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WALKING TO WISDOM

LITERATURE GUIDE SERIES

The Lion, the Witch and the Wardrobe

C.S. Lewis



by Kelly Warner



Inklings Collection



Walking to Wisdom Literature Guide: The Lion, the Witch and the Wardrobe

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WALKING TO WISDOM LITERATURE GUIDE: THE LION, THE WITCH AND THE WARDROBE

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INTRODUCTION TO STUDENTS

Dear Students,

We are excited that you have the privilege of reading *The Lion, the Witch and the Wardrobe* alongside a mentor (the writer of this guide) who will lead you “further up and further in” (C.S. Lewis’s words in *The Last Battle*). We aim to give you a delightful experience with this book and, in the process, to share practices that we have learned that will help you become a good reader:

- reading carefully
- taking time to absorb a book
- paying attention to details as well as to great ideas over the whole book
- learning to mark up a book
- taking a few notes while reading
- learning to ask and answer good questions
- synthesizing those questions together in a piece of writing or an engaging project

If you spend a year doing all of the Inklings courses, you will not only collect some of the most important books and thoughts, but you will also have increased your abilities and pleasures as a reader.

C.S. Lewis, J.R.R. Tolkien, and Dorothy Sayers (three members of the Inklings whose work you will study in the Walking to Wisdom Literature Guides: The Inklings Collection) wrote nonfiction as well as fiction, and we begin your reading of fiction with a few select nonfiction essays they wrote on topics that overlap with the topics in the book you are reading. Part of their remarkable legacy is that they wrote about many of the same great ideas in stories, plays, and poems and in nonfiction essays. This means that reading the ideas without the stories in these nonfiction works, or “context essays,” will be a significant help to you in understanding them and in fully exploring the characters, plot, and imagery. American writer Flannery O’Connor said, “Our response to life is different if we have been taught only a definition of faith than if we have trembled with Abraham as he held a knife over Isaac.” This is what stories do—they give us an experience of certain knowledge, which is why how we feel about the book is part of what the book is teaching us. We have kept these things in heart and mind while making this guide for you.

We have suggested two reading schedules—one that allows ten days to study the book and the other that allows twenty. Feel free to double that to add extra time for writing and enrichment activities (found at the end of the book). Your teacher will know what is best for your schedule. We have provided you with some space for answering questions, but we recommend that you also keep your thoughts, notes, and musings in a three-ring binder (or on the computer). For the “life questions,” you may want to keep a separate journal for meditative contemplation. We would like you to have as much room as you need, because you will find that the Inklings writers require a lot of space! It is highly recommended that you look up unfamiliar words found in C.S. Lewis’s *The Lion, the Witch and the Wardrobe*, and keep a journal of these new vocabulary words and definitions as you work through the book and the guide.

You have the option of studying one guide or a few, or taking a year to study them all to fulfill your British literature requirement for high school English. Enjoy the study!

SCOPE AND SEQUENCE FOR THE WALKING TO WISDOM LITERATURE GUIDES: THE INKLINGS COLLECTION

C.S. Lewis

Context Essays (selections from these are read at the beginning of each guide): excerpts from *Mere Christianity*,¹ *The Weight of Glory*,² *On Stories: And Other Essays on Literature*,³ and “Theology in Stories” by Gilbert Meilaender⁴

- *The Lion, the Witch and the Wardrobe*⁵
- *The Last Battle*⁶
- *The Screwtape Letters*⁷
- *Till We Have Faces*⁸

Dorothy Sayers

Context Essays: excerpts from *Letters to a Diminished Church*⁹

The Man Born to Be King (twelve-play cycle integrating the four gospels)¹⁰

J.R.R. Tolkien

- *The Fellowship of the Ring*¹¹
- *The Two Towers*¹²
- *The Return of the King*¹³

-
1. The Walking to Wisdom Literature Guides: The Inklings Collection is keyed to the following editions listed in these footnotes: C.S. Lewis, *Mere Christianity* (New York: HarperOne, 2009).
 2. C.S. Lewis, *The Weight of Glory* (New York: HarperOne, 2009).
 3. C.S. Lewis, *On Stories: And Other Essays on Literature* (San Diego: Harcourt Books, 1966).
 4. Gilbert Meilaender, “Theology in Stories: C.S. Lewis and the Narrative Quality of Experience,” *Word and World* 1/3 (1981): 222, http://wordandworld.luthersem.edu/content/pdfs/1-3_Experience/1-3_Meilaender.pdf.
 5. C.S. Lewis, *The Chronicles of Narnia* (New York: HarperCollins, 2001).
 6. Lewis, *Chronicles*.
 7. C.S. Lewis, *The Screwtape Letters* (New York: HarperOne, 2009).
 8. C.S. Lewis, *Till We Have Faces* (Orlando, FL: Harcourt, Brace, & Co., 1980).
 9. Dorothy Sayers, *Letters to a Diminished Church* (Nashville, TN: Thomas Nelson, 2004).
 10. Dorothy Sayers, *The Man Born to Be King: A Play-Cycle on the Life of Our Lord and Saviour, Jesus Christ, Written for Broadcasting* (Grand Rapids, MI: Eerdmans, 1943). Reprinted with permission by Classical Academic Press, 2014.
 11. J.R.R. Tolkien, *The Fellowship of the Ring* (Boston: Mariner Books, 2005).
 12. J.R.R. Tolkien, *The Two Towers* (Boston: Mariner Books, 2005).
 13. J.R.R. Tolkien, *The Return of the King* (Boston: Mariner Books, 2005).

THE INKLINGS

The Inklings was an informal literary discussion group associated with the University of Oxford, England, for nearly two decades between the early 1930s and late 1949.¹ The Inklings were writers, including C.S. Lewis, J.R.R. Tolkien, Dorothy Sayers, and Charles Williams, who shared a love of similar stories and a remarkable commitment to ideas they shared. Their literary philosophies tended to depart from the period in which they were writing (modernist, 1900–1950) as did their cultural values. They liked to walk together and meet regularly to read their work aloud to one another.

“Properly speaking,” wrote Warren Lewis (brother of C.S.), “the Inklings was neither a club nor a literary society, though it partook of the nature of both. There were no rules, officers, agendas, or formal elections.”² While Dorothy Sayers did not attend the meetings herself, partly because she didn’t live in the same town or teach at Oxford, she is often claimed as an Inklings, as a friend of Lewis and Charles Williams. Her correspondence with both was avid and their work concerned with many of the same subjects, characters, and plots. They were a great encouragement to one another. Lewis even read Sayers’s play cycle, *The Man Born to Be King* (which is included in our literature guide series), each year during the Lenten period.

Readings and discussions of the members’ unfinished works were the principal purposes of meetings. Tolkien’s *The Lord of the Rings*, Lewis’s *Out of the Silent Planet*, and Williams’s *All Hallows’ Eve* were among the first novels the Inklings read to one another. Tolkien’s fictional Notion Club (see *Sauron Defeated*) was based on the Inklings. Meetings were not all serious; the Inklings amused themselves by having competitions to see who could read notoriously bad prose for the longest without laughing.³

Until late 1949, Inklings readings and discussions usually occurred during Thursday evenings in C.S. Lewis’s college rooms at Magdalen College. The Inklings and friends were also known to gather informally on Tuesdays at midday at a local public house, The Eagle and Child.

We hope that you will keep the spirit of the Inklings alive in your own study of this guide by working out your own responses to their work in community and conversation as well as laboring over your writing and sharing it with fellow travelers seeking to walk a similar path. Consider studying this course online at Scholé Academy (classicalacademicpress.com/online-courses/).

1. Clyde S. Kilby and Marjorie Lamp Mead, eds., *Brothers and Friends: The Diaries of Major Warren Hamilton Lewis* (San Francisco: Harper & Row, 1982), 230.

2. Bruce L. Edwards, *Apologist, Philosopher, and Theologian*, vol. 3 of *C.S. Lewis: Life, Works, and Legacy* (Westport, CT: Praeger, 2007), 279.

3. “War of Words over World’s Worst Writer,” *Culture Northern Ireland*, May 9, 2008, <<http://www.culturenorthernireland.org/article/1739/war-of-words-over-world-s-worst-writer?search=inklings&crpg=1>>.

DAILY READING OUTLINES FOR C.S. LEWIS'S *THE LION, THE WITCH AND THE WARDROBE*

Schedule 1

This schedule requires you to read two to three chapters per day of *The Lion, the Witch and the Wardrobe* for six days, in addition to the context essays.

Day 1: Context essay excerpt from *The Weight of Glory*: “On Forgiveness”

Day 2: Context essay excerpts from *Mere Christianity*: “The Great Sin” and “Charity”

Day 3: Context essay excerpt from *The Weight of Glory*: “The Weight of Glory”

Day 4: Context essay “Theology in Stories” by Gilbert Meilaender¹ for grades 10 through 12 *or* context essay from *On Stories*: “Sometimes Fairy Stories May Say Best What’s to Be Said” for grades 7 through 9

Day 5: Chapters 1–3

Day 6: Chapters 4–6

Day 7: Chapters 7–9

Day 8: Chapters 10–12

Day 9: Chapters 13–15

Day 10: Chapters 16–17

Your teacher will take as many extra days as needed to work on essay and enrichment activities.

Schedule 2

This schedule will double your time on each assignment and take two days for each unit to make a twenty-day program. Your teacher may choose to add another week for the final writing assignment.

Days 1–2: Context essay excerpt from *Mere Christianity*: “On Forgiveness”

Days 3–4: Context essay excerpts from *Mere Christianity*: “The Great Sin” and “Charity”

Days 5–6: Context essay excerpt from *The Weight of Glory*: “The Weight of Glory”

Days 7–8: Context essay, “Theology in Stories” by Gilbert Meilaender² for grades 10 through 12 *or* context essay from *On Stories*: “Sometimes Fairy Stories May Say Best What’s to Be Said” for grades 7 through 9

Days 9–10: Chapters 1–3

Days 11–12: Chapters 4–6

Days 13–14: Chapters 7–9

Days 15–16: Chapters 10–12

Days 17–18: Chapters 13–15

Days 19–20: Chapters 16–17

Your teacher will take as many extra days as needed to work on essay and enrichment activities.

1. This essay can be found at <http://wordandworld.luthersem.edu/content/pdfs/1-3_Experience/1-3_Meilaender.pdf>.

2. This essay can be found at <http://wordandworld.luthersem.edu/content/pdfs/1-3_Experience/1-3_Meilaender.pdf>.

ELEMENTS IN THE LITERATURE GUIDE

Make Notes: Possess the Book

Becoming a reader is all about learning to pay attention and gather the details to relish and realize the significance and unity of what you are reading. Try using the following symbols or making up your own system that covers the same basics. Underline interesting passages. Write in the margins so that you can go back to reference what you wrote to make your Great Ideas Quotes pages, answer questions, hold discussions, and support points you make in your writing assignments. Here is a simple marking system that we have found effective:

- | | |
|---|---|
| * This is important or delightful. | T This could relate to one of the themes or motifs of the book. |
| ? I have a question. | ✓ This relates to something else I have read. |
| ?? I'm confused. | X This is part of the conflict or the problem of the story. |
| ! This is surprising or exciting to me. | C This is significant in defining this character. |

Tracing the Great Ideas

As you read, choose quotes related to the following great ideas topics (or themes) so that you can trace them all the way through the book. (Please remember that you are welcome to find your own great ideas themes in addition to ours.) Then be on the lookout for how they are worked out in each particular context. Some chapters may contain quotes relating to only one great ideas topic, or may contain several topics. Write the quotes on the Great Ideas Quotes pages. (See page 8 for an example of how to record the quotations.) At the end of the guide you will reflect upon the themes of the course and choose one from which you will develop an argumentative essay. You may use our great idea definition for your essay's thesis or create a thesis of your own.

Great Ideas

Myth, rhymes, legends as knowledge: Lewis believes the real purpose of myth, rhyme and legend is to communicate truth. Understanding the purpose of myth also helped Lewis accept Christianity.

Virtue and moral choice: Virtue isn't an innate quality, but something that develops every day when we make decisions. Each decision builds momentum; it's easier to continue choosing virtue if you have already made a good decision. However, anyone can choose to do the right thing. In *The Lion, the Witch and the Wardrobe*, virtue is shown by a character's choice to love another person, or by his choice to seek forgiveness.

Education/The testing or ordeal: Traditional education models failed Lewis, and he remains unsurprisingly critical of those schools in *The Lion, the Witch and the Wardrobe* which don't teach logic or engage the imagination. As an alternative method of education, Lewis suggests learning occurs through experiences and ordeals.

Evil and vice: In *The Lion, the Witch and the Wardrobe* we see the characteristics of vice mainly through two characters: the White Witch and Edmund. From their stories, we can see that evil is a deceptive, lesser substitute for good, and ultimately destructive force.

Landscape: The dynamic changes of the land parallel the dramatic shift of power from the queen to Aslan. Lewis uses the metaphors and winter and spring to illustrate the spiritual change sweeping over Narnia with Aslan's return. The landscape imagery is powerful, because we have personal experience with both winter and spring.

Responding to Aslan/Sehnsucht: Characters' responses to Aslan—or even just the name of Aslan—reveal their spiritual state. Additionally, every character's response is unique, highlighting Lewis belief that the relationship to God is highly personal. Our longing for Aslan is part of our relationship to Aslan.

Multiple worlds: *The Lion, the Witch and the Wardrobe* spans two worlds—ours and Narnia. The children are sent to the professor's house during London bombing raids of WWII, while Narnia is under the oppressive

rule of the White Witch. What is the relationship between these two worlds? How does the narrator help us bridge these worlds? What are some images or symbols in Narnia that parallel things in our world? Look also for the references to history—such as the totalitarian state, the secret police, the bombing in London.

Deep magic: The deep magic was a set of laws placed into Narnia by the Emperor-beyond-the-Sea at the time of its creation. It was written on the stone table, the firestones on the Secret Hill, and the scepter of the Emperor-beyond-the-Sea. This law states that the White Witch is entitled to kill every traitor, and if someone denies her this right, then all of Narnia would be overturned and perish in fire and water. However, unknown to the queen, a deeper magic from before the dawn of time existed, which said that if a willing victim who had committed no treachery was killed in a traitor's stead, the stone gable would crack, and death would start working backwards. This term refers to the spiritual reality of Aslan's work in Narnia.

Forgiveness: Lewis discusses the importance of forgiveness—a forgiveness that is quite different from an excuse, a forgiveness that is costly. In Narnia, Lewis dramatically illustrates forgiveness through Edmund.

Tell It Back

This is a summary exercise, a method of narrating the chapters orally, or “telling it back.” It is a wonderful option that allows you to narrate the content of each unit by oral summary—with or without a partner(s). Others have acted it out with props or sock puppets. This is a basic element of learning to read which never loses its delight and capacity to delight others. It also helps to develop a strong mental outlining ability and memory.

(Optional) We like it when people make their own illustrations for a book to enter more fully into the lives of the characters. Feel free to do so as you make your way through the book, as a chapter unit summary exercise, or afterward, when you have finished. How you feel about the book and what you are able to imagine about the book is part of what it is teaching you. Tolkien made drawings for many of his own characters.

Reading Questions

Reading questions encourage close reading of the text by asking comprehension questions. All answers are found in the text.

Discussion Questions

Discussion questions require you to synthesize the main ideas of the text that may be either explicitly or implicitly stated. Your answers to these should explain Lewis's perspective, not your own. Depending on your level, learning needs, or preference, the in-depth discussion questions may be written as short answers (one to two paragraphs), discussed with the teacher/fellow students, or simply read to inspire critical thinking.

Life Questions—Journaling Assignment

It's difficult to read any of C.S. Lewis's writing without thinking about applying his ideas to your own life. *The Lion, the Witch and the Wardrobe* is no exception. After each reading section, several “life questions” help you reflect on your own personal experiences and examine your own life in light of ideas from *The Lion, the Witch and the Wardrobe*. You may write informal responses to the life questions in a separate journal.

Write Your Own Discussion Questions

At the end of each section, create two discussion questions that you think would make for good discussion among classmates, friends, and family. These should not chiefly be questions that have a sentence-long answer, but rather questions that would stimulate a longer exchange of ideas. Use our discussion questions and life questions as guides for writing yours.

INTRODUCTION TO *THE LION, THE WITCH AND THE WARDROBE*

Lewis wrote *The Chronicles of Narnia* quickly—the first five in less than three years. The whole process lasted from 1948 to 1954. He wrote them at a difficult time in his life when he was caring for the mother of a close friend, Paddy Moore, whom he had met on the battlefield. Before Paddy died they promised each other to care for the other's family should they die in the war. C.S. Lewis and Mrs. Moore had a complicated relationship; at this point in time it was challenging for him to care for her. He wrote to a friend during this time, "I feel my zeal for writing, and whatever talent I originally possessed, to be decreasing; nor (I believe) do I please my readers as I used to."¹ It goes to show that we are not always the best judges of ourselves, because the coming decade was to be a fruitful one for Lewis. It was during this time he wrote *The Chronicles of Narnia*, *Mere Christianity*, *The Oxford History of English Literature*, and *Surprised by Joy*. Most of us would be happy to have written just one of these books in our lifetime.

Many people point to the morals and the allegory as the starting point for *The Lion, the Witch and the Wardrobe*, but Lewis insisted that it all began with a picture of a faun carrying an umbrella and parcels in a snowy wood, and that he'd carried that picture since he was sixteen years old. The presence of evacuated children from London during the air raids in September 1939 in his home must have helped to stir his imagination. Some of his influences in children's literature included E. Nesbit and George MacDonald. He also loved Beatrix Potter. But, of course, he'd read most of the great classics of western literature at this point and was a professor of English Language and Literature at Oxford.

There are many books that function as sources for *The Lion, the Witch and the Wardrobe*, which is a good example of how the creation process works for most writers. We are always standing on the shoulders of giants—borrowing plots and words and characters and making them our own. The pale, cruel queen, the White Witch, has precedents in Hans Christian Andersen's *Snow Queen* as well as the sorceress Circe in Homer's *Odyssey*, according to Lewis. But he also believed in the idea of archetype. An archetype is a figure that dwells in everyone's unconscious—all readers who share a similar culture also share universal images and meanings that come out in stories and dreams. This idea was first articulated by psychologist Carl Jung.

In the lion, Aslan, Lewis intended to combine the paradoxical nature of a good but fear-inducing God that inspires awe in the presence of others. In a wonderful essay from his book *On Stories* titled "Sometimes Fairy Stories May Say Best What's to Be Said" (we have the option to study this essay in this guide as well), Lewis explained his idea that fantasy would re-present the gospel in all its glory and inspire love in the readers as opposed to simple obligation. The imagination, he believed, is powerful and essential to faith. That said, however, he didn't intend these to be simply allegories for the Bible. He stated it bluntly once, saying,

You are mistaken when you think that everything in the books "represents" something in this world. . . . I did not say to myself "Let us represent Jesus as He really is in our world by a Lion in Narnia": I said "Let us *suppose* that there were a land like Narnia and that the Son of God, as He became a Man in our world, became a Lion there, and then imagine what would happen."²

Lewis believed in educating the moral imagination, in moral education. He believed that the world we live in and the people we are have a nature, a way in which things objectively are—that certain attitudes are true and certain are false. In this way of thinking, moral laws are as universal and fundamental to our existence as physical laws. Teaching children to conform to what is true—such as taking up one's duties and turning away from impulses that are harmful—is the right aim of education and adults. Lewis believed there is a consensus among most religious traditions on many issues and he considered moral relativism to be dishonest. He spoke of this more explicitly in *Mere Christianity*, a book from which we use excerpts in these literature guides to help

1. David Downing, *Into the Wardrobe* (San Francisco: Jossey-Bass, 2005), 27. This is a book worthy of reading in conjunction with the literature guides.
2. Downing, 64-65.

us study the fiction. In particular, he was interested in moral choices, and we see that again and again in the world of Narnia, to which we are fully introduced in *The Lion, the Witch and the Wardrobe*, and in the lives of Peter, Susan, Edmund, and Lucy—children who become kings and queens in the course of this book.

For Further Biographical Study

Please see the following resource: <http://www.cslewis.org/resource/chronocsl/>. This website—created by the C.S. Lewis Foundation—suggests and links to a number of excellent sources.

TRACING THE GREAT IDEAS

You may record your Great Ideas Quotes on the pages that follow or you may want to consider placing copies of the Great Ideas Quotes pages in a three-ring notebook at the beginning of your guide work to keep a “map” of your reading.

You should feel free to shorthand quotes by listing the quote’s beginning and end, then its page number, on the proper Great Ideas Quotes page.

Examples:

Great Ideas Quotes throughout the book for the theme *Myth, rhymes, legends as knowledge*

“A door. A door from the world of men! I have heard of such things. This may wreck all.’” (124)

shorthand version:

“A door. . . . I have heard of such things.’” (124)

**GREAT IDEAS QUOTES THROUGHOUT THE BOOK
FOR THE THEME *MYTH, RHYMES, LEGENDS*
AS KNOWLEDGE**

Horizontal lines for writing notes.



**GREAT IDEAS QUOTES THROUGHOUT THE BOOK
FOR THE THEME
*RESPONDING TO ASLAN/SEHNSUCHT***

Handwriting practice area consisting of 25 horizontal lines for notes.

SUMMARIZE THE CONTEXT ESSAYS

Before you start reading *The Lion, the Witch and the Wardrobe*, you will read and summarize the excerpts we have selected from *Mere Christianity*, *The Weight of Glory*, and *On Stories* books, as well as the Gilbert Meilaender essay. Then cross-check your summaries with ours (in the teacher's edition) to make sure you have covered the topic adequately. Our summaries range from 45–225 words, with the exception of “The Weight of Glory,” which is longer (400 words). Your teacher will assign a word count for yours. These “context essays” will help you to understand and gain insight into many of the ideas that arise in *The Lion, the Witch and the Wardrobe*. An important part of becoming a good reader involves being able to summarize your reading in such a way that someone else can understand what you have read. Please note: if you would like to spend extra time in discussion about the essays, there is an appendix at the back of this guide with questions related to them. Otherwise, a summary will do.

“On Forgiveness” Summary (from *The Weight of Glory*, Essay 8)

“The Great Sin” Summary (from *Mere Christianity*, Book III, Chapter 8)

UNIT 1: CHAPTERS 1–3



Make Notes in Your Book*

Don't forget to make notes in your book!



Tracing the Great Ideas*

Find quotes in these chapters that relate to the great ideas, or themes. Write down the quote with its page number on the corresponding Great Ideas Quotes pages provided (at the beginning of this guide). Keeping track of quotes will help you write the final theme essay(s)!

Example quotes and their themes

Great Ideas Quotes throughout the book for the theme *Myth, rhymes, legends as knowledge*

“A door. . . . I have heard of such things.” (124)



Tell It Back*

Do an oral summary of your reading on a recording device or to another human being. Narrate the most important events in order while sharing the elements of the characters' development that are important.

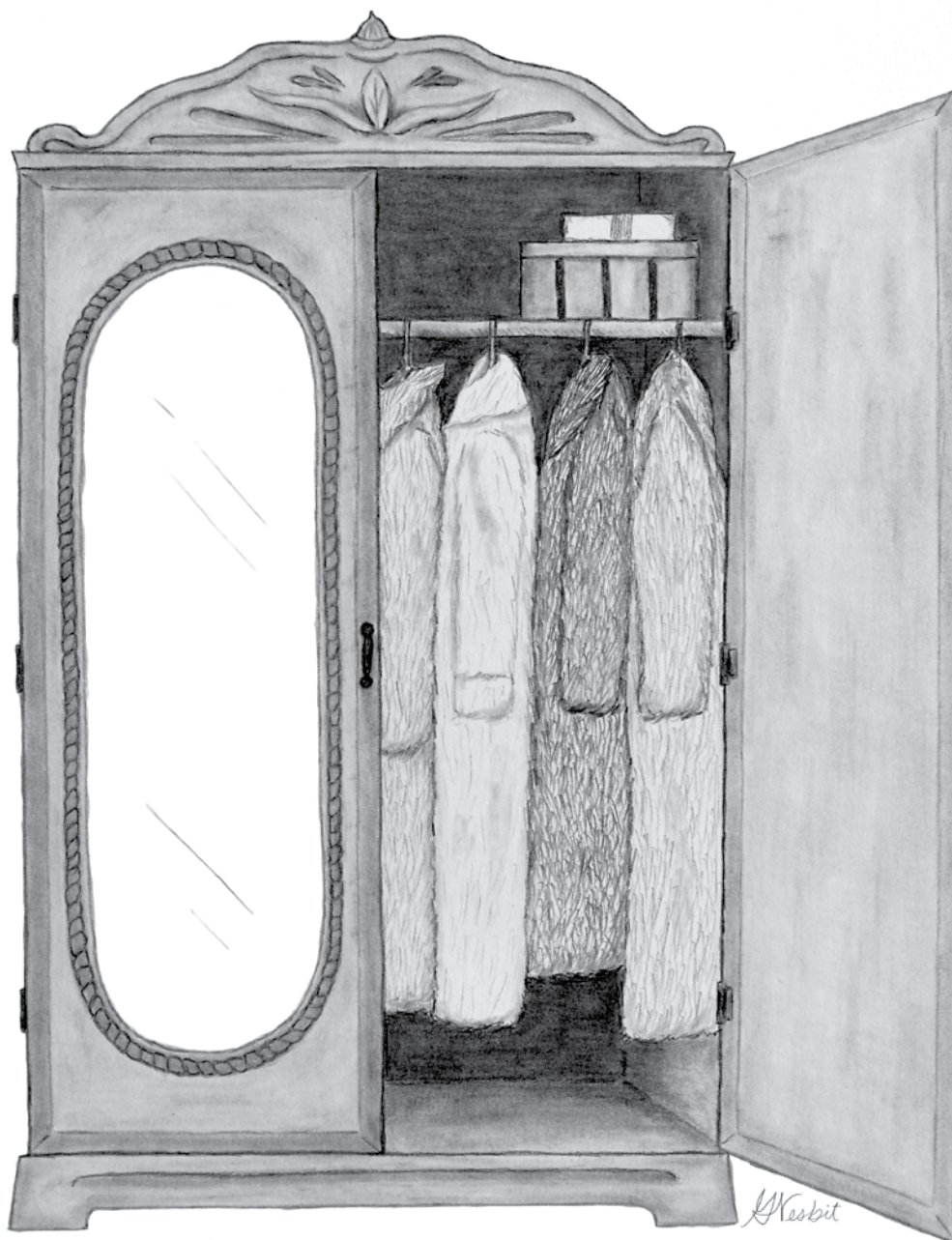
Reading Questions

1. Why have the four children been sent to live with the old professor?

2. Mr. Tumnus tells Lucy that it's always winter in Narnia now, and never Christmas. What does this description tell readers about what it's like to live there?

*You'll see these icons at the beginning of each unit as a reminder to make notes, trace great ideas, and tell back what you've read.

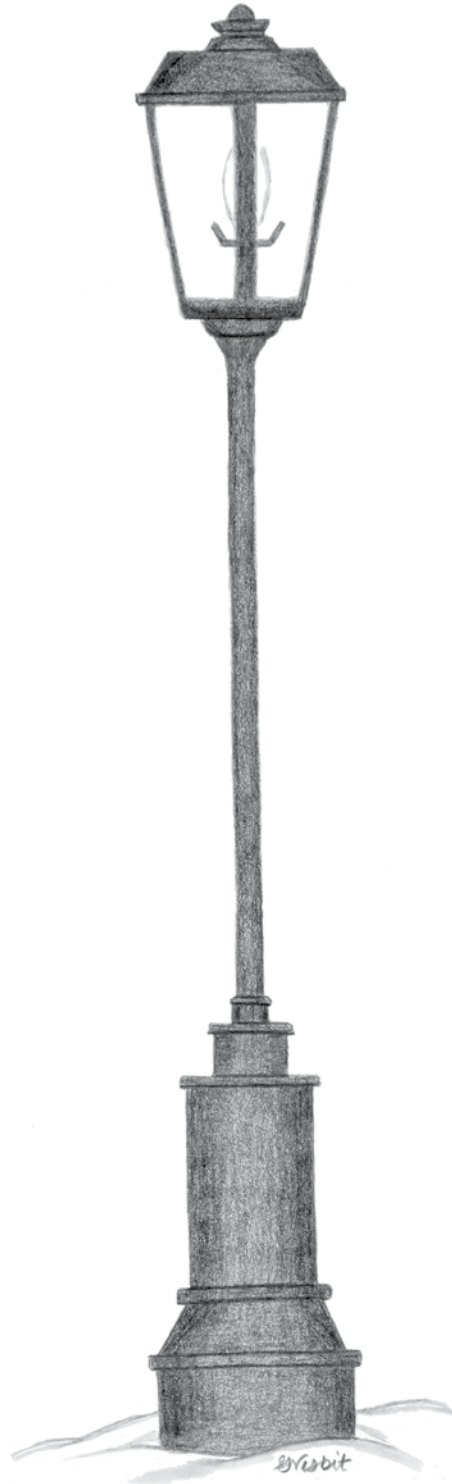
3. Who does Edmund meet in Narnia? Give several details about their meeting.



Discussion Questions

1. Is Mr. Tumnus a morally good or bad character? Keep in mind Mr. Tumnus's planned cooperation with the White Witch. Explain your position.

2. Mr. Tumnus tells Lucy that it's always winter in Narnia now. What could the winter weather represent, and what are some of the ways that Lewis demonstrates its significance?



3. Compare Edmund and Lucy's personalities. What qualities from the essays do you begin to see taking root in these young lives? What is their personal responsibility for this, and what are external forces that shape their personalities?

Life Questions—Journaling Assignment

Feel free to respond to the life questions here or to keep them in a separate journal used for meditative contemplation.

1. Has there been a moment in your life (or that of a close friend or sibling, or perhaps a parent who has described a story from her youth) when, like Edmund, you were in very difficult circumstances and you felt the difficulty of making a good choice in the midst of them? Describe it.

2. Did you make a good choice or not? What happened? What were the consequences? What would you do now if faced with a similar situation?

Write Your Own Discussion Questions

1. _____

2. _____



UNIT 2: CHAPTERS 4–6



Make Notes in Your Book



Tracing the Great Ideas



Tell It Back

Reading Questions

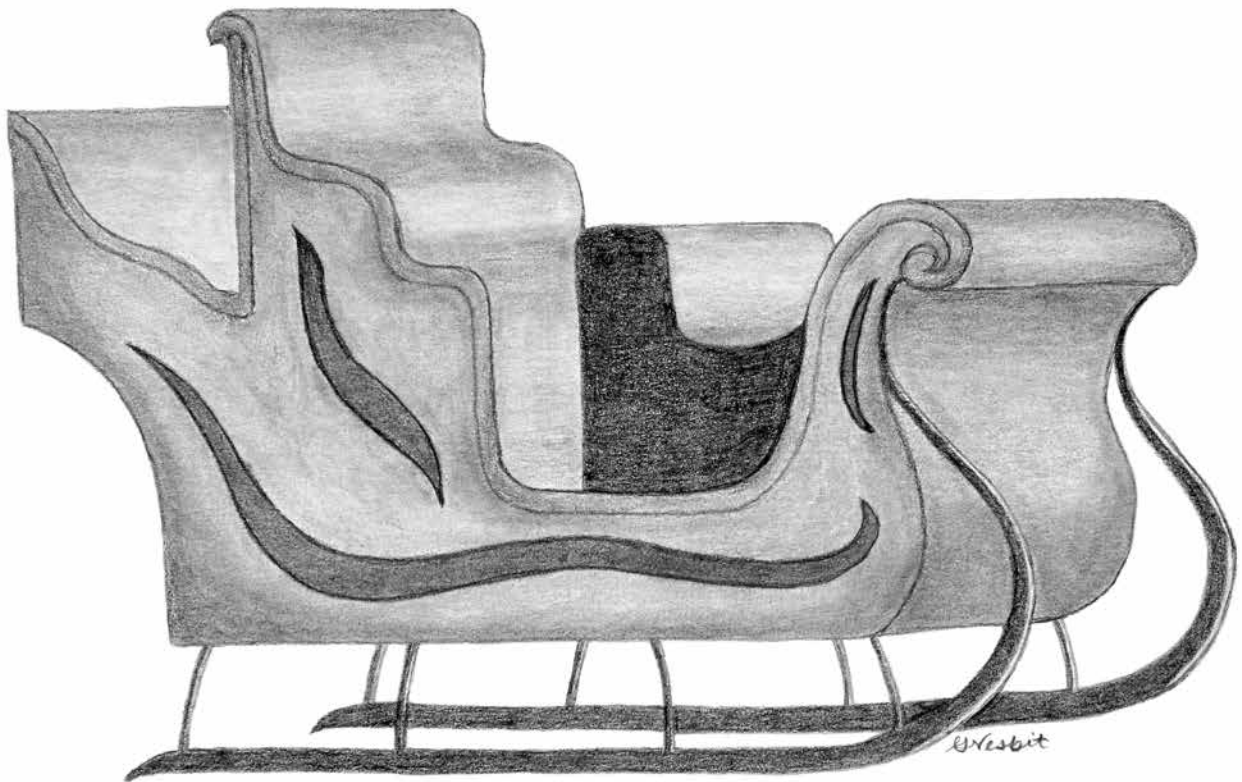
1. How is the queen's Turkish delight enchanted?

2. What agreement does Edmund make with the queen and what motivates him to do it?

3. When Peter and Susan tell the professor Lucy's story, he says there are only three possibilities for Lucy's behavior. Explain the three possibilities.

Discussion Questions

1. The professor walks Peter and Susan through logical reasoning when they ask about Lucy. Can the professor's logical reasoning be applied to other educational situations or arguments?



2. Unlike Lucy, Edmund has not heard the stories about the White Witch before he meets her. Could Edmund have realized in spite of his ignorance that the White Witch shouldn't be trusted and made a different choice?

3. Do the children have a responsibility to help Mr. Tumnus, or should they have returned to the spare room?

Life Questions—Journaling Assignment

Feel free to respond to the life questions here or to keep them in a separate journal used for meditative contemplation.

1. Reflect on the trilemma presented through Lucy's character and the professor's reflection—Christ was either telling the truth about Himself in the gospels (which is a strange truth indeed, like Lucy's), He was lying (and a scoundrel to deceive people on such a serious matter), or He was crazy (because you can't claim you are God and not be God and still be sane). What does this conclusion suggest about the claim that Christ was a good man, a moral model for us, or even a prophet?

2. Our own faith is conveyed to us in stories too. Are there aspects of the stories that make up our faith that are difficult for you to believe, or that create doubt in you? Does the fact that they are told as stories and not written like a science textbook help or hinder as you try to make sense of them? How does the choice of form (story versus textbook) instruct you as you work with these doubts and difficulties?

Write Your Own Discussion Questions

1.

2.



UNIT 3: CHAPTERS 7–9



Make Notes in Your Book



Tracing the Great Ideas



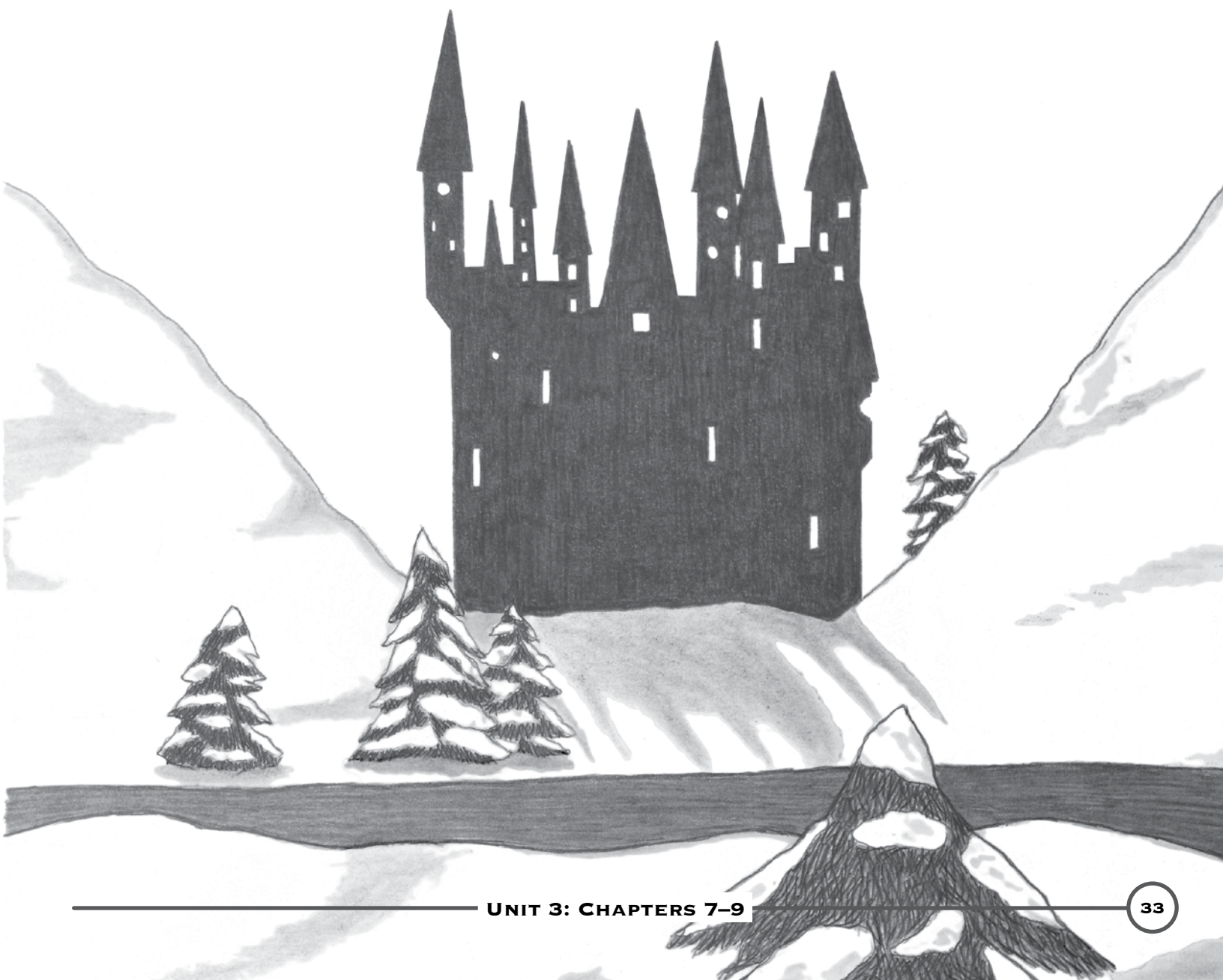
Tell It Back

Reading Questions

1. The beavers share two poems or rhymes with the children. How do these poems/rhymes communicate knowledge?

2. How does Edmund justify his decision to leave his siblings and motivate himself to continue traveling to the White Witch? You might want to consider the essay “The Great Sin.”

3. Describe the White Witch's castle in detail. What information about the witch can you get from this setting?



Discussion Questions

1. What do the children feel at the mention of Aslan's name? Why might Edmund respond differently from his siblings?

2. Mr. Beaver shows the children Lucy's handkerchief to prove that they can trust him. Besides this token, what details does the author give about the beavers that let us know the beavers are virtuous?

3. When Edmund enters the queen's courtyard he finds stone statues. He uses a lead pencil to scribble on the stone statue. Why do you think Edmund feels compelled to make fun of the statue?

Life Questions—Journaling Assignment

Feel free to respond to the life questions here or to keep them in a separate journal used for meditative contemplation.

1. Describe a meal experience that was wonderful on account of the food, the company, and the atmosphere.

2. Reflect on a moment when you felt compelled to mock something sober because of your own misdeeds. If you can't think of such a moment, reflect on the things that inspire you to mockery or sarcasm. Why do you think they do this?

Write Your Own Discussion Questions

1.

2.

