

Unit Overview	
<b>Unit Title:</b>	Places Writing Unit
<b>Teacher:</b>	Katie Reilly, Kate Gardoqui, and Parker Cavallaro
<b>Grade Level/Course:</b>	Grade 11 English
<b>Length/Dates:</b>	11 class periods
<b>Unit Summary:</b>	<p>This unit will include the study of expert pieces of non-fiction (travel writing and place-based memoirs). Students will analyze various techniques that make these pieces powerful and effective and then apply these lessons to writing a place-based memoir of their own. The final project enables students to contribute to the current revitalization efforts in their own community, to think about and celebrate the landscapes and places of their lives, and to write pieces for publication in a student-published magazine about our town.</p> <p>Students will practice the art of place-based writing (both travel writing and memoir) and will use the writing process to produce polished pieces of writing. During this unit, students will practice the skills of close observation, of using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, setting, and/or characters. They will employ the use of varied transitions to create coherent and logical compositions and employ proofreading to ensure their writing complies with the conventions of standard English word usage, syntax, capitalization, punctuation, and spelling.</p> <p>Here is a link to a <a href="#">complete project write-up</a>. (see appendix)</p>

## Stage 1: Desired Results

### Graduation Standards

- Guiding Principle A: A clear and effective communicator who understands the attributes and techniques that positively impact constructing and conveying meaning for a variety of purposes through a variety of modes. (GP A)
- Guiding Principle B: A self-directed and life-long learner
- ELA Standard 4: Writing Informative and Narrative Texts (CCWA 2, 3, 4, 10)
- ELA Standard 5: Writing Process (CCWA 5)

### Primary Performance Indicators

ELA 4.B: Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.2b)

ELA 4.E: Use appropriate and varied techniques, transitions and syntax to link the major sections of the text, create cohesion, clarify the relationships among complex ideas and concepts, and build toward a particular outcome. (W.2c; W.3c)

ELA 4.F: Use precise language, domain-specific vocabulary, telling details and techniques to explain complex topics and convey vivid experiences, events, and/or characters. (W.2d; W.3d)

ELA 5.B: Demonstrate command of the conventions of standard English grammar and usage when writing. (L.1; L.2)

### Supporting Performance Indicators

ELA Standard #1. Reading Comprehension:

ELA 1.D: Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone. (RL+RI.4; L.4,5,6)

ELA Standard #2. Reading Interpretation:

ELA 2. B: Analyze how an author chose to structure a text and how that structure contributes to the text's meaning and its aesthetic and rhetorical impact. (RL+RI.5)

ELA 2.C: Determine an author's point of view, purpose, or rhetorical strategies in a text, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text. (RL+RI.6)

Primary Performance Indicators	Supporting Performance Indicators
	<p>ELA Standard #5. Writing Process:</p> <p><u>ELA 5.A:</u> Independently develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (W.5)</p> <p><u>ELA 5.C:</u> Use technology to produce, publish and update individual or shared writing products in response to ongoing feedback, including new arguments or information. (W)</p>

<p><b>Essential Question(s)</b></p>	<ul style="list-style-type: none"> <li>▪ Why do places matter to us?</li> <li>▪ Why are humans curious about other places? How does a writer appeal to that curiosity in their writing?</li> <li>▪ How can a writer use his or her words, phrases and syntax to engage and transport readers to a place?</li> </ul>
<p><b>Enduring Understanding</b></p>	<ul style="list-style-type: none"> <li>▪ Writers use language and syntax to engage and transport readers to a place.</li> </ul>

Students will know...	Students will be able to...
<ol style="list-style-type: none"> <li>1. I will learn the words listed in these quizlet sets: <ul style="list-style-type: none"> <li>▪ <a href="http://quizlet.com/34012931/literary-devices-english-11-flash-cards/">http://quizlet.com/34012931/literary-devices-english-11-flash-cards/</a></li> <li>▪ <a href="http://quizlet.com/32282376/vocabulary-taken-from-travel-writing-flash-cards/">http://quizlet.com/32282376/vocabulary-taken-from-travel-writing-flash-cards/</a></li> </ul> </li> <li>2. Definition of Travel Writing</li> <li>3. <a href="#">Definition of these grammatical errors</a></li> <li>4. Figurative Language</li> <li>5. Common Transitional Phrases: <a href="#">here</a></li> <li>6. I will know the following vocabulary: <ul style="list-style-type: none"> <li>▪ imagery</li> <li>▪ metaphor/simile/analogy</li> <li>▪ onomatopoeia</li> <li>▪ personification</li> <li>▪ parallelism</li> <li>▪ concrete language/figurative language</li> <li>▪ asyndeton/polysyndeton</li> <li>▪ cliché</li> </ul> </li> <li>7. I will know these Concepts / Vocabulary: <ul style="list-style-type: none"> <li>▪ how to identify goals/themes/central message</li> <li>▪ audience in pieces of writing, and how to consider these elements in my own writing.</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>1. I can use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>2. I can think of an original message that I want to convey, and organize my piece in a way that helps the reader understand it.</li> <li>3. I can write a thoughtful conclusion that leaves my reader thinking about the full significance of my message and the purpose of my piece of writing.</li> <li>4. I can produce clear and coherent writing in which the development, organization, and style are appropriate to my task, purpose, and audience.</li> <li>5. I can strengthen my writing by planning, revising, editing, rewriting, or trying a new approach, always focusing on what is most significant for my purpose and audience.</li> <li>6. I can use Google Docs.</li> </ol>

Students will know...	Students will be able to...
<ul style="list-style-type: none"> <li>▪ how to craft strong transitions</li> </ul> <p>8. I will understand the concept of tone and how it is created in a piece of writing.</p> <p>9. I know the conventions of:</p> <ul style="list-style-type: none"> <li>▪ spelling</li> <li>▪ punctuation</li> <li>▪ capitalization</li> <li>▪ sentence formation</li> </ul> <p>10. I will know the following concepts and vocabulary:</p> <ul style="list-style-type: none"> <li>▪ shared document, folder, etc.</li> <li>▪ using the Google Docs. comment function</li> </ul> <p>11. I will use the correct MLA formatting tools in Google Docs.</p>	

## Stage 2: Evidence of Student Learning

Task Neutral Scoring Criteria				
Indicator	1	2	3	4
Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (ELA.4.B)	I can identify details or quotes to include in my writing, but they are not integrated into my final draft.	I can include details, facts, or quotations in my writing, however these do not always develop the topic.	I can select and integrate the most significant details, and relevant facts, extended definitions, quotations or other examples to include in my writing, given the topic I am trying to develop and my audience's knowledge.	I can use carefully selected details/facts, strategically arranged, to direct my audience's attention to my most central or important points/message.
Use appropriate and varied techniques, transitions and syntax to link the major sections of the text, create cohesion, clarify the relationships among complex ideas and concepts, and build toward a particular outcome. (ELA.4.E)	I use formulaic or repetitive transitions or none at all.	I use some phrases and syntax to create transitions in some places in my text.	I can create varied and effective transitions that link the major sections of the text, create cohesion and build toward my point or message.	I can use transitions not only to link sections of text, creating cohesion and building toward my point or message, but also to clarify the relations among my paragraphs and/or points.
Use precise language, domain-specific vocabulary, telling details and techniques to explain complex topics and convey vivid experiences, events, and/or characters. (ELA.4.F)	I can use limited or general language/vocabulary to convey my meaning. I do not include sensory or figurative language in my writing.	I can use a range of words that are appropriate for my subject but I do not always use them correctly to convey my meaning. I can use sensory or figurative language.	I choose precise words that are appropriate for my subject to convey my meaning. I can use a variety of sensory or figurative language to create a picture of experiences, events, setting, and/or characters.	I can choose words precisely so that word's definition, connotation, and sound all match the intended meaning; I can craft precise and vivid sensory or figurative language to create a picture of experiences, events, setting, and/or characters.

## Summative Assessment Task

In this unit, students will strengthen their ability to write personal narratives by writing travel responses and a final travel essay. Students will learn how

- to use carefully-selected details to tell a compelling story;
- to use imagery and other rhetorical strategies to help transport the reader to the place being described;
- to use the structure of a story and transitions to draw the reader in and sustain their interest;
- to refine and revise a written piece with attention to detail and quality so that all grammar and usage are correct.

A more extensive description of this task in student-friendly language is located in the beginning of the appendix.

## Stage 3: Instructional Design

### Hook

Use any of the following journal writing prompts to get students thinking about place, and how our places shape us and our lives:

1. A visitor is coming to our school from a distant state, someone who has never been in Maine. Her assignment is to write a travel article about our town, and you are her guide. Where is the first place you'll take her in order to understand our town? Why would you choose this place?
2. David Ehrenfeld, one of the writers whom we will study in this unit, once wrote: "Places get in your blood." Describe a place that is in your blood.

Once students have had at least 10 minutes to write, they can be invited to share and discuss what they wrote. This can lead to discussion of the [Project Overview](#) and completion of the [Introductory Activity](#) (see appendix), which can be reviewed and discussed as a large group.

## Pre-assessment

### 1. ELA.4.E pre-assessment

Independently, circle the transition words and phrases in the following passage:

*The weather was cold and dreary outside. Certainly, the fine rain and dark clouds contributed to this feeling, however, inside the house, the mood was completely different. A warm fire blazed in the fireplace, creating a sharp contrast with the world outside.*

In small groups, have students list as many transitional words/phrases as they can think of; then work together to build a class list.

### 2. ELA.4.B, 4.E, 4.F pre-assessment

Write a descriptive paragraph or two about a specific location (a room in your home, a room at a school, your locker, etc.). Include at least 4 different transition words or phrases we have learned. Circle or highlight those transitions in your final copy.

Learning Targets	Formative Assessment(s)	Learning Experiences
<p>I can create varied and effective transitions which:</p> <ul style="list-style-type: none"> <li>a. link the major sections of the text;</li> <li>b. create cohesion; and,</li> <li>c. build toward my point or message. (ELA.4.E)</li> </ul>	<p>Students will read a short essay by a student writer, evaluate the use of transitions, and explain why they gave the writer the score that they did. (targets a, b, c)</p> <p>Students will revise a short piece of writing that has poor or missing transitions. Students will explain their changes. (target a)</p> <p>After observation and guided practice, students will independently replace weak/repetitive transition words or phrases with ones that are more clearly connected with the central point of the piece of writing. (target c)</p>	<p>After the pre-assessment that results in a list of transitional phrases, read various mentor texts and identify the transition words and phrases used. (target b)</p> <p>Find/create paragraphs written on a single topic and cut each paragraph out. Either write them without transitional phrases or delete those before printing them. Distribute paragraphs to students and have them work in pairs to create transitions linking the paragraphs. This could be done in a circle so that every student had to link their paragraph to the person on each side of them. (target a)</p> <p>Identify a weak model text, model and then have students replace weak/repetitive transition words or phrases with ones that are more clearly connected with the central point of the piece of writing. (target c)</p>



Learning Targets	Formative Assessment(s)	Learning Experiences
I can create varied and effective transitions that link the major sections of the text, create cohesion and build toward my point or message. (ELA.4.E)	Write a descriptive paragraph or two about a specific location (a room in your home, a room at a school, your locker, etc.) Include at least 4 different transition words or phrases we have learned. Circle or highlight those transitions in your final copy.	Students will learn to compose a descriptive paragraph. We will use model text to identify strong descriptive paragraphs and clarify what language is associated with building the message and how it is impactful
I can create varied and effective transitions that link the major sections of the text, create cohesion and build toward my point or message. (ELA.4.E)	Check students' examples of transitions from learning experience.	Students read back through several of the mentor texts of the unit and select examples of smooth, well-written transitions.
I choose precise words that are appropriate for my subject to convey my meaning. (ELA.4.F)  I can use a variety of sensory or figurative language to create a picture of experiences, events, setting, and/or characters. (ELA.4.F)	<a href="#">Practice Paragraph #1</a> See appendix	The class embarks on a mini "field trip" to the library or another location in/around the school and practices close observation & vivid description.
I can consistently apply conventions of grammar and usage in my writing and my meaning is not interrupted by mechanical errors. (ELA.5.B)	<a href="#">Improving Sentences #1</a> <a href="#">Improving Sentences #2</a> <a href="#">Improving Sentences #3</a> See appendix	Students practice recognizing and correcting errors. It is advised that the teacher review the practice paragraphs and design practice activities that focus on the class' most frequently-made errors, or that the teacher devise opportunities for each student to practice his or her own most frequently-made errors.
I can select and integrate the most significant details, and relevant facts, extended definitions, quotations or other examples to include in my	<a href="#">Practice paragraph #2</a> See appendix	Students read "Places" by David Ehrenfeld as a mentor text and identify examples of vivid imagery. They then choose one of two writing prompts to which to respond.

Learning Targets	Formative Assessment(s)	Learning Experiences
<p>writing, given the topic I am trying to develop and my audience's knowledge. (ELA.4.B)</p> <p>I choose precise words that are appropriate for my subject to convey my meaning. (ELA.4.F)</p> <p>I can use a variety of sensory or figurative language to create a picture of experiences, events, setting, and/or characters. (ELA.4.F)</p>		
<p>I can reflect upon my learning and identify areas of growth and areas of challenge associated with the learning expectations.</p>	<p><a href="#">Self-assessment #1</a> See appendix</p>	<p>Students use their scoring guides to determine progress towards meeting the standards that informed Practice Paragraph #2.</p>
<p>I can write an informative and narrative text that builds cohesion and uses transitional words, descriptive language, and proper mechanics. (All primary performance indicators)</p>	<p><a href="#">Composition #1</a> <a href="#">Composition #2</a> See appendix</p>	<p>Students practice applying all the skills we have been focusing on in an original composition.</p>
<p>I can select and integrate the most significant details, and relevant facts, extended definitions, quotations or other examples to include in my writing, given the topic I am trying to develop and my audience's knowledge. (ELA.4.B)</p>	<p><a href="#">Read a text, and identify the rhetorical strategies/literary devices that make the writing effective</a> , see appendix</p>	<p>Read a mentor text, and identify places where the writer effectively uses imagery and other literary devices.</p>
	<p>Exemplar Text Analysis</p>	<p>Read a mentor text, and identify places where the writer effectively uses imagery</p> <p><a href="#">Haiku, Hawaii by Susan Casey</a></p>

Learning Targets	Formative Assessment(s)	Learning Experiences
<p>I choose precise words that are appropriate for my subject to convey my meaning. (ELA.4.F)</p> <p>I can use a variety of sensory or figurative language to create a picture of experiences, events, setting, and/or characters. (ELA.4.F)</p>	<p>Exemplar Text Analysis</p> <p><a href="#">Practice Paragraph #3</a> See appendix</p>	<p>Read a mentor text, and identify places where the writer effectively uses imagery</p> <p><a href="#">Blizzard, by Kristen Kimball</a></p> <p>Students read “Places” by David Ehrenfeld as a mentor text and identify examples of vivid imagery. They then choose one of two writing prompts to which to respond.</p>
<p>Summative Assessment, inclusive of all primary performance indicators</p>	<p><a href="#">Composition #1</a> See appendix</p> <p><a href="#">Composition #2</a> See appendix</p>	<p>Students practice applying all the skills we have been focusing on in an original composition.</p>
<p>Student Reflection</p>	<p><a href="#">Self-assessment - final</a> See appendix</p>	

## Stage 4: Resources and Reflection

### Resources (Aligned to Learning Experiences)

#### Travel Writing Unit

- Excerpt from: [The Dirty Life by Kristen Kimball](#)
  - Passage: “Blizzard,” pages 95 - 97.
- [“The Wicked Coast” by Paul Theroux](#)
- Excerpts from: [Life on the Mississippi by Mark Twain](#)
  - From [Chapter 4: The Boys' Ambition](#)
  - From [Chapter 9: Continued Complexities](#) (Two Views of a River)
- Excerpt from: [On Writing Well, 5th Edition by William Zinsser](#)
  - Chapter: [“On Writing About Places: The Travel Article”](#)
- Excerpt from: [Ecology of a Cracker Childhood by Janisse Ray](#)
  - Chapter: [“Child of Pine”](#)
- [Excerpt](#) from: [The Glass Castle by Jeannette Walls](#)
- Excerpt from: [The Wave: In Pursuit of the Rogues, Freaks, and Giants of the Ocean by Susan Casey](#)
  - Section: [“Haiku, Hawaii”](#)

#### Link to Student Work Exemplars

- [Exemplar #1 Student A \(Gardoqui\)](#)
- [Exemplar #2 Student B \(Gardoqui\)](#)
- [Exemplar #3 Student C \(Gardoqui\)](#)

### Link to Calendar

- [Gardoqui/Cavallaro Calendar](#)

### Works Cited

- The Dirty Life, Kristen Kimball
- The Wicked Coast, Paul Theroux
- Life on the Mississippi, Mark Twain
- On Writing Well, 5th edition, William Zinsser
- Ecology of a Cracker Childhood, Janisse Ray
- The Glass Castle, Jeannette Walls
- The Wave: In Pursuit of the Rogues, Freaks, and Giants of the Ocean, Susan Casey

### **Student Reflection**

Students reflect on their learning through formative assessments and feedback; peer review of writing; self-assessment upon completion of project.

### **Teacher Reflection**

Teacher reflects on unit in progress informally with students and colleagues (based on students' formative assessment results). At the end of the unit, teacher shares student work in PLG meeting using a "Learning From Student Work" protocol.

- APPENDIX -  
Additional Materials

## Strengthening Personal Narrative Writing Skills Through Travel Writing

*“One’s destination is never a place, but a new way of seeing things.”*

– Henry Miller

Travel writers are a special breed of writer. Their goal is to travel to places that many people will never see, and to write about those places in ways that help the rest of us imagine them... or to travel to familiar places and write about them in ways that help the rest of us see them with new eyes. Paul Theroux, one of the most famous contemporary travel writers, said this about the art of travel writing:

*“I can say ‘I put in an effort and I tried to see it.’ To see things as they are makes you free—to see things as they are, not nostalgically, not as you wish they were. Just to see them.”*

In this unit, you will strengthen your ability to write personal narratives by writing travel responses and a final travel essay. You will learn how

- to use carefully-selected details to tell a compelling story;
- to use imagery and other rhetorical strategies to help transport your reader to the place you are describing;
- to use the structure of your story and transitions to draw your reader in and sustain their interest;
- to refine and revise your piece with attention to detail and quality so that all grammar and usage are correct.

However, we won’t be traveling in space - we don’t quite have the budget to bring you all to Peru or Hawaii. You will be time-travel writers - writing to describe places from your childhood and more recent memory.

## Here's the Plan

You will each:

- practice the observation skills that all good travel writers employ;
- write informal responses to prompts that ask you to describe different places;
- choose one of these informal responses to develop into a formal essay;
- incorporate rhetorical strategies (especially imagery) into your writing to highlight details;
- identify and articulate an important message that you want to get across to your readers; and
- work with classmates to peer-edit, revise, and finalize your essay.

In the end, we will compile all of the travel writing essays into a magazine of writing about the places that you have been to.

*“The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.” -Marcel Proust*

## Project Timeline:

### Practice Paragraph #1: Travel Writing

- Prompt: As a class, you will “travel” to a space in Noble High School. You will work to identify interesting, unique, and significant details about the space. Then, draft a paragraph in which you describe the space as if you were a Travel Writer, and that you are trying to make a reader who has never been here before see the space exactly how it is.
  - Due:
    - Day 2 = Friday 11/22
    - Day 1 = Monday 11/25



### **Composition #1: Travel Writing**

- Begin drafting a Travel Writing Piece about place in Berwick, North Berwick, or Lebanon.
  - Begin collecting information, observations, and pictures of the place you will write about.
    - Day 2 = Friday 11/22
    - Day 1 = Monday 11/25
  - Try to visit the place you are writing about over Thanksgiving break.
  - Completed Response Due:
    - Day 2 = Tuesday 12/3
    - Day 1 = Wednesday 12/4

### **Practice Paragraph #2: Personal Narrative Writing About a Place**

- Prompt: Describe a place that's in your blood. OR Describe a place that you want to preserve or protect.
  - Practice Paragraph Due:
    - Day 1 = Thursday 12/5
    - Day 2 = Friday 12/6

### **Composition #2: Personal Narrative Writing About a Place**

- Prompt: In several places in this piece, Janisse Ray lets her readers see through the eyes of a child. Highlight or underline one of these sections; then think back to your childhood and describe a special or memorable place from a child's-eye view.
  - Day 1: Thursday 12/5

- Day 2: Friday 12/6
- Writer's Workshop Day
  - Day 1: Monday 12/9
  - Day 2: Tuesday 12/10
- Final Draft Due:
  - Day 1: Wednesday 12/11
  - Day 2: Thursday 12/12

### Revise Composition into Final Draft

- Select one of the responses (either the Travel Writing piece, or the Personal Narrative Piece) that you wrote, and revise it into a second draft. This piece of writing may become the piece that you enter into the time capsule. This work will begin on:
  - Day 2: Friday 12/13
  - Day 1: Monday 12/16
- Writing Workshop Day:
  - Day 2: Tuesday 12/17
  - Day 1: Wednesday 12/18
- 2nd Drafts are due ON OR BEFORE:
  - Day 1: Thursday 12/19
  - Day 2: Friday 12/20
- Final Drafts are due ON OR BEFORE:
  - Day 1: Monday 1/13
  - Day 2: Tuesday 1/14

## Introductory Activity:

Here are some examples of what great travel writing can sound like.

This is Tom Wolfe describing an area of the California desert that is used by the Air Force for test flights:

*“It looked like some fossil landscape that had long since been left behind by the rest of territorial evolution. It was full of huge dry lake beds, the biggest being Rogers Lake. Other than sagebrush the only vegetation was Joshua trees, twisted freaks of the plant world that looked like a cross between cactus and Japanese bonsai. They had a dark petrified green color and horribly crippled branches. At dusk the Joshua trees stood out in silhouette on the fossil wasteland like some arthritic nightmare. In the summer the temperature went up to 110 degrees as a matter of course, and the dry lake beds were covered in sand, and there would be windstorms and sandstorms right out of a Foreign Legion movie. At night it would drop to near freezing, and in December it would start raining, and the dry lakes would fill up with a few inches of water, and some sort of putrid prehistoric shrimps would work their way up from out of the ooze, and sea gulls would come flying in a hundred miles or more from the ocean, over the mountains, to gobble up these squirming little throwbacks. A person had to see it to believe it . . . .”*

Here’s a paragraph by adventure writer Susan Casey, from her book about Laird Hamilton and the big-wave surfers who travel the globe searching for the biggest waves:

*“Deep channels on either side of the reef, carved by millennia of lava flow and freshwater drainage from the Pe’ahi Valley above, funnel the energy inward and upward. (Imagine a runaway Mack truck suddenly hitting a ramp.) The result is sixty-, seventy-, and eighty-foot waves, so beautifully shaped and symmetrical that they might have come from Poseidon’s modeling agency. The white feathering as the wave begins to crest, the spectrum of blues from rich lapis to pale turquoise, the roundness of its barrel, the billowing fields of whitewater when it comes crashing down - when you envision the cartoon-perfect giant wave, the gorgeous snarling beast of Japanese landscape paintings, what you are seeing is Jaws.”*

Here’s a paragraph from V. S. Pritchett about Istanbul, in Turkey:

*“Mostly the shops sell cloth, clothes, stockings, shoes, the Greek traders rushing out, with cloth unrolled, at any potential customer, the Turks passively waiting. Porters shout; everyone shouts; you are butted by horses, knocked sideways by loads of bedding, and, through all this, you see one of the miraculous sights of Turkey--a demure youth carrying a brass tray suspended on three chains, and in the exact center of the tray a small glass of red tea. He never spills it; he maneuvers it through chaos to his boss, who is sitting on the doorstep of his shop.”*

And a paragraph from George Orwell, writing about Burma:

*“Every year from February to May the sun glared in the sky like an angry god, then suddenly the monsoon blew westward, first in sharp squalls, then in a heavy ceaseless downpour that drenched everything until neither one’s clothes, one’s bed nor even one’s food ever seemed to be dry. It was still hot, with a stuffy, vaporous heat. The lower jungle paths turned into morasses, and the paddy-fields were wastes of stagnant water with a stale, mousy smell. Books and boots were mildewed. Naked Burmans in yard-wide hats of palm-leaf ploughed the paddy-fields, driving their buffaloes through knee-deep water. Later, the women and children planted the green seedlings of paddy, dabbing each plant into the mud with little three-pronged forks. Through July and August there was hardly a pause in the rain. Then one night, high overhead, one heard a squawking of invisible birds. The snipe were flying southward from Central Asia. The rains tailed off, ending in October. The fields dried up, the paddy ripened, the Burmese children played hop-scotch with gonyin seeds and flew kites in the cool winds.”*

1. What techniques or strategies do you see all four of these authors using? Name two or more, and in the spaces below, paste in quotes that illustrate the use of these strategies.

a. Strategy/tool #1:

Example quotes:

b. Strategy/tool #2:

Example quotes:

2. Based on these 4 examples, what do you think would be good advice for travel writers?

3. If a magazine was offering to fly you anywhere in the world, all expenses paid, to write a travel piece, where would you go?