



Oxford  
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9

# English

Student Book



OXFORD

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# 1 Friendship

## How important is friendship to us?

‘Make new friends but keep the old.  
One is silver and the other gold.’

European proverb

### Talk about ...

- How do we value different types of friendship?
- Do we function better with others by our side?
- What do our friends reveal about us?
- What are some of the challenges of making and keeping friends?



Some friends we make in childhood stay with us forever. But we hope to be able to make new ones throughout our lives. Maintaining friendships can be hard, but we rely on friends to enrich our lives and keep us company along the way. Do you think that friendships just happen, or do certain factors affect who we become friends with?

Think about the many different types and expressions of friendship as you work through the texts in this unit.

### Language tip

*-ship* is a noun suffix. When added to an already existing noun, it puts emphasis on the more general status or condition. As well as ‘friendship’, other examples include ‘companionship’, ‘membership’, ‘partnership’, ‘relationship’.

- Examine how a writer's use of language and grammatical features creates effect and meaning
- Discuss the meaning and effect of new and unfamiliar words

## An expert's view

Read what a psychologist says about friendship in a magazine article.

# Q&A: Friendship

### Why do we make the friends we do?

Friends are people who regularly cross our paths, for example our classmates or our team-mates. But why do we become friends with one particular classmate rather than another? Perhaps we both like the same football team or perhaps we are both computer geeks – whatever it is, we have things in common.

5



### How does acquaintanceship develop into friendship?

The key is self-disclosure. "Can I talk to you for a minute?" or "May I share something with you?" are questions which could move an acquaintanceship into a friendship. You are taking the risk of disclosing information about yourself, but the acquaintanceship is not going to develop unless there is reciprocity. If your acquaintance listens to what you have to say – perhaps about your problems at school – but does not tell you anything personal in return, there is no reciprocity. That acquaintanceship is not going to become a friendship.

10

### Why do some friends stick while others don't?

Having established a friendship through self-disclosure and reciprocity, the glue that binds it is intimacy. This involves emotional expression and support, followed by acceptance, loyalty and trust. Our friends are always there for us through thick and thin – but there are limits. If a friend is overcritical of our clothes or our behaviour, the friendship may not last. On the other hand, if our friend asks for help, we will value the friendship more highly.

15

### Learning tip

This text is made up of many **complex compound sentences**. Pay close attention to the use of prepositions, conjunctions and conditional phrases.

### Language tip

#### Conditional sentences

express truths or possibilities where one thing can cause another to happen. They are usually composed of at least two clauses joined by a co-ordinating conjunction, such as 'if', 'unless', 'since' or 'but'.

The conditional can also be expressed using comparative clauses, such as 'The more ... the better ...'.

### Glossary

**psychologist** expert in the study of the mind

**self-disclosure** revealing a fact or information about yourself

**acquaintance** person you know slightly, not a close friend

**reciprocity** doing the same by return

**intimacy** the condition of being close, as in a relationship

**facilitate** make easier

**How do we stay friends?**

Four basic behaviours have been identified by psychologists as necessary to maintain a friendship:

1. self-disclosure
2. supportiveness
3. interaction
4. keeping the friendship positive

25 These first two (self-disclosure and supportiveness) are facilitated by communication. We must be willing to share our lives, listen, and offer support. Sometimes we might be worried or upset by something in our subconscious mind, and talking openly to a friend can help us to work out what it is and how we can make it better. The third (interaction)

30 involves spending time together, while the fourth (keeping the friendship positive) means considering the quality of the relationship. Self-disclosure doesn't just mean offloading or letting off steam. The intimacy which makes a friendship thrive must be enjoyable and nurturing for both of you. The more rewarding a friendship, the better we feel about it

35 and the more willing we are to make an effort to keep it alive.

- Examine how a writer's use of language and grammatical features creates effect and meaning
- Discuss ideas with others, questioning and evaluating opposing views

**Comprehension**



- 1 What is the article about?
- 2 What does 'Q&A' stand for?
- 3 Who is this article aimed at?



- 1 Find as many examples as you can of nouns using the suffix *-ship*.
- 2 Find examples of conditional sentences in the text.
- 3 Explain the meaning of the following idioms:
  - a 'cross our paths' (line 1)
  - b 'through thick and thin' (line 17)
  - c 'on the other hand' (line 19)
- 4 How is the article structured to make the information clear and easy to understand?



- 1 Do you agree with what the psychologist says? Explain your answer.
- 2 Discuss and compare examples of friendships, either your own or those you know about from books, TV shows or films.
- 3 Do you have a favourite fictional representation of friendship?

**Language tip**

**Idiomatic language** is often difficult to understand or translate. Idioms are words and phrases that mean something more than just their literal meaning. Popular idiomatic expressions about friendship in English include 'Like two peas in a pod' or 'To be as thick as thieves'.

**Talk about ...**

- What other idiomatic expressions can you think of that capture the power and the problems of friendship?
- When do you know you are on shaky ground with a friendship?

- Understand the meaning and effect of new and unfamiliar words
- Write non-fiction texts
- Make sure text type, structure and style are suitable for the audience

## Filling in the friendship wall

Make sure you understand the vocabulary in the article you have just read by filling in the gaps in the 'friendship wall' below. Write the words down in your notebook or on a separate piece of paper. All the words appear in the text 'Q&A: Friendship'.

Communication is needed to <input type="text" value="f"/> two basic behaviours necessary for binding a friendship. (10 letters)
If you tell an acquaintance about an emotional difficulty you are experiencing and he or she does not <input type="text" value="r"/> , then you are not going to become real friends. (11 letters)
What really makes friends stick together is <input type="text" value="i"/> . (8 letters)
Within a friendship, friends need to express their <input type="text" value="e"/> . (8 letters)
A friendship needs to be positive and <input type="text" value="n"/> for both of you. (9 letters)
If you are not willing to <input type="text" value="d"/> personal details about yourself, you will not develop an acquaintanceship into a friendship. (8 letters)
To be a loyal friend, you need to be <input type="text" value="s"/> and be willing to <input type="text" value="h"/> your friend if you possibly can. (10 and 4 letters)
You need to maintain the bond of friendship through <input type="text" value="i"/> , otherwise the friendship will not last. (11 letters)
Not everyone agrees with what <input type="text" value="p"/> say. Do you? (13 letters)



**Stretch zone**

Write some sentences that include all ten words you added to the friendship wall.

## Join a friendship club!

Write an advertisement for a new friendship club for your school magazine or newsletter.

- Make the requirements for membership of the group as open and inclusive as possible.
- Think of ways to make your new club sound exciting and emphasize that it is an opportunity to connect people who may be compatible and have interests in common.



## Ancient Greek philosophy

There have been many different theories of friendship. The following extract is by the ancient Greek philosopher Aristotle who lived from 384 BCE to 322 BCE (more than 2,300 years ago). He stated that there are three types of friendship, but only one true, or 'perfect', type.

- Use texts as a model for own writing
- Examine and discuss a wide range of texts
- Proofread and edit writing
- Participate fully in discussions

### The three kinds of friendship

**Friendship based on utility.** Utility ... changes according to circumstances. Friendships of this kind seem to occur most frequently among those who are pursuing their own advantage. Such persons do not spend much time together, because sometimes they do not even like one another, and therefore feel no need of such an association unless they are mutually useful. So with the disappearance of the grounds for friendship, the friendship also breaks up, because that was what kept it alive.



**Friendship based on pleasure.** Friendship between young people is thought to be grounded on pleasure, because their chief interest is in their own pleasure and the opportunity of the moment. As the years go by, however, their tastes change too, so that they are quick to make and to break friendships; because their affection changes just as the things that please them do. That is why they fall in and out of friendship quickly, changing their attitude often within the same day.

**Perfect friendship is based on goodness.** Only the friendship of those who are good, and similar in their goodness, is perfect. For these people each alike wish good for the other, and they are good in themselves. And it is those who desire the good of their friends for the friends' sake that are most truly friends, because each loves the other for what he is, and not for any incidental quality. Friendship of this kind is permanent, because in it are united all the attributes that friends ought to have.

From *The Nicomachean Ethics* by ARISTOTLE

#### Talk about ...

Are there any other types of friendship that Aristotle doesn't talk about?

#### Language tip

##### Writing with conviction

means a writer presents their view or argument with an absolute belief in it.

Aristotle presents his views on friendship with conviction. He doesn't say 'I think' or 'Perhaps'. He presents all of his ideas as statements of fact. For example, he asserts, 'There are three kinds of friendship.' This is arguably not a fact, but Aristotle is demonstrating his absolute belief that it is true.

### Writing with conviction

Write a statement presenting your ideas on the value of friendship.

- Explain what you think are the most important qualities in a friend and why those qualities are important.
- Now read your statement to a partner. Is your partner convinced by what you say? Listen to their writing and give feedback.

- Examine how a writer's use of language and grammatical features creates effect and meaning
- Consider how poets play with themes and conventions in a range of poetic forms
- Investigate the origin of words

## True friendship: a flowing river?

How do friendships change over time?

In the following poem, the British poet Brian Jones remembers a perfect childhood friendship, and how he felt when he met his friend again after twenty years.

### About Friends

The good thing about friends  
is not having to finish sentences.

I sat a whole summer afternoon with my friend once  
on a river bank, bashing heels on the baked mud  
and watching the small chunks slide into the water  
and listening to them – plop plop plop.  
He said, 'I like the twigs when they ... you know ...  
like that.' I said, 'There's that branch ...'  
We both said, 'Mmmm.' The river flowed and flowed  
and there were lots of butterflies, that afternoon.

I first thought there was a sad thing about friends  
when we met twenty years later.  
We both talked hundreds of sentences,  
taking care to finish all we said,  
and explain it all very carefully,  
as if we'd been discovered in places  
we should not be, and were somehow ashamed.

I understood then what the river meant by flowing.

BRIAN JONES



### Word origins

**friend** (n), from the Old English word *frēond*, coming from the verb meaning 'love' (in Old English, *frēo(ga)n*)

*Related words:*

- befriend
- friendship

### Comprehension



- 1 What was so special about the writer's childhood friendship?
- 2 How had the way they communicated as children changed when the two friends met again twenty years later?



- 1 How does the poem use language in a structured way that makes it different to a novel or short story?



- 1 In the first part of the poem, the river 'flowed and flowed'. How do you imagine this scene?
- 2 In the last line of the poem the flowing of the river has a metaphorical meaning. What is it?

## Requirements for a best friend?

In this poem, another British poet, Elizabeth Jennings, is perhaps unusually honest about what she is looking for in a friend.

### Friends

I fear it's very wrong of me,  
And yet I must admit,  
When someone offers friendship  
I want the *whole* of it.

- 5 I don't want everybody else  
To share my friends with me.  
At least, I want one special one,  
Who, indisputably

Likes me much more than all the rest,

- 10 Who's always on my side,  
Who never cares what others say.  
Who lets me come and hide  
Within his shadow, in his house –  
It doesn't matter where –

- 15 Who lets me simply be myself,  
Who's always, *always* there.

ELIZABETH JENNINGS

- Consider how poets play with themes and conventions in a range of poetic forms
- Compare and contrast a wide range of texts in the same theme
- Discuss ideas with others, questioning and evaluating opposing views

#### Language tip

**Anaphora** is an effective poetic device where the same word or phrase is used at the start of a sentence or line of poetry for emphasis. For example, the repetition of 'Who' in the poem 'Friends'.

### Comprehension



- 1 List all the ways in which 'About Friends' (on the previous page) and 'Friends' are different in their uses of poetic devices.
- 2 List all the ways in which 'About Friends' and 'Friends' are similar in their uses of poetic devices.



- 1 In 'Friends', what does the poet want from her friend? Do you think it is 'very wrong' of her to want what she does?
- 2 How would you describe this type of friendship?
- 3 What emotional qualities does she have which would make her the sort of friend you would or would not like?
- 4 Which line or lines in the poem do you most agree with? Quote the words and explain why you have chosen them.

#### Learning tip

When you are comparing two poems, be sure to consider similarities and differences in rhythm, rhyme, line length, repetition, narrative voice, dialogue and choice of words.

### Now you're the poet!

Write your own poem about friendship. Make it real by writing with conviction and honesty, perhaps focusing on a specific example from your own life. What do you think makes a good friend? Are some friendships deeper and more lasting than others?

- Consider point of view. It could be written in the first person ('I'), in the second person ('You'), or in the third person ('he', 'she', 'they').
- Make a note of the poetic devices you use.
- Read out your poem to your partner or group. Start a conversation afterwards by giving some background to what inspired you.

- Use literary and rhetorical devices to enhance the impact of writing
- Write a range of fiction genres and poetry
- Understand and write from different points of view

### Talk about ...

The poet Elizabeth Jennings presents a very different sense of personal conviction to Aristotle. As a woman who lived in the twentieth century, she writes of her fears and doubts and what it means to be a sensitive person.

- Is this a more convincing and sympathetic position to read about today?
- How do the more personal reflections of poets like Elizabeth Jennings and Brian Jones compare to theories of friendship, like that of Aristotle?



## Online friends

Online friends can be a great way to explore new interests, or get to know people from other parts of the world. Read the following requests for online friends from 14-year-old students in different parts of the world.

- Examine closely how texts mirror the time and place in which they are written
- Examine how a writer's use of language and grammatical features creates effect and meaning

### New message

Hi, I'm Rob from Florida, USA, where there's lots of sunshine. What I'm really into is computer games and computers generally. I had my first computer from my mom when I was five and I've been a geek ever since! I've been designing interactive games over the last couple of years and that's what I really want to do big time when I graduate. I'm looking for an online friend who shares my enthusiasm – or is just as kooky as me! I want to create new games with new ideas from someone from another culture so we can create together. Japan or China would be really cool.



### New message

Hi, I'm Rosetta from Singapore. I'm the youngest in a family of five girls. My eldest sister has graduated now and works in an insurance company in the city. My real love in life is fashion and clothes. I'm WILD about them. What I do is study the clothes in magazines and on television and I get ideas and design my own things. We have great fabric markets here – Chinese silks and all sorts – so I can afford to look like a beauty queen! I'd like an online friend who loves fashion and lives somewhere where there are different kinds of fabrics. I'd love to swap ideas and designs. That's what I really want to do with my life – be a designer.



### New message

Hi, I'm Jessie from Sweden. I live in a small town on the coast of Sweden. We have been learning English since we were very small at school, so we speak English very well. (I don't want to sound boastful, but we do!) Sometimes I think it's really boring here and I'd love to have an online friend from far away, like in Africa or China. I want to know what everyday life is like for you. What is your school like? Do you have lots of rules? What do you learn about? What books do you read? Tell me, tell me! I can help you with your English.



### Talk about ...

- What do you think are the advantages of having an online, or 'virtual', friend?
- Some people say that chatting to 'virtual' friends on blogs or in online chat rooms is not a proper substitute for real life. It could even be dangerous. Do you agree?

### Glossary

**kooky** (*informal*) slightly strange and unusual, but in a likeable way

- Use punctuation to reflect thoughts, feelings and how words are spoken
- Use informal vocabulary to create effect in writing
- Adapt writing style and register for intended audience and purpose

✉ New message

— ↗ ✕

Hi, I'm Jake from Australia. Just like in all the movies and soap operas you've ever seen about Australia, we spend a lot of our lives on the beach surfing and having barbecues. But I tell you what really interests me and that's FOOD! I love it. I just love Thai food with all those limes and ginger, and I'd like an online friend in Thailand. Do you eat just traditional Thai food at home, or do you have fast food like chips and burgers? What do you like best? Do you and your family eat together every day at home? Do you eat outside like us on the beach?



✉ New message

— ↗ ✕

Hi, I'm Irina from Russia. I live with my mother and four brothers in a town in the east of Russia. Life is not easy here because there used to be a factory here which employed two thousand people, but now it has closed and there is no work. Winter is very long and very cold. Snow is 5 metres high and stays for months. I study hard so that I can learn perfect English and go to Moscow to study when I'm older. I would like an online friend who I can practise my English with. I would like to talk about your school and the job opportunities in your country. What is your family life like? What do you do in your spare time? I watch movies at home and help my mother with the shopping and housework.



### Writing to an online friend

- Choose one of these online friends to reply to. Explain who you are and where you live, and tell them a little about your interests and daily life. Ask questions of your own so that your online friend will have plenty to respond to.
- Then write your own request for an online friend, using the texts on these pages as models. Include information about yourself, and what you would like from your online friend.

Use informal language appropriate to your peer group and to suit the online environment and chat space, and make effective use of punctuation.

### Stretch zone

Script a conversation between two people making friends in an online chat room. It could be related to a particular interest (like a shared love of sport, cookery or a TV series).

## When friends grow apart

This story is set in a mining town in Australia called Yirrkala. The mining industry has had an enormous impact on the local Aboriginal community, who have inhabited the area for over 40,000 years. The novel was written by Clare Atkins, a teacher and script writer, who lived among the Aboriginal people in Arnhem Land while writing the book. The story follows the difficulties of growing up, as well as the clash of two cultures in Australia today.

In this extract, Rosie, the narrator and a white girl, is surprised to see her childhood best friend Nona, from the Aboriginal community, return to school. Nona has been away for many years and, in her absence, Rosie has become friendly with some popular, and wealthy, white girls who do not understand the Aboriginal people and their way of life.

- Examine and discuss a wide range of texts
- Identify evidence in a text about the environment, culture and social situation



### A friend from the past

Nona reaches out and takes the comprehension sheet.

Miss Fuller smiles nervously. “Okay, great.”

She gives Nona a pen and paper.

5 Nona’s voice used to be full of laughter, like even her insides were grinning. But now it comes out soft and flat. “You got a pencil?”

“Sorry?”

“Pencil.”

“Oh. Yes. Sure.”

10 Miss Fuller gets her one. Selena smirks. She writes on the side of her exercise book, nudging it over so I can read.

*What are we – in primary school?*

I force a smile. I tell myself the words are harmless, just a joke.

15 I watch Nona as she starts to work. She begins by colouring in the holes in the letters – the a’s, the o’s, the d’s, the e’s. By the end of the lesson they are all filled in. I lean forward and see she’s also drawn in the left margin, decorating it with swirls and ... are they turtles? I can’t quite make out from my desk. It’s beautiful, though. Shades of grey-lead ocean.

20 Selena catches me looking and underlines her previous words:

primary school

Miss Fuller passes Nona and sees what she’s doing. I wait for a reaction but our teacher just nods and smiles and walks on.

#### Language tip

**Superlative adjectives** are useful for dramatic emphasis or comparison. They are formed by adding the suffix *-est* to the adjective, as in ‘biggest’, ‘loudest’, ‘smallest’. Some longer adjectives, however, cannot be made into superlatives by adding the suffix. Instead, the superlative is formed as an adjective phrase using the words ‘most’ and ‘least’. For example: ‘My friend is the kindest, funniest, most sensible, least selfish person you will ever meet.’

#### Glossary

**detention** form of punishment where a student has to stay behind after school has finished

**old man** (*informal*) father  
**P’s** (*Australian, informal*) driving licence

Selena whispers, “Can you imagine if one of *us* did that?”

25 Selena always talks like that. Us and them. Njāpaki and Yolŋu. She’s right, though. If a Njāpaki kid – a non-Aboriginal kid – did that Miss Fuller would be telling them to start working or stay and do it in detention.

Selena articulates the question this time. “You know her?”

30 I want to say yes. I want to say, *She’s my sister. She was my best friend.* But I know Selena would find that crazy and I don’t want to explain. So I say, “She knows my mum.”

“From the art centre?”

I nod, convincing myself it’s easier this way.

35 The bell goes and we throw our timelines onto Miss Fuller’s desk as we stream out to our next classes. Selena moves off. She chose Cert One in Business as an elective, which is ridiculous. She hates anything to do with maths, and thinks the only function of the economy is to determine how much stuff from  
40 the US costs online. But her old man said she should do it, so she did. And Anya chose it because Selena did. I couldn’t bring myself to study something I’d never use. I figured Hospitality at least might help me get a job in town once I get my P’s.

I feel someone touch my arm. I look down and see a dark-  
45 brown hand. Long fingernails. A pale palm.

I hear her voice say, “*Yapa.*” Sister. And suddenly I’m six years old again. We’re in my bedroom holding hands.

I look up at Nona. “Mum said you were back.”

“Got here last week.”

50 “Are you living at your grandma’s?”

Nona shakes her head. “In Birritjimi. My  
aunty’s house. You remember Tina? She  
just had a baby, a little boy. We’re living  
with them – me, my mum and the  
55 smalls.”

I smile at the mention of her two little sisters; they’re only a couple of years younger than us, but we always called them the smalls to make ourselves feel bigger. Nona smiles shyly back at me.

60 There is so much to say. So much I want to know. But I can feel Selena and Anya watching us. They’re standing outside

- Examine and discuss a wide range of texts
- Identify evidence in a text about the environment, culture and social situation

### Language tip

Writers have many tools they can use to **create emphasis**. These include using typographic features like ***italics*** and **exclamation marks!** A more literary technique is known as amplification.

**Amplification** repeats a word or expression for emphasis, often using additional adjectives to clarify the meaning. For example, ‘Love, real love, takes time’ is an example of amplification.

Find examples of amplification on this page.



their classroom, waiting to go in. Selena makes eye contact and frowns, as if to say, *What are you doing?* I remember what school was like before she came. Me and Anya, always on the periphery. Not a real group, just two loners clinging desperately together. It was years ago but it was yesterday. I feel sick.

70 I turn back to Nona. My words come out abruptly. "I'd better go. See you round."

I see Nona's face fall, a crumple of confusion. And then I'm walking away.

From *Nona and Me* by CLARE ATKINS

- Use literary and rhetorical devices to enhance the impact of writing
- Use other texts as a model for own writing
- Perform roleplay, speaking fluently and with confidence

## Comprehension



- 1 What do we learn about Selena's character from the extract? Give evidence from the extract to support your answer.
- 2 What opinion do you have of Nona's personality?



- 1 Explain what 'a crumple of confusion' means at the end of the extract. (line 72)
- 2 Explain how the use of repetition and amplification reinforce Rosie's ethical dilemma.
- 3 What are the disadvantages of reading the story from Rosie's point of view?



- 1 What short phrase tells the reader that Selena is prejudiced against those from a different background to hers?
- 2 What are the two moments when Rosie shows she is ashamed of knowing Nona? Explain why Rosie rejects Nona at the end of the extract. How did this make Nona feel?
- 3 How do you know that Rosie has, in fact, different attitudes and beliefs to Selena and Anya? Give evidence from the text.

## A tricky conversation!

Think of a reason why you might have to stop seeing so much of a friend who has been important to you. Perhaps you are moving to another part of town, or another city? Perhaps your friend has changed in a way you cannot relate to? Your friend may be very understanding, or perhaps they will get angry and you will need to try to pacify them.

- Write down the dialogue for your difficult conversation as a script or through reported speech.
- Use rhetorical devices for emphasis, emotional tension and impact.
- Work with a partner to perform the dialogue, like a play reading.
- Ask for feedback to further develop your script.

## Glossary

**pacify** to calm a person down

- Examine and discuss a wide range of texts
- Identify evidence in a text about the environment, culture and social situation

## Making a new friend

In the following extract, Lucy has been evacuated from London to escape the bombing during the Second World War and she is staying in the large, old house of Professor Kirke. While exploring, she walks through a wardrobe and finds herself in the land of Narnia. She is in a forest full of snow, and stands for a while under the lamp-post, before she sees Mr Tumnus, the faun. A faun is a mythological creature resembling a goat or a type of deer, with cloven hooves. In this extract, they strike up an unlikely friendship.

### Meeting Mr Tumnus

“Good Evening,” said Lucy. But the Faun was so busy picking up its parcels that at first it did not reply. When it had finished it made her a little bow.

5 “Good evening, good evening,” said the Faun. “Excuse me – I don’t want to be inquisitive – but should I be right in thinking that you are a Daughter of Eve?”

“My name’s Lucy,” said she, not quite understanding him.

“But you are – forgive me – you are what they call a girl?” asked the Faun.

10 “Of course I’m a girl,” said Lucy.

“You are in fact Human?”

“Of course I’m human,” said Lucy, still a little puzzled.

15 “To be sure, to be sure,” said the Faun. “How stupid of me! But I’ve never seen a Son of Adam or a Daughter of Eve before. I am delighted, delighted,” it went on. “Allow me to introduce myself. My name is Tumnus.”

“I am very pleased to meet you, Mr Tumnus,” said Lucy.

“And may I ask, O Lucy Daughter of Eve,” said Mr Tumnus, “how you have come into Narnia?”

20 “Narnia? What’s that?” said Lucy.



### Talk about ...

- What do you think of the writer’s ability to make a mythological or imaginary creature come across as someone we can relate to?
- Is this unlikely friendship a useful metaphor for making other kinds of friendships?

“This is the land of Narnia,” said the Faun, “where we are now; all that lies between the lamp-post and the great castle of Cair Paravel on the eastern sea. And you – you have come from the wild woods of the west?”

25 “I – I got in through the wardrobe in the spare room,” said Lucy.

“Ah!” said Mr Tumnus in a rather melancholy voice, “if only I had worked harder at geography when I was a little Faun, I should no doubt know all about those strange countries. It is too late now.”

30 “But they aren’t countries at all,” said Lucy, almost laughing. “It’s only just back there – at least – I’m not sure. It is summer there.”

“Meanwhile,” said Mr Tumnus, “it is winter in Narnia, and has been for ever so long, and we shall both catch cold if we stand here talking in the snow. Daughter of Eve from the far land of Spare Oom where eternal summer reigns around the bright city of War Drobe, how would it be if you came and had tea with me?”

40 “Thank you very much, Mr Tumnus,” said Lucy. “But I ought to be getting back.”

“It’s only just round the corner,” said the Faun, “and there’ll be a roaring fire – and toast – and sardines – and cake.”

“Well, it’s very kind of you,” said Lucy. “But I shan’t be able to stay long.”

45 “If you will take my arm, Daughter of Eve,” said Mr Tumnus, “I shall be able to hold the umbrella over both of us. That’s the way. Now – off we go.”

50 And so Lucy found herself walking through the wood arm in arm with this strange creature as if they had known one another all their lives.

They had not gone far before they came to a rocky place with little hills up and little hills down. At the bottom of one small valley Mr Tumnus turned suddenly aside as if he were going to walk straight into an unusually large rock, but at the last moment Lucy found he was leading her into the entrance of a cave. As soon as they were inside she found

- Examine and discuss a wide range of texts
- Identify evidence in a text about the environment, culture and social situation
- Read literature from different historical periods

### Glossary

**inquisitive** always asking questions or trying to find out things

**melancholy** sad or gloomy

**geography** study of the Earth’s surface and its physical features, climate, products and population

### Language tip

Some tips for writing realistic dialogue and narrative text:

- Don’t overdo the speech tags (such as ‘said Lucy’), just use them when it is necessary to distinguish who is speaking.
- Include exclamations and speech effects, such as the occasional stumble with words.
- Sometimes use more informal language structures, like starting a sentence with ‘And’ or ‘But’.



Do you think it’s possible to become good friends with someone quickly, as Lucy and Mr Tumnus do? Are some friendships ‘more genuine’ than others?

## 1M Fiction Reading and Comprehension

herself blinking in the light of a wood fire. “Now we shan’t be long,” he said, and immediately put a kettle on.

Lucy thought she had never been in a nicer place. It was a little, dry, clean cave of reddish stone with a carpet on the floor and two little chairs (“one for me and one for a friend,” said Mr Tumnus) and a table and dresser and a mantelpiece over the fire and above that a picture of an old Faun with a grey beard. In one corner there was a door which Lucy thought must lead to Mr Tumnus’s bedroom, and on one wall was a shelf full of books. Lucy looked at these while he was setting out the tea things. [...]

“Now, Daughter of Eve!” said the Faun.

And really it was a wonderful tea. There was a nice brown egg, lightly boiled, for each of them, and then sardines on toast, and then buttered toast, and then toast with honey, and then a sugar-topped cake. And when Lucy was tired of eating, the Faun began to talk. He had wonderful tales to tell of life in the forest. He told about the midnight dances and how the Nymphs who lived in the wells and the Dryads who lived in the trees came out to dance with the Fauns; about long hunting parties after the milk-white stag who could give you wishes if you caught him; about feasting and treasure-seeking with the wild Red Dwarfs in deep mines and caverns far beneath the forest floor; and then about summer when the woods were green and old Silenus on his fat donkey would come to visit them, and sometimes Bacchus himself, and the whole forest would give itself up to its jollification for weeks on end.

From *The Lion, the Witch and the Wardrobe* by C.S. LEWIS

- Explain how an author develops character, setting and plot
- Look at how texts are structured and presented in order to influence the reader’s point of view

### Comprehension

**A** 

- 1 Other than ‘Human’, how does Mr Tumnus refer to Lucy?
- 2 What does Lucy like about Mr Tumnus?
- 3 What does she find so reassuring about his manners and behaviour?
- 4 What is so comforting about his home?

**C** 

- 1 Geography is a discipline (an area of study) of its own, but geographical location and a sense of place can be very important in literature. How important is geography to understanding the conversation between Lucy and Mr Tumnus?

### Mapping Narnia

Draw a map of the imaginary world that frames the encounter between Lucy and Mr Tumnus.

- Include all the built features, as well as the natural geography, and write in the place names (such as Spare Oom, Place of Eternal Summer).
- Chart the journey of the two different characters on your map and include a key (also known as a legend) to explain the symbols you use.
- Add a title to your map.



### Stretch zone

Write your own story of a friendly encounter with a creature of another species.

## A chat with the actors

The following extract is from an interview with the actors Georgie Henley and James McAvoy, who starred in the film version of the novel, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. They discuss the friendship that grew between them in real life, as it did in the story. When they started filming, Georgie was only ten years old. This was her first acting role.

### Georgie Henley and James McAvoy

**Q:** Why does Lucy follow Mr Tumnus home?

**GEORGIE:** She does it because she really trusts in Mr Tumnus. They're almost like long-lost friends, and there's no point in having long-lost friends if you don't go into tea with them.

**JAMES:** The thing that is so special about them is they're nearly the same person in a lot of ways, even though he's 150 and she's eight years old. When they meet each other it is fast friends immediately ...

**GEORGIE:** They connect.

**Q:** How did shooting in chronological order help you?

**GEORGIE:** We got more mature, really. In the earliest shoots I was a bit of a spitfire on set, I was really hyper on set, wasn't I?

**JAMES:** You were a bit hyper on set. But I didn't help, I was jumping around like I was seven.

**GEORGIE:** You were? It did help me.

**JAMES:** I think so. You guys got more experienced, more chilled out. And you got so much more comfortable by the end.

**GEORGIE:** And you became more faun-ey. More goat-like.

**JAMES:** My beard got longer. [...] That was my favourite thing, watching you grow. You all grew inches during this film.

- Look at how texts are structured and presented to influence the reader's point of view
- Identify evidence in a text about the environment, culture and social situation



### Talk about ...

- What makes a good opening question in an interview?
- Consider the many different types of interviews you have read or listened to and how they are scripted.
- What works and what doesn't work, in your opinion?

### Glossary

**spitfire** something or someone who behaves in an angry or explosive manner

**hyper** from the Greek word for 'over' or 'beyond', is often used as a short form of **hyperactive**, which means excessively active; unable to be still or concentrate

**to chill** or be **chilled out** is to relax and enjoy yourself