

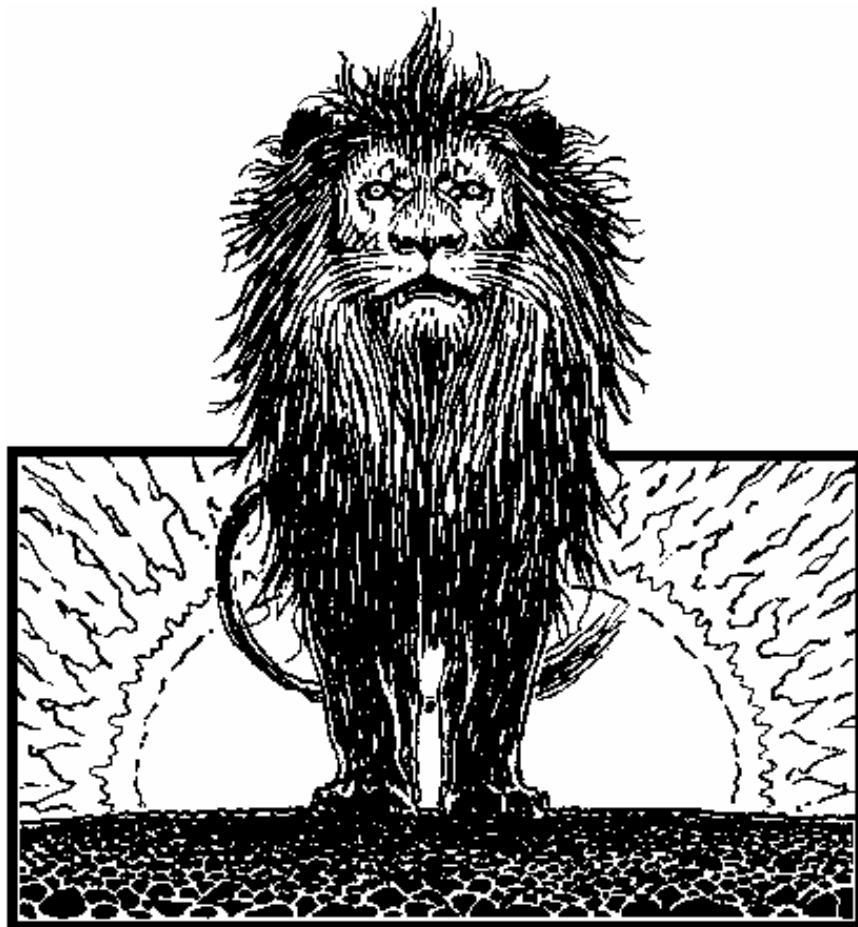
Two brothers,  
two sisters,  
Peter, Susan, Edmund, and Lucy,  
sent to live with an old Professor in his very strange old house,  
find a world in another time and another place,

where

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

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

The adventure begins.



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

By C. S. Lewis

***A Novel Teaching Pack***

By Margaret Whisnant

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## An Introduction to **Your Novel Teaching Pack. . .**

### **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 state **education standards and requirements** for language arts.

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### **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](http://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.

## Tea Trivia

In addition to a few words and phrases not readily familiar to American readers, there are other details in *The Lion, the Witch and the Wardrobe* that reveal its English origin and setting. The characters' propensity for "having tea" is a good example.

In modern England, tea continues to be an important part of the day, much like the American cup of coffee. Use the internet and reference books to answer the following trivia questions about tea.



- \_\_\_\_\_ 1. What ingredients do Britons typically add to their cups of tea? (A) cream and sugar, (B) lemon and sugar, (C) cinnamon and lemon.
- \_\_\_\_\_ 2. *Afternoon tea*, actually a light meal, was once an everyday event in Britain. Today, afternoon tea is generally a treat enjoyed in a tea shop, a café, or a hotel. The proper time for *afternoon tea* is (A) 1 o'clock p.m., (B) 3 o'clock p.m., (C) 4 o'clock p.m.
- \_\_\_\_\_ 3. Afternoon tea is also called *low tea* because (A) it is served from a low table, (B) very little food is involved, (C) it's thought of as an energy booster.
- \_\_\_\_\_ 4. In addition to the cup of tea, what side items do the British customarily enjoy at *teatime*? (A) a light fruit salad or toast, (B) a slice of cake or chocolate, (C) fish and chips.
- \_\_\_\_\_ 5. Another English tradition is *High Tea*, served between 5 and 6 o'clock p.m. with cold meat, fish/and or eggs, cakes, and sandwiches. What is another name for this event? (A) Meat Tea, (B) Buffet Tea, (C) Smorgasbord Tea.
- \_\_\_\_\_ 6. *High Tea* is so named because it is served (A) late in the evening, (B) from a high table, (C) with formal table settings and a full meal.
- \_\_\_\_\_ 7. Before the American Revolution, the British bought tea in China and shipped it to the colonies. What was the name of the company that sold the tea? the (A) English China Tea Company, (B) Great Atlantic and Pacific Tea Company, (C) British East India Company.
- \_\_\_\_\_ 8. In 1768, the British seized John Hancock's ship named *Liberty* because he was (A) renting it to a tea company from India, (B) using it to smuggle tea into the colonies and selling it cheaper than the English company, (C) arming it with cannons and using it to force British ships to unload their cargo of tea far from shore.
- \_\_\_\_\_ 9. The Boston Tea Party was not a party, but an act of sabotage by a group of American colonists against the British. Samuel Adams was the leader. What was the name of the group that dumped English tea into the Boston Harbor on December 16, 1773? (A) The United Americans, (B) Brothers Against Taxation, (C) the Sons of Liberty.
- \_\_\_\_\_ 10. How much tea was dumped into the sea during the Boston Tea Party? (A) 90,000 pounds, (B) 3 tons, (C) 45,000 pounds.
- \_\_\_\_\_ 11. Which famous American thought the colonists had done the wrong thing at the Boston Tea Party and even offered to repay the British for their loss with his own money? (A) Paul Revere, (B) George Washington, (C) Benjamin Franklin.
- \_\_\_\_\_ 12. Tea originated in the area where India, China, and Burma meet in the (A) Alps, (B) South China Plateau, (C) Eastern Himalayas.
- \_\_\_\_\_ 13. Today, the world's largest exporter of tea is (A) China, (B) India, (C) Japan.
- \_\_\_\_\_ 14. Two countries that practice formal *tea ceremonies* are (A) Japan and China, (B) India and England, (C) Canada and England.

- \_\_\_\_\_ 15. What stimulant occurs naturally in tea? (A) histamines, (B) caffeine, (C) amino acids.
- \_\_\_\_\_ 16. In *Alice's Adventures in Wonderland*, one chapter is titled (A) "A Mad Tea Party," (B) "The Queen's Tea Party," (C) "The Mad Hatter Has a Tea Party."
- \_\_\_\_\_ 17. A person might refer to something he or she likes as *just* (A) *my type of tea*, (B) *my cup of tea*, (C) *like a cup of hot tea*.
- \_\_\_\_\_ 18. The teaspoon got its name because it is commonly used to (A) measure sugar or other ingredients generally used in tea, (B) dip and serve jams and jellies traditionally served with tea, (C) stir tea, coffee, or other beverages.
- \_\_\_\_\_ 19. How many teaspoons equals one tablespoon? (A) 2, (B) 3, (C) 4
- \_\_\_\_\_ 20. The signature drink of the Southeastern United States is (A) steaming hot tea with cream, (B) sweet tea, (C) tea with honey.
- \_\_\_\_\_ 21. Sir Thomas Johnstone Lipton, who created the famous Lipton tea brand in the 1880's, was from (A) London, England, (B) Berlin, Germany, (C) Glasgow, Scotland.
- \_\_\_\_\_ 22. Luzianne, a well-known brand name for both tea and coffee, has been owned since 1902 by the Reily family of (A) New Orleans, Louisiana, (B) Charleston, South Carolina, (C) Natchez, Mississippi.
- \_\_\_\_\_ 23. The only state ever to have produced tea commercially is (A) South Carolina, (B) Texas, (C) Louisiana.
- \_\_\_\_\_ 24. The process of soaking dried tea in hot or boiling water to extract the flavor is called (A) seeping, (B) steeping, (C) streeping.
- \_\_\_\_\_ 25. The rock formation known as Teapot Dome or Teapot Rock, which lent its name to the Teapot Dome scandal during the administration of President Warren G. Harding, is located in (A) Orange County, California, (B) Lewis County, Nebraska, (C) Natrona County, Wyoming.
- \_\_\_\_\_ 26. Though not officially recognized by any kennel club, the word *teacup* is widely used to describe (A) very small adult dogs, (B) a dog slightly larger than the size classified as a toy dog, (C) very small adult dogs with curved or curled tails.
- \_\_\_\_\_ 27. True tea is made by processing the leaves, buds, or twigs of a bush with the scientific name of (A) *Quercus lithocarpus*, (B) *Camellia sinensis*, (C) *Rubus rosaceae*.
- \_\_\_\_\_ 28. The different types of tea—*green*, *black*, *oolong*, and *white*—are created by *oxidation*, which means the leaves are (A) boiled immediately after picking, (B) stored in very cold vaults, (C) allowed to wilt.
- \_\_\_\_\_ 29. As they oxidize, tea leaves turn darker because (A) all the moisture evaporates, (B) a type of fungus begins to grow on them, (C) the chlorophyll breaks down.
- \_\_\_\_\_ 30. Whether green, black, oolong, or white tea is produced depends upon when the oxidation is stopped. This is accomplished by (A) heating the leaves, (B) removing all sources of light and heat, (C) adding a bacteria much like that used in making cheese.
- \_\_\_\_\_ 31. Which type of tea requires the longest period of oxidation? (A) green, (B) oolong, (C) black.
- \_\_\_\_\_ 32. Teas known as "herbal teas" are usually made from (A) a different type of tea bush, (B) bark, (C) fruits or herbs such as chamomile.
- \_\_\_\_\_ 33. Tasseography is (A) the scientific study and horticulture of tea, (B) a type of fortune-telling based on interpreting the patterns made by tea leaves (or coffee grounds) left in the bottom of a cup, (C) the name given to the planting, cultivation, and production of tea.

## 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; snoopy. (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)

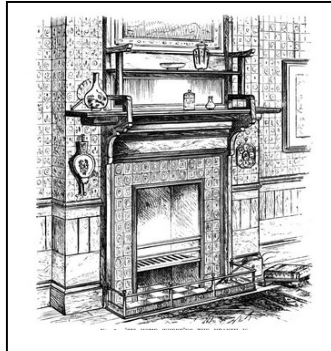
## Dictionary Magic

(Set One: 1 Lucy Looks into a Wardrobe—11 Aslan Is Nearer)

Use a dictionary properly and **presto!**, correct answers will appear for all the following questions about some challenging words from the first eleven chapters of *The Lion, the Witch and the Wardrobe*. Write the letters of the answers you discover in the blanks to the left. Start working the magic.

- \_\_\_\_\_ 1. What is the *most likely* reason a kitten would sit **crouched** in a corner? It (A) is preparing to pounce on something, (B) has gotten lost, (C) is being disciplined.
- \_\_\_\_\_ 2. Which of the following situations is probably a **hoax**? (A) an e-mail from your grandmother saying she has a surprise for you, (B) a voice mail message from your dentist's office, (C) an e-mail message declaring that you have won a lot of money.
- \_\_\_\_\_ 3. A *possible* way to **muffle** the sound of a hammer hitting a nail is (A) select the smallest available nail, (B) wrap the hammer head in a towel, (C) use a very large hammer.
- \_\_\_\_\_ 4. A **blue-bottle** is a type of large (A) mosquito, (B) house fly, (C) cockroach.
- \_\_\_\_\_ 5. What is the difference between a **stratagem** and *strategy*? (A) **Stratagem** is the plan itself, while *strategy* is the art of putting the stratagem to use. (B) They are the same thing. (C) **Stratagem** is singular. *Strategy* is plural.
- \_\_\_\_\_ 6. Which of the following illustrations does **not** include a **mantle**?

(A)



(B)



(C)



- \_\_\_\_\_ 7. What color is a **scarlet** ribbon? (A) green or blue green, (B) vivid red or reddish orange, (C) a deep purple.
- \_\_\_\_\_ 8. What would you do if someone gave you a gift of **marmalade**? (A) spend it, (B) display it with your other favorite things, (C) eat it.
- \_\_\_\_\_ 9. Which of the following locations is *most likely* to be described as **eerie**? (A) a bank building, (B) a cemetery, (C) an overpass on a super highway.
- \_\_\_\_\_ 10. **Gluttony** involves (A) excessive eating and drinking, (B) the need to collect and keep useless objects, (C) an inability to spend or save money in a logical fashion.
- \_\_\_\_\_ 11. An *antonym* of **inquisitive** is (A) snoop, (B) curious, (C) uninterested.
- \_\_\_\_\_ 12. A **reliable** source of weather information is (A) dependable and accurate, (B) to be used only in emergency situations, (C) available on any given day at any given time.
- \_\_\_\_\_ 13. Which word can be substituted for **treacherous** in the following sentence without changing its meaning?  
*It's unwise to confide in someone with a history of **treacherous** behavior.*  
(A) conceited, (B) uncompromising, (C) disloyal
- \_\_\_\_\_ 14. Which of the following is **not** a correct definition of **turret**? (A) a domelike structure where guns are mounted, such as on a ship or aircraft, (B) a curvature or bend in a wall, (C) a small tower, usually one that forms a part of a larger structure.

## 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?

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.



# 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?

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?

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***. (See **Graphic Organizer #1**)

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## 2 What Lucy Found There

Mr. Tumnus recognized Lucy as a human, and there were books about humans in his cave home.

- One of the books in Mr. Tumnus' collection was titled ***Is Man a Myth?*** What is an example of an equivalent book title—you may use an actual title or create one—that might be found in a human home or library?
- Imagine that you were able to open ***Is Man a Myth?*** and take a peek. What are some *chapter titles* that you noticed?
- How would you explain the fact that the inhabitants of Narnia knew about humans but also questioned their existence?

***American Cryptids***—An introduction to Cryptozoology. See **Graphic Organizer #2**

For those who love winter, the White Witch's spell wouldn't seem so bad. However, the awful Queen's creation was missing an important element.

- Why do you suppose the White Witch chose to take away Christmas instead of something else, such as snow or warm fireplaces?
- Using only Mr. Tumnus' description of the White Witch and her ways, which of the following words would you attach to her character? You may choose more than one.  
*despicable dictatorial cunning cruel vile controlling*
- How would you feel about living for a year in the White Witch's winter? Explain why you think you would or would not enjoy the experience.

Mr. Tumnus cried because he had attempted to lull Lucy to sleep and then tell the White Witch of her presence in Narnia.

- How do you know that Mr. Tumnus was an ***empathetic*** creature? Do you suppose he willingly agreed to be a kidnapper for the White Witch? Why or why not?
- Speculate as to why the White Witch is so interested in the presence of humans in Narnia.

---

## 3 Edmund and the Wardrobe

When she came back through the wardrobe and into the room, Lucy thought she had been gone for hours and hours, but her siblings insisted that they had just walked out of the room where the wardrobe stood.

- Do some research to find out what scientists say about time and space travel. Is time in space the same as time on Earth?
- In your opinion, is time something people invented or is it a natural phenomenon? Explain your thinking on this topic.
- How is traveling back and forward in time ***definitely possible*** on Earth? Hint: Take a look at the world's time zones.

## 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?
-

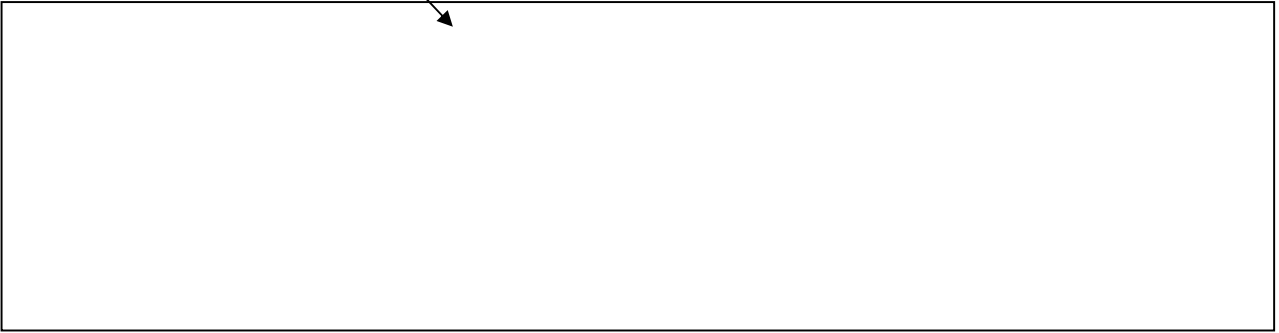
## In Praise of Closets

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. . .***

