



1: Group Activity

Plot Cards

| | |
|---|---|
| Peter, Susan, Edmund, and Lucy arrive in Narnia. | Aslan is forced to sacrifice himself in Edmund's place. |
| Peter, Susan, Edmund, and Lucy discover that Lucy's friend, Mr. Tumnus, has been arrested and decide to rescue him. | Aslan is miraculously resurrected. |
| The Pevensie children meet Father Christmas. | The battle against the Witch is won. |

Edmund betrays his
brother and sisters to the
evil White Witch.

The Pevensie children are
crowned Kings and
Queens of Narnia.

The Witch lays claim to
Edmund's blood.

The Pevensie children
return home.



5: Group Activity

Prepping for the Audition

1. How can you make strong choices?

2. How can you show I understand the play?

- Can you name the main characters?

- Can you summarize the plot?

Act I

Act II

Act III

3. How can you take direction?

- When your director asks you to do something how should you respond?

- Why is this so important?

4. How can you connect with other characters?

- Which characters does your character interact with the most?
- What are those interactions like? What kind of feelings and emotions are expressed?
- What kind of actions and reactions take place?

5. How can you use good diction and projection?

6. How can you be a team player?

- What can you do as an actor to support for other crew members?
- What kinds of behavior should you avoid?
- When the director is coaching one actor, what should you be doing?



5: Group Activity

Prepping for the Audition Teacher Guide

1. How can you make strong choices?

You make strong choices when you emotionally identify with the character...so much so that you become the character. List five emotions that could describe the way your character is feeling in the scene. Then pick one that seems most fitting. Think about how you can show this emotion in the way you talk, walk, react to other characters.

2. How can you show I understand the play?

- Can you name the main characters?

Peter, Susan, Edmund, Lucy, Aslan, the White Witch, Fenris Ulf, Tumnus, Mr. & Mrs. Beaver

- Can you summarize the plot?

Act I

Peter, Susan, Edmund, and Lucy arrive in Narnia, discover that their friend Mr. Tumnus has been arrested, and decide that they must rescue him.

Act II

Edmund betrays his brother and sisters to the evil White Witch. The Witch lays claim to Edmund's blood and Aslan is forced to sacrifice himself in Edmund's place.

Act III

Aslan is miraculously resurrected, the battle against the Witch is won, and the four children are crowned Kings and Queens of Narnia.

3. How can you take direction?

- When your director asks you to do something how should you respond?

Listen and do what he/she asks.

- Why is this so important?

This shows that you have what it takes to take your skills to the next step. Actors who take direction improve their skills quickly and encourage their peers to do the same.

4. How can you connect with other characters?

- Which characters does your character interact with the most?

Answers vary based on scene and characters.

- What are those interactions like? What kind of feelings and emotions are expressed?

Answers vary and can include any range of emotions, actions, and reactions.

- What kind of actions and reactions take place?

Answers vary and can include any range of emotions, actions, and reactions.

5. How can you use good diction and projection?

Stand in the extreme part of the room and say one or two of your character's lines. Ask your group to give you feedback on your diction and projection based on how well they could hear and understand you.

6. How can you be a team player?

- What can you do as an actor to support for other crew members?

Recognize that each and every actor plays an important role in the production, and you can learn from one another. Recognize that you might learn just as much from each other as you do from your director, so take advantage of the opportunity, support and respect your teammates so you can be successful together.

- What kinds of behavior should you avoid?

Criticism, judgment, acting like everything is a competition

- When the director is coaching one actor, what should you be doing?

Asking yourself how you can do or improve the same thing with your character.



9: Group Activity

Script Analysis

1. What did you learn about C.S. Lewis' childhood?

What is his full name?

What was his nickname?

Where was he born?

What challenges did he face as a young child?

What inspired his *Narnia* book series?

2. What did you learn about C.S. Lewis' career?

Which university did he attend?

Where did he teach after World War I?

3. How did C.S. Lewis's spiritual journey progress?

4. What other well-known author influenced C. S. Lewis in his return to faith?

5. What is the setting for *The Lion, the Witch, and the Wardrobe*?

6. What is the landscape of Narnia like?

7. How is Narnia different from our world?

8. What are the three main themes of the story and which characters portray them?

9. What is an allegory?

10. What are three main allegories in the story?



9: Group Activity

Script Analysis Teacher Guide

1. What did you learn about C.S. Lewis' childhood?

What is his full name? **Clive Staples Lewis**

What was his nickname? **Jack**

Where was he born? **Belfast, Ireland**

What challenges did he face as a young child? **Mother died of cancer before he turned 10**

What inspired his *Narnia* book series? **An imaginary world named Boxen**

2. What did you learn about C.S. Lewis' career?

Which university did he attend? Oxford University

Where did he teach after World War I? Oxford University and Magdalene College

3. How did C.S. Lewis's spiritual journey progress?

He was raised a Protestant home, abandoned religion, and later embraced Christianity as an adult. He believed that Jesus Christ was the Son of God.

4. What other well-known author influenced C. S. Lewis in his return to faith?

J.R.R. Tolkien, the author of *The Lord of the Rings* book series

5. What is the setting for *The Lion, the Witch, and the Wardrobe*?

The four Pevensie children - Peter, Susan, Edmund, and Lucy - are evacuated from London in 1940 because of the Blitzkrieg or air-raids of World War II. The four kids are transplanted to a large English country estate, where a professor lives. While playing hide-and-seek, Lucy gets transported to the magical, mythical land of Narnia.

6. What is the landscape of Narnia like?

It's very similar to Lewis's native Ireland. For most of the story, the land is covered with ice and snow. However, when the curse is broken, Narnia returns to its former beauty of lush, grassy hills, mountain peaks, babbling creeks, and blue sky--all very typical of the Irish landscape.

7. How is Narnia different from our world?

First, it's flat, not round. Second, time moves much faster in Narnia.

Third, Narnia is inhabited by a host of mythological characters and creatures, including witches, dwarves, fauns (which are half-man and half-beast), and plenty of talking animals.

Fourth, Narnia is magical.

8. What are the three main themes of the story and which characters portray them?

Good vs. Evil portrayed through Aslan and the White Witch. The White Witch shows her evil through her actions of turning others into stone, trying to control everyone, and kidnapping Edmund. At the start of the story, she has Narnia under her spell until Aslan, the power of good, comes back to fight against her and restore Narnia to its former glory.

Betrayal and Forgiveness portrayed through Edmund's betrayal, Aslan's sacrifice, and the children's willingness to forgive their brother. Edmund shows us the theme of betrayal when he decides to follow the White Witch over Aslan. The White Witch charms Edmund with Turkish Delight, and Edmund betrays his family for her promise of power. Peter, Susan, and Lucy show forgiveness in their decision to love him despite his actions. Aslan supports this theme when he asks the children to never speak of Edmund's betrayal again, and they don't even tell Edmund about Aslan's sacrifice for him. Their forgiveness is selfless and doesn't expect anything in return.

Courage portrayed through Lucy when she bravely ventures into Narnia, the Beavers when they escort the children to meet Aslan, and Peter when he kills the wolf that attacks his sister.

9. What is an allegory?

A story that represents another hidden story or meaning.

10. What are three main allegories in the story?

The White Witch represents the power of Satan. Just like Satan, she claims false power and destroys lives in an attempt to gain and maintain absolute control.

Aslan symbolizes Jesus. Aslan portrays the character of Jesus through his combination of fierce power and love for Narnia. As the character Beaver describes him in Chapter 8, 'Safe?... 'Course he isn't safe. But he's good.'

According to the laws of Deep Magic, the punishment for betrayal is death. Similarly, according to the law of God found in the Bible, the punishment for sin or disobeying any of God's law is death. Just as Jesus died in our place, taking our punishment in order to meet the demands of the law and give us eternal life, so Aslan gives his life for Edmund so he could live.

[illegible]

Peter

One of Peter's actions is that he kills the wolf. This action tells us that he's stern, tough, courageous, brave. He will fight bravely to defend his sister Susan and his family.

Edmund

His actions are very different than Peter. He is nasty to his brothers and sisters. He lies about Lucy finding Narnia. Then he makes fun of her. He is always arguing with Peter about what to do. For most of the play, he thinks about himself first. But after Aslan frees him, he transforms into a kind, loving, honorable young man.

Susan

At the beginning when they are playing hide-n-seek, she tells her siblings not to get lost. Later, she tries to stop Peter and Edmund from fighting. So Susan's actions shows that she's motherly and cares a lot about making sure everyone's safe. She's a team player.

Lucy

Lucy is the first to discover Narnia, and in spite of the fact that none of her siblings believe her, she continues to believe because she knows that what she experienced was real. Her actions show that she's curious, brave and trustworthy.

Aslan

Aslan allows the White Witch to kill him so he can pay the price for Edmund's betrayal. He honors the law of Deep Magic and lays down his life for someone he loves. He also comes to life after he dies. His actions show that he has the power and love to redeem, to save, to resurrect, and to rule as the supreme king of Narnia.

White Witch

The White Witch is the one who cast a spell on Narnia and keeps it winter but never Christmas. She turns her enemies into stone. She doesn't even treat Fenris Ulf, Captain of her army, with respect. Her actions show that the only thing she cares about is herself and that she will do anything to maintain control and power.

Tumnus

When Lucy first meets Tumnus, he is as a spy for the White Witch, but while they are having tea, he realizes that he can't report her to the Witch. He even risks his life for the life for Lucy and gets turned into a statue of stone. His actions show that he is able to overcome his fears in order to do the right thing--no matter the cost.

Fenris Ulf

Fenris Ulf intimidates and threatens Tumnus. Then he captures Edmund and delivers him to the Witch who will hurt him. In the end, he dies fighting for her. His actions so that he has no moral conviction about right or wrong because he is blindly loyal to the Witch and does whatever she asks...even if that means hurting or killing others and losing his own life for her cause.

The Beavers

The Beavers risk their lives to make sure that the children get safely to Aslan. Their actions show that they are selfless, loyal and dependable.



10: Group Activity

Character Development Teacher Guide

| | Peter | Susan | Edmund | Lucy | Aslan | White Witch | Fenris Ulf | Turnus | Beavers |
|---------------|-------|-------|--------|------|-------|-------------|------------|--------|---------|
| stern | ✓ | | | | | | | | |
| dependable | | | | | | | | | ✓ |
| courageous | ✓ | | | | | | | | |
| kind | | | ✓ | | | | | | |
| redeemer | | | | | ✓ | | | | |
| nasty | | | ✓ | | | | | | |
| tough | ✓ | | | | | | | | |
| motherly | | ✓ | | | | | | | |
| brave | ✓ | | | ✓ | | | | | |
| powerful | | | | | ✓ | ✓ | | | |
| selfless | | | | | | | | | ✓ |
| overcomer | | | | | | | | ✓ | |
| deceitful | | | ✓ | | | | | | |
| disrespectful | | | | | | ✓ | | | |
| curious | | | | ✓ | | | | | |
| caring | | ✓ | | | | | | | |
| selfish | | | ✓ | | | | | | |
| trustworthy | | | | ✓ | | | | | |
| team player | | ✓ | | | | | | | |
| control freak | | | | | | ✓ | | | |
| loving | | | ✓ | | ✓ | | | | |
| sacrificial | | | | | | | | ✓ | |
| loyal | | | | | | | | | ✓ |
| honorable | | | ✓ | | | | | | |

Teacher Tip: Some characters have more qualities than the answers on this chart. For example, Aslan probably possesses all of the positive characteristics. This answer key focuses on content provided in the video class. Feel free to allow your students to select more adjectives for their characters than what is listed here as long as they can reference an action in the play which justifies their choice.



11: Group Activity

Character Development, A Character's Actions

The Ultimate List of Acting Verbs

| | | | |
|------------|--------------|------------|-------------|
| antagonize | alert | buck | condemn |
| abase | anger | bushwhack | condescend |
| acquaint | arrange | cajole | confide |
| afflict | assess | calculate | confirm |
| allow | assist | call | confound |
| abet | astound | catch | confuse |
| acquit | attack | caution | consider |
| affront | authenticate | censure | consign |
| allure | baby | challenge | contest |
| anticipate | badger | charge | convince |
| abolish | baffle | charm | correct |
| addle | bait | chastise | corroborate |
| aid | bear | cheat | court |
| amaze | beckon | check | cover |
| ape | befuddle | cheer | criticize |
| appeal | beg | chide | crucify |
| absolve | beguile | clarify | crush |
| address | belittle | cloak | curse |
| ail | berate | coax | damn |
| amend | beseech | coddle | dare |
| approach | bewitch | coerce | deceive |
| abuse | bid | collude | declaim |
| admonish | blame | command | deduce |
| alarm | bless | commend | defame |
| amuse | bluff | con | defraud |
| arouse | boost | conceal | defy |
| accept | brainwash | concern | delight |
| affirm | bribe | conciliate | delude |

Verb List is from *Playing: An Introduction to Acting* by Paul Kuritz, Prentice-Hall. 1982.

| | | | |
|-------------|------------|--------------|------------|
| demean | endure | gull | liberate |
| denigrate | enflame | hallow | lure |
| deny | engross | harangue | motivate |
| detect | enkindle | hassle | magnetize |
| deter | enlighten | help | manipulate |
| devastate | enmesh | henpeck | mend |
| dictate | ensnare | hoodwink | misuse |
| direct | entangle | humble | malign |
| disconcert | entertain | humiliate | marshall |
| discourage | entice | humour | mimic |
| discredit | entrap | hurt | mobilize |
| disencumber | entreat | hush | muffle |
| disgrace | entrust | hypnotize | maneuver |
| disgust | eradicate | imitate | mask |
| dishearten | eschew | impair | mislead |
| dispirit | estimate | implicate | mortify |
| displease | evade | indict | muster |
| dissuade | evaluate | indoctrinate | mystify |
| distress | excuse | induce | nag |
| divert | execute | indulge | nauseate |
| divine | exploit | insinuate | negotiate |
| dodge | facilitate | inspire | notify |
| dominate | feed | insult | nullify |
| dramatize | force | interview | obliterate |
| draw | frame | intrigue | offend |
| duck | free | invite | overlook |
| ease | frighten | judge | orient |
| educate | frustrate | lambast | orientate |
| elevate | fuddle | lampoon | panic |
| elicit | gag | lead | parrot |
| elucidate | gauge | lecture | patronize |
| embroil | gladden | libel | perform |
| enchant | goad | liberate | perplex |
| endear | graft | lure | persecute |

Verb List is from *Playing: An Introduction to Acting* by Paul Kuritz, Prentice-Hall. 1982.

| | | | |
|--------------|------------|--------------|------------|
| oppose | rave | snare | torment |
| organize | repulse | squash | trick |
| peruse | resist | study | tarnish |
| pose | retract | shroud | terrify |
| prod | revolt | sober | titillate |
| propose | ridicule | squelch | torture |
| placate | sanctify | stymie | trouble |
| pray | satisfy | shun | tease |
| promise | scheme | somber | thwart |
| propound | scold | startle | tolerate |
| plan | scrutinize | substantiate | trammel |
| preoccupy | sedate | sicken | tyrannize |
| promote | seduce | soothe | unburden |
| prosecute | settle | still | understand |
| please | read | suffer | uproot |
| press | reject | simplify | urge |
| prompt | renege | spellbind | validate |
| provoke | rebuke | stir | verify |
| pledge | rejoin | suggest | victimize |
| prevail | repel | slander | vilify |
| propagandize | recreate | spoil | vindicate |
| purge | release | stretch | warn |
| pontificate | reprehend | summon | wheedle |
| prick | rectify | slur | woo |
| propel | relegate | spur | worry |
| purify | repress | strike | worship |
| pursue | reiterate | supplicate | wrangle |
| quash | remedy | support | |
| quench | reprimand | suppress | |
| query | shake | surprise | |
| rack | smother | swindle | |
| rally | spurn | tantalize | |
| ratify | strip | tempt | |
| ravage | shame | tickle | |

Verb List is from *Playing: An Introduction to Acting* by Paul Kuritz, Prentice-Hall. 1982.



13: Group Activity

Character Development, Subtext & Interior Dialogue

Prologue Excerpts

PETER. Yes. But I'm not sure I like his housekeeper (Mimicking the housekeeper.) "Please remember to always stay out of my way!"

What is Peter's subtext when he mimics the housekeeper?

What could his interior dialogue be?

LUCY (pointing off, L). That room over there seems very interesting.

What could her interior dialogue be?

EDMUND (crossing a few steps L and looking off). There's nothing in it but an old clock in the big wardrobe.

What is Edmund's subtext?

What could his interior dialogue be?

LUCY. But it's the largest wardrobe I've ever seen. I want to take a closer look at it. (She exits off, L.)

What could Lucy's interior dialogue be?

SUSAN. Don't get lost. It's almost time for dinner.

EDMUND. Oh, Susan. Stop talking like mother. (He and Peter exit off, R.)

What is Edmund's subtext?

What could his interior dialogue be?

SUSAN. Well, somebody needs to be in charge since mother and father are here.

What is Susan's subtext?

What could her interior dialogue be?

Scene 1 Excerpts

The cold wind blows the snowflakes fall. A WHITE STAG enters quickly, positive, sniff the air, then exits hurriedly. A moment later a UNICORN enters breathlessly. He searches in vain for the WHITE STAG, then gives up.

UNICORN. I'll never catch him. Never.

What is the Unicorn's subtext?

What could his/her interior dialogue be?

MRS. BEAVER. Hello, Mr. Unicorn.

UNICORN. Oh, good morning, Mrs. Beaver...Mr. Beaver.

MR. BEAVER. What's so good about it?

What is Mr. Beaver's subtext?

What could his interior dialogue be?

UNICORN. I was trying to catch the white stag. But I missed him again.

MRS. BEAVER. Well don't give up. The white stand will bring you good fortune if you catch him.

UNICORN. I know.

MR. BEAVER. It will take more than good fortune to help any of us.

What is Mr. Beaver's subtext?

What could his interior dialogue be?

MRS. BEAVER. Poor dear. He's in a bad mood. This damn broke last night.

What is Mrs. Beaver's subtext?

What could her interior dialogue be?

MR. BEAVER. It's more than that. It's this blasted cold weather. I'll never get used to it.

UNICORN. But it's always cold weather Narnia, MR. BEAVER. BEAVER. Beaver. There's nothing to be done about it.

What is Unicorn's subtext?

What could his/her interior dialogue be?

Scene 3 Excerpts

DWARF. You there!

EDMUND (very frightened.) Who? Me?

DWARF. Yes, you! Kneel in the presence of the mighty ruler of Narnia.

EDMUND. But--but I am kneeling.

DWARF. Lower! (EDMUND falls prostrate to the ground.) That's more like it.

WITCH. What, pray, are you?

EDMUND. I'm--I'm sorry...your majesty. I thought you were--a witch.

What could Dwarf's interior dialogue be when he orders Edmund to kneel?

What is Edmund's subtext when he says, "I thought you were--a witch" ?

What could Edmund's interior dialogue be?

WITCH. A wardrobe? A passageway from the other world? The world of men! This could ruin everything. It could even be the beginning of the dreaded prophecy--unless--(Her attitude suddenly changes toward EDMUND.) My poor child. How could you look. (She helps him up and puts her arm around him.) Dwarf, bring him something warm to drink. (The DWARF exits.)

What is the Witch's subtext when she says, "My poor child. How could you look" ?

What could the Witch's interior dialogue be?

WITCH (catching herself, then sweetly). Oh, nothing. Nothing at all. I just meant--it's horrible that your dear brother and sisters aren't here with us now. I would take all of you to my castle. I would make them the Duke and Duchesses of this land. But you, dear Edmund--because you are special and I found you first--I would make the Prince of Narnia.

What is the Witch's subtext?

What could the Witch's interior dialogue be?



14: Group Activity

Memorization Techniques

1. **Kyle Buchanan mentioned five principles which help us with memorization: meaningfulness, organization, association, visualization, and attention. Which one stood out to you the most and why?**
2. **How do you think each one of these memorization principles can help you memorize your lines the most and why?**

Meaningfulness

Definition: The first principle to swift memorization is Meaningfulness. Things that make sense to you are easier to learn than those that don't. Existing information you have on a topic makes it easier for you to remember new information on that same topic. So all of the time and effort you put into the character analysis gives your brain a context, a setting, a familiarity with the characters in such a way that their words and dialogue make more sense to your brain.

Technique: First, complete the character analysis because it gives your brain a context, a setting, a familiarity with the characters in such a way that their words and dialogue make more sense to your brain.

Second, whether it's your bedroom, the living room, or your backyard, you can create the space of the scene in your mind and move around in it as though all of the other characters were there. This hands-on technique will make a meaningful context in your mind and reinforce the memory process.

Organization

Definition: Creating these categories helps our brains to organize the information which in turn helps us to memorize lines with speed.

Technique: Use sequence based on order of events or categories based on feelings/emotions to organize information.

Association

Definition: Connecting new information to information you already know.

Technique: You can use association with script memory by associating characters in the play with people you know well or your favorite book character or movie actor.

The key is to associate your character with another person who truly matches your character. If you find a good match, you may even find yourself imitating the way that person walks or speaks when you say your lines.

Visualization

Definition: Visualize yourself as the character in the scene or be the observer watching someone else play your character in the scene while you recite the lines.

Technique: Create a visual image or video for every line. If you're an artist, you may want to sketch out a storyboard for each line. If not, maybe you can download an image for each line.

Attention

Definition: Focus on one thing at a time. Don't try to memorize your lines while you're watching your favorite tv show. This cuts your ability to remember in half.

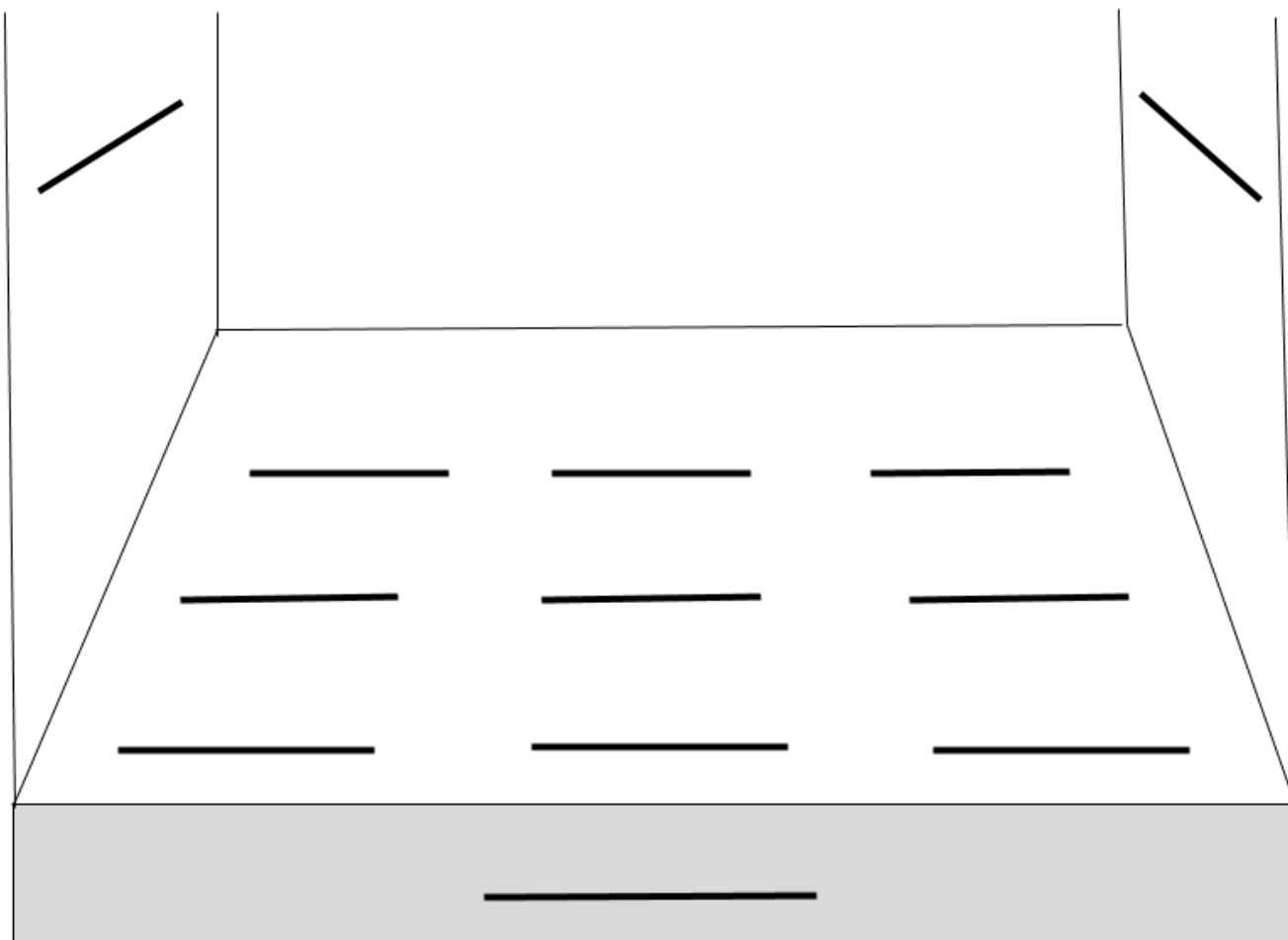
Technique: Use your smartphone's audio recorder or an Internet app to record your lines. If necessary, break the scene up into sections so you aren't recording more than three minutes at a time. As you record, read the whole script--don't skip the other characters' lines because their lines will help you remember what to say next. Once you have recorded the audio, you can play it back over and over again reciting your lines out loud with the audio track. Practice each audio track until you've mastered it, and then move on to the next. Once you've got the second track memorized, go back and review the first and then the second before moving on to the third track.



15: Group Activity

Stage Areas

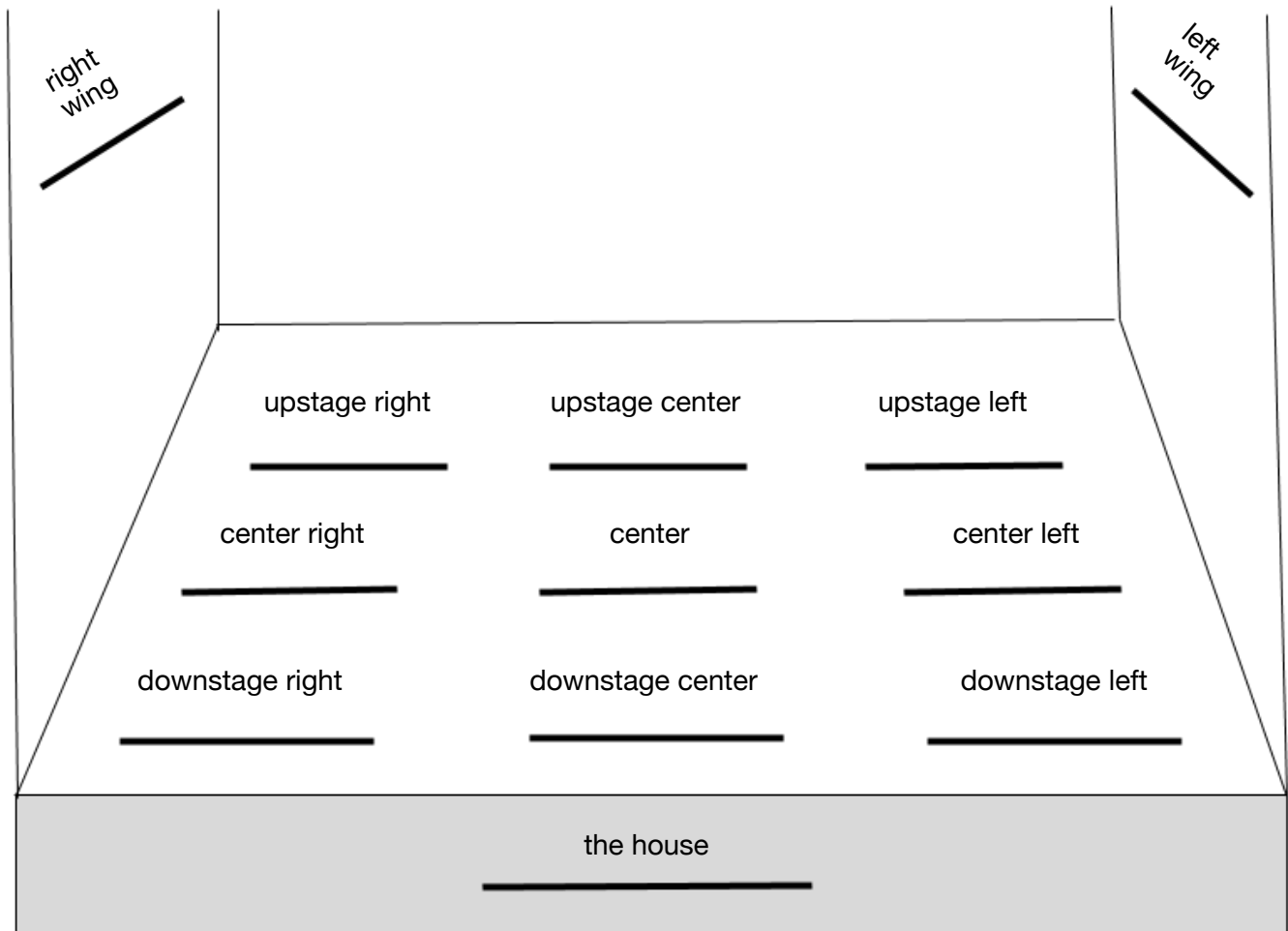
Fill in the blanks with the names of the stage areas you learned in the lesson.





Video 15: Group Activity

Stage Areas Teacher's Guide





16: Group Activity

Blocking

1. What is blocking?
2. Why is blocking important?
3. What is upstaging?
4. Why is upstaging such a problem?
5. What should you do if you accidentally get into a position where you are upstaging another character or group of characters?
6. When is it ok for you to turn your back to the audience?
7. Why should you avoid exiting the stage while reciting your last line?



16: Group Activity

Blocking Teacher's Guide

1. What is blocking?

Blocking is an actor's movement on stage.

2. Why is blocking important?

Blocking is extremely important because it determines how much the audience sees of each character. The way actors position themselves on the stage in relationship to other actors and to the audience makes the stage position stronger or weaker.

3. What is upstaging?

Upstaging means to stand upstage of another actor who is standing more downstage.

4. Why is upstaging such a problem?

Upstaging can block characters from being seen by all audience members. It can also strengthen or weaken other characters by distracting from the character who should be the focal point in the scene.

5. What should you do if you accidentally get into a position where you are upstaging another character or group of characters?

Make an effort to correct your position and move out of the upstaging position, even if it's in the middle of the scene.

6. When is it ok for you to turn your back to the audience?

One of them would be if a large group is watching action take place upstage and they have their backs facing the audience but are all kneeling or sitting to watch the action. The actors in the group who are kneeling or sitting allows the audience to still see the action that is taking place upstage.

Another example of a time when having your back to the audience is okay, would be when the White Witch's servant is bowing to her.

7. Why should you avoid exiting the stage while reciting your last line?

Reciting your last line before exiting ensures that the audience can hear everything you have to say.