

THE CHRONICLES OF NARNIA

by C. S. Lewis

Classroom Activity Guide

Seven doors into Narnia...

The Magician's Nephew

The Lion, the Witch and the Wardrobe

The Horse and His Boy

Prince Caspian

The Voyage of the Dawn Treader

The Silver Chair

The Last Battle

Study Guide to *The Chronicles of Narnia* by C. S. Lewis

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ABOUT THE CHRONICLES OF NARNIA

The interest in the world of Narnia is vast and on the rise. Millions of children enjoyed Walt Disney Pictures and Walden Media's incredible blockbuster motion picture, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.

Now is the perfect time to reintroduce the complete classic collection of seven novels by C. S. Lewis to your students. Each book stands alone as a work of genius, but together they tell the entire history of a fantastic world that becomes as real as our own. A world of magic and adventure—a place in which children's imaginations know no bounds.

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 snowy woods popped into his head. Years later, during World War II, four children stayed with 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, Lewis incorporated creatures from 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. 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.



Photo credit: Hulton Deutsch Collection/John Chillingworth

ABOUT C. S. LEWIS (1898–1963)

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.

SHARING THE CHRONICLES OF NARNIA

READING SKILLS & STRATEGIES

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 these stories? How is it created and sustained? Students should be aware that part of an author's art is deciding what to leave out. Watch for what Lewis tells us he isn't telling us!

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 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, relationships, and the changes they undergo. How is Lewis able to establish character with a few carefully chosen details? How does character effect 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*?

Keep a Journal

Students can keep journals to record their responses to *The Chronicles of Narnia* as they read. You might ask students to use their journals to do any or all of the following:

- Pause at points when characters face a difficult decision and ask themselves: What would I do in this situation?
- Choose a character who speaks in a distinct style and write a paragraph in that character's voice.
- Choose a character whose point of view is not shown in a particular section and tell the section's story from that character's point of view.
- Record questions you would like to ask the author or characters.
- Note literary devices; keep lists of new vocabulary words.
- Write down quotations you find interesting and might like to discuss later. In particular, you could note observations that you think apply to our world.
- Sketch drawings inspired by mental images the text evokes.

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?

DISCUSSIONS ACROSS THE CHRONICLES OF NARNIA

The following questions are designed to spark discussion about the issues and topics raised in this series.

Childhood and 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 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?

Complexity of Emotion

Lewis frequently shows characters feeling more than one thing at once, or experiencing closely alternating emotions. Find examples of this in the books and see if you can explain the characters' experience. Can you think of a time when you felt two different ways about something in your own life?

SHARING THE CHRONICLES OF NARNIA (continued)

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?

Talking and Non-Talking Animals

What distinction is made between talking animals and non-talking animals? Why do Narnians consider it horrible to kill or eat a talking animal when it is okay to kill or eat a non-talking one? What does this say about the importance of speech to the author, or as an attribute of humanity?

INDEPENDENT PROJECTS

You may not have time to read all of *The Chronicles of Narnia* with your class. If not, you might want to encourage students to continue reading the books on their own. Following are suggestions for independent projects for your students who read the whole series.

Create a Values Chart

Make a chart with two columns, “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.

Make a Narnia Map

Create a map of the world of Narnia, showing its physical features, towns, and other places of interest. You may want to include drawings of some of the characters and events.

Make a Narnian Timeline

Narnian time moves differently from ours, and you learn a little more about this in each book. Make two parallel timelines showing how much time has passed between the books—in Narnia and in England.

Research Historical Connections

The Chronicles of Narnia were written in the years following 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.

Write a Character Study

Choose two characters who appear in several books. Write a character study of each describing how he or she grows and develops from one book to the next.

Write a Descriptive Poem

From its creation in *The Magician's Nephew* to its destruction in *The Last Battle*, the world of Narnia is revealed in increasingly detailed layers. Write a poem evoking the physical world of Narnia.

Write a Fantasy

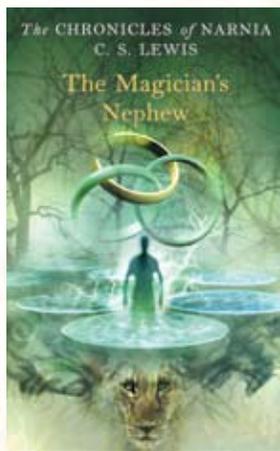
C. S. Lewis used the genre of fantasy to create a world in which characters must regularly confront issues of good and evil, right and wrong. Write your own fantasy. Create a world based wholly on your own imagination, filled with fanciful creatures facing conflicts that test their morality.

Write an Interview

Suppose you could interview C. S. Lewis. Write questions about the books and then, based on your reading of *The Chronicles of Narnia*, the answers you think he would give.

BOOK 1 THE MAGICIAN'S NEPHEW

Where does the Wardrobe come from . . . and how was Narnia born?



Pb 0-06-447110-1

SETTING THE SCENE

Digory's uncle Andrew has used dust from another world to fashion magic 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.

QUESTIONS FOR GROUP DISCUSSION

- 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 one another?
- How does Lewis create a sense of place as the characters arrive in new worlds? Through whose point of view are new places described?
- 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?
- 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?
- Why do you think Aslan sends Digory for the apple, when he could easily make it appear?
- What does the choice of the Cabby as the first King of Narnia seem to say about the attributes of a good ruler?

DISCUSS QUOTES

Explain the following quotations. What do they mean in context? What do you think of the ideas expressed?

- "Men like me, who possess hidden wisdom, are freed from common rules just as we are cut off from common pleasures. Ours, my boy, is a high and lonely destiny." (Uncle Andrew, p. 21)
- "Things always work according to their nature. She has won her heart's desire; she has unwearying strength and endless days like a goddess. But length of days with an evil heart is only length of misery and already she begins to know it. All get what they want; they do not always like it." (Aslan, p. 208)

JOURNAL WRITING: Sensory Images

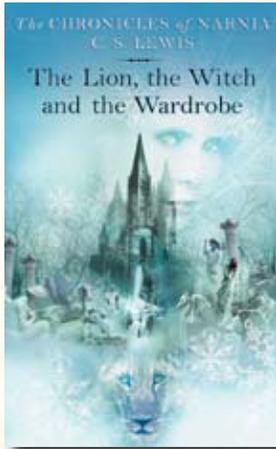
"But it was a different kind of quietness. The silence of the Wood had been rich and warm (you could almost hear the trees growing) and full of life: this was a dead, cold, empty silence." (p. 48)

Listen for a quiet moment. Then describe the quiet.

Now
a Major
Motion Picture!

BOOK 2 THE LION, THE WITCH AND THE WARDROBE

Step through the wardrobe and into Narnia.



Pb 0-06-447104-7

SETTING THE SCENE

Four siblings journey from London during World War II to stay at an unusual home 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 ruthlessly ruled 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 control of Narnia.

QUESTIONS FOR GROUP DISCUSSION

- What are some individual character traits of each of the four children: Peter, Susan, Edmund, and Lucy? How do they change over the course of the story?
- 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).
- What do you think is the most courageous act shown in this book? Explain.
- Why do you think Edmund lies about having been to Narnia? How does lying affect him?
- In what ways is the Professor an unusual grown-up? What do you think about his "logic"? (see p. 52)
- 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?
- 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?

EXPLORE LANGUAGE

The Lion, the Witch and the Wardrobe is written in a friendly, informal voice, in the idiom of 1940s Britain. Therefore, occasional words and phrases may be unfamiliar to American students. Examples in the first chapter include the words "wardrobe" (closet where clothes are kept), "wireless" (radio, p. 4), and "looking-glass" (mirror, p. 5). As students read, ask them to write down words and expressions that seem to come from a different time or place. Then have them work in small groups to discuss what these expressions mean and to create a two-column "translation" chart in which they include definitions in familiar "American" English.

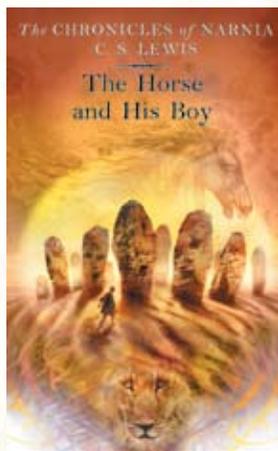
Lewis is wonderful at creating analogies, at helping readers understand something they don't know by comparing it to something they might know. Examples include the long description of the ride on the Lion's back (p. 180) or of the statues coming to life again (pp. 184–5). Challenge students to think of something they have done or seen that others may not have experienced. Then have volunteers try to come up with a way to describe this to someone by comparing it to something that would be more familiar to them.

JOURNAL WRITING: Write a Fantasy

Imagine you slipped through a secret passage into another world. Make up a fantasy about meeting someone there. Write about what happens and how you get back.

BOOK 3 THE HORSE AND HIS BOY

What happened in Narnia after the White Witch was defeated?



Pb 0-06-447106-3

SETTING THE SCENE

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 the 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 who he really is and even finds his real father.

QUESTIONS FOR GROUP DISCUSSION

- Why do you think Bree decides to talk to Shasta, after years of hiding the fact that he is a talking horse?
- What mistakes do Shasta and Aravis make about each other and why?
- In what different ways do the characters show pride? How does this help them? How does this hurt them?
- 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.
- What kind of leader is the Tisroc? How do we know? Why do you think he agrees to Prince Rabadash's plan?

- What are some words used to describe Aslan in this book? How is he able to be such different things at the same time? How do people react after they see Aslan? Why do you think Aslan tears Aravis's back?
- Why do you think Lewis decides to narrate the battle at Anvard through the Hermit's reflecting pool rather than at the scene or through Shasta's perspective? What tone does this lend the battle?
- Is Prince Rabadash's punishment appropriate? Why or why not?

DISCUSS QUOTES

Explain the following quotations. What do they mean in context? What do you think of the ideas expressed?

- "These little barbarian countries that call themselves *free* (which is as much to say, idle, disordered, and unprofitable) are hateful to the gods and to all persons of discernment." (the Tisroc, p. 120)
- "But as long as you know you're nobody very special, you'll be a very decent sort of Horse, on the whole . . ." (the Hermit, pp. 161–2)

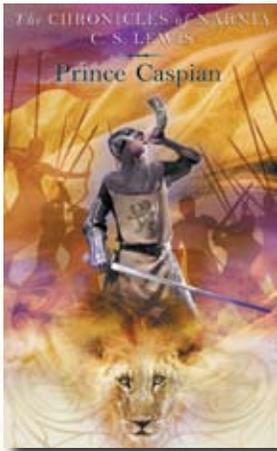
JOURNAL WRITING: Language

People have different ways of speaking in this book, depending on where they are from and what their position is in society. Choose a character and "translate" what he or she is saying into your own words or into language another character might use.

Soon
to be a
Motion Picture!

BOOK 4 PRINCE CASPIAN

Peter, Susan, Edmund and Lucy return to Narnia!



Pb 0-06-447105-5

SETTING THE SCENE

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 the 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's forces have blown a magical horn—the very horn Susan once received from Aslan—to summon the Lion and the children to help them in their struggle.

QUESTIONS FOR GROUP DISCUSSION

- 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?
- Compare and contrast Nikabrik and Trufflehunter. What different points of view do they represent?

- “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” (Doctor Cornelius, p. 56). What observation about fear does this reflect? Why do you think King Miraz is afraid of the stories of Old Narnia?
- How does faith or lack of faith guide the actions of characters in this book? What difficulties face a person who believes in something others cannot see? How does Susan feel when she does not follow Aslan? What does Aslan mean by telling her she has “listened to fears”? (p. 162) What do you think is the author's view of faith?
- What do you think of the way Peter faces the possibility that he might be killed by Miraz?
- In what way does Aslan test Caspian about his suitability to be King? How does Caspian pass the test?
- How does Reepicheep earn his tail back? Do you think he deserves this?

DISCUSS QUOTES

Explain the following quotations. What do they mean in context? What do you think of the ideas expressed?

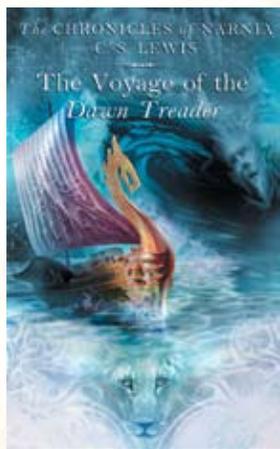
- “I’ll believe in anyone or anything . . . that’ll batter these cursed Telmarine barbarians to pieces or drive them out of Narnia. Anyone or anything, Aslan *or* the White Witch, do you understand?” (Nikabrik, p. 80)
- “Wouldn’t it be dreadful if some day in our own world, at home, men started going wild inside, like the animals here, and still looked like men, so that you’d never know which were which?” (Lucy, p. 128)

JOURNAL WRITING: Mental Images

Reread Lucy's thoughts on pages 122–3 about the trees coming to life. If a tree you have seen could come to life, what do you think it would be like? How would it move? How would it speak? What would it do? Write or draw your answer.

BOOK 5 THE VOYAGE OF THE *DAWN TREADER*

Sail to the end of the World with Lucy and Edmund.



Pb 0-06-447107-1

SETTING THE SCENE

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. There 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 adventures 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.

QUESTIONS FOR GROUP DISCUSSION

- *Eustace Clarence Scrubb*: Who is he in the beginning? Choose a fact or story 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*?
- *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. What does he do that's surprising? Why do you think he longs to sail to the End of the World?
- Examine how point of view shifts throughout this book. Locate some of the choices the author makes about whose point of view to tell a particular story from, and explain why you think he has chosen that character at that point.

- Talk about what happens to the characters and what they learn on the separate islands.

Dragon Island: Why do you think the author chose to have Eustace change specifically to a dragon?

Deathwater Island: Why do you think Reepicheep gives this name to the waters that turn things to gold?

Island where Dreams come true: When Caspian says, "There are some things no man can face"? (p. 198) Why does he believe this?

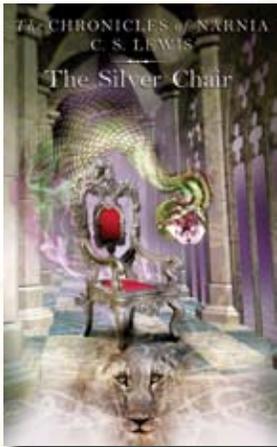
- Edmund says to Ramandu's daughter: "When I look in your face I can't help believing all you say: but then that's just what might happen with a witch too. How are we to know you're a friend?" She replies, "You can't know . . . you can only believe—or not." (p. 217) What do you think of this answer? In a world of enchantment, how do you know whom to trust?
- How does 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?
- Explain the effect the Last Sea has on the crew of the *Dawn Treader* and on the children. "Everyone on board was filled with joy and excitement, but not an excitement that made one talk. The further they sailed the less they spoke, and then almost in a whisper. The stillness of that last sea laid hold on them." (p. 255) What is your understanding of this experience?

JOURNAL WRITING: Dealing with Fear

Throughout the book, look at what makes people afraid. How does fear make people act? How do things look different when people are not afraid of them? Keep this theme in mind as you read and record observations in your journal.

BOOK 6 THE SILVER CHAIR

Another Witch threatens Narnia.



Pb 0-06-447109-8

SETTING THE SCENE

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, which—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 the Deep Realm—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.

QUESTIONS FOR GROUP DISCUSSION

- Examine the characters.

Jill: In what ways is she different from the other children who have gone to Narnia?

Eustace: How has he changed since his last visit to Narnia?

Puddleglum: Why does he always act as if the worst will happen? Does he believe it will? Are there any times when his attitude is helpful? How does the way he talks about himself differ from the way others perceive him?

- 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?
- 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?

- 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?
- 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?
- Why does the Witch try to enchant the characters into believing there is no Overworld? For what might this be an allegory?
- Reread Puddleglum's speech beginning, “Suppose we *have* only dreamed, or made up, all those things—trees and grass and sun and moon and stars and Aslan himself,” continuing through “I'm going to live as like a Narnian as I can even if there isn't any Narnia.” (pp. 190-1) How does this argument lead to victory over the Witch?
- 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?

DISCUSS QUOTES

Explain the following quotations. What do they mean in context? What do you think of the ideas expressed?

- “You have seen lamps, and so you imagined a bigger and better lamp and called it the *sun*. You've seen cats, and now you want a bigger and better cat, and it's to be called a *lion*.” (the witch, p. 188)
- “Friends . . . when once a man is launched on such an adventure as this, he must bid farewell to hopes and fears, otherwise death or deliverance will both come too late to save his honor and his reason.” (Prince Rilian, p. 202)

JOURNAL WRITING: Write a Conversation

Since Aslan knows all that is to come, he must know that Jill will miss some of the signs. If that's true, why do you think he gives them to her? Why do you think he sends the children on this quest rather than simply freeing the Prince himself? Suppose you could talk to Aslan. What would you ask him about this? How do you think he would answer? Write this imagined conversation in your journal.

BOOK 7 THE LAST BATTLE

Walk through Narnia for the last time.



Pb 0-06-447108-X

SETTING THE SCENE

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 a victory other than the one the children expect: It leads to the end of Narnia, and to the beginning of another world.

QUESTIONS FOR GROUP DISCUSSION

- 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?
- How are people and animals manipulated into believing in the false Aslan? How is the argument "He is not a tame lion" used throughout the book? (pp. 19, 25, 31, 36, 90, 91) 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. 47–8) How does their sense of guilt make them more gullible?
- 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.

- How does the symbol of the stable door operate? Why do you think it is bigger on the inside than on the outside?
- Who are the seven friends of Narnia? What has happened to the eighth, Susan? Why do you think the author reveals this information slowly?
- Explain the role of the Dwarfs in the story. How did they come to be so mistrustful? What do you think they mean by their refrain, "The Dwarfs are for the Dwarfs"? What happens to them on the other side of the stable door and why? Why can't they see what the others see?
- Explain the relationship between the Old Narnia, the world that is destroyed, and the world the narrator comes to call the "real Narnia."
- What happened to the children in their own world? Do you think this ending is sad? Why or why not?

DISCUSS QUOTES

Explain the following quotations. What do they mean in context? What do you think of the ideas expressed?

- "Their prison is only in their own minds, yet they are in that prison; and so afraid of being taken in that they cannot be taken out." (Aslan, pp. 185–6)
- "All the service thou has done to Tash, I account as service done to me." (Aslan, p. 205)

JOURNAL WRITING: Metaphor

"All their life in this world and all their adventures in Narnia had only been the cover and the title page: now at last they were beginning Chapter One of the Great Story which no one on earth has read: which goes on forever: in which every chapter is better than the one before." (p. 228) Explain the metaphor the author chooses to end *The Chronicles of Narnia*. Why do you think he made this choice?

 HarperCollins Children's Books
www.harpercollinschildrens.com

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ISBN: 0-06-122841-9