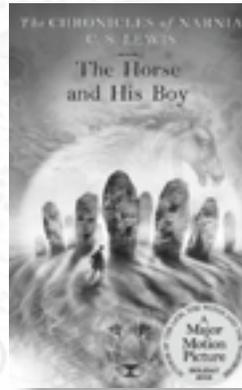
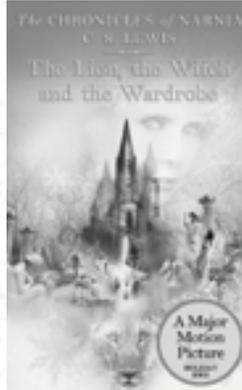
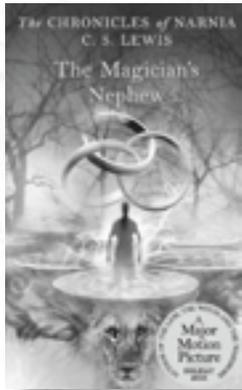


C. S. Lewis.

The CHRONICLES of NARNIA

Teacher's Guide



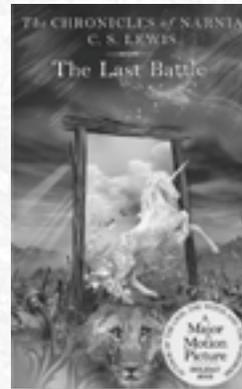
About The Chronicles of Narnia®

The Lion, the Witch and the Wardrobe was first published in 1950, but **C. S. Lewis** began piecing together the story long before that. The tales and ancient myths his Irish nurse told always fascinated him; and when he was sixteen, a picture of a faun carrying parcels and an umbrella in the snowy woods popped into his head. Years later, during World War II, four children stayed with Mr. Lewis at his country house and stirred his imagination again. Not long afterward, he began writing the story that would become *The Lion, the Witch and the Wardrobe*.

While writing, Mr. Lewis incorporated creatures from the myths along with his own memories—such as that of the old wardrobe from his childhood. As the children found their way into Narnia, he was still unsure of what his story would be about. Then the image of Aslan came to him. Mr. Lewis once said, “I don’t know where the Lion came from or why he came. But once he was there, he pulled the whole story together.”

After being illustrated by **Pauline Baynes**, *The Lion, the Witch and the Wardrobe* was published to great success. With so many stories to tell about Narnia and its unforgettable characters, Lewis wrote six more books. Published in 1956, *The Last Battle* was awarded the Carnegie Medal—England’s highest honor for children’s literature.

Millions of readers have discovered *The Chronicles of Narnia*. As you read the books for the first time, or rediscover their magic, take some time to discuss them. The following questions are intended to spark debate about topics such as good versus evil, symbolism and relationships. So gather round and journey once more to the wondrous land of Narnia.



Discussing The Chronicles of Narnia Series

Analyze Structure

Have students look at how the author uses digressions, stories within stories, flashbacks and shifts in point of view to get across information and keep the story moving. What role does suspense play in the stories? How is it created and sustained? Students should be aware that part of an author's art is deciding what to leave out.

Examine Voice and Viewpoint

Ask students to consider the following questions: Who is the narrator of *The Chronicles of Narnia*? What words would students use to describe the narrator's voice? How does the author use humor and irony to entertain the reader, and what effect do these devices have on the story? Ask students to take special note of asides to the audience: places where the narrator breaks the story to talk directly to the reader. What do these moments add to the story?

Investigate Character

Have students analyze the characters they encounter in *The Chronicles of Narnia*. They may consider their traits, motivations, conflicts, points of view and relationships, and the changes they undergo. How is C. S. Lewis able to establish character with a few carefully chosen details? How does character affect action? Can we tell what a character will do in a given situation based on what we know about him or her? When do characters change, and why? How do recurring characters evolve over the course of *The Chronicles of Narnia*?

Recognize Literary Devices

Lewis's lively writing provides repeated opportunities to identify wordplay, analogies, similes, metaphors, allegories and symbolism. Ask students to be aware of how different characters use language. How do these devices enrich the text?

THEMES

Beliefs

Characters regularly confront issues of good and evil. How does what a character believes affect how he or she acts and vice versa? What are some examples of good and evil behavior? How do the characters respond to good and evil?

Courage

What is courage? When do characters show courage? Have students examine the difference between rash action and courageous action. What is the difference between caution and cowardice? How does fear affect how the characters perceive the world and how they act?

Fantasy

Have students discuss the different elements that make up fantasy. What images of this fantasy world are most vivid? How do the children adapt to the altered realities of Narnia? What preconceptions do they bring with them?

ISSUES

Childhood Versus Adulthood

"Children have one kind of silliness, as you know, and grown-ups have another kind" (*The Magician's Nephew*, p. 89). How would you describe the difference between these two kinds of silliness? What are some other observations the author makes about children and adults? Do you think Lewis remembered his own childhood or had a sense of how children think? Why or why not?

Gender Roles

Compare male and female roles in the books. How do *The Chronicles of Narnia* reflect different expectations for boys and girls? How do attitudes about gender roles at the time the series was written (early to mid-1950s) compare with attitudes now?

Recurring Characters

Which characters were your favorites? Why do you think the author decides to send particular characters—and not others—on each specific voyage?

Create a Values Chart

Make a chart with two columns, titled "Values" and "Characters." In the first column list the following values represented in *The Chronicles of Narnia*: charity, faith, humility, justice, mercy. In the second column list the characters in whom you see these values embodied.

Research Historical Connections

The Chronicles of Narnia were written in the years during and after the cataclysmic events of World War II. In fact, the first Narnia book—*The Lion, the Witch and the Wardrobe*—takes place while bombs are falling on London. Research why the Allied defeat of the Nazis has been viewed as the triumph of good over evil. Then write a report describing how the historical events of World War II may have played a role in *The Chronicles of Narnia*, especially in the ongoing struggle between Narnia and Calormen.

The Magician's Nephew

ABOUT THE BOOK

Narnia—where the woods are thick and cool and where Talking Beasts are called to life—a new world where the adventure begins.

Digory's uncle Andrew has used dust from another world to fashion magical rings that he himself is afraid to use to explore other worlds. But when Digory and his new friend, Polly, stumble into Uncle Andrew's attic, the magician is not afraid to try the rings on the children! Digory and Polly are then drawn into worlds beyond our own, where they find many unexpected adventures. When Digory's action in one world awakens a Witch from a spell, the children's travel between the



worlds takes on a new urgency: to stop the Witch in her quest for power.

DISCUSSION QUESTIONS

1. What are some of the different ways Lewis allows us to discover the characters? For example, what do we learn from how they appear, how they act and react, what they say, and how they contrast with each other?
2. How does Lewis create a sense of place as the characters arrive in new worlds? Through whose point of view are new places described?
3. What is the Wood between the Worlds? What effect does it have on Polly and Digory, on the Witch and Uncle Andrew? Why? What do you think the Wood symbolizes?
4. One of the first experiences that enters Narnia after Aslan sings it to life is laughter. Why do you think the author decided to establish Narnia with a joke?
5. Why do you think Aslan sends Digory for the apple when he could easily make it appear?
6. What does the choice of the Cabby as the first King of Narnia seem to say about the attributes of a good ruler?

The Lion, the Witch and the Wardrobe

ABOUT THE BOOK

Narnia—the land beyond the wardrobe, the secret country known only to Peter, Susan, Edmund and Lucy—the place where the adventure begins.

Four siblings journey from London during World War II to stay at an unusual house in the English countryside. Through a forgotten wardrobe filled with musty coats, the children find the enchanted land of Narnia. A secret world of magic and danger, Narnia is ruled ruthlessly by the White Witch, who has cast the land into an eternal winter. Only the return of the Great Lion, Aslan, can break the Witch's evil spell. And a rumor is spreading: Aslan is on his way back. It is at this turbulent moment that the four children stumble through the wardrobe and find themselves center stage in the battle for the control of Narnia.



DISCUSSION QUESTIONS

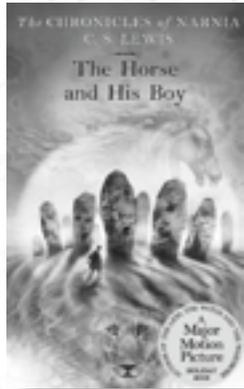
1. What are some individual character traits of each of the four children: Peter, Susan, Edmund and Lucy? How do the children change over the course of the story?
2. Compare and contrast the characters of the Lion and the Witch (for example, what kinds of power they have, how they exercise power, how they treat others, what they want).
3. What do you think is the most courageous act shown in this book? Explain.
4. Why do you think Edmund lies about having been to Narnia? How does lying affect him?
5. In what ways is the Professor an unusual grown-up? What do you think about his "logic"?
6. How does Edmund justify his choice to go to the White Witch? Why do you think people make up excuses for doing something that deep inside they know is wrong?
7. Why do you think Aslan chooses not to resist as he is bound and dragged by the White Witch's creatures even though "one of those paws could have been the death of them all" (p. 166)? How might the Lion's sacrifice function as an allegory?
8. What do you think of the Professor's advice to the children at the end of the book? What message might the author be sending to the reader?

The Horse and His Boy

ABOUT THE BOOK

Narnia—where horses talk and hermits like company—the place where the adventure begins. It's Narnia's Golden Age, when Peter is High King.

A boy named Shasta and a talking horse named Bree—separately captured in youth and enslaved in Calormen—together attempt to make their escape to Narnia, a land the horse dimly recalls and the boy does not know at all. Soon they meet another pair of fugitives: a Calormene girl named Aravis, escaping an arranged marriage, and her talking horse, Hwin. Their escape route takes them through the wondrous city of Tashbaan, where they find themselves in the midst of a larger adventure. It falls to them to save the lands to the North—Archenland and Narnia—from a surprise attack by the Calormenes. In the process, Shasta learns his true identity and even finds his real father.



DISCUSSION QUESTIONS

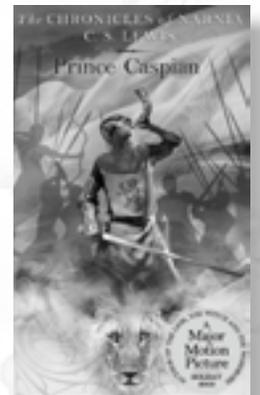
1. Why do you think Bree decides to talk to Shasta after years of hiding the fact that he is a talking horse?
2. What mistakes do Shasta and Aravis make about each other, and why?
3. In what different ways do the characters show pride? How does this help them? How does this hurt them?
4. Why do you think the book is called *The Horse and His Boy* rather than *A Boy and His Horse*? Find places in the text where Shasta appears to be Bree's boy.
5. What kind of leader is The Tisroc? How do we know? Why do you think he agrees to Prince Rabadash's plan?
6. What are some words used to describe Aslan in this book? How is he able to be such different things at the same time?
7. Why do you think Lewis decides to narrate the battle at Anvard through the Hermit's reflecting pool rather than at the scene or from Shasta's perspective? What tone does this lend to the battle?
8. Is Prince Rabadash's punishment appropriate? Why or why not?

Prince Caspian

ABOUT THE BOOK

Narnia—where animals talk and where magical things happen—where the adventure begins.

In a dreary train station in England on their way back to boarding school, Peter, Susan, Edmund and Lucy suddenly feel themselves being tugged into another world. They arrive on an unknown island, where they find ancient ruins of a palace. But something feels familiar about this place. Eventually the children recognize that they are at Cair Paravel, where they themselves ruled as Queens and Kings of Narnia. They discover that they have been called back to Narnia because the forces of Old Narnia are in trouble. Just one year has passed in our world, but hundreds of years have passed in Narnia. The rightful king, Prince Caspian, is fighting a war against his uncle, King Miraz, who wants to destroy the country of Aslan—the Talking Beasts and trees, the Dwarfs and Fauns—and all memory of Old Narnia. In desperation, Caspian has blown a magical horn—the very horn Susan once received from Father Christmas—to summon the Lion and the children to help him in his struggle.



DISCUSSION QUESTIONS

1. Once more we meet Peter, Susan, Edmund and Lucy. In what ways have they stayed the same? In what ways have they changed? How have their previous adventures shaped them? How do they behave differently as children and then as Kings and Queens of Narnia?
2. Compare and contrast Nikabrik and Trufflehunter. What different points of view do they represent?
3. "But because they have quarreled with the trees they are afraid of the woods. And because they are afraid of the woods they imagine that they are full of ghosts" (p. 56). What observation about fear does this reflect? Why do you think King Miraz is afraid of the stories of Old Narnia?
4. How does faith or lack of faith guide the actions of the characters in this book? What difficulties face a person who believes in something others cannot see?
5. What do you think of the way Peter faces the possibility that he might be killed by Miraz?
6. In what ways does Aslan test Caspian about his suitability to be King? How does Caspian pass the test?
7. How does Reepicheep earn his tail back? Do you think he deserves this?

The Voyage of the *Dawn Treader*

ABOUT THE BOOK

Narnia—where anything can happen, and usually does—and where the adventure begins.

Eustace Clarence Scrubb complains a lot. He also makes fun of the Narnia stories he hears his cousins Lucy and Edmund discussing. His point of view changes, however, when the three children are suddenly drawn up into a painting of a ship and find themselves swimming in the cold ocean waters off Narnia. They are rescued by Prince Caspian and the crew of the *Dawn Treader*, who are on a mission to find the seven good lords banished from Narnia by the former king, Miraz. Meeting adventure at every island, the *Dawn Treader* travels beyond known lands, urged on by Prince Caspian's vow to find his father's friends and by the mouse Reepicheep, who longs to sail all the way into Aslan's country at the End of the World.



DISCUSSION QUESTIONS

1. Eustace Clarence Scrubb: Who is he in the beginning? Choose a fact about Eustace and explain what it tells us about him. How does he change as a result of his experiences on (and off) the *Dawn Treader*?
2. Reepicheep: Why do you think he is so concerned with honor? How do you think being small (and a mouse) affects his behavior? Describe some contradictions in his personality.
3. Examine how the point of view shifts throughout this book. Locate some of the choices the author makes about whose point of view he uses to tell a particular story, and explain why you think he has chosen that character at that point.
4. Edmund says to Ramandu's daughter: "When I look in your face I can't help believing all you say: but then that's just what might happen with a witch too. How are we to know you're a friend?" She replies, "You can't know. You can only believe—or not" (p. 217). What do you think of this answer? In a world of enchantment, how do you know whom to trust?
5. How does Prince Caspian convince the crew to continue the voyage with him to the World's End? How is he able to change the terms of the argument so that the crew members are eager to be included?

The Silver Chair

ABOUT THE BOOK

Narnia—where a prince is put under an evil spell—and where the adventure begins.

To escape from bullies at school, Eustace and Jill run through a door in a wall—and come out into another world. Aslan has a job for them: to rescue Narnia's lost prince. The only son of King Caspian, Prince Rilian disappeared in pursuit of a serpent, and no one in Narnia knows what happened to him. But Aslan gives Jill signs that—if she is able to remember and follow carefully—will help her and Eustace find the lost prince. The children's journey takes them through the land of dangerous Giants and on into underground caverns, where they finally encounter the Queen of Underland—and the knight she has enchanted. In this world far below the earth, the Witch tries to convince them all that no other world exists . . . and she almost succeeds.

DISCUSSION QUESTIONS

1. What do you think of the way Aslan behaves toward Jill when she first encounters him by the river? What is he trying to get her to learn, or to acknowledge?
2. Look for places where stories are told within the story. Explain how this device is used to slow down or speed up the story, to show different points of view, and to get information across. How does the credibility of the speaker affect the way we receive the information?
3. Find examples of times when characters act unafraid although they really are afraid. When is this a foolish thing to do? When is it necessary?
4. How does Jill use expected "girlish" behavior to get what she really wants from the Giants? How can people use other people's mistaken expectations of them to their own advantage?
5. Why does the Witch try to enchant the characters into believing there is no Overworld? For what might this be an allegory?
6. How do the children finally get revenge on the bullies at school in their own world? Do you find this a satisfying ending? Why or why not?



The Last Battle

ABOUT THE BOOK

Narnia—where you must say good-bye—and where the adventure begins again.

A donkey in a lion skin is claimed to be the real Aslan and is used by figures far more powerful than he to control Narnia for their own ends. In despair King Tirian calls to children from another world—children who always seem to come when Narnia is in trouble. It is up to the two who arrive—Jill and Eustace—to rescue the king from the Calormenes and expose the false Aslan. However, it is not easy for all of the Narnians to see who is real and who is false. And to some it makes no difference. The war leads to the end of Narnia, and to the beginning of another world.



C. S. Lewis.



Photo Credit: Hulton Deutsch Collection/John Chillingworth

DISCUSSION QUESTIONS

1. In the first chapter, which do you think is Shift's most clever argument in getting Puzzle to do something he doesn't want to, or something he knows he shouldn't? Why do you think Shift acts as he does?
2. How are people and animals manipulated into believing in the false Aslan? How is the argument "He is not a *tame* lion" used? The Mouse says, "He seems to have come back very angry this time. . . . We must all have done something dreadfully wrong without knowing it" (pp. 47–48). How does their sense of guilt make them more gullible?
3. Characters frequently face the decision of when to act and when to wait. When is quick action helpful? When is it harmful? Find examples in the text.
4. How does the symbol of the stable door operate? Why do you think it is bigger on the inside than on the outside?
5. Who are the seven friends of Narnia? What has happened to the eighth, Susan? Why do you think the author reveals this information slowly?
6. Explain the relationship between the Old Narnia, the world that is destroyed, and the world the narrator comes to call the "real Narnia."
7. What happened to the children in their own world? Do you think this ending is sad? Why or why not?

ABOUT C. S. LEWIS

Clive Staples Lewis, known as Jack to his friends, was born in 1898. Lewis and his good friend J. R. R. Tolkien, the author of the *Lord of the Rings* trilogy, were part of the Inklings, an informal writers' club that met at a local pub to discuss story ideas. Lewis's fascination with fairy tales, myths and ancient legends, coupled with inspiration drawn from his childhood, led him to write *The Lion, the Witch and the Wardrobe*, one of the best-loved books of all time. Six further books followed to become the immensely popular *Chronicles of Narnia*. The final title in the series, *The Last Battle*, won the Carnegie Medal, one of the highest marks of excellence in children's literature.

 HarperCollinsChildren'sBooks

www.narnia.com



Visit our website at

www.harperteacher.com

and sign up to Be a Harper Teacher!

Click on "Free Newsletter and Contests."

The Chronicles of Narnia®, Narnia® and all book titles, characters and locales original to The Chronicles of Narnia are trademarks of C. S. Lewis Pte. Ltd. Use without permission is strictly prohibited.