The Lion, the Witch, and the Wardrobe

Studio Tenn
For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our region has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to sponsor TPAC’s Humanities Outreach in Tennessee (HOT). What an important program this is – reaching over 25,000 students, many of whom would never get to see a performing arts production without this local resource. Regions continues to reinforce its commitment to the communities it serves, and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Middle Tennessee Area President
Dear Teachers,

We are delighted that you have chosen to bring your students to Studio Tenn’s performance of *The Lion, The Witch and The Wardrobe*. This new adaptation by Joseph Robinette brings to stage the familiar characters and adventures from the classic book by C.S. Lewis. The story unfolds with narration, brilliant costuming, and puppetry that bring to life the fantastic inhabitants of Narnia. Your students will be enthralled.

Experiencing a work of literature in a staged version offers inspiring opportunity for exploration and creativity with your students. We believe you will find the activities suggested in this guidebook to be accessible, connected to grade levels 5-8 and open enough to allow self-guided research, active imagination, and thoughtful reflection on themes, context and theatrical arts.

Enjoy the lessons with your students, and the unforgettable performance of *The Lion, The Witch and The Wardrobe*.

TPAC Education

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**Lessons by Cynthia Pride**

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From the Director

Creating productions that take audiences into another world has always been a passion of ours here at Studio Tenn. Abstract worlds that shape new realities, evoke dreams, inspire thoughts and spark creativity in our patrons. Because of this, “The Lion, the Witch and the Wardrobe” is not only the perfect selection for the holidays, but for the 2017/2018 season.

Based on the critically acclaimed novel from C.S. Lewis, “The Lion, the Witch and the Wardrobe” presents an exciting, redeeming and somewhat challenging story suited for all ages. With this in mind, we created a production that turns the prism to give audiences a different point of view, all while remaining faithful to the subtle moral and spiritual complexities that C.S. Lewis incorporated into his novels.

Designing this show, however, has been an entirely new experience. Whereas most productions deliver a more literal presentation of Narnia and its creatures, we present a newer, more contemporary look. Through the use of puppetry and elaborate costuming, we are able to remind people of the true magic of theatre.

It has been my privilege to collaborate with a full array of talented, intelligent and generous people who all share a passion and desire to create a stirring performance piece that celebrates imagination and adventure. Join us as we challenge our beliefs within the wardrobe.

I do hope you enjoy the show.

Matt Logan
Artistic Director
Studio Tenn
THE LION, THE WITCH, AND THE WARDROBE

Families around the world love C.S. Lewis’ critically acclaimed tale of Narnia, a holiday spectacular that brilliantly comes to life this Christmas season. Deemed one of the 100 greatest novels of all time, "The Lion, the Witch and the Wardrobe" provides Studio Tenn with the perfect opportunity to once again take audiences to a world they’ve never seen before! Enter a winter wonderland behind the wardrobe where animals talk, trees walk, and the White Witch rules the landscape. Just open the door; you’ll never believe what you find!

Original Production by Studio Tenn

From the Story By C.S. LEWIS

Dramatized By JOSEPH ROBINETTE

The White Witch from Studio Tenn’s production of The Lion, the Witch and the Wardrobe.

Photography by MA2LA
Lesson One: A text set exploration of the evacuation of London’s children

“Once there were four children whose names were, Peter, Susan, Edmund, and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air raids.”

Context
During the Second World War the British Government made a decision to evacuate over two million British children to safety. With luggage tags pinned to their clothing and gas masks carried around their necks the children were loaded onto trains and sent to the country. Many were gone from home for almost six years before being reunited with their families at the wars end.

Overview
In this lesson, students will review a text set to learn more about the lives of our main characters before the play begins.

Materials
- 5-7 large sheets of butcher paper approximately 3’x3’
- 5-7 sets of large point felt markers
- Ability for each group to view material online
- Materials for Text set (below are some suggestions)

http://tinyurl.com/y8v96vo2 Before the Last All Clear the Ray Evans Story

http://tinyurl.com/ydhug44r Operation Pied Piper by Paul Eastham

http://tinyurl.com/cqs3ju BBC article

http://tinyurl.com/2b3ggv6 BBC Primary History World War Two evacuations

Student Objectives
1. Students will explore the text set using the reading strategy “graffiti board”.
2. Students will provide evidence of their learning.

Lesson Outline
- Begin the lesson with each group around a table or work space with large paper in the middle. You or one of the students should write in the middle of the paper “Operation Pied Piper” with a bold marker.
• Ask students to spend the next 5-10 minutes talking informally about what they know or wonder about the topic then to write and/or sketch some of that information.
• After students have sketched their initial thoughts, provide them with the text set information url’s and/or any teacher selected text around the topic and invite students to explore. Some students may want to work alone in this exploration and others may prefer to work with a partner. As students review the text they should add information to the graffiti board or adjust any information with new findings.
• As the students work, take the opportunity to walk among them and take anecdotal notes. Listen for active engagement, students’ response to new information and any questions students may pose that could be discussed at the lessons end.
• At the end of the work session, invite groups to briefly share
  o The most interesting information, idea or question from their research.
  o An idea you/your group want to know more about.
  o What was the biggest surprise for your group?
• Post the graffiti boards so that students can refer to them throughout your exploration of the play.

Peter, Susan, Edmund and Lucy from Studio Tenn’s production of The Lion, the Witch and the Wardrobe.

Photography by MA2LA
The Characters of Narnia

Lesson Two: Identifying Character Traits Through Animal Study

“Narnia. Oh, you’ll be so glad you came. And I hope the others will find their way here, too, so that I can show all of you our beautiful country....”

Context
C.S. Lewis used many different types of characters in his writing of The Chronicles of Narnia: The Lion, The Witch and The Wardrobe. His characters are not only human characters but sometimes fantasy characters and often animal characters with human traits. In the staged version of the story, performers will dramatize these characters.

Overview
In this lesson students will develop their own animal character.

Materials
Animal information cards (on next page).
Printed or projected visual images of each animal.

Student Objectives
1. Students will identify specific animal traits to use in character development.
2. Students will develop a character with both human and animal characteristics.
3. Students will show examples of their learning by a student choice description element.

Lesson Outline
• Each student will review the four animals presented in the animal information cards and select one as the focus of their character.
• Once their animal has been selected, students will identify three attributes characteristic of their animal. (example: box turtles are slow movers, they have a shell, and most live their whole lives within a mile radius.)
• Next, students will decide on two human attributes to give their animal character. (example: talk, drive, wear clothes, walk on two legs, eye glasses)
• Finally, students will describe their character in one of three ways.
The choices are:
1. Character writing- write from the view of the character. There should be clear evidence of both human and animal characteristics.
2. Pictorial description- show in picture form their character while drawing attention to their animal and human characteristics.
3. Non-verbal movement performance- use motion to show the audience the character while drawing attention to the animal and human characteristics.
Animal Information Cards

Beaver

- Beavers are the largest rodents (gnawing animals) in North America.
- Beavers are powerful swimmers that can swim underwater for up to 15 minutes.
- Beavers have webbed hind feet and a large, flat tail. It uses the tail to help maintain its balance when gnawing on trees.
- Beavers are well known for its damn building techniques.
- As the beaver dips underwater, the nose and ears shut to keep water out.
- While underwater transparent inner eyelids close over each eye to help the beaver see.

Wolf

- Wolves work together to hunt, raise their young, and protect their territory.
- To communicate wolves howl, whimper, whine, growl and bark, yelp and snarl.
- Wolves use scents produced by their bodies to communicate.
- A wolf’s sense of smell is 100 times stronger than a human’s.
- If a wolf feels confident, it will approach another wolf with its head and tail held high and ears perked up. It would approach a dominant animal with its body lowered, its tail between its legs, and its ears flattened.

Lion

- Lions are family animals and truly social in their own communities. They usually live in groups of 15 or more animals called prides.
- The main job of males in the pride is defending the pride's territory. A male's loud roar, usually heard after sunset, can carry for as far as five miles.
- The roar of a lion warns off intruders and helps round up stray members of the pride.
- Hunting generally is done in the dark by the lionesses. They often hunt in groups of two or three, using teamwork to stalk, surround, and kill their prey.
- Because of their size, strength, and predatory skills, lions are considered one of the “big cats.”

Leopard

- Leopards are powerful big cats closely related to lions, tigers, and jaguars.
- You can identify most leopards by their light color and distinctive dark spots. Those spots are called rosettes, because they resemble the shape of a rose. These patterns camouflage their bodies as they move through the grass and trees.
- The leopard is so comfortable up a tree that it often stalks prey and even hauls its kills up into the branches.
- Leopards are solitary creatures. Males are almost entirely solitary and females only break their solitude when they are raising cubs.
- Like lions, leopards roar. Male leopards defend their territory by roaring and scent marking, while females use their roar to attract mates and call their cubs. A leopard roar is a rough rasp, like a handsaw cutting wood.
Lesson Three: 60 Second Frozen Tableau Narratives- using frozen images and narration to tell a story

Context
In the play, the narrator is the person who states what is happening in the story. Their role is to keep the play moving. The narrator can provide context, suspense and structure to the story.

Narrator: “They all trooped out —all except Lucy. She stayed behind because she thought it would be worthwhile trying the door of the wardrobe, even though she felt almost sure that it would be locked.”

Overview In this lesson, students will work in small groups to develop a 60 second narrative with three distinct frozen tableaus to assist in the telling of their story.

Materials
- Floor space for each group to work and move freely
- Set of written instructions provided below for each group
- List of ideas from play (provided) written on the board or on a poster large enough for all to see

Student Objectives
1. Students will work in groups to develop a 60 second narrative.
2. Students will provide evidence of their understanding of the role of a narrator through group performance.

Lesson Outline
- Divide class into small groups of three to four students. Each group should choose a narrator and actor(s).
  - Narrator -tells the story
  - Actors-act out the story in three frozen pictures with movement between. (non-speaking roles)
- Groups should spend 3-5 minutes discussing the ideas on the list. They will select three to use in their 60 second narrative.
- Actors of the group create individual frozen pictures to represent each idea selected. (This will be the ground work for including these within the narrative.) While the Narrator chooses the order of the story (beginning, middle, end) 3-5 minutes
- Group works together to develop the story adding details for the narrator. 3-5 minutes
- Put the story on its feet by practicing from beginning to end. 10 minutes
- Groups perform for each other and give feedback to each other 15 minutes
Idea List

- Sensation of mysterious horror
- Suddenly brave and adventurous
- Smelled a delicious smell
- Heard a delightful strain of music
- Feeling you have when you wake up in the morning and realize that it is the beginning of the holidays or the beginning of summer
- They found they couldn’t look at him and went all trembly
- Your strength will be in your numbers—and also in your faith to accomplish the task

Group Instructions for 60 Second Narratives

- Choose roles for each member of your group. (Narrator, Actors)
- Select three of the ideas listed to be used as frozen pictures in your story. These ideas will help establish the beginning, middle and end of your narrative.
- Actors - practice creating frozen pictures for each idea. Narrator: observe their frozen pictures and put them in order. Select which idea will be the beginning, middle and end.
- Group develops story adding details such as character names, places, events to story.
- Write short lines for the narrator to tell the story as the actors transition between their frozen pictures.
- Put your story on its feet by practicing. Each group should help ensure there is a clear beginning, middle, and end.
- Watch your time. This is called a 60 second narrative. (Hint!)
- Perform for others and give positive feedback.
Spark Ideas & Extension

A Letter Home: Have students address an envelope to their parents at the beginning of the unit with a blank piece of paper on the inside. After the first lesson, students can write their own letter about what life would have been like for a child of Operation Pied Piper.

Always Winter and Never Christmas: Have students think about an annual event in their lives they look forward to every year and write a paragraph to share on what that season would be like if the event did not occur.

Through the Wardrobe: Lucy needed to make a decision when she first went through the wardrobe to enter the wood alone or go and get her siblings. Make a T chart showing the pros and cons to help Lucy decide.

Bring Characters to life in a scene – Extension for Lesson Two.
- Prompt students to use what they know about animal characteristics (as developed in lesson 2).
- In groups of four or five, have students embody 2-3 animals with human abilities and 2-3 human children. Tell the groups they will create a scene in which they are preparing for a meal and are expecting a visitor. The group should interact silently in a brief pantomime. The scene will end after there is a knock on the door – all in the group will “react” to the knock and freeze. (Teacher knocks to cue end of the scene.)
- Allow the groups a few minutes discuss their setting, basic or imagined props, the sequence of their actions, and the characters. Ask them to decide as a group if anticipating their visitor is good or ominous. Also, each individual should portray their own character very clearly and use posture, gestures and movement to convey that personality in the scene. Groups take turns performing for one another.

Ask the audience and performers to reflect:
- Could you tell which characters were the animals? What helped you to know that?
- How did the “non-humans” react to the animals, did they do anything differently?
- What did you notice about the expected arrival of the visitor?
- What are some characteristics you noticed about the humans?
- In your mind, was your character a particular age or have any other specific personality? How did that help you as a performer?

Personal reflection for the entire class:
- What was particularly fun or challenging to be a performer in this scene?
- How did your group make decisions about what to do? Were you improvising, following a plan, or both?
- Would you do it differently if you had another chance?
- Look for similar situations in which there are animals and humans when you see the play!
About the Guidebook Author, Cindy Pride

Cindy Pride is an educator, administrator and musician originally from Southwest Virginia. With a Bachelor of Music degree from Tennessee Tech University and a Masters of Educational Leadership from Tennessee State University, Cindy taught instrumental music in Middle Tennessee for fifteen years before moving into her current position as Kids on Stage Director in 2011. In her work with Kids on Stage, Cindy serves Maury County Schools as a leader in the Arts focusing most of her time on the Mt. Pleasant STEAM campus' Arts Innovation Zone.
TPAC EDUCATION

directs programs that bring exciting arts opportunities and learning to a diverse audience, from pre-school to adult.

**Humanities Outreach in Tennessee (HOT)** presents an annual season of outstanding professional performances of theater, dance and music to school groups to complement curriculum objectives with a rich variety of artistic and cultural expression. Teachers receive guidebooks with lesson plans and other resources for use in the classroom. Post-show discussions with artists, teacher workshops, and in-school visits also are available. Ticket subsidies and travel grants make the program accessible to all students and school systems.

**ArtSmart** inspires creative connections with the arts to enrich classroom learning. Educators and teaching artists collaborate to engage students in school-based residencies that cross curriculum and address students of all abilities and learning styles. ArtSmart’s teacher institutes and workshops provide guidance in arts-integration and project-based learning designed to motivate critical and creative thinking for students.

**Wolf Trap Early Learning Through the Arts** is a nationally affiliated program that utilizes the disciplines of music, dance, theatre, and puppetry as powerful tools for educating pre-school children. Professional performing artists partner with early childhood educators and create activities that target curriculum and developmental goals for 3- to 5-year-olds, including emerging literacy skills, social interaction and self-expression. Wolf Trap residencies and workshops provide training for teachers in arts-based instruction techniques they can employ in their classrooms.

**InsideOut** is for adults who want to grow in their knowledge and enjoyment of the performing arts. InsideOut events come in many shapes and sizes and in many different places both inside and out of TPAC’s downtown theaters. The TPAC Education program offers a series of lunch seminars, performance excerpts, discussions, workshops, and sneak previews behind the scenes.

**Disney Musicals in Schools (DMIS)** is an extracurricular program that develops sustainable theater programs and enhances classroom learning in Metro Nashville elementary and middle schools. At no cost to them, participating schools receive a performance license for the Disney KIDS or Disney JR. musical of their choice, along with resources and support from TPAC staff and professional teaching artists. Program goals include developing appreciation for musical theatre as a collaborative art, connecting to curriculum standards, and increasing school pride among students, families, faculty, staff, and community partners. After a successful pilot in Nashville, 2011-12, Disney Theatrical Group expanded the program to school systems nationwide.

**Spotlight Awards** are presented in partnership with Lipscomb University’s College of Entertainment and the Arts to encourage young theatre artists in Middle Tennessee. Through the program, up to 30 applying high school musicals are evaluated by a diverse panel of adjudicators. In May, the program culminates with workshops taught by industry professionals on the Lipscomb campus. That evening, exemplary work is recognized with The Spotlight Awards ceremony at TPAC, where the top 10 contenders for “Best Show” perform and honors are presented in a variety of categories, including “Best Actor” and “Best Actress.” The winners in those two categories then move on to national consideration for The Jimmy Awards in New York.

TPAC.ORG/Education
Special Thanks

Tennessee Performing Arts Center’s nonprofit mission is to lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality. **TPAC Education is funded solely by generous contributions, sponsorships, and in-kind gifts from our partners.**

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Contact us!

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TPAC Education
Tennessee Performing Arts Center
PO Box 190660
Nashville, Tennessee 37219