

THE BELOVED MASTERPIECE COMES TO LIFE DECEMBER 9

WALT DISNEY PICTURES AND WALDEN MEDIA
PRESENT

-THE CHRONICLES OF-
NARNIA

THE LION, THE WITCH AND THE WARDROBE

EDUCATOR'S GUIDE

A Message From Andrew Adamson, Director of "The Lion, the Witch and the Wardrobe"

I first discovered C.S. Lewis' fantastic *Chronicles of Narnia* books when I was eight years old. I devoured all seven books in the series, and they have remained my favorite books of all time to this very day. When Walden Media offered me the opportunity to bring *The Lion, the Witch and the Wardrobe* to the screen, I knew it was an incredible honor and a daunting challenge. Walden then turned to Walt Disney Pictures (the undisputed leader of family entertainment) as their partner to make this movie. Our production team worked in collaboration with both Walt Disney Pictures and Walden Media as well as the C.S. Lewis Estate to ensure that the film is faithful to the beloved text read by millions. Like the book, our film celebrates the power and goodness of the imagination, and we hope that audiences of all ages will find it inspiring as well as entertaining.

To help enhance that experience, we worked closely from the earliest stages of production with Walden Media's team of world-class educators to create an array of the finest educational programs and materials. This Educator's Guide is designed to deepen the magic of *The Lion, the Witch and the Wardrobe* for you and your students – to provide you with great educational resources that can provide inspiration in the classroom and beyond, and to make learning fun and dynamic for your students.

It is my hope, and the hope of Walt Disney Pictures and Walden Media, that this movie will help you to lead your students to the wonderful book on which this film is based, and from there, to discover the many magical worlds that await them between the pages of books. Who knows? Perhaps another young reader whom we reach in this way will someday discover new worlds in other great books to bring to movie audiences around the world.



My Dear Lucy,

I wrote this story for you, but when I began it I had not yet realized that girls grow quicker than books. As a result you are already too old for fairy tales, and by the time it is printed and bound you will be older still. But some day you will be old enough to start reading fairy tales again. You can then take it down from some upper shelf, dust it, and tell me what you think of it. I shall probably be too deaf to hear, and too old to understand a word you say, but I shall still be...

Your Affectionate Godfather,
C.S. Lewis

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How to Use this Guide

The interdisciplinary activities in this Guide are designed for students ages 8-12. Each activity features adaptations for students who require additional literacy support and/or for whom English is a second language.

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"The Blitz" has been adapted with permission from original material written by David Mason, Content Manager, Adit/London Grid for Learning Trust, London, and is used with his permission. "A Song of Narnia" was written by Anne Fennell, Music Educator & Author, Vista Academy of Visual and Performing Arts, Vista, CA.

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-THE CHRONICLES OF- NARNIA

THE LION, THE WITCH AND THE WARDROBE

The *Chronicles of Narnia: The Lion, the Witch and the Wardrobe* is an epic film, set in a breathtaking world at the limits of imagination. It tells the story of four siblings – Lucy, Edmund, Susan and Peter Pevensie – sent to live on the estate of a mysterious professor to escape the horrors of the WWII bombing of London. While playing hide-and-seek, the youngest child, Lucy, discovers the world of Narnia. She convinces her brothers and sister to journey through the

open back of a magical wardrobe to travel to Narnia with her. Narnia, a once-peaceful land inhabited by talking beasts, dwarfs, fauns, centaurs and giants, has been cursed with eternal winter by the evil but beautiful White Witch, Jadis. Under the guidance of a noble and mystical ruler, the magnificent lion Aslan, the children fight to overcome Jadis' powerful hold over Narnia in a spectacular, climactic battle destined to free Narnia from the icy spell forever.



The Chronicles of Narnia Stories

The film is based on the second of the seven books in the beloved *Chronicles of Narnia* series by C.S. Lewis. The other books in the series include: *The Magician's Nephew*; *The Horse and His Boy*; *Prince Caspian*; *The Voyage of the Dawn Treader*; *The Silver Chair* and *The Last Battle*. All of the stories in the series take place somewhere in Narnia. It is a mythical land, filled with creatures from the real world and from the land of imagination. C.S. Lewis first started to imagine this land when he was a young boy, and continued to think about it at various points throughout his life.

The Film Began with a Vision...

Director Andrew Adamson has loved *The Chronicles of Narnia* ever since he read the books as a boy. To create the film version of *The Lion, the Witch and the Wardrobe*, Andrew has gone back into his childhood memories and has combined the imagination of his childhood with his brilliance as a filmmaker. Working beside him is a group of some of the most talented people ever assembled on one movie project.

The Heart of the Story

Andrew Adamson says: "This is a story about four kids, disempowered by the war in their own world, World War II, who enter this land where they're not only empowered, but they're ultimately the only solution to war in that land. And it's only through betrayal and forgiveness and finally, unity as a family, that they can overcome those odds... We're taking the story of a family, and exaggerating it to the level of the battle between good and evil. But at its heart, it's still a very personal story."

Coming to Life

"In entering the world of Narnia, you have to have Narnia in your heart," says Richard Taylor, Company Director and Effects Supervisor of Weta Workshop, creators of many of the creatures and props in the film. "Hearing Andrew talk about... the fact that he was going to re-live the memories that he had from reading these books was the perfect thing to hear, and that really empowered us to want to do the same and go on the journey with him."

Weta Workshop made sure that all the props in the film were very realistic. Richard feels this helps the actors become fully immersed in their characters. "We believe it's our responsibility to help the actor take on the mantle of the character," he says. "We hope that when [the actors] take hold of their swords, they feel like they are embracing, not a prop, but a thing that would determine whether they could survive in the world of Narnia."

This realism extends also the characters' make-up and costumes, as well. Even the most fantastic creatures had to appear as realistic as possible. Says Make-up Designer Howard Berger: "We're building a lot of characters that require radio-controlled animatronic heads, like our Minotaurs. There's one main Minotaur named Otman. He's the lead bad guy with the White Witch. He's going to have a full animatronic head that will be remote-controlled. It will have lips and jaws and eyes that blink and ears and all that crazy stuff."

MARK JOHNSON,
Producer

"This movie really is... about empowerment and about kids... taking charge of their lives."



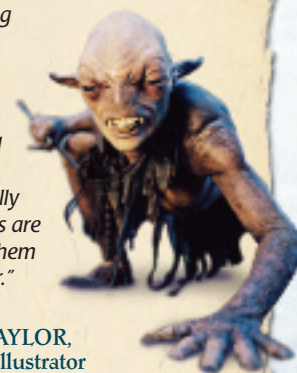
RICHARD TAYLOR,
Weta Workshop

"It's the final touches that will make it feel like it was made by craftsmen of Narnia... We hope... that we play our small part in creating a world that feels cohesive and real and breathing for the audiences to enjoy."



HOWARD BERGER,
Make-up Designer

"What we're trying to do is find creatures that are interesting-looking and believable. I'm really approaching it as if these things are living creatures, and bringing them to life with the help of the actor."



GYPSY TAYLOR,
Costume Illustrator

"I love drawing every single character. They're just wonderful. They're so exciting and imaginative."



Images from the world of Narnia. From top to bottom: Aslan; three gifts given to the Pevenies: Lucy's vial, Edmund's Turkish Delight container and Susan's arrows; a goblin; Ginnabrik.

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe is directed by Andrew Adamson, and produced by Mark Johnson, with a screenplay written by Ann Peacock and Andrew Adamson and Christopher Markus & Stephen McFeely (credit is not final).



THE BLITZ

Read this essay to understand how important it was to get Peter, Susan, Edmund and Lucy out of London – the trip that begins their journey to Narnia.



On September 7, 1940, Adolf Hitler's bombers appeared over the skies of London. During the two months before, the German Air Force had bombed British airfields and radar stations outside of Britain's cities. But now Hitler turned his attention to London and its nine million people. He wanted to invade Britain. Part of Hitler's reason for attacking the city of London was to destroy business and commercial targets. But Hitler also wanted to destroy the morale, or spirit and hopefulness of the British people.

So it was that at about five o'clock in the afternoon, on September 7, 1940, the first bombers arrived to drop "incendiary bombs" on the London docks. Incendiary bombs are bombs used to start fires. It was the light of the docks on fire that guided the other bombers to their targets in the darkness of the night. In this way, bombing continued throughout the night – until 4:30 the next morning. This was the start of the Blitz. (Blitz is from the German word "blitzkrieg," meaning "lightning war.") The Blitz fell upon all of

London. Countless shops, offices, churches, factories, docks and homes were destroyed. It was nine months before Londoners were able to enjoy a full night's sleep, free of air raids, free of sirens, free of the screaming, shattering sounds of bombs falling all around them. The Blitz ended on May 11, 1941, when Hitler called off the raids so that he could move his bombers east to invade Russia.



London schoolchildren heading to the countryside as Peter, Susan, Edmund and Lucy do.

More than 800,000 schoolchildren were sent away from London during the War to live in safety in the countryside, along with more than 100,000 teachers and helpers and more than 500,000 children under school age, who left with their mothers.

The Blitz is the reason the four Pevensie children were sent away from London. Their mother felt they would be safer in the country, away from the bombing of the city. Little did their mother know that the four children would leave one war behind, only to find themselves fighting in another kind of war altogether!

QUESTIONS FOR UNDERSTANDING

1. What did Hitler think the bombing of London would do to the British people's spirits? _____
2. What does the German word "blitzkrieg" mean? _____
3. Why were the four Pevensie children sent out of London into the countryside? _____

Leaving London

“We tried to build up a believable England before we moved into Narnia,” says Art Director Roger Ford, “because Andrew wanted Narnia to be equally believable.” Roger and his team of drafts people, designers and set builders worked hard to create settings that were as realistic as possible for the beginning of the film, when the Pevensies experience the bombing of London and are then sent to the countryside for safety.

Why go to so much trouble? “Accuracy is important,” he says. “To have authenticity at the beginning of the film will enable us to believe what happens in the rest of the film.”

Said Mark Johnson, who as the producer of the film worked side-by-side with Andrew Adamson for several years: “I think it’s important to situate the movie in a

specific time, and to tell a modern audience what it was like for children at that time, so that it explains why these kids are sent off into the countryside without their parents. It puts them in a situation... in a world and a piece of history in which... the kids had absolutely no control at all.”

“Accuracy is important. To have authenticity at the beginning of the film will enable us to believe what happens in the rest of the film.”

– MARK JOHNSON, Producer





MR. TUMNUS COMES TO LIFE

The first creature Lucy meets when she journeys into the Land of Narnia is the nervous Faun, Mr. Tumnus. They become fast friends, even though Mr. Tumnus knows he must report all sightings of humans to the White Witch, the evil ruler of Narnia.



How C.S. Lewis Imagined Mr. Tumnus

“He was only a little taller than Lucy herself and he carried over his head an umbrella, white with snow. From the waist upward he was like a man, but his legs were shaped like a goat’s (the hair on them was glossy black) and instead of feet he had goat’s hoofs. He also had a tail, but Lucy did not notice this at first because it was neatly caught up over the arm that held the umbrella so as to keep it from trailing in the snow. He had a red woolen muffler round his neck and his skin was rather reddish too. He had a strange, but pleasant little face, with a short pointed beard and curly hair, and out of the hair there stuck two horns, one in each side of his forehead. One of his hands, as I have said, held the umbrella; in the other arm he carried several brown-paper parcels. What with the parcels and the snow it looked just as if he had been doing his Christmas shopping. He was a Faun. And when he saw Lucy he gave such a start of surprise that he dropped all his parcels.

“‘Goodness gracious me!’ exclaimed the Faun.”

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

YOUR TURN

Read the description above.
List three details about Mr. Tumnus.

1. _____

2. _____

3. _____

A Scene from the Movie Script

Suddenly, SOMETHING CRUNCHES IN THE SNOW BEHIND HER. She peers into the forest. Nothing.

Then suddenly, more crunching. Lucy spins and... SCREAMS.

A CREATURE STANDS BEFORE HER, goat legs rising to a horned head. A red scarf around his neck, he carries an umbrella and an armload of wrapped packages.

He yelps and dives behind a tree, scattering his parcels.

Lucy stands frozen, wide-eyed. Waiting...

She takes a tentative step forward...

The creature peeps out from behind the tree, brandishing his umbrella in self-defense.

Lucy nervously picks up a package, trying not to scare the skittish creature.

LUCY

Are you hiding from me?

MR. TUMNUS

No... I was just... I didn’t want to scare you.

They stand there in the light of the lamppost.

He stares at her curls.

She stares at his HORNS.

YOUR TURN

Choose a detail in this scene that is the same as the passage in the book and one that is different.

1. _____

2. _____



How Illustrator Pauline Baynes Imagined Mr. Tumnus

The beautiful illustrations in many editions of the novel *The Lion, the Witch and the Wardrobe* are the work of artist Pauline Baynes. Here is her drawing of the scene just after Mr. Tumnus and Lucy meet for the first time.

YOUR TURN

Find three things in the drawing that are like C.S. Lewis' description of Mr. Tumnus. List them here.

1. _____
2. _____
3. _____

How the Designers at Weta Workshop Imagined Mr. Tumnus

Director Andrew Adamson asked the designers to make sure that the characters they invented would seem lifelike – as though they could really exist in the world, even though they were imaginary. To do this, says Richard Taylor of Weta Workshop, "We studied the backbone forms. How could they possibly bend? ...A lot of time and trouble was put in [during] that early period to really explore these as living, breathing creatures, and to try and understand how they could work and look real in the world of Narnia."



YOUR TURN

How is the maquette (the sculpture) of Mr. Tumnus similar to C.S. Lewis' description? How is it different? How is it similar to or different from Pauline Baynes' drawing?

How James McAvoy Imagines Mr. Tumnus – the character he plays in the film

"Narnia is an 'occupied country,' so he likes to keep his head down and get on with his job. [He] doesn't want to stick his neck on the block too much. But every single inhabitant of Narnia is getting the order: 'If you find a man or a woman walking in the woods in Narnia, you turn them over to the White Witch!' It's not Tumnus' place to go against the White Witch. How can he? He will be killed, tortured, turned to stone, have his horns chopped off, have his tail chopped off, be tortured for years, for all he knows."



"So he [meets] this one person [Lucy] that he's probably more fascinated by than anyone else in the world, and he [is supposed to] turn her in to the White Witch. Ultimately he's forced to look at who he is, and what he wants and what he can do and live with, and he realizes that he can't go ahead with what he was going to do to Lucy. She confronts him with it, with such openness and such love, and says, 'You wouldn't do that, you're my friend.' And they are friends. Fast friends – somehow best friends."

YOUR TURN

Think of a time when you had to make a difficult choice between right and wrong. Write a paragraph that describes your experience.

How Richard Ford, Art Director, Imagined Mr. Tumnus' House

"It seems to suit him. He's got lots of books and papers in his house, and we assume his father was there before him, so... his library would be fairly huge."

– Richard Ford





A SONG OF NARNIA

Mr. Tumnus is trying to lull Lucy to sleep so he can turn her over to the White Witch. To do this, he plays a melody on his flute.

What will he play? How will it sound? What words would he use if he could sing and then play his flute? Will it work?



On your own, in small groups, or as a class, write lyrics for Mr. Tumnus' song below. Add the notes of the melody, or the lines of the melody's direction.

Then, using melodic progression, your singing voices, or recorders, create a melody for Mr. Tumnus' song, using the lyrics you wrote as a class.



THINK ABOUT IT!

- Think about the melody you chose for your lyrics and how they help to describe what is happening in the scene.
- Describe what would happen if Mr. Tumnus recited the lyrics without the music. Try it!
- What can music do that words can't in a film? What can words do that music can't in a film?



Mr. Tumnus' tea set.

YOUR TURN

1. What should Aslan's music sound like? _____

What instruments would you need to create it? _____

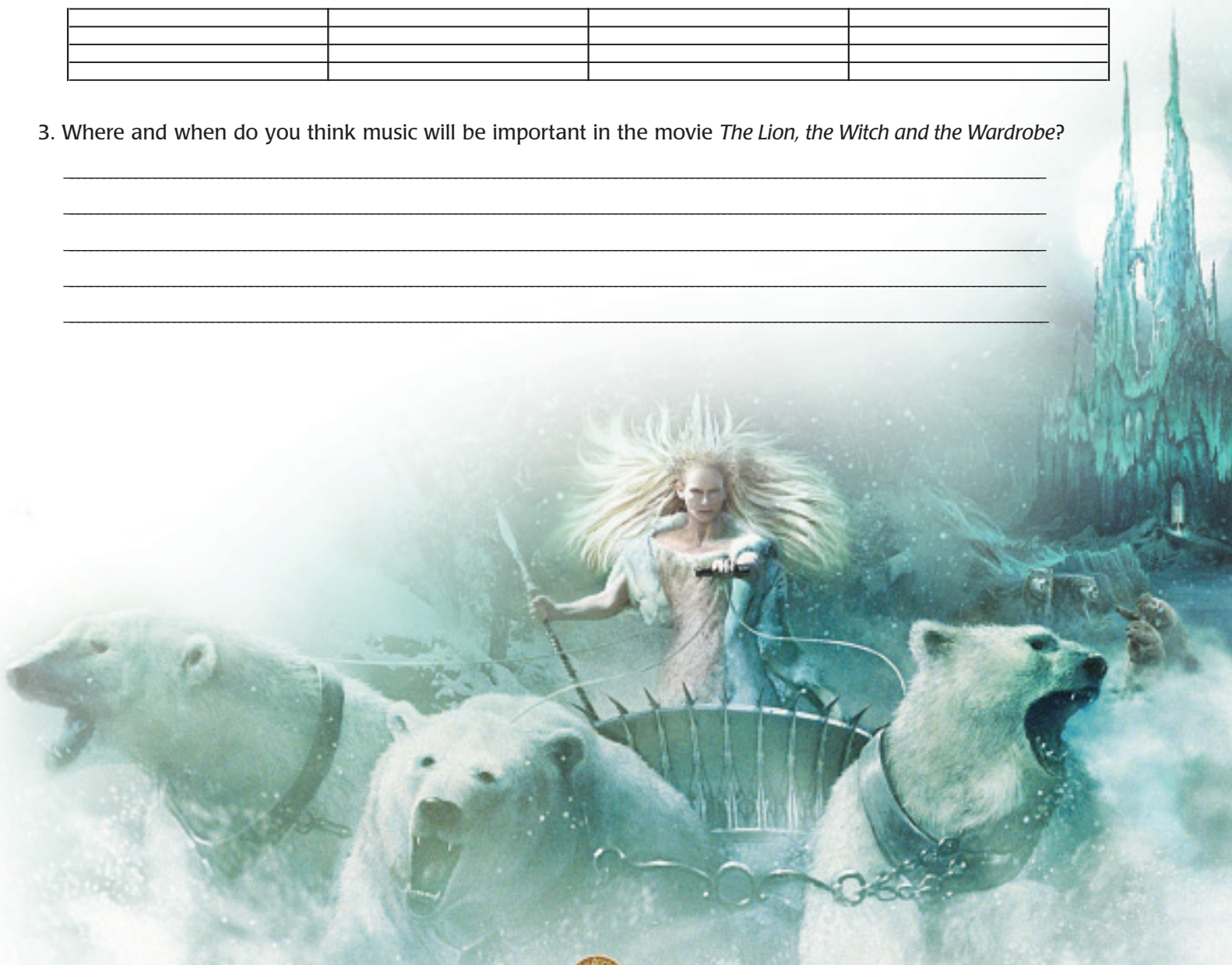
Peter's battle music? _____

Mr. and Mrs. Beaver's music? _____

The White Witch's music when she first meets Edmund? _____

2. Take your favorite scene from *The Lion, the Witch and the Wardrobe* and create music for it.

3. Where and when do you think music will be important in the movie *The Lion, the Witch and the Wardrobe*?





CREATING CHARACTERS' COSTUMES

Isis Mussenden, Costume Designer for *The Lion, the Witch and the Wardrobe*, began her task by reading the novel. Then she read it again. And again. Each time, she got new ideas. "Everybody thinks C.S. Lewis wrote all these massive descriptions," says Isis. "But if you really read the book, which I do over and over almost daily, he doesn't. That's the gorgeous part of the writing. He left enough to the imagination of the reader."

An important part of Isis' job is to create costumes for a character that show how that character develops and changes during the course of a film. The character of Peter probably grows and develops the most of all during the course of *The Lion, the Witch and the Wardrobe*. Says Isis, "At the beginning of the story, Peter is at home with his mother when [London is] being bombed. He is then handed the responsibility for his brothers and sisters.

And he grows into that. He has to find his strength and his courage and ability to lead, and he has to watch over and protect the entire country of Narnia. So he makes this progression, and we will see that progression in his clothing."



Peter (left) early in the story and (right) as he bravely enters battle at the end of the story. In the background, the White Witch.

THINK ABOUT IT!

- Look through the book *The Lion, the Witch and the Wardrobe* for a scene with your favorite character in it.
- Carefully study the costumes on this page.
- Think about the choices that Isis and her team made. How do each of these costume elements help tell us what the character wearing the costume is like?
 - a. The color(s) of the costume – colors, brightness or darkness of colors, use of different colors together
 - b. The fabric(s) and texture(s) of the costumes – cotton, wool, etc.
 - c. The fit of a costume – loose or snug, etc.
 - d. The style of the costume – modern or old, formal or informal
 - e. The purpose of the costume – everyday clothing, battle gear, travel clothing

YOUR TURN

Think about the character of Peter in the story *The Lion, the Witch and the Wardrobe*. List three challenges he faces during the course of the story, and suggest what Peter's costume design should say about his character at each point.

Peter's Challenges

1. _____
2. _____
3. _____

What Peter's Costume Should Show

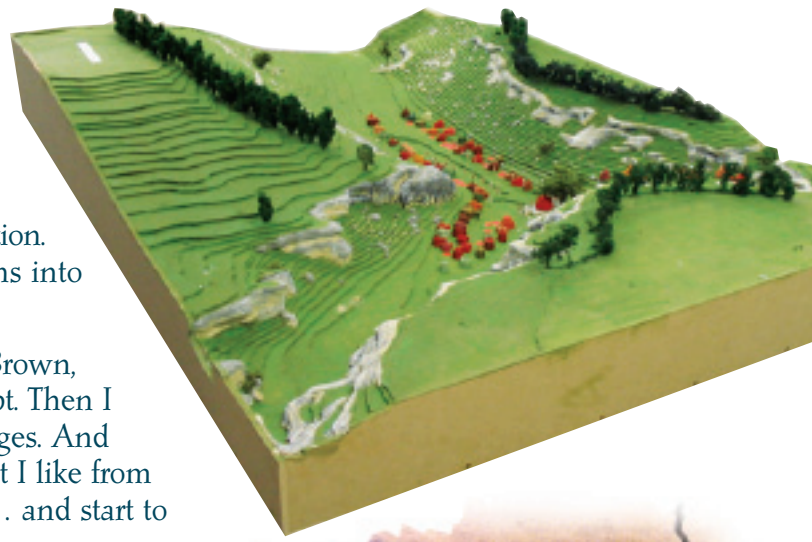
1. _____
2. _____
3. _____



WORLDS WITHIN WORLDS: SET DESIGN

Roger Ford, the Art Director for the film, worked very closely with director Andrew Adamson to transform the pages of the screenplay into the settings of the movie as Andrew saw them in his imagination. Roger's team then turned these impressions into drawings, models, and finally, sets.

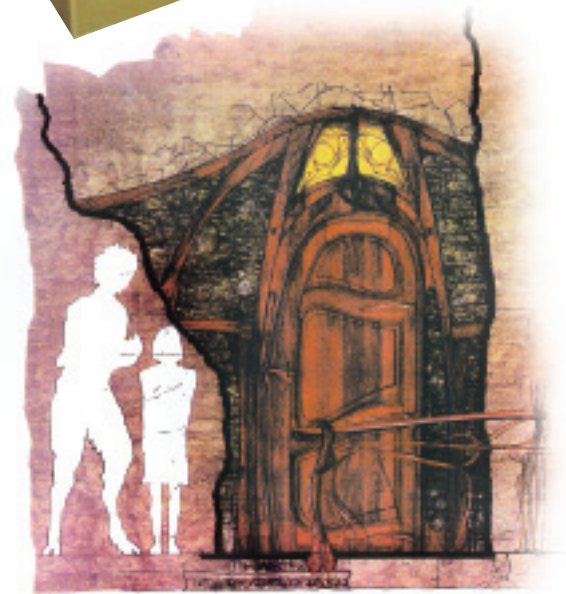
For inspiration, says Set Decorator Carrie Brown, "I start with reading the book and the script. Then I start to look at images, lots and lots of images. And then I just start pulling out the images that I like from anywhere – from books, from magazines... and start to try and piece a picture together."



Models for Aslan's Camp (top) and the Beaver's Den (below). Also, part of set design for Mr. Tumnus' House, showing the difference in size between Mr. Tumnus and Lucy.



Set designers must also consider how sets will look when seen through the lens of a movie camera, from many different angles. Often they will build small-scale models of the sets, called concept models, to use as tools to figure out how the movie camera will "see" things. On *The Lion, the Witch and the Wardrobe*, two model-makers built hundreds of these concept models.



YOUR TURN

- Turn an important setting of *The Lion, the Witch and the Wardrobe* into a model of a set for the movie.
- Work by yourself or with a partner.
- Begin by first drawing the model and then building it. This may help you measure and plan more carefully.
- When you have finished, look at your models through the lens of a video or digital camera. Does this change your view of your set model?
- Look at the set models of other students in your class.
- Why are model-making and set design important in movie making?

THINK ABOUT IT!

- What do you think are the most important settings found in *The Lion, the Witch and the Wardrobe*?
- Look at the drawing and models on this page. What colors are used? Are they created with straight lines or curves and angles? What moods do they create?

ESPECIALLY FOR EDUCATORS

All activities are appropriate for students in grades 3-6

ACTIVITY 1 The Blitz

SUBJECTS: Language Arts, Social Studies

NATIONAL STANDARDS: Language Arts:

NCTE/IRA: Standard 1: Reading for Perspective; Standard 2: Understanding the Human Experience. **Social Studies:** NCSS: Standard 2: Time, Continuity and Change.

Multiple Intelligences addressed: Linguistic, Interpersonal.

DURATION: Two 45-minute class periods.

MATERIALS: Classroom set of reproductions of Activity 1; writing materials.

OBJECTIVES:

- To read a summary of the historical backdrop against which the story is set;
- To introduce the historical event known as "The Blitz;"
- To recall facts about the bombing of London during World War II;
- To make inferences about the differences in the novel and the film concerning The Blitz;
- To find out about the ways in which the filmmakers took care to show the real story of the Blitz as a way to lead audiences into the fantasy land of Narnia.

PROCEDURES:

1. Give a copy of Activity 1 to each student.
2. Read with students the essay called "The Blitz."
3. Summarize with students the origin of the term "Blitz."
4. Ask students to complete the questions at the bottom of page.
5. Invite students to make inferences about the effects of the historical backdrop on the characters of Peter, Susan, Edmund, and Lucy.

ADAPTATIONS: Students can work independently or in small groups to read the activity and complete the comprehension questions. Students for whom English is a second language may benefit from having the questions written out on the board in advance and reading the selection aloud as a class, stopping to answer questions orally as the selection is read, before filling out the comprehension questions by themselves.

ASSESSMENT: Assess students on the inferences they make in discussing the impact of The Blitz on the four Pevensie children and on the basis of their answers to the questions.

ACTIVITY 2 Mr. Tumnus Comes to Life

SUBJECTS: Visual Arts, Theatre

NATIONAL STANDARDS: Visual Arts: National Standards for Arts Education/Visual Arts Standard 2: Using Knowledge of Structures and Functions; Standard 6: Making Connections Between Visual Arts and Other Disciplines. **Theatre:** National Standards for Arts Education/Theatre Standard 6: Comparing

and Connecting Art Forms by Describing Theatre, Dramatic Media (such as Film, Television and Electronic Media) and Other Art Forms. **Multiple Intelligences Addressed:** Linguistic, Spatial, Interpersonal.

DURATION: Two 45-minute class periods.

MATERIALS: Classroom set of reproductions of Activity 2; pencils or pens.

OBJECTIVES:

- To learn about the transformation of a character from the pages of a book to the movie screen;
- To reflect on the different perspectives of a variety of creative people responsible for creating a character;
- To learn about an actor's thoughts when preparing for a role;
- To improvise the roles of Mr. Tumnus and Lucy.

PROCEDURES:

1. Give copies of Activity 2 to each student. Ask students to read the pages, silently or aloud.
2. Explore with students the perspectives of the author, illustrator, scriptwriters, production designer and actor in creating the character of Mr. Tumnus.
3. Invite students to work in pairs and improvise the scene in which Mr. Tumnus meets Lucy for the first time.
4. Challenge students to discuss why they think so much care is taken in creating characters for this story.

ASSESSMENT: Assess students on the basis of their reflections about the work and merit involved in creating a character, and on their participation in improvisation of scenes between Mr. Tumnus and Lucy.

EXTENSIONS: Challenge interested students to make a mechanical head for Mr. Tumnus, one with ears that move.

ACTIVITY 3 A Song of Narnia

SUBJECTS: Visual Arts, Theatre

NATIONAL STANDARDS: NSAE/Music:

Standard 4: Composing and Arranging Music Within Specified Guidelines; Standard 8: Understanding Relationships Between Music, the Other Arts, and Disciplines Outside the Arts. **Language Arts:** NCTE/IRA Standard 4: Communication Skills; Standard 5: Communication Strategies; Standard 6: Applying Knowledge. **Multiple Intelligences Addressed:** Musical/Rhythmic, Verbal/Linguistic, & Interpersonal.

DURATION: Two 45-minute class periods.

MATERIALS: Classroom set of reproductions of Activity 3; melodic percussion, recorders, or singing voice; classroom chalk/white board or chart paper, writing materials.

OBJECTIVE:

- To reflect on the importance of music in filmmaking by creating lyrics and a melody

that can explore ways in which music can reveal character, further the scene, or create mood in a film.

PROCEDURE:

1. Give copies of Activity 3 to each student. Ask students to read the pages.
2. Explain that in the movie *The Lion, the Witch and the Wardrobe*, Mr. Tumnus plays a melody on his flute to try to lull Lucy to sleep so that he can kidnap her and turn her over to the White Witch.
3. Brainstorm words Mr. Tumnus might use in his lullaby. List them on the board. Challenge students to use descriptive language. Use the words to create two to four sentences or phrases, or song lyrics.

OH, LUCY, STAY WITH ME.

4. Ask students to repeat the lyrics to find a rhythmic flow to the words. This rhythm will be used as the basis for a melody.
5. Have a volunteer sing a sentence of the lyrics, making up a melody on the spot, while using the rhythmic flow previously created. You might also demonstrate this by singing the class lyrics on two simple notes, one high and one low.

After this is modeled, ask the volunteer to sing again the first line of the lyrics. As the melody is sung, refer to the class lyrics on the board and draw the direction of the melody that is sung by the student. Ask the students where the voice went for each word or syllable – up or down – and have student re-sing any section that is difficult to hear. Mark high or low lines so that students can see a visual representation of how their melody traveled. See example below:

OH, LUCY, STAY WITH ME.

6. Have the entire class sing the melody that the student created while reading the direction of the melody above the lyrics.
7. Break the students into groups of two or three, and ask the students to create melodies with their partners. Each group can choose a single line of the lyrics or all lines. Using the same steps that were modeled with the entire class, create a vocal melody. Students should write down the words that they are singing, and then write the direction of the melody to the lyrics, using lines or dashes.
8. If you have melodic percussion available, and would like students to create this on xylophones or recorders, follow the same sequence, but have the students speak or think the words in the rhythm that the class created, as they play a melody. Encourage students to play a single note for every word's syllable. Offer small groups their own instruments to create their melody. Again,

ask the students to write the words and write the melodic direction in lines or dashes, and also include the letter names of the notes used (c, d, e, f, g, a, or b) See example:



9. Invite groups to play or sing their compositions with the class while sharing their notation or melody lines and lyrics on paper.

10. Ask students to explain how their music helps explain the characters or the scene.

11. Discuss how and why music is used in a movie. Ask students to consider what the music for other characters in the film would be like, and why.

12. Challenge students in small groups to create a simple melody that Mr. Tumnus might play for Lucy that would lull her to sleep so that he can kidnap her. Discuss whether it would need lyrics or if it could be layered melodies and/or sounds. Write ideas on a paper and make a map of what is played, and in what order.

ADAPTATIONS: Some students may find it useful to first act out the scene between Lucy and Mr. Tumnus in pantomime, before crafting lyrics or a melody for it.

ASSESSMENT: Prior to small group activity, create with the class a list of what will be included in the composition (a melody, the lyrics on paper, and simple lines that show the melodic direction). Using a four-point scale, determine with the students what a composition receiving a score of '4' would sound like. Descriptors should not judge the student's melody or creative process, but rather allow for a complete composition. Ask students to describe, in writing, how their music supports the scene or Mr. Tumnus' character.

ACTIVITY 4 Creating Characters' Costumes

SUBJECTS: Visual Arts, Character Education

NATIONAL STANDARDS: Visual Arts: National Standards for Arts Education/Visual Arts Standard 2: Using Knowledge of Structures and Functions; Standard 6: Making Connections Between Visual Arts and Other Disciplines. **Character Education:** Chicago Public Schools Character Education Standard 2: Trait of Courage; Standard 6: Honesty and Truthfulness; Standard 9: Responsibility. **Multiple Intelligences addressed:** Spatial, Linguistic, Interpersonal.

DURATION: One 45-minute class period.

MATERIALS: Classroom set of reproductions of Activity 4; copies of *The Lion, the Witch and the Wardrobe*, as needed; drawing materials, such as paper, markers, crayons, watercolors, pencils, charcoal, etc.

OBJECTIVES:

- To learn about the work of a costume designer;
- To examine, through activity, the translation of character descriptions into costume designs for a movie;

- To sketch ideas for characters' costumes;
- To reflect on the importance of costume design in filmmaking.

PROCEDURES:

1. Give each student in your class a reproduction of Activity 4 and have them read the text, either silently or aloud.

2. Reflect with students on ways that clothing can reveal our character.

3. Distribute copies of the novel *The Lion, the Witch and the Wardrobe* to students, along with drawing materials, such as paper, markers, crayons, watercolors, pencils, charcoal, etc.

4. Challenge students to think about what Isis wants to reveal about Peter's character as the story unfolds and how this might be communicated through costumes.

ASSESSMENT: Assess students on the explanations they offer of how their creative decisions reveal character, and on their abilities to listen to others' explanations for their drawings.

EXTENSIONS: Challenge interested students to draw costume renderings for one of the four Pevensie children, depicting what Isis called a "progression."

ACTIVITY 5 Worlds Within Worlds: Set Design

SUBJECTS: Visual Arts, Mathematics

NATIONAL STANDARDS: Visual Arts: CNAEA Standard 2: Using Knowledge of Structures and Functions; Standard 6: Making Connections Between Visual Arts and Other Disciplines. **Mathematics:** NCTM Measurement Standard 3-5: 1: Understands Measurable Attributes of Objects and the Units, Systems, and Processes of Measurement; **Multiple Intelligences Addressed:** Spatial, Logical-Mathematical

DURATION: Two 45-minute class periods.

MATERIALS: Classroom set of reproductions of Activity 5; copies of *The Lion, the Witch and the Wardrobe* as needed; modeling clay; cardboard; construction paper; rulers and/or tape measures; glue sticks; toothpicks; markers; scissors; pencils; scratch paper; shoe boxes; scraps of cloth; pipe-cleaners; glitter; video camera or digital camera (if possible).

OBJECTIVES:

- To learn about the work of a set designer;
- To examine, through activity, the translation of a book setting into a set design for a movie;
- To build a model according to scale;
- To reflect on the importance of set design and building in filmmaking.

PROCEDURES:

1. Brainstorm with students at the chalkboard a list of what they consider to be the most important settings in *The Lion, the Witch and the Wardrobe*. (Some suggestions: The Professor's House; The Lantern Waste (where Lucy first sees the Lamppost and meets Mr. Tumnus); Mr. Tumnus' House; Cair Paravel (the White Witch's Castle); the Stone Table; Aslan's Camp.)

2. Examine with students the set models shown on this page. Share with them the color

original of the images in your Educators' Guide and ask them how color helps in creating a set.

3. Discuss the comments of Art Director Roger Ford and Set Decorator Carrie Brown.

4. Pass out copies of the novel *The Lion, the Witch and the Wardrobe* to students who request them.

5. Invite students, working individually or in pairs, to transform one of these places into a model of a set for the movie. Note: Some students may begin working directly on the construction of their scale models. Others may first draw their set designs and then move to making their scale models. Reassure students that there is no "right" way to work on this project.

6. You may wish to set the scale to be used in the class models at 1 inch = 1 yard.

7. If possible, encourage students to look at their models through the lens of either a video or digital camera as they work. Ask whether this affects the construction process, and if so, in what way(s).

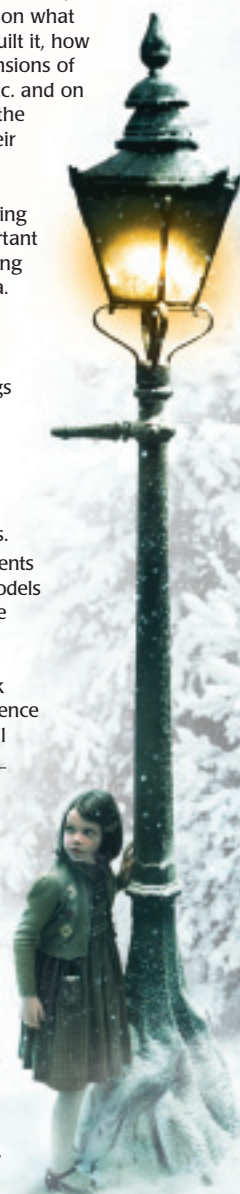
8. When all students have finished, encourage them to reflect on what they built and how they built it, how they decided on the dimensions of their models, the colors, etc. and on what they learned during the process of constructing their set models.

9. Encourage students to reflect on why model-making and set design were important to the filmmakers in creating the many worlds of Narnia.

ADAPTATIONS: Some students may feel more comfortable basing their set models on the drawings and designs found in this Educators' Guide. Other students may benefit from a mini-lesson on drawing or building to scale before beginning their set designs.

ASSESSMENT: Assess students on their set drawings or models and their reflections on the processes of design and construction. One way to do an assessment is to ask students to finish this sentence stem: "If I had to do this all over again I would _____ because I _____."

EXTENSIONS: Some students may want to film the set designs using video or a digital camera when the class has finished.



Lucy and the lamppost.

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Additional Resources

More About Media Literacy

The Alliance for a Media Literate America (AMLA) is committed to promoting media literacy education that is focused on critical inquiry, learning, and skill building. Visit them at <http://amlainfo.org>

ACTIVITY 1: The Blitz

Please see: www.igfl.net a school improvement partner. See also "The London Blitz, 1940, EyeWitness to History," www.eyewitnesshistory.com (2001).

ACTIVITY 2: Mr. Tumnus Comes to Life

Spolin, Viola. *Improvisation for the Theater: A Handbook for Teaching and Directing Techniques (Drama and Performance Studies)*.

Evanston: Northwestern University Press, 3rd Edition, 1999.

Way, Brian. *Development Through Drama*. London: Humanity Books, 1998.

ACTIVITY 3: The Music of Narnia

This activity was inspired by the Original Motion Picture Soundtrack featuring a score by composer Harry Gregson-Williams. The Soundtrack is available from Walt Disney Records wherever music is sold, or visit disneyrecords.com or narnia.com for more information.

The activity was developed in cooperation with the American Music Conference, a non-profit organization whose mission is to promote the

benefits of music, music education and music making to the general public. For information, go to www.amc-music.org. For more information on how to keep music a vital part of your community, go to www.supportmusic.com

ACTIVITY 4: Creating Characters'

Costumes

Leese, Elizabeth. *Costume Design in the Movies: An Illustrated Guide to the Work of 157 Great Designers* (Dover Books on Fashion). New York: Dover, 1991.

Huaxiang, Tan. *Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers*. Burlington, MA: Focal Press, 2004.

CALLING ALL YOUNG ARTISTS... Enter RIF's World of Narnia Art Contest!

Walt Disney Pictures and Walden Media, in conjunction with Reading Is Fundamental and HarperCollins Children's Books, invite kids ages 5-15 to create their own vision of the world of Narnia for the chance to win great prizes. Kids can present their vision through paint, markers, collage, photography, computer animated graphics, or even crayons. For full contest details, including official rules and prize descriptions, visit www.rif.org/narnia

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The Magician's Nephew



The Lion, the Witch, and the Wardrobe



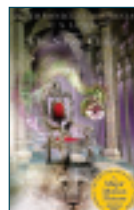
The Horse and His Boy



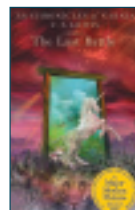
Prince Caspian



The Voyage of the Dawn Treader



The Silver Chair



The Last Battle

HarperCollins Children's Books

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