

6 WEEK TEACHING PACK

Year 9 curriculum pack

# Journeys

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## Journeys outline/map

Week	Theme	Quotation	Programmes of study learning objectives	Programmes of study sub-objectives	Content and key messages
1	First steps	1. <i>A journey of a thousand miles must begin with a single step.</i> Lao Tzu, Ancient China	Speak confidently and effectively. Consolidate and build on knowledge of grammar and vocabulary. Understand increasingly challenging texts. Plan, draft, edit and proof-read.	Express own ideas and keep to the point. Summarise and/or build on what others say. Learn new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries. Study the effectiveness and impact of the grammatical features of texts. Make inferences and refer to evidence in the text. Pay attention to accurate grammar, punctuation and spelling; apply the normal spelling patterns and rules.	What do we mean by 'journey'? What does the word mean? What other words use jour-? Birth, learning to walk. <i>Travels with a Donkey ...</i> by Robert Louis Stevenson. (How he acquired the donkey.) Preparing for a long voyage in a small boat text. <i>The Wanderer</i> excerpt by Sharon Creech. (Sophie looks forward to her trip.)
2	Fellow travellers	2. <i>Good company in a journey makes the way seem shorter.</i> Izaak Walton, English writer, (1594–1683)	Read critically. Write accurately, fluently, effectively and at length for pleasure and information.	Know how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning. Study setting, plot and characterisation, and the effects of these. Draw on knowledge of literary and rhetorical devices from reading and listening to enhance the impact of writing.	Company, companionship, friendship. <i>Alice Through the Looking Glass</i> excerpt by Lewis Carroll. <i>Travels with a Donkey ...</i> by Robert Louis Stevenson. (How he 'tamed' the donkey.) <i>Oliver Twist</i> excerpt by Charles Dickens. (Oliver meets the artful Dodger.)

3	<b>Exploring and discovering</b>	<p>3. <i>We must go beyond textbooks, go out into the bypaths and untrodden depths of the wilderness and travel and explore and tell the world the glories of our journey.</i></p> <p>John Hope Franklin, 1915–2009, black American historian, author of <i>From Slavery to Freedom</i> (1947)</p> <p><i>Exploration is about that journey to the interior, into your own heart.</i></p> <p>Ann Bancroft, born 1955, American explorer, particularly of the Arctic and Antarctic.</p>	<p>Read critically.</p> <p>Write accurately, fluently, effectively and at length for pleasure and information.</p>	<p>Know how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning.</p> <p>Study setting, plot and characterisation and the effects of these.</p>	<p>Voyages of discovery, revelations, self-exploration.</p> <p>Monsters images.</p> <p>'Amundsen's arrival at the South Pole' excerpt by Roald Amundsen.</p> <p><i>Travels with a Donkey</i>, Robert Louis Stevenson. (The narrator's night beneath the stars.)</p> <p>'Still I Rise' by Maya Angelou.</p>
4	<b>Choices</b>	<p>4. <i>Life is all about choices. On every journey you take, you face choices. At every fork in the road, you make a choice. And it is those decisions that shape our lives.</i></p> <p>Mike DeWine, born 1947, American lawyer and politician.</p>	<p>Read critically.</p> <p>Understand increasingly challenging texts.</p> <p>Speak confidently and effectively.</p>	<p>Know how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning.</p> <p>Recognise a range of poetic conventions and understand how these have been used.</p> <p>Make inferences and refer to evidence in the text.</p> <p>Express own ideas and keep to the point.</p> <p>Summarise and/or build on what others say.</p>	<p>Choices, manoeuvres.</p> <p>'The Road Not Taken' by Robert Frost.</p> <p><i>The Wind in the Willows</i>, Kenneth Grahame. (Toad trades his horse for breakfast.)</p>

5	Pausing	<p>5. <i>To travel hopefully is a better thing than to arrive.</i> Robert Louis Stevenson, 1850–1894, Scottish writer. <i>Success is a journey, not a destination. The doing is often more important than the outcome.</i> Arthur Ashe, 1943 – 1993, the only black tennis player ever to win the men's singles title at Wimbledon.</p>	<p>Read critically. Understand increasingly challenging texts. Speak confidently and effectively.</p>	<p>Know how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning. Recognise a range of poetic conventions and understand how these have been used. Make inferences and refer to evidence in the text. Express own ideas and keep to the point. Summarise and/or build on what others say.</p>	<p>Stillness, good deeds. 'Adlestrop' by Edward Thomas. 'Leisure' by W. H. Davies. <i>Once</i> excerpt by Morris Gleitzman. (Felix and prisoners on the train to Auschwitz.)</p>
6	Arriving and going on	<p>6. <i>Life is just a journey.</i> Diana, Princess of Wales, 1961–1997. <i>We dream of the perfect wave, the perfect job, the perfect house, the perfect love, and when we get there, we dream of something else, and the journey goes on.</i> Rob Machado, born 1973, professional surfer.</p>	<p>Speak confidently and effectively. Read critically. Plan, draft, edit and proof-read.</p>	<p>Use standard English confidently in a range of formal and informal contexts, including classroom discussion. Know how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning. Make critical comparisons across texts. Consider how writing reflects the audiences and purposes for which it was intended. Amend the vocabulary, grammar and structure of writing to improve its coherence and overall effectiveness. Pay attention to accurate grammar, punctuation and spelling; apply the normal spelling patterns and rules.</p>	<p>Dreams, ambitions, death. <i>Travels in West Africa</i> excerpt by Mary Kingsley. 'The Jungle Husband' by Stevie Smith. Report – the life and death of Dorothy Conlon. 'Crossing the Bar' by Alfred, Lord Tennyson.</p>

## Introduction

This KS3 'journey-themed' teaching pack contains lesson plans, teaching ideas and student-facing resources (all of which were specifically commissioned for the pack). It also contains an anthology of poems, fiction and non-fiction text excerpts from the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries.

It is organised into six parts or weeks, with each part focusing on a particular aspect of journeying, such as 'First steps' or 'Exploring and discovering'. In each section you'll find a selection of:

- starter activities
- activities to show students' understanding
- plenary activities
- suggestions for differentiation.

The pack lends itself to being used in different ways. It could be dipped into on an ad hoc basis or it could form the basis of half a term's work (or even a term's work if you wanted to dwell on certain texts and tasks a little more or even introduce your own text choices). The resources are all available in adaptable formats, making it easy to differentiate the tasks by ability.

This particular pack aims to introduce students to a variety of unseen and challenging texts and improve their critical reading skills. It also aims to lay the groundwork for skills required at GCSE (2015). The teaching ideas offer plenty of creative and written opportunities so that students can experiment with their writing and create personal responses to the texts along the way.

We've included links to each separate resource included in this pack so that you can access the resources directly on [teachit.co.uk](http://teachit.co.uk). We've also included the file number or name for each original resource – just pop this into Teachit's search box.

To help with navigation, there is a contents table which details which part of the pack each resource is used in and provides a page number.

Our thanks go to contributor Richard Durant who has written this pack.

We hope you enjoy using this pack. If you have any questions, please get in touch: email [support@teachit.co.uk](mailto:support@teachit.co.uk) or call us on 01225 788850. Alternatively, you might like to give some feedback for other Teachit members – you can do this by adding a comment on the relevant [Teaching packs](#) page on Teachit.

# Route through week 1: First steps

## An introduction to the 'Journeys' unit

### Starter activities

1. **Best/worst journey.** Pair up students to tell each other about the best or worst journey they have ever had. Then join two pairs and get the partners to summarise each other's stories for the other pair.
2. **The journey map/outline.** Give students the unit 'map' by telling them that the theme for the next few weeks is journeys. Put the students into small groups. Ask the groups to discuss:

- What do we mean by the word 'journey'?
- When do we use the word 'journey' when it is not to do with travel?

Share some of the group's ideas. You could do this by sending an envoy from each group to every other group in turn.

**Differentiation:** Challenge more able groups to also explore the relationship between the words, 'journey', 'journal' and the French words 'jour' and 'journée' (day).

3. **The journey of life.** In what ways could the children in the photographs on the image sheet be said to be 'setting out on a journey'? (You could, of course, provide your own photographs for this.)

### Main activities

1. **Biography writing.** Get students to write an account of each other's best or worst journey.
2. **Literal and figurative journeys.** Display the week's key quotation:

'A journey of a thousand miles must begin with a single step.'

(Lao Tzu, Ancient China)

Work with the class to explore and annotate the quotation, paying attention to both its literal and figurative dimensions. Use this process to encourage exploratory thinking and intelligent reading. Draw attention to how the word 'journey' can be used as a metaphor.

Divide the students into 8 groups. Give each group one of the unit's key quotations. (See Teachit resource [23636: Quotations about journeys](#). It might be best to stick each quotation card in the middle of an A3 sheet so as to allow plenty of annotation space.) Tell the groups to explore and annotate their quotation. To help this process you could appoint one group member as scribe, and one as chair/facilitator.

**Differentiation:** You could allocate the quotes according to the confidence and ability of the different groups. You could choose members of an able group to observe, listen to and jot down notes about the performance of other groups, rather than to explore their own quotation.

**Extension:** You could keep the facilitators in their places, but move the rest of the members of each group to the next group's table. There the 'resident' facilitators could welcome their visitors and talk them through their quotation and the sense their group made of it. You could move the visitors on every few minutes.

## Plenary activities

1. **Student assessors.** Gather some feedback from the group assessor students. Encourage them to concentrate on examples of good practice and what was effective about those examples.
2. **Quotation wall.** Display all the annotated quotations round the room as a permanent reference point throughout the unit.

## Work based on *The Wanderer* by Sharon Creech

### Starter activities

1. **Quick questions.** Ask students to read the extract from *The Wanderer*. Then put students into groups to discuss questions such as:
  - What is the narrator's name?
  - What is she like as a person?
  - What journey is she going on?
  - What does this journey represent for her?

**Differentiation:** If necessary, re-phrase the last question as 'Why does she want to take this trip?'

2. **Thinking about Sophie.** Alternatively, ask the groups to draw two columns, one headed, 'What we know about Sophie', and the other headed, 'What we can work out about Sophie'. You might need to quickly model this to clarify the difference. Encourage students to refer to evidence to justify what they know and what they can only infer. Prompt students to build on others' inferences and evidence.
3. **Formal versus informal interactive sort.** Using Teachit resource [23638: Formal versus informal](#), ask students to drag the tiles into the appropriate column according to whether the words or phrases on the tiles are formal or informal. Ask students not to worry about finding 'right' answers but to think about what constitutes formal and informal writing and to try and come up with their own set of ingredients for each type of writing.

### Main activities

1. **Wandering punctuation.** The extract from *The Wanderer* is very interesting from the point of view of punctuation. It uses a wide range of punctuation, mainly for effect, but also according to rules. For and with the whole class, analyse the punctuation use in the first paragraph. Point out where the punctuation is used according to rule: for example, the full stop after 'ocean', but also ponder aloud the more eccentric, dramatic punctuation choices, such as the dashes and exclamation marks in the second sentence. If possible, analyse and annotate the paragraph so that it can be displayed and referred to throughout the unit.

Use this process to help students appreciate the importance of accurate punctuation, but also how punctuation can be used for effect.

- 2. The punctuation walk.** To help students really notice the punctuation, take them to a large space. Line them all up, facing into the space. Then ask them to walk across or around the room. Read the text aloud, including the punctuation. Whenever the class comes across a piece of punctuation they have to do a pre-determined thing. For example, for a comma they have to pause on one leg. For a full stop they have to stop; for a dash they have to turn right (or left), etc. You can do a miniature version of this on desks: students simply trace pre-agreed movements with their fingers.
- 3. Punctuation analysis.** Put students into small groups to analyse punctuation and its effect in other paragraphs. You need to have already demonstrated and established a procedure for this (see above). However, it would be useful to stress that students should:
  - circle each piece of punctuation
  - agree why it has been used
  - agree whether it is obeying a rule, or being used for effect (or both)
  - define the effect the punctuation mark achieves (where appropriate).

**Differentiation:** You could give some groups just one paragraph, or just one (or two) punctuation marks to analyse throughout the extract, identifying purpose and effect and generating a general rule for a particular punctuation mark from its uses in this extract. For example: if you didn't previously know what a comma was for, what could you conclude from its varied uses here? **NOTE:** commas would be a greater challenge than – for instance – dashes.

- 4. Sophie's voice and Sophie's choice.** Work with the class to identify the narrator's (Sophie's) voice and how this is created by the energy of her narrative style that varies from formal to informal and elliptical. One way to approach this is to show students a very formal re-write of paragraph one and ask them to compare it with Sophie's version. Teachit resource [23638: Formal versus informal](#) supports this approach.

**Extension:** You could then ask students to read *Preparing for a Long Voyage in a Small Boat* and to identify how it uses informality even though it is an important instruction text.

## Plenary activities

- 1. Continue the story.** Ask students to continue the narrative (writing between 100 and 300 words), using the tone that they felt was most effective. You could then ask them to form groups and review/critique each other's writing, awarding marks for 'most-in-keeping with the original text'.

Work based on 'Modestine, the donkey' (from *Travels with a Donkey in the Cévennes* by Robert Louis Stevenson)

**Starter activities**

1. **Changing meanings over time.** Read aloud the first sentence of 'Modestine, the donkey'. Wonder aloud about the possible meanings of these phrases:

- 'hard upon' (very nearly)
- 'set forth' (begin my journey)
- 'to be looked for' (that could reasonably be expected).

You could point out that the text was written about 150 years ago. These ordinary words are being used colloquially – in the fashion of the time – and therefore might have a particular meaning that puzzles us now.

**Extension/alternative:** You could offer a couple of modern examples of odd phrases that might be very hard for English speakers to understand in a hundred years' time, and ask students to explain exactly what they mean. For example, you could ask them to define 'I've got *hardly any* money' and 'I've *as good as* ruined it'. You could get students to gather examples of other ordinary words commonly used in odd combinations.

2. **Meanings in context.** Put students into pairs and give them more words and phrases from 'Modestine, the donkey' that they might misunderstand. Ask them to read through the text and decide what each of the identified words/phrases is most likely to mean. Identify approximately six words/phrases and take them from different parts of the text so that students have to read the whole text.

You could choose these words:

- should
- to be reckoned sure
- it is but a
- by more than courtesy
- without
- it will readily be conceived.

To help students make sense of the text and the identified words, you could set them some basic comprehension questions to answer as they go through the text.

For example:

- Why was the narrator 'looked upon with contempt'?
- Why did he decide not to take a tent?
- What did he plan to do if it rained?
- How was he going to carry all his equipment?

Teachit resource [23639: Understanding unusual words](#) can be used or adapted for this task.

#### Differentiation:

**More able students:** Choose some harder words (e.g. 'portmanteau', 'exclusive', 'requisites'), and set a couple of questions that require closer attention to the text and the use of more subtle inferences. (For example, you could ask about what sort of person the narrator seems to be.)

**Less able students:** Offer three possible meanings for each identified word or phrase, and ask students to choose the right one.

#### Plenary activities

1. Once pairs have finished discussing the phrases and questions from Teachit resource [23639: Understanding unusual words](#), you could join pairs into fours so that the two pairs can compare their 'answers'. Then join fours into eights. The aim is for everyone to end up with perfect answers that they are happy with.

## Work based on 'Preparing for a Long Voyage in a Small Boat'

### Starter activities

1. **Fit for purpose?** Ask students to read *Preparing for a Long Voyage in a Small Boat* and then to discuss its tone, style and organisation. How successful would it be in preparing someone to prepare for a long sea voyage? Is the style and organisation of the text 'fit for purpose'?

### Main activities

1. **The adventure TV show.** Get pairs of students to develop and rehearse instructions and advice about preparing for a long voyage in a small boat. This would help them to generate enough details and to sequence them well before they write (see below).
2. **Showing them how to write.** Model for the class how you would write a set of instructions to help someone planning to set out on a long and hard journey on foot. Use the information in 'Modestine, the donkey' to guide you.

Write only enough to establish how students should:

- use the source text for information, and
- write appropriately, clearly and accurately.

Then ask students to continue your writing, or start from scratch.

**Differentiation:** Work closely with one group of four/six less able students, prompting them to use what they have learnt during previous lessons in terms of style, content and organisation. Able students could be prompted to mix advice with their instructions, and to colour the instructions with a specific tone (e.g. sarcastic, bossy, very encouraging).

### Plenary activities

1. **Reader-writer groups.** Put students into groups of three(ish). After pre-decided lengths of time (e.g. 20 minutes), get students in the reader-writer groups to share their writing and offer each other corrections and advice.

## Resources week 1

Resource	Where it's used in the pack	Page number
Image sheet for 'The journey of life' starter activity	Week 1 – an introduction to the 'Journeys' unit	16
Quotations about journeys (23636)	Week 1 – an introduction to the 'Journeys' unit	17
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Image sheet for 'The journey of life' starter activity



Use the following quotations to inspire journal exercises, autobiographical writing or a piece of travel writing.

*A journey of a thousand miles must begin with a single step.*

Lao Tzu, Ancient China

*Good company in a journey makes the way seem shorter.*

Izaak Walton, 1594–1683, English writer

*We must go beyond textbooks, go out into the bypaths and untrodden depths of the wilderness and travel and explore and tell the world the glories of our journey.*

John Hope Franklin, 1915–2009, American historian, author of *From Slavery to Freedom* (1947)

*We dream of the perfect wave, the perfect job, the perfect house, the perfect love, and when we get there, we dream of something else, and the journey goes on.*

Rob Machado, born 1973, professional surfer

*Life is all about choices. On every journey you take, you face choices. At every fork in the road, you make a choice. And it is those decisions that shape our lives.*

Mike DeWine, born 1947, American lawyer and politician

*Success is a journey, not a destination. The doing is often more important than the outcome.*

Arthur Ashe, 1943–1993, the only black tennis player ever to win the men's singles title at Wimbledon

*To travel hopefully is a better thing than to arrive.*

Robert Louis Stevenson, 1850–1894, Scottish writer

*Life is just a journey.*

Diana, Princess of Wales, 1961–1997

*For me, exploration is about that journey to the interior, into your own heart.*

Ann Bancroft, born 1955, American explorer, particularly of the Arctic and Antarctic

Read the extracts below, based on *The Wanderer* by Sharon Creech.

Sophie is looking forward to an exciting sail across the Atlantic with her uncles and cousins.

Version A:

**Formal**

I am thirteen, and I am going to sail across the ocean. Although I would like to go all on my own, moving quickly over the sea, I am not going on my own. Led by the stubborn part of my character, I pleaded for a place aboard a forty-five-foot sailboat with a varied crew of three uncles and two cousins. The uncles, whose names are Stew, Mo, and Dock, are my mother's brothers. She threatened them with pain if I came to any harm.

Version B:

**Informal**

I am thirteen, and I am going to sail across the ocean. Although I would like to go alone – *alone! alone! flying over the water!* – I'm not. My mule-self begged a place aboard a forty-five-foot sailboat with a motley crew: three uncles and two cousins. The uncles – Stew, Mo, and Dock – are my mother's brothers, and she told them, "If the slightest harm comes to my Sophie, I'll string you all up by your toes."

1. Look carefully at the differences between the two versions.
2. Which version is more effective?
3. Why?





We've included a screenshot of the interactive version here so you can see the resource. To use it as intended, please follow [this link](#) or type 23638 into the Teachit search bar and select the yellow star.

Formal	Informal
pleaded for a place	I'm not      My mule-self
the stubborn part of my character	alone! alone! flying over the water!      a motley crew
a varied crew	The uncles — Stew, Mo, and Dock —
The uncles, whose names are Stew, Mo, and Dock	all on my own, moving quickly over the sea
I am not	begged a place

Drag the tiles to the appropriate column.

Teachit Sample

## 1. Read 'Modestine, the donkey', below.

It was already hard upon October before I was ready to set forth, and at the high altitudes over which my road lay there was no Indian summer to be looked for. A traveller of my sort was a thing hitherto unheard of in that district. I was looked upon with contempt, like a man who should project a journey to the moon ...

... I was determined, if not to camp out, at least to have the means of camping out in my possession; for there is nothing more harassing to an easy mind than the necessity of reaching shelter by dusk, and the hospitality of a village inn is not always to be reckoned sure by those who trudge on foot. A tent is troublesome to pitch, and troublesome to strike again. A sleeping-sack, on the other hand, is always ready—you have only to get into it; it serves a double purpose—a bed by night, a portmanteau by day; and it does not advertise your intention of camping out to every curious passer-by. This is a huge point. If a camp is not secret, it is but a troubled resting-place; you become a public character; the convivial rustic visits your bedside after an early supper; and you must sleep with one eye open, and be up before the day. I decided on a sleeping-sack.

This child of my invention was nearly six feet square, exclusive of two triangular flaps to serve as a pillow by night and as the top and bottom of the sack by day. I call it 'the sack,' but it was never a sack by more than courtesy: only a sort of long roll or sausage, green waterproof cart-cloth without and blue sheep's fur within ... I could bury myself in it up to the neck; for my head I trusted to a fur cap, with a hood to fold down over my ears and a band to pass under my nose like a respirator; and in case of heavy rain I proposed to make myself a little tent, or tentlet, with my waterproof coat, three stones, and a bent branch.

It will readily be conceived that I could not carry this huge package on my own, merely human, shoulders. It remained to choose a beast of burden ... What I required was something cheap and small and hardy, and of a stolid and peaceful temper; and all these requisites pointed to a donkey ... [Modestine] passed into my service for the consideration of sixty-five francs and a glass of brandy.

From *Travels with a Donkey in the Cévennes* (1879) by Robert Louis Stevenson.

2. The purpose of this task is to help you understand unusual words by using clues in the text. When you come across the words and phrases listed below, try to work out what they probably mean. Talk to a partner if you find that you're short of ideas.

Word or phrase	What it probably means
should ('who <i>should</i> project a journey to the moon')	
to be reckoned sure	
it is but a	
by more than courtesy	
without ('green waterproof cart-cloth <i>without</i> ')	
it will readily be conceived	

3. Answer these questions:

- a) Why was the narrator 'looked upon with contempt'?
- b) Why did he decide not to take a tent?
- c) What did he plan to do if it rained?
- d) How was he going to carry all his equipment?

4. Be ready to explain your meanings and your answers.