

Unit 5: The adventures of Hergé

Instructions: Read the text below. Use the word in capitals at the end of some of the lines to form a word that fits in the gap in the same line.

I spent a lot of my travelling to far-off places and learning about their history and geography. I went to Peru and saw the Sacsayhuaman fortress of the Incas and the citadel of Machu Picchu. I visited the ancient rose-red city of Petra in Jordan and at the grand buildings carved out of the rock. I journeyed on a ship to the Arctic Ocean with a scientific expedition that was investigating a meteorite that had fallen to Earth. I even to the Moon and learned what it was like to experience gravity six times than I was used to. I saw all these things not in person, of course, but through the eyes of the journalist, Tintin, in the pages of the graphic novels of Hergé, the Belgian author and cartoonist. I was not the only one. In the days before full-colour television documentaries, Hergé's Adventures of Tintin, twenty-three books between 1929 and 1976, were a kind of National Geographic for children – and adults, for that matter. These were not just great detective stories; they were adventures. The amazing thing about the books is that their creator never travelled to these places either. They were all the result of painstaking research done from his studio. Hergé and his team of illustrators and scoured libraries, museums and photographic archives to provide as accurate a , both in the drawings and the storylines, as they could. This included examining catalogues of cars and planes, and technical drawings of ships and bridges. Hergé made numerous sketches of these objects seen from different angles and	child marvel travel weak investigate write learn research represent
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sometimes models of the characters and other items so as to be able to construct a particular scene and capture it more – a technique that has since been used by many film animators, such as Pixar.	create faithful
Actually, I can attest to the incredible accuracy of Hergé's representations of foreign places because a few years ago, I visited Petra with my family. We rode on horses down the long narrow passage called the Siq, just as Tintin and his companion Captain Haddock do in The Red Sea Sharks. At the end, we came out from between the tall rock walls that frame the passage and caught our first sight of the magnificent forty-metre tall Treasury, sculpted from the pink sandstone. I was at a view straight from the pages of the book: the colours, the play of the sun on the walls, the dusty earth, the Bedouin guides with their keffiyehs wrapped around their mouths. It was uncanny.	personal look
Perhaps Hergé's triumph is the two-part story Destination Moon and Explorers on the Moon which, considering the books were written in 1955, gave, according to commentators at the time, an realistic account of what would be involved in sending a manned rocket to the Moon. As well as the smaller drawings that carry the narrative, from time to time the reader turns the page to discover a stunning full-page image: a rocket on its launch-pad, complete with gantry, a moonscape, the Earth below as the rocket leaves the atmosphere. Few people in those days could imagine what it was like to be looking down at our planet from outer space. But that was Hergé's true gift: to understand and communicate what a place was like without ever having travelled there.	great extraordinary mountain

