

# Guided Tours

## Key Stage 3 > Year 7

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<b>&gt; Framework Objective R1</b> Know how to locate resources for a given task, and find relevant information in them	<b>&gt; Framework Objective R13</b> Identify, using appropriate terminology, the way writers of non-fiction match language and organisation to their intentions
<b>&gt; Framework Objective W1</b> Plan, draft, edit, revise, proofread and present a text with readers and purpose in mind	<b>&gt; Framework Objective W19</b> Write reflectively about a text, taking account of the needs of others who might read it

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> Children's Archive > Guided Tours

## Overview

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## Introduction

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This sequence of activities is designed to form a self-contained project lasting several lessons. Its primary focus is on writing reflectively about texts, taking account of the needs of others who might read it. Its pedagogical method is to give students a structured experience of research and development of a text for a real audience and purpose. It requires access to an ICT suite or class set of laptops.

The key outcome is an online guided tour document, using the same format as those on the Poetry Archive website. These could be published in electronic form on a school intranet.

# Guided Tours

## Key concepts

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### **Audience**

The people who will read or listen to the text. Use of the term usually implies “intended audience”, the specific groups of people most likely to read it, and which the writer probably had in mind when writing. There are often multiple audiences: for example, the Children’s Archive is written with children in mind, but it is also very likely to be read by parents and teachers.

### **Purpose**

This denotes the intention of the communication. Defined in the school English curriculum by the “writing triplets”: to imagine, explore, entertain; to inform, explain, describe; to persuade, argue, advise; to analyse, review, comment.

### **Mode**

Essentially, whether the text is spoken, written, or some hybrid form.

### **Context of production**

The context in which the text was produced: single or multiple authorship, degree of spontaneity, degree of ephemerality, degree of expense lavished, editorial processes, etc.

### **Context of reception**

The context in which the text is read/heard: degree of attention, background noise, technological mediation, with other people or alone, etc.

# Guided Tours

## Activities

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### 1. A Guided Tour of the Classroom

- Show on screen or on paper 6 curious/interesting/unexpected treasures in your classroom and invite discussion of what makes them so. Then ask students to imagine that it is a hundred years in the future and your classroom has been preserved exactly as it is as part of a museum of education. Invite students to pick the 6 treasures they would want the world to know about.
- Introduce the idea of a guided tour as a way of introducing visitors with little knowledge to the artefacts. Deduce and/or introduce the key elements of this discourse: audience, purpose, mode, type of content, style, contexts of production and reception.
- Work in pairs, with one student adopting the role of a curator and taking their partner, in role as a visitor with no idea what education was like in 2007, on a guided tour of their artefacts, explaining why they are so special. Swap roles in due course.
- Review what happened, how it felt in each role, and list the needs of the visitor that need to be taken into account when producing this kind of talk/writing.

### 2. A Virtual Cyber Tour of the Poetry Archive

- Introduce the idea that some website archives have adopted this idea as a way of introducing new visitors to their online collections. List similarities and differences between a real guided tour and an online guided tour, and how the differences might affect the needs of online visitors. Key issues to focus on might include: the need for greater clarity as there is no interaction; a live tour can accommodate to the language needs of the participants but an online one has to try and meet everyone's needs; the need for lively and dynamic writing to avoid the reader clicking off somewhere else.
- In an ICT suite, or with a class set of laptops, introduce the Poetry Archive website as an online archive with Guided Tours. Model how to:
  - Find the Poetry Archive website
  - Get into the Children's Archive
  - Find and open a Guided Tour
  - Read a Guided Tour, including general introduction, poem titles and descriptions, Tour Guide biography
  - Open the poem page to see the text and the audio recording
  - Play the recording
  - Get back to the Guided Tour
- Set pairs the task of opening and reading Jean Sprackland's Guided Tour.
- In her introduction Jean Sprackland describes her purpose as sending the online visitor on "listening adventures". Invite pairs to consider how she has used techniques of language and organisation to engage and sustain children's interest and to make the chosen poems sound like "listening adventures"? Review ideas together as a class and annotate the page to show techniques such as: short descriptions all of about the same length, clear and consistent headings, use of poem titles, phrases that signal the start and end of the text, links between poems; personal style shown by personal pronouns and incomplete sentences, trailing dots to leave you wondering, use of questions, use of short tasty quotations, reference to experiences both exotic and everyday, varied lively vocabulary, etc. For more structuring, use a list like this as the basis for a colour-coding activity in which students simply find the examples to go with the idea.
- Review the techniques used and link these back to purpose and online readers' needs.

# Guided Tours

## 3. Devising a New Guided Tour

- Explain the task: to write their own Guided Tour to the Poetry Archive website. Show students how to:
  - Find and view all the poems in the Children's Archive listed by title
  - Find and view all the poems in the Children's Archive listed by poet's last name
  - Browse poems by theme
  - Browse poems by form
- Individually, set them the task of finding 6 "treasure" poems in the Children's Archive for their Guided Tour. Encourage talk, sharing poems and looking over shoulders.
- When the selections have been made, have students writing draft text for each poem, even if it's just in brief note form.
- In small groups individuals rehearse their choices, saying what they chose and why they think it's treasure. Have the others give constructive feedback in the form "if this were in a guided tour, I'd like to know more about...". Students to note feedback for further development and then redraft.
- Next, have students cut up their sections of text (or do this electronically) and try out at least 3 different sequences. Choose the one they think works best and add markers of beginning and end, and links between the poems, as in Jean Sprackland's Guided Tour.
- Remind students of the audience and purpose, and get them to see what aspects of language and organisation they can enhance.
- When they're happy with their text, get them to type it into the template, proofreading carefully as they go. You could show them how to include hyperlinks to the relevant poem pages for a really classy job.
- Make the Guided Tours available on the school intranet so that students in any year group or class can try the Guided Tours out.

## 4. Wrapping it up

- Peer review of the finished products in the same small groups. Set evaluation criteria to guide this, such as: selection of poems, completion of all drafting tasks, use of the template, language shows understanding of audience and purpose, organisation shows understanding of audience and purpose, quality of presentation.

## Guided Tours

### A tour of the Archive with

## [Your name]

[General introduction to your guided tour: 100 words maximum]

When you've listened to a poem, press BACK to come back here.

### [Title of poem]

by [Name of poet]

[Your description of what you like or find interesting about this poem: maximum 100 words]

### [Title of poem]

by [Name of poet]

[Your description of what you like or find interesting about this poem: maximum 100 words]

### [Title of poem]

by [Name of poet]

[Your description of what you like or find interesting about this poem: maximum 100 words]

### [Title of poem]

by [Name of poet]

[Your description of what you like or find interesting about this poem: maximum 100 words]

### [Title of poem]

by [Name of poet]

[Your description of what you like or find interesting about this poem: maximum 100 words]

### [Title of poem]

by [Name of poet]

[Your description of what you like or find interesting about this poem: maximum 100 words]

*[Biographical description of you written in third person form: maximum 100 words]*

## Guided Tours

### Variations

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- This could be re-worked so that the outcome is an audio guided tour rather than a written one, with students scripting, rehearsing and recording files for audio download from a website.
- Students could as well or instead produce some creative writing in response to one of the poems in the Children's Archive, perhaps short story text transformations. These could also be prepared as online resources, with text written and audio file rehearsed and recorded for download.

### Other resources

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- See <http://www.nationalgallery.org.uk/education/articulate/projects/index.html> for examples of student writing in response to art that is available online.
- See <http://www.tate.org.uk/britain/yourcollection/> for examples of various Guided Tours of 6 paintings from the Tate collections