Lesson 1

Read

Read chapter one of *The Lion, the Witch and the Wardrobe*.

Understand

1. Determine the meaning of the words in context.
    - First, use context to define the bolded word in the sentence.
    - Then, define the word using a dictionary.
    - Finally, draw a picture showing what the word means.

Words in Context	Meaning from Context	Dictionary Definition	Picture
"This story is about something that happened to them when they were sent away from London during the war because of the ***air-raids."***			
"And shortly after that, they looked into a room that was quite empty except for one big ***wardrobe***; the sort that has a looking-glass in the door."			

Words in Context	Meaning from Context	Dictionary Definition	Picture
"Lucy felt a little frightened, but she felt ***inquisitive*** and excited as well."			
"From the waist upwards he was like a man, but his legs were shaped like a goat's...He was a ***Faun***."			

1. Who are the characters, and what is their relationship to one another?

_____

_____

_____

_____

2. What do Lucy's actions teach us about her character?

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_____

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3. What does the text suggest about Edmund's character?

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Express Understanding

It is important to **summarize** a text after you read to be sure that you remember the most important ideas and details. What are the important events and key details you read about in chapter one? A **summary** should include the most important ideas and details.

Write a summary of chapter one below. Your summary should include at least **five** sentences with the **most important** details from the text.

_____

_____

_____

Lesson 2

Read

Read chapter two of *The Lion, the Witch and the Wardrobe*.

- As you read, think about the character of Mr. Tumnus.

Understand

1. What sort of character is Mr. Tumnus? How do you know?

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_____

_____

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2. What sort of character is the White Witch? How do you know?

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_____

_____

3. How did Mr. Tumnus' feelings toward Lucy change during this chapter? Think about how he felt about Lucy at first, and compare that to how he feels about her now.

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_____

_____

Express Understanding

Write one paragraph **summarizing** the main ideas and details in chapter two.

Your summary paragraph should include at least **five** sentences. Be sure that your paragraph has at least one sentence about the character of Mr. Tumnus and one sentence about the character of the White Witch.

Lesson 3

Read

Read "Down the Rabbit-Hole" from *Alice's Adventures in Wonderland* by Lewis Carroll.

- As you read, think about the character of Alice, including the challenges that she faces and her emotions. Ask yourself: What might actually be happening to Alice?

"Down the Rabbit-Hole" from *Alice's Adventures in Wonderland*

by Lewis Carroll

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversation?"

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy–chain would be worth the trouble of getting up and picking the daisies, when suddenly a white rabbit with pink eyes ran close by her.

There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself, "'Oh dear! Oh dear! I shall be late!" (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat–pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit–hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit–hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see

anything; then she looked at the sides of the well, and noticed that they were filled with cupboards and bookshelves; here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed; it was labelled "ORANGE MARMALADE," but to her great disappointment it was empty: she did not like to drop the jar for fear of killing somebody, so managed to put it into one of the cupboards as she fell past it.

"'Well!" thought Alice to herself, "after such a fall as this, I shall think nothing of tumbling down stairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!" (Which was very likely true.)

Down, down, down. Would the fall *never* come to an end? "I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—" (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a *very* good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) "—yes, that's about the right distance—but then I wonder what Latitude or Longitude I've got to?" (Alice had no idea what Latitude was, or Longitude either, but thought they were nice grand words to say.)

Presently she began again. "I wonder if I shall fall right *through* the earth! How funny it'll seem to come out among the people that walk with their heads downward! The Antipathies, I think—" (she was rather glad there *was* no one listening, this time, as it didn't sound at all the right word) "—but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand or Australia?" (and she tried to curtsey as she spoke—fancy *curtseying* as you're falling through the air! Do you think you could manage it?) "And what an ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written up somewhere."

Down, down, down. There was nothing else to do, so Alice soon began talking again. "Dinah'll miss me very much to–night, I should think!" (Dinah was the cat.) "I hope they'll remember her saucer of milk at tea–time. Dinah my dear! I wish you were down here with me! There are no mice in the air, I'm afraid, but you might catch a bat, and that's very like a mouse, you know. But do cats eat bats, I wonder?" And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way, "Do cats eat bats? Do cats eat bats?" and sometimes, "Do bats eat cats?" for, you see, as she couldn't answer either question, it didn't much matter which way she put it. She felt that she was dozing off, and had just begun to dream that she was walking hand in hand with Dinah, and saying to her very earnestly, "Now, Dinah, tell me the truth: did you ever eat a bat?"

when suddenly, thump! thump! down she came upon a heap of sticks and dry leaves, and the fall was over.

Alice was not a bit hurt, and she jumped up on to her feet in a moment: she looked up, but it was all dark overhead; before her was another long passage, and the White Rabbit was still in sight, hurrying down it. There was not a moment to be lost: away went Alice like the wind, and was just in time to hear it say, as it turned a corner, “Oh my ears and whiskers, how late it's getting!” She was close behind it when she turned the corner, but the Rabbit was no longer to be seen: she found herself in a long, low hall, which was lit up by a row of lamps hanging from the roof.

There were doors all round the hall, but they were all locked; and when Alice had been all the way down one side and up the other, trying every door, she walked sadly down the middle, wondering how she was ever to get out again.

Suddenly she came upon a little three–legged table, all made of solid glass; there was nothing on it except a tiny golden key, and Alice's first thought was that it might belong to one of the doors of the hall; but, alas! either the locks were too large, or the key was too small, but at any rate it would not open any of them. However, on the second time round, she came upon a low curtain she had not noticed before, and behind it was a little door about fifteen inches high: she tried the little golden key in the lock, and to her great delight it fitted!

Alice opened the door and found that it led into a small passage, not much larger than a rat–hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway; “and even if my head would go through,” thought poor Alice, “it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only know how to begin.” For, you see, so many out–of–the–way things had happened lately, that Alice had begun to think that very few things indeed were really impossible.

There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate a book of rules for shutting people up like telescopes: this time she found a little bottle on it, (“which certainly was not here before,” said Alice,) and round the neck of the bottle was a paper label, with the words “DRINK ME” beautifully printed on it in large letters.

It was all very well to say "Drink me," but the wise little Alice was not going to do *that* in a hurry. "No, I'll look first," she said, "and see whether it's marked '*poison*' or not:" for she had read several nice little stories about children who had got burnt, and eaten up by wild beasts and other unpleasant things, all because they *would* not remember the simple rules their friends had taught them: such as, that a red–hot poker will burn you if you hold it too long; and that if you cut your finger *very* deeply with a knife, it usually bleeds; and she had never forgotten that, if you drink much from a bottle marked "poison," it is almost certain to disagree with you, sooner or later.

However, this bottle was *not* marked "poison," so Alice ventured to taste it, and finding it very nice, (it had, in fact, a sort of mixed flavour of cherry–tart, custard, pine–apple, roast turkey, toffee, and hot buttered toast,) she very soon finished it off.

"What a curious feeling!" said Alice; "I must be shutting up like a telescope."

And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden. First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; "for it might end, you know," said Alice to herself, "in my going out altogether, like a candle. I wonder what I should be like then?" And she tried to fancy what the flame of a candle is like after the candle is blown out, for she could not remember ever having seen such a thing.

After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! when she got to the door, she found she had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it: she could see it quite plainly through the glass, and she tried her best to climb up one of the legs of the table, but it was too slippery; and when she had tired herself out with trying, the poor little thing sat down and cried.

"Come, there's no use in crying like that!" said Alice to herself, rather sharply; "I advise you to leave off this minute!" She generally gave herself very good advice, (though she very seldom followed it), and sometimes she scolded herself so severely as to bring tears into her eyes; and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, for this curious child was very fond of pretending to be two people. "But it's no use now," thought poor Alice, "to pretend to be two people! Why, there's hardly enough of me left to make *one* respectable person!"

Soon her eye fell on a little glass box that was lying under the table: she opened it, and found in it a very small cake, on which the words "EAT ME" were beautifully marked in currants. "Well, I'll eat it," said Alice, "and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door; so either way I'll get into the garden, and I don't care which happens!"

She ate a little bit, and said anxiously to herself, "Which way? Which way?," holding her hand on the top of her head to feel which way it was growing, and she was quite surprised to find that she remained the same size: to be sure, this generally happens when one eats cake, but Alice had got so much into the way of expecting nothing but out–of–the–way things to happen, that it seemed quite dull and stupid for life to go on in the common way.

So she set to work, and very soon finished off the cake.

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Understand

1. What might actually be happening to Alice?

_____

_____

"In another moment, down went Alice after it, never once considering how in the world she would get out again."

2. What information does the quote above provide the reader about the character, Alice? What sort of person is she?

_____

_____

3. What emotions does Alice express throughout the story? **Highlight** details in the text that give you information about Alice's emotions and then write her emotions on the lines below.

_____

_____

4. What challenges does Alice face during her adventure? Go back to the text and **underline** each challenge that Alice faces. **Label** each challenge with a "C."

Express Understanding

Review what you have highlighted and what you have labeled with a "C." Choose two challenges that Alice faces. Describe the emotions Alice feels in response to each problem.

- Use details that you have highlighted and underlined in your response.
- Your response should be two paragraphs.

Lesson 4

Read

Review what you read about in both chapter two from *The Lion, the Witch, and the Wardrobe* and "Down the Rabbit-Hole" from *Alice's Adventures in Wonderland*.

- As you review, consider how Alice from "Down the Rabbit-Hole" is like Lucy from *The Lion, the Witch and the Wardrobe*.

Understand

1. Use the graphic organizer below to note similarities between Lucy and Alice. Then respond to the following question:
    - How is Alice from "Down the Rabbit-Hole" like Lucy from *The Lion, the Witch and the Wardrobe*?

    Be prepared to develop these ideas into a paragraph.

Details	Lucy	Alice
How did the character's adventure begin?		
Describe the character's personality.		
How many siblings does the character have?		

Details	Lucy	Alice
How did the character find her way into an unknown land?		
How did the character feel about being in an unknown land?		
Describe the choices that the character makes during her journey. Is she making good choices? Bad choices?		
How are they similar?		
How are they different?		

Express Understanding

How is Alice from "Down the Rabbit-Hole" like Lucy from *The Lion, the Witch and the Wardrobe*?

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

Lesson 1

Read

Review chapters 1-2 of *The Lion, the Witch and the Wardrobe* and "Down the Rabbit-Hole" from *Alice's Adventures in Wonderland*.

"Down the Rabbit-Hole" from *Alice's Adventures in Wonderland*

by Lewis Carroll

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversation?"

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy–chain would be worth the trouble of getting up and picking the daisies, when suddenly a white rabbit with pink eyes ran close by her.

There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself, "'Oh dear! Oh dear! I shall be late!" (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat–pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit–hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit–hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with

cupboards and bookshelves; here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed; it was labelled "ORANGE MARMALADE," but to her great disappointment it was empty: she did not like to drop the jar for fear of killing somebody, so managed to put it into one of the cupboards as she fell past it.

"'Well!" thought Alice to herself, "after such a fall as this, I shall think nothing of tumbling down stairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!" (Which was very likely true.)

Down, down, down. Would the fall *never* come to an end? "I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—" (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a *very* good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) "—yes, that's about the right distance—but then I wonder what Latitude or Longitude I've got to?" (Alice had no idea what Latitude was, or Longitude either, but thought they were nice grand words to say.)

Presently she began again. "I wonder if I shall fall right *through* the earth! How funny it'll seem to come out among the people that walk with their heads downward! The Antipathies, I think—" (she was rather glad there *was* no one listening, this time, as it didn't sound at all the right word) "—but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand or Australia?" (and she tried to curtsey as she spoke—fancy *curtseying* as you're falling through the air! Do you think you could manage it?) "And what an ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written up somewhere."

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when suddenly, thump! thump! down she came upon a heap of sticks and dry leaves, and the fall was over.

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There were doors all round the hall, but they were all locked; and when Alice had been all the way down one side and up the other, trying every door, she walked sadly down the middle, wondering how she was ever to get out again.

Suddenly she came upon a little three–legged table, all made of solid glass; there was nothing on it except a tiny golden key, and Alice's first thought was that it might belong to one of the doors of the hall; but, alas! either the locks were too large, or the key was too small, but at any rate it would not open any of them. However, on the second time round, she came upon a low curtain she had not noticed before, and behind it was a little door about fifteen inches high: she tried the little golden key in the lock, and to her great delight it fitted!

Alice opened the door and found that it led into a small passage, not much larger than a rat–hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway; “and even if my head would go through,” thought poor Alice, “it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only know how to begin.” For, you see, so many out–of–the–way things had happened lately, that Alice had begun to think that very few things indeed were really impossible.

There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate a book of rules for shutting people up like telescopes: this time she found a little bottle on it, (“which certainly was not here before,” said Alice,) and round the neck of the bottle was a paper label, with the words “DRINK ME” beautifully printed on it in large letters.

It was all very well to say "Drink me," but the wise little Alice was not going to do *that* in a hurry. "No, I'll look first," she said, "and see whether it's marked '*poison*' or not:" for she had read several nice little stories about children who had got burnt, and eaten up by wild beasts and other unpleasant things, all because they *would* not remember the simple rules their friends had taught them: such as, that a red–hot poker will burn you if you hold it too long; and that if you cut your finger *very* deeply with a knife, it usually bleeds; and she had never forgotten that, if you drink much from a bottle marked "poison," it is almost certain to disagree with you, sooner or later.

However, this bottle was *not* marked "poison," so Alice ventured to taste it, and finding it very nice, (it had, in fact, a sort of mixed flavour of cherry–tart, custard, pine–apple, roast turkey, toffee, and hot buttered toast,) she very soon finished it off.

"What a curious feeling!" said Alice; "I must be shutting up like a telescope."

And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden. First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; "for it might end, you know," said Alice to herself, "in my going out altogether, like a candle. I wonder what I should be like then?" And she tried to fancy what the flame of a candle is like after the candle is blown out, for she could not remember ever having seen such a thing.

After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! when she got to the door, she found she had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it: she could see it quite plainly through the glass, and she tried her best to climb up one of the legs of the table, but it was too slippery; and when she had tired herself out with trying, the poor little thing sat down and cried.

"Come, there's no use in crying like that!" said Alice to herself, rather sharply; "I advise you to leave off this minute!" She generally gave herself very good advice, (though she very seldom followed it), and sometimes she scolded herself so severely as to bring tears into her eyes; and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, for this curious child was very fond of pretending to be two people. "But it's no use now," thought poor Alice, "to pretend to be two people! Why, there's hardly enough of me left to make *one* respectable person!"

Soon her eye fell on a little glass box that was lying under the table: she opened it, and found in it a very small cake, on which the words "EAT ME" were beautifully marked in currants. "Well, I'll eat it," said Alice, "and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door; so either way I'll get into the garden, and I don't care which happens!"

She ate a little bit, and said anxiously to herself, "Which way? Which way?," holding her hand on the top of her head to feel which way it was growing, and she was quite surprised to find that she remained the same size: to be sure, this generally happens when one eats cake, but Alice had got so much into the way of expecting nothing but out–of–the–way things to happen, that it seemed quite dull and stupid for life to go on in the common way.

So she set to work, and very soon finished off the cake.

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Understand

Vocabulary

- **Fantasy**: **Fantasy** is a genre, or type, of fiction that commonly involves magic and other supernatural experiences. Many **fantasy** stories take place in imaginary worlds where magic and magical creatures are common.
- **Genre**: a specific category of literature
- **Supernatural**: unexplainable by natural law; abnormal

The Lion, the Witch and the Wardrobe and "Down the Rabbit-Hole" are **fantasies**. You will now examine these two texts to find evidence that they are **fantasies**.

1. Consider Lucy and Alice's behavior.
    - How do they behave the same?
    - How do they behave differently?

_____

_____

_____

_____

_____

2. Consider the journey of each character.
    - How are their journeys alike?
    - How are their journeys different?

3. Consider their interaction with their siblings.
    - How does Lucy interact with each of her siblings?
    - How does Alice interact with her sister?

4. How are their interactions with fantastical creatures alike? How are their interactions different?

5. How are the rabbit and the faun similar, or the same?

_____

_____

_____

6. What characteristics do both the rabbit and the faun possess, or have, that regular animals do not have?

_____

_____

_____

_____

7. Describe the challenges that Alice and Lucy face because of their inquisitive, or curious, behavior.

_____

_____

_____

_____

Express Understanding

What evidence did you find that *The Lion, the Witch and the Wardrobe* and "Down the Rabbit-Hole" are fantasies?

Consider the **similarities and differences** between the two texts.

Use the information that you gained from your answers to the questions above and previous lessons to complete the chart on the next page for analyzing two texts.

Literary Element	*The Lion, the Witch and the Wardrobe*	"Down the Rabbit Hole"
Character Interactions		
Settings		
Conflicts (Problems)		

Literary Element	*The Lion, the Witch and the Wardrobe*	"Down the Rabbit Hole"
How the Characters Respond to Challenges		

Lesson 2

Read

Read chapter three of *The Lion, the Witch and the Wardrobe.*

Understand

A **narrator** telling a story using the 3rd person narrative point of view is not a character in the story. A **narrator** telling a story using the 1st person point of view is a character in the story.
A **3rd person narrator** will focus on a specific character and share that character's thoughts and feelings with us. In some texts, like *The Lion, the Witch, and the Wardrobe*, the **narrator** will bounce back and forth between certain characters.

Vocabulary

- **First Person**: A person is telling the story from their point of view. Words like "I," "me," and "my" are used.
- **Third Person**: A person from outside the story is telling the story.

> "'Do you know your way from here, Daughter of Eve?' said Tumnus.
> Lucy looked very hard between the trees and could just see in the distance a patch of light that looked like daylight. 'Yes,' she said, 'I can see the wardrobe door.'"

1. Reread the two paragraphs above from the end of chapter two. Consider the character's point of view.
    - Which two characters are in this scene?
    - Which character's thoughts is the narrator describing? How do you know?
    - Does the narrator tell us anything about what Tumnus is thinking or feeling here?

_____

_____

_____

_____

2. Reread the first three pages of chapter three. Stop after the paragraph which ends with "And so things went on until the next wet day."
    - As you read, think about the character's thoughts and feelings.
    - Which character's thoughts and feelings are being shared by the narrator? Which sentence tells you this is true?

_____

3. Reread the next two paragraphs. Start with "That day, when it came to the afternoon..."
    - As you read, listen for a place in the text where the thoughts and feelings of a character other than Lucy are being shared.
    - Whose thoughts and feelings, other than Lucy's, are shared in these two paragraphs? Which sentence marks the shift from Lucy to the other character?

Lesson 3

Read

Reread the rest of chapter three in *The Lion, the Witch and the Wardrobe*. Start with, "There was no answer and Edmund noticed..."

- As you read, look for any other places where the narrator shifts focus to a different character.

Understand

1. Did you notice any place where the narrator shifted focus from Lucy to another character?

_____

_____

_____

_____

2. Whose feelings and thoughts are shared in this part of the chapter?

_____

_____

_____

_____

3. Why do you think the author chose to include the thoughts and feelings of Lucy and Edmund?

_____

_____

_____

_____

Express Understanding

Write a paragraph that answers these questions:

- Why does the narrator shift from one character to another?
- How would the story be different if told only through the eyes of Lucy?

- What information would you not know if Edmund's thoughts and feelings were not explored by the narrator?

Lesson 4

Read

Review chapters 1-3 of *The Lion, the Witch and the Wardrobe* and "Down the Rabbit-Hole" from lesson one.

Understand

The **theme** in a story is its underlying **message**, or "big idea." In other words, the **theme** is what the story means. Often, a piece of literature will have more than one theme.

To uncover the theme, it helps to ask the following question: What belief about life is the author trying to communicate to the reader?

As the author develops the character, setting, and plot of a narrative, he or she introduces the **theme** to the reader. The reader gains a deeper understanding of the **theme** as they read. The **theme** is developed through character interactions and the lessons that the characters learn. A part of understanding the **theme** is identifying the **message**, or lesson, that the author wants the reader to learn.

1. Consider lessons being learned from the challenges that Lucy faces in *The Lion, the Witch and the Wardrobe*.
    - What challenges does Lucy face in chapters one and two?
    - How does Lucy respond to those challenges?
    - What lesson might Lucy be learning through these experiences?

_____

_____

_____

_____

_____

_____

2. Consider the lessons being learned from the challenges that Alice faces in "Down the Rabbit Hole."
    - What challenges does Alice face in "Down the Rabbit-Hole"?
    - How does Alice respond to the challenges that she faces?
    - What lesson do you believe Alice needs to learn?

_____

3. How can readers learn lessons through characters? How can literature teach readers lessons about their lives?

Express Understanding

Write a paragraph responding to the following question. There are additional lines on the next page.

- What lesson have you already learned from these texts that you can apply to your own life?
    - Identify one lesson you have learned.
    - What do the results of Alice's and Lucy's actions teach you about your own actions?
    - Explain how you can apply this to your life.

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

This page was intentionally left blank.

Lesson 1

Read

Read "Adventures of Isabel" by Ogden Nash.

- As you read, listen and envision what the poem is saying. Let the images play in your head.

Understand

Vocabulary

- **Paraphrase:** a rewording of something written or spoken by someone else
- **Stanza:** a group of lines forming the basic recurring metrical unit in a poem; a verse.

The goal of reading a poem is most often to understand its meaning or theme. What is the author trying to teach us? One of the first steps to accomplish that goal is to understand what the text says. To do that, you need to put the poem into your own words. That is called **paraphrasing**. Begin by **paraphrasing** the first **stanza** of the poem.

"Isabel met an enormous bear,
Isabel, Isabel, didn't care;
The bear was hungry, the bear was ravenous,
The bear's big mouth was cruel and cavernous.
The bear said, Isabel, glad to meet you,
How do, Isabel, now I'll eat you!
Isabel, Isabel, didn't worry.
Isabel didn't scream or scurry.
She washed her hands and straightened her hair up,
Then Isabel quietly ate the bear up"

1. How would you **paraphrase** this **stanza**?

_____

_____

_____

_____

2. Read the remainder of the poem. **Paraphrase** the remaining **stanzas**:

   Stanza Two:

_____

Stanza Three:

Stanza Four:

3. What is similar in each **stanza**? What is Isabel doing in each **stanza**?

"The witch's gums with teeth were sprinkled."

Vocabulary

- **Connotation: Connotation** is the idea/feeling that a word evokes, or suggests, in addition to its literal, or dictionary meaning (**denotation**). Words can mean the same things, but convey different feelings.

4. Think about how the word **sprinkled** is used in this sentence. In the space below, draw a picture of the witch, based on this description.

Sketch a picture of the witch's mouth, based on the description.

"Once in a **night as black as pitch** Isabel met a wicked old witch.
The witch's face was cross and wrinkled,
The witch's gums with teeth were sprinkled."

Vocabulary

- **Imagery: Imagery** is a writing technique meant to engage the reader's senses.

5. Reread the bold italic text in the box above. Which two things are being compared?

_____

_____

_____

_____

6. What is meant by the phrase **black as pitch**?

7. What words help you understand what the word **pitch** means?

8. Which lines in the poem are examples of imagery? How do these lines affect the meaning?

Express Understanding

Respond to the following question. There are additional lines on the next page.

- What message did the poet hope to convey, or deliver, with this poem?

Express your understanding in two or three sentences.

In your answer, you should discuss the **message or theme** that is taught through this poem. You should also explain how the poet teaches us this lesson through the poem. What parts of the poem help you understand the lesson?

Lesson 2

Read

Reread "Adventures of Isabel," by Ogden Nash.

- As you read, think about the **character traits** of Isabel.

Understand

Vocabulary

- **Character Traits: Character traits** are words that describe a character's behavior and attitude. For example, a character trait that might describe Lucy is *inquisitive* because she entered the wardrobe alone to see what was there.

1. Write a short list of words to describe Isabel.

_____

_____

_____

_____

2. What challenges does Isabel face? How does Isabel react to those challenges?

_____

_____

_____

_____

3. What can we learn about challenges based on the actions of Isabel?

_____

_____

_____

_____

4. What point is the author trying to make?

_____

_____

_____

_____

5. Write down the theme or message of this poem.

_____

_____

_____

_____

Express Understanding

What **character trait** does Isabel have that helps her overcome her challenges?

- Write a paragraph explaining your decision.
- Use one direct quotation from the poem to support your answer.

A strong answer to this question will include a character trait and a direct quotation that reveals that Isabel has this trait. Use one of the sentence stems below to introduce your direct quotation. You should also include an explanation of how the direct quotation proves Isabel has that trait.

Sentence stems useful for introducing quotations:

- According to the text, "..."
- The text states, "..."
- The author wrote, "..."
- On page ___, the author says, "..."

_____

_____

_____

_____

_____

Lesson 3

Read

Read chapter four of *The Lion, the Witch and the Wardrobe.*

Understand

Vocabulary

- **Persuasion**: to cause someone to do something through reasoning or argument

1. Explain how the White Witch uses **persuasion** to convince Edmund to bring his siblings to her house. Provide specific examples from the text—in the form of direct quotations—to support your answer.

_____

_____

_____

_____

> "Edmund was already feeling uncomfortable from having eaten too many sweets, and when he heard that the Lady he had made friends with was a dangerous witch he felt even more uncomfortable. But he still wanted to taste that Turkish Delight again more than he wanted anything else."

2. What does this quote say about Edmund's character?

_____

_____

_____

_____

3. Now that you have read the chapter, you will study Edmund's character by looking closely at his actions and feelings.
   The chart on the next page provides you with statements that describe Edmund throughout this chapter. Provide at least one direct quotation from the text to support each statement and write it in the Text Evidence column. The first example is provided for you.

Edmund's Choices

Statement	Text Evidence
Edmund is confused.	"A boy!" said she. "Do you mean you are a Son of Adam?" Edmund stood still, saying nothing."
Edmund is afraid.	
Edmund is physically uncomfortable.	
Edmund acts as if he may have been drugged.	
Edmund wants more Turkish Delight.	

Statement	Text Evidence
The White Witch knows something about Turkish Delight that Edmund doesn't.	
Edmund lies to Lucy.	
Edmund is leaning toward being on the side of the White Witch rather than the Fauns and the animals.	

Lesson 4

Read

Review your completed activity, "Edmund's Choices." Think about the statements that describe Edmund throughout this chapter.

Express Understanding

Write one paragraph to answer the following question:

- How does greed affect Edmund's ability to make good choices?

Use at least two pieces of text evidence from your Edmund's Choices chart to support your response. Refer to the following sentence starters to help introduce quotations:

- According to the text, "..."
- The text states, "..."
- The author wrote, "..."
- On page ___, the author says, "..."

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

This page was intentionally left blank.

Lesson 1

Read

Read chapter five of *The Lion, the Witch and the Wardrobe.*

- As you read, think about the character of Edmund and how he has changed over the last five chapters.

Understand

1. Consider how Edmund's character is developing over the course of the last five chapters.
    - What do these actions reveal about his character?
    - How is his behavior different in this chapter when compared with his behavior in previous chapters?

_____

_____

_____

_____

2. Describe Lucy's reaction to Edmund denying his trip to the wardrobe.
    - Explain what her reaction tells you about her character.
    - Use evidence from the text in the form of direct quotations to support your answer.

Use sentence stems for introducing quotations:

- According to the text, "....."
- The text states, "....."
- The author wrote, "....."
- On page ___, the author says, "....."

_____

_____

_____

_____

_____

3. What does Lucy's reaction to Edmund tell you about her character?

_____

_____

_____

_____

Express Understanding

Respond to the following question:

- Was it easy or difficult for Edmund to lie to Peter and Susan about entering the wardrobe?
    - Support your answer with evidence from the text.
    - Use a direct quotation from the text in your response.

Use sentence stems for introducing quotations:

- According to the text, "..."
- The text states, "..."
- The author wrote, "..."
- On page ___, the author says, "..."

_____

_____

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_____

Lesson 2

Read

Skim *The Lion, the Witch and the Wardrobe* as needed.
Skim "The Adventures of Isabel" as needed.

Understand

1. What are some things or challenges that have happened to Lucy in the novel? What did Lucy do in response to these things?

_____

_____

_____

_____

2. What are some things or challenges that have happened to Isabel in the poem? What did Isabel do in response to these things?

_____

_____

_____

_____

3. How are Lucy and Isabel alike? How are Lucy and Isabel different?

_____

_____

_____

_____

4. What lesson do you learn from the challenges that both of these characters face?

_____

5. Read the following messages. Select a message that is delivered through both of these texts:

   - **Even if you fail, you should try again.**
   - **Stand up for what you believe is right.**
   - **Focus on yourself and not those around you.**

   Write your chosen message. Find one piece of evidence from each text to support the message that you selected.

Express Understanding

Write one paragraph in which you:

- Identify the message that is shared by both "Adventures of Isabel" and this section of *The Lion, the Witch and the Wardrobe.*
- Link ideas using comparison transitional words or phrases. For example: "Lucy is brave. **Likewise**, Isabel does not back down from a challenge." "Alice stood up to scary creatures. **Similarly**, Lucy stood up to her brother**.**"

A strong response to this prompt would include a message shared by both texts (use the list from the previous question), comparison transitional words or phrases, and text evidence from each text that reveals the message. There are additional lines on the next page.

Lesson 3

Read

Read chapter six of *The Lion, the Witch and the Wardrobe.*

- As you read, pay close attention to the robin.

Understand

Up until this chapter, there is no confirmed evidence that the White Witch was evil. Everything that you learned about the White Witch's actions is told to us from the point of view of the faun. Think about the events that happen in this chapter. Some of these events seem to prove that the White Witch is an evil character.

1. What details do we learn in this chapter to support the idea that the White Witch is, in fact, an evil character?

_____

_____

_____

_____

> "'And it's getting colder every minute, and we've brought nothing to eat. What about just going home?'
> 'Oh, but we can't, we can't,' said Lucy suddenly; 'don't you see? We can't just go home…'"

2. Lucy feels obligated to help Mr. Tumnus. Why might she feel like she needs to help him?

_____

_____

_____

_____

3. How does the author introduce the robin to the reader? Is it obvious or subtle? Explain why the author might have chosen to introduce the robin this way.

_____

_____

_____

_____

> "'If it comes to that, which is the right side? How do we know that the Fauns are in the right and the Queen (yes, I know we've been told she's a witch) is in the wrong? We don't really know anything about either.'"

4. Edmund is questioning what side is the right side.
    - What are the two "sides" being discussed?
    - Why is Edmund confused?

_____

_____

_____

_____

Find the paragraph that begins with "The Robin appeared to understand the matter thoroughly." Reread the paragraph.

5. What important event is happening in Narnia?

_____

_____

_____

_____

Vocabulary

- **Symbol**: A **symbol** is an object that has a meaning other than its literal meaning. Example: A heart is a **symbol** for love. So we can say that a heart **symbolizes** love.

The robin is used in literature to **symbolize** that a change is coming, and that something special lies ahead. C.S. Lewis uses the robin to guide the siblings toward change.

6. Why is Narnia's winter ending? What is different about this trip through the wardrobe?

_____

Express Understanding

What is the robin a **symbol** for in this chapter? There are additional lines on the next page.

- Identify what the robin represents. Be sure to review the definition of **symbol** above.
- Provide 1-2 pieces of text evidence to support your answer.
- Explain how the text evidence supports your answer to the question.

Lesson 4

Read

Read an excerpt from chapter eight of *The Secret Garden*, "The Robin Who Showed The Way" by Frances Burnett.

- As you read, think about details or information that remind you of details from *The Lion, the Witch, and the Wardrobe*.

"The Robin Who Showed the Way"
from *The Secret Garden*

Francis Hodgson Burnett

Mistress Mary felt a little awkward as she went out of the room. Yorkshire people seemed strange, and Martha was always rather a puzzle to her. At first she had disliked her very much, but now she did not. The skipping-rope was a wonderful thing. She counted and skipped, and skipped and counted, until her cheeks were quite red, and she was more interested than she had ever been since she was born. The sun was shining and a little wind was blowing—not a rough wind, but one which came in delightful little gusts and brought a fresh scent of newly turned earth with it. She skipped round the fountain garden, and up one walk and down another. She skipped at last into the kitchen-garden and saw Ben Weatherstaff digging and talking to his robin, which was hopping about him. She skipped down the walk toward him and he lifted his head and looked at her with a curious expression. She had wondered if he would notice her. She wanted him to see her skip.

"Well!" he exclaimed. "Upon my word. P'raps tha' art a young 'un, after all, an' p'raps tha's got child's blood in thy veins instead of sour buttermilk. Tha's skipped red into thy cheeks as sure as my name's Ben Weatherstaff. I wouldn't have believed tha' could do it."

"I never skipped before," Mary said. "I'm just beginning. I can only go up to twenty."

"Tha' keep on," said Ben. "Tha' shapes well enough at it for a young 'un that's lived with heathen. Just see how he's watchin' thee," jerking his head toward the robin. "He followed after thee yesterday. He'll be at it again today. He'll be bound to find out what th' skippin'-rope is. He's never seen one. Eh!" shaking his head at the bird, "tha' curiosity will be th' death of thee sometime if tha' doesn't look sharp."

Mary skipped round all the gardens and round the orchard, resting every few minutes. At length she went to her own special walk and made up her mind to try if she could skip the whole length of it. It was a good long skip and she began slowly, but before she had gone half-way down the path she was so hot and breathless that she was obliged to stop. She did not mind much, because she had already counted up to thirty. She stopped with a little laugh of pleasure, and there,

lo and behold, was the robin swaying on a long branch of ivy. He had followed her and he greeted her with a chirp. As Mary had skipped toward him she felt something heavy in her pocket strike against her at each jump, and when she saw the robin she laughed again.

"You showed me where the key was yesterday," she said. "You ought to show me the door today; but I don't believe you know!"

The robin flew from his swinging spray of ivy on to the top of the wall and he opened his beak and sang a loud, lovely trill, merely to show off. Nothing in the world is quite as adorably lovely as a robin when he shows off—and they are nearly always doing it.

Mary Lennox had heard a great deal about Magic in her Ayah's stories, and she always said that what happened almost at that moment was Magic.

One of the nice little gusts of wind rushed down the walk, and it was a stronger one than the rest. It was strong enough to wave the branches of the trees, and it was more than strong enough to sway the trailing sprays of untrimmed ivy hanging from the wall. Mary had stepped close to the robin, and suddenly the gust of wind swung aside some loose ivy trails, and more suddenly still she jumped toward it and caught it in her hand. This she did because she had seen something under it—a round knob which had been covered by the leaves hanging over it. It was the knob of a door.

She put her hands under the leaves and began to pull and push them aside. Thick as the ivy hung, it nearly all was a loose and swinging curtain, though some had crept over wood and iron. Mary's heart began to thump and her hands to shake a little in her delight and excitement. The robin kept singing and twittering away and tilting his head on one side, as if he were as excited as she was. What was this under her hands which was square and made of iron and which her fingers found a hole in?

It was the lock of the door which had been closed ten years and she put her hand in her pocket, drew out the key and found it fitted the keyhole. She put the key in and turned it. It took two hands to do it, but it did turn.

And then she took a long breath and looked behind her up the long walk to see if anyone was coming. No one was coming. No one ever did come, it seemed, and she took another long breath, because she could not help it, and she held back the swinging curtain of ivy and pushed back the door which opened slowly—slowly.

Then she slipped through it, and shut it behind her, and stood with her back against it, looking about her and breathing quite fast with excitement, and wonder, and delight. She was standing inside the secret garden.

This text is in the public domain.

Understand

1. How does the author introduce the robin to the reader?

_____

_____

_____

_____

_____

2. Describe what Mary Lennox called "the moment of magic."
   - What part of this section seems "magical"?
   - Why did this seem magical?

_____

_____

_____

_____

_____

_____

3. Why did the robin sing and twitter?

_____

_____

_____

_____

_____

4. How is the robin in "The Robin Who Showed the Way" similar to the robin in *The Lion, the Witch and the Wardrobe?*

Express Understanding

How are the robin in "The Robin Who Showed the Way" and the robin in *The Lion, the Witch and the Wardrobe* used to approach, or show, similar ideas in the texts? There are additional lines on the next page.

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

This page was intentionally left blank.

Lesson 1

Read

Review *The Lion, the Witch and the Wardrobe,* "Down the Rabbit-Hole," and "The Robin Who Showed The Way."

- As you review, think of the main characters (Lucy, Alice and Mary). Think of their challenges and their reactions to those challenges.

Understand

1. Describe Lucy's entrance into a new land. What made this character go into a new land?

_____

_____

_____

_____

_____

2. Describe Alice's entrance into a new land. What made this character go into a new land?

_____

_____

_____

_____

_____

3. Describe Mary's entrance into a new land. What made this character go into a new land?

_____

_____

_____

_____

4. How are the choices that the characters are making similar? How are their choices different?

_____

_____

_____

_____

5. You've already completed the first two columns. Now, complete the third row analyzing the third text.

	The Lion, the Witch and the Wardrobe	"Down the Rabbit Hole"	"The Robin Who Showed The Way"
Character Interactions	Lucy gets along with Peter and Susan. Lucy and her brother, Edmund, argue. He puts her down often and pretends to not have gone to Narnia. Lucy trusts Mr. Tumnus and goes to his home. Lucy feels obligated to help Mr. Tumnus, since he did not turn her into the White Witch. Lucy followed Mr. Tumnus deeper into Narnia.	Alice does not interact with her sister or the rabbit at the beginning of this story. Alice follows the rabbit down the hole.	
Settings	This book takes place in London. The imaginary land is Narnia, a place that has been put under a spell by the White Witch so that it is always winter.	This text takes place on a river bank, and then in an imaginary land after Alice follows the rabbit down the hole.	

	The Lion, the Witch and the Wardrobe	"Down the Rabbit Hole"	"The Robin Who Showed The Way"
Conflicts (Problems)	Lucy discovers Narnia when she goes into the wardrobe during a game of hide and seek. Mr. Tumnus considers turning her over to the White Witch, The White Witch has made it always winter. Aslan will return when four siblings have come to sit on the throne of Cair Paravel. The siblings must defeat the White Witch so that Narnia can return to its original state.	Alice falls down the rabbit-hole without considering how she might get out. Alice tries to get out by going through several doors. She does not fit, so she drinks liquid and ends up changing sizes.	
How the Characters Respond to Challenges	No matter how cruel other characters are to Lucy, she is kind. She is not boastful, not does she attempt to get revenge on characters who have done her wrong. She is forgiving. Lucy is not afraid to speak up for what she feels is just. Lucy is often worried about others, anxious, or concerned.	Alice is bold. She does not think things through (i.e. She goes through the rabbit-hole without giving it much consideration.) In the second text, "Alice's Evidence," Alice defends a character who is being judged for foolishness. She is not afraid to stand up to the queen for what she believes is right.	

Express Understanding

A **theme** of all three texts is having the courage to persevere through challenges.

Write a paragraph providing an example from each text of how a character shows the courage to persevere, or keep going, through challenges. There are additional lines on the next page.

Lesson 2

Review

Reread a scene from chapter two of *The Lion, the Witch and the Wardrobe.*

- Begin at "Oh, Mr. Tumnus—I'm so sorry to stop you, and I do love that tune—but really, I must go home."
- End with Mr. Tumnus saying "I'm in the pay of the White Witch."
- As you read, think about what Mr. Tumnus says and how he must be feeling. Take notes on this as you read.

Understand

A **narrator** telling a story using the 3rd person narrative point of view is not a character in the story. A **narrator** telling a story using the 1st person point of view is a character in the story.
A **3rd person narrator** will focus on a specific character and share that character's thoughts and feelings with us. In other texts, like *The Lion, the Witch, and the Wardrobe*, the **narrator** will bounce back and forth between certain characters.

Vocabulary

- **First person**: A person is telling the story from their point of view. Words like "I," "me," and "my" are used.
- **Third person**: A person from outside the story is telling the story.

1. Who is telling the story in *The Lion, the Witch and the Wardrobe?*

_____

_____

_____

_____

2. How does the narrator of this story provide readers with insight, or a deep understanding, into the characters?

_____

_____

_____

_____

3. What information does the narrator share about Mr. Tumnus' thoughts or feelings? What do we know for sure about Mr. Tumnus in this scene? What information is missing that leaves you still wondering?

_____

_____

_____

_____

It is important to consider the **point of view** of a story because there are always at least two sides to every story. Considering the **point of view** makes the reader more thoughtful and allows the reader to consider the thoughts, feelings, and actions of other characters that the author has not disclosed.

4. How might the scene change if it was told from Mr. Tumnus' **point of view**?

_____

_____

_____

_____

5. Why is it important to consider the **point of view** from which a story is told?

_____

_____

_____

_____

Express Understanding

Rewrite the scene from Mr. Tumnus' **point of view** on the lines on the next page.
In your narrative, describe Mr. Tumnus' thoughts and feelings as he considers kidnapping Lucy for the White Witch.

_____

_____

_____

Lesson 3

Read

Read chapter seven of *The Lion, the Witch and the Wardrobe*.

Understand

1. Read this excerpt from chapter seven.

> "'If it comes to talking about sides,' said Edmund, 'how do we know you're a friend?'
>
> 'Not meaning to be rude, Mr. Beaver,' added Peter, 'but you see, we're strangers.'
>
> 'Quite right, quite right,' said the Beaver. 'Here is my **token**.' With these words it held up to them a little white object. They all looked at it in surprise, till suddenly Lucy said, 'Oh, of course. It's my handkerchief—the one I gave to poor Mr. Tumnus.'"

Part A

What is the meaning of the word *token* as it is used in the excerpt?

A. a white piece of cloth used to comfort people
B. something given as a small gift
C. something given as an assurance of identity
D. a white piece of cloth carried by little girls

Part B

Which context clue in the paragraph **best** helps in understanding the meaning of the word *token*?

A. "how do we know you're a friend?"
B. "little white object"
C. "If it comes to talking about sides"
D. "They all looked at it in surprise"

2. Read this excerpt from chapter seven.

> "Just below them a dam had been built across this river, and when they saw it everyone suddenly remembered that of course beavers are always making dams and felt quite sure that Mr. Beaver had made this one. They also noticed that he now had a sort of modest expression on his face—the sort of look people have when you are visiting a garden they've made or reading a story they've written. So it was only common politeness when Susan said, 'What a lovely dam!' And Mr. Beaver didn't say 'Hush' this time but '**Merely a trifle!** Merely a trifle! And it isn't really finished!'"

Part A

Which statement **best** expresses the meaning of the phrase "*Merely a trifle!*" as it is used by Beaver in the paragraph?

A. Beaver is telling the children the dam isn't finished, so they should be very careful.
B. Beaver is telling the children that he is proud of the dam and all of the work he has done.
C. Beaver is telling the children that the dam is just ordinary, because he is very humble.
D. Beaver is telling the children that he is not happy with how the dam was built.

Part B

Which context clue in the paragraph **best** helps in understanding the meaning of the phrase "*Merely a trifle!*"?

A. "it isn't really finished"
B. "Mr. Beaver had made this one"
C. "What a lovely dam!"
D. "modest expression on his face"

3. **Part A**

Which statement **best** describes Edmund and Peter's response to the beaver when they first meet him?

A. Both Peter and Edmund are reluctant to trust Beaver because the children do not know him.
B. Both Peter and Edmund are reluctant to trust Beaver because Beaver seems very wild.
C. Peter is reluctant to trust the Beaver, but Edmund trusts Beaver because he knows Beaver is on their side.
D. Peter trusts Beaver because he offers him food and drink, but Edmund is reluctant to trust him.

Part B

Identify and place three letters of the evidence from the passage that **best** support the answer to Part A into the boxes on the next page.

Evidence

A. "'It wants us to go to it,' said Susan, 'and it is warning us not to make a noise.'"
B. "'If it comes to talking about sides,' said Edmund, 'how do we know you're a friend?'"
C. "'Why, who are you afraid of?' said Peter. 'There's no one here but ourselves.'"
D. "'Come on,' said Peter, 'let's give it a try. All keep close together. We ought to be a match for one beaver if it turns out to be an enemy.'"
E. "'Shan't we have to risk it?' said Susan. 'I mean, it's no good just standing here and I feel I want some dinner.'"
F. "'Not meaning to be rude, Mr Beaver,' added Peter, 'but you see, we're strangers.'"

Evidence #1	
Evidence #2	
Evidence #3	

4. Read the following excerpt from chapter seven.

"'I know what it is,' said Peter; 'it's a beaver. I saw the tail.'

'It wants us to go to it,' said Susan, 'and it is warning us not to make a noise.'

'I know,' said Peter. 'The question is, are we to go to it or not? What do you think, Lu?'

'I think it's a nice beaver,' said Lucy.

'Yes, but how do we know?' said Edmund.

'Shan't we have to risk it?' said Susan. 'I mean, it's no good just standing here and I feel I want some dinner.'"

Part A

How are the characters Lucy and Edmund different in this excerpt?

A. Edmund is angry at everyone, while Lucy is unconcerned about others.
B. Edmund is scared of everything they encounter, while Lucy is very brave.
C. Edmund is tired of being in the woods, while Lucy is enjoying it.
D. Edmund is suspicious and negative, while Lucy is very trusting and positive.

Part B

Which evidence from the excerpt **best** supports the answer to Part A?

A. "'And now what are we to do?' said Edmund, giving Peter a look which was as much as to say 'What did I tell you?'"
B. "'I think it's a nice beaver,' said Lucy. 'Yes, but how do we know?' said Edmund."
C. "('And I wonder how Peter will like that?' he asked himself) and horrible ideas came into his head."
D. "Lucy got the 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."

5. Read the following excerpt from chapter seven.

"'That's right,' said the Beaver. 'Poor fellow, he got wind of the arrest before it actually happened and handed this over to me. He said that if anything happened to him I must meet you here and take you on to—' Here the Beaver's voice sank into silence and it gave one or two very mysterious nods. Then signaling to the children to stand as close around it as they possibly could, so that their faces were actually tickled by its whiskers, it added in a low whisper—

'They say Aslan is on the move—perhaps has already landed.'"

Part A

Which sentence **best** explains how these paragraphs fit into the overall structure of chapter seven?

A. They establish the seriousness of Beaver's plan for making the trip to the dam.
B. They establish the importance of Beaver's introduction of Aslan.
C. They establish the seriousness of the idea that the children are lost.
D. They establish the importance of Beaver's token that Tumnus gave him.

Part B

What evidence from the passage **best** supports the answer to Part A?

A. "'S-s-s-sh,' said the Beaver, 'not here. I must bring you where we can have a real talk and also dinner.'"
B. "Everyone suddenly realized the same fact that Edmund had whispered to Peter at the end of the last chapter. They were lost."
C. "None of the children knew who Aslan was any more than you do; but the moment the Beaver had spoken these words everyone felt quite different."
D. "'Here is my token.' With these words it held up to them a little white object. They all looked at it in surprise, till suddenly Lucy said, 'Oh, of course. It's my handkerchief—the one I gave to poor Mr. Tumnus.'"

6. Read these sentences from chapter seven.

"'S-s-s-sh,' said the Beaver, 'not here. I must bring you where we can have a real talk and also dinner.'"

Which sentence **best** explains how the Beaver's mention of dinner influences how the events are described in chapter seven?

A. The mood of the group changes from the fear of the meeting with Beaver to the amusement of Beaver's humor.
B. The mood of the group changes from the fear of the meeting with Beaver to the lighthearted thoughts about dinner.
C. The mood of the group changes from the calmness of the discussion of Aslan to the amusement of Beaver's humor.

D. The mood of the group changes from the mysteriousness of the discussion of Aslan to hopeful thoughts about dinner.

7. **Part A**

How is Edmund's reaction to seeing the Beaver's dam different from the other members of the group?

A. While Edmund notices the house and thinks about dinner, the others are amazed at the beauty of the place.
B. While Edmund notices the icicles and is amazed at their beauty, the others notice the house and think about dinner.
C. While Edmund notices the smaller river and two small hills and thinks about the Witch, the others are amazed at the beauty of the place
D. While Edmund notices the smaller river and two small hills and thinks about eating dinner, the others are amazed at the beauty of the place.

Part B

Identify and place three letters of the evidence from the passage that **best** support the answer to Part A into the boxes below.

Evidence

A. "They also noticed that he now had a sort of modest expression on his face—the sort of look people have when you are visiting a garden they've made or reading a story they've written."
B. "Edmund could see two small hills, and he was almost sure they were the two hills which the White Witch had pointed out to him when he parted from her at the lamp post that other day."
C. "A minute later they came out under the open sky (the sun was still shining) and found themselves looking down on a fine sight."
D. "They were standing on the edge of a steep, narrow valley at the bottom of which ran—at least it would have been running if it hadn't been frozen—a fairly large river."
E. "And out in the middle, and partly on top of the dam was a funny little house shaped rather like an enormous beehive and from a hole in the roof smoke was going up, so that when you saw it (especially if you were hungry) you at once thought of cooking and became hungrier than you were before."

Evidence #1	
Evidence #2	

Lesson 4

Read

Review chapter seven of *The Lion, the Witch and the Wardrobe.*

Express Understanding

Determine a theme of chapter seven of *The Lion, the Witch and the Wardrobe*. In your response, include how each sibling responds to hearing Aslan's name for the first time. **Write a multi-paragraph essay that explains the theme and the children's response to Aslan's name**. Cite evidence from chapter seven to support your response. There are additional lines on the next page.

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

This page was intentionally left blank.

Lesson 1

Read

Read chapter eight of *The Lion, the Witch and the Wardrobe.*

Understand

Vocabulary

- **Prophecy:** the foretelling or prediction of what is to come

Reread the "old rhyme."

> *"Wrong will be right, when Aslan comes in sight,*
> *At the sound of his roar, sorrows will be no more,*
> *When he bares his teeth, winter meets its death,*
> *And when he shakes his mane, we shall have spring again."*

1. The "old rhyme" is a **prophecy**. What does the rhyme suggest is going to happen? How does this rhyme help you to understand Aslan?

_____

_____

_____

_____

2. How would you **paraphrase** the "old rhyme"? Remember when you **paraphrase** text, you write the message in your own words. **Paraphrase** the "old rhyme" in 1-2 sentences.

_____

_____

_____

_____

Reread the second **prophecy**.

> *"When Adam's flesh and Adam's bone*
> *Sits at Cair Paravel in throne*
> *The evil time will be over and done."*

3. How would you **paraphrase** the second prophecy? **Paraphrase** the prophecy in 1-2 sentences.

_____

_____

_____

_____

4. As you read the rest of chapter eight, find the final prophecy. Write a 1-2 sentence summary of what the prophecy says.

_____

_____

_____

_____

5. How does Mr. Beaver feel about Aslan coming to Narnia? How do you know?

- Complete the statement above the chart with a word or phrase that shows how Mr. Beaver feels about Aslan coming to Narnia.
- Then find words or phrases in the text that support, or help to prove, your statement. Fill out the text evidence chart on the next page with your supporting evidence.
- Write down exact words from the text in the form of direct quotations.
- Lastly, describe how the quotation(s) help to prove the statement is true.

Text Evidence Chart

Statement: Mr. Beaver feels _____ about Aslan coming to Narnia.

Page Number ___	Page Number ____

Explain how these quotations help to prove your **statement** is true:

_____

_____

_____

_____

Express Understanding

Reread the "old rhyme." What is a summary of this prophecy?

Using the notes in your text evidence chart, write a one paragraph response to this question:

- Who is Aslan, and why has he come to Narnia?
    - Include at least one direct quotation.
    - Include at least one paraphrase of a prophecy.

_____

Lesson 2

Read

Skim chapter eight of *The Lion, the Witch and the Wardrobe.*
Read chapter nine of *The Lion, the Witch and the Wardrobe*.

- As you read, think about which character's thoughts and feelings you expect to learn about in this chapter.

Understand

1. How do Mr. and Mrs. Beaver use logic to determine what Edmund is up to? How do you know?
    - Find words or phrases in the text that support, or help to prove, the statement below. Fill out the text evidence chart with your supporting evidence.
    - Write down exact words from the text in the form of direct quotations.
    - Lastly, describe how the quotation(s) help to prove the statement is true.

Text Evidence Chart

Statement: Mr. and Mrs. Beaver use logic to determine what Edmund is up to.

Page Number___	Page Number ____

Explain how these quotations help to prove this **statement** is true:

_____

_____

_____

2. In chapter eight, the narrator tells us about characters' thoughts and feelings.

- Whose point of view do we get in this chapter?
- Whose point of view is missing in this chapter?
- Whose thoughts and feelings are not shown in this chapter?

_____

_____

_____

_____

Narrators often switch their focus from one character or group of characters to another at the beginning of a chapter. As you read, pay attention to when the **narrator** switches from Edmund to another character.

3. Reread the first paragraph in chapter nine. Whose thoughts and feelings do you expect the narrator to focus on in this chapter?

_____

_____

_____

_____

4. Read the rest of chapter nine; pay attention to whose thoughts and feelings the narrator is describing. Does the narrator "jump inside" the head of a different character?

_____

_____

_____

_____

5. What does the narrator tell you about Edmund's reasons for his choice to follow the instructions of the White Witch? How do you know?
   - Reread the first six paragraphs of chapter nine.
   - Then find words or phrases in the text that support, or help to prove, the statement. Fill out the text evidence chart with your supporting evidence.
   - Write down exact words from the text in the form of direct quotations.

- Lastly, describe how the quotation(s) help to prove the statement is true.

Text Evidence Chart

Statement: Edmund has several reasons for his choice to follow the instructions of the White Witch.

Page Number___	Page Number ____

Explain how these quotations help to prove this **statement** is true:

_____

_____

_____

> "At least, that was the excuse he made in his own mind for what he was doing. It wasn't a very good excuse, however, for deep down inside him he really knew that the White Witch was bad and cruel."

6. What does the above passage tell you about Edmund?

_____

_____

Express Understanding

Write a paragraph answer this question:

- If Edmund knows the White Witch is “bad and cruel,” why is he continuing to be on her side?
- Use one quotation from your text evidence chart in your answer.

Lesson 3

Read

Skim chapter nine of *The Lion, the Witch, and the Wardrobe.*
Read chapter ten of *The Lion, the Witch and the Wardrobe.*

- As you read, think about which characters' thoughts and feelings you expect the narrator to focus on in this chapter.

Understand

1. In chapter nine, which character's thoughts and feelings did the narrator tell us about?

_____

_____

_____

_____

2. Reread the first paragraph in chapter ten. It seems the author is switching back and forth between what is happening with Edmund and the White Witch, and what is happening with the other three children and their new friends Mr. and Mrs. Beaver. Whose thoughts and feelings do you expect the narrator to focus on in chapter ten?

_____

_____

_____

_____

3. As you read chapter ten, record the gifts that each child receives.

   - Peter's gift:_____
   - Susan's gift: _____
   - Lucy's gift: _____

As you read chapters 8-10, it is clear that characters have fallen into two groups. Which characters make up those two groups? How do the groups differ from one another? Think about how the chapters have been organized around certain characters. That information may help you decide which characters belong in each group.

4. Make a list of characters for each group in the T-chart below.

Group 1 _____	Group 2 _____

5. Look at your T-Chart. Which word would you use to describe each group of characters? Write the word you would use to describe each group at the top of your chart.

6. What is the conflict, or problem, between these two groups of characters?

_____

_____

_____

_____

_____

_____

7. What theme is being developed as we read?

Express Understanding

Write a paragraph that answers both of these questions:

- What is the struggle between the two groups of characters really about?
- How do the gifts that Father Christmas gave to Peter, Susan, and Lucy hint at what is likely to come?

Lesson 4

Read

Read chapter 11 of *The Lion, the Witch and the Wardrobe.*

- As you read, think about how characters' opinions change.

Understand

"'Speak, **vermin**!' she said again. 'Or do you want my dwarf to find you a tongue with his whip? What is the meaning of all this **gluttony**, this waste, this **self-indulgence**? Where did you get all of these things?'"

Review the definitions of the following words.

Vocabulary

- **Vermin**: disgusting animals, usually small, that are difficult to control, like mice, flies, cockroaches, etc.
- **Gluttony**: the act of eating and drinking too much
- **Self-indulgence**: paying attention to one's own desires without stopping

1. What does the White Witch's use of the word "vermin" tell you about how she feels about the creatures?

_____

_____

_____

_____

_____

2. Explain why the White Witch was angry when she happened upon the creatures eating.

_____

_____

_____

_____

_____

3. How has the White Witch's attitude toward Edmund changed from their first meeting to now?

_____

_____

_____

_____

4. What might be the cause of this change?

_____

_____

_____

_____

Express Understanding

Respond to the following questions. There are additional lines on the next page.

- What lesson does Edmund learn in this chapter?
- Describe a time in this chapter when Edmund shows a good trait, instead of a bad trait.

Here are some examples sentence starters:

- A lesson that Edmund learns in this chapter is...
- He learns this lesson by…
- A time when Edmund shows a good trait, instead of a bad trait is...
- Instead of...he… This shows the good trait of...

_____

_____

_____

_____

_____

_____

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

This page was intentionally left blank.

Lesson 1

Read

Read chapter 12 of *The Lion, the Witch and the Wardrobe.*

- As you read, think about how this chapter is different from the last four chapters that we have read.
- As you read, find evidence that Peter is a good leader.

Understand

1. What is different about this chapter?

_____

_____

_____

_____

> "'He has tried to betray them and joined the White Witch, O Aslan,' said Mr. Beaver. And then something made Peter say, 'That was partly my fault, Aslan. I was angry with him and I think that helped him to go wrong.'"

2. How does Peter show qualities of being a good leader in this chapter?

_____

_____

_____

_____

> "'Go on,' whispered Mr. Beaver.
> 'No,' whispered Peter, 'you first.'
> 'No, Sons of Adam before animals,' whispered Mr. Beaver back again.
> 'Susan,' whispered Peter, 'what about you? Ladies first.'
> 'No, you're the eldest,' whispered Susan."

3. What does this passage explain about the characters' feelings toward approaching Aslan?

4. If Edmund has been disloyal or betrayed his siblings, why do they continue to try and save him?

Express Understanding

Good triumphs over evil.

This statement is often used to explain times in the world where good people were struggling against bad people and the good people “won."

What are some examples of times that the good people “won” over bad people in this book? Find 2-3 pieces of evidence from this chapter that support this statement.

Lesson 2

Read

Read chapter 13 of *The Lion, the Witch and the Wardrobe.*

- As you read, consider how characters respond to mistreatment by other characters.
- Analyze the text for a possible theme.

Understand

1. How did the narrator develop the theme of good vs. evil in the story?

_____

_____

_____

_____

2. As you have read the text, you have learned that characters have mistreated other characters. Think about the following questions:
   - Which characters have mistreated others?
   - How have the characters responded to being mistreated?

   Record your answers on the T-chart. One example has been provided for you.

Who is the evil character? How did they mistreat another character?	Who was mistreated? How did the character respond to being mistreated?
In the very beginning of the text, Mr. Tumnus lures Lucy to his house with the intention of turning her over to the White Witch.	Even after Lucy learns Mr. Tumnus' intentions, she is kind to the faun and asks him to let her return to her siblings. Lucy forgave Mr. Tumnus for being a bad faun.

3. Make a prediction. Write a paragraph that answers both of these questions:
    - How do you expect the siblings to treat Edmund when they meet up again?
    - What evidence from the text supports your prediction?

_____

_____

_____

_____

_____

_____

_____

_____

Lesson 3

Read

Review chapter 13 of *The Lion, the Witch and the Wardrobe*.

- As you read, consider how evil characters are treated by good characters.

Understand

1. How do the siblings treat Edmund as he returns to camp?

_____

_____

_____

_____

2. Consider Aslan's treatment of the White Witch as they discuss the Deep Magic from the Dawn of Time.

    - Where is the scene in the text when Aslan discusses the Deep Magic with the White Witch?
    - How does Aslan treat the White Witch here?

_____

_____

_____

_____

Express Understanding

Respond to the following questions. There are additional lines on the next page.

- What idea repeats throughout the chapter? (Think about how good characters respond to the evil characters in this text.)
- What is a developing theme of this story, and what evidence do you have from the text to support your idea?
- A strong answer will discuss an idea that we have seen several times in this chapter. It will also connect this repeated idea to a bigger message, or theme, that this chapter is sending to readers. Finally, a strong answer will also contain text evidence to support the theme being discussed.

_____

Lesson 4

Read

Read chapter 14 of *The Lion, the Witch and the Wardrobe.*

- As you read, consider Aslan's reaction to the White Witch and her followers.

Understand

1. How does Aslan respond when the White Witch and her followers mistreat him? What are some words we could use to describe Aslan based on his reaction?

_____

_____

_____

_____

_____

> "'And now, who has won? Fool, did you think that by all this you would save the human traitor? Now I will kill you instead of him as our pact was and so the Deep Magic will be appeased.'"

Vocabulary

- **Contradict: Contradict** means to go against something or to do the opposite.

2. How does this passage **contradict** the prophecy that we learned earlier in the story?

_____

_____

_____

_____

_____

3. Describe the magic of the land of Narnia. What are some things in Narnia that are magical? Use details and quotations from chapters 12, 13, and 14 to describe the magic.

_____

_____

_____

_____

4. What are some things in Narnia that are rules?
   Use details and quotations from chapters 12, 13, and 14 to describe the laws or rules of the land.

_____

_____

_____

_____

Express Understanding

Select a possible **theme** from the list below and write it on the line:

- Staying courageous through a series of challenges
- Learning from mistakes in order to become a better person
- Sacrificing yourself for the well-being of others

Theme:_____

Identify and write three details, or pieces of evidence from the text, to support the possible theme on the chart on the next page.

Each piece of evidence that you choose to support your theme can be a paraphrase or summary of a scene, a direct quotation, or a detail from the text.

Evidence: Quote or Paraphrase	Page Number	Explanation of How This Evidence Support the Theme

Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

This page was intentionally left blank.

Lesson 1

Read

Read "Alice's Evidence" from *Alice's Adventures in Wonderland*. This is a text that relates to *The Lion, the Witch, and the Wardrobe.*

- As you read, consider what challenges Alice faces throughout the story.
- **Highlight** details in the text that give you information about the challenges.

"Chapter XII: Alice's Evidence" from *Alice's Adventures in Wonderland*

by Lewis Carroll

"Here!" cried Alice, quite forgetting in the flurry of the moment how large she had grown in the last few minutes, and she jumped up in such a hurry that she tipped over the jury–box with the edge of her skirt, upsetting all the jurymen on to the heads of the crowd below, and there they lay sprawling about, reminding her very much of a globe of goldfish she had accidentally upset the week before.

"Oh, I *beg* your pardon!" she exclaimed in a tone of great dismay, and began picking them up again as quickly as she could, for the accident of the goldfish kept running in her head, and she had a vague sort of idea that they must be collected at once and put back into the jury–box, or they would die.

"The trial cannot proceed," said the King in a very grave voice, "until all the jurymen are back in their proper places—*all*," he repeated with great emphasis, looking hard at Alice as he said do.

Alice looked at the jury–box, and saw that, in her haste, she had put the Lizard in head downwards, and the poor little thing was waving its tail about in a melancholy way, being quite unable to move. She soon got it out again, and put it right; "not that it signifies much," she said to herself; "I should think it would be *quite* as much use in the trial one way up as the other."

As soon as the jury had a little recovered from the shock of being upset, and their slates and pencils had been found and handed back to them, they set to work very diligently to write out a history of the accident, all except the Lizard, who seemed too much overcome to do anything but sit with its mouth open, gazing up into the roof of the court.

"What do you know about this business?" the King said to Alice.

"Nothing," said Alice.

"Nothing *whatever*?" persisted the King.

"Nothing whatever," said Alice.

"That's very important," the King said, turning to the jury. They were just beginning to write this down on their slates, when the White Rabbit interrupted: "*Un*important, your Majesty means, of course," he said in a very respectful tone, but frowning and making faces at him as he spoke.

"*Un*important, of course, I meant," the King hastily said, and went on to himself in an undertone,

"important—unimportant—unimportant—important—" as if he were trying which word sounded best.

Some of the jury wrote it down "important," and some "unimportant." Alice could see this, as she was near enough to look over their slates; "but it doesn't matter a bit," she thought to herself.

At this moment the King, who had been for some time busily writing in his note–book, cackled out "Silence!" and read out from his book, "Rule Forty–two. *All persons more than a mile high to leave the court.*"

Everybody looked at Alice.

"*I'm* not a mile high," said Alice.

"You are," said the King.

"Nearly two miles high," added the Queen.

"Well, I shan't go, at any rate," said Alice: "besides, that's not a regular rule: you invented it just now."

"It's the oldest rule in the book," said the King.

"Then it ought to be Number One," said Alice.

The King turned pale, and shut his note–book hastily. "Consider your verdict," he said to the jury, in a low, trembling voice.

"There's more evidence to come yet, please your Majesty," said the White Rabbit, jumping up in a great hurry; "this paper has just been picked up."

"What's in it?" said the Queen.

"I haven't opened it yet," said the White Rabbit, "but it seems to be a letter, written by the prisoner to—to somebody."

"It must have been that," said the King, "unless it was written to nobody, which isn't usual, you know."

"Who is it directed to?" said one of the jurymen.

"It isn't directed at all," said the White Rabbit; "in fact, there's nothing written on the *outside*." He unfolded the paper as he spoke, and added "It isn't a letter, after all: it's a set of verses."

"Are they in the prisoner's handwriting?" asked another of the jurymen.

"No, they're not," said the White Rabbit, "and that's the queerest thing about it." (The jury all looked puzzled.)

"He must have imitated somebody else's hand," said the King. (The jury all brightened up again.)

"Please your Majesty," said the Knave, "I didn't write it, and they can't prove I did: there's no name signed at the end."

"If you didn't sign it," said the King, "that only makes the matter worse. You *must* have meant some mischief, or else you'd have signed your name like an honest man."

There was a general clapping of hands at this: it was the first really clever thing the King had said that day.

"That *proves* his guilt," said the Queen.

"It proves nothing of the sort!" said Alice. "Why, you don't even know what they're about!"

"Read them," said the King.

The White Rabbit put on his spectacles. "Where shall I begin, please your Majesty?" he asked.

"Begin at the beginning," the King said gravely, "and go on till you come to the end: then stop."

These were the verses the White Rabbit read:—

"They told me you had been to her,
And mentioned me to him:
She gave me a good character,
But said I could not swim.

He sent them word I had not gone
(We know it to be true):
If she should push the matter on,
What would become of you?

I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine before.

If I or she should chance to be
Involved in this affair,
He trusts to you to set them free,
Exactly as we were.

My notion was that you had been
(Before she had this fit)
An obstacle that came between
Him, and ourselves, and it.

Don't let him know she liked them best,
For this must ever be
A secret, kept from all the rest,
Between yourself and me."

"That's the most important piece of evidence we've heard yet," said the King, rubbing his hands; "so now let the jury—"

"If any one of them can explain it," said Alice, (she had grown so large in the last few minutes that she wasn't a bit afraid of interrupting him,) "I'll give him sixpence. I don't believe there's an atom of meaning in it."

The jury all wrote down on their slates, "*She* doesn't believe there's an atom of meaning in it," but none of them attempted to explain the paper.

"If there's no meaning in it," said the King, "that saves a world of trouble, you know, as we needn't try to find any. And yet I don't know," he went on, spreading out the verses on his knee, and looking at them with one eye; "I seem to see some meaning in them, after all. "—*said I could not swim*—" you can't swim, can you?" he added, turning to the Knave.

The Knave shook his head sadly. "Do I look like it?" he said. (Which he certainly did *not*, being made entirely of cardboard.)

"All right, so far," said the King, and he went on muttering over the verses to himself: '"*We know it to be true*—' that's the jury, of course—'*I gave her one, they gave him two*—' why, that must be what he did with the tarts, you know—"

"But, it goes on '*they all returned from him to you*,'" said Alice.

"Why, there they are!" said the King triumphantly, pointing to the tarts on the table. "Nothing can be clearer than *that*. Then again—'*before she had this fit*—' you never had fits, my dear, I think?" he said to the Queen.

"Never!" said the Queen furiously, throwing an inkstand at the Lizard as she spoke. (The unfortunate little Bill had left off writing on his slate with one finger, as he found it made no mark; but he now hastily began again, using the ink, that was trickling down his face, as long as it lasted.)

"Then the words don't *fit* you," said the King, looking round the court with a smile. There was a dead silence.

"It's a pun!" the King added in an offended tone, and everybody laughed, "Let the jury consider their verdict," the King said, for about the twentieth time that day.

"No, no!" said the Queen. "Sentence first—verdict afterwards."

"Stuff and nonsense!" said Alice loudly. "The idea of having the sentence first!"

"Hold your tongue!" said the Queen, turning purple.

"I won't!" said Alice.

"Off with her head!" the Queen shouted at the top of her voice. Nobody moved.

"Who cares for you?" said Alice, (she had grown to her full size by this time.) "You're nothing but a pack of cards!"

At this the whole pack rose up into the air, and came flying down upon her: she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face.

"Wake up, Alice dear!" said her sister; "Why, what a long sleep you've had!"

"Oh, I've had such a curious dream!" said Alice, and she told her sister, as well as she could remember them, all these strange Adventures of hers that you have just been reading about; and when she had finished, her sister kissed her, and said, "It *was* a curious dream, dear, certainly: but now run in to your tea; it's getting late." So Alice got up and ran off, thinking while she ran, as well she might, what a wonderful dream it had been.

But her sister sat still just as she left her, leaning her head on her hand, watching the setting sun, and thinking of little Alice and all her wonderful Adventures, till she too began dreaming after a fashion, and this was her dream:—

First, she dreamed of little Alice herself, and once again the tiny hands were clasped upon her knee, and the bright eager eyes were looking up into hers—she could hear the very tones of her voice, and see that queer little toss of her head to keep back the wandering hair that *would* always get into her eyes—and still as she listened, or seemed to listen, the whole place around her became alive with the strange creatures of her little sister's dream.

The long grass rustled at her feet as the White Rabbit hurried by—the frightened Mouse splashed his way through the neighbouring pool—she could hear the rattle of the teacups as the March Hare and his friends shared their never–ending meal, and the shrill voice of the Queen ordering off her unfortunate guests to execution—once more the pig–baby was sneezing on the Duchess's knee, while plates and dishes crashed around it—once more the shriek of the Gryphon, the squeaking of the Lizard's slate–pencil, and the choking of the suppressed guinea–pigs, filled the air, mixed up with the distant sobs of the miserable Mock Turtle.

So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she had but to open them again, and all would change to dull reality—the grass would be only

rustling in the wind, and the pool rippling to the waving of the reeds—the rattling teacups would change to tinkling sheep–bells, and the Queen's shrill cries to the voice of the shepherd boy—and the sneeze of the baby, the shriek of the Gryphon, and all the other queer noises, would change (she knew) to the confused clamour of the busy farm–yard—while the lowing of the cattle in the distance would take the place of the Mock Turtle's heavy sobs.

Lastly, she pictured to herself how this same little sister of hers would, in the after–time, be herself a grown woman; and how she would keep, through all her riper years, the simple and loving heart of her childhood: and how she would gather about her other little children, and make *their* eyes bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long ago: and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child–life, and the happy summer days.

This text is in the public domain.

Understand

1. Describe the magic of the land found in this text. Use details and quotations in your answer.

_____

_____

_____

_____

_____

2. Describe the laws or rules of the imaginary land of Wonderland. Use details and quotations in your answer.

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Express Understanding

A **theme** of "Alice's Evidence" is: Stand up for what you believe to be right.

Identify and write three details or pieces of evidence from the text to support the theme. Consider the following questions:

- Who is standing up for what they believe to be right in this text?
- What does this person do and where in the text do you see this person standing up for what they believe to be right?

Each piece of evidence that you choose to support the theme can be a paraphrase or summary of a scene, a direct quotation, or a detail from the text.

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Lesson 2

Read

Review "Alice's Evidence" and chapters 13-14 of *The Lion, the Witch and the Wardrobe.*

Understand

1. How does the author of *The Lion, the Witch and the Wardrobe* build the theme of good versus evil?

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2. How does the author of "Alice's Evidence" build the theme of good versus evil?

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3. How does the author of *The Lion, the Witch and the Wardrobe* build the theme of standing up for what you believe to be right?

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4. How does the author of "Alice's Evidence" build the theme of standing up for what you believe to be right?

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5. How does the author of *The Lion, the Witch and the Wardrobe* build the theme of sacrificing oneself for the well-being of others?

_____

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_____

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6. How does the author of "Alice's Evidence" build the theme of sacrificing oneself for the well-being of others?

_____

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Express Understanding

Both *The Lion, the Witch, and the Wardrobe and "*Alice's Evidence*"* have similar themes. Some of those themes include:

- Staying courageous through a series of challenges
- Learning from mistakes in order to become a better person
- Sacrificing yourself for the well-being of others

Select a possible **theme** from the list above. Identify and write three details, or pieces of evidence from the text, to support the possible theme.

Write 1–2 paragraphs explaining how the theme you selected is supported by events in the texts.

A strong response will include a sentence that explains the theme you are writing about. Your paragraph should also include evidence from both texts that reveal how this theme is shown.

Lesson 3

Read

Read chapter 15 of *The Lion, the Witch and the Wardrobe*.

- As you read, think about what happens to Aslan.

Understand

"'But what does it all mean?' asked Susan when they were somewhat calmer.
'It means,' said Aslan, 'that though the Witch knew the Deep Magic, there is a magic deeper still which she did not know. Her knowledge goes back only to the dawn of time. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different **incantation**. She would have known that when a willing victim who had committed no **treachery** was killed in a **traitor's stead**, the Table would crack and Death itself would start working backward.'"

1. What does **incantation** mean? Underline the clues in the passage that help you understand the meaning of **incantation.**

_____

_____

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2. What does **treachery** mean? Circe the clues in the passage that help you understand the meaning of **treachery**.

_____

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3. What does **traitor's stead** mean? Highlight the clues in the passage that help you understand the meaning of **traitor's stead**.

_____

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Vocabulary

- **Incantation**: the chanting of words that have magical power
- **Treachery**: betrayal of trust
- **Traitor**: a person who betrays another
- **Stead**: the place of a person occupied by a replacement

4. Now that you know the definitions of unfamiliar words, reread the passage. As you read, think about what happened to Aslan. How would you explain what happened to Aslan in your own words?

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Vocabulary

- **Sensory Details**: words and phrases that help us see, hear, smell, feel the action

5. As you read chapter 15, pause to point out words and phrases in the passage that contain **sensory details** describing the girls' journey on the back of Aslan. Why do you suppose the writer included these long passages of description? What effect do they have on you as you read them?

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6. In the last few pages of chapter 15, find a sentence you enjoyed reading—one that contained language that helped you experience what Lucy and Susan experienced. Write the sentence and explain what you liked.

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Express Understanding

Answer these questions in a one-paragraph response:

- For the sentence you selected, which of your senses did it appeal to as you read it?
- How did the author's use of sensory details in the sentence you chose affect your enjoyment as a reader?

Use the following sentence frame to get started:

- **In chapter 15 of *The Lion, the Witch and the Wardrobe,* the sentence, "..." appeals to my sense of...**

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Lesson 4

Read

Read chapters 16 and 17 of *The Lion, the Witch and the Wardrobe.*

- As you read, re-examine the themes of the novel.

Understand

Vocabulary

- **Gibbered**: spoke foolishly; chattered
- **Din**: a loud, confused noise
- **Onset**: an assault or attack

> "Then Lion and Witch had rolled over together but with the Witch underneath; and at the same moment all war-like creatures whom Aslan had led from the Witch's house rushed madly on the enemy lines, dwarfs with their battleaxes, dogs with teeth, the Giant with his club, unicorns with their horns, centaurs with swords and hoofs. And Peter's tired army cheered, and the newcomers roared, and the enemy squealed and **gibbered** till the wood re-echoed with the **din** of that **onset**."

1. Which group is winning the battle? Circle the evidence you find in the text to support your statement.

_____

_____

_____

_____

2. As you read the first part of chapter 17, notice how Edmund is treated by the other characters. How is this treatment consistent with the themes of the novel?

_____

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3. As you read through chapter 17, notice how the speech of the children changes. Why does it change?

_____

_____

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4. Reread the last two paragraphs of chapter 17. The narrator says that the Professor "was a very remarkable man." What evidence does the narrator give to support this statement?

_____

_____

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Express Understanding

Answer these questions in a one-paragraph response:

- At the end of the novel, the Professor gives the children some advice. What is it?
- Why do you think he gave it to them?

A strong answer to these questions would include a description of the advice the Professor gives the children. It would also include why you believe, based on the text, that he gave the children this advice. Support your reason with evidence from the text. There are additional lines on the next page.

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Lesson 5

Vocabulary Journal

1. Read your independent reading novel for 20 minutes.
2. Pick six words from the text that are important to the central idea or theme of the text.
3. Write the word in the left hand column and write an original sentence using the word to summarize what you have read.

Title of independent reading book: _____

Today I started on page _____ and finished reading on page _____.

Word	Sentences

Lesson 1

Culminating Writing Task: Brainstorming

Review the Culminating Writing Task Directions.

Culminating Writing Task Directions

Consider how the narrator's point of view influences how events are described in *The Lion, the Witch, and the Wardrobe*. How would descriptions change if told from a different point of view?

Choose one of the scenes below, and rewrite it from the first person point of view of the identified character.

Scene	Point of View and Theme
Chapter 9: Edmund goes to the White Witch. Start: "It was pretty bad when he reached the far side..." Stop: "Edmund began to be afraid of the House."	Rewrite the scene from Edmund's point of view and describe his journey to the White Witch's home.
Chapter 11: Aslan is near. Start: "Now they were steadily racing along again." Stop your narrative at the end of the chapter.	Rewrite the scene from the White Witch's point of view and describe her thoughts and feelings as she realizes that the spell is breaking and Winter is coming to an end.
Chapter 14: Aslan sacrifices himself for Edmund. Start: "At last the rabble had had enough of this." Stop: "They couldn't bear to look and covered their eyes."	Rewrite the scene from Aslan's point of view and describe his thoughts and feelings as he is being prepared for sacrifice.

To complete this task:

- Select a scene from the chart above and reread the scene. As you read, consider how the description of events might change if told from the point of view of the identified character.
- Summarize the events of the scene, being sure to include the main events, key character interactions, and important conversations.
- Rewrite the scene from the perspective of the new narrator, using the first person point of view. Include thoughts, feelings, and descriptions to develop the new narrator's point of view.
- Be sure that the rewritten scene maintains the themes of the novel.
- Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases.

Understand

It is important to carefully read your writing prompt and prepare to write before you begin writing. As you prepare to answer the writing prompt, first review the texts that you read in this unit.

Culminating Writing Task Brainstorming Activity

1. Choose one of the scenes from the Culminating Writing Task directions.
2. Find the scene in the text and reread it.
3. Summarize the main events of the scene.

_____

_____

_____

_____

_____

_____

_____

4. What theme is evidenced in this scene? (Hint: Use the themes from your Theme Chart to determine a theme.)

_____

_____

_____

5. What information does the new narrator share about his or her own thoughts, feelings, and actions?

_____

_____

_____

6. How might the scene change if told from the new narrator's point of view?

_____

7. What information is missing from the current scene that the new narrator might want us to know?

Express Understanding

Next, work to organize your ideas for your narrative. Then work to ensure that your story will be organized around the key ideas and details of the scene. When you write a narrative, you must orient your reader by introducing the characters, establishing the situation, and organizing the events in sequence.

1. Who and what are the characters, main events, and conversations in the scene you selected? How does the new narrator respond to challenges that he or she faces?

2. How does your scene begin?

3. What is the main problem during the scene?

_____

_____

_____

_____

4. How does the new narrator respond to the problem?

_____

_____

_____

_____

5. How is the problem solved?

_____

_____

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_____

6. Have you included important conversations, setting off dialogue with quotation marks?

   - ❑ Yes
   - ❑ No. I need to go back and add dialogue.

Graphic organizers often help us to organize our thoughts and ideas. You may use the graphic organizer below to organize your thoughts before writing your rough draft.

Exposition → Rising Action → Climax → Falling Action → Resolution

Lesson 2

Culminating Writing Task: Draft

Review the Culminating Writing Task Directions.

Culminating Writing Task Directions

Consider how the narrator's point of view influences how events are described in *The Lion, the Witch, and the Wardrobe*. How would descriptions change if told from a different point of view?

Choose one of the scenes below, and rewrite it from the first person point of view of the identified character.

Scene	Point of View and Theme
Chapter 9: Edmund goes to the White Witch. Start: "It was pretty bad when he reached the far side..." Stop: "Edmund began to be afraid of the House."	Rewrite the scene from Edmund's point of view and describe his journey to the White Witch's home.
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Chapter 14: Aslan sacrifices himself for Edmund. Start: "At last the rabble had had enough of this." Stop: "They couldn't bear to look and covered their eyes."	Rewrite the scene from Aslan's point of view and describe his thoughts and feelings as he is being prepared for sacrifice.

To complete this task:

- Select a scene from the chart above and reread the scene. As you read, consider how the description of events might change if told from the point of view of the identified character.
- Summarize the events of the scene, being sure to include the main events, key character interactions, and important conversations.
- Rewrite the scene from the perspective of the new narrator, using the first person point of view. Include thoughts, feelings, and descriptions to develop the new narrator's point of view.
- Be sure that the rewritten scene maintains the themes of the novel.
- Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases.

Express Understanding: Draft Your Response

Write a rough draft of your narrative story, using your brainstorming activity and notes. Divide your story into Beginning, Middle and End using the chart below.

Part of the Story	Draft of Narrative
Beginning	_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____

Middle	

End	

Lesson 3

Culminating Writing Task: Revise

Understand

Read the first draft of your scene.

Culminating Writing Task Checklist

- ❑ Introduce each character in a way that makes sense in the scene.
- ❑ Include a clear beginning, middle, and end.
- ❑ Include the main events of the scene.
- ❑ Include the thoughts, feelings, and actions of the new narrator.
  - Remember to remove the inner thoughts of the other character. We won't know what they are thinking since the original narrator is no longer telling the story.
- ❑ Use correct punctuation.
- ❑ Include quotation marks to set apart when someone is speaking.
  - An example of using quotation marks looks like this:

    Lucy said, "Oh, Mr. Tumnus—I'm so sorry to stop you, and I do love that tune—but really, I must go home. I only meant to stay for a few minutes."

- ❑ Include transitional words and phrases.
  - Here are some ideas for transitional words and phrases you might choose to use in your writing:

before	in fact
besides	of course
beyond	without a doubt
however	for that reason
in the meantime	likewise

Express Understanding

Make at least two revisions to your writing draft to improve your writing. Use a different color pen to show your edits.

Lesson 4

Culminating Writing Task: Edit

Understand

1. Reread your first draft.
2. As you read, look for areas where you may have made errors in writing such as grammar, punctuation or spelling.

Express Understanding

Use the Editing Marks chart below to indicate edits that you make to your draft. Use your pen to make the edits.

Editing Marks	
Capital Letter	≡
New Paragraph	¶
Remove	ℯ
Add	∧
Check Spelling	sp ⬭

Lesson 5

Culminating Writing Task: Final Draft

Use the next two pages to publish your writing. Be sure to include all improvements made during the revision and editing process.

Culminating Writing Task Directions

Consider how the narrator's point of view influences how events are described in *The Lion, the Witch, and the Wardrobe*. How would descriptions change if told from a different point of view?

Choose one of the scenes below, and rewrite it from the first person point of view of the identified character.

Scene	Point of View and Theme
Chapter 9: Edmund goes to the White Witch. Start: "It was pretty bad when he reached the far side..." Stop: "Edmund began to be afraid of the House."	Rewrite the scene from Edmund's point of view and describe his journey to the White Witch's home.
Chapter 11: Aslan is near. Start: "Now they were steadily racing along again." Stop your narrative at the end of the chapter.	Rewrite the scene from the White Witch's point of view and describe her thoughts and feelings as she realizes that the spell is breaking and Winter is coming to an end.
Chapter 14: Aslan sacrifices himself for Edmund. Start: "At last the rabble had had enough of this." Stop: "They couldn't bear to look and covered their eyes."	Rewrite the scene from Aslan's point of view and describe his thoughts and feelings as he is being prepared for sacrifice.

To complete this task:

- Select a scene from the chart above and reread the scene. As you read, consider how the description of events might change if told from the point of view of the identified character.
- Summarize the events of the scene, being sure to include the main events, key character interactions, and important conversations.
- Rewrite the scene from the perspective of the new narrator, using the first person point of view. Include thoughts, feelings, and descriptions to develop the new narrator's point of view.
- Be sure that the rewritten scene maintains the themes of the novel.
- Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases.

Title: _____

By: _____

Grades 4–5 Narrative Writing Task (NWT) Scoring Rubric

Construct Measured	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Written Expression	The student response • is **effectively** developed with narrative elements and is **consistently appropriate** to the task; • is **effectively** organized with **clear and coherent** writing; • uses language **effectively** to clarify ideas.	The student response • is developed with **some** narrative elements and is **generally appropriate** to the task; • is organized with **mostly coherent** writing; • uses language that is **mostly effective** to clarify ideas.	The student response • is **minimally** developed with **few** narrative elements and is **limited in its appropriateness** to the task; • demonstrates **limited** organization and coherence; • uses language to express ideas with **limited** clarity.	The student response • is **undeveloped and/or inappropriate** to the task; • **lacks** organization and coherence; • **does not** use language to express ideas with clarity.
Knowledge of Language and Conventions	The student response demonstrates **full command** of the conventions of standard English at an appropriate level of complexity. There **may** be a **few minor errors** in mechanics, grammar, and usage, but **meaning is clear**.	The student response demonstrates **some command** of the conventions of standard English at an appropriate level of complexity. There **may** be errors in mechanics, grammar, and usage that **occasionally impede understanding**, but the **meaning is generally clear**.	The student response demonstrates **limited command** of the conventions of standard English at an appropriate level of complexity. There **may** be errors in mechanics, grammar, and usage that **often impede understanding**.	The student response **does not demonstrate command** of the conventions of standard English at the appropriate level of complexity. **Frequent and varied errors** in mechanics, grammar, and usage **impede understanding**.

NOTES:

- The reading dimension is **not** scored for elicited narrative stories.
- Per the Louisiana Student Standards, narrative elements in grades 3-5 may include establishing a situation; organizing a logical event sequence; describing scenes, objects, or people; developing characters' personalities; and using dialogue as appropriate.
- The elements of organization to be assessed are expressed in the grade-level standards W1-W3.