The Language of Adventure

essential resources

Activities and resources to support written, visual and oral language learning

Marie Langley

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About the author: Marie Langley taught for 19 years in both secondary and area schools (Years 1 to 13). She has taught mainly English, and was the head of an English department for 10 years and deputy principal for seven years. She recently completed a Master of Teaching and Learning degree. Marie also has experience in producing, writing and directing a number of school productions, and has written short stories, poetry and non-fiction articles for publication.

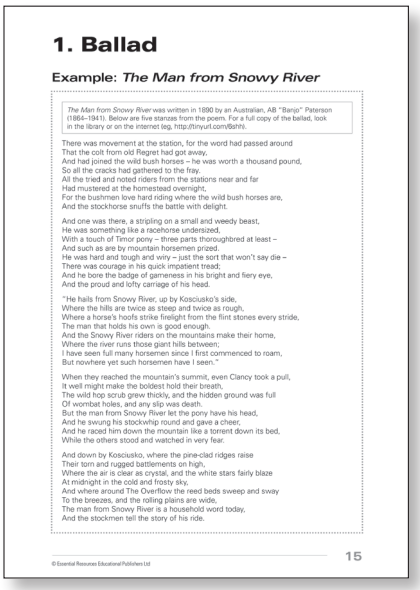
Contents

Introduction

The Language of Adventure provides support material for the study of the language of adventure at Level 4, Years 7–9, of the New Zealand Curriculum and Years 6–8 of the Australian Curriculum. It includes material relating to the written, visual and oral language of adventure.

The next two sections outline the types of language adventures featured in this resource and set out a glossary of language features often used to help create a sense of adventure. While the majority of the features in the glossary apply to written language, oral and visual language features are also identified. It will be a useful reference when completing activities in the resource.

In the activity sections that follow, examples of language adventures are provided as starting points for learning. They represent a range of language features that employ different conventions and styles according to the purpose of the target audience. By analysing each example as a class, in groups or individually, students learn about features and techniques they can then apply when producing their own examples of language adventures.



1. Ballad

Example: *The Man from Snowy River*

The Man from Snowy River was written in 1890 by an Australian, AB "Banjo" Paterson (1864–1941). Below are five stanzas from the poem. For a full copy of the ballad, look in the library or on the internet (eg, http://tinyurl.com/6shfr).

There was movement at the station, for the word had passed around
That the colt from old Regret had got away,
And had joined the wild bush horses – he was worth a thousand pound,
So all the cracks had gathered to the fray.
All the tried and noted riders from the stations near and far
Had mustered at the homestead overnight,
For the bushmen love hard riding where the wild bush horses are,
And the stockhorse snuffs the battle with delight.

And one was there, a stripling on a small and weedy beast,
He was something like a racehorse undersized,
With a touch of Timor pony – three parts thoroughbred at least –
And such as are by mountain horsemen prized.
He was hard and tough and wiry – just the sort that won't say die –
There was courage in his quick impatient tread;
And he bore the badge of gameness in his bright and fiery eye,
And the proud and lofty carriage of his head.

"He hails from Snowy River, up by Kosciusko's side,
Where the hills are twice as steep and twice as rough,
Where a horse's hoofs strike firelight from the flint stones every stride,
The man that holds his own is good enough.
And the Snowy River riders on the mountains make their home,
Where the river runs those giant hills between;
I have seen full many horsemen since I first commenced to roam,
But nowhere yet such horsemen have I seen."

When they reached the mountain's summit, even Clancy took a pull,
It well might make the boldest hold their breath,
The wild hop scrub grew thickly, and the hidden ground was full
Of wombat holes, and any slip was death.
But the man from Snowy River let the pony have his head,
And he swung his stockwhip round and gave a cheer,
And he raced him down the mountain like a torrent down its bed,
While the others stood and watched in very fear.

And down by Kosciusko, where the pine-clad ridges raise
Their torn and rugged battlements on high,
Where the air is clear as crystal, and the white stars fairly blaze
At midnight in the cold and frosty sky,
And where around The Overflow the reed beds sweep and sway
To the breezes, and the rolling plains are wide,
The man from Snowy River is a household word today,
And the stockmen tell the story of his ride.

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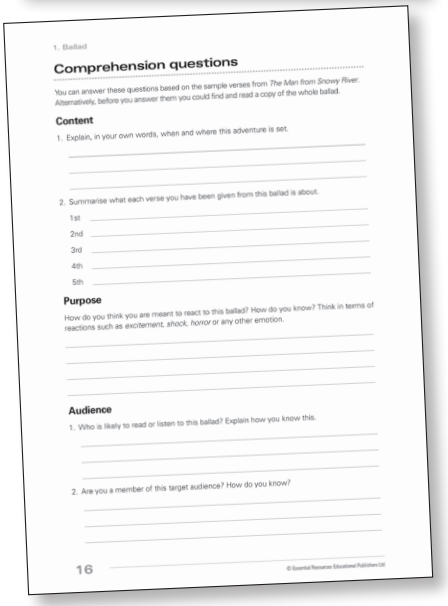

1. Ballad

Comprehension questions

You can answer these questions based on the sample verses from *The Man from Snowy River*. Alternatively, before you answer them you could find and read a copy of the whole ballad.

Content

1. Explain, in your own words, when and where this adventure is set.

2. Summarise what each verse you have been given from this ballad is about.

1st
2nd
3rd
4th
5th

Purpose

How do you think you are meant to react to this ballad? How do you know? Think in terms of reactions such as *excitement, shock, horror* or any other emotion.

Audience

1. Who is likely to read or listen to this ballad? Explain how you know this.

2. Are you a member of this target audience? How do you know?

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Each example is followed by activities designed to support learning that:

- responds to comprehension questions about the language adventure example in terms of content, purpose and audience
- explores the language features, strategies and structure used in the example and how these support content, purpose and audience
- enables students to create a language adventure with content, purpose, audience, language features and structure similar to the example(s) provided.

A note on the online resources

Please note that the website addresses (URLs) in this book are correct at the time of publication. However, website addresses can change, and some websites may adopt advertising that is inappropriate for the classroom. It is therefore advisable to check each website you plan to use in the classroom before visiting it with your students. Essential Resources and the author take no responsibility for the content of any website included in this book.

Curriculum links

The three aspects of planning (students, context and curriculum) outlined in the New Zealand Curriculum can be applied to this resource as follows.

Students	Literacy strengths and needs	Teachers assess what strengths and knowledge their students bring to these activities, and what extra support may be needed.
Context	Inquiry and learning about using persuasive language to create effective meaning	Students examine a range of examples and then produce their own samples, allowing them to explore, respond to and evaluate the effectiveness of persuasive language.
Curriculum	English • Written language: Writing and reading • Oral language: Speaking and listening • Visual language: Viewing and presenting	• Purposes and audiences: Show an increasing understanding of how to shape texts for different purposes and audiences • Ideas: Select, develop and communicate on a range of topics • Language features: Use a range of language features appropriately, showing an increasing understanding of their effect • Structure: Organise texts, using a range of appropriate structures.

This resource also aligns with the Australian English Curriculum (in particular, the achievement standards applying to Years 6–8). A cross-section of written, oral and visual language texts is included and the activities require application of a range of receptive and productive modes across all strands and most sub-strands of the English curriculum.

The Australian Curriculum: English Foundation to Year 10 is organised into three interrelated strands that support students' growing understanding and use of Standard Australian English (English). Together the three strands focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking and writing.

The three strands are:

- **language:** knowing about the English language
- **literature:** understanding, appreciating, responding to, analysing and creating literature
- **literacy:** expanding the repertoire of English usage.

Content descriptions in each strand are grouped into sub-strands that, across the year levels, present a sequence of development of knowledge, understanding and skills.

Overview of activities

Types of language adventures

When you ask someone what kind of books, stories or films they like, they will often say adventure – it's a really popular genre. So what do we mean by *adventure*?

The word *adventure* comes most recently from Middle English and before that Old French, but originally it was based on the Latin term *advenire* which means "about to happen or arrive".

In modern terms, adventure is all about action – things that are happening or are about to happen. Adventure is uncertain: we're not sure exactly what will happen or just where the events will take us. There's a degree of risk involved and it can often include very different or unusual elements. That makes it exciting and is probably why adventure is such a popular genre.

Adventure stories tend to focus on plot – the action in the story. Characters are also important. Many adventure stories feature heroes (male or female) who encounter challenges that they have to survive and overcome. Villains are often involved as well, threatening the heroes and putting them at risk. The villains can be human characters but they can also be things like the environment, extreme weather or natural disasters, or wild animals or even alien creatures.

We may enjoy adventures in real life but sometimes we don't have the time, the courage or whatever else it takes to embark on one. The table below shows some forms of written, oral and visual language that can take us on virtual adventures instead. These are the forms that we focus on in this resource.

Some virtual adventures that written, oral and visual language can take us on

Form	Ballad (Section 1)
Definition	Some of the earliest adventure stories were shared as ballads. They were narrative (story-telling) poems, telling tales that were sometimes handed down through generations. These ballads were often turned into songs. There are still ballads written as poetry today but the term *ballad* now often refers to a love song.
Structure	In the tradition of poetry and songs, ballads usually have verses or stanzas. The number of lines per verse varies but each verse often has a rhyming pattern and a rhythm pattern.
Form	**Short story (Section 2)**
Definition	Short stories have been around for a long time and are still a popular literary form of fiction (made-up stories). A short story can easily be read in one sitting, unlike a novel. Like a novel it can have setting, characters, plot and themes, but all these features are highly condensed. Only the key details are included in a short story.
Structure	A short story is written in prose, rather than in poetic form. Length can vary but text is normally broken into paragraphs. The story can include dialogue or direct speech.

continued ...

Some virtual adventures that written, oral and visual language can take us on (continued)

Form	Novel (Section 3)
Definition	A novel is a book-length prose narrative that is fiction (a made-up story) although, like short stories and plays, it may be based loosely on real events. Novels have been around for hundreds of years. Reading them became more popular once the printing press had been invented and mass copies could be produced and sold relatively cheaply.
Structure	Novels usually, but not always, tell stories in chronological order, beginning with what happened first and then showing how one event leads to another. Most novels use paragraphs and chapters to divide the text into digestible chunks. Dialogue or direct speech is often used to show character and events.
Form	**Non-fiction – historical (Section 4)**
Definition	Non-fiction is prose that deals with real facts, events and people. Historical non-fiction recounts real events involving real people from some time in the past.
Structure	Most historical non-fiction books present information in chronological order. The text is broken up into chapters that usually deal with events in order but can also deal with different aspects of the main topic, or even different viewpoints of the same events. Visual language elements such as photographs, maps and diagrams frequently feature in these books.
Form	**Non-fiction – biography (Section 5)**
Definition	Non-fiction is prose that deals with real facts, events and people. A biography tells the life story of a real person.
Structure	In telling a life story, a biography often begins with either an overview or an insight into one particularly important event in the subject's life. The main text is normally broken up into chapters that deal with events in chronological order. Many biographies contains visual language elements such as photographs and maps.
Form	**News article (Section 6)**
Definition	A news article is a written report about something that has happened recently and will interest many people. Content must be true, factual, accurate and objective.
Structure	News stories follow an "inverted pyramid" structure – that is, all the most important details appear at the beginning, followed by other details continuing down to the least important. This structure is used so that anyone just reading the first few lines will still get the basic idea of what the report is about. When a newspaper is being put together, this structure also makes it easier to edit the article down to the length that is available on the page by cutting out sentences from the bottom up. Many news articles are supported by visual elements and sometimes by video.
Form	**Comic (Section 7)**
Definition	A comic is a story told more by pictures than by text. The pictures are usually hand-drawn illustrations.
Structure	Pictures are placed in separate frames of various sizes and shapes which are usually read in sequence from left to right, top to bottom. Many of the pictures also contain brief text in the form of captions, speech bubbles or sound bubbles.

continued ...

Some virtual adventures that written, oral and visual language can take us on (continued)

Form	Radio play (Section 8)
Definition	A play is a story that is written first then acted out. A radio play relies on oral language (no visual input) to bring the written script to life. The story is usually fiction but may be based on real events and real people.
Structure	Plays are broken into scenes (rather than poetry verses or novel chapters), each of which presents a particular stage in the story. Spoken dialogue, sound effects and music are the features that build the structure of a radio play.
Form	**Film (Section 9)**
Definition	A film presents a story as a set of moving images, usually supported by sound (voices, sound effects, music). An audience can watch a film at a cinema or else at home on TV, DVD or online.
Structure	Films follow a script which determines what the audience will see and hear throughout the whole film. Films vary in length but a full-length feature film is usually at least an hour long. Short films are also popular. A film is broken into shots (shown by one camera) and scenes (the same event shown in a series of shots taken from different viewpoints). Like a short story, novel or play, a film has a beginning that hooks the audience, a middle where the plot develops, and an end where usually all is resolved or revealed.

Glossary of language features

Refer to these language features and their meanings when you examine the language of adventure samples and do the related activities in this resource. In the blank rows at the end of each list, add any other written, visual or oral language features that you come across and write a definition.

Written language

Feature	Meaning
adjective	A describing word, usually connected to nouns, that is used to influence attitude or convey pictures in the mind
alliteration	The repetition of a consonant sound to make particular words or phrases stand out or enhance meaning
allusion	A technique used to support a point by alluding to something/someone that is well known in a different context
analogy	A comparison made to emphasise similarities and convey a message
anecdote	A brief story, often based on personal experience, to prove or demonstrate a point
appeal	A technique used to encourage a particular response by appealing to emotions (eg, fear, joy) and/or values (eg, like/dislike, sense of right and wrong). See also **emotive language**
archaic language	Old-fashioned or outdated words and expressions
association	A reference to a significant event or famous person that is made to encourage a certain response
attack	Criticism of a particular person/topic to encourage the audience to think about that person/topic in a negative way. See also **praise**
bias	Deliberate presentation of only one side of an argument, one way of thinking
cliché	An expression that is overused and therefore very familiar; a shortcut to show meaning
colloquial language	Informal words or expressions used to entertain or possibly shock the audience, grab their attention, create a conversational tone
command	Strong statement that calls for action
connotation	Word choice that carries loaded meaning or association to influence perception
direct speech	The exact words that someone is saying or has said, usually indicated by speech marks (also called quote marks or inverted commas)
emotive language	Words that encourage an emotional response, play on feelings and manipulate the audience to react in a particular way. See also **appeal**

continued ...

Glossary of language features

Feature	Meaning
euphemism	A milder or more polite way of talking about something that could be unpleasant
evidence	Facts and/or statistics used to prove a point by appealing to reason and logic
exclamation	Strong statement to forcefully convey opinion, imply control/authority
exclusive language	Language used to exclude target groups and create a sense of solidarity with your audience – eg, pronouns such as *they* and *them*. See also **inclusive language**
expertise	What experts or experienced people say on the subject, which can be used to prove a point. See also **evidence**
formal language	Language used carefully and correctly, which can convey authority and/or respect
generalisation	General statement or stereotype that sounds authoritative, claims to be true for every situation or person, uses prejudice to appear convincing
humour	Something amusing or funny that can be used to make the audience smile or laugh and so bring them onto your side
hyperbole	Exaggeration or overstatement, used to grab attention and hammer a point home
imagery	Descriptive and figurative language that creates mind pictures. See also **metaphor** and **simile**
inclusive language	Language that draws the audience in and encourages them to think the same way as you do – eg, personal pronouns such as *we*, *you*, *our* and *us*
irony	Contradictory statement that uses humour and sarcasm to make a point
jargon	Language that is specific to a topic or group; can be used to confuse or impress
metaphor	Comparison made by describing one thing as if it is another. See also **simile**
onomatopoeia	Words that, when spoken, add description by sounding like the thing they name
parallel structure	Repetition of a similar grammatical structure in the same sentence or in following sentences
personification	A use of language that makes something that is not human seem human-like by the way it behaves
praise	Expression of approval or compliments towards a particular person/topic to encourage the audience to think about that person/topic in a positive way. See also **attack**
pun	A play on the double meaning of a word or phrase, which adds humour and grabs attention
punctuation	The marks added to written language to assist with meaning and understanding – for example: , ? ! : ; ' ' " " ( ) –
quote	The exact words that someone has said, which are shown in speech marks (also called quote marks or inverted commas) and used to illustrate or support a bigger piece of writing
repetition	Use of the same words or phrases again to reinforce a point and make the audience remember it

continued ...

Feature	Meaning
reported speech	Written words reporting what someone says but they are paraphrased rather than word for word; there are no speech marks as reported speech is not a quote or direct speech
rhetorical question	A question that is asked to get the audience to think about the apparently obvious answer, rather than because the questioner expects them to answer it
sarcasm	A statement that mocks or questions someone or something; it can add humour or be very cutting
sentence structure	The grammatical form of a sentence, which can be: • incomplete, when an essential part of the sentence (a subject and/or a verb) is missing so it doesn't make sense on its own • a simple sentence (also called an independent clause), which must make complete sense and have a subject and a verb • a compound sentence, which has more than one independent clause, joined by one or more simple conjunctions (eg, *and*, *but*, *because*) • a complex sentence, which has at least one independent clause supported by one or more dependent clauses
statistics	Numerical measurements used to prove (or disprove) an argument or make a point
strong verb	A verb that adds intensity and description rather than simply naming the action
tone	The particular attitude, voice or standpoint conveyed by the vocabulary and language techniques you use
viewpoint	The voice in which the story is told, such as: • first person, where the person telling the story is part of the story and uses *I*, *me*, *we*, *us* • third person, where the narrator is more of an onlooker, outside the events of the story, and uses *he*, *she*, *they*

Visual language

Feature	Meaning
background/ landscape	The setting of the adventure
body language	Use of different parts of the body – such as facial expressions, making eye contact with audience members, hand gestures, stance, movement – to visually emphasise meaning. Used when speaking to an audience, including reading and/or performing written text
colour associations	The links between a colour and a particular emotion. The choice of colour for fonts, borders, background and images has an impact on the message
costume and make-up	Items of clothing and cosmetics worn when addressing or performing to an audience. Personal appearance can help to visually convey the desired message/impression
facial expression	One form of body language, which involves communicating how you are feeling (either deliberately or without meaning to) through the expression on your face
image	Photograph, illustration or diagram, which can send powerful messages
layout	The way visual and written elements are placed on a page or screen, which draws attention to certain features, can convey a particular message and indicates what is most important
lettering/ fonts	Font face and the size of the print, which creates a particular impression
perspective/ camera angle	Angle from which an image is viewed (whole piece or individual elements) eg, close up, panoramic, bird's eye, worm's eye
props	Extra items carried or placed nearby while addressing or performing to an audience, which are used to visually emphasise the desired message or convey an impression
relative size	The way that different aspects of a visual image compare with each other in terms of size – an aspect that is larger or smaller than the others shows its level of importance
symbol/logo	An item used to represent a particular meaning or idea, which provides a shortcut way of expressing a lot more

Oral language

Feature	Meaning
intonation	The way the voice rises and falls during speech. Rising intonation implies a question or more to come; falling intonation implies the message is complete
music choice	Choice of vocal or instrumental music as a soundtrack to introduce or provide oral background, which supports or reinforces the message conveyed by written and/or visual features
pace	Speed of delivery. Rapid pace can convey urgency or energy; slow pace allows the listener more time to reflect/relax
pause	Moment of silence during speech, which allows time to reflect or increase tension to emphasise a point
pitch	How high or low a tone of voice is. High conveys excitement, enthusiasm or anxiety; low conveys seriousness, sorrow or fear
rhyme	Patterns of matching sounds, often the final words or syllables in lines of poetry
rhythm	A pattern of stressed syllables that is noticeable when the words/lines are spoken aloud
sound effects	Sounds other than music and speech that are used to add another level of information or impact to the message conveyed by written and/or visual features
volume	Noise level (eg, loud, medium or soft), which encourages the audience to react to what they hear in a particular way

1. Ballad

Example: *The Man from Snowy River*

The Man from Snowy River was written in 1890 by an Australian, AB "Banjo" Paterson (1864–1941). Below are five stanzas from the poem. For a full copy of the ballad, look in the library or on the internet (eg, http://tinyurl.com/6shh).

There was movement at the station, for the word had passed around
That the colt from old Regret had got away,
And had joined the wild bush horses – he was worth a thousand pound,
So all the cracks had gathered to the fray.
All the tried and noted riders from the stations near and far
Had mustered at the homestead overnight,
For the bushmen love hard riding where the wild bush horses are,
And the stockhorse snuffs the battle with delight.
…
And one was there, a stripling on a small and weedy beast,
He was something like a racehorse undersized,
With a touch of Timor pony – three parts thoroughbred at least –
And such as are by mountain horsemen prized.
He was hard and tough and wiry – just the sort that won't say die –
There was courage in his quick impatient tread;
And he bore the badge of gameness in his bright and fiery eye,
And the proud and lofty carriage of his head.
…
"He hails from Snowy River, up by Kosciusko's side,
Where the hills are twice as steep and twice as rough,
Where a horse's hoofs strike firelight from the flint stones every stride,
The man that holds his own is good enough.
And the Snowy River riders on the mountains make their home,
Where the river runs those giant hills between;
I have seen full many horsemen since I first commenced to roam,
But nowhere yet such horsemen have I seen."
…
When they reached the mountain's summit, even Clancy took a pull,
It well might make the boldest hold their breath,
The wild hop scrub grew thickly, and the hidden ground was full
Of wombat holes, and any slip was death.
But the man from Snowy River let the pony have his head,
And he swung his stockwhip round and gave a cheer,
And he raced him down the mountain like a torrent down its bed,
While the others stood and watched in very fear.
…
And down by Kosciusko, where the pine-clad ridges raise
Their torn and rugged battlements on high,
Where the air is clear as crystal, and the white stars fairly blaze
At midnight in the cold and frosty sky,
And where around The Overflow the reed beds sweep and sway
To the breezes, and the rolling plains are wide,
The man from Snowy River is a household word today,
And the stockmen tell the story of his ride.

Comprehension questions

You can answer these questions based on the sample verses from *The Man from Snowy River*. Alternatively, before you answer them you could find and read a copy of the whole ballad.

Content

1. Explain, in your own words, when and where this adventure is set.

2. Summarise what each verse you have been given from this ballad is about.

   1st _____

   2nd _____

   3rd _____

   4th _____

   5th _____

Purpose

How do you think you are meant to react to this ballad? How do you know? Think in terms of reactions such as *excitement*, *shock*, *horror* or any other emotion.

Audience

1. Who is likely to read or listen to this ballad? Explain how you know this.

2. Are you a member of this target audience? How do you know?

Language features

Written language

1. In the table below, next to each sample from *The Man from Snowy River*, write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Personification	Alliteration	Imagery	Cliché	Repetition
Emotive language	Archaic language	Colloquial language	Metaphor	Adjectives
Simile	Onomatopoeia	Descriptive language	Strong verbs	Connotation

Sample	Matching feature(s)
(a) … all the cracks had gathered to the fray.	
(b) … the stockhorse snuffs the battle with delight.	
(c) … the sort that won't say die …	
(d) … his bright and fiery eye …	
(e) … twice as steep and twice as rough …	
(f) … horse's hoofs strike firelight from the flint stones …	
(g) The wild hop scrub grew thickly, and the hidden ground was full / Of wombat holes …	
(h) … he raced him down the mountain like a torrent down its bed …	
(i) … where the pine-clad ridges raise …	
(j) Their torn and rugged battlements on high …	
(k) The man from Snowy River is a household word today …	

2. Choose another sample from this ballad that makes it sound like a great adventure.

   (a) Copy your choice here.

   (b) Explain why you think this sample adds to the sense of adventure.

   (c) Discuss your choice and explanation with others.

Visual language

Complete the table below to explain how and when each of the following visual language features could add impact and a sense of adventure to this ballad.

Note: Some publications of *The Man from Snowy River* include illustrations. To help you make your point about what adds impact, you could find examples of such illustrations to help you with this activity and/or produce some of your own illustrations.

Feature	How and when this feature could add impact
Facial expressions	
Stance	
Perspective	
Costume and props	
Background / landscape	
Relative size	
Colour	

Oral language

Ballads have a strong link to oral language. In earlier times, ballads were told rather than written and many current ballads are shared in song. If you can, listen to a recording of someone reading *The Man from Snowy River* (for example, search on YouTube). If it's not possible to listen to a recorded version, read the sample verses (or the whole ballad) aloud, then complete the following table to show how and when each of these oral language features could be most effective in making the adventure come alive.

Feature	How and when this feature could add impact
Intonation	
Pause	
Volume	
Pitch	
Pace	
Rhyme	
Rhythm	

Reflection

Discuss your choice of effective oral and visual language features with others. Do they agree with you about what would work best?

Note: *The Man from Snowy River* has been made into a film. If you get the chance to see it, discuss how effective the adventure story is in that visual and oral format.

Create your own adventure story ballad

Use *The Man from Snowy River* to get some ideas about writing your own ballad. Here are some more guidelines to get you started.

- **Research:** Study some other examples of ballads that tell adventure stories. Look in books and on the internet, or ask other people about what ballads they know and like. Here are two other examples:
  - *The Rime of the Ancient Mariner* written by Samuel Taylor Coleridge in 1834 – a wedding guest is stopped by an old sailor who insists on telling him a long story about a sea journey, the death of an albatross and what happened after the bird was killed.
  - *The Walrus and the Carpenter* by Lewis Carroll – this "nonsense verse" ballad comes from the children's story, *Through the Looking-Glass and What Alice Found There*, published in 1872. The Walrus and the Carpenter take a walk on the beach and convince Oysters to join them for a feast.

  For sample verses from each of these examples, see the next page.
- **Choose a topic:** It could be based on a real event or something that you've made up. It could have happened a long time ago or be happening right now. Think about a good setting for an adventure – such as at sea, in the mountains, in a jungle, in a desert or in a huge city.
- **Identify your audience:** Know what kind of people you would like to read or listen to your ballad and tailor your content and writing style to target that particular group.
- **Content:** Your ballad needs a good opening to hook people in and make them want to go on the adventure with you. From there, use action and description to keep the adventure story moving until it reaches a satisfying (and perhaps surprising!) conclusion. Break the story into stanzas/verses and decide what form each stanza will take – how many lines and what rhyme and rhythm patterns you will use. Draft the outline of your ballad, indicating what each verse will be about.
- **Writing:** As you write your ballad, think about what features of written language could make your ballad more effective as an adventure story. Refer to the "Glossary of language features" for some ideas. Write a first draft then revise it, introducing or replacing any sections to give it more impact. Ask someone to read your ballad and give feedback on your progress.
- **Publication:** Edit your writing carefully, checking for anything that might make it hard to understand or follow your story. When you're happy with your ballad, write the final copy by hand or word-process it. Display your work on the wall of your classroom or on the school intranet.
- **Evaluation:** Consider how effectively you think your ballad works as an adventure story, what you are happy with and what you would like to improve the next time you write a ballad. Ask for some oral or written feedback from your audience to find out how much they liked your ballad.

Samples from other ballads

The Rime of the Ancient Mariner
by Samuel Taylor Coleridge (1834)

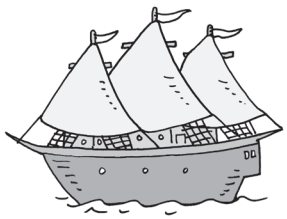
A wedding guest is stopped by an old sailor who insists on telling him a long story about a sea journey, the death of an albatross and what happened after the bird was killed.

…
He holds him with his skinny hand,
"There was a ship," quoth he.
"Hold off! Unhand me, grey-beard loon!"
Eftsoons his hand dropt he.

He holds him with his glittering eye –
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.
…
Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink
…
I pass like night, from land to land;
I have strange powers of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach.



The Walrus and the Carpenter
by Lewis Carroll (1872)

This ballad comes from *Through the Looking-Glass and What Alice Found There*. The Walrus and the Carpenter take a walk on the beach and convince Oysters to join them for a feast.

The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright –
And this was odd, because it was
The middle of the night.
…
The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"

"If seven maids with seven mops
Swept it for half a year.
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.
…
"O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each."
…
"O Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none –
And this was scarcely odd, because
They'd eaten every one.

2. Short story

Example: "Under control"

"This thing is like a tank," Mum complained. "It's nowhere near as easy to manoeuvre as my little car, but I s'pose it would be a lot safer in an accident. And it's automatic which makes it – oh, for goodness sake! Did you see how that guy on the motorbike just overtook? What was he thinking?!"

Ashley didn't usually go to school in Dad's SUV, especially when Mum was driving. But Mum's car was in for a service and Dad was out of town, so the SUV was there for Mum to drive instead. She usually dropped Ashley at school on her way to work, and part of that routine was her running commentary on the day ahead, the day before, other drivers, the weather – whatever.

Mum kept chattering on for the next few minutes, commenting on the traffic and asking if Ashley had remembered to pick up lunch and the signed permission slip from the table before they left. Ashley was staring out the side window, giving the odd grunt in answer to Mum's questions, but mainly scheming about how to convince Dad to buy a new home sound-system.

Suddenly, there was a weird gasping sound, Mum's voice went quiet and the SUV began to drift across the road. Ashley turned quickly. Mum had slumped forward. Her eyes were shut, her head was sinking down, chin on her chest, hands slipping off the steering wheel as her arms drooped.

"Mum!" Ashley yelled. There was no response. The vehicle was still drifting to the right. Ashley lunged across and grabbed the steering wheel. The SUV lurched back to the centre of the lane. Their speed had slowed slightly but they were still travelling forward.

Ashley glanced down. Mum's foot, although it had slipped sideways, was still partly resting on the accelerator. Ashley shoulder-nudged Mum, hoping to wake her up or at least move her foot, but neither worked. Instead, the SUV swerved to the right. The priority now was to avoid crashing. Ashley swallowed the rising panic and focused on steering, frantically trying to think what to do next.

Behind the SUV, a delivery truck driver had noticed that the vehicle in front was behaving erratically, drifting back and forth across the road in a really dangerous way. The truck driver swore and said, "Drunk driver this early in the day? Unreal!" He pulled out to pass, preparing to give the crazy driver a bit of abuse for putting other people's lives at risk. But when the truck driver looked down into the SUV, he realised in a heartbeat that this was already a serious situation.

He saw a female driver collapsed at the wheel, and a kid desperately struggling to keep the vehicle on the road. There was only one thing to do. The truck driver accelerated past the SUV and pulled back into the lane right in front of it. Then the truck began to slow down. Ashley's panic ballooned again. "What the hell is he doing? We're going to crash right into him!"

But the truck wasn't stopping – not yet. It was just gradually slowing. Suddenly Ashley realised what was about to happen. Yes, the SUV would run into the back of the truck, but that was a good thing. When the front of the SUV had thudded into the back doors of the truck with a loud crunch, Ashley let go of the steering wheel and grabbed the gear lever instead. Dad had explained once how D was for Drive and P for Park. Ashley pressed the button on the side of the lever and shoved it forward till the letter P lit up green.

As the truck and the SUV staggered to a complete stop, Ashley heard sirens singing louder and louder and saw red lights flashing. The truck driver had already called the emergency services for help. Mum began to come round. "What … what's happening?" she muttered.

"It's okay, Mum, all under control," Ashley replied. And breathed a very big sigh of relief.

Comprehension questions

Content

1. Explain, in one sentence, what the short story "Under control" is about.

2. A story has a beginning, a middle and an end. Summarise what happens in this story at each of these stages.

   (a) At the beginning

   (b) In the middle

   (c) At the end

3. The main character in this story is Ashley. Can you tell if Ashley is a boy or a girl? Explain what is important about this character.

Purpose

Adventure stories are about action and many contain a degree of risk. Explain what makes "Under control" an adventure story.

Audience

Who might enjoy reading this story? Explain your answer.

Language features

Written language

1. In the table below, next to each sample from "Under control", write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Rhetorical question	Personification	Parallel structure	Appeal	Repetition
Descriptive language	Exclamation	Strong verbs	Alliteration	Cliché
Emotive language	Connotation	Onomatopoeia	Direct speech	Adjectives

Sample	Matching feature(s)
(a) … on the day ahead, the day before, other drivers, the weather – whatever.	
(b) … giving the odd grunt …	
(c) Her eyes were shut, her head was sinking down, chin on her chest, hands slipping off the steering wheel …	
(d) "Mum!" Ashley yelled.	
(e) Ashley lunged across and grabbed the steering wheel. The SUV lurched …	
(f) The truck driver swore and said, "Drunk driver this early in the day? Unreal!"	
(g) … he realised in a heartbeat …	
(h) Ashley's panic ballooned again.	
(i) … the truck and the SUV staggered to a complete stop ...	
(j) … sirens singing louder and louder …	

2. Choose another language sample from the story that you think adds drama and tension.

   (a) Copy your choice here.

   _____

   (b) Explain why you think this sample adds to the sense of adventure.

   _____

   _____

   _____

   (c) Discuss your choice and explanation with others.

Short story analysis

Now that you have read the short story, "Under control", and looked more closely at its features, your challenge is to apply some critical thinking skills and assess the story in terms of effective adventure writing.

1. Focus on any words or phrases at the beginning of this story that you think could be taken out or changed to give it more impact. Write one example here, explain why you think it needs changing and show how you would change it to make it more effective.

2. Focus on any words or phrases in the middle section of this story that you think could be taken out or changed to give it more impact. Write one example here, explain why you think it needs changing and show how you would change it to make it more effective.

3. Focus on any words or phrases at the end of this story that you think could be taken out or changed to give it more impact. Write one example here, explain why you think it needs changing and show how you would change it to make it more effective.

4. Share all your answers with at least one other person who has completed the same activity. Talk about any further ideas you have that could give this adventure story more impact.

Write your own adventure short story

Use "Under control" to get some ideas about writing your own adventure short story. Here are some more guidelines to get you started.

- **Choose a topic:** The adventure in "Under control" is unexpected. What began as a fairly ordinary car ride to school became a life-threatening event. Surviving this adventure required quick thinking, courage and a large degree of risk. For your adventure story, choose another "unexpected adventure" topic where something suddenly happens and drama and tension follow.
- **Identify your audience:** Know who will be reading your story so that you can tailor your content and language to target that particular group.
- **Research:** Find out as much as you can about your topic. What is really likely to happen in the kind of situation you are creating in your story? Use books, the internet and personal experience to gather material you can use in your story.
- **Content:** A short story has a clear structure:
  - Beginning: The opening sentence should hook in readers and make them want to continue reading. The first few paragraphs identify where and when the story is set. They also introduce the main character(s).
  - Middle: Something will happen that triggers a series of events. It introduces elements of excitement, tension and drama and keeps readers involved, wanting to know what happens next. There should be a smooth transition from one paragraph to the next, possibly using linking words or phrases. Tension will build to a final main event.
  - Conclusion: The final couple of paragraphs usually drop the tension back to a point where main issues are resolved. But sometimes there is a final surprise, a twist at the end of the tale.
- **Writing:** As you write your story, think about what features of written language could make your writing more effective. Write a first draft then revise it, introducing or replacing any sections to strengthen the impact and checking for anything that might make it hard for a reader to understand or follow your story. Ask someone to read your story and give feedback. Make any necessary changes or additions to content, language features, grammar, spelling and punctuation.
- **Publication:** When you're happy with your story, write the final copy out by hand or word-process it. Display your work on the wall of your classroom or on the school intranet.
- **Evaluation:** Consider how effectively you think your story works, what you are happy with and what you would like to improve the next time you write an adventure story. Ask for some oral or written feedback from your audience to find out how much they liked your story.

3. Novel

Example: *What Happened That Day*

What Happened That Day is told by a boy called Vinni who finds a BMX hidden in some bush. That discovery leads to a load of scary trouble. Here are three extracts from *What Happened That Day*. The first is from the very beginning, the second from much later in the story and the third from near the end.

My name's Vinni. I'm new at this school. You probably know that already. I came here from a place called Kairua, just over a week ago. My teacher has asked me to do this piece of writing because she wants to see where I'm at. She wants to know what sort of work I can do and all that new kid stuff. I have to write about a really important day in my life.

The other kids told me that this teacher, Ms Davies, usually gets new kids to write something like this. It's okay. I don't mind doing it. I think this school's going to be okay. Maybe even better than Kairua. So I'm just gonna get on with it.

It's easy to work out what day to write about. It only happened a couple of weeks ago. That was the day when I found the bike. And it was the same day that Mum told me she was leaving. Since then, those two things have got so tangled up together you wouldn't believe it.

Finally, I got the helmet free. I shoved it on my head and I was doing up the straps as I went back out from the shed. I had my face turned to the side because I was busy untwisting the straps and clicking the buckle tight. Then I turned to the BMX, ready to leap aboard. But someone was standing there, holding on to it.

I froze. All over again there were all those feelings I'd had the last time I saw that person. All over again my heart started beating super fast and my legs felt like jelly. There I was, terrified, all over again. That's because standing there, holding on to the BMX, was PD. Just in case you've forgotten – as if I ever could – he's the guy who'd tried to get the bike off me in the reserve.

I quickly looked towards the house. But I didn't even have time to think about yelling for Dad. PD had instantly closed the distance between us. His hand had me in a stranglehold tight around my throat.

"Not smart, kid," he growled. "Not smart at all. Now move." He turned me round and shoved me down the track to the beach. I stumbled and that iron hand grabbed me again by the neck of my hoody. PD pulled me upright and pushed me along until we were out of sight of the house.

Dad was groaning by then. I crouched down beside him and started asking if he was okay. It was a bit like looking after Mr Lucas. Except worse. This time it was my dad. And there was blood. His head was bleeding. Bad.

I was a total mess. I was saying, "Dad! Dad! Are you all right? Please, Dad, are you okay?" And I was blubbing. I'd thought, when he was lying on the ground, not moving or anything, that he might be dead. I could tell now that he wasn't dead but he still looked pretty bad. Blood is not a good thing to look at that close up. Not when it's coming from the side of your dad's head. I can tell you that, first hand.

Source: Marie Langley, 2007, *What Happened That Day* (Reed/Penguin) – included on the Storylines Notable Books List for 2007 © Marie Langley. Reproduced with permission.

Comprehension questions

You can answer these questions using the extracts from *What Happened That Day*. Alternatively, before you answer them you could find a copy of the book in a library and read it.

Content

1. Explain, in your own words, who is having this adventure and where it is set.

2. Summarise what each excerpt from the novel is about.

   1st

   2nd

   3rd

Purpose

How do you think you are meant to react to this novel? How do you know? Think in terms of reactions such as *excitement, shock, horror* or any other emotion.

Audience

1. Who is likely to read this novel? How do you know?

2. Are you a member of this target audience? How do you know?

Language features

Written language

1. In the table below, next to each sample from *What Happened That Day*, write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Metaphor	Simile	Anecdote	Appeal	Inclusive language
Hyperbole	Exclamation	Generalisation	Emotive language	Rhetorical question
Repetition	Connotation	Alliteration	Strong verbs	Colloquial language

Sample	Matching feature(s)
(a) You probably know that already.	
(b) … so tangled up together …	
(c) I shoved it on my head …	
(d) … my legs felt like jelly.	
(e) "Not smart, kid," he growled. "Not smart at all."	
(f) … that iron hand grabbed me again …	
(g) And there was blood. His head was bleeding. Bad.	
(h) "Dad! Dad! Are you all right? Please, Dad, are you okay?"	
(i) … I was blubbing.	
(j) I can tell you that, first hand.	

2. Choose another language sample from *What Happened That Day* that you think is very effective in creating a sense of adventure.

   (a) Copy your choice here.

   (b) Explain why you think this sample adds to the sense of adventure.

   (c) Discuss your choice and explanation with others.

Novel writing comparison

1. You have read the three opening paragraphs from *What Happened That Day*. Choose another adventure novel, one that you haven't read before, and read the opening paragraphs from that book.

2. To help you look more closely at both these novel openings and consider your response to them, complete this chart about each of them.

Question	Novel opening in …	
	What Happened That Day	
How are the two novel openings similar?		
What is the biggest difference?		
What feature would you edit out of this opening?		
What feature would you add to this opening?		

3. Share your completed table with at least one other person who has completed the same table. Discuss your answers.

4. Which opening was more effective in hooking your interest? Explain why.

Begin your own adventure novel

Use the *What Happened That Day* extracts (or the whole book) to get some ideas about writing the start of your own adventure novel. Here are some more guidelines to get you started.

- **Choose a topic:** Remember that adventures can come out of quite ordinary situations or events – you never know where some small moment of change will take you. You might be walking on the beach with your mum and suddenly your world blows apart. Of course, you may prefer to set your adventure in some wild and magical place, and make the main characters awesome heroes. You choose.
- **Identify your audience:** When you choose your topic, think about who would enjoy that sort of setting with those kinds of characters. Then tailor your story content to target that particular group – use the right kind of language, make the right things happen.
- **Research:** Find out as much as you can about your topic. If you are basing it on everyday life, you'll probably draw on personal experience. If you have made up your chosen setting and characters, you may still need to do some research, especially if you are dealing with a real-world activity where you need to include details of how it works, like BMX riding. Try to get the facts straight so the reader won't be distracted by finding fault with details. Use books, newspapers, magazines, the internet and experts to gather material you can use in your story.
- **Content:**
  - It is unlikely that you will write the whole novel for this activity, but you can begin one. Write an outline for the whole story and from there you can write the opening in full. It might be the starting point for a future great work.
  - Your outline should include: how you will open the story, set the scene and introduce characters; how the plot will move from one event to another; and how the story will end with most issues resolved.
  - Your outline should also cover what challenges the main characters will face, and how these challenges will change them. What other characters will you need to add to make the story happen?
  - Decide what viewpoint the story will be told from. It can be told in the first person (like Vinni's story) so that you get inside the character's head. Another option is to use a third person voice. If *What Happened That Day* was written in third person, Vinni would be *he* and the story would be told as if you were watching everything as an outside observer.
  - Think about what other written language techniques could help make your novel more appealing and memorable.
- **Writing:** Write a first draft of your outline and the opening paragraphs then revise them, introducing or replacing any sections that will give your story more impact. Ask someone to read your draft and give feedback. Make any necessary changes or additions to content, language features, grammar, spelling and punctuation.
- **Presentation:** Whether you handwrite or word-process your novel outline and opening, set them out clearly and neatly. Your handwriting or the font you choose needs to be easy to read in terms of style and size. Find out what is the accepted format if you really were submitting the outline of a novel to a publisher. Perhaps you can submit your completed novel for publication one day.

4. Non-fiction – historical

Example: *South: The* Endurance *expedition*

One popular type of adventure is true stories of explorers such as Ernest Shackleton, one of the most famous Antarctic explorers. The story of what happened to him and his crew on their 1914 expedition aboard the ship *Endurance* has been described as "one of the most astounding Antarctic adventures of all time!" Shackleton's own account of this adventure, *South* (first published in 1919), tells of how 28 men lost their ship to the pack ice but finally made it to safety nearly two years later. Below are two excerpts from the Preface, followed by three other excerpts from later in the story.

Preface

After the conquest of the South Pole by Amundsen, who, by a narrow margin of days only, was in advance of the British Expedition under Scott, there remained but one great main object of Antarctic journeyings – the crossing of the South Polar continent from sea to sea.

After hearing of the Norwegian success I began to make preparations to start a last great journey – so that the first crossing of the last continent should be achieved by a British Expedition.

We failed in this object, but the story of our attempt is the subject for the following pages, and I think that though failure in the actual accomplishment must be recorded, there are chapters in this book of high adventure, strenuous days, lonely nights, unique experiences, and, above all, records of unflinching determination, supreme loyalty, and generous self-sacrifice on the part of my men which, even in these days that have witnessed the sacrifices of nations and regardlessness of self on the part of individuals, still will be of interest to readers who now turn gladly from the red horror of war and the strain of the last five years to read, perhaps with more understanding minds, the tale of the White Warfare of the South. The struggles, the disappointments, and the endurance of this small party of Britishers, hidden away for nearly two years in the fastnesses of the Polar ice, striving to carry out the ordained task and ignorant of the crises through which the world was passing, make a story which is unique in the history of Antarctic exploration.

The boat journey

The decision made, I walked through the blizzard with Worsley and Wild to examine the *James Caird*. The 20-ft boat has never looked big; she appeared to have shrunk in some mysterious way when I viewed her in the light of our new undertaking. She was an ordinary ship's whaler, fairly strong but showing signs of the strains she had endured since the crushing of the *Endurance*. Where she was holed in leaving the pack was, fortunately, about the water line and easily patched. Standing beside her, we glanced at the fringe of the storm-swept, tumultuous sea that formed our path. Clearly, our voyage would be a big adventure.

Ahead of us and to the south, blind rollers showed the presence of uncharted reefs along the coast. Here and there the hungry rocks were close to the surface, and over them the great waves broke, swirling viciously and spouting thirty or forty feet into the air. The rocky coast appeared to descend sheer to the sea. Our need of water and rest was well nigh desperate, but to have attempted a landing at that time would have been suicidal. Night was drawing near and the weather indications were not favourable.

Across South Georgia

Shivering with cold, yet with hearts light and happy, we set off towards the whaling station, now not more than a mile and a half distant. The difficulties of the journey lay behind us. We tried to straighten ourselves up a bit, for the thought there might be women at the station made us painfully conscious of our uncivilized appearance. Our beards were long and our hair was matted. We were unwashed and the garments that we had worn for nearly a year without a change were tattered and stained. Three more unpleasant-looking ruffians could hardly have been imagined.

Comprehension questions

Content

1. Explain, in one sentence, what the adventure story *South* is about.

2. Summarise what aspect of the adventure is presented in each excerpt from *South*.

   1st

   2nd

   3rd

   4th

   5th

Purpose

1. Why do you think Ernest Shackleton chose to write *South* when he did?

2. Why do you think Ernest Shackleton's *South* is still popular today?

Audience

1. Who do you think is likely to read *South*? Give reasons for your answer.

2. Having read the excerpts from *South*, would you like to read the whole book? Give reasons for your answer.

Language features

Written language

1. In the table below, next to each sample from *South*, write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Evidence	Personification	Allusion	Appeal	Hyperbole
Archaic language	Parallel structure	Cliché	Emotive language	Formal language
Adjectives	Connotation	Jargon	Tone	Imagery

Sample	Matching feature(s)
(a) … there remained but one great main object of Antarctic journeyings …	
(b) … high adventure, strenuous days, lonely nights … and, above all, records of unflinching determination, supreme loyalty, and generous self-sacrifice …	
(c) … now turn gladly from the red horror of war and the strain of the last five years …	
(d) … she appeared to have shrunk in some mysterious way …	
(e) … the fringe of the storm-swept, tumultuous sea that formed our path.	
(f) … blind rollers showed the presence of uncharted reefs …	
(g) … the hungry rocks were close to the surface …	
(h) Our need of water and rest was well nigh desperate …	
(i) Our beards were long and our hair was matted.	
(j) Three more unpleasant-looking ruffians could hardly have been imagined.	

2. Choose another language sample from *South* that you think is effective in creating a sense of adventure.

   (a) Copy your choice here.

   _____

   (b) Explain why you think this sample adds to the sense of adventure.

   _____

   _____

   (c) Discuss your choice and explanation with others.

Powering up with pictures

In one recent edition of *South: The* Endurance *expedition* (Signet, 1999), there are maps, diagrams and photographs, all of which help to make the adventure more real in the mind of the reader. The photographs were taken by Frank Hurley, the official expedition photographer. His visual records included many black and white photographs, some pioneering colour pictures and even some moving pictures taken with an early film camera. It's amazing that so many of the images survived the harsh conditions.

1. Complete the table below to explain how each of the visual elements can help make the adventure story more real for readers of *South*. To make this task easier, find a copy of the book, complete with illustrations, or view some of the photographs on the internet.

Visual language feature	How this feature can help make the adventure more real
Photographs, eg, the crew before they set off; *Endurance* trapped in the ice; men and dogs; camping on the ice; the *James Caird*; leaving Elephant Island to find help; rescue from Elephant Island	
Maps, eg, the Antarctic region, the *Endurance* expedition journey	
Diagrams, eg, surroundings of King Haakon Bay in South Georgia; plan of the six sleeping berths in the cave at King Haakon Bay	

2. Discuss your suggestions with at least one other person and see if you can agree which visual elements would give the story more impact.

Note: Australian photographer Frank Hurley had previously been to Antarctica with Douglas Mawson's expedition (1911–1914). A book about that expedition, *This Accursed Land* by Lennard Bickel (MacMillan, 1977), was written almost 50 years after *South* and is a little easier to read. It is another amazing adventure that Sir Edmund Hillary described as "the greatest story of lone survival in Polar exploration". Three men set out on an expedition but only Mawson returned, surviving by the barest of margins. If you'd like to, find a copy and read it yourself.

Plan your own non-fiction adventure book

Use the extracts from *South* (or the whole book) to get some ideas about planning for your own non-fiction adventure book. Here are some more guidelines to get you started.

- **Choose a topic:** If you are captivated by the true adventures of explorers, there are many other expeditions you might choose to write about – explorations on ice, land or sea, or even in space. Some adventures are more accidental than deliberate, such as surviving a shipwreck or some other human or natural disaster. Whatever topic you choose, make it something that readers would definitely like to know more about.
- **Identify your audience:** You need to target the content and language of your non-fiction adventure story to a particular type of reader. The audience could be people of all ages. However, it is probably easier for you to target readers of your own age or younger rather than university-educated scholars who want to study this story as part of their research.
- **Research:** Find out as much as you can about your chosen topic. If it is a well-known adventure, you may find there is plenty of information about it already in sources such as books, articles, films and/or TV series. In researching, you will need to find accurate details – non-fiction must be factually correct.
- **Content:**
  - It is unlikely that you will write the whole book for this activity, but you can begin one. Write an outline for the whole story and from there you can write the opening in full for a chapter of your choice.
  - In your outline, plan for: how you will break up the story, how many chapters there will be and what part of the adventure each chapter will cover.
  - Your outline should also cover what visual elements you could add to your book – such as photographs, maps and/or diagrams – to bring the adventure alive. List anything you think you will use and explain where each one would appear and why it would go there.
  - Decide which written language techniques you will use to make your non-fiction adventure story more interesting and memorable.
- **Writing:** Write a first draft of your outline and the opening paragraphs of one chapter. Revise what you have written, introducing or replacing any sections to give your story more impact. Ask someone to read your draft and give feedback. Make any necessary changes or additions to content, language features, grammar, spelling and punctuation.
- **Presentation:** Whether you handwrite or word-process your non-fiction adventure story outline and chapter opening, set them out clearly and neatly. Your handwriting or the font you choose needs to be easy to read in terms of style and size. Display the final copy of your non-fiction adventure story outline and chapter opening where other people can read it, such as on the wall of your classroom or on a class web page.
- **Evaluation:** Consider how effectively you think your story outline and chapter opening work, what you are happy with and what you would like to improve. Ask for some oral or written feedback from your audience to find out how much they liked your ideas – is it a non-fiction story they would like to read?

5. Non-fiction – biography

Example: "Steve Fossett: Ultimate adventurer"

Biography (the story of someone's life written by someone else) and autobiography (a life story written by the person who lived it) comprise another type of non-fiction writing that can be all about adventure. The following biography excerpts from "Steve Fossett: Ultimate adventurer" provide an overview of Steve's life, some childhood details and some of his aviation adventures.

Overview

Most people would be extremely happy to claim one world record. Steve Fossett was not "most people". In his lifetime Steve claimed 116 official world records in five different sports. He sailed boats, piloted hot air balloons and flew airplanes, gliders and airships. He was the first person to fly solo non-stop around the world in a balloon and has completed five non-stop circumnavigations of the world by ballooning, sailing and flying. Steve also took on various endurance sports such as swimming the English Channel, taking part in the Ironman Triathlon in Hawai'i and the Iditarod Dogsled Race in Alaska, and driving at Le Mans and in the Paris to Dakar Rally – all those, just because he could.

Despite all these extreme challenges, Steve Fossett never claimed to be a thrill seeker. He preferred to see it as completing seemingly impossible tasks by carefully calculating and managing all the risks. Steve Fossett died in 2007, not while completing one of his extreme challenges but on an almost ordinary flight in his small plane. The possible story of Steve's death has been pieced together but in the end, like many other adventures Steve took, it was a solo journey. Only Steve himself could say what truly happened on his final adventure.

Childhood

Steve Fossett was born on 22 April 1944 in Jackson, Tennessee, USA but grew up in Garden Grove, California. By some accounts, Steve was an adventurer right from the start. At three years old he apparently taught himself to drive a car!

At 11 Steve followed his father's example and joined the Boy Scouts of America. Never having any real athletic ability or liking for team sports, Steve enjoyed the way scouting gave him the opportunity to tackle adventure challenges based on persistence and endurance. Steve climbed his first mountain at the age of 12 and

began to develop skills that would serve him well later in life. He continued right through to the top rank of Eagle Scout just as his father had done and remained involved in the scouting movement for the rest of his life.

Aviation records

Although Steve completed journeys across land and water, it was in the air that he broke the most records. He did this through ballooning, gliding, and flying various types of aeroplanes and even an airship. His first attempt at record breaking was through ballooning. After gaining his pilot's licence in 1993, his first major flight was in 1994 with Tim Cole, flying across the Atlantic from Canada to Germany. Then in 1995 Steve created his first world record by ballooning solo across the Pacific, a distance record of almost 8850 kilometres. He had his eye on a greater prize though – flying solo around the world. He made five attempts to do this between 1996 and 2001 and finally achieved it in 2002, completing the flight in 14 days and 19 hours. During the earlier attempts he had also broken other ballooning records: the longest solo flights in a balloon for distance and duration, the first balloon crossings of Asia, Africa, Europe and South America, as well as the South Atlantic, South Pacific and Indian Oceans and the first solo flight across the Pacific Ocean.

Steve's other aviation records include becoming, in 2005, the first person to fly a plane solo around the world without refuelling in 67 hours, round-the-world records for medium-weight aeroplanes, US trans-continental records for non-military aircraft and the record for the longest non-stop flight, achieved in 2006. In the same year he and co-pilot Einar Enevoldson also set a world glider altitude record. Steve and co-pilot Terry Delore from New Zealand set 10 of the 21 Glider Open records such as the first 2000 kilometre Out-and-Return, the first 1500 kilometre Triangle and the longest Straight Distance flights. As one of only 17 Zeppelin Captains in the world, Steve set a world speed record for airships of 115 kilometres per hour. These are just some of the prime examples of Steve Fossett's 91 aviation records.

Source: "Steve Fossett: Ultimate adventurer", in Marie Langley, 2009, *Believe You Can Achieve: Book 8* (Essential Resources). © Marie Langley and Essential Resources. Reproduced with permission.

Comprehension questions

Content

1. Explain, in your own words, what makes the biography of Steve Fossett an adventure story.

2. The full version of the biography you read uses the following subheadings. Explain what you would expect to find in each section (you can use the example to help you with three of them).

   Overview: _____

   Childhood: _____

   Education and career: _____

   Aviation records: _____

   Sailing records: _____

   Other challenges and awards: _____

   Lost: _____

Purpose

1. Why do you think the story of Steve Fossett's adventures is worth telling?

2. What are the advantages of telling such stories through a written biography rather than a film?

Audience

Who do you think would like to read Steve Fossett's biography? Explain your answer.

Language features

Written language

1. In the table below, next to each sample from "Steve Fossett: Ultimate adventurer", write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Evidence	Adjectives	Allusion	Appeal	Hyperbole
Repetition	Parallel structure	Cliché	Emotive language	Formal language
Exclamation	Connotation	Jargon	Tone	Association

Sample	Matching feature(s)
(a) Steve Fossett was not "most people".	
(b) … 116 official world records in five different sports.	
(c) … driving at Le Mans and in the Paris to Dakar Rally …	
(d) … on an almost ordinary flight …	
(e) At three years old he apparently taught himself to drive a car!	
(f) Never having any real athletic ability or liking for team sports …	
(g) … skills that would serve him well later in life.	
(h) He did this through ballooning, gliding, and flying various types of aeroplanes and even an airship.	
(i) He had his eye on a greater prize …	
(j) … other ballooning records: the longest solo flights in a balloon for distance and duration, the first balloon crossings of Asia, Africa, Europe and South America ...	

2. Choose another language sample from "Steve Fossett: Ultimate adventurer" that you think is effective in creating a sense of adventure.

   (a) Copy your choice here.

   _____

   (b) Explain why you think this sample adds to the sense of adventure.

   _____

   _____

   (c) Discuss your choice and explanation with others.

Visual language

1. Like other non-fiction books, many biographies include maps, diagrams and photographs to help make the story more real in the mind of the reader. The brief biography "Steve Fossett: Ultimate adventurer" contains only limited visual elements. However, a full-length biography of Steve Fossett would no doubt make good use of visual language features.

   Complete the table below by suggesting some examples of each visual language feature and explaining how each example could be used to promote the idea of adventure in Steve Fossett's biography.

Feature	Examples	How this example could promote idea of adventure
Photographs		
Maps		
Diagrams		

2. The cover of a book can be an effective way of hooking in readers.

   (a) What could be on the cover of a book titled *Steve Fossett: Ultimate adventurer* to convince readers, especially those who enjoy a real adventure story, that the book is worth reading? Use your ideas to complete the table below, explaining how you would use each of the visual language features on this cover.

Feature	How to use this feature effectively on the cover
Fonts	
Images	
Perspective	
Colour	
Layout	

   (b) Sketch a draft of the book cover to illustrate your ideas.

   (c) Discuss your ideas for the cover design with others. What works? What could be improved?

Write a biography

Use the biography "Steve Fossett: Ultimate adventurer" to get some ideas about writing a biography on a person of your choice. Here are some more guidelines to get you started.

- **Choose a topic:** You may already have a real-life adventure seeker in mind as a subject for your biography. Perhaps it's someone you know! If you're stuck for ideas, you could try the Essential Resources *Believe You Can Achieve* series, a library or a Google search. Target your search to the kind of people, places or activities that you find most inspiring – hopefully that way you will find a topic to interest others as well.
- **Identify your audience:** You need to target the content and language of this biography to a particular type of reader. The audience could be people of all ages. However, it is probably easier for you to target readers of your own age or younger.
- **Research:** Find out as much as you can about your chosen person. If it is someone well-known, you will find there is plenty of information in sources such as books, articles, films and/or TV series. In researching, you will need to find accurate details – non-fiction must be factually correct.

  Warning: Not all internet sites have accurate information!
- **Content:**
  - It is unlikely that you will write a whole book for this activity. Instead, write a brief biography of one to three pages, including an introduction or overview.
  - Plan how you will break up the biography, how many subheadings it will have and what part of the life story each section will cover.
  - Think about what visual elements you could add to your biography – such as photographs, maps and/or diagrams – to bring the adventure alive. List the elements you think you will use and explain where each one will go and why it will be there.
  - Decide which written language techniques you will use to make your biography more interesting and memorable.
- **Writing:** Write a first draft of your brief biography. Revise what you have written, introducing or replacing any sections to give it more impact. Ask someone to read your draft and give feedback. Make any necessary changes or additions to content, language features, grammar, spelling and punctuation.
- **Presentation:** Whether you handwrite or word-process your biography, set it out clearly and neatly. Your handwriting or the font you choose needs to be easy to read in terms of style and size. Display the final copy of your biography on the wall of your classroom or on a class web page.
- **Evaluation:** Consider how effectively you think your biography works, what you are happy with and what you would like to improve. Ask for some oral or written feedback from your audience to find out how much they liked your biography idea – is it a story they would like to read?

6. News articles

Examples: Adventure stories

Most newspapers contain at least one adventure-related story in each edition. For the activities on this topic, you could search through a recent newspaper and find one or more adventure stories to base your answers on. Alternatively, read the headlines and opening lines for each of the stories below and decide which story appeals to you, then link to the full story from the web address given. If you find any links have timed out (especially for the video content), search online for a similar, more recent story.

Meet Millie, the rock climbing adventure cat who goes camping with her human

When Craig Armstrong met his cat, Millie, at an adoption center in Utah, it was a match made in mountain climbing heaven.

Melissa McGlensey, 23 May 2014, *Huffington Post*, http://huff.to/SB4UUK

Young adventurer Laura beats storm into harbour

Fearless, solo round-the-world teenaged sailor Laura Dekker "went like the clappers" to arrive in Whangarei Harbour before dark last night.

On Saturday, rough weather had torn away the mainsail on her 30-year-old yacht, *Guppy*, but the confident 16-year-old shrugged it off as a minor incident when she arrived at Marsden Cove Marina at about 5.15pm.

Lindy Laird, 3 September 2012, *Northern Advocate*, http://bit.ly/1lPS2kX

Lost Staffordshire terrier puppy returned

The puppy, named Malibue, went missing on February 4 from her owner's home at Alice Springs.

Over the next 24 days, she somehow made her way 700km south …

Robert Herrick, 7 March 2014, *ABC News* http://ab.co/1nSb8t2

Queensland man scents adventure after earning space trip

Queensland's Tim Gibson is quite possibly going to be the most fragrant person to ever venture into space.

When deodorant maker Lynx launched a worldwide competition in May to make 23 people citizen astronauts, Mr Gibson bought nine cans of the product in order to maximise his chances.

The ploy worked.

Dean Jones, 10 January 2014, *The Age*, http://bit.ly/RzsEaF

Tim Taylor on last leg of kayaking marathon

As Tauranga kayaker Tim Taylor nears the City of Sails on the last leg of his solo circumnavigation of New Zealand, his mind is on what it will feel like to complete this mammoth feat.

Mr Taylor, 24, left Tauranga on November 27 in a bid to make history with the first complete solo circumnavigation of New Zealand by sea kayak.

Michele McPherson, 14 May 2011, *Bay of Plenty Times*, http://bit.ly/1kJ4l5D

Comprehension questions

Answer these questions based on either the full version of one of the articles referenced on the examples page or another article that you have found in a newspaper.

Content

1. Explain, in your own words, what adventure the news article you have chosen is about.

2. Explain what information each of the following parts of the article gives.

   Headline:

   Opening lines:

   Body of the article:

Purpose

1. Who is "speaking" to you through this article? How do you know?

2. Why do you think they want you to read this article?

Audience

Who do you think is likely to read this news article? Why do you think this?

Language features

Written language

1. In the table below, next to each sample from the examples page, write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Adjectives	Simile	Inclusive language	Appeal	Imagery
Alliteration	Parallel structure	Colloquial language	Allusion	Evidence
Hyperbole	Connotation	Emotive language	Cliché	Pun

Sample	Matching feature(s)
(a) Meet Millie …	
(b) … a match made in mountain climbing heaven.	
(c) … Laura Dekker "went like the clappers" …	
(d) … shrugged it off as a minor incident …	
(e) … an epic adventure deep into the South Australian outback.	
(f) Over the next 24 days, she somehow made her way 700km south …	
(g) Queensland man scents adventure …	
(h) … the most fragrant person to ever venture into space.	
(i) Tim Taylor on last leg …	
(j) … complete this mammoth feat.	

2. Choose another language sample from the examples page that you think is effective in promoting the idea of adventure.

   (a) Copy your choice here.

   _____

   (b) Explain why you think this sample adds to the sense of adventure.

   _____

   _____

   (c) Discuss your choice and explanation with others.

Visual language

News articles are often illustrated by visual language features such as photographs, maps or diagrams. In a selection of articles from a newspaper and/or some of the online stories from the examples page (follow the links to access the full article), look for examples of each of the visual language features listed in the table. Complete the table to explain how each feature has been used to promote the idea of adventure in the news article.

Feature	Examples	How this feature promotes idea of adventure
Photographs		
Maps		
Diagrams		

Visual and oral language

When written news articles are presented online, they are sometimes supported by video as well as still pictures. Find some online examples of news articles supported by video and consider one in detail to see how the extra features of visual and oral language provided by the video add impact to the story. Use your observations to complete the table below.

Feature	How this feature promotes idea of adventure
Moving pictures	
Sound	

Reflection

Discuss your choices and explanations in the above two tables with others.

Write your own news article about an adventure story

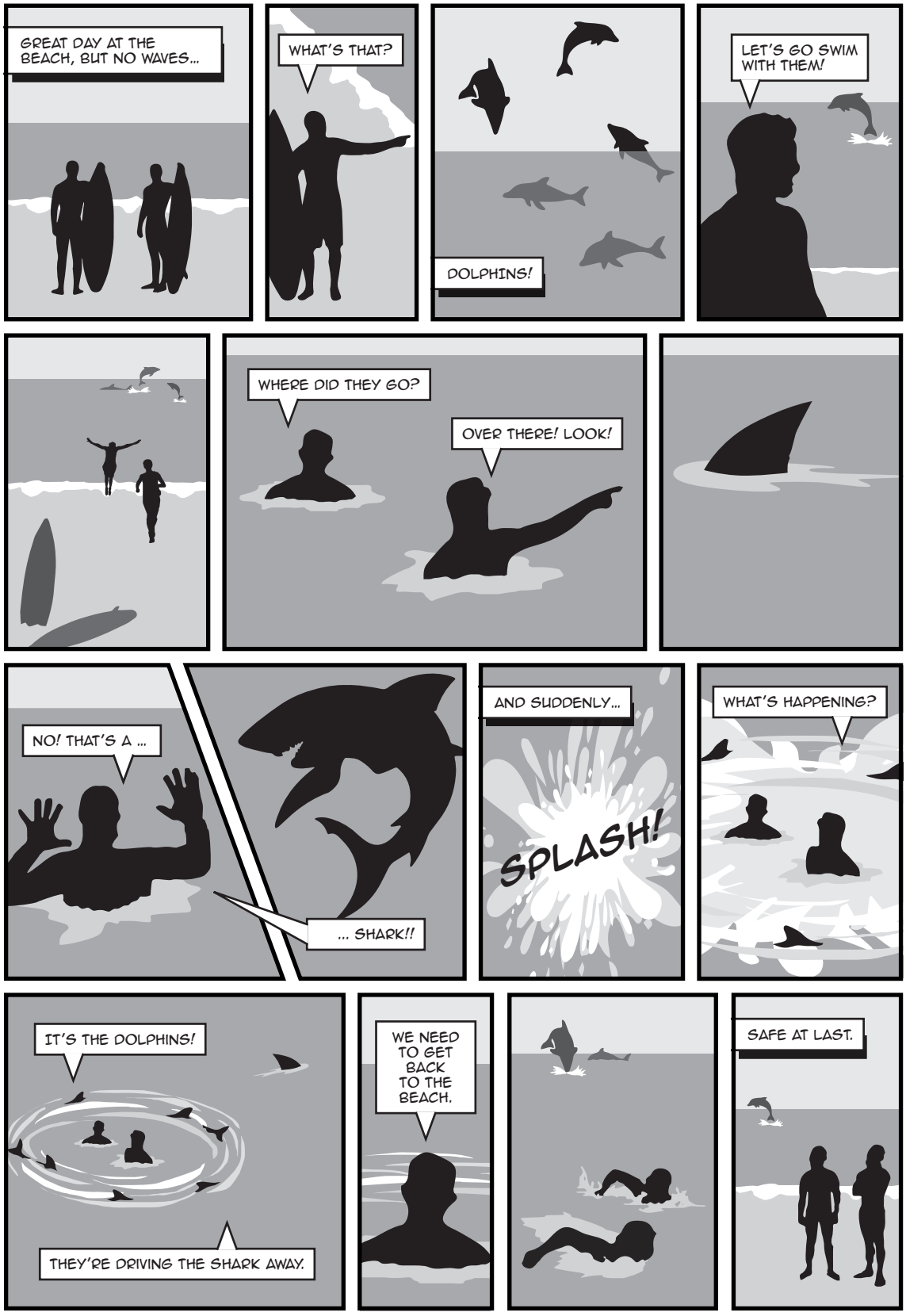
Use the examples page to get some ideas about writing a news article about an adventure. Here are some more guidelines to get you started.

- **Choose a topic:** You can write your news article about real events and real people, or make up the adventure. The adventure could have been planned or might have happened out of the blue. Remember that adventure involves a degree of risk.
- **Identify your audience:** Know what kind of people will be interested in your topic so that you can tailor your article to target that particular group. The topic/message also affects the type of magazine or newspaper that would be likely to publish your article.
- **Research:** Look at as many adventure story news articles as you can to find ideas you might use in your article. Ideas could be about the kind of topic, the way to begin and then structure the rest of your article, and the kind of language you will use.
- **Content:** News articles generally follow a structure like this:
  - The headline appears at the top of the article, although it is usually best to write it last to suit the article you have written. It should be relevant to the story, brief and attention-grabbing (eg, by using language features such as alliteration or pun).
  - The lead, also known as the leading (first) sentence, continues the job of hooking in the reader. It should mention the main and most interesting features of the article that will follow.
  - All the most important details – who, what, when, where, why and how – should appear early in the article. Present these details in whatever order is most relevant; for example, is the "who" more important than the "how" or vice versa?
  - The rest of the article will add more information about each of these important details. Then, if the article is too long to fit in the space available, a copy editor should be able to remove sentences from the later part of the article until it is the right length, without losing its main point.
  - The last sentence could suggest possible future developments to do with this story that might be reported on later in another article.

  Remember: A news article must contain accurate facts and be unbiased and objective. Your opinion should not affect the story.
- **Writing:** Think about what language features you could employ to make your adventure article interesting and exciting, such as quotes, statistics, strong verbs, adjectives, figurative language, jargon and allusion. Write a first draft of your article then revise it, introducing or replacing any sections that will give it more impact. Ask someone to read your draft and give feedback. Make any necessary changes or additions to content, language features, grammar, spelling and punctuation.
- **Presentation:** Whether you handwrite or word-process your article, set it out clearly and neatly. Your handwriting or the font you choose needs to be easy to read in terms of style and size. Display the final copy of your article on the wall of your classroom or on a class web page.
- **Evaluation:** Consider how effective you think your finished article is, what you are happy with and what you would like to improve the next time you write an article about an adventure. Ask for some oral or written feedback from others to find out how well your article gave them a sense of adventure.

7. Comic

Example: "Dolphin versus shark"



Comprehension questions

Content

1. Explain, in your own words, the adventure that happens in the "Dolphin versus shark" comic.

2. This comic is made up of a collection of visual frames. Choose any five of the frames then, in your own words, explain what information is given in each one.

   (a)

   (b)

   (c)

   (d)

   (e)

Purpose

Is this comic intended to educate or entertain? How do you know?

Audience

What do the language features tell you about the target audience for this comic?

Language features

Written language

1. In general, each piece of the written language in the "Dolphin versus shark" comic is either a caption or a speech bubble. Complete the table below to show which pieces of written language are captions and which are speech.

Written language	Caption or speech?
They're driving the shark away.	
Let's go swim with them!	
Great day at the beach, but no waves …	
No! That's a …	
And suddenly …	

Challenge: Can you find one piece of exceptional text that is neither a caption nor a speech bubble? What role does it play?

2. The written language features in the next table are common in comics. Find an example of each one in "Dolphin versus shark" and explain how it adds to the sense of adventure.

Written language feature	Example from "Dolphin versus shark"	How this feature adds to the sense of adventure
!		
?		
…		
CAPITAL LETTERS		
Incomplete sentences		

3. Choose one piece of written language from "Dolphin versus shark" – either a caption or a speech bubble – that you think clearly adds to the sense of adventure in this story. Write your example and then explain why you think it makes an impact.

Example: _____

Impact: _____

_____

4. There is very little written language in the comic "Dolphin versus shark". Could the adventure story be told through visual language only, without any text? Why or why not?

_____

_____

Visual language

1. Complete the table below to explain how each of the visual language features has been used to strengthen the sense of adventure in the "Dolphin versus shark" comic.

Feature	How this feature strengthens the sense of adventure
Layout	
Relative size	
Perspective	
Images	
Body language of characters	

2. The comic is presented in black and white in this example. Complete the next table to explain how colour could be used to give more impact to visual language features in the "Dolphin versus shark" comic.

Feature	How colour could increase visual impact of this feature
Layout	
Lettering/fonts	
Images	

3. Create a coloured version of some frames of the comic to test your ideas. Discuss your choices and explanations with others.

Create your own comic adventure

Use the "Dolphin versus shark" comic to get some ideas about creating your own comic adventure. Here are some more guidelines to get you started.

- **Choose a topic:** The comic you create should convey a real sense of adventure. The adventure can either be planned or happen unexpectedly. There needs to be enough action to create a sense of tension and excitement. To do that, there also should be an element of risk and danger. Think about adventure stories you have read or heard before – would any of them work well in comic form?
- **Identify your audience:** Know what kind of people will be interested in your chosen adventure topic so that you can tailor your content to target that particular group. The topic will influence the whole style of your comic and its written and visual features.
- **Research:** Look at real adventure story comics with similar messages to find ideas you might use in your cartoon. Look in the school library – if it does not have comics, then it may have graphic novels, which are book-length stories (usually fictional, like a novel) told in comic-book style, with more pictures than text.
- **Content:** Your comic needs to have immediate impact to hook people in and make them carry on reading and looking. A successful comic will stay in people's minds and thoughts for a long time. Draft the outline of your comic story, indicating what text and images you will use in each frame (see also "Layout" below).
- **Writing:** Your comic will not have much written text so choose your words carefully. Which words will have best effect as captions, speech bubbles or sound effects? Using single words can add to the impact – in many cases, these are words that convey the sound effects using onomatopoeia (eg, *SPLASH! KAPOW!!*). Think about what other language features could give your comic a greater sense of adventure.
- **Layout:** In choosing the visual features for your comic, think carefully about:
  - where you will place all the elements
  - what images you will include
  - how you can use relative size, style, colour, background and frame to add impact and increase the sense of adventure.

  Create a first draft then revise it, introducing or replacing any details to add to the impact. Ask someone to look at your draft copy and give feedback on your progress.
- **Publication:** You could produce your comic by hand or on a computer. Your final hard copy should be big enough for people to view all details easily. Display your comic on the wall of your classroom or on the class web page so others can see your work.
- **Evaluation:** Consider how effective you think your finished comic is, what you are happy with and what you would like to improve the next time you create a comic. Ask for some oral or written feedback from others to find out how well your comic worked as an adventure story.

8. Radio play

Example: *Risky Business*

Note: This is the script for the beginning of a play that could be broadcast on the radio.

- The text on the right shows, in writing, what the radio listener would hear.
- *SFX* on the left indicates sound effects.

Simon's mum:	*(Speaking over phone line)* Are you sure you should be doing this, Simon? It sounds pretty risky to me …
Simon:	Ah, Mum! Stop fussing. We've been through all of this. It's only for two days, I'm going with Paul – he's a really experienced climber and we'll have all the safety gear, including an emergency locator beacon.
Simon's mum:	But you've never climbed that grade before. I've got a bad feeling about this, Si.
Simon:	Mum! This is silly – I'll be fine. I'll give you a call in a couple of days, when we get back. Don't worry! Love you. Bye.
SFX:	*Phone hanging up. Pause.* *Rustling; sounds of closing zips and straps and packing gear.*
Paul:	All set then, Si?
Simon:	Yeah, I reckon. Even got a locator beacon – just to keep Mum happy! Not that I think we'll need it or anything.
Paul:	Probably not, but hey, good thing to have around. We'd better get moving now, get through the easy bit before we reach the snow line and start the real climb.
SFX:	*Footsteps, crackling of broken twigs, grunting, gasping and puffing*
Simon:	*(Muttering to himself)* He reckons this is the easy bit? Unreal! Can't believe how gnarly this track is.
SFX:	*Sound of water rushing over rocks, quite loud*
Simon:	*(Loudly above the sound of the water)* So, we have to cross here?
Paul:	Yeah. It's the best spot. Big waterfall below. You'll be fine, don't worry. Just keep moving, couple of steps, rock to rock. Give me your pack, I'll pass it to you when you're over.
Simon:	Right. Here I go. Whoops! Yep. Whew – made it! Okay, you can chuck my pack over now.
Paul:	You ready then? Here it comes.
SFX:	*Big splash followed by crashing sound.*
Simon:	Hell! Oh no! Paul! Paul? Are you okay mate?
Paul:	*(Voice more distant)* I … yeah *(groaning)* I think I've broken my ankle. Sorry, lost my balance when I went to swing your pack over, it caught on that branch. But – oh hell, it's gone down the waterfall. We've lost it, mate. So sorry *(more groaning).*
Simon:	Don't worry about the pack. We need to get you some help. Ah, no! The locator beacon – it was in my pack. What the heck do we do now? Hang on, I'm coming back over.

Comprehension questions

Content

1. Explain, in your own words, what you can tell about the *Risky Business* adventure from reading the opening.

2. This play is made up of some written and some oral (sound) features. In your own words, explain what information the play gives through each kind of feature.

Written features

Oral features

Purpose

What would be the reason for broadcasting this radio play? How do you know?

Audience

Who do you think is the target audience for this radio play? Explain how you know.

Language features

Written language

1. In the table below, next to each sample from the radio play *Risky Business*, write one or more of the written language features from the box that describe it. (If you are not sure what a term means, check the "Glossary of language features".) Then discuss your choices with others to see if they have identified the same feature(s) for each sample.

Written language features				
Adjectives	Colloquial language	Alliteration	Appeal	Imagery
Inclusive language	Parallel structure	Simile	Emotive language	Connotation
Repetition	Rhetorical question	Allusion	Cliché	Pun

Sample	Matching feature(s)
(a) Ah, Mum! Stop fussing.	
(b) … he's a really experienced climber and we'll have all the safety gear …	
(c) I've got a bad feeling about this, Si.	
(d) … the easy bit before we reach the snow line and start the real climb.	
(e) Whoops! Yep. Whew – made it!	
(f) Paul! Paul?	
(g) … oh hell, it's gone …	
(h) What the heck do we do now?	

2. Choose another language sample from this play that you think makes it sound like a real adventure. It could be a sample from the spoken dialogue or from the written representation of the sound effects.

   (a) Copy your choice here.

   (b) Explain why you think this sample adds to the sense of adventure.

   (c) Discuss your choice and explanation with others.

Oral language

1. Complete the table below to explain how and when each of the following oral language features could be used to strengthen the sense of adventure in the radio play *Risky Business*. Then discuss your choices and explanations with others.

Feature	How and when this feature could add to the sense of adventure
Intonation	
Pause	
Volume	
Pitch	
Pace	

2. The script for this play includes no music and only limited sound effects. Complete the next table to explain how music and other sound effects could add to the sense of adventure in *Risky Business*.

Feature	How and when this feature could add to the sense of adventure
Music	
Sound effects	

3. Record a reading of the example script from *Risky Business*. Add the extra sound effects and/or music from the second table above if you wish. Listen to the recording and discuss with others how well you think it works as the start of an adventure story radio play.

Complete the radio play adventure

Complete the *Risky Business* radio play adventure, beginning with the example provided. You will get some ideas from the example. Here are some more guidelines you can use.

- **Choose a topic:** Some aspects of this topic are already fixed in the example. But from here, you have control over the topic: it's up to you to decide what will happen next and how the whole adventure will pan out.
- **Identify your audience:** Know the kind of people who would be likely to enjoy listening to this radio play so that you can tailor your content and language to target that particular group. Aiming your play at an audience of your own age may make it easier for you to write it as you are more likely to know what will work with them.
- **Research:** Find out as much as you can about your topic. Find more details about what might happen when two people are alone in a remote and challenging environment and one of them is injured. Some published adventure story plays could give you some ideas you might use in your finished work. Extend your research to other media, including the library and the internet, if you think you need more material.
- **Content:** Your play needs to be interesting and exciting enough to hold listeners' attention. Keep the action going so they won't lose interest. Think carefully about what other challenges Simon and Paul could face and how the whole adventure will end. Consider:
  - what other voices you might need for the spoken language
  - what sound effects/music you will use
  - when each will have best effect.
- **Writing:** As you write the script for your radio play, think about the features of written language that could make your play more effective. Write a first draft then revise it, introducing or replacing any sections to give it more impact. Ask someone to read your written copy and give feedback on your progress.
- **Sequence:** Think about the oral features that you will use in your radio play:
  - what kind of voices and sound effects you will include
  - how and when you can best use any oral language features to add impact and strengthen the sense of adventure.
- **Presentation:** You could record your radio play using a sound system or a computer. Play the final recording to your class so others can hear your work.
- **Evaluation:** Consider how effective you think your finished radio play is, what you are happy with and what you would like to improve the next time you create a radio play. Ask for some oral or written feedback from others to find out how exciting they found the adventure in this play.

9. Film

Your choice: Adventures on screen

Although film is usually based on a written script, it mainly uses visual and oral language to tell the story. For this reason, it is impossible to give an accurate sample of an adventure film here, so this next part is over to you.

1. You will need to select an adventure film that you have seen already and that is approved viewing for your age group. The table below offers some suggestions. Complete it by:
   - adding a brief summary in the right-hand column of the adventure that happens in each film
   - adding other possible films (and a summary of each one) at the bottom of the table. Each one should be a film that you think is a really good example of an adventure film – involving lots of action with some degree of risk and uncertainty.

Title of adventure film	Story summary
Bridge to Terabithia	
Frozen	
The Hobbit (1, 2 or 3)	
Rise of the Guardians	
Spiderman	
The Lego Movie	
Harry Potter (any of 1–8)	
Brave	

2. Choose one of the films from the table above as the basis for completing the activities on this topic. If possible, watch the film again before you start the activities. One option is for everyone in your class to use the same film as the example; then you can watch it all together and have plenty of discussion about the activities.

3. Write the name of your chosen film here and explain why you chose it.

   Film title: _____

   Chosen because: _____

   _____

Comprehension questions

Title of the film: _____

Content

1. Explain, in your own words, the adventure that happens in your chosen film.

_____

_____

2. The film's story is told by visual and oral features. In your own words, outline what information the film gives through each type of feature.

Visual features

_____

_____

_____

Oral features

_____

_____

_____

Purpose

What do you think the makers of this film want you to think about after you have seen the film? How do you know?

_____

_____

_____

Audience

1. What do the visual and oral language features tell you about the target audience for this film?

_____

_____

2. Are you a member of this target group? How do you know?

_____

_____

Language features

Title of the film: _____

Visual language

Complete the table below to explain how and when your chosen film used each of the visual language features to strengthen the sense of adventure.

Feature	How and when this feature added to the sense of adventure
Costume and make-up	
Props and set/location	
Colour	
Special effects	
Perspective	
Camera angles	

Oral language

Complete the table below to explain how and when the film used each of the oral language features to strengthen the sense of adventure.

Feature	How and when this feature added to the sense of adventure
Dialogue	
Volume	
Pace	
Music	
Sound effects	

One more sample

Choose another feature from this film – visual or oral – that you think is very effective.

1. Copy your choice here.

_____

2. Explain why you think this sample is so effective.

_____

_____

3. Discuss your choice and explanation with others.

Analyse an adventure series

Some popular adventure films become a series – that is, there is more than one film using the same main characters, the same or a similar setting and similar story lines. Once the film producers have come up with a good formula that the viewing audience enjoy, they use it again – sometimes many times over! This may be driven by a desire for profits from the film-makers, but a new film in a series is also often welcomed enthusiastically by film fans.

The same can be said of TV series, where the adventure stories are broken down into episodes of 30 to 60 minutes each. While characters and settings remain the same, new risks and challenges are introduced from episode to episode, and from series to series.

1. Choose a film or TV adventure series that you know well and complete the table below to compare the films/episodes in the same series. Make extra copies of this table if you want to compare more than three films/episodes in the series.

Film/TV series title:			
Similarities	**Film/episode title**		
Written language similarities (script features such as plot line)			
Visual language similarities (what you can see – characters, costume, setting etc)			
Oral language similarities (what you can hear – voices, music, sound effects etc)			

2. Which film/episode in the series do you think offered the best adventure story? Why? Discuss your ideas with others who have seen the series and see if you can all agree on an answer.

Plan your own adventure film

Plan to create a short adventure film, less than 10 minutes long (ie, not a full-length feature film). Use the film(s) you chose for this topic to get some ideas. Here are some more guidelines to get you started.

- **Choose a topic:** The film needs to be an adventure story. Other than that, the choice is yours in terms of place, time, characters, plot line and themes. Aim for an end product that will be exciting, include challenges and risks, and be very entertaining. The challenges faced by the main character(s) could come from other characters; the natural environment; worldwide, local or personal catastrophes; an alien invasion; or a combination of these factors. The setting (time and place) will have a strong bearing on the challenges the character(s) face.
- **Identify your audience:** Know what kind of people will be watching the film so that you can tailor your content to target that particular group. For this activity, it is best to make the film suitable for viewers of your own age, but you can choose what interest groups you might target within that general age group.
- **Research:** Find out as much as you can about your topic. If you set the film in a time and place that you haven't experienced and/or include activities that you've never done, check that you get details correct so your audience doesn't lose confidence in your film.
- **Content:** Think about the structure of a good film, such as:
  - how the opening sequence sets the scene and hooks the audience
  - how the plot moves on from there at a pace that will keep the audience interested and happy to stay watching
  - how the film will end in a way that leaves the audience satisfied/impressed – not disappointed – and, in some cases, keen to see another film in the same series.
- **Writing:** Write a first draft of the script outline then revise it, introducing or replacing any sections to add to the sense of adventure. Ask someone to read your written script outline and give feedback on your progress.
- **Visual and oral language elements:** Think about the visual and oral features that you could use in your film, how they would support your script outline and strengthen the sense of adventure. Add some notes about these features to your script outline. Ask someone to look at your ideas and give feedback on how well they could work.

  Note: You could combine your ideas about written, visual and oral features on a storyboard. (Search online for "film storyboard templates" if you'd like an example to work from.)
- **Production:** If possible, make your short film. Whether you can include all the features you have planned will depend on the equipment and expertise available. Even if you can't include all the features you would like to, it could still be fun to put as much as you can on film.
- **Evaluation:** Consider how effective you think your adventure film plan is, what you are happy with and what you would like to improve the next time you create an adventure film. Ask for some oral or written feedback from others to find out how well your adventure film idea works.

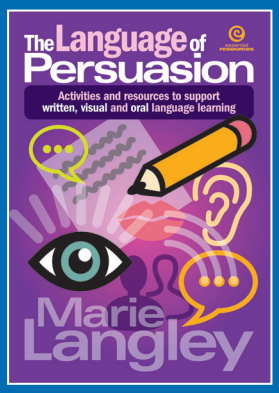
The Language of Persuasion, Adventure and Sport

Each book in this series:

- is centred on a high-interest topic designed to attract young learners
- includes diverse examples of persuasion, adventure or sport texts from which students can build their understanding of the language features specific to this usage
- guides learning with activities devoted to comprehension and written, visual and oral language
- opens up opportunities for students to produce their own texts based on their enhanced understanding of language conventions, styles and techniques.

Three engrossing topics lie at the heart of this series that supports learning in three essential strands of language. Persuasion, adventure and sport are all intrinsically captivating for young learners and, with their attention caught, students will delve deep into the written, visual and oral language features of each one. All of the books present a good range of examples of texts that illustrate the similarities and differences within the language of persuasion, adventure or sport. Accompanying each example are comprehension questions on content, purpose and audience along with activities analysing the written, visual and oral language features of the text. Supported by their enriched understanding and a detailed guide, students then have a springboard from which to produce their own samples incorporating the conventions, styles and techniques particular to the language focus.

Inspiration, information, exemplars, exploration and scaffolding – this astute series contains all the ingredients needed to foster strong and enduring language learning.



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