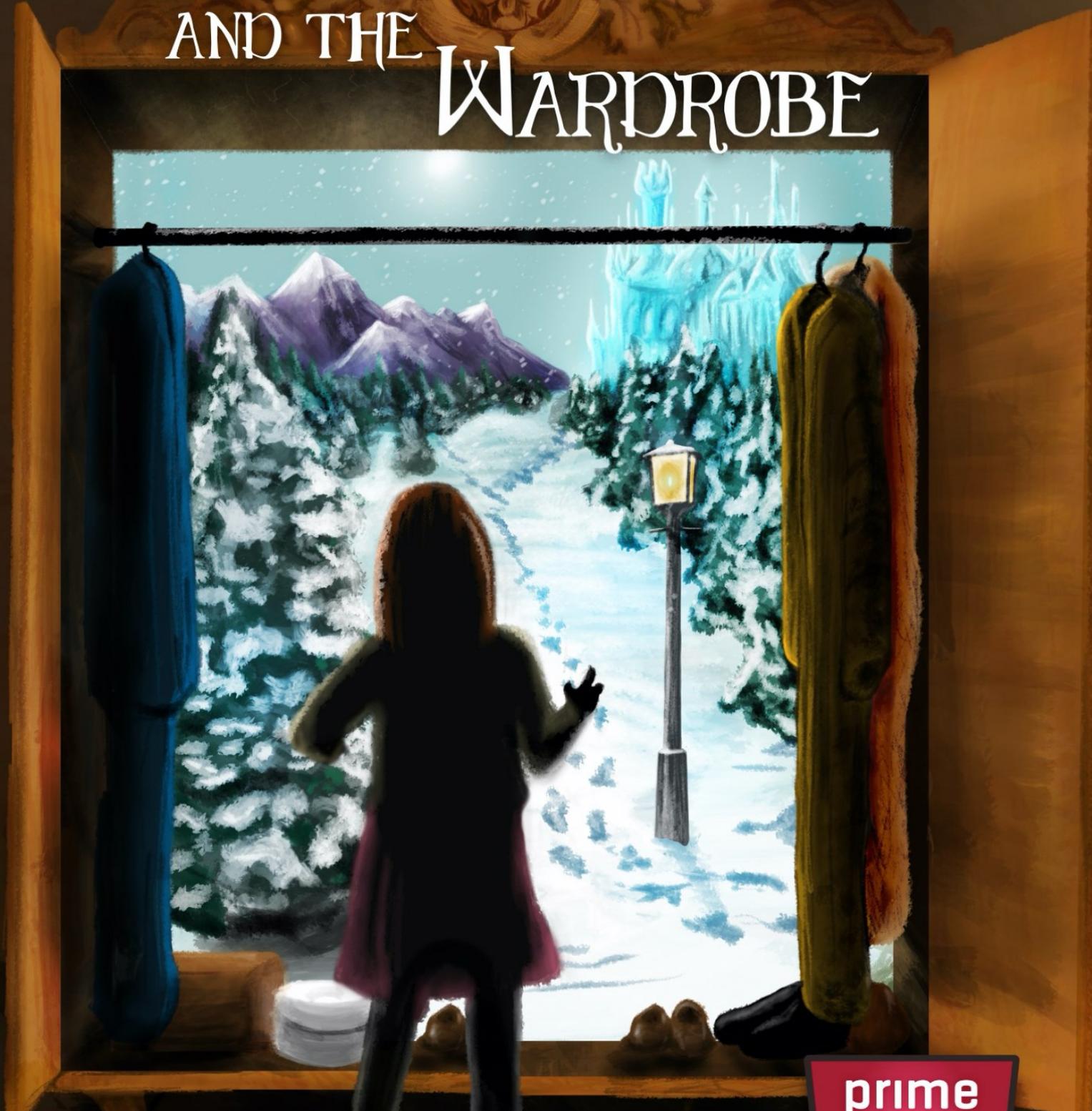


# THE LION, THE WITCH, AND THE WARDROBE



## Resource Guide

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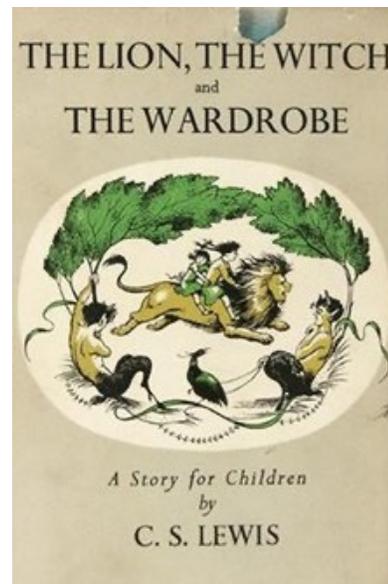
# Welcome to Prime Stage Theatre's 2022-2023 Season: SUSPENSE, HOPE, and WONDER

*Bringing Literature to Life!*



Dear Educator or Parent,

We are pleased to bring you CS Lewis' *The Lion, The Witch, and The Wardrobe*, dramatized by Joseph Robinette, and directed for the stage by Prime Stage's Artistic Producing Director, Wayne Brinda. This chapter of Lewis' *Narnia Chronicles* is considered among the greatest achievements in fantasy writing for all time. All literature produced by Prime Stage is always drawn from middle and secondary reading lists, and themes are in the current Pennsylvania curriculum.



This resource guide is designed to provide historical background and context, classroom activities, and curricular content to help you enliven your students' experience with both the literature and with live theatre itself. We encourage you to use the theatrical games and creative thinking activities to enrich understanding of the plot themes, and hope that the Theatre Etiquette section helps encourage deeper personal connections between the performers and audience in a live theatre setting.

If you have any questions about the information in this resource guide, please do not hesitate to reach out to me. I look forward to hearing your comments and suggestions!

*Ponny Conomos Jahn, Education Coordinator*

Prime Stage Theatre  
Prime Stage Sprouts [pconomos@primestage.com](mailto:pconomos@primestage.com)



The mission of Prime Stage Theatre is to entertain, inspire and enrich through professional theatre by bringing literature to life.



Prime Stage Sprouts will bring literature to life for elementary students and their families, as we inspire their imaginations and foster a love of reading with the joy of live theatre.

## THE FOLLOWING FOUNDATIONS AND CORPORATIONS SUPPORT OUR MISSION AND PROGRAMS

Allegheny Regional Asset District (RAD)  
Jack Buncher Foundation  
Eden Hall Foundation  
Henry C. Frick Education Fund of the Buhl Foundation  
The Grable Foundation  
The Heinz Endowments  
Elsie H. Hillman Foundation  
King Family Giving Fund  
Kosciuszko Foundation, Pittsburgh Chapter  
Massey Charitable Trust  
W.I. Patterson Charitable Fund  
Opportunity Fund  
Pennsylvania Council on the Arts  
Nora Roberts Fund of PNC Charitable Trust  
Snee-Reinhardt Charitable Foundation  
TEPCO Trombold Equipment Company



## OUR EDUCATION PROGRAMMING

Literacy in ACTION (LACT)  
Student Matinees Field Trips  
Act 48 Workshops  
Educational Resource Guides  
enGAGE (Genocide Awareness Global Education)  
Global Classroom  
High School Drama Awards  
Technical Theatre Internships  
Students Together Organizing Prevention (STOP) Program

## PRIME STAGE THEATRE EDUCATION STAFF

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John Dolphin, Education Consultant  
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# Before You Go Prep

## An Important Message About Theatre Etiquette

*It goes without saying that when most students today hear the word "theatre" they think, "oh, MOVIE theater." And with that thought comes all of those things that we do at movie theater: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.*

But live theater is just that: it's LIVE with LIVE HUMANS who react and respond to the audience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, you are a very important component of this production of *Harriet Tubman and the Underground Railroad!*



## House Rules

Please review the following "House Rules" with your students prior to attending:

- 1) Please stay with your group and wait for an usher to help you find your seat.**
- 2) Please turn all cell phones completely off before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)**
- 3) No photography or videotaping.**
- 4) Please stay in your seat until the intermission or the end of the play.**
- 5) No eating, drinking, or chewing gum during the performance.**
- 6) We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!**
- 7) Be polite and attentive. Show your appreciation by clapping. (FYI - the actors really love to see how much you enjoyed the show!)**

(PDE Academic Standards 1.6, 9.1)



## Featured National Standards

### English/Language Arts

#### Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
4. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

### Theatre

#### **NA 5-8.3 Designing by developing environments for improvised and scripted scenes**

Students analyze improvised and scripted scenes for technical requirements.

#### **NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions**

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.

#### **NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions**

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

#### **NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices**

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

#### **NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions**

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.

**All Prime Stage productions and resource guides address the following:  
Pennsylvania Common Core Standards for *The Lion, The Witch, and The Wardrobe*  
Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking**

CC.1.3.9-10.A: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.3.9-10.C: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CC.1.3.9-10.D: Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

CC.1.3.9-10.E: Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.

CC.1.3.9-10.F: Analyze how words and phrases shape meaning and tone in texts.

CC.1.3.9-10.H: Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.

CC.1.3.9-10.K: Read and comprehend literary fiction on grade level, reading independently and proficiently. CC.1.5.9-10.A: Initiate and participate effectively in a range of collaborative discussions on grades level

topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. CC.1.5.9-10.G: Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.

CC.1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

CC.1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

CC.1.6.11.D: Listen to and acknowledge the contributions of other students while introducing ideas and opinions to enrich the discussion.





## THINKING LIKE A CRITIC

*Critics play an important role in theatre because they share their opinions about a production which they are often the first to see (called a “preview”) with the world to discuss and debate.*

### Prepare your students to attend the show by thinking like a critic:

(PDE Academic Standards 9.1-9.4, 1.4- 1.5)

**Actor choices**—How did they move and speak? Did they seem like people we know? How did they relate to other characters?

**Designer choices**—What design element captured your attention the most - the set, costumes, lights, makeup or sound - and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? What symbols were in the design elements?

**Director choices**—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story? How did the director unify all of the elements of the production?

**Interpretation**—Did the director make a statement about life in our current time? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?

**EXTRA CREDIT:** \*\*Ask your students to write a review of THE LION, THE WITCH, & THE WARDROBE!\*\*

**Evaluation**—Why do you suppose the playwright wrote or adapted the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

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**BEFORE & AFTER** Ask students to complete the Anticipation Questions below before attending Prime Stage’s production of *The Lion, The Witch, and The Wardrobe*. Have them review them again after the performance and compare possible changes in their perspectives.

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### ANTICIPATION QUESTIONS

**Before the Performance:** What do you think you know about the story of *The Lion, The Witch, and The Wardrobe*? Where did you get your information?

**After the Performance:** Have you changed your initial impressions of the story? What remained the same? What moments or images “stuck” with you the most after you left the theatre?

## STORY SYNOPSIS

Peter, Susan, Edmund and Lucy Pevensie are evacuated from London in 1940, to escape the Blitz, and sent to live with Professor Digory Kirke at a large house in the English countryside. While exploring the house, Lucy enters a wardrobe and discovers the magical world of Narnia. Here, she meets the faun named Tumnus, whom she addresses as "Mr. Tumnus". Tumnus invites her to his cave for tea and admits that he intended to report Lucy to the White Witch, the false ruler of Narnia who has kept the land in perpetual winter, but he repents and guides her back home. Although Lucy's siblings initially disbelieve her story of Narnia, Edmund follows her into the wardrobe and winds up in a separate area of Narnia and meets the White Witch, who calls herself the Queen of Narnia. The Witch plies Edmund with Turkish delight and persuades him to bring his siblings to her with the promise of being made a prince. Edmund reunites with Lucy and they both return home. However, Edmund denies Narnia's existence to Peter and Susan after learning of the White Witch's identity from Lucy.

Soon afterwards, all four children enter Narnia together, but find that Tumnus



has been arrested for treason. The children are befriended by Mr. and Mrs. Beaver, who tell them of a prophecy that claims the White Witch's rule will end when "two Sons of Adam and two Daughters of Eve" sit on the four thrones of Cair Paravel, and that Narnia's true ruler – a great lion named Aslan – is returning at the Stone Table after several years of absence. Edmund slips away

to the White Witch's castle, where he finds a courtyard filled with the Witch's enemies turned into stone statues. Edmund reports Aslan's return to the White Witch, who begins her movement toward the Stone Table with Edmund in tow, and orders the execution of Edmund's siblings and the Beavers. Meanwhile, the Beavers realize where Edmund has gone, and lead the children to meet Aslan at the Stone Table. During the trek, the group notices that the snow is melting, and take it as a sign that the White Witch's magic is fading. This is confirmed by a visit from Father Christmas, who had been kept out of Narnia by the Witch's magic, and he leaves the group with gifts and weapons.

The children and the Beavers reach the Stone Table and meet Aslan and his army. The White Witch's wolf captain **Maugrim** approaches the camp and attacks Susan, but is killed by Peter. The White Witch arrives and parleys with Aslan, invoking the "Deep Magic from the Dawn of Time" which gives her the right to kill Edmund for his treason. Aslan then speaks to the Witch alone, and on his return he announces that the Witch has renounced her claim on Edmund's life. Aslan and his followers then move the encampment on into the nearby forest. That evening, Susan and Lucy secretly follow Aslan to the Stone Table. They watch from a distance as the Witch puts Aslan to death – as they had agreed in their pact to spare Edmund. The next morning, Aslan is resurrected by the "Deeper Magic from before the Dawn of Time", which has the power to reverse death if a willing victim takes the place of a traitor. Aslan takes the girls to the Witch's castle and revives the Narnians that the Witch had turned to stone. They join the Narnian forces battling the Witch's army. The Narnian army prevails, and Aslan kills the Witch. The Pevensie children are then crowned kings and queens of Narnia at Cair Paravel.

After a long and happy reign, the Pevensies, now adults, go on a hunt for the White Stag who is said to grant the wishes of those who catch it. The four arrive at the lamp-post marking Narnia's entrance and, having forgotten about it, unintentionally pass through the wardrobe and return to England; they are children again, with no time having passed since their departure. *(US Wikipedia)*



## ABOUT THE AUTHOR

**Clive Staples Lewis** was one of the most influential writers of the 20th Century. A brilliant and imaginative thinker, Lewis was a scholar and professor of English literature with positions at Oxford and Cambridge. Yet he became best known for his popular works of children's fantasy and his writings and talks on the Christian faith. His BBC radio broadcasts during World War Two gained widespread acclaim in England as Lewis explored "Right and Wrong, a Clue to the Meaning of the Universe."

Once an avowed atheist, Lewis's own intellectual and spiritual journey led him to the God of the Bible and ultimately to Christ. While he seldom spoke of his beliefs during university lectures, his Christian faith profoundly influenced his writing. C.S. Lewis wrote over thirty books, including the *Chronicles of Narnia*, *The Space Trilogy*, *Mere Christianity*, *Miracles*, *Surprised by Joy*, *The Screwtape Letters*, and *The Problem of Pain*.

Lewis was the President of the Socratic Club at Oxford University and a member of **The Inklings**, a literary group that included friends such as J.R.R. Tolkien and Charles Williams. While he rarely traveled outside of his homeland, his influence continues to be felt around the world today.

Lewis wrote more than thirty books, allowing him to reach a vast audience, and his works continue to attract thousands of new readers every year. C. S. Lewis's most distinguished and popular accomplishments include *Mere Christianity*, *Out of the Silent Planet*, *The Great Divorce*, *The Screwtape Letters*, and the universally acknowledged classics in *The Chronicles of Narnia*. To date, the Narnia books have sold over 100 million copies and been transformed into three major motion pictures. ([www.cslewisinstitute.org](http://www.cslewisinstitute.org))



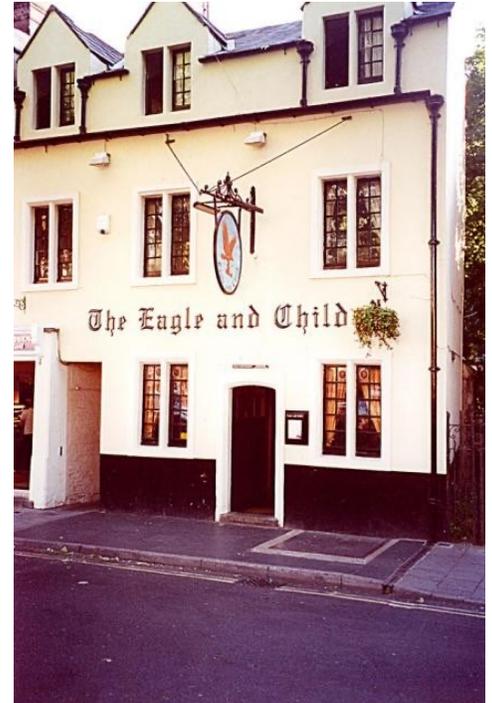
**The Kilns** was home to C.S. Lewis and his brother from October 11, 1930 until Warren's death in 1973. After the death of their father, Warren and Jack Lewis pooled their money together with Mrs. Janie King Moore, mother of Jack's army friend Paddy and her daughter, to buy the house. It is now owned and operated by the Kilns Ltd., the English counterpart of the C.S. Lewis Foundation and has been repainted and furnished to more closely resemble its appearance when it was his residence.

## CS LEWIS,

### “THE BIRD & BABY” & THE INKLINGS

*“Properly speaking,”* wrote Warren Lewis, *“the Inklings was neither a club nor a literary society, though it partook of the nature of both. There were no rules, officers, agendas, or formal elections.”* As was typical for university groups in their time and place, the Inklings were all male. Readings and discussions of the members’ unfinished works were the principal purposes of meetings. Tolkien’s *The Lord of the Rings*, Lewis’s *Out of the Silent Planet*, and Williams’s *All Hallows’ Eve* were among the novels first read to the Inklings. Tolkien’s fictional *Notion Club* (“*Sauron Defeated*”) was based on the Inklings.

**The Eagle & Child**, affectionately known to The Inklings as The Bird & Baby, was the site of their weekly Tuesday morning meetings. The Inklings included other well-known authors such as J.R.R. Tolkien and Charles Williams. Owen Barfield (Father of Lucy Barfield - Lewis’ goddaughter and the inspiration for Lucy Pevensie) was also a member.



A corner of **The Eagle and Child** pub, formerly the landlord's sitting-room where Lewis' friends, including Inklings members, informally gathered on Tuesday mornings. There is a small display of **memorabilia**, including photos of CS Lewis.

Members of the Inklings (from left to right): CS Lewis, JRR Tolkien, Owen Barfield and Charles Williams



**ESSENTIAL CLASSROOM DISCUSSION QUESTION:** *Why do we often succeed more as individuals when we collaborate and ask for feedback? Can you think of a time when your schoolwork, sport or performing art changed for the better when you asked others for help?*

# Lucy Barfield and Narnia

It is to be expected that writers will have a muse, and it seems that Lucy Barfield was that muse for C.S. Lewis.

Lucy was an accomplished dancer, musician, composer, artist and poet. She had a special vitality which inspired both her father and godfather (Barfield and Lewis respectively).

The character of Lucy Pevensie appears to be based in part on Lucy herself, sharing her name, fair hair, and lively personality.

Tragically the year Lewis died was the year Lucy's illness began: in 1963, aged just 28, Lucy's fate was to suffer multiple sclerosis for 40 years. The disease robbed her of all physical capacity and confined her to a hospital bed.

As her strength weakened, she identified more with the Lucy in Narnia. Barfield expressed this with words for her: "What I could not do for myself the dedication did for me. My Godfather gave me a greater gift than I had imagined." Narnia readers wrote hundreds of letters to Lucy, but only two reached her. These two letters gave her great joy and were received with wonder as snow-flakes in the desert.

-excerpted from: [www.owenbarfield.org](http://www.owenbarfield.org)



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**Lucy Barfield** (2 November 1935 – 3 May 2003) was the [godchild](#) of [C.S. Lewis](#). [The Lion, the Witch and the Wardrobe](#) is dedicated to Lucy, who also lent her name to the book's heroine, [Lucy Pevensie](#). (US Wikipedia)

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*My Dear Lucy,*

*I wrote this story for you, but when I began it I had not 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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**JOURNAL PROMPT:** If you had inspired a character in Narnia like Lucy Barfield did, which one do you think it would it be? Compare some of your personal characteristics and personality traits with the Pevensie children's, Mr. Tumnus, the White Witch, and Aslan. Is the answer unclear? Maybe you're a mix of a few? Decide. Write about it.



# ACTOR SPOTLIGHT:

## RACHEL PFENNIGWERTH (WHITE WITCH)



**“It’s been extremely fun going to the dark side...and the Witch’s fashion is much more on point.”**

**Q:** Hi Rachel! As an actor, how do you approach playing such an evil character as the White Witch?

**RACHEL:** *Honestly, just the same as I would approach any other kind of character. Jadis doesn’t think that she’s evil, she only knows that she’s been granted great power as her “right”. She takes that very seriously. I also only think of her with her real name, Jadis, not as the White Witch. It’s important because remembering that she has a personal identity helps me find her truth as the Queen. It helps me find her moments of vulnerability. Playing evil still requires levels of complexity.*

**Q:** What do you think drives Jadis to do what she does?

**RACHEL:** *I think fear of what could be if she lost control. She’d be worried to live in a world without power or followers.*

**Q:** What is your creative process like when creating a new character for the stage?

**RACHEL:** *I’m a physical actor, so things like finding the right way to stand and move, to get the character into my body physically, is usually my starting place.*

## MEET THE CAST!

### **Michael Barnett** (Aslan)

Michael is proud to once again work with the Prime Stage Theatre company. Michael is an American actor known for his impressive height and distinguished brows. Born in Northern Pennsylvania, he started acting in high school when he landed the role of (Big Jule) in *Guys and Dolls*. He returned to acting in 2016 thanks to the teaching and support of the wonderful Pittsburgh acting community. He portrayed Darrel “Darry” Curtis in Prime Stage Theatre’s *The Outsiders*.

### **Jill Buda** (Wood Nymph Amanita)

Jill is so excited to be performing in a Prime Stage production for the first time! Some of her favorite recent roles include (Bridget) in *Nana Does Vegas* at Little Lake Theater, (Lydia) in *Pride and Prejudice*, (Marianne) in *Tartuffe*, and (Wendy) in *Peter Pan* with Arena Theater in Wheaton, Illinois. She would like to thank the entire team at Prime Stage Theatre for giving her the opportunity to be a part of this wonderful cast.

### **Trevor Buda** (Fenris Ulf)

Trevor is making his Prime Stage debut. He was most recently seen in Pittsburgh at Little Lake Theater in their production of *The Metromaniacs*, where he portrayed the role of (Damis). He is also an actor in the touring productions of Saltworks Theater Company. He previously worked with the Ohio Shakespeare Festival in many productions. He is a graduate of Baldwin Wallace University.

### **Jackson Conforti** (Peter Pevensie)

Jackson is an eighth grader at Lincoln Park Performing Arts Charter School where he majors in Musical Theater. This is Jackson’s first production with Prime Stage but his favorite past credits include Hermey in *Rudolph the Red Nosed Reindeer Jr*, Ren McCormack in *GTK Footloose*, Old Man Jenkins in *The SpongeBob Musical*, and many more. I

## MEET THE CAST, CONT.

### **Brooke Echnat** (Wood Nymph Adaria)

Brooke is an Actor, Director, Theatre Arts Educator, Audition Coach, and Pittsburgh Native! She is thrilled to be making her onstage debut with Prime Stage after being a part of the Run Crew for *Frankenstein* this past fall!

### **Molly Frontz** (Lucy Pevensie)

Molly is a sixth grade theater student at PPS CAPA and has been studying at CLO Academy since she was 6. She is excited to be playing the role of (Lucy) in her Prime Stage debut. Other recent roles include (Matilda) in CAPA's production of *Matilda the Musical* and assorted roles including (Belinda Cratchitt) in CLO's *A Musical Christmas Carol*. "All shall be done, but it may be harder than you think." ~C.S. Lewis

### **Andrew Lesnett** (Mr. Tumnus)

Andrew is thrilled to be working with Prime Stage Theatre once again! He is a recent graduate of Point Park University with a BA in Theatre Arts: Performance and Practice. Previous credits include Prime Stage's *Frankenstein*, Pittsburgh Playlabs' *Stagestruck*, and Pittsburgh Playhouse's *Pippin*.

### **Eamonn McElfresh** (Edmund Pevensie)

Eamonn a theater major at CAPA, is thrilled to be back on stage with Prime Stage Theatre! He was recently seen on stage in The Pittsburgh Public's production of *The Christmas Story*, in CLO Academy's *Into The Woods*, and in Front Porch Theatricals' *Grand Hotel*. You can catch Eamonn on stage soon in Pittsburgh CAPA's *The Prom* musical.

### **Isaac Miller** (Professor/Father Christmas)

Isaac is thrilled to be performing at the New Hazlett again in his hometown of Pittsburgh. Recent Prime Stage performances include *Frankenstein* (Victor Frankenstein/Percy Shelley) and *Harriet Tubman and the Underground Railroad* (Publisher, Master, Conductor). New York credits include *America's Favorite Newscaster* and *What Elsa's Knew in a Peril*. He graduated from Carnegie Mellon University in 2017 with a BFA Musical Theater.

### **Matt Henderson** (Dwarf)

Matt returns to Prime Stage after appearances in *Arsenic and Old Lace*, *Einstein*, *A Stage Portrait*, *Twelfth Night*, *Walk Two Moons*, *The Scarlet Letter*, and *The Westing Game*. He has worked with many other theatre companies throughout the Pittsburgh area. Up next: Prime Stage Theatre's production of *The Boxcar Children*, running June 16<sup>th</sup>-25<sup>th</sup>.

### **Anthony Luisi** (Mr. Beaver)

Anthony is excited to be making his debut at Prime Stage Theater as Mr. Beaver. He has also been recently seen as (Jacob Marley) in *A Christmas Carol* with The Wright Company, (Andy) in the one act play, *Gossip*, at the Pennsylvania State Thespian Conference and (Race/Jack Understudy) in Little Lake Theater's production of the *Newsies*. Anthony is a junior at Peters Township High School.

### **Rachel Pfennigwerth** (The White Witch - Jadis)

Rachel is thrilled to be performing with Prime Stage for the first time. When not performing, Rachel can be found teaching and directing at Act One Theatre School in the North Hills. It's at Act One where she was first introduced to Narnia in the musical production as (The Pink Poodle), a made up Narnian who becomes a statue in the Witch's courtyard. Years later, Rachel shed the collar in exchange for a mane to play (Aslan) in that same musical, *Narnia*. Come back to Prime Stage Theatre this season to see Rachel in *The 39 Steps*!

### **Annabel Tew** (Susan Pevensie)

Annabel is thrilled to be in her first Prime Stage production! She is a 10th grade musical theater major at Pittsburgh CAPA. Some of her favorite productions include *Seussical Jr.* (Mayzie), *I Love You, You're Perfect...* (Diane), *Willy Wonka Jr.* (Veruca Salt), and *Hairspray* (Lou Ann).

### **Caitlin Young** (Mrs. Beaver)

Caitlin is thrilled to make her Prime Stage debut! A Pittsburgh local and Duquesne University graduate, she has performed with theaters around the area for over a decade. Favorite credits include: (Sister James) in *Doubt* at Iron Horse, (April) in *Company* at Riverfront, (Pickles) in *The Great American Trailer Park Musical* at BMTG, (Panacea) in *Forum* at South Park, (Polly Peachum) in *Threepenny Opera* at Red Masquers, (Ensemble) in *Anything Goes* at Stage 62, and (Cast Choir) for *Candlelight Processional* at EPCOT from 2016-17. "A children's story that can only be enjoyed by children is not a good children's story in the slightest." – C.S. Lewis

# Test Your Narnia Trivia

Use this quiz below to test your knowledge of the characters, places and themes found in *The Lion, the Witch and the Wardrobe*.



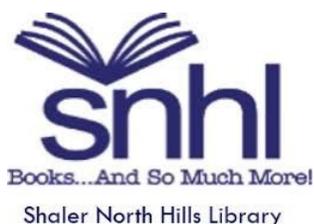
- 1. Who is the first of the Pevensie children to pass through the wardrobe into the magical land of Narnia?**
  - a. Peter
  - b. Lucy
  - c. Edmund
  - d. Susan
- 2. What type of creature is Mr. Tumnus?**
  - a. Werewolf
  - b. Faun
  - c. Dwarf
  - d. Minotaur
- 3. Who first tells the children about the Great Lion, Aslan?**
  - a. The White Witch
  - b. Mr. Tumnus
  - c. Mr. and Mrs. Beaver
  - d. Father Christmas
- 4. True or False: The White Witch brought the lamppost to Narnia to use as a weapon. After she threw it at Aslan, it fell into the grass and grew into a lamppost in the middle of the woods.**
  - a. True
  - b. False
- 5. Which child did not receive a magical gift from Father Christmas?**
  - a. Peter
  - b. Lucy
  - c. Edmund
  - d. Susan
- 6. True or False: In Narnia, there are three different levels of magic—Magic, the Deep Magic, and the Deeper Magic?**
  - a. True
  - b. False
- 7. Where do the children first meet Aslan?**
  - a. The White Witch's castle
  - b. Near the Stone Table at a pavillion
  - c. At Mr. and Mrs. Beaver's home
  - d. By the lamppost
- 8. True or False: The battle with Maugrim is the first time Peter fights with the sword that Father Christmas gave him.**
  - a. True
  - b. False
- 9. Which of the four children is badly injured during the big battle at the Fords of Beruna?**
  - a. Peter
  - b. Lucy
  - c. Edmund
  - d. Susan
- 10. At Cair Paravel, which character crowns Peter, Susan, Edmund and Lucy as Kings and Queens of Narnia, ending the evil Witch's reign in Narnia?**
  - a. Mr. Tumnus
  - b. Mr. and Mrs. Beaver
  - c. Giant Rumblebuffin
  - d. Aslan



Mr. and Mrs. Beaver art © 2005 Disney Enterprises, Inc. and Walden Media, LLC; The Witch's sleigh and Edmund, and Father Christmas art by Tudor Humphries © 2004 by C.S. Lewis Pte. Ltd.; Lamppost art by Pauline Baynes © 1998 by C.S. Lewis Pte. Ltd.

Answers: 1) b 2) b 3) c 4) a 5) c 6) a 7) b 8) a 9) c 10) d

REPRODUCIBLE ACTIVITY



## SUGGESTED READING LIST FOR

If this play has piqued your interest, why not check out a book or movie and explore more? Your public libraries have many online resources you can access from home through Libby or Hoopla. Check your library's website for help in getting started: [Your Library From Home](#).

### Younger Children (ages 4-8)

#### ***Where the Wild Things Are* by Maurice Sendak**

This Caldecott Medal-winning picture book is...one of the National Education Association's "Teachers' Top 100 Books for Children". Max's journey to the land of the wild things and a wild rumpus, meets up with him being drawn back to his parents and his supper, still hot.

#### ***Knight Owl* by Christopher Denise**

Since the day he hatched, Owl dreamed of becoming a real knight. He may not be the biggest or the strongest, but his sharp nocturnal instincts can help protect the castle, especially since many knights have recently gone missing.

#### ***Arthur and the Golden Rope* by Joe Todd-Stanton**

The first book in a four book series, *Brownstone's Mythical Collection*. Follow Arthur Brownstone as he grows up and continues his explorations of Norse, Egyptian, and Chinese mythology.

### Middle Grades (ages 10 and up)

#### ***Falling In* by Frances O'Roark Dowell**

A lovely introduction to the fantasy genre. When Isabelle opens a door to a supply closet at school, she enters a fairytale world where she must determine who or what is the 'witch' that the children fear. Isabelle has an adventure which ends satisfyingly as she reminds readers to just believe that "the doors are out there. Don't be afraid to turn the knob."

#### ***The Castle in the Attic* by Elizabeth Winthrop**

When William learns that his favorite caretaker Mrs. Phillips is leaving, he is devastated. But then she gives him her parting gift--a mysterious model castle that has been in her family for years.

#### ***The Wolves of Willoughby Chase* by Joan Aiken**

Book one of eleven in the series, where wicked wolves and a grim governess threaten Bonnie and her cousin Sylvia. The girls are sent off to a prison-like orphan school from which they must escape and save their beloved home.

#### ***The Wild Folk* by Sylvia Linsteadt**

When the Star-Priest Brotherhood from the City threaten to ravage and destroy the land of the Wild Folk, their only hope rests with two young hares and their human companions - Tin, an orphan City boy with a passion for invention, and curious Country girl Comfrey. Book one of *The Stargold Chronicles*

#### ***The House With Chicken Legs* by Sophie Anderson**

All 12-year-old Marinka wants is a friend. But that's tough when your grandmother is a Yaga, a guardian who guides the dead into the afterlife. It's even harder when you live in a house that wanders all over the world...carrying you with it.

#### ***The Wind in the Willows* by Kenneth Grahame**

Three animal friends (Badger, Ratty, and Mole) who try to help Mr. Toad and his misadventures. The beloved British classic is based on bedtime stories author Grahame told his son.

***The Wishing Spell*** by Chris Colfer

The first book in the number one New York Times best-selling Land of Stories series. Tells the tale of twins Alex and Conner. Through the mysterious powers of a cherished book of stories, they leave their world behind and find themselves in a foreign land full of wonder and magic where they come face-to-face with fairy tale characters they grew up reading about.

***Spiderwick Chronicles Series*** by Tony DiTerlizzi

This series chronicles the adventures of the Grace children, twins Simon and Jared and their older sister Mallory, after they move into the Spiderwick Estate and discover a world of [fairies](#) that they never knew existed.

***Redwall*** by Brian Jacques

This enthralling tale is jam-packed with the things we long for in a great adventure: danger, laughter, escapes, tragedy, mystery, and a touch of wonder. The hero is Matthias, a young mouse who must rise above his fears and failures to save his friends at Redwall Abbey. (There are 22 novels in this series.)

**Series to Share (middle grade ages up to adult)**

***Over Sea, Under Stone*** by Susan Cooper

Book One of *The Dark is Rising series*, a series that explore dark/light good/evil themes. Three children discover an ancient map in the attic of the house that they are staying in. The map becomes the key to finding a grail, a source of power to fight the forces of evil known as the Dark.

***The Golden Compass*** by Philip Pullman

The first book in *His Dark Materials* trilogy. A modern coming-of-age story featuring Lyra and Will who must travel parallel worlds, meeting armored bears, witches, and gobblers who snatch children. Asks deep questions about our souls, family, and religion. Made into an HBO original television series and a stand-alone movie.

***A Wizard of Earthsea*** by Ursula LeGuin

First in the four books of the *Earthsea Cycle*. When Sparrowhawk casts a spell that saves his village from destruction at the hands of the invading Kargs, Ogion, the Mage of Re Albi, encourages the boy to apprentice himself in the art of wizardry.

***The Hobbit*** by J.R.R. Tolkien

Tolkien's beloved classic, and the introduction to the *Lord of the Rings* trilogy, we follow the quiet hobbit Bilbo Baggins on his adventure with the wizard Gandalf and a band of merry dwarves heading to face Smaug the dragon.

**Adult**

***Phantastes*** by George MacDonald

C.S. Lewis said that upon reading this astonishing 19th-century fairy tale he "had crossed a great frontier." At times almost forthrightly allegorical, at other times richly dreamlike, this story of a young man who finds himself on a long journey through a land of fantasy is more truly the story of the spiritual quest that is at the core of his life's work, a quest that must end with the ultimate surrender of the self.

***The Everlasting Man*** by G.K. Chesterton

What, if anything, is it that makes the human uniquely human? This, in part, is the question that G.K. Chesterton starts with in this classic exploration of human history. Responding to the evolutionary materialism of his contemporary (and antagonist) H.G. Wells, Chesterton in this work affirms human uniqueness and the unique message of the Christian faith.

**Screwtape Letters** by C.S. Lewis

A Christian novel dedicated to J. R. R. Tolkien. It is written in a satirical style and the plot and characters are used to address Christian theological issues, primarily those to do with temptation and resistance to it.

**Mere Christianity** by C.S. Lewis

*Mere Christianity* is C.S. Lewis's forceful and accessible doctrine of Christian belief. First heard as informal radio broadcasts and then published as three separate books - *The Case for Christianity*, *Christian Behavior*, and *Beyond Personality* - *Mere Christianity* brings together what Lewis saw as the fundamental truths of the religion.

**God in the Dock** by C.S. Lewis

Here Lewis addresses himself both to theological questions and to those which Hooper terms "semi-theological," or ethical. But whether he is discussing "Evil and God," "Miracles," "The Decline of Religion," or "The Humanitarian Theory of Punishment," his insight and observations are thoroughly and profoundly Christian.

**Til We Have Faces: a Myth Retold** by C.S. Lewis

Lewis' retelling of the story of Cupid and Psyche (originally from *Metamorphoses*), characterized by a highly developed narrator, with the reader being drawn into her reasoning and her emotions.

(Descriptions condensed from Amazon.com, Wikipedia, and GoodReads)



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# Christianity and CS Lewis

## THE FOUR PEVENSIE CHILDREN, AND INDIVIDUAL FAITH

CS Lewis, considered among the greatest Christian writers of the 20th Century, created the fantasy series *The Narnia Chronicles* partially as a way to explore and better understand the challenges of keeping religious faith in an imperfect world. Lewis deeply understood these challenges; in his youth he had been an outspoken atheist who survived severe military combat and found himself struggling body, mind and spirit as a badly wounded veteran of WWI. In the late 1920's, he began his spiritual journey toward Christianity and during WW2 gave a series of fireside radio chats to the British public to help bolster morale through the horrors of war. These chats ultimately became the backbone for Lewis' (arguably) most famous book: *Mere Christianity*.

In the equally famous fantasy tale *The Lion, The Witch, and The Wardrobe*, Lewis explores this concept of keeping faith alive in the darkest of times through the use of Christian tradition and imagery. God (in the form of Jesus Christ) is represented by Aslan the Lion. The Pevensie Children - Peter, Susan, Edmund and Lucy - who witness the presence and actions of Aslan in Narnia, represent Christ's disciples. It is also suggested that the four children represent Matthew, Mark, Luke and John: the four writers of the Christian Gospels which make up the first four books in the New Testament of the Bible.



**In *The Lion, The Witch, and The Wardrobe*, each of the four Pevensie children forge their individual paths to faith through their individual relationships to Aslan the Lion.**

Q: How did the name of Aslan affect each of the children?

*“Edmund felt a mysterious horror; Peter felt brave and adventurous; Susan felt like a delicious smell or beautiful music had just floated by; Lucy felt like it was the beginning of the holidays or summer.”*

Simply hearing the name of Aslan creates very different reactions from each of the Pevensies: Edmund feels afraid and uncomfortable, Peter feels emboldened as if he can do anything, Susan feels a comforting, unseen presence, and Lucy feels exhilaration and joy. ~Ponny Conomos Jahn



**JOURNAL PROMPT:** Have you ever heard or seen something that affected you without your knowing why, as the name of Aslan affected the children? Write about what it was, and whether your feeling turned out to be right.

# Let's Talk About It:

## Classroom Discussion/ Journal Questions After the Performance

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1. Each of the children undergoes some changes throughout the course of the play. Discuss how these changes impact their personal growth.
2. Symbolism is extremely important in *The Lion, The Witch, and The Wardrobe*. Discuss what Narnia, Aslan, and The White Witch symbolize? How do their portrayals shape Lewis' overall message? Who or what else is symbolic?
3. What other themes are important in *The Lion, The Witch, and The Wardrobe*? Have you ever been in deep despair that suddenly was turned to joy? Share the story.
4. Have you ever had to do something you didn't think you were brave enough to do? Tell about the experience.
5. Has someone ever forgiven you for doing something wrong against them? Tell how you felt.
6. Have you ever been pressured to do something you knew was wrong? Discuss how you handled the situation.
7. Have you ever been disbelieved even though you were telling the truth? Discuss how you felt, and how the situation turned out.



# ***ALL RISE! Narnian Court of Law***

THEATRE IN ACTION: Immersive Classroom Activity (30 min)

## ASLAN VS. JADIS

**INSTRUCTIONS:** After viewing the production and participating in the Classroom Discussion Questions provided in this Guide, do the following:

- 1) **Divide the class into two groups. Each group will be named either Camp Aslan or Camp Jadis (the White Witch) and are expected to defend their Camp’s position as key witnesses.** Students should portray actual characters that would be aligned in the Camp they are assigned to (ex. Lucy to Camp Aslan, The Dwarf to Camp Jadis)
- 2) **Assign three students the roles of: Judge, Aslan, and Jadis.** Aslan and Jadis will “represent” themselves as the classroom debates the following essential question using their knowledge of the characters and plot:

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**Q: When Lucy tries to tend to her wounded brother during the Battle, Aslan hurries her along to tend to others instead. In a very different situation, the White Witch believes that by killing Aslan, she will win the rule of Narnia forever - which is her right. What is more important? The Greater Good or the Individual?**

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**FOLLOW-UP DISCUSSION:** After the debate, discuss the results. Have each student reflect on their personal contributions - do they represent their “real” views? Is life ever really about easy choices?

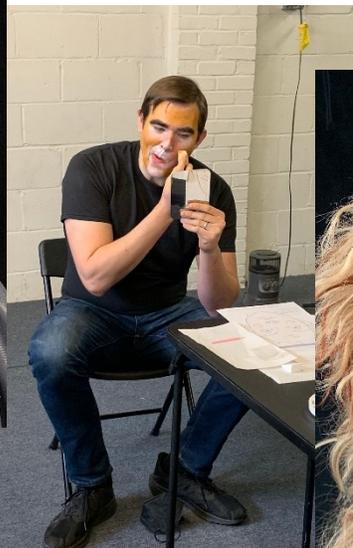


## BEHIND THE SCENES: MAKEUP ARTISTRY

Live Theatre sometimes must depend upon physical illusion to help convey character, particularly when the actors are playing non-humans. That's where talented Makeup Artists such as Laura Rochelle Smith come in! **Actor's faces become a canvas for the makeup artist - where color, shading and highlighting all come together to create a very specific (and believable) look for each character.** Makeup Artists are highly skilled technicians,



as well; they must understand how stage lighting will affect the overall appearance of each actor. The color, location and intensity of stage lights change frequently throughout a production -



it's up to the Makeup Artist to make sure that each actor's "look" remains consistent throughout the entire show. Can you think of other plays or films where Makeup played a significant role in character believability?

**FOR OUR YOUNGER AUDIENCES:** Color the image below (drawn by Pauline Baynes) showing Susan and Lucy rejoicing with Aslan after he returns from the dead. **Extra:** *Draw and color your own version of this joyful moment! Are YOU in the picture?*

## Add Color to Narnia



Artwork by Pauline Baynes © 1955 by C.S. Lewis Pte. Ltd.

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