Sweepstakes for Educators and Librarians!

Enter for the Chance to Win Free Tickets to The World Premiere of The Chronicles of Narnia: The Lion, the Witch and the Wardrobe in December in London, England! To enter the Sweepstakes, go to www.walden.com/ldwwguide

Imagine attending the World Premiere of The Chronicles of Narnia: The Lion, the Witch and the Wardrobe! Walden Media is offering a chance for this once-in-a-lifetime experience to any registered member of Walden.com who is a United States resident and is a full-time teacher, librarian, principal, educational para-professional, district professional, after school leader or registered home school parent. This windows will review:

- Roundtrip economy airfare for two from any airport in the 50 United States or the District of Columbia to London, England.
- Three nights’ accommodation at a four-star hotel.
- Meals and ground transportation to and from the airport to and from the Premiere.

SWEEPSTAKES FOR EDUCATORS AND LIBRARIANS!

Official Rules: The Chronicles of Narnia: The Lion, the Witch and the Wardrobe Sweepstakes

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Please see: www.lgfl.net a school improvement inquiry, learning, and skill building. Visit them at http://amlainfo.org

More About Media Literacy records wherever music is sold, or visit distribution for information.

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In the most recent year, national statistics show that youth listening to music makes it the top participating activity for both children and adults, in terms of hours spent doing it. In fact, if you look at the average age of a child or an adult who listens to music on a regular basis, you’ll find that it’s typically a young person, often in their teens or early 20s. The popularity of music among young people is remarkable for its staying power, yet it’s not a new phenomenon. Music has always been a cultural force, a medium for self-expression, and a way to connect with others. The importance of music in our lives cannot be overstated. Music can help us feel better, it can inspire us, it can bring us together. It’s a powerful tool that we all need to use, and to properly engage with, in order to fully benefit from its many benefits.

This is why it’s crucial that we continue to support music education in our schools and communities. Music education provides an opportunity for students to learn valuable skills that they can use throughout their lives, such as critical thinking, creativity, and collaboration. It also helps students develop a sense of self, to explore their own interests, and to connect with others who share those interests. Music education can also help students build confidence, to try new things, and to overcome challenges. It’s a way to help students find their voice, to express themselves, and to connect with others. Music education can also help students develop a sense of responsibility, to take care of their instruments, and to respect the traditions and history of music. It can also help students develop a sense of empathy, to understand the struggles of others, and to appreciate the diversity of musical traditions.

Music education is also crucial for developing strong and healthy children. Music has the power to connect people, and to bring people together. It can help children build positive relationships, to make new friends, and to feel supported. Music education can also help children develop strong social skills, to communicate effectively, and to work well with others. It can also help children develop strong emotional skills, to express their feelings, and to regulate their emotions. Music education can also help children develop strong cognitive skills, to think critically, and to solve problems.

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How to Use this Guide
The interdisciplinary activities in this Guide are designed for students ages 8-12. Each activity features adaptations for students who require additional literacy support and/or for whom English is a second language. To help enhance that experience, we worked closely from the earliest stages of production with Walden Media’s team of world-class educators to create an array of the finest educational programs and materials. This Educator’s Guide is designed to deepen the magic of The Lion, the Witch and the Wardrobe for you and your students—to provide you with great educational resources that can provide inspiration in the classroom and beyond, and to make learning fun and dynamic for your students.

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

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

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

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

Your Affectuate Godfather,
C.S. Lewis

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Reviewers
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The Chronicles of Narnia: The Lion, the Witch and the Wardrobe

The Chronicles of Narnia

The Chronicles of Narnia is an epic film, set in a world at the limits of imagination. It tells the story of four siblings – Lucy, Edmund, Susan and Peter Pevensie – sent to live on the estate of a mysterious professor to escape the horrors of the WWII bombing of London. While playing hide-and-seek, the youngest child, Lucy, discovers a magical wardrobe to travel to Narnia with her. Narnia, a once-peaceful land inhabited by talking beasts, dwarfs, fauns, centaurs and giants, has been cursed with eternal winter by the evil White Witch, Jadis. Under the guidance of a noble and mystical ruler, the magnificent lion Aslan, the children fight to overcome Jadis’ powerful hold over Narnia in a spectacular, climactic battle destined to free Narnia from the icy spell forever.

The Chronicles of Narnia Stories

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

The Film Began with a Vision...

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

The Heart of the Story

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

Coming to Life

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

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

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

Images from the world of Narnia. From top to bottom: Aslan; three gifts given to the Pevensies: Lucy’s vial, Edmund’s Turkish Delight and Susan’s arrows; a goblin, Ginnabrik.
The Chronicles of Narnia: The Lion, the Witch and the Wardrobe

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Images from the world of Narnia. From top to bottom: Aslan; three gifts given to Narnia. From top to bottom: Aslan; three gifts given to Narnia; a golden, glittering orb; the White Witch; a trenchcoat-wearing, goblin; a sword; a container and Susan’s arrows; a goblin; a golden ring.
**The Blitz**

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

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

So it was that at about five o’clock in the afternoon, on September 7, 1940, the first bombers arrived to drop “incendiary bombs” on the London docks. Incendiary bombs are bombs used to start fires. It was the light of the docks on fire that guided the other bombers to their targets in the darkness of the night. In this way, bombing continued throughout the night – until 4:30 the next morning. This was the start of the Blitz. (Blitz is from the German word “blitzkrieg,” meaning “lightning war.”) The Blitz fell upon all of London. Countless shops, offices, churches, factories, docks and homes were destroyed. It was nine months before Londoners were able to enjoy a full night’s sleep, free of air raids, free of sirens, free of the screaming, shattering sounds of bombs falling all around them. The Blitz ended on May 11, 1941, when Hitler called off the raids so that he could move his bombers east to invade Russia.

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

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

**QUESTIONS FOR UNDERSTANDING**

1. What did Hitler think the bombing of London would do to the British people’s spirits?

2. What does the German word “blitzkrieg” mean?

3. Why were the four Pevensie children sent out of London into the countryside?
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“Accuracy is important. To have authenticity at the beginning of the film will enable us to believe what happens in the rest of the film.”

— MARK JOHNSON, Producer
A Scene from the Movie Script

Suddenly, SOMETHING CRUNCHES IN THE SNOW BEHIND HER. She peeks into the forest. Nothing. Then suddenly, more crunching, Lucy spins and... SCREAMS.

A CREATURE STANDS BEFORE HER. goat legs rising to a humped head. A red scarf around his neck, he carries an umbrella and an armload of wrapped packages. He yelps and dives behind a tree, scattering his parcels.

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

She takes a tentative step forward...

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

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

LUCY
Are you hiding from me?

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

They stand there in the light of the lamppost. He stares at her curls. She stares at his HORNS.

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

1. 
2. 
3. 

How Illustrator Pauline Baynes Imagined Mr. Tumnus

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

YOUR TURN

How the Designers at Weta Workshop Imagined Mr. Tumnus

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

YOUR TURN

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

1. 
2. 
3. 

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

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

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

YOUR TURN

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

How Richard Ford, Art Director, Imagines Mr. Tumnus’ House

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

— Richard Ford
Mr. Tumnus Comes to Life

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

How C.S. Lewis Imagined Mr. Tumnus

He was only a little taller than Lucy herself, and he carried over his head an umbrella, white with snow. From the waist upward he was like a man, but his legs were shaped like a goat’s (the hair on them was glossy black) and instead of feet he had goat’s hoofs. He also had a tail, shaped like a goat’s (the hair on them was glossy black). From the waist upward he was like a man, but his legs were too. He had a strange, but pleasant little face, with a short muffler round his neck and his skin was rather reddish keep it from trailing in the snow. He had a red woolen dropped all his parcels.

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LUCY

Are you hiding from me?

MR. TUMNUS

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

They stand there in the light of the lamppost.

He stares at her curiously.

She stares at his HORNS.

A Scene from the Movie Script

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

YOUR TURN

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

1.  
2.  
3.  

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YOUR TURN

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

YOUR TURN

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

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

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

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

YOUR TURN

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YOUR TURN

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

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

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

On your own, in small groups, or as a class, write lyrics for Mr. Tumnus’ song below. Add the notes of the melody, or the lines of the melody’s direction. Then, using melodic progression, your singing voices, or recorders, create a melody for Mr. Tumnus’ song, using the lyrics you wrote as a class.

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

---

**YOUR TURN**

1. What should Aslan’s music sound like? __________________________________________________________________________________________
   What instruments would you need to create it? __________________________________________________________________________________________
   Peter’s battle music? _____________________________________________________________________________________________________________________
   Mr. and Mrs. Beaver’s music? _____________________________________________________________________________________________________________
   The White Witch’s music when she first meets Edmund? ___________________________________________________________________________________

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

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

   _________________________________________________________________________________________________________________________________________________
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Think About It!

• Think about the melody you chose for your lyrics and how they help to describe what is happening in the scene.
• Describe what would happen if Mr. Tumnus recited the lyrics without the music. Try it!
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Your Turn

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Peter’s battle music? _____________________________________________________________________________
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2. Take your favorite scene from The Lion, the Witch and the Wardrobe and create music for it.

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

______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
CREATING CHARACTERS’ COSTUMES

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

An important part of Isis’ job is to create costumes for a character that show how that character develops and changes during the course of a film. The character of Peter probably grows and develops the most of all during the course of The Lion, the Witch and the Wardrobe. Says Isis, “At the beginning of the story, Peter is at home with his mother when [London is] being bombed. He is then handed the responsibility for his brothers and sisters. And he grows into that. He has to find his strength and his courage and ability to lead, and he has to watch over and protect the entire country of Narnia. So he makes this progression, and we will see that progression in his clothing.”

YOUR TURN

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

Peter’s Challenges

1. _________________________________
2. _________________________________
3. _________________________________

What Peter’s Costume Should Show

1. _________________________________
2. _________________________________
3. _________________________________

THINK ABOUT IT!

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

WORLDS WITHIN WORLDS: SET DESIGN

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

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

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

YOUR TURN

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

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

THINK ABOUT IT!

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

YOUR TURN

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

Peter’s Challenges

1. ____________________________________________________________________________
2. ____________________________________________________________________________
3. ____________________________________________________________________________

What Peter’s Costume Should Show

1. ____________________________________________________________________________
2. ____________________________________________________________________________
3. ____________________________________________________________________________

Worlds Within Worlds: SET DESIGN

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

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

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

THINK ABOUT IT!

- What do you think are the most important settings found in *The Lion, the Witch and the Wardrobe*?
- Look at the drawing and models on this page. What colors are used? Are they created with straight lines or curves and angles? What moods do they create?
- Turn an important setting of *The Lion, the Witch and the Wardrobe* into a model of a set for the movie.
- Work by yourself or with a partner.
- Begin by first drawing the model and then building it. This may help you measure and plan more carefully.
- When you have finished, look at your models through the lens of a video or digital camera. Does this change your view of your set model?
- Look at the set models of other students in your class.
- Why are model-making and set design important in movie making?

YOUR TURN

- ____________________________________________________________________________
- ____________________________________________________________________________
- ____________________________________________________________________________
ACTIVITY 1: The Blitz

SUBJECTS: Language Arts; Social Studies


ACTIVITY 2: Mr. Tumnus Comes to Life

SUBJECTS: Visual Arts; Theatre


ACTIVITY 3: A Song of Narnia

SUBJECTS: Visual Arts; Theatre


ACTIVITY 4: Creating Characters Costumes

SUBJECTS: Visual Arts; Theatre


MATERIALS: Classroom set of reproductions of Activity 3; pencils; pens

OBJECTIVE: To review the importance of music in filmmaking by creating lyrics and a melody that can explore ways in which music can bring characters, further the scene, or create mood in a film. Partial example:

**Activity Directions:**

1. Give copies of Activity 3 to each student.
2. Ask students to read the pages. Discuss how they think the lyrics might be used in the film to add mood, to bring characters, and to further the scene.
3. Have students work with a partner to create a melody that matches the rhythm of the lyrics. Give them at least a few minutes to work on this task.
4. Have students share their melodies with the class and discuss how they think the melodies match the rhythm and themes of the lyrics.

**Assessment:**

Students will be assessed based on their ability to create a melody that matches the rhythm of the lyrics and their ability to discuss how the melody matches the rhythm and themes of the lyrics.

**Activity Directions:**

1. Give the students a copy of Activity 4. Ask them to read the page and discuss what they think the lyrics are trying to convey.
2. Have students work with a partner to create a melody that matches the rhythm of the lyrics. Give them at least a few minutes to work on this task.
3. Have students share their melodies with the class and discuss how they think the melodies match the rhythm and themes of the lyrics.

**Assessment:**

Students will be assessed based on their ability to create a melody that matches the rhythm of the lyrics and their ability to discuss how the melody matches the rhythm and themes of the lyrics.

**Activity Directions:**

1. Give each student a copy of Activity 5. Ask them to read the page and discuss what they think the lyrics are trying to convey.
2. Have students work with a partner to create a melody that matches the rhythm of the lyrics. Give them at least a few minutes to work on this task.
3. Have students share their melodies with the class and discuss how they think the melodies match the rhythm and themes of the lyrics.

**Assessment:**

Students will be assessed based on their ability to create a melody that matches the rhythm of the lyrics and their ability to discuss how the melody matches the rhythm and themes of the lyrics.

**Activity Directions:**

1. Give the students a copy of Activity 6. Ask them to read the page and discuss what they think the lyrics are trying to convey.
2. Have students work with a partner to create a melody that matches the rhythm of the lyrics. Give them at least a few minutes to work on this task.
3. Have students share their melodies with the class and discuss how they think the melodies match the rhythm and themes of the lyrics.

**Assessment:**

Students will be assessed based on their ability to create a melody that matches the rhythm of the lyrics and their ability to discuss how the melody matches the rhythm and themes of the lyrics.

**Activity Directions:**

1. Give the students a copy of Activity 7. Ask them to read the page and discuss what they think the lyrics are trying to convey.
2. Have students work with a partner to create a melody that matches the rhythm of the lyrics. Give them at least a few minutes to work on this task.
3. Have students share their melodies with the class and discuss how they think the melodies match the rhythm and themes of the lyrics.

**Assessment:**

Students will be assessed based on their ability to create a melody that matches the rhythm of the lyrics and their ability to discuss how the melody matches the rhythm and themes of the lyrics.
ACTIVITY 1 The Blitz
SUBJECTS: Language Arts; Social Studies
OBJECTIVES: (4) To learn about the work of a costume designer; (5) To build a model according to scale; (6) To identify the important set design and building in filmmaking. Classroom set of reproductions to students who request them as needed; modeling clay; and cardboard construction paper, rulers and/or tape measures, glue sticks, toothpick, markers, scissors, pens, pencil, scratch paper, shoe boxes, scraps of cloth, pipe cleaners, glitter, video cameras, or digital camera (if possible).
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Additional Resources

More about Media Library

The Alliance for a Media Literate America is committed to promoting media literacy education that is focused on critical thinking, learning, and civic engagement.

ACTIVITY 1: The Blue Bag Challenge


The Alliance for a Media Literate America is offering a chance for this CALLING ALL YOUNG ARTISTS...

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