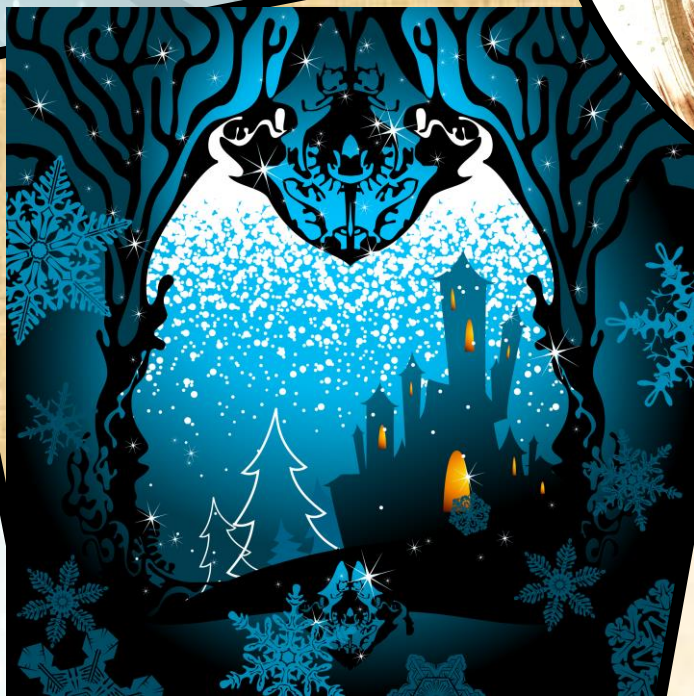
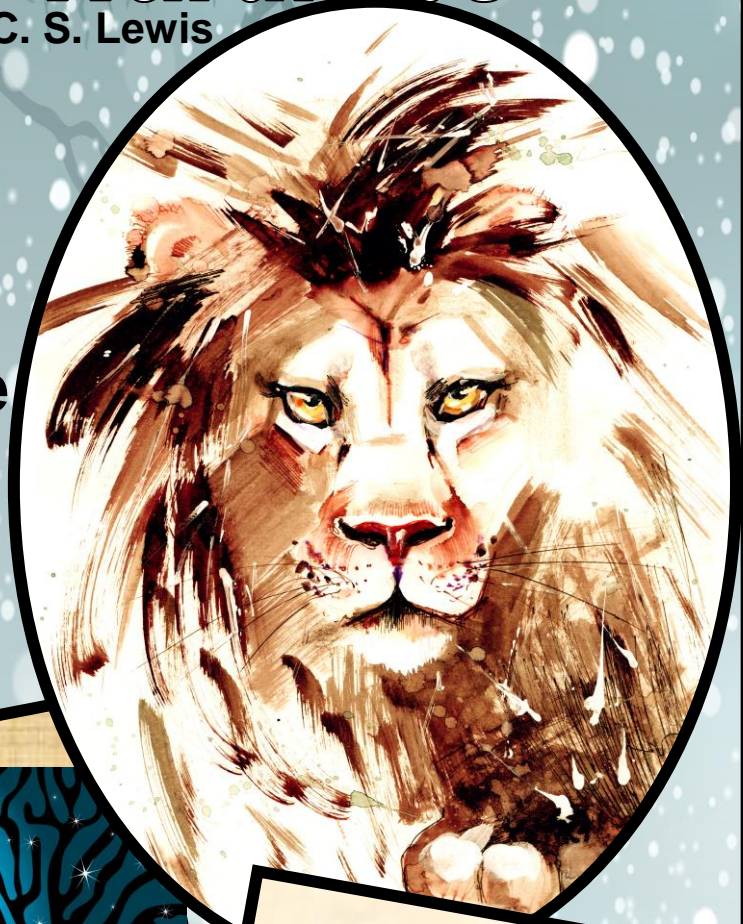


The Lion, the Witch and the Wardrobe

by C. S. Lewis

A Teaching Guide

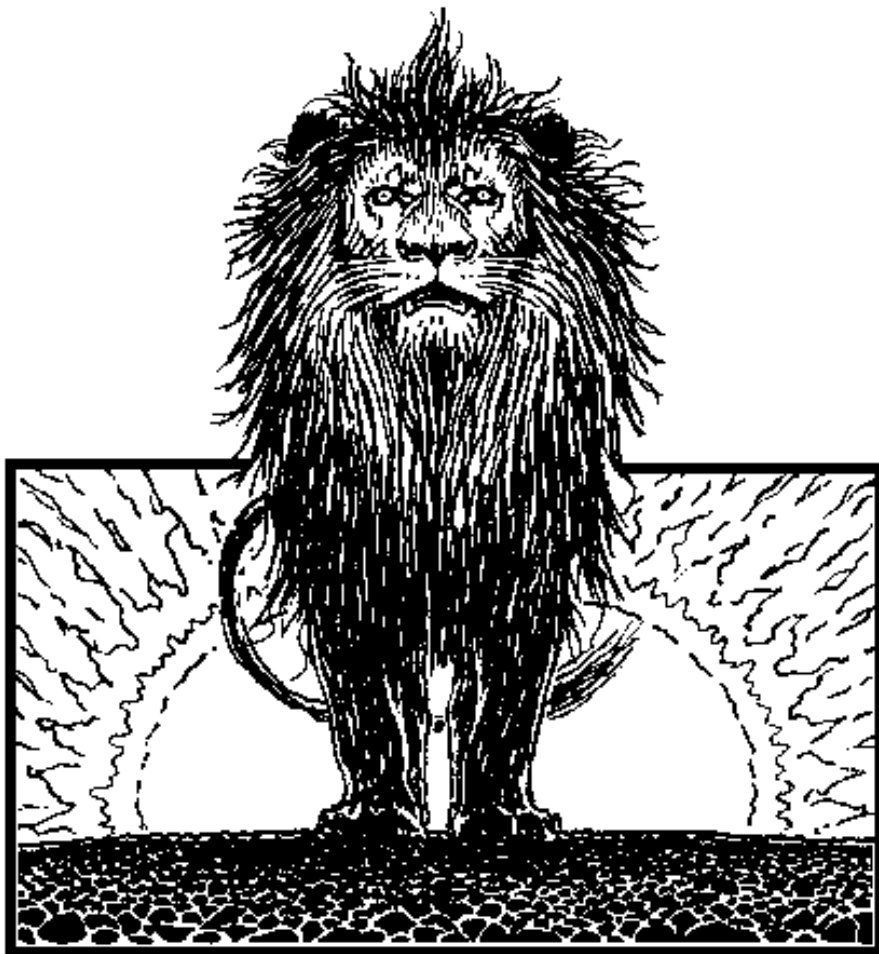
by Margaret Whisnant



Two brothers,
two sisters,
Peter, Susan, Edmund, and Lucy,
sent to live with an old Professor in his very strange old house,
find a world in another time and another place,
where

***The Lion,
the Witch
and
the Wardrobe***

are connected by ancient Magic
from beyond the beginning of time.
The adventure begins.



Text Copyright © 2007 Margaret Whisnant
Registered with U.S. Copyright Office

eBook ISBN 978-1-934538-47-0

All Rights Reserved by Author

Permission to copy for single classroom use only.
Electronic distribution limited to single classroom use only.

Not for display or storage on websites without password protection.

Cover Images: Dollar Photo Club

Table of Contents

	Pages
Chapter Summaries	1-10
Before You Read	11-13
Vocabulary	
Word Lists and Definitions.	14-16
Dictionary Magic	17-20
Misplaced Words/Analogies	21-22
Reading Assessment	
Short Answer	23-26
Objective Tests	27-50
Think, Write, Create	
Chapter Activities	51-63
Whole Book Activities	64-67
Graphic Organizers	87-78
Answer Keys	79-85

Goals

To . . .

- Offer a teaching guide with a full spectrum of learning experiences that flow from **basic knowledge** to **higher-level thinking skills**.
- Provide **classroom-ready** materials that **motivate** and **instruct**.
- Create **novel-specific activities** that require careful reading, help develop comprehension skills, and challenge the thinking process.
- Accommodate a wide variety of student **ability** and **interest**.
- **Support teachers** by providing a practical teaching resource that saves preparation time.
- Include **cross-curricula activities** as an integral part of the novel study.
- Correlate to various US and International **education standards and requirements** for language arts.

The Seven Components. . .

1. Summaries

Written in present tense, the chapter-by-chapter summaries are more detailed than those found in most teachers' guides or other sources. Important points of the plot, character motivation and development, and story clues are all included. For quick reference, the summaries are presented in bulleted format. These synopses are a valuable resource for

quickly becoming familiar with a title when time is limited
managing a reading program that involves multiple titles/reading groups
facilitating independent study
refreshing memory when using a novel from year to year.

2. Before You Read

In this component, the focus is on sparking student interest. Each teaching pack includes both an **independent activity** and a series of **whole-group/small-group discussion** or **research topics**, written as open-ended questions.

At least one **bulletin board idea** is included. In some cases, activities in the **Think, Write, Create** component also involve the creation of a bulletin board or classroom display.

3. Vocabulary

One of the many advantages of literature-based reading instruction is the opportunity to observe vocabulary in action! It is this circumstance that drives the vocabulary portion of the novel teaching packs.

Word Choices. . .

The words lifted from the novel for focused study are chosen based on one or more of the following criteria:

<i>their level of difficulty</i>	<i>their frequency of use in children's literature</i>
<i>their importance in comprehending the story</i>	<i>their value as useful composition vocabulary</i>
<i>the probability that they will be encountered across the curriculum</i>	<i>unique meanings, spellings, pronunciation, etc.</i>

Word Lists and Definitions. . .

For teacher convenience and reference, word lists with definitions are included. The selected words are arranged in story order, complete with page numbers so they can be spotted easily and studied in their "natural habitats." For clarity, the definitions are paraphrased to match the word's tense, number, part of speech, etc. rather than cross referenced as in a standard dictionary. The major resource of this information is www.dictionary.com.

Dictionary Activities. . .

Long word lists are divided into chapter sets of workable numbers and presented as **Dictionary Digs**—sometimes given a slightly different name to correspond with the theme of the novel. In this introductory

stage, students use a dictionary to answer a series of multiple choice questions about word meanings, usage, unique characteristics, etc.

Using the Words. . .

Other activities, which pull terms from the lists in random order, lead students through a variety of word studies which include

sentence usage

word forms

synonyms and antonyms

anagrams

categories

word-groups/connections

word types (acronyms, onomatopoeia, etc.)

scrambled sentences

analogies

whole-class/group games

etymologies

Note: Some of these varieties, but not all, are found in each Teaching Pack.

4. Assessment

The two sections in this portion of the teaching pack offer a wealth of materials designed to build a strong **foundation** for student progression to higher level thinking skills. The operative phrase is **basic comprehension**.

Short Answer Questions

Short answer questions for each chapter (or groups of chapters) are the first available assessment tools. The items encourage (and check) careful reading. Some require the reader to recognize a major event or idea while others involve finding a minor detail. The questions are in *sequence* with the pages they cover, but they are **not** designed to call attention to plot construction or other story elements.

The short answer questions can be used as

student reading guides

pop quizzes

discussion group guides

conferencing with individual students

Objective Tests

The objective tests have multiple functions. In addition to their obvious application, they also serve as tools that can *improve **comprehension skills** by providing practice in understanding plot structure and recognizing important story elements.*

Rationale:

Focus on the Plot. . .

Whether they are aware of their ability or not, all good readers sense the **rhythm** of the **connected** events that compose the plot of a novel, and consequently **comprehend** the story. They are in tune with cause and effect, behavior and consequence, sequence—the heartbeat of the narrative.

This “plot rhythm” forms the framework for the objective tests. The chain of events that tell the story have been pulled from the novel and reformatted into a series of sequential questions, none of which require **interpretation**. They are intended to **draw student attention to the fact that something happened**, not to what the incident means. That comes later.

In addition to their testing function, teachers may use the pages to strengthen their students’ ability to **Summarize**: With only the questions as a guide, have students write a summary of the chapter. For a set of ten questions, limit the number of sentences they may write to seven or fewer. When they work with twenty or more questions, allow no more than twelve sentences.

Report the News: Ask your students to write a newspaper article based on the events identified in a set of questions and the *who, what, when, where, why* elements. Some information needed to complete this assignment may be located in previous chapters.

Twist the Plot: Choose one or two questions from each chapter and change its answer—true to false, no to yes, etc.—to demonstrate how changing a single (or several) events would (or would not) change the story. This process can be used to help students become proficient in distinguishing major plot movers from minor story details.

The Characters. . .

Too often, when they are asked to describe a story character’s personality, the only answer many students can muster is “nice.” This portion of the Novel Teaching Pack, coupled with related activities from **Think, Write, Create**, is a well of opportunities for those teachers who wish to eradicate “nice” from their students’ vocabularies!

Questions that identify a character’s personality and/or motivation are purposely and carefully included with the plot movers. Again, the questions do not require **interpretation**. They simply establish that someone did or said something—knowledge that is invaluable when character analysis is required.

Implied Meaning and Story Clues. . .

The objective tests include items that establish the existence of story components carrying ***implied meaning***. ***Story clues*** that tantalize the reader with hints of future events also appear as question. At this point in the novel study, as before, **interpretation** is not the goal. **Awareness** of the **facts** is the target.

Developing/Improving Listening Skills. . .

Listening skills are rightfully included on every list of state competency requirements. Rather than always requiring students to answer test questions on a printed page, why not surprise them occasionally by doing the test orally and meeting competency goals at the same time?

Discussion Guide Capability. . .

The objective tests are helpful discussion guides. Use individual items on these pages to draw student attention to sequence, cause and effect, story clues (foreshadowing), character traits, recognizing and interpreting implied meanings, etc. These “thinking out loud” sessions are an **important building block** for the next learning phase.

5. Think, Write, Create

In this section, students pack up what they already know about the novel and go exploring into its every nook and cranny. Some activities require the simplest interpretation or application, while others will challenge the most proficient thinkers. There is a high probability that young scholars, even reluctant ones, will label some of the selections as **fun**.

Rationale:

Guidelines. . .

Most of the items in this section are based on the skills presented in the ***Taxonomy of Educational Objectives (Bloom’s Taxonomy)***. There are two reasons for this choice. First, it mirrors the Novel Teaching Pack’s primary purpose of building a variety of sophisticated thinking skills on a foundation of basic knowledge. Second, in following the taxonomy guidelines, activities that correlate with many state educational standards emerge automatically.

Organization. . .

Chapter-specific activities are grouped and presented according to their corresponding sets of **Short Answer Questions** and **Objective Test** page(s). Having led students through the basics for each chapter (or selected section), teachers may shop in this section for in-depth activities to optimize student understanding and interest. Armed with a firm grasp of each successive chapter, students are more likely to anticipate, embrace, and enjoy the next section. By repeating the process, students are also mastering concepts and intricacies connected to the **whole** novel

The **Whole Book Activities**, as their name indicates, require a grasp of the theme(s), characters, implications, etc. as they apply to the full novel. These pages are a teacher’s smorgasbord of culminating possibilities. In some cases, the choices are outgrowths of concepts that students have dealt with in a previous activity. In others, students are encouraged to look at the novel from a new angle.

Levels of Difficulty. . .

A broad spectrum of **difficulty levels** to accommodate the needs of individual students, including the gifted, is an integral part of ***Think, Write, Create***. However, **all** items from this section are intended to **challenge** and **sharpen** thinking abilities.

Activities. . .

Every novel teaching pack includes activities that require students to choose and use precise, appropriate, and meaningful **vocabulary**. These exercises involve choosing a group of words to describe a character’s personality or behavior. The following example is from ***Charlotte’s Web***.

Eight-year-old Fern cried and begged her father not to destroy the runt pig. She sealed the little animal’s fate by asking her father if he would have killed her if she had been born very small.

- Which **two** of the following words do you think **best** describe the way Fern’s father behaved during this episode? Explain your choice. Include the definitions of the words you selected in your answer.

<i>practical</i>	<i>sensitive</i>	<i>loving</i>	<i>cruel</i>	<i>considerate</i>
<i>realistic</i>	<i>flexible</i>	<i>callous</i>	<i>compassionate</i>	<i>logical</i>

- Choose **two** words from the list below that you believe **best** describe Fern’s behavior. Explain why they are the appropriate words. Use the definitions of your choices as part of your explanation.

<i>impulsive</i>	<i>compassionate</i>	<i>assertive</i>	<i>tender-hearted</i>	<i>hysterical</i>
<i>undisciplined</i>	<i>naive</i>	<i>juvenile</i>	<i>humane</i>	<i>empathetic</i>

In each case students work with a given collection of terms, all of which can be correctly applied to the character(s) in question. However, the individual words have strengths of meaning. It is the student's task to analyze both the character's behavior and the words, make choices, and then cite events from the story to support his/her selection.

Teachers may opt to narrow the choices to fewer words, choose words for individual students, divide the class into groups and offer a specific set of words to each group, or use the assignment as it is written. Whatever the technique, it is here that the word **nice** can be knocked off the shelf, shattered on the floor, and swept out the door. No longer necessary. Useless. Gone!

Other items in this section challenge students to . . .
*write for self-expression, for communication, and
for entertainment
form opinions and theories
cite "evidence" from the story to support their
explanations and opinions
connect personal experience to story situations
become familiar with and identify literary elements
analyze story characters and events
make predictions based on given facts*

*think about social issues
create drawings, diagrams, photos, maps,
models, recordings, films, etc.
imagine
categorize
engage in research and data gathering
recognize and perceive story theme(s)
understand point of view*

Cross Curricula. . .

Think, Write, Create takes full advantage of opportunities to connect both major themes and the smallest story detail to other realms of the curriculum. In **Charlotte's Web**, for example, students may apply their calculation skills to a page of "Spider Math." In the **Holes** teaching pack is a challenge to create a game that utilizes a "saved" group of Camp Green Lake's holes.

Options, options, and more options. . .

Think, Write, Create is purposely bulging at the seams to give teachers **pick-and-choose options** for
*individualizing assignments
group work
whole class activities
capitalizing on student interest*
*homework
short-term and long-term projects
differentiating assignments*

6. Graphic Organizers

Ideas for the graphic organizers are pulled from the chapter or whole book activities and expanded into a writing assignment. Priority is given to those topics that allow a student to relate personal experiences, make choices, empathize with a story character, and/or imagine.

Structure. . .

The organizers do not repeat a set pattern of circles, squares, lines, etc., prescribed for a particular type of writing. Each one is tailored to a **specific idea** pulled from the novel. **Structured directions** for organizing the topic support the student at this stage of the process so that **writing** is the major focus.

Non-writing Organizers. . .

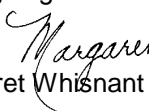
Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the day of the rescue, and the day after the rescue. In the **Holes** Novel Teaching Pack, students become detectives and conduct a "background check" on Mr. Sir, recording their findings on the provided "official form." In these cases, composition skills take a back seat to **imagination, empathy, and pure enjoyment**. Teachers may wish to capitalize on student enthusiasm by asking for a written "report" based on the information entered on the forms.

7. Answer Keys

Keys for **all items that require a specific answer** are included in this section.

A final note from the author. . .

It is my personal wish that when the last page has been read, the last activity completed, and the last idea discussed, at least one of your students will ask, "What are we going to read next?"


Margaret Whisnant

Chapter Summaries

1 *Lucy Looks into a Wardrobe*

- Four children—Peter, Susan, Edmund, and Lucy—leave their home in London during the war because of the air-raids to live in a very large house located in the country. The house is owned by an old Professor, who has no wife and lives alone with a housekeeper and three servants.
- The Professor is a very old man with shaggy white hair. The children like him almost at once, although Lucy (the youngest) is a little afraid of him and Edmund (the second youngest) had to hide his desire to laugh.
- Peter (the oldest) predicts they have landed in a splendid place where they will be able to do anything they like. The children plan to explore the outside areas the next day, but when morning comes there is a steady rain falling. They decide to explore the house.
- The children find empty rooms, rooms with books, a suit of armor, and a room with a harp in one corner. In another room, one big wardrobe is the only piece of furniture.
- Lucy stays behind when her brothers and sister leave because she wants to try the wardrobe's door. To her surprise it opens, and she finds long fur coats inside. Liking the feel and smell of fur, Lucy steps into the wardrobe.
- Further into the dark wardrobe, Lucy finds a second row of coats. Moving further and pushing the coats aside, Lucy realizes that something is crunching under her feet. Then she feels something like branches of a tree on her face, and there is a light ahead of her.
- Lucy finds herself standing in a wood at night-time with snow under her feet and snowflakes falling. She looks over her shoulder at the wardrobe's open door and into the room where it is still daylight. Feeling inquisitive she walks forward.
- Lucy finds that the light is a lamp-post. As she stands looking at it, she hears the sound of feet coming toward her. A strange person steps out from among the trees. From the waist up, he is like a man, but he had the legs and hoofs of a goat. He has a tail and a horn on each side of his forehead.
- The creature, who is a Faun, carries an umbrella and parcels, which he drops when he sees Lucy.

2 *What Lucy Found There*

- The Faun asks Lucy if she is a Daughter of Eve, a human, what they call a girl. She gives her name, and the Faun introduces himself as Mr. Tumnus.
- The Faun, who has never seen a Son of Adam or a Daughter of Eve, welcomes Lucy to Narnia, the land that lies between the lamp-post and the great castle of Cair Paravel. Lucy explains that she came from the wardrobe in the spare room.
- Mr. Tumnus concludes that Lucy is from the far land of Spare Oom and the city of War Drobe. He explains that it has been winter in Narnia for ever so long, and invites her to his warm home for tea.
- Lucy takes the Faun's arm and they walk together under the umbrella to the entrance of his cave home. Inside is a wood fire, two little chairs, a table, a dresser, a mantelpiece, and a shelf full of books.
- Mr. Tumnus and Lucy have a wonderful tea. The Faun talks about the creatures of Narnia, the hunting of the milk-white stag who can give wishes if he is caught, and about summer, although now it is always winter.
- Mr. Tumnus takes out a strange little flute and plays a tune that makes Lucy want to cry and laugh and dance and go to sleep at the same time.
- Lucy stops the Faun's playing and says she must leave for home. He begins sobbing. Lucy puts her arms around him and loans him her handkerchief.
- The Fawn explains that he is in the pay of the White Witch, the one who makes it always winter in Narnia, but never Christmas.

Word Lists with Definitions

(Words Arranged in Story Order)

Some words may appear on more than one page.

Set One: 1 *Lucy Looks Into a Wardrobe*—11 *Aslan is Nearer*

- blue-bottle** Any of several kinds of large house-flies with iridescent blue abdomens or whole bodies and that make a loud buzzing noise in flight. (p. 5)
- inquisitive** Given to asking questions; curious; inclined to investigate; inquiring; snoop. (p. 7)
- parcels** Packages; things wrapped up; a plot of land, usually a division of a larger area. (p. 9)
- melancholy** Gloomy; sadness or depression of the spirit; sad. (p. 12)
- hoax** An act intended to deceive or trick; fake; fraud; humbug. (p. 27)
- wretched** Characterized by misery and sorrow; very unfortunate in condition or circumstances; terrible; unhappy. (p. 28)
- gilded** Coated with gold, gold leaf, or a gold-coated substance; have a pleasing or showy appearance to conceal something of little worth; golden. (p. 32)
- scarlet** A strong or vivid red or reddish orange. (p. 32)
- mantle** A loose, sleeveless cloak or cape; something that covers, envelopes, or conceals; a construction framing the opening of a fireplace; a shelf above a fireplace opening. (p. 36)
- row** (1) (rou) A boisterous disturbance or quarrel; an uproar. (2) (rō) A number of persons or things arranged in a line; (3) (rō) To propel a vessel with an oar. (p. 49)
- reliable** Dependable in honesty, accuracy, achievement, and the like; trustworthy; worthy of trust; respectable. (p. 51)
- assume** Suppose; believe to be true without proof; undertake; to take over the duties or responsibilities of; to take on or adopt. (p. 52)
- inclined** Of a mind (usually followed by *to*); leaning; deviating in direction from the horizontal or vertical; sloping (p. 55)
- resumed** Continued after interruption; assumed use or practice of again; proceeded. (p. 62)
- fraternizing** Associating with in a friendly way; associating on friendly terms with an enemy or an opposing group; socializing; consorting. (p. 64)
- marmalade** A clear, jellylike preserve made from the pulp and rinds of fruits, especially citrus fruits. (p. 82)
- stratagem** A clever plan, often underhanded, for surprising or deceiving an enemy; deception; maneuver; contrivance; trick; trap. (p. 84)
- muffle** To wrap or pad in order to deaden the sound; to deaden a sound; to wrap in a garment or other coverings; silence; suppress; dull (p. 90)
- treacherous** Characterized by readiness to betray trust; traitorous; deceptive, unworthy, or unreliable; dishonest. (p. 92)
- turret** A small tower, usually one forming part of a larger structure; *Military*: a domelike, sometimes heavily armored structure, usually revolving horizontally, within which guns are mounted as on a ship, aircraft, or fortification; tower; minaret. (p. 100)
- crouched** Stooped, especially with the knees bent; cowered. (p. 101)
- ventured** Undertook with uncertainty as to the outcome, especially in a risky or dangerous situation; chanced; dared. (p. 103)
- gloating** Looking at or thinking about with great, excessive, or malicious satisfaction; relishing; reveling. (p. 103)
- jeering** Speaking or shouting in a mocking way; taunting; ridiculing; heckling. (p. 104)
- lithe** Bending readily; flexible; limber; supple. (p. 105)
- eerie** Uncanny, so as to inspire superstitious fear; weird; spooky; frightening. (p. 105)
- threshold** A piece of wood or stone placed beneath a door; the entrance to a house or a building; the place or point of beginning; doorstep; beginning. (p. 105)
- solemn** Grave, sober, or mirthless, as in the face, speech, tone, or mood; thoughtful; stern; serious; quiet. (p. 117)
- cordial** A stimulating medicine; courteous and gracious; friendly; warm. (p. 118)
- repulsive** Disgusting; tending to repel or drive off; offending; loathsome; distasteful. (p. 122)

Misplaced Words

Every word in each of the following sets has been placed in the wrong sentence. Identify each word's correct location by writing it in the blank to the left of the sentence where it belongs. Spelling counts.

Set One: **inquisitive** **repulsive** **treacherous** **reliable** **gracious** **prodigious**

- _____ 1. My brother's **inquisitive** Halloween witch's mask is still hanging on his closet door.
- _____ 2. Benedict Arnold is a well-known **reliable** character from American history.
- _____ 3. His **treacherous** mind leads him to ask questions unceasingly.
- _____ 4. Mr. Lewinsky responded to the insult with a **prodigious** smile.
- _____ 5. Cleaning the attic in the old house will be a **gracious** task.
- _____ 6. Mom needs a **repulsive** car for family and personal use.

Set Two: **revelry** **hoax** **threshold** **vermin** **rabble** **siege** **rubble**

- _____ 7. My sister and her stay-over friends enjoyed a period of **rubble** until Dad ended it shortly after midnight.
- _____ 8. Several armies of termites have laid **threshold** to the old building.
- _____ 9. Why is it customary for a groom to carry his bride over the **hoax**?
- _____ 10. The city was reduced to **vermin** during the battle.
- _____ 11. The report of a burglary was proven to be a **rabble**.
- _____ 12. The officers were interrupted by **siege** milling around the scene.
- _____ 13. In the middle ages, people were besieged by fleas, rats, and other **revelry**.

Set Three: **fraternizing** **surged** **gloating** **jeering** **liberated** **ransacking** **lurking**

- _____ 14. Something is **fraternizing** in the shrubbery under the window.
- _____ 15. I have been **jeering** my room for an hour looking for my math book.
- _____ 16. A crowd of eager shoppers **liberated** through the open door.
- _____ 17. The audience began **ransacking** the moment the speaker took the stage.
- _____ 18. Several students were observed **gloating** with members of the opposing team.
- _____ 19. My brother can't stop **lurking** over the special privileges he has been granted since his sixteenth birthday.
- _____ 20. My gerbil has **surged** himself from his cage again.

Short Answer Questions

1 *Lucy Looks into a Wardrobe*

1. Why were the four children sent from London to live with the old Professor in the country?
2. What was it that Peter liked about the old Professor and the place where they were sent?
3. Why didn't the children go outside to explore as they had planned?
4. Explain why the old house was a good place for exploring indoors.
5. What drew Lucy into the wardrobe?
6. Instead of reaching the back of the wardrobe, where did Lucy find herself standing?
7. Though she was a little frightened, why did Lucy decide to walk to the light she could see in the distance?
8. What did Lucy find when she reached the light?
9. Part of the Faun that Lucy saw looked like a man. What did the other part look like?
10. What did the Faun do when he saw Lucy?

2 *What Lucy Found There*

1. What questions did the Faun ask Lucy about her identity?
2. What territory was the extent of Narnia?
3. Explain how Mr. Tumnus misinterpreted Lucy's explanation that she had come from the wardrobe in the spare room.
4. Where did the Faun live?
5. How did the music that Mr. Tumnus played on his flute affect Lucy?
6. Why did the Faun break down in tears when Lucy said she had to go home?
7. What kind of weather did the White Witch force upon Narnia?
8. If the White Witch found out that Mr. Tumnus had let Lucy go, what might she do if she was extra specially angry at him?
9. Why did Mr. Tumnus insist that he and Lucy go as quietly as they could while making their way back to the lamp-post?
10. Before she returned to the wardrobe, what possession did Lucy leave with the Faun?

3 *Edmund and the Wardrobe*

1. How did Lucy's idea of how long she had been gone compare with those of her brothers and sister?
2. What did the children find when they went inside to check out Lucy's story about Narnia?
3. Which of Lucy's siblings was spiteful in teasing her about her experience?
4. Why did Lucy go back into the wardrobe the rainy day the children again played hide-and-seek?
5. Why did Edmund follow Lucy when he saw her slip into the wardrobe?
6. When he went toward the light he saw in the wardrobe, where did Edmund think he was going?
7. What animals were pulling the sledge that swept into Edmund's sight?
8. What was unusual about the lady that was riding in the sledge?
9. How did the lady in the sledge introduce herself to Edmund?
10. What question did the lady in the sledge have for Edmund?

1

LUCY LOOKS INTO THE WARDROBE

Write either **True** or **False** in the blank before each statement.

- _____ 1. The four children were sent away from London during the war because of the air-raids.
- _____ 2. The old Professor's house was small and located two miles from the outskirts of London.
- _____ 3. When they first saw him, all the children were afraid of the old Professor because he was so odd-looking.
- _____ 4. Peter, Susan, Edmund, and Lucy were brothers and sisters.
- _____ 5. Peter thought he and the other children would be able to do anything they wanted while they were in the old Professor's house.
- _____ 6. On their first morning in the house, the children woke up to a steady rainfall.
- _____ 7. As they explored the house, the children discovered a room that was empty except for a big wardrobe.
- _____ 8. When Lucy tried the door of the wardrobe, she found it was locked; but Peter was able to pry it open.
- _____ 9. Lucy stepped into the wardrobe because she liked the smell and feel of the fur coats hanging inside.
- _____ 10. Lucy was careful not to close the wardrobe door behind her.
- _____ 11. Behind the second row of coats, Lucy found a door in the wardrobe's back wall.
- _____ 12. Lucy found herself standing in the middle of a snowy wood at night time.
- _____ 13. Looking back over her shoulder, Lucy could see through the wardrobe and into the room she had just left.
- _____ 14. Lucy did not return to the wardrobe immediately because she felt very inquisitive and excited.
- _____ 15. The light Lucy saw in the distance was a lamp-post.
- _____ 16. The strange creature who stepped out from among the trees was almost twice as tall as Lucy.
- _____ 17. From the waist up, the creature looked like a man; but he had legs and hooves like a goat and a long tail.
- _____ 18. The Faun carried an umbrella to protect himself from the falling snow.
- _____ 19. The Faun had two horns, one on each side of his forehead.
- _____ 20. When she saw the Faun, Lucy screamed, causing him to drop all the parcels he was carrying.



3

EDMUND AND THE WARDROBE

Write either **Yes** or **No** in the blank before each question.

- _____ 1. Had the other children been worried about Lucy while she was gone?
- _____ 2. As Lucy told her brothers and sister about Narnia, did Peter think she was making up a story for fun?
- _____ 3. When Lucy took the others to the wardrobe, did they also see the snowy land of Narnia?
- _____ 4. For the next few days, was Lucy miserable because the other children thought she was telling a silly lie?
- _____ 5. Was Edmund spiteful to Lucy on purpose?
- _____ 6. Did Lucy go back inside the wardrobe during a game of hide-and-seek on a rainy day?
- _____ 7. When the sound of footsteps from the passage outside the room sent her into the wardrobe, did Lucy properly close the door behind her?
- _____ 8. Did Edmund see Lucy go into the wardrobe?
- _____ 9. Did Edmund go into the wardrobe because he was curious about the land Lucy had described?
- _____ 10. When he went into the wardrobe, did Edmund close the door?
- _____ 11. Did Edmund go toward the light because he thought it was the open door of the wardrobe?
- _____ 12. When Edmund entered the snowy wood, was the sun slowly setting just beyond the trees?
- _____ 13. Did Edmund forget all about Lucy once he entered Narnia?
- _____ 14. Did Edmund apologize to Lucy for not believing her story?
- _____ 15. Was it a sledge, drawn by two white reindeer, that was the source of the bells Edmund heard?
- _____ 16. Were the fat dwarf and the great Lady sitting next to each other on the front seat of the sledge?
- _____ 17. Did the great lady have snow white skin?
- _____ 18. Was the Lady taller than any other woman Edmund had ever seen?
- _____ 19. Did the Lady know Edmund was a human the minute she saw him?
- _____ 20. Did the Lady introduce herself as the Queen of Narnia?



4 TURKISH DELIGHT

Write the **letter** of the correct answer in the blank before each question.

- _____ 1. Edmund did not understand when the Queen asked (A) how he found his way to Narnia, (B) if he were a Son of Adam, (C) if he were the only human in Narnia.
- _____ 2. The Queen had heard of (A) magic wardrobes, (B) a door from the world of men, (C) children who caused trouble in Narnia.
- _____ 3. When the Queen rose from her seat and raised her wand, Edmund (A) seemed unable to move, (B) was frozen in terror, (C) felt safe and warm.
- _____ 4. Edmund stepped into the sledge with the Queen because he (A) was cold and hungry, (B) dared not disobey, (C) liked her immediately.
- _____ 5. The one drop the Queen let fall from the small bottle changed into (A) a bird whose feathers sparkled like diamonds, (B) a fur mantle as soft as the snow on the ground, (C) a jeweled cup full of steaming hot drink.
- _____ 6. The dwarf's smile was (A) not very nice, (B) friendly and inviting, (C) fake.
- _____ 7. The second drop from the Queen's bottle became (A) Edmund's favorite toy, (B) a box of chocolates, (C) a box of Turkish Delight.
- _____ 8. Which of the following was **not** something Edmund told the Queen? (A) Lucy had been to Narnia and met a Faun. (B) He had one brother and two sisters. (C) The wardrobe was located in a house.
- _____ 9. Edmund promised the Queen he would try to (A) lead her to the wardrobe, (B) bring his brother and two sisters to see her, (C) keep other children away.
- _____ 10. Which of the following was **not** something the queen told Edmund about her house? (A) There were whole rooms full of Turkish Delight. (B) In it, he would be brought up as a Prince. (C) There were toys of all descriptions.
- _____ 11. Edmund was eager to get to the Queen's house because (A) the food she had given him was enchanted, (B) he wanted to be king, (C) Lucy would be jealous.
- _____ 12. The Queen said she wanted to (A) adopt Edmund's family, (B) make Edmund's brother a Duke and his sisters Duchesses, (C) visit the world of humans.
- _____ 13. The queen warned Edmund that once he was in her house, he would (A) never return to the world of men, (B) forget all about his brother and sisters, (C) miss his old life.
- _____ 14. The Queen's house was located in the opposite direction from the lamp-post between two (A) tall fir trees, (B) mountains, (C) little hills rising above the trees.
- _____ 15. The Queen asked Edmund not to tell his brother and sister (A) that he had been to Narnia, (B) about her, (C) about the wonderful things in her house.
- _____ 16. Lucy did not notice (A) how flushed and strange Edmund's face was, (B) how happy Edmund looked, (C) that Edmund seemed to be hiding something.
- _____ 17. Lucy had been (A) looking for Edmund, (B) exploring new parts of Narnia, (C) having lunch with Mr. Tumnus.
- _____ 18. It was always winter in Narnia, but it never got to be Christmas, because (A) the animals wanted it that way, (B) of the White Witch's magic, (C) the Faun was evil.
- _____ 19. When he heard what Lucy said about the White Witch, Edmund (A) felt uncomfortable, (B) didn't believe her, (C) decided to keep their meeting secret.
- _____ 20. Once he was back through the wardrobe, Edmund (A) was on the side of the witch, (B) was feeling very sick, (C) wanted to return to Narnia right away.



6 INTO THE FOREST

the Captain of the Secret Police
Edmund
Mr. Tumnus' father
camphor

a tree
fur coats
the Queen of Narnia
Lucy

Susan
Arctic explorers
a witch
home

Peter
Mr. Tumnus
the Robin
winter

From the list above, choose the name, word, or phrase that fits each of the clues below and write it in the blank.
All of the answers will be used at least once. Some of the answers will be used more than once.

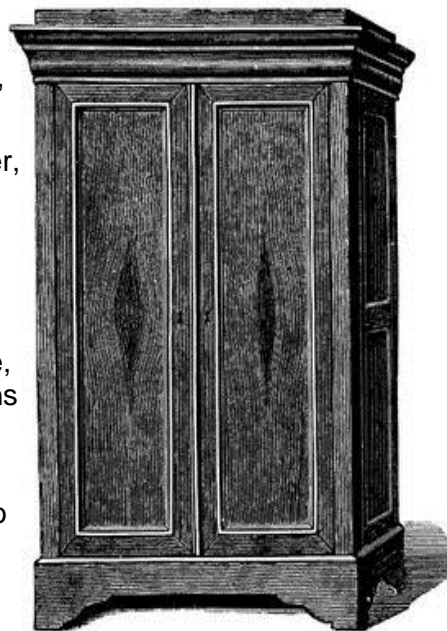
- _____ 1. The other children realized he had been to Narnia when he knew the way to the lamp-post.
- _____ 2. Peter thought she should be their leader when they began exploring Narnia.
- _____ 3. The children found the door to his cave wrenched off its hinges and broken to bits.
- _____ 4. The smell of this was in the wardrobe.
- _____ 5. She had Mr. Tumnus arrested and charged with High Treason.
- _____ 6. The Faun was in trouble because he had helped this person.
- _____ 7. She knew Narnia wasn't a safe place, but she agreed that she and her brothers and sister should try to rescue the Faun.
- _____ 8. He decided not to go back though the wardrobe for food because of the uncertainty of getting back to Narnia.
- _____ 9. The children were wearing these when they left the wardrobe and entered Narnia.
- _____ 10. The Queen of Narnia was really one of these.
- _____ 11. His picture was slashed into shreds with a knife.
- _____ 12. It seemed to understand that the children wanted to find Mr. Tumnus.
- _____ 13. He wasn't convinced that the Queen was in the wrong.
- _____ 14. When the children first entered Narnia, Lucy suggested they pretend to be these.
- _____ 15. While the children were in the wardrobe, Susan realized she was sitting against one of these.
- _____ 16. The children followed it for about half an hour.
- _____ 17. He left the warning note at the Faun's destroyed cave.
- _____ 18. He was angry with Edmund for treating Lucy so badly.
- _____ 19. Peter and Edmund realized they didn't know how to get back to this place.
- _____ 20. It was always this season in Narnia.



WHOLE BOOK TEST

Write the **letter** of the correct answer in the blank before each question.

- _____ 1. The children were sent away from London to live in the old Professor's house because (A) their parents were away on a long voyage, (B) of the air-raids, (C) their apartment building had been destroyed by a bomb.
- _____ 2. The children found the wardrobe in (A) a room in the Professor's house, (B) a guest cottage, (C) the attic with a lot of other old furniture.
- _____ 3. To enter Narnia, the children had to go into the wardrobe and past several rows of (A) military uniforms, (B) old shoes and hats, (C) coats.
- _____ 4. The first creature Lucy met in Narnia was (A) Mr. Beaver, (B) Mr. Tumnus, (C) Mr. Stag.
- _____ 5. In Narnia, the Children were called (A) Humans from Beyond, (B) Daughters of Eve and Sons of Adam, (C) Descendants of Adam and Eve.
- _____ 6. At the entrance to Narnia from the back of the wardrobe, there was (A) a large sundial, (B) a sign warning humans to turn back, (C) a lamp-post.
- _____ 7. Although he was in the pay of the White Witch, Mr. Tumnus was not able to (A) kidnap Lucy and take her to the Witch, (B) have a better home than the other creatures in Narnia, (C) bring Lucy under his spell by using music.
- _____ 8. In Narnia, because of the White Witch's power, it was always winter but never (A) a snowy day, (B) Christmas, (C) a new year.
- _____ 9. After Lucy came back from her first trip through the wardrobe, her brothers and sister (A) didn't believe her story, (B) weren't interested in the wardrobe's magic, (C) were concerned about her long absence.
- _____ 10. Edmund followed Lucy into the wardrobe because he (A) wanted to tease her, (B) suspected her story was really true, (C) knew it was a good hiding place.
- _____ 11. The first creature Edmund met in Narnia was (A) the Faun, (B) the White Stag, (C) the White Witch.
- _____ 12. Edmund was brought under the White Witch's spell when he (A) ate enchanted Turkish Delight, (B) agreed to be Prince of Narnia, (C) drank magic tea.
- _____ 13. What important information did Edmund give the White Witch during their first meeting? That (A) Lucy had told them all about Narnia, (B) he had two sisters and a brother, (C) the wardrobe was the entrance to Narnia.
- _____ 14. When he and Lucy came back from the wardrobe, Edmund (A) said Lucy's story about Narnia was nonsense, (B) was ill for several weeks, (C) wouldn't talk about Narnia because he was afraid of the Witch.
- _____ 15. Which of the following people thought Lucy's story about Narnia could be true? (A) Peter, (B) the Professor, (C) Mrs. Macready, the housekeeper.
- _____ 16. All four children entered the wardrobe because they (A) wanted to learn the truth about Narnia, (B) were trying to escape Mrs. Macready and her tour group, (C) needed heavy coats for the coming winter.



Think, Write, Create

Chapter Activities

1 *Lucy Looks into a Wardrobe*

From 1939 to 1945 armed forces from over seventy countries took part in World War II. It was during this armed conflict that the city of London was bombed. The children had been *sent away from London to the safety of the old Professor's home because of the air-raids.*

- Do some research to identify the country responsible for terrorizing the people of London. By identifying the year(s) the bombing took place, you will also be able to pinpoint the time setting of the story.
- What was the purpose of the London air-raids? What was supposed to happen because of them?
- Who was the English Prime Minister during this period? Who was the American president?

The old Professor's house was very large, with many empty rooms. Others had pictures and books. The children even found a suit of armor.

- What use would you make of the spare rooms if you could live in such a house?
- Which is better—living in a huge house with lots of rooms or residing in a small, but cozy cottage? Explain your choice.
- What kind of house do you hope to own when you are an adult?

Draw a floor diagram of the area of the house where the children explored.

- Include the locations of

the spare bedrooms
the very long room full of pictures and a suit of armor
the green room with the harp in one corner
the steps, the upstairs hall, and the balcony
the series of rooms lined with books
the room with the wardrobe

- Label each room.
- Indicate the particular objects in each room.
- Give each room a size by labeling its dimensions.
- Estimate the square footage of this portion of the house.

There was no other furniture in the room where the children found the wardrobe.

- Can you offer an explanation as to why the wardrobe had not been moved out of the room with the rest of the furniture? Why had other furniture not been brought into the room?
- Is it possible that someone discovered the magic in the wardrobe and isolated it on purpose?
- Perhaps the wardrobe wasn't magic at all. Maybe Narnia chose to use it as a door. What is your theory?

When Lucy met him, the Faun was startled but Lucy remained calm.

- If you met a creature that looked like the Faun in a strange place in the middle of the night, how would you react?
- Would you tell anybody about your experience? Why or why not?

Think, Write, Create

Whole Book Activities

When the children first met him, Aslan asked where the fourth one was, and Edmund's betrayal was revealed. Lucy asked Aslan if Edmund could be saved, and the Lion said, "*All shall be done. . . But it may be harder than you think.*"

- Explain how Aslan's statement was a **foreshadowing** of things to come.
- How is each of the following events an example of **foreshadowing**?

- (1) Peter thought Aslan would be present during the battle with the White Witch, but Aslan said, "*I can give you no promise of that. . .*"
 - (2) Aslan moved his group from the Hill of the Stone Table to the Fords of Beruna.
 - (3) During their journey to the Fords of Beruna, Aslan did not talk very much and seemed sad.
 - (4) Aslan assured Peter that the White Witch would not make an attack during their first night camped on the Fords of Beruna.
 - (5) When Susan and Lucy begged to walk with him, Aslan said, "*I should be glad of company tonight.*"
 - (6) At the place where he would let the children go no farther, Aslan said to them, "*And whatever happens, do not let yourselves be seen.*"
-

As the children grew into adulthood in Narnia

*Peter was called King Peter the Magnificent,
Susan was called Susan the Gentle,
Edmund was known as King Edmund the Just,
and
Lucy became Queen Lucy the Valiant.*

- Find events from the story to explain how each person got his or her special title.
 - If you could have chosen their Narnia names, what different ones would you bestow upon them. Explain your reasoning.
 - How do you think each one used the things he or she learned in Narnia after they found their way back to England and grew up for real?
-

All of the following geographic features were part of Narnia:

*forests valleys hills rivers
a sea a seashore*

- Name **four** real countries that have the same geographic features as Narnia.
 - Name **four** states with identical topography.
 - What real place do you think the author had in mind when he created the physical characteristics of Narnia? Add details to explain your answer.
-

In Narnia there was earth, water, plants, air to breathe, a sky with stars, sunsets, and living creatures of all sorts. In many ways it was an exact copy of our world. However, it was **in a different place**.

- Where do you think Narnia was located in relation to our own universe? Inside? Outside? Beside? In the children's imaginations? In the Professor's house? Explain your choice.
 - What are the names of some other stories about different worlds? Where were they located?
-

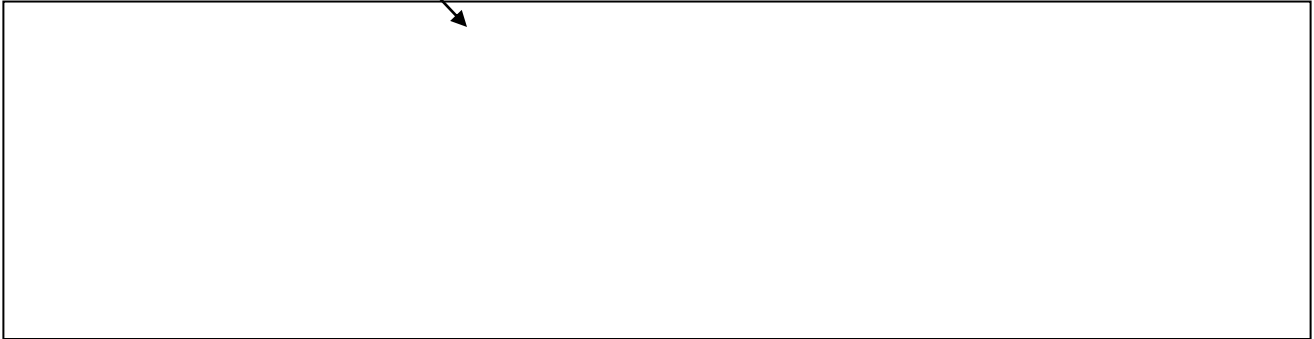
In Praise of Closets

Until the late 1940's, Americans relied on wall-mounted pegs, chests, trunks, and free-standing wardrobes—such as the one the children found—to provide storage. Built-in home closets were either really small or nonexistent. It was after World War II that large closets became part of housing designs.

Think of all the things your family stores in closets—clothes, holiday decorations, sports equipment, things too good to throw out, etc. What would happen at your house if all the closets suddenly disappeared? How about your own room?

Use the organizer below to form a mental picture of your home with all the stuff and no closets. Write a description of your vision. Finish your composition with a paragraph explaining the value of closets. Give your creation the title ***In Praise of Closets***.

The adults' living quarters. . . .



The living room: Imagine all the good stuff you would need to keep jammed into your family area. . .



Your room: What would you do with your clothes and other important items? . . .



In praise of closets. . .

