



TEACHERS' RESOURCES

RECOMMENDED FOR

Upper primary and lower secondary
(ages 10+; years 5 to 9)

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KEY CURRICULUM AREAS

- **Learning areas:** English
- **General capabilities:** Critical and Creative Thinking; Ethical Understanding; Literacy

REASONS FOR STUDYING THIS BOOK

- A fast-paced, action-packed story that will have readers on the edge of their seats, *The Fall* has deeper themes about family relationships, ethics, resilience and dealing with difficult emotions.
- From the award-winning author of *Two Wolves*.

THEMES

- Choices
- Dealing with difficult emotions and developing resilience
- Disability
- Family relationships: Fathers and sons; mothers and sons
- Ethics: right vs wrong; criminal acts vs police and the justice system; freedom of expression
- Initiation, rites of passage and mortality
- Technology

PREPARED BY

Penguin Random House Australia and Tristan Bancks

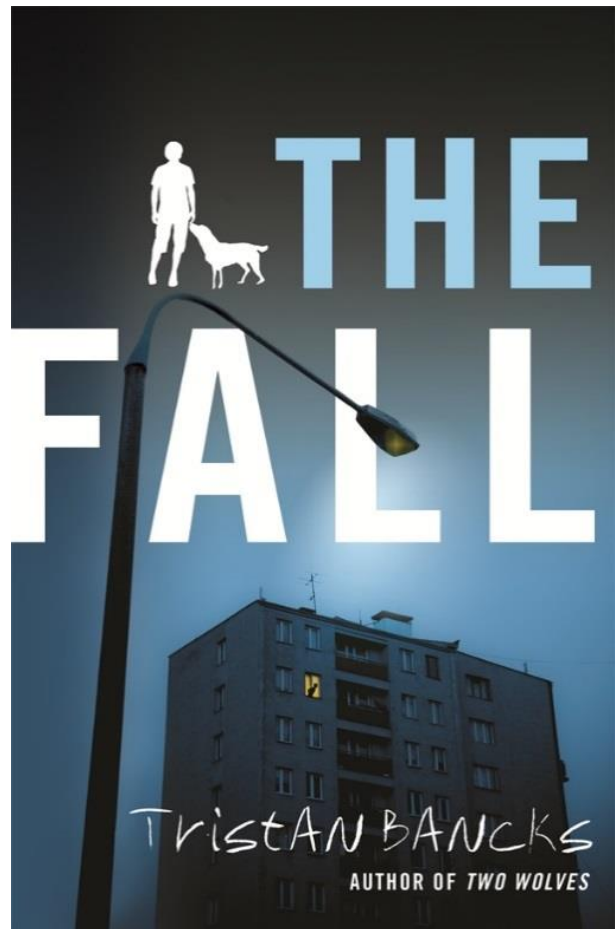
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The Fall Tristan Bancks

PLOT SUMMARY

In the middle of the night, Sam is woken by angry voices from the apartment above. He goes to the window to see what's happening – only to hear a struggle, and see a body fall from the sixth-floor balcony. *Pushed*, Sam thinks.

Sam goes to wake his father, Harry, a crime reporter, but Harry is gone. And when Sam goes downstairs, the body is gone, too. But someone has seen Sam, and knows what he's witnessed.

The next twenty-four hours could be his last.

'Suspense in spades! You will be gripped by Sam's story.' James Phelan, author of *The Last Thirteen*

'A page-turning masterpiece for readers young and old.' Simon McDonald (bookseller and writer), writtenbysime.com

SYNOPSIS

In the week before his thirteenth birthday, Sam is staying with his father, Harry, for the first time ever. Sam lives with his mum, who's a nurse, in the Blue Mountains. He and his mum have got on pretty well – until recently, when Sam's cousins moved away, and Sam and his mum seem to always be arguing. The last straw for his mum was Sam getting in trouble at school for hitting another boy – though Sam hasn't told his mum or the teachers that it was because he was being teased and bullied because of his disability.

Sam's father, Harry, has never shown much interest in Sam, apart from sending him some crime reporter comics when Sam was seven. But Sam has always been fascinated by the life of Harry Garner, crime reporter.

Now, Sam needs to spend a week resting after an operation to insert staples into his leg – an attempt to slow the growth of the thigh bone and correct the scoliosis that has meant Sam has one leg shorter than the other. His mum has agreed that Sam can stay with his father. Watching TV, drawing comics and resting is, so far, all Sam's been able to do, though, since Harry won't let him leave the apartment and won't give him access to wi-fi. And despite all Sam's questions, Harry isn't telling Sam much about his mysterious life.

On his second-last night staying in the city, Sam wakes to hear an argument from the apartment overhead. When he goes to the window, he sees a body fall from the balcony above. *Pushed*, Sam thinks. Sam goes to wake his father, but Harry isn't there. When he returns to the window, there is a man standing over the body – and the man looks up to see that Sam has witnessed the crime.

Where is Harry, and where can Sam hide? He doesn't want to go home or tell his mum what's happened, in case his mum never lets him see Harry again. So Sam decides to use Harry Garner's Ten Commandments of Crime Reporting to observe, take notes, and see if he can find out more. Where has the body gone? Who was in apartment 6A? Is his father somehow involved? All the while he must not only keep himself safe – escaping and investigating on crutches, and potentially damaging his injured leg further – but also take care of his dad's elderly, unfit dog, Magic.

There are so many decisions to be made. When Harry returns home only to tell Sam to sit tight for the day, while he goes to work, what should Sam do? And when his father doesn't return home from work that night, should he go to the police against Harry's wishes? Does the girl from upstairs in apartment 6B have any useful information, and can she be trusted if Sam tells her what he's seen? In an unputdownable and gripping story culminating in a terrifying ordeal for survival, this could be the last twenty-four hours of Sam's life.

ABOUT THE AUTHOR

Tristan Bancks is a children's and teen author with a background in acting and filmmaking. His books include the My Life series, Mac Slater series (Australia and US) and *Two Wolves (On the Run in the US)*, a crime-mystery novel for middle-graders.

Two Wolves won Honour Book in the 2015 Children's Book Council of Australia Book of the Year Awards and was shortlisted for the Prime Minister's Literary Awards. It also won the YABBA and KOALA Children's Choice Awards. Tristan's short films as writer and director have won a number of awards and have screened widely in festivals and on TV. His most recent book is *My Life & Other Weaponised Muffins* (March 2017), a fifth book of weird-funny-gross, semi-autobiographical short stories. Tristan is excited by the future of storytelling and inspiring others to create.

You can connect with Tristan, learn more about his books and his 2017 Story Project, play games and watch videos over at:

www.tristanbancks.com

AUTHOR'S INSPIRATION

Tristan says:

The Fall was initially inspired by something I saw while on work experience with Channel Ten news when I was at school. The story just wouldn't leave me alone.

The drafting process

Tristan says:

The Fall is a 50,000-word novel. I actually wrote 120,000 words worth of scenes and chapters. I threw out 70,419 words in my attempt to find the story. That's just on my laptop. On paper there would be perhaps another 100,000 words.

I wrote seven drafts of *The Fall* before delivering it to Zoe Walton and Kimberley Bennett, my publisher and editor at Penguin Random House.

Initially the story was set in Sydney and was about a kid whose mum was a TV newsreader. The events of the story played out while Sam was on work experience with one of her cameramen for a week during the school holidays.

In later drafts, while I was travelling with my family, the story was set in Paris and the plot involved the French president and the underground Paris Catacombs. Eventually, it came back to Australia and I set myself the challenge of having the story take place mostly over a single day in one apartment building. For me that really helped focus the book and raise the tension and stakes.



Inspirations

Tristan says:

I love movies and books set in a single location and over a short period of time. I love Alfred Hitchcock's *Rear Window* and the old black and white movie *Twelve Angry Men*.

Tintin was an inspiration, as well as the crime reporter comic books that Sam loves. I reread *Danny the Champion of the World* when I was thinking about the father-son relationship in *The Fall*. Sam and Harry's relationship is much more problematic than Danny and his dad's but I wanted to find some tenderness and connection in spite of the difficulties.

I was also inspired by Brian Selznick's *The Invention of Hugo Cabret*, which takes place mainly in and around a Parisian train station. I wanted the apartment building to feel like a character in the story in the way that the train station does in *Hugo*.

Find out more

Watch a **video** of Tristan sharing the story behind *The Fall*:

<https://youtu.be/170P3gydTto>

Find more info about Tristan's inspirations here, including the **music playlist** he listened to while writing *The Fall*:

<http://www.tristanbancks.com/2017/01/the-fall.html>

Tristan always makes **trailers** for his books. A book trailer is like a movie trailer but for a book. Here is the trailer for his book *Two Wolves* (*The Fall* trailer will be online soon):

<https://www.youtube.com/watch?v=36e5BeuTlgY>

Questions and activities

1. You could you make your own news report book trailer for *The Fall*. Remember that Harry Garner, Sam's dad, is a newspaper crime reporter. Maybe you'd like him to be the reporter. Or does Sam do a news report of his own once he's back at school or even when he's alone inside the apartment? For some tips on how to make a book trailer, see Tristan's post at: <http://www.tristanbancks.com/2016/03/how-to-make-book-trailer.html>
2. Sam is a comic book maker and he refers to lots of books and comics throughout the story, mainly mystery, detective and crime reporter stories. Can you name some of the literary references he makes? (These include *Tintin*, *The Hardy Boys*, *Crime Smashers*, *Crime Reporter*, and *Tales From the Crypt*.) What other books, book series or comics do you know of in the area of crime, mystery, detective and thriller?

3. Use the **Worksheet: Storyboard** to create a comic book or filmic storyboard of a scene from the book, or from one of your stories.
4. Use the **Worksheet: Story structure** to work out what drives the story forward in *The Fall*.
5. Create your own soundtrack for *The Fall*, or for a story you're writing. What songs would you put on it and why? Can you match the songs that you have chosen to specific chapters? Does the mood and pace of the music have any impact on what you write or how you read?

LANGUAGE AND WRITING STYLE

Tristan Bancks has carefully crafted the language of *The Fall*, honing each word and sentence until it is taut with tension and drama, and perfectly conveys emotion, action and movement. Some of the writing techniques Tristan uses in the novel, and in his previous novel *Two Wolves*, are detailed below.

Filmic imagery

Tristan is a filmmaker as well as an author, and he thinks very visually. For instance, look at the detail in this description:

'The microwave in the kitchenette read 2.08 am. My father had left the heaters on too warm again so my head was fuzzy and my throat was dead dry. I sat up and the springs on the sofa bed squeaked. There were footsteps across the floor above now, and another man's voice, low and threatening. I rolled off the couch, grabbed my crutches and stumbled to the wide window. I wiped the foggy glass with the palm of my hand, my bruised armpits resting painfully on the hard rubber crutch-tops. I looked out through the branches of a tall, leafless tree and across a yard to a wire fence and a mess of railway tracks beyond. It was raining lightly.' (pp. 1–2)

Can you picture the scene in your head?

Questions and activities

1. Read the first chapter of the book. What do the descriptions tell you about Sam as a character? Is he rich or poor? Where is he? Does he want to be there? Write down as many facts and assumptions as you can based on what you learn on these pages – then revisit them after finishing the book. Were you right in your assumptions?
2. Write a description of your own bedroom or house, or somewhere you've visited, using as much detail as possible. Pretend that a film camera is zooming around the room and describe what it would see. What items are worthy of more attention and description because they say the most about who you are?



Linear chronology and backstory

The Fall is written in **chronological order**, detailing the events over 24 hours of Sam's life. We're in Sam's head the whole time. The story has an immediacy to it, arising from the stream-of-consciousness mode and straightforward linear chronology: we are thrown into this adventure at this point in time, just as Sam is.

However, although the action takes place during those 24 hours, we do learn a lot about Sam's previous life with his mum (his **backstory**), through his thought process as he thinks through his actions and choices.

Questions and activities

1. Why is it important that we learn so much about Sam's previous life through his narration? How does his past affect his present – his decisions and choices, and his emotional state?
2. Notice that Tristan begins the story right in the middle of the action, as Sam witnesses a body falling from a balcony. We only learn more about who Sam is later. Why is it so important in good writing that the story starts with action, rather than telling us about who the character is? What other stories have you read that use this technique of starting with an action scene?

Powerful, active vocabulary

In crafting the language of the novel, Tristan has made sure to imbue each word with as much power and meaning as possible, allowing the reader to see, hear, touch, taste and smell what Sam does.

Rather than relying on adjectives, Tristan uses verbs and nouns to simply and powerfully tell us what is happening for Sam externally and internally.

The words used are forceful: instead of saying he's afraid, Sam says *'My skin seeped dread'* (p. 172); while he's panicking, instead of just turning on the light, he *'fumbled for the lamp switch and flicked it on'* (p. 5).

The Fall also employs powerful metaphors and similes, again to convey the greatest meaning and emotion with the fewest possible words. Here are a few examples:

'50,000 volts of pain surging through my body' (p. 7)

'His face was white and round as the moon.' (p. 10)

'I pushed Magic's bottom down again and the dog fell, spread-eagled in the mud, like a bearskin rug.' (p. 23)

Questions and activities

1. Find ten examples of forceful verbs in the novel – verbs that are packed with meaning.

2. Good writers evoke all five senses: sight, smell, touch, taste and hearing. Find examples of descriptions of what Sam senses.
3. Tristan's aim in this novel was to pare back the writing to essentials, which is why he often chooses to use powerful verbs and simple sentences. But he does sometimes use adjectives and adverbs too. Find some examples of adjectives and adverbs and discuss why they are necessary to that sentence or scene.

First-person, past-tense narration

The Fall is written using a first-person narrator and mostly past tense, except for the final chapters.

Questions and activities

1. Why did the author choose to write the story from Sam's first-person point of view?
2. What limitations does first-person narration have? (For instance: that the reader can only know what Sam knows.)
3. Would the story be different if it had been written in third person, with a more omniscient narrator who knows more than Sam does? Try rewriting a scene to see what changes. Is the scene more or less tense or dramatic?
4. Write a new scene or chapter for the book from another character's perspective – a family member, a police officer, or Scarlet from upstairs.
5. The tense changes from past tense to present tense for the last two chapters. Why did the author choose to do this?

Clues and mystery

The Fall plays on the conventions of the mystery novel: Sam suspects he has witnessed a crime, and he must look at all the tiny details to find clues to what has really happened and uncover the truth. Unlike the usual mystery or detective story, however, Sam is then faced with the moral dilemma of what to do with the information he has gathered, particularly because of his dad's occupation as a crime reporter, and because his dad has asked him to keep quiet.

Questions and activities

1. Make a list of the clues as you learn them in the story. At what point do they add up to the truth?
2. What other mystery or crime novels have you read? Explore and research the conventions of a mystery novel, such as red herrings, suspects and motives, puzzle solving, building suspense and foreshadowing.



KEY THEMES, MOTIFS AND STUDY TOPICS

Choices

'Can you please, just once, try to do the right thing? Make. Good. Choices!' (p. 22)

'I didn't want to be the "me" that I had been before I came to Harry's. I wanted to be someone new, someone better and more mature, who could make good decisions.' (p. 130)

The quote from p. 30 is the voice Sam imagines as his mother's, goading him into doing the right thing as he tries to make sense of his situation.

Stories develop through the choices a character makes under pressure from fast-breaking, or unfolding, events. The choice the character makes when faced with a difficult situation is what drives the story forward and it also tells us what kind of person they are. The greater the pressure, the more likely the character is to make a bad choice. That's what makes a story exciting. If everything was easy, there would be no story.

Throughout *The Fall* Sam drops hints that his mum is fed up with him making bad choices and he is determined to turn that around. He is trying to do the right thing by his mum, by his dad and by himself.

Questions and activities

1. Can you find any points in the novel when Sam reflects on his poor choices, thinks about what his mum has said about him and consciously tries to make the right decision?
2. See if you can list some key turning points when Sam must make a choice that takes the story and his life in a new direction. Can you imagine what might have happened if he had made a different choice and how that may have affected the outcome for Sam?
3. Try writing one of these alternative choices. Begin with a line from the novel when Sam is about to make his decision and then take the reader in a different direction. Write the entire scene or chapter.
4. Can you think of any times in your life when you have been faced with a big choice and, looking back, you can see that it was a good or poor decision?

Dealing with difficult emotions and developing resilience

'Don't push the anger away or act it out,' she would say. 'Just let it sit there. What's behind it? Moods are like clouds passing the sun. Let them pass.' (p. 65)

Just soften, Mum would say. You don't always have to be on the attack. What's got into you? You're acting like a teenager. (p. 31)

For much of the novel, Sam is alone with Magic but he has a very active mind. He remembers things his mum has said or his coach or therapist Margo has said to help him cope with anxiety and difficult situations. In particular, Sam feels angry a lot of the time.

Questions and activities

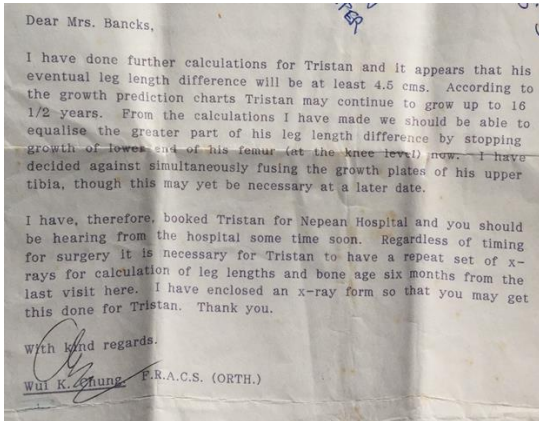
1. How does Sam use what his therapist Margo or his mum have suggested to help him overcome strong emotions that are clouding his judgement?
2. Does Sam have reason to be angry? What will change in his life if he consciously decides to be less angry? Consider this quote from Mark Twain: 'Anger is an acid that can do more harm to the vessel in which it is stored than to anything on which it is poured.'
3. Think of a particular worry you have had in your life. Draw a picture of it, and show it passing like a cloud. If you had known that the thing you were so worried about would drift by like weather passing, would you have been calmer or more concerned? If you think you would have been calmer, how could you apply this to something you are worried about right now? If you imagine a time in the future when that concern will have drifted past like a cloud, does it help relax your mind?

Sam's operation and disability

'I started to complain to myself about my broken body but I stopped. I had learnt to do that. My spine was bent and my left leg was 5.5 centimetres shorter than my right. It was easy to whinge all the time. Kids don't let you forget that you walk funny. That's why Dr Cheung had inserted the staples into my right leg, to slow the growth of the thigh bone. He reckoned it would allow my left leg to catch up, correct the dog-leg in my spine and make me normal.' (pp. 30–31)

Tristan says: 'I am very different to Sam in many ways but I used my own childhood medical history when creating the character. I had one leg 4.5 centimetres shorter than the other. My walk was a little lopsided and, if we didn't do anything about it, as I grew the difference would become bigger and I may have ended up in a wheelchair. To combat this I had staples put into my knee when I was twelve years old.'





Questions and activities

1. How does Sam's lopsidedness and the effects of his operation reflect his mental state through the story?
2. Have others treated Sam differently because of his disability in the past?
3. When his crutches are taken away and he is out in the bush, what does this say about the way Sam is feeling inside?
4. What role did Sam's crutches play in the story?

Family relationships: fathers and sons; mothers and sons

'I had thought about my father every day of my life for as long as I could remember. Sometimes more than once. I wondered where he was. I wondered who he was. I wondered who I was.' (p. 49)

'If it was Mum I'd have yelled at her without a second thought, but it's easier to be angry at people you know.' (p. 54)

'My mother had honed the fine art of overparenting me from a distance . . . lately, it felt like she was hardly ever at home or awake when I was. Sometimes early shifts, sometimes late. But, even though she wasn't physically at home, she always seemed to be there looking over my shoulder – texting and calling, checking in, knowing what I was doing before I knew.' (p. 42)

Sam has always been curious about his father, who he had never met. He has in the past sent him letters and tried to phone him, but the only contact he had with his father was some comic books about crime reporting. Sam has created an ideal version of Harry in his head, and created his own comic book imagining what Harry might be like.

Now he has the opportunity to learn who his father really is, and see how his father is similar to or different from Sam himself, and from his imagined version.

Tristan says, 'I see this as the emotional core of the story and of Sam's journey. So many of his choices are driven by his need to be close to his father.'

Sam is also having difficulties in his relationship with his mum, especially as he gets older. He feels that his mum doesn't want him to grow up, that she's always watching him, and that they can't help arguing.

Questions and activities

1. Should sons try to 'be' their fathers, to follow in their fathers' footsteps, or should they find their own way, and make their own mistakes?
2. Is Harry a bad parent? How does he change throughout the story and why?
3. How does Sam treat his mum and dad differently? Why does he do that?
4. Can you think of a time when you felt as though your life wasn't very interesting / exciting / fun and you thought that someone else's life must be perfect but then you discovered that their life was tricky or had dull bits, too? Why do we often imagine that someone else has it easier or has a better life than ourselves?
5. 'Helicopter' parenting is when parents hover over everything a child does. 'Free-range' parenting is when the parent stays away, letting kids make their own mistakes. What are the pros and cons of the different ways of parenting?
6. What are the key moments in the story when we see Sam's relationship to his dad changing? NB: Some of these moments may be while Harry isn't present. They may be based on Sam's investigations or his sense of abandonment.
7. What are the key moments in the story when we see Sam's relationship to his mum changing?

Ethics: right vs wrong; criminal acts vs police and justice system; freedom of expression

'They're not that different ... Bad guys do the wrong thing with the same conviction that good guys do the right thing. Bad guys never think they're doing the wrong thing. There's always some justification for their actions. No one wakes up in the morning saying, "I'm going to do evil today". Everyone's doing what they think is right, even if other people don't understand their logic.' (p. 128)

'Sometimes criminals will try to make you see things their way. These are dangerous and often charismatic characters. You need to be clear with people which side of the law you sit on.' (p. 68)

'Never assume anything. And don't convict people. That's the job of the courts. Just report the facts. Be as objective as you can. Innocent until proven guilty.' (p. 69)



Throughout the story, Sam must constantly try to work out who is doing the right thing or the wrong thing; who is a criminal; and who he can trust. Are criminals always 'bad guys' and are police always 'good guys'? It turns out that life isn't so simple. In particular, Sam must come to terms with the fact that, as a crime reporter, his father talks to both criminals and police.

Questions and activities

1. Mick Kelly is responsible for a very serious crime in the story. What is it that motivates him to commit the crime? Do you think he meant to do it?
2. Do you feel compassion for Mick Kelly's situation at all? Is he evil or did he make a very bad choice in a high-pressure situation?
3. Should Harry have told the police what had happened as soon as Sam told him what he saw? Why didn't he?
4. As a crime reporter, Harry can be reporting on evolving crime situations for weeks or months at a time, as can undercover police officers. What factors should they take into account in deciding when to report or take action on the information that they have?
5. Research and report on PEN International, an organisation that fights for freedom of expression for writers in more than 100 countries. PEN believe that writers and journalists should be able to write about difficult subjects without being jailed, harmed or worse.
6. Do you think journalists should be able to write about and expose problems in government or in the military or police force if they see them or should they stay quiet?
7. What right should people in power have to influence what journalists publish?
8. Can journalists threaten police investigations by publishing their findings too quickly?

– Try to think of a real or imagined case in which it might be best if a journalist kept their findings to themselves, such as in a case of national security.

– Try to think of a situation in which a journalist should publish their findings in order to prompt police or the government to act.

Initiation, rites of passage and mortality

'I was almost thirteen years old and I had never seen a dead human being before.' (p. 4)

'I inspected the [mouse and rat corpses inside the wall cavity] closely – legs and spines and skulls. They were like museum exhibits, only not behind glass, which made

them more real and terrible and interesting to me. They had been alive and now they weren't. Like the man who fell. Insects, ants, rats, mice, humans. They all die sooner or later. I used to worry a lot about Mum or me dying. It scared me that the world would still go on after I was gone. And that it was here before me. On those nights when I was younger and I felt panicky, Mum would come into my room and stroke my hair till I fell asleep. It's weird that something so simple could make you feel okay about a worry that felt so big ... I knew that the things lying on the floor were only bugs and vermin but I had never known anyone who had died. Not that I had known the rat either. Or any of the mice or insects. Or the man. But I didn't want to just sweep them up and put them in the bin. I felt like I had a responsibility. I wanted to be respectful to them.' (pp. 103–104)

Something Tristan was thinking about while writing *The Fall* was how, in some historic and contemporary cultures, when boys get to the age of around 12 to 14 they are sent out for initiation ceremonies. Some of these initiation ceremonies could be quite brutal. The idea was that the boy needed to face death in order to appreciate life and to take on the responsibilities of being a man.

For Tristan, *The Fall* is a modern initiation story about Sam's initiation from boyhood into manhood, and how, in the twenty-four-hour period in which the story takes place, Sam undergoes a ritual death to his old self and comes into his teen self.

'His anger and frustration show how he craves Initiation,' Tristan says. And although the trigger for what is about to happen to Sam comes from an external source – witnessing the body fall from the balcony – 'It's the combination of his father's mistakes, his mother's inability to deal with Sam's emotions and actions, and both parents' lack of ability to deal with each other in mature ways that has led to this unexpected initiation.'

Questions and activities

1. From the very first moments of the story, Sam is faced with death. This can be a very scary subject for people, especially children. Did the discussion of death in the novel scare you? Why or why not?
2. What do you think the author did to help you come to terms with the death at the very beginning? How does Sam, ultimately, come to terms with what he has seen?
3. Why does the author change from past to present tense for the chapter titled 'Funeral' (p. 223)? What did you think had happened between the end of the last chapter and the beginning of this one?



Technology

'There was a story on the crime wave "sweeping the city" – young men using new technology to stay ahead of police. That was something my dad had reported on a few weeks back – a new breed of criminal using encrypted messaging apps and social media to organise themselves in ways that old-school police were finding impossible to keep up with.' (p. 110)

Questions and activities

1. What role does technology play in the story? Has the need to keep up with technology, or inability to keep up with technology, affected Mick Kelly's decisions in particular, or Harry's?
2. What are the positive results of technology and the negative in the way the story plays out?
3. Books that feature technology tend to date quickly because something else always comes along to replace the current technology. Does that mean that books should not include technology or is it okay to read a book a few years on that features the superseded technology of the time?
4. What do you think will change in the future in the way police track and catch criminals? What role will technology play?

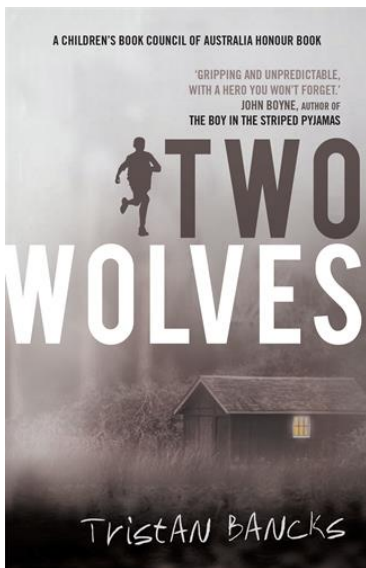
WRITING EXERCISES: FROM THE NOTEBOOK OF TRISTAN BANCKS

Tristan Bancks spends much of the year visiting schools to talk to students about the craft of writing, and inspire students to be creative.

You can find some of Tristan's best exercises on creativity, finding inspiration and improving your writing in the Teachers' Resources for *Two Wolves* – visit <https://penguin.com.au/teachers>.



FURTHER READING FROM PENGUIN RANDOM HOUSE AUSTRALIA



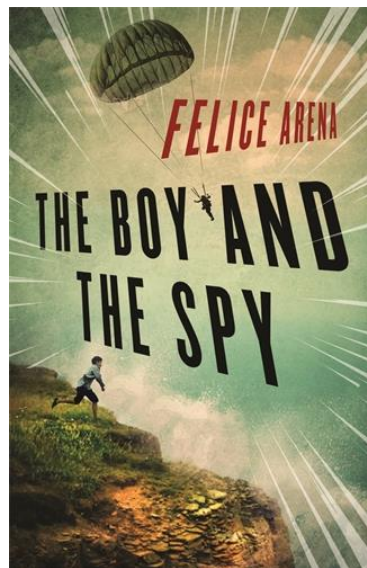
Two Wolves
by Tristan Bancks

One afternoon, police officers show up at Ben Silver's front door. Minutes after they leave, his parents arrive home. Ben and his little sister Olive are bundled into the car and told they're going on a holiday. But are they?

It doesn't take long for Ben to realise that his parents are in trouble. Ben's always dreamt of becoming a detective – his dad even calls him 'Cop'. Now Ben gathers evidence and tries to uncover what his parents have done.

The problem is, if he figures it out, what does he do? Tell someone? Or keep the secret and live life on the run?

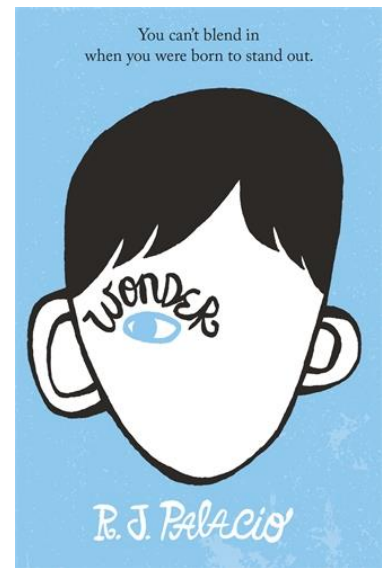
'Gripping and unpredictable, with a hero you won't forget.' – John Boyne, author of *The Boy in The Striped Pyjamas*



The Boy and the Spy
by Felice Arena

Life has never been easy for Antonio, but since the war began there are German soldiers on every corner, fearsome gangsters and the fascist police everywhere, and no one ever has enough to eat. But when Antonio decides to trust a man who has literally fallen from the sky, he leaps into an adventure that will change his life and maybe even the future of Sicily . . .

A thrilling wartime story from the bestselling author of the Specky Magee series.



Wonder
by R.J. Palacio

Auggie wants to be an ordinary ten-year-old. He does ordinary things – eating ice cream, playing on his Xbox. He feels ordinary – inside. But ordinary kids don't make other ordinary kids run away screaming in playgrounds. Ordinary kids aren't stared at wherever they go.

Born with a terrible facial abnormality, Auggie has been home-schooled by his parents his whole life. Now, for the first time, he's being sent to a real school – and he's dreading it. All he wants is to be accepted – but can he convince his new classmates that he's just like them, underneath it all?

Wonder is a funny, frank, astonishingly moving debut to read in one sitting, pass on to others, and remember long after the final page.

WORKSHEET: Story structure

Stories need a narrative drive, something pushing the story forward. Try filling out the following 'story template' for *The Fall* and see if you can work out what it is that drives the story.

The Fall is the story of _____

(protagonist / main character), a _____

(description of protagonist/main character) who, after _____

(first major story turning point), decides to _____

(character objective that drives the action).

The character is prevented from achieving their goal by _____

(main obstacle or antagonist). We know that _____

(the protagonist/main character) has succeeded or failed when

(achievement that represents success or failure.)

You can see that, after the first turning point, there is something driving the action
– the narrative, in other words.



WORKSHEET: Storyboard

Filmmakers and comic book artists use storyboards to plot out scenes. Create a storyboard or comic strip for a scene in *The Fall* or one of your own stories.



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Wonder	R.J. Palacio	9780552565974	4-9	\$19.99		
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