

Unit: Travelling and telling

Duration: 9 lessons

English
Year 9

About the unit

This unit explores travel writing. It contrasts consumer-orientated tourist information with more literary travel writing from different periods. Pupils consider the characteristics of the different forms and explore the links between style, context, content and purpose. They analyse a TV holiday programme and write an alternative voice-over.

Prior learning

Pupils should be able to draw upon their knowledge and experience of:

- TV programmes;
- text, sentence and word level features of texts;
- travel.

Expectations

Most pupils will: comment on how writers of tourist information target their audiences; identify and compare the characteristics of literary travel writing from different times and write a commentary for a TV programme.

Some pupils will not have progressed so far and will: show understanding of tourist information, comment on literary travel writing and write a voice-over.

Some pupils will have progressed further and will: show understanding of the ways in which consumer journalists convey meaning and information in order to influence their audiences, appreciate differing styles of travel writing and produce a sophisticated voice-over to accompany a TV programme.

Starters

- Adjectives
- Cohesion
- Subordinate clauses
- Paragraphs
- Emphasis

Stages

1. Reading of examples of travel information.
Analysis of how context and purpose affect the selection and presentation of information.
2. Contrasting past travel writing with contemporary travel writing, e.g. *the formality of writers such as Amundsen, contrasted with the less formal Byrd or Theroux.*
3. Exploring visual examples of ways of presenting countries which are centres of tourism.
Consideration of the viewpoint of local people or the different purposes for writing about countries.
Writing of a voice-over for a short video travel programme.

Resources

Extracts from travel journalists and writers, for example: Bill Bryson, Mary Kingsley, Roald Amundsen, Richard Byrd, Jan Morris, Paul Theroux, Colin Thubron, Michael Palin, Isabella Bird.

Television travel programmes and examples of consumer journalism from newspapers.

Internet material on travel.

Study pack and video *Looking Beyond the Brochure* produced by Tourism Concern. This includes extracts from travel writing, travel journalism and video material on The Gambia. These can be used to look at how information is selected for travel journalism and also offer a different perspective on travel.

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English
Year 9

Travelling and telling: Objectives stage 1 - Introduction to tourist information writing

Word	Sentence	Reading	Writing	Speaking and listening
		R4 Evaluate information R7 Compare presentation	Wr4 Presentational devices Wr6 Creativity & non-literary texts	S&L9 Evaluate contributions

Travelling and telling: Objectives stage 2 - Comparison of literary travel writing past and present

Word	Sentence	Reading	Writing	Speaking and listening
	S1 Complex sentences S11 Trends over time	R9 Compare writers R11 Author's standpoint	Wr17 Textual evidence	

Travelling and telling: Objectives stage 3 - Perceptions of tourism

Word	Sentence	Reading	Writing	Speaking and listening
W7 Layers of meaning	S4 Integrate speech, reference and quotation S7 Exploit conventions	R6 Authorial perspective R8 Readers & texts	Wr13 Influence audience	S&L6 Analyse bias S&L10 Group organisation

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English
Year 9

Stage 1 Introduction to tourist information writing: Lesson 1

Starter

- Brief whole class discussion about the tourism/ travel experience, whether visited or viewed, that exists within the class.

Introduction

- Teacher models the reading of an example of tourist information writing, e.g. *a description of a place in guide book and a page from a holiday brochure.*
- Using an OHT the teacher demonstrates identifying how writers have chosen words and phrases to suit the purpose of the piece and to appeal to the specific consumers of a particular kind of holiday.

Development

- Pupils are given a range of tourist information to analyse, e.g. *extracts from guide books, travel journalism, brochures and extracts from TV travel programmes.*
- Groups are given complementary starting points and pupils identify one key linguistic feature in the piece(s) they are allocated, using a text analysis grid such as the one in the *NLS Cross-curricular support material.*

Plenary

Teacher completes a class text analysis grid drawing on the findings of the groups. Identify and list the terms which are most frequent.

Homework

Unit: Travelling and telling

Duration: 9 lessons

English
Year 9

Stage 1 Introduction to tourist information writing: Lesson 2

Starter

- Distribute cut-up sentences from two contrasting paragraphs of tourist information. Give pupils five minutes, working in pairs, to separate and sequence the two paragraphs. Discuss the clues they used.

Introduction

- The class work on a jigsaw activity. Groups have different examples of tourist information writing, written in different styles. In their groups they make notes about their text, listing the stylistic features, e.g. *use of complex sentences, first person narrative, direct address, connectives, irony* and why they are used.
- A checklist of features would help some groups.

Development

- The groups then split so there is one 'expert' on each text in each new group. They report back their findings and make comparisons with the other texts studied.
- The annotated texts and notes are displayed around the classroom.

Plenary

There is shared identification of methods used by writers to appeal to their audience.

Homework

Unit: Travelling and telling

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English
Year 9

Stage 1 Introduction to tourist information writing: Lesson 3

Starter

- Give a card to each pair of pupils. They must write on an adjective which could give either a positive or negative image of a place, e.g. *lively, dirty, over-crowded, peaceful, friendly*.
- Pupils then arrange themselves in a continuum of positive to negative, and discuss their positioning.

Introduction

- Using a short factual description of the local area the teacher should model how, with careful alteration to descriptive words and written style, the place can be given a positive or negative image, thus giving it appeal or putting people off visiting the area. 'Think aloud' the writer's choices at word and sentence level as they are made.

Development

- The pupils should be given different factual descriptions of a place and work in pairs to produce contrasting descriptions of that place. One could be favourable, the other critical; one may appeal to a youthful client base, the other to an elderly audience.
- Facts may not be changed: the task is to manipulate the language to suit the task and audience.
- The pairs should comment on the effectiveness and quality of each other's description.

Plenary

Samples of the amended extracts should be read out for comment and further discussion by whole class.

Homework

Pupils should describe a place they choose in two different ways or for two different audiences.

Unit: Travelling and telling

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English
Year 9

Stage 2 Comparison of literary travel writing past and present: Lesson 4

Starter

- Give pupils short extracts from the texts to be used in lesson. Pupils guess at which point on a timeline each extract should be placed.

Introduction

- Shared reading with the class of extracts from texts grouped under the generic heading of literary non-fiction 'travel writing', e.g. *diaries/journals, letters, recounts, etc.* Possible texts include: *The Voyage Of The Beagle* by Charles Darwin, *On Foot In Africa* by Fiona Campbell, *Letters From Hawaii* by Mark Twain, *Among The Cities* by Jan Morris, *Notes from A Small Island* by Bill Bryson.
- Using paragraph extracts, the teacher identifies the characteristics at word, sentence and text level of literary travel texts from different times.
- Deliberate attention should be paid to authorial viewpoints, e.g. *an outside observer looking at people from afar, or an insider writing from direct experience; being sympathetic or critical.*

Development

- In groups, differentiated if appropriate, pupils are given a longer extract to explore. Using a text analysis grid they analyse the key features discussed: person, voice, and stylistic and linguistic features.

Plenary

Use the group findings to plot the development over time of key features that distinguish the genre of literary travel writing.

Homework

Unit: Travelling and telling

Duration: 9 lessons

English
Year 9

Stage 2 Comparison of literary travel writing past and present: Lesson 5

Starter

- Use extracts from texts to be referred to during the lesson to explore the use of subordinate clauses. Each pupil is given a clause, and must find the rest of 'their' sentence. Main clauses stay still whilst subordinate clauses roam.

Introduction

- Shared reading with whole class of an example of travel writing from the past, e.g. Amundsen, Amelia Edwards, *A Thousand miles Up The Nile* and from a contemporary writer, e.g. Palin, Christina Dodwell, Bettina Selby, *Riding The Desert Trail*. During the reading the teacher compares the writing from the past with the contemporary writing in terms of the style of address, formality of tone and linguistic features, e.g. *use of connectives, third and first person narratives, use of passive and active tenses, abbreviations and colloquialisms.*

Development

- Working in pairs, pupils are provided with two extracts: writing from the past and a contemporary extract. They compare their extracts and discuss key features.

Plenary

Pupils enact a conversation between two travellers from different periods, discussing how they wrote about the journey they made.

Homework

Unit: Travelling and telling

Duration: 9 lessons

English
Year 9

Stage 2 Comparison of literary travel writing past and present: Lesson 6

Starter

- Use mixed cut-ups of two paragraphs, one ancient and one modern, in a sequencing exercise to compare paragraph structures.

Introduction

- Teacher models the planning and writing of parts of a comparison of examples of 'ancient and modern' travel writing, thinking aloud about the choices open to a writer of such a comparison. Draw attention to structure, to the use of critical terms met earlier in the key stage, to the use of a formal style and to the need to write in standard English.

Development

- Pupils choose their two texts and plan their own comparison essays, using a thinking frame and/ or sentence starters.
- After 10 minutes they discuss their plans with a writing partner.

Plenary

Pupils comment on how successful their writing partners have been in helping to develop their planning.

Homework

Pupils write the comparison.

Unit: Travelling and telling

Duration: 9 lessons

English
Year 9

Stage 3 Perceptions of tourism: Lesson 7

Starter

- Provide groups of pupils with examples of sentences which change in meaning when the reader applies particular emphasis to words. Pupils explore and analyse how the meaning changes. Discuss findings.

Introduction

- The class watch part of a television holiday/travel programme and make notes on what aspects it highlights.
- The teacher should indicate what to watch and listen out for, such as, climate, places of interest, standard of accommodation, keywords, camera shots and above all the perspective of the programme maker and how the voice-over contributes to the meanings of the images selected.

Development

- As a class, discuss the view of the place offered in the film, considering both what is included and what is missing. Consider the selection of material, whether the voices of the local people are heard, whether the effects of the tourism on the local economy and culture are shown.
- Groups of pupils are given a few minutes to find specific evidence which relates to one of the aspects of the film which has been discussed.

Plenary

Selected pupils refer to the specific evidence for general points, and are supported or challenged by pupils from other groups.

Homework

Unit: Travelling and telling

Duration: 9 lessons

English
Year 9

Stage 3 Perceptions of tourism: Lesson 8

Starter

- Look again at key images from the programme.

Introduction

- With those images in mind, the teacher models how to script an alternative commentary for part of the programme which picks up issues from the perspective of those who had the camera pointed at them, e.g. *do locals benefit from the income created by tourism, are there cultural differences that may cause unease, how do tourists treat the local population?*

Development

- Groups or pairs create their own alternative voice-over commentary for a key image or very short section from the programme, as if they are someone for whom the 'tourist' area is home.

Plenary

Progress report from a number of groups or pairs on how their work is taking shape.

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Unit: Travelling and telling

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English
Year 9

Stage 3 Perceptions of tourism: Lesson 9

Starter

- Teacher makes clear the expectations and time limits for presentation of voice-overs. Groups make final preparations and rehearse.

Introduction

- Groups present finished products to class, using a part of the original programme, but with a new voice-over. Pupil audience has evaluation sheets on which to make notes.

Development

- Groups receive oral feedback on their work, limited to two positive comments and one suggestion for improvement for each presentation.

Plenary

Final recap of all key aspects studied in the *Travelling and Telling* unit.

Homework

Pupils write reflectively on what they have learned during the unit, as writers, readers, listeners and viewers.
