchurch after the First World War to live in Rise Cottage, in Westenra Terrace, with her companion, Effie Pollen. Between her 50th and 60th years she produced numerous beautifully crafted poems, rich in content and austere in form, illuminated by her religious outlook, humanity, scholarship and perceptiveness.

Pause

*When I am very earnestly digging
I lift my head sometimes, and look at the mountains,
And muse upon them, muscles relaxing.*

*I think how freely the wild grasses flower there,
How grandly the storm-shaped trees are massed in their gorges
And the rain-worn rocks strewn in magnificent heaps.*

*Pioneer plants on those uplands find their own footing;
No vigorous growth, there, is an evil weed;
All weathers are salutary.*

*It is only a little while since this hillside
Lay untrammelled likewise,
Unceasingly swept by transmarine winds.*

*In very little while, it may be,
When our impulsive limbs and our superior skulls
Have to the soil restored several ounces of fertilizer,*

*The Mother of all will take charge again,
And soon wipe away with her elements
Our small fond human enclosures.*

Denis Glover (1912 - 1980)

Information source:

http://library.christchurch.org.nz/Heritage/LocalHistory/CanterburyWriters/denis_glover.asp

Denis Glover wrote some of our loveliest poems (*The Magpies*, *Threnody* and the sequences *Sings Harry* and *Arawata Bill*, for example) and became a legend in his lifetime for his talent, his irreverence, his hatred of humbug, his robust opinions and his remarkably diverse range of activities – as student and lecturer; as climber, rugby player, boxer and yachtsman; as journalist, typographer, publisher, satirist and critic; as war hero; and as raconteur, wit, lover and alcoholic. Inevitably, he has been characterised as the last Elizabethan.

The excerpt from the poem 'The Search' below illustrates his talent and also his knowledge of geography. It is taken from the *Arawata Bill* series.

The Search

What unknown affinity
Lies between mountain and sea
In country crumpled like an unmade bed
Whose crumbs may be nuggets as big as your head
And it's all snow-sheeted, storm-cloud fed?
Far behind is the blue Pacific,
And the Tasman somewhere ahead.

Wet or dry, low or high, Somewhere in a blanketfold of the land
Lie as the golden strand.

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.....
.....
.....

These mountains never stir
In the still or turbulent air.
Only the stones thaw-loosened
Leap from the precipice
Into shrapnel snow-cushioned.

An egg-timer shingle-fan
Dribbles into the pan
And the river sluices with many voices
The best pan is an old pan
- *the grains cling to the rust,*
and few will come from each panning,
the rust brown, and golden dust.
But where is the amethyst sky and the high
Mountain of pure gold?

Basil Dowling (1910 - 2000)

Dowling was a Christian Pacifist Society activist, Presbyterian Minister and well known New Zealand poet of the 20th century. He was friends with poets Charles Brasch and James K. Baxter. He spent his boyhood in Canterbury during the 1920s and 30s.

By Lake Wanaka (1973)

Valley and scarp, fierce desert and polar shade;
The lake half pond, half ocean the wind has made;
Far off, beyond Glendhu Bay, the majesty of Aspiring;
At hand, campers and cribs, bathers and boats for hiring.

Molten and bare the hills, the rivers rage in their beds:
By dusty roads are blues and yellows and reds
Of bugloss and furred mullein, stonecrop and centaury,
And on that pine-warm island the wild strawberry.

We, visitors or inhabitants, pass through.
Splendour remains, indifferent to what we do.
Peak, ridge and pilgrim water still remote, untamed;
Chartered but all intractable, anonymous though named.

Stephanie De Montalk (1945 -)

De Montalk was educated at the Wellington Hospital School of Nursing and Victoria University. She is a registered nurse who has worked as a University hostel warden, and for ten years as a documentary film maker. She has been a video examiner for the Video Recordings Authority and is a former member of the Film and Literature Board of Review. She is also a biographer whose work has a strong narrative focus. Source: www.bookcouncil.org.nz/writers/demontalk.html

Violinist at the Edge of an Ice Field

At first only silence,

and then slowly a dull roar
as if sediment is rising
from past climates
and ridges of soil
are shifting the bedrock,

and the scrape of horsehair
on resin, or a string which has yet
to be tightened
and could be grains of ice
squeezing the air,

a crevasse stretching,

or a solidified stream adjusting
to shear stress
and the immediate prospect
of decoupling

and she knows she will need
to loosen herself up,

take herself down
to the level of science,

dismiss the mythical beast
beneath the surface
and try to believe
the glacier is little more
than hexagonal plates, needles
and stars which have lost
their sharp edge
and developed an interesting
crystalline structure,

that the atomic
arrangement of ice is boring
and best described as
a system of circles

and that, according to quantum theory,
this moment, this second,
this aged and uncertain
stretch of the planet

is only a tip of an iceberg
and computers
can handle anything.

In danger now of travelling too far
she places the laws of physics on hold,

tells herself
that in times of extremity
recollection of pleasure
can be useful

and thinks about her garden –
her sprinkler teasing the lawn,

the wide hips of her roses
swaying across fences,

her daphne growing wild
and covered in cobwebs –

and Stravinsky – the opera,
the concert, the silent
explosion

No! she cancels Stravinsky
and returns to the cobwebs.

Here, she assumes the weighted
excellence of a spider,

imagines she has segmented
legs which will grow again
if she breaks them,

produces silk,

slides herself onto the ice,
her body tiny and slender,
her tongue lined with teeth,

applies her crampons and axe
to the surface
and starts picking her way
across the river –

sharp, connected and deadly.

**US 11083 - version 2: Report on a work of fiction from a geographic perspective
– 2 credits**

Tasks

Now that you have read and discussed the poems, complete the following tasks using your own A4 lined paper or typed document. Remember to attach the cover page to your submitted work.

Elements and performance criteria

Geographic ideas: you may wish to explore the following ideas when discussing the poems you have chosen.

- **Interaction** – Landscapes are the visible products of processes interacting in the environment. These processes can be natural or human induced.
- **Change** – This is a normal process in both the natural and cultural worlds.
- **Culture and perception** – People respond to the world as they view it through the filter of their own culture. Their interaction with the environment can be better understood within this context. Landscapes bear the imprint of different cultures and their use of resources; these change over time.
- **Region** – This refers to a spatial unit defined by selected phenomena, e.g. South Island High Country; regions vary in size and characteristics.

For further research you could use the following **keywords**: high country; South Island; New Zealand; landscape perception; landscape change; Ngāi Tahu Settlement; pastoralism; tourism; tussock grasslands; introduced species; national parks; high-country poets.

NB. Write the names of the poems and poets you will discuss in this task at the top of each page.

Element 1: Report on the environment in which a work of fiction is set.

Task 1:

- a. Describe the environment the poet is exploring in each poem, using quotes to support your description. Remember to include both natural and cultural features mentioned in your response.
- b. Describe the type of landscape features the poems illustrate; use sketches or poetic references to support your written report for 1.2.
- c. Outline how the poet shows natural features interacting to produce this distinctive high-country landscape. You may use a diagram to illustrate this.

Element 2: Report on the interaction between people and the environment in a work of fiction.

Task 2:

- a. Explain, using a diagram(s) and paragraph(s), how people have used or changed the environment and how the environment has had an influence on people (or the poet). Remember to illustrate your points with quotes from your chosen poems.
- b. Outline how the poet in each poem suggests that there may be consequences for either people or the environment when both interact and share the space. You may compare and contrast the two poems to illustrate possible consequences.