

LIVING PAGES CURRICULUM



A SAMPLE LITERATURE-BASED STUDY

The Lion, the Witch and the Wardrobe

by C.S. Lewis

*A Four-Week Literature Study
for Grades 3–4*

FORMAT

4 Weeks

PHILOSOPHY

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AGES

Grades 3 & 4

A complimentary sample from the Living Pages library

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SECTION

Overview & Master Reading Plan

There are books that open a door, and then there are books that make you believe a door has always been waiting for you. C.S. Lewis wrote this story with the full conviction of a man who had thought deeply about good and evil, sacrifice and renewal, courage and longing — and then trusted a child to understand all of it. This is a book that feeds the imagination and stirs the conscience at once, offering the kind of nourishment that no textbook summary could ever replicate.

Curriculum Objective: The child will encounter a richly imagined world governed by deep moral laws, and will practice the habit of close attention through narration, discussion, and creative work. Through the reading of a genuinely living book, the child will develop the capacity to think about sacrifice, loyalty, and courage not as abstract vocabulary words but as real forces encountered in a story and carried into life.

READING SCHEDULE

- **Week 1:** Chapter 1 — Lucy Looks into a Wardrobe, Chapter 2 — What Lucy Found There, Chapter 3 — Edmund and the Wardrobe, Chapter 4 — Turkish Delight, Chapter 5 — Back on This Side of the Door
- **Week 2:** Chapter 6 — Into the Forest, Chapter 7 — A Day with the Beavers, Chapter 8 — What Happened after Dinner, Chapter 9 — In the Witch's House
- **Week 3:** Chapter 10 — The Spell Begins to Break, Chapter 11 — Aslan is Nearer, Chapter 12 — Peter's First Battle, Chapter 13 — Deep Magic from the Dawn of Time
- **Week 4:** Chapter 14 — The Triumph of the Witch, Chapter 15 — Deeper Magic from Before the Dawn of Time, Chapter 16 — What Happened about the Statues, Chapter 17 — The Hunting of the White Stag

RECOMMENDED EDITION

The Lion, the Witch and the Wardrobe by C.S. Lewis — HarperCollins Publishers, HarperCollins Full-Color Collector's Edition, illustrated by Pauline Baynes (unabridged). The Baynes illustrations, created with Lewis's personal approval, are an integral part of the book's life and should not be bypassed for a lesser edition.

MASTER SUPPLY LIST

The following materials are needed across all four weeks of the study. Gather these before Week 1 begins so that no lesson is interrupted by a missing material.

For Weekly Crafts:

- White air-dry clay (two standard blocks)
- Acrylic paints: white, silver, grey, gold, deep red, forest green, and brown

- Fine-tipped and medium-tipped paintbrushes (at least two of each)
- A small flat canvas board or thick cardstock (at least 12" x 12")
- Watercolor paints (a quality set with a full range of cool and warm tones)
- Watercolor paper (a small pad, at minimum 9" x 12", cold-pressed)
- Pencils (HB and 2B for sketching)
- A ruler
- Scissors
- White craft glue and a glue stick
- Twigs, dried moss, small pinecones, and evergreen sprigs (gathered from outdoors)
- Brown and cream cardstock
- String or thin twine (natural fiber, not nylon)
- A candle mold or small silicone mold (tea-light size or votive size)
- White beeswax pellets or unscented white paraffin wax
- A small double boiler or heat-safe glass measuring cup for melting wax
- Candle wick (pre-tabbed, approximately 6 inches)
- Optional: dried lavender or rosemary for fragrance

For Kitchen Activities:

- Plain flour (all-purpose, approximately 3 cups)
- Powdered sugar (also called icing sugar, approximately 2 cups)
- Cornstarch (approximately 1 cup)
- Unflavored powdered gelatin (two standard packets)
- Granulated white sugar (approximately 2 cups)
- Light corn syrup or golden syrup (approximately 1/2 cup)
- Rose water (food-grade, available at specialty grocery stores or online)
- Pink or red food coloring (gel coloring gives the best result)
- Unsalted butter (one stick)
- Whole milk (approximately 1 cup)
- Honey (a small jar)
- Rolled oats (old-fashioned, not instant, approximately 2 cups)
- Dried fruit — raisins, currants, or chopped dried apricots (approximately 1 cup)
- A standard 8" x 8" baking pan
- Parchment paper
- A candy thermometer
- Mixing bowls (various sizes)
- A wooden spoon and a silicone spatula

- A saucepan (medium, heavy-bottomed)
- A sharp knife and cutting board (for adult use only)
- Powdered sugar in a sifter or fine mesh strainer (for dusting)

SUPPLEMENTAL RESOURCE

Documentary Connection: The BBC documentary series *The Inklings: The Fellowship That Made C.S. Lewis Famous* provides accessible and engaging context for the world in which this story was written. Lewis composed this book during and shortly after the Second World War, a time when real British children were evacuated from cities to the countryside — precisely the circumstance that opens the novel. Watching even a portion of this documentary with your child will deepen their sense that Narnia was not invented in a vacuum but grew from a particular man living in a particular moment of history, asking urgent questions about good, evil, and the nature of deep magic. Pair this viewing with a brief conversation about what it might have felt like to be a child sent away from home to live with strangers, as the Pevensie children were.

SECTION

Week 1: Stepping Through the Door

There are books that open like doors — and C.S. Lewis wrote one of the finest of them. The Lion, the Witch and the Wardrobe carries children into a world where winter holds a kingdom captive, where courage is tested in the cold, and where the choices of ordinary children carry extraordinary weight. It is a book alive with ideas about loyalty, temptation, wonder, and the deep nature of good and evil — ideas worth sitting with slowly, week by week.

Curriculum Objective: To draw the child into the living world of Narnia through careful reading and attentive narration, cultivating the habit of noticing — noticing character, noticing beauty in language, noticing the small choices that reveal who a person truly is.

CHAPTER ASSIGNMENTS

- Chapter 1 — Lucy Looks into a Wardrobe
- Chapter 2 — What Lucy Found There
- Chapter 3 — Edmund and the Wardrobe
- Chapter 4 — Turkish Delight
- Chapter 5 — Back on This Side of the Door

Instructor Notes:

Chapter 1 introduces the Pevensie children as they arrive at the Professor's house. Watch for the way Lewis describes the house itself — its oldness, its unexpectedness, its many rooms. This atmosphere of mystery is not accidental. Ask the child to notice how Lewis makes the house feel like a world waiting to be discovered even before the wardrobe appears.

Chapter 2 is the first full feast of Narnia — lamppost light in snowfall, Mr. Tumnus and his scarves and parcels, the warmth of his cave against the white world outside. Linger here. The quality of Lewis's description is itself a thing to be savored. Notice how Lucy feels both utterly at home and utterly far from home at once.

Chapter 3 brings Edmund into the wardrobe. Watch how Lewis handles Edmund's character from the very first pages — his teasing, his cruelty toward Lucy, the way he cannot help himself. This is rich ground for character observation without judgment. Ask the child: what do you notice about Edmund before he even reaches Narnia?

Chapter 4 is the pivotal chapter of this week. The White Witch and her Turkish Delight — this is one of the great portraits of temptation in children's literature. Slow down here. The Turkish Delight is enchanted, yes, but it works because Edmund already wants more of something than he ought to have. This distinction is worth drawing out

gently in discussion.

Chapter 5 returns all four children to the ordinary world and sets the stage for the conflict to come. Watch for the Professor's quiet, penetrating logic about Lucy's truthfulness — it is one of the finest moments of reasonable argument in the book, and children often find it surprisingly satisfying.

NARRATION PROMPTS

These prompts are designed to be offered one at a time, orally, after reading. There is no single correct answer — what matters is that the child reaches back into the story with genuine attention and tells it in their own words. Listen for detail, feeling, and honest engagement with the characters.

1. Tell me about Lucy's first visit to Narnia. What did she find there, and how did Mr. Tumnus treat her? Try to paint the picture of his cave and what it felt like to be inside it.
2. Edmund met the White Witch in the woods of Narnia. Tell me what happened between them. What did she give him, and what did she ask him to do in return?
3. When Lucy and Edmund came back through the wardrobe, Peter and Susan did not believe Lucy's story about Narnia. Tell me what the Professor said when Peter and Susan came to him, and what you think of his argument.

TIERED VOCABULARY

Words are drawn directly from this week's chapters. Definitions are written to give the child a true feel for the word, not merely a dictionary gloss.

Grade 3

Inquisitive

The kind of curious that makes you want to open every door and ask every question. Lucy is inquisitive — she simply cannot walk past a wardrobe without looking inside it.

Peculiar

Strange in a way that is interesting rather than frightening. The Professor's house is peculiar — full of unexpected rooms and corridors that seem to go on longer than they should.

Parcels

Small packages, usually wrapped and tied. Mr. Tumnus carries parcels under his arm when Lucy first meets him — little wrapped bundles that suggest a life full of ordinary, comfortable things.

Thaw

The slow melting that happens when warmth returns after a hard freeze. Mr. Tumnus tells Lucy that there has been no thaw in Narnia for a very long time — winter has stayed and stayed without ever softening into spring.

Grade 4

Apparition

Something that appears suddenly and unexpectedly, often causing surprise or fright. When Edmund stumbles through the wardrobe and finds himself in a snow-covered wood, the White Witch appears to him almost like an apparition — arriving out of nowhere in her sledge.

Treachery

The act of betraying someone who trusted you. The White Witch wants Edmund to lead his brother and sisters to her — she is asking him to commit treachery against his own family, though he does not yet fully understand that word for what it is.

Gravity

Here, not the force that holds you to the earth, but the quality of being serious and weighty. The Professor speaks with a quiet gravity that surprises Peter and Susan — he takes Lucy's story far more seriously than they expected him to.

Edifice

A large, impressive building that seems to have been built with great intention and care. The Professor's house is described as a kind of edifice — ancient, sprawling, full of character, the sort of building that holds its history inside its walls.

WEEKLY CRAFT

Paper Lamppost in the Snow — A Scene from the Wood Between the Worlds

Era-Specific Context: The lamppost that stands in the middle of the snowy Narnia wood is one of the most memorable images in all of English children's literature. Lewis was writing in the tradition of Victorian and Edwardian fairy tale — a tradition that loved the juxtaposition of the domestic and the magical. A lamppost is the most ordinary of London street furniture, something every child in post-war England would have passed daily. To plant it in the heart of an enchanted forest, surrounded by snow and silence, was a stroke of pure imaginative genius.

Lamppost imagery was deeply familiar to readers of Lewis's era — gaslit and then electric lampposts lined the streets of Oxford and London, symbols of civilized warmth against the dark. Placing one in Narnia carries all of that warmth into the cold wild, and the effect is both strange and deeply comforting. This craft invites the child to build that scene with their own hands.

Materials:

- 1 sheet of deep blue or black cardstock (12 x 18 inches)
- White tissue paper or white acrylic paint and a sponge
- 1 cardboard paper towel roll or toilet paper roll
- Black paint or black construction paper
- Yellow or gold tissue paper or cellophane (for lamplight)
- White paint or chalk pastels

- Scissors and craft glue or a glue stick
- Optional: white glitter or baking soda for snow texture
- Optional: small evergreen sprigs or torn green paper for trees in the background

Instructions:

Begin by laying the dark cardstock flat. This is the night sky of Narnia — that cold, deep blue-black that Lewis describes so vividly.

Using torn white tissue paper or a damp sponge with white paint, press and dab across the lower half of the paper to create the look of deep snow on the ground. If you are using baking soda, mix it lightly with a little white glue and spread it across the bottom for a textured, frosty look. Allow to dry.

While the background dries, paint the cardboard roll black, or wrap it tightly in black construction paper. This is your lamppost. When dry, cut it to a height that suits your scene — tall enough to feel significant, but leaving sky above it.

For the lantern at the top, cut a simple lantern shape from black paper — a small rectangle with a round top or a classic Victorian lantern shape. Cut or poke a small opening in the center and place yellow or gold tissue paper or cellophane behind it so the light glows through. Glue this to the top of your roll.

Glue the lamppost to the center of your blue-black background, pressing it firmly into the snowy ground layer.

Now, using chalk pastels or a dry brush with white paint, add falling snowflakes around the lamppost — some large, some very small, drifting down from the top of the page. Tear small pieces of green paper or use real evergreen sprigs to suggest the dark trees that stand on either side of the lamppost in the wood.

If you wish, use a fine white pen or chalk to write the words *Always winter, never Christmas* along the bottom of the scene — the most haunting phrase from this week's reading.

Display the finished piece where the family can see it throughout the week of reading. Let it be a small visual anchor for the world you are entering together.

KITCHEN ACTIVITY

No kitchen activity this week — see even weeks for hands-on recipes.

SOCRATIC DISCUSSION

These questions have no single correct answer. They are invitations to think together — parent and child side by side. There is no wrong response as long as the child is genuinely reasoning and listening. Let the conversation go where honest thinking takes it.

1. The Professor tells Peter and Susan that if Lucy is not lying and is not mad, then she must be telling the truth — and that the most logical thing is to believe her. Do you think that is good reasoning? Is there anything the Professor might be leaving out? Have you ever been in a situation where someone did not believe something

true you were telling them?

2. Edmund had eaten the Turkish Delight, knew it was enchanted, and still wanted more of it more than almost anything else. Why do you think enchanted food that makes you want more and more is such a powerful image of something dangerous? Can you think of anything in real life — not magical, but real — that works a little like enchanted Turkish Delight?
3. Mr. Tumnus was frightened enough of the White Witch to consider betraying Lucy — and then chose not to. What do you think it cost him to make that choice? What does it feel like to do the right thing when the right thing is frightening?
4. Lewis describes Narnia as a place where it is always winter but never Christmas. Winter without Christmas — think about what that phrase actually means. What would be missing from a world like that, beyond just the holiday itself?

WRITING PROMPT

This prompt is for written narration — not a summary of what happened, but a genuine response to a living idea from the reading. Encourage the child to write in complete sentences, in their own voice, without worrying about getting the “right” answer. What matters is honest thinking put into words.

Prompt: Edmund knew, somewhere inside himself, that what he was doing was wrong — and yet he chose to do it anyway. Write about a time when you knew the right thing to do but found it hard to do it. What made it difficult? What did you choose, and how did you feel afterward? You do not need to have chosen perfectly — honest writing is more interesting than a tidy ending.

If you prefer not to write about yourself, you may write about Edmund: step inside his mind and try to explain, in your own words, what he was thinking and feeling as he listened to the White Witch and ate the Turkish Delight.

ASSESSMENT

The following assessment is designed for use after your child has completed the Week 1 readings. Resist the urge to quiz your child in a hurried or clinical way. These prompts are invitations — moments to listen carefully as your child makes the story their own through telling and reflection. Oral narration may happen at the kitchen table, on a walk, or curled up on the sofa. There is no wrong place to wonder together.

Oral Narration Prompts

Invite your child to respond to one or more of the following prompts in their own words. A good narration does not need to be complete or perfectly ordered — listen for the details your child found most alive, the moments that caught their imagination. That is where the real learning lives.

1. Tell me everything that happened from the moment Lucy first stepped through the wardrobe until she found herself back in the spare room. Try to help me see it as though I have never heard the story before.
2. Describe Mr. Tumnus — what he looked like, where he lived, and how he behaved toward Lucy. What did you think of him as you read, and did your feelings about him change at any point?

3. When Lucy came back and tried to tell her brothers and sisters what had happened, they did not believe her. Tell me about that part of the story — what happened, and how do you think Lucy felt when no one took her seriously?

Multiple Choice Comprehension Questions

These questions are intended to open conversation, not close it. After your child selects an answer, ask them to say a little more about why they chose it. That brief exchange is worth more than the answer itself.

Question 1. When Lucy first enters the wardrobe and meets Mr. Tumnus, he seems both kind and troubled. What best explains the tension in his character during their first meeting?

- A. He is frightened of Lucy because he has never seen a human child before and does not know what she wants.
- B. He is genuinely drawn to Lucy's company but is concealing something that conflicts with his kindness toward her.
- C. He wants to keep Lucy in Narnia forever because he is lonely and has no other friends.
- D. He is testing Lucy to find out whether she is loyal to Aslan or to the White Witch.

Question 2. The wardrobe in the Professor's house is not an ordinary piece of furniture. What does it seem to represent in the opening chapters of the story?

- A. A hiding place where children go when they are frightened of the adults around them.
- B. A boundary between the safe and familiar world and a mysterious world that operates by different rules.
- C. Proof that the Professor has magical powers he has not yet revealed to the children.
- D. A trap designed by the White Witch to lure children into Narnia against their will.

Question 3. Edmund's first experience in Narnia is very different from Lucy's. Which of the following best describes what Edmund's arrival in Narnia reveals about his character at this point in the story?

- A. Edmund is brave and curious, eager to explore the unknown world and protect his sister.
- B. Edmund is cautious and frightened, unwilling to trust anyone he meets in the strange new place.
- C. Edmund is drawn to power and flattery, and he proves willing to be dishonest in order to gain what pleases him.
- D. Edmund is loyal and honest, but he makes a single poor decision that he immediately regrets.

Question 4. When Lucy returns from her first visit to Narnia and tells the others what she has seen, Peter and Susan bring the matter to the Professor. His response surprises them. What does the Professor's reaction suggest about his view of truth and of Lucy?

- A. He believes Lucy is lying but wants to avoid upsetting her, so he pretends to take her seriously.
- B. He thinks the older children are too quick to dismiss what they cannot explain, and that Lucy's word deserves serious consideration.
- C. He already knows about Narnia because he has been there himself, though he does not say so directly at this point.

- D. He is worried that Lucy may be unwell and suggests they watch her carefully over the coming days.

Question 5. In these early chapters, Narnia is described as a place where it is always winter but never Christmas. What does that detail most powerfully convey to the reader?

- A. That Narnia has a different calendar from England and marks the seasons in an unfamiliar way.
- B. That the White Witch has imposed a kind of joyless, unending cold that has stripped the land of celebration, hope, and warmth.
- C. That the animals of Narnia prefer cold weather and have no tradition of celebration or festivity.
- D. That winter in Narnia is beautiful and peaceful, a sign that the land is resting rather than suffering.

Answer Key: 1. B · 2. B · 3. C · 4. B · 5. B

Extended Narration Prompt — Written Response (Grades 3 and 4)

Ask your child to set aside a few quiet minutes and respond to the following prompt in their own handwriting. Encourage them to write in complete sentences and to reach for words that feel true to what they actually think, not simply what they imagine you want to hear. There is no single correct answer — this prompt is an invitation to think on paper.

In the opening chapters of this story, two children enter Narnia for the first time, and each one is treated kindly by someone they have just met. Yet one of those children comes away from the experience with warmth and trust, while the other comes away with something harder to name — a kind of wanting that may not be good for them at all. Write about what you believe makes the difference. What does it mean to receive kindness well, and what can happen when someone mistakes flattery for true friendship? Use what you have read this week to help you think it through.

SECTION

Week 2: Into the Deeper Wood

C.S. Lewis opens these chapters like a door into a world both beautiful and dangerous. The children are no longer safely outside the wardrobe looking in — they are deep inside Narnia now, and the story asks them to think carefully about trust, loyalty, and what it means to choose well when the stakes are real. This week's reading carries the warmth of a beaver's fire and the cold dread of a stone courtyard, and both belong to the feast.

CHAPTER ASSIGNMENTS

Chapter 6 — Into the Forest

Watch for the moment the children first see Narnia together. Notice how Lewis describes the wood — not as a postcard, but as a living, breathing place with its own silence and presence. Ask your child to attend to how Edmund's thoughts differ from the others. Something is already turning in him, and Lewis is honest about it without being heavy-handed.

Chapter 7 — A Day with the Beavers

Mr. and Mrs. Beaver are among the most warmly drawn characters in the book. Notice the domesticity here — the fire, the meal, the small and real details of a home. Lewis believed that ordinary goodness was worth describing carefully. This is a chapter to read slowly and let the child settle into.

Chapter 8 — What Happened after Dinner

The mood shifts here. Mr. Beaver speaks of Aslan for the first time, and Lewis captures something extraordinary — the children's response to that name is felt before it is understood. Watch for Edmund's absence and what it reveals. This is a chapter rich in anticipation and in the first stirrings of something like hope.

Chapter 9 — In the Witch's House

The imagery here is deliberately cold — stone, silence, and statues where living creatures once stood. Lewis is painting a picture of what tyranny does to the world. Encourage your child to notice the way the Witch's house feels compared to the Beaver's home. The contrast is the lesson.

NARRATION PROMPTS

These prompts are offered orally. There is no need to write anything down — simply ask your child to tell back, in their own words and with as much detail as they can recall. Listen without correcting; the act of telling is itself the work of the mind.

1. Tell me everything that happened from the moment the four children arrived in Narnia together through their first hours in the wood. What did they see, what did they hear, and what was Edmund thinking that the others did not know?
2. Describe the Beavers' home as you picture it. What did Mrs. Beaver serve for supper, and what did Mr. Beaver say that made everyone go very still and quiet? Tell it as though you are telling a friend who has never read the book.
3. What did Edmund find when he arrived at the Witch's castle? Tell me about the courtyard and the creatures in it — what they were, how they looked, and how Edmund felt as he moved among them.

TIERED VOCABULARY

Words this week are drawn directly from the chapters assigned. Definitions are written to be read aloud together or copied into a vocabulary notebook.

Grade 3

Sledge

The word Lewis uses for the Witch's vehicle, pulled across the snow. A sledge is a large sled, built for carrying heavy loads across frozen ground. In Narnia, it is a symbol of the Witch's cold power over the world.

Inquisitive

Wanting very much to know things, full of questions and curiosity. Edmund is described as inquisitive in these chapters — though his curiosity, unlike Lucy's, leads him somewhere troubling.

Instinctively

Doing something without stopping to think about it, the way you pull your hand from a flame before your mind has decided to. The children respond instinctively to the name Aslan — something in them knows before they understand.

Haunches

The hindquarters and upper thighs of an animal — the part a cat sits on when it tucks its back legs beneath itself. Lewis uses this word to describe one of the stone animals in the Witch's courtyard, and it gives the frozen creature a terrible stillness.

Grade 4

Revelry

Loud, lively, joyful celebration — the kind that involves noise and laughter and perhaps dancing. Lewis uses this word in contrast to the silence of the Witch's domain. Where Aslan is, there is life; where the Witch rules, revelry is impossible.

Treachery

A deliberate betrayal — when someone you trusted chooses to work against you for their own gain. Edmund is moving toward treachery in these chapters, and Lewis does not soften it. The word carries moral weight.

Stalagmite

A column of stone rising from the floor of a cave, formed slowly over centuries by dripping minerals. Lewis uses this to describe the shapes in the Witch's courtyard — and it is exactly right, because stone is what the Witch makes of living things.

Sullen

Quiet in a dark, resentful way — not the silence of peace but the silence of someone nursing a grievance. Edmund is often sullen in these chapters, and recognizing that word helps a child name something they have probably felt themselves.

WEEKLY CRAFT

Sculpted Stone Creatures — A Witch's Courtyard in Clay

In Chapter 9, Edmund walks through the Witch's courtyard and finds it filled with stone statues — creatures frozen mid-motion, mid-expression, mid-life. This is one of the most haunting images in the book, and it is worth making real in the child's hands.

Era-Specific Context: In medieval Europe — the world Lewis was drawing on when he imagined Narnia — stone sculpture adorned castles, cathedrals, and great houses. Gargoyles perched on church walls, stone lions flanked palace gates, and figures of animals and saints stood frozen in the open air. A powerful lord's estate might display carved creatures as symbols of authority and dominion. Lewis was a scholar of medieval literature, and the stone courtyard of the White Witch echoes this tradition — except that her statues are not art. They are punishment. Making a small clay creature this week gives the child a tactile sense of what Edmund saw and felt.

Materials:

- Air-dry clay (white or gray, if available)
- A wooden craft stick or small butter knife for scoring details
- A piece of cardboard or wooden board as a base
- Optional: gray or white paint and a small brush for finishing once dry

Instructions:

1. Talk with your child about the creatures Edmund sees in the courtyard — a stone fox, a stone wolf, stone figures caught in different poses. Ask them which creature they would most like to sculpt.
2. Work the clay in your hands until it is warm and pliable. Begin with a simple body shape — an oval or sphere — and add legs, a head, and a tail by pressing and smoothing.
3. Use the craft stick to add texture: fur lines, feathers, scales, the suggestion of an open mouth or wide eyes — that expression of surprise that comes from being frozen suddenly.
4. Set the creature on its cardboard base in whatever pose feels right — mid-step, turning to look behind, crouching low.

5. Allow to dry fully (24-48 hours for most air-dry clays). Once dry, your child may paint the creature in shades of gray or white to complete the stone effect.
6. As a final conversation, ask your child: if Aslan breathed on your creature, what would it do the moment it came back to life?

KITCHEN ACTIVITY

ADULT SUPERVISION REQUIRED for all kitchen tasks. Caution: working with ovens, stoves, and kitchen utensils always carries a risk of injury. Activities involving heat, sharp utensils, or hot liquids must be performed by a responsible adult. Living Pages Curriculum accepts no liability for accidents or injuries that occur during kitchen activities. Always ensure a trusted adult is present and in control of all cooking equipment.

Mrs. Beaver's Supper: Fried Trout with Buttered Potatoes and Strong Tea

In Chapter 7, Mrs. Beaver serves a supper that Lewis describes with genuine pleasure — fresh-caught trout fried in a pan, potatoes, and a great deal of good hot tea. It is one of the most domestic and comforting passages in the book, and Lewis meant it to be. The warmth and goodness of the Beaver's table stands in deliberate contrast to the cold of the Witch's world. Good food, honestly prepared and shared, is a form of faithfulness in this story.

Historical Context: Lewis set the spirit of Narnia in the feeling of medieval and early English country life. Trout was a staple catch from English rivers and streams for centuries, often pan-fried simply in butter or dripping — a method unchanged from peasant cottage to manor house. Strong, dark tea was the everyday drink of English working households. This supper is not elaborate, but it is real and good, and that is exactly Lewis's point.

What You Will Need (serves 4):

For the trout:

- 2 whole trout fillets or 4 small fillets (fresh or thawed from frozen)
- 2 tablespoons of butter
- Salt and black pepper
- A small handful of plain flour for dusting
- A wedge of lemon (optional)

For the potatoes:

- 4 medium potatoes, peeled and cut into chunks
- 2 tablespoons of butter
- Salt to taste
- A small handful of fresh parsley, chopped (optional)

For the tea:

- 4 cups of water
- 4 teaspoons of strong black tea (or 4 tea bags — a robust variety such as English Breakfast)

- Milk and sugar, as each person likes

Instructions:

Begin with the potatoes, as they take the longest. Place the peeled, chunked potatoes into a large pot and cover with cold, salted water. A responsible adult should place the pot on the stove over medium-high heat and bring to a boil. Cook until the potatoes are tender when pierced with a fork — approximately 15 to 20 minutes. Drain the water carefully. Return the potatoes to the pot, add butter and salt, and mash lightly or leave in chunks. Scatter parsley over the top if using.

While the potatoes cook, prepare the trout. Pat the fillets dry with a clean cloth or paper towel. Season each fillet on both sides with salt and pepper, then dust lightly with flour, shaking off any excess. In a wide frying pan, a responsible adult should melt the butter over medium heat until it begins to foam. Lay the fillets gently into the pan, skin side down if the skin is on. Cook for 3 to 4 minutes without moving. Turn carefully and cook for another 2 to 3 minutes, until the fish is opaque all the way through and flakes easily. Squeeze a little lemon over the top if desired.

For the tea, bring water to a full boil in a kettle — a responsible adult should manage all pouring of boiling water. Warm a teapot if you have one by swirling a small amount of hot water in it and discarding it. Add tea and pour the boiling water over. Allow to steep for 4 to 5 minutes for a strong brew, as Mrs. Beaver would certainly have preferred. Pour through a strainer into cups. Offer milk and sugar alongside.

Serve everything together at the table. If you can manage it, light a candle and read aloud from Chapter 7 while you eat. This is the spirit of the Beaver's supper exactly.

SOCRATIC DISCUSSION

These questions have no single right answer. They are offered as the beginning of a conversation, not the end of one. Sit with your child without a goal of reaching a conclusion — the thinking together is the thing.

1. Mr. Beaver says that Aslan is not a tame lion — that he is good, but not safe. What do you think the difference is between something being good and something being safe? Can you think of anything in your own life that is good but not entirely safe?
2. Edmund chooses to go to the Witch even after he has seen her cruelty and heard what Mr. Beaver said about her. Why do you think people sometimes make choices they already know are wrong? What does Lewis seem to think is happening inside Edmund?
3. The Beaver's home is small, warm, ordinary, and full of good smells and real work. The Witch's castle is grand, cold, and silent. Lewis seems to be saying something about the difference between real power and false power. What do you think he means? Which place would you rather live in, and why?
4. When Mr. Beaver first says the name Aslan, the children each feel something different — something they did not expect. Lewis describes it as a feeling that arrived before understanding. Have you ever had a feeling like that — knowing something was important before you could explain why?

WRITING PROMPT

For Grades 3-4 — Written Narration and Response

In these chapters, we see two very different kinds of home: the Beavers' snug dam, full of warmth and honest work and good food, and the Witch's castle, cold and still and full of stone. Lewis put both in the same story on purpose.

Write two paragraphs. In your first paragraph, describe the Beaver's home as you picture it — not just what is in it, but what it feels like to be there. In your second paragraph, write about what you think Lewis is trying to tell us by making the Witch's home the opposite of the Beaver's. What does a home that turns things to stone say about the person who lives there? Write in your own voice, with your own words. You do not need to agree with anyone else's reading. What do you think?

ASSESSMENT

This week's assessment invites your child to do what living books are designed to inspire — to take what has been read and make it their own. Oral narration is not a test to be passed but a natural act of ownership: the child who can tell back a story with feeling and detail has truly met it. The written prompt asks for genuine engagement with an idea, not a summary. Sit with your child as they narrate aloud, and receive what they offer with warmth.

Oral Narration Prompts

Invite your child to respond to one or more of these prompts aloud, in their own words, without referring back to the text. A good narration does not need to be perfect — it needs to be honest and alive. Listen for the details your child holds onto, and the places where their own voice comes through.

1. Tell me what happens when Lucy steps through the wardrobe for the second time and finds Edmund has followed her into Narnia. What does Edmund do and say, and what does that tell you about the kind of person he is becoming?
2. Describe the White Witch as Edmund meets her on the snowy plain. What does she offer him, what does she promise him, and how does Edmund feel during that meeting — and afterward? Tell it as though you are telling someone who has never heard the story.
3. Tell me about Tumnus and what he confesses to Lucy. What had he been asked to do, and what does he choose instead? What do you think it cost him to make that choice?

Multiple Choice Comprehension Questions

These questions are designed to draw your child's attention not only to what happened in the story, but to why it matters. Read each question aloud together if your child prefers, and encourage them to think before answering. There is no rush.

Question 1. When the White Witch gives Edmund Turkish Delight, the enchanted food makes him want more and more, no matter how much he eats. What does this detail suggest about the nature of the Witch's power?

- A. That the Witch is a generous ruler who gives gifts freely to those she favors
- B. That the food is simply delicious and Edmund has a weakness for sweets
- C. That the Witch uses pleasure and desire as tools to control and trap people
- D. That Edmund is too young to understand he is being manipulated

Question 2. Edmund chooses not to tell his siblings the truth about meeting the White Witch or about Lucy having been right all along. What best describes the reason Edmund gives himself for staying silent?

- A. He is afraid the Witch will punish him if he reveals their meeting
- B. He tells himself it is not the right moment, while knowing deep down he simply does not want to admit he was wrong
- C. He genuinely believes the White Witch is good and wants to protect her secret
- D. He has forgotten the details of his visit and cannot give an honest account

Question 3. When Mr. and Mrs. Beaver speak of Aslan to the children for the first time, each child feels something unexpected stir inside them at the mere mention of his name. What is most significant about this moment?

- A. It shows the children have already read about Aslan in a book and recognize the name
- B. It suggests that goodness and greatness can be felt before they are understood, as though something true is calling to something true within us
- C. It proves the Beavers are magical creatures with the power to cast emotions into others
- D. It demonstrates that the children are easily frightened by unfamiliar words and names

Question 4. Throughout these chapters, Edmund is drawn toward the White Witch while the other children are drawn toward Aslan, even though neither Edmund nor his siblings have yet met Aslan. What does this contrast reveal about character in the story?

- A. That Edmund is simply less intelligent than his sisters and brother, and therefore easier to deceive
- B. That what a person desires and whom they choose to trust reflects something true about who they are and who they are becoming
- C. That the White Witch is more powerful than Aslan and therefore wins the loyalty of those she meets first
- D. That the children's feelings about Aslan and the Witch are random and do not carry any deeper meaning

Question 5. Mr. Beaver tells the children that Aslan is not a tame lion. What does this phrase most likely mean within the world of the story and its deeper ideas?

- A. That Aslan is a dangerous and unpredictable animal who cannot be trusted by anyone
- B. That Aslan belongs to the wild and has never been trained or domesticated by the Witch
- C. That true goodness and true power cannot be owned, controlled, or made comfortable — they must be met on their own terms
- D. That Aslan is still a young lion who has not yet learned how to behave among people

Answer Key: 1. C · 2. B · 3. B · 4. B · 5. C

Extended Narration Prompt — Written Response (Grades 3 and 4)

This prompt asks your child to move beyond retelling and into genuine reflection. Encourage them to write in their own voice, as though speaking to someone they trust. Two to four thoughtful paragraphs is a worthy aim, but do not measure the

response by length alone — measure it by honesty and care.

Edmund has now been to Narnia, eaten the Witch's enchanted food, heard her promises, and returned home without telling the truth to his family. Think carefully about the choices Edmund makes in these chapters — not just what he does, but why he does it.

Write about a moment in Edmund's story where you think he had a chance to choose differently. What do you think he was feeling at that moment? What made the wrong choice feel easier than the right one? And do you think Edmund knows, somewhere inside, that he is making a mistake? Use details and moments from the chapters to help explain your thinking, and write as though these questions truly matter to you — because in the best stories, they do.

SECTION

Week 3: Chapters 10–13

CHAPTER ASSIGNMENTS

Chapter 10 — The Spell Begins to Break

The first signs of thaw appear in Narnia, and the children begin to sense that the White Witch's hold is not as absolute as it once seemed. Watch for the moment when Father Christmas arrives — Lewis presents this as something genuinely joyful and long-awaited, and children often feel the shift in atmosphere viscerally. Notice how the gifts given are not toys but tools, and what that says about how each child is seen and trusted.

Chapter 11 — Aslan is Nearer

Edmund is now fully in the Witch's company, and Lewis allows us to see the ugliness of her rule without sentimentality. The crack in the witch's power widens as flowers push through snow. Invite your student to notice how Edmund begins, quietly, to see things more clearly — his conscience is not entirely asleep. The contrast between the Witch's cold fury and the returning warmth of the land is one of Lewis's most carefully drawn images.

Chapter 12 — Peter's First Battle

This chapter marks a turning point for Peter — not just in action, but in character. He must act before he feels ready, and he does. Pay close attention to what Aslan says to Peter afterward and what he does not say. This restraint is itself a lesson in how encouragement can be given without flattery. The death of the wolf and what follows are worth reading slowly together.

Chapter 13 — Deep Magic from the Dawn of Time

The confrontation between Aslan and the White Witch is one of the great moments of the book. Lewis introduces the idea of Deep Magic — laws older than Narnia itself — without explaining them away. Let the mystery rest. Ask your student to sit with the weight of Edmund's rescue and what it cost. This is not a chapter to rush.

NARRATION PROMPTS

These prompts are designed for oral telling — invite your student to close the book and speak freely in their own words. There is no single right answer; what matters is that they are reaching back into the story and making it their own.

1. Tell me what happened when Father Christmas came to the Beavers and the children. What did he bring, and why do you think those particular gifts were chosen for each person?
2. Describe what Edmund saw and felt as the snow began to melt around him while he was with the White Witch. What do you think was happening inside him, even if he did not say it aloud?

3. Tell me about Peter's battle with the wolf. What was he afraid of, and what did he do with that fear? What did Aslan say to him afterward, and how did it make you feel as a reader?

TIERED VOCABULARY

Words this week are drawn directly from the language of Chapters 10 through 13. Definitions are written to open the word up for your student, not to close it down.

Grade 3 Words

Treachery

When someone betrays the trust of a person or group, choosing their own gain over loyalty, this is called treachery. In the story, the Witch names Edmund's actions treachery when she claims he belongs to her by the law of Deep Magic. It is a heavy, serious word — the kind that hangs in the air.

Thaw

A thaw is what happens when something frozen slowly returns to warmth and movement. In these chapters, the thaw of Narnia's endless winter is not just weather — it is a sign that something powerful and good is on its way. Lewis uses the thaw as a kind of language the land itself is speaking.

Herald

A herald is a person or sign that announces the arrival of something or someone important. Father Christmas comes as a herald in these chapters — his appearance tells everyone that the White Witch's power is truly beginning to fail.

Brute

A brute is a creature that acts with raw force and no tenderness — driven by animal instinct or cruelty rather than reason or kindness. Lewis uses this word to describe the coarser creatures in the Witch's service, setting them apart from creatures capable of loyalty and love.

Grade 4 Words

Ransomed

To ransom someone means to pay a price to secure their release from an enemy's hold. In Chapter 13, this idea becomes central — Edmund has been claimed by the Deep Magic, and the question of what it will cost to free him weighs on every character. The word carries both legal and deeply personal weight.

Insolence

Insolence is a bold, disrespectful rudeness — speaking or behaving as though you have no regard for the authority or dignity of another. When characters in the Witch's company show insolence, it tells us something about the kind of loyalty she commands: not love, but fear.

Ordained

When something is ordained, it has been established as right and binding by a power greater than any single person — almost as though the universe itself decided it. The Deep Magic is described as something ordained from the very beginning of time, which is why neither Aslan nor the Witch can simply dismiss it.

Pavement

In Chapter 13, the Stone Table is described with a sense of ancient ceremony, and the word pavement is used to suggest something flat, wide, and deliberately laid — not accidental, but constructed with purpose. Paying attention to how Lewis describes this place helps the reader feel its age and gravity.

WEEKLY CRAFT

A Shield of Courage — Heraldic Crest Making

Era-Specific Context for the Instructor: When Peter is knighted by Aslan and given his sword and shield, Lewis is drawing on the deep tradition of medieval heraldry — the practice by which knights and noble families chose symbols to represent their character, loyalties, and values. Each element of a heraldic crest was deliberately chosen: animals represented virtues, colors carried specific meanings, and the design as a whole told a story about who the bearer was and what they stood for. In medieval England, to be given arms was to be recognized as someone who would be trusted to act honorably. This craft invites your student to think about what symbols would represent their own character — not what they wish they were, but what they are genuinely working to become.

Materials Needed:

- One sheet of heavy cardstock or thin cardboard (white or cream)
- Pencil
- Black fine-tip marker or pen
- Watercolor paints or colored pencils
- Scissors
- Optional: gold or silver metallic pen for border detail

Instructions:

Begin by cutting your cardstock into a classic shield shape — a broad rectangle that narrows and comes to a point at the bottom, like the shields carried by medieval knights. With your pencil, divide the shield into two or four sections, as many heraldic crests are divided into quarters, each section telling part of the story.

In each section, your student will choose one symbol that represents something true about themselves: an animal for courage, loyalty, or gentleness; a color for a value they hold; a simple image — a star, a flame, a tree — for something they love or aspire toward. Encourage honest, thoughtful choices rather than impressive ones. Once the pencil work is complete, trace over it with the black marker and fill in with color.

If desired, add a banner beneath the shield and write a personal motto — a short phrase in plain English that captures something the child believes about how to live well.

Display the finished shield and invite the child to narrate their choices: why each symbol, what it means, what it says about who they are.

KITCHEN ACTIVITY

No kitchen activity this week — see even weeks for hands-on recipes.

SOCRATIC DISCUSSION

These questions are meant to open genuine conversation, not arrive at a predetermined answer. Sit with your student in a comfortable space, without the pressure of a right response. Follow the thread wherever it leads honestly.

1. Father Christmas gives Lucy a cordial to heal the wounded, and Susan a bow — but he tells Susan she is not to be in the battle herself. Do you think that was fair? What do you make of the idea that some people are meant to heal and others to fight, and that neither role is lesser than the other?
2. When Peter kills the wolf, he acts before he feels ready or brave. Do you think courage means not being afraid, or does it mean doing the necessary thing even when you are afraid? Can you think of a time you had to act before you felt ready?
3. The Deep Magic is a law that existed before Narnia began, and even Aslan cannot simply set it aside. What does it tell us about the world Lewis is imagining — that even the most powerful and good person must still respect certain laws? Does this feel right to you, or does it trouble you?
4. Edmund is rescued, but Lewis does not spend much time showing us Edmund's feelings in these chapters. Why do you think Lewis made that choice? What do you imagine Edmund felt as he watched Aslan speak to the Witch on his behalf?

WRITING PROMPT

For Grades 3–4:

In Chapter 12, Peter does something brave before he feels brave. Aslan sees this and responds to it — but not with loud praise.

Think about a time when you did something hard or right even though part of you wanted to run away or do nothing. What did it feel like before you acted? What did it feel like after? Write about that experience as honestly as you can, and then write one sentence about what Peter's story and your own story have in common.

Your writing does not need to be long — a strong paragraph or two is exactly right. What matters is that you mean what you say.

ASSESSMENT

This week's assessment invites your child to do what great readers have always done — to hold a story in the mind, turn it over, and offer it back in their own words. There are no tricks here, only genuine engagement with ideas that matter. Oral narration may be given aloud to a parent or trusted listener. Written narration should be approached as a piece of honest thinking, not a test to be passed.

Oral Narration Prompts

Invite your child to respond to one or more of the following prompts aloud, in their own words and at their own pace. A good narration does not need to be long — it needs to be true to the story and to the child's own understanding of it.

1. Tell me what happened when Edmund found himself alone in the White Witch's castle. What did he see, and what did that place begin to feel like to him as he waited there?
2. In your own words, describe the moment when Aslan's name was first spoken among the children. What did each of them feel when they heard it, and why do you think the same name could bring such different feelings to different people?
3. Tell me about Mr. and Mrs. Beaver and the shelter and safety they offered the children. What kind of people are they, and how do their actions show you what kind of people they are?

Multiple Choice Comprehension Questions

Read each question carefully and choose the answer that best fits the story and its meaning.

Question 1. When Edmund first meets the White Witch, she offers him Turkish Delight and promises him a throne. What does this moment most truly reveal about the Witch's character?

- A. She is generous and enjoys sharing good things with children she meets in Narnia.
- B. She uses gifts and flattery as tools to gain power over others, not out of any real kindness.
- C. She mistakes Edmund for someone important and is simply trying to be polite.
- D. She genuinely believes Edmund would make a wise and good king of Narnia.

Question 2. When Peter, Susan, and Lucy hear the name of Aslan for the first time, each of them feels a sudden and unexplained emotion. What does the author seem to be suggesting through this moment?

- A. That the children are tired and confused after their long journey through the wardrobe.
- B. That Aslan is a frightening figure whom the children are right to be afraid of.
- C. That some truths are felt in the heart before they are understood by the mind.
- D. That the Beavers have told the children too much about Aslan too quickly.

Question 3. Edmund chooses to leave the Beavers' home secretly and go to the White Witch rather than stay with his siblings. What is the most honest way to describe why he makes this choice?

- A. He is genuinely convinced that the White Witch is good and wishes to warn her about a danger.
- B. He is driven by a craving for more Turkish Delight and by a pride that makes him resent his brother Peter.
- C. He is following instructions given to him by Aslan in a dream the night before.
- D. He is afraid of the Beavers and does not feel safe in their home.

Question 4. The White Witch rules Narnia under a curse that makes it "always winter but never Christmas." Looking at the story as a whole, what does this particular curse seem to mean beyond a description of cold weather?

- A. That Narnia's crops are failing and the animals are running out of food for practical reasons.
- B. That the Witch has made Narnia a place where time passes without joy, warmth, or hope of renewal.
- C. That Narnia exists in a different time from our own world, and winter is simply its natural season.

- D. That Father Christmas has lost his way and cannot find Narnia on his own without the children's help.

Question 5. Peter, Susan, and Lucy trust the Beavers almost immediately, even in a strange and dangerous land. What quality in the Beavers seems to earn that trust, and what does the children's willingness to trust them suggest about the children themselves?

- A. The Beavers are known to the children because they were mentioned in a book back in England.
- B. The Beavers speak the same language as the children, which alone is enough to make them trustworthy.
- C. The Beavers show genuine warmth and care through their actions, and the children are still open-hearted enough to recognize goodness when they meet it.
- D. The children have no other choice but to follow the Beavers, since they are lost and frightened.

Answer Key: 1. B · 2. C · 3. B · 4. B · 5. C

Extended Narration Prompt — Written Response (Grades 3 and 4)

Take your time with this prompt. There is no single right answer, and your own honest thoughts are exactly what is being asked for here.

Edmund knows, somewhere inside himself, that what he is doing is wrong — and yet he goes to the White Witch anyway. In a paragraph or two, write about a time when you or someone you know had to choose between the easy thing and the right thing. What makes that kind of choice so hard? What does Edmund's choice teach you about how pride or selfishness can make us tell ourselves things that are not quite true? Write in your own words, and do not worry about making it perfect — just make it honest.

SECTION

Week 4: Chapters 14–17

CHAPTER ASSIGNMENTS

Chapter 14 — The Triumph of the Witch

Watch for the terrible stillness of this chapter. Lewis does not flinch from showing the children — and the reader — something genuinely dreadful. Notice how Edmund is quietly returned to his family before the Stone Table scene begins. What does that choice reveal about Aslan’s care? Notice also the creatures of darkness gathered around the Stone Table, and how Lucy and Susan feel watching from the shadows. Let the weight of this chapter settle — do not rush through it.

Chapter 15 — Deeper Magic from Before the Dawn of Time

This is the heart of the whole book. Encourage your child to read slowly and to let the questions this chapter raises stay open for a while. What is the Deeper Magic? Why does the Witch not know it? Notice how the resurrection is described through the senses — the warmth, the sound, the astonishing aliveness of Aslan returned. Lewis trusts the imagination here, and so should we.

Chapter 16 — What Happened about the Statues

This chapter moves quickly and joyfully, which is itself a kind of relief after what came before. Watch for the moment when Edmund’s old enemy, the stone giant, is freed. Notice how many different creatures populate the Witch’s courtyard — Lewis is generous with his imagination. Let your child delight in the images of stone becoming warm and alive.

Chapter 17 — The Hunting of the White Stag

This final chapter moves through time in a remarkable way — years pass in a paragraph, and the children become kings and queens in full. Then comes the return, quiet and sudden and almost laughable in how ordinary it is. Ask your child to sit with the ending: what does it feel like to finish a story like this one? What has been carried home?

NARRATION PROMPTS

These prompts invite your child to tell back what they have read in their own words. There is no single right answer — the goal is to hear what the child has held onto and found meaningful.

1. Tell me what happened on the night Lucy and Susan stayed close to Aslan at the Stone Table. What did they see and hear and feel?

2. When Aslan came back, Susan and Lucy could not understand it at first. Tell me how Aslan explained what had happened, and what he called it.
3. At the end of the story, Peter, Susan, Edmund, and Lucy had grown into kings and queens and ruled Narnia for many years. Tell me how the story ends — how do they come back, and what do they find?

TIERED VOCABULARY

These words are drawn from the language of Chapters 14 through 17. Read each definition aloud with your child before the lesson and return to the word when it appears in the text.

Grade 3 Words

Revelers

People who are celebrating wildly and noisily, often in a way that has a dark or unruly edge. In Chapter 14, Lewis uses this word to describe the terrible crowd gathered around the Stone Table.

Tether

A rope or cord used to tie an animal — or a person — so they cannot move freely. In this week's reading, Aslan is bound, which is the opposite of the freedom he represents throughout the story.

Haggard

Looking exhausted and worn, as though something very hard has been endured without sleep or rest. Lucy and Susan look haggard after their long night of watching and grief.

Brandished

Waved or held up something — usually a weapon — in a threatening or triumphant way. Lewis uses the energy of this word to capture the wildness of the Witch's followers.

Grade 4 Words

Incantation

A set of words spoken as a kind of spell or charm, believed to have magical power. In the world of Narnia, the Witch understands a great deal of magic — but not all of it.

Reverberated

Echoed and continued to ring out, as sound does when it fills a large space and bounces back again. The great shout of Aslan's return carries this quality — it is a sound that fills everything.

Courtiers

People who attend upon a king or queen at their royal court, acting as companions, advisors, and servants of the throne. When the four children are crowned, Narnia has courtiers once again.

Tumult

A loud, confused, and excited commotion — a rush of noise and movement when many things are happening at once. The battle and the freeing of the statues both carry this quality of beautiful, overwhelming tumult.

WEEKLY CRAFT

Illuminated Royal Seal

Era-Specific Context: In the medieval world that Lewis drew upon so deeply when imagining Narnia's kings and queens, a royal seal was one of the most important objects a ruler possessed. Kings and queens pressed a carved seal into warm wax to mark their official letters and decrees, proving the document was genuine and came from the throne itself. The seal bore the ruler's symbol — an animal, a device, a motto — and no document without it carried royal authority. When Peter, Susan, Edmund, and Lucy are crowned at Cair Paravel and given their thrones and titles, they step into exactly this kind of medieval kingship. Creating a personal royal seal is a way for your child to enter imaginatively into what it meant to be crowned in a world like Narnia's.

What You Will Need:

- Air-dry clay (a small ball per child, roughly the size of a walnut)
- A pencil or thin dowel for carving
- A flat, smooth surface for working
- Acrylic paint in gold, red, or deep blue (optional, for finishing)
- A small paintbrush
- Parchment-style paper (from the Master Supply List)
- A red crayon or oil pastel for making wax-impression rubbings

Instructions:

Shape the clay into a small, flat-bottomed disc roughly the size of a large coin. On the flat bottom surface, use the pencil tip to carve a simple symbol — a lion, a stag, a crown, a star — that your child would choose as their own royal device if they were a king or queen of Narnia. Press gently and deliberately, keeping lines clean. Allow to dry fully according to the clay's instructions. Once dry, the child may paint the carved surface gold or deep red. When paint is dry, press the seal firmly onto a sheet of parchment paper over a rubbing of red crayon to create a stamp impression. On the parchment, have your child write their royal title — "Queen [Name] of Narnia" or "King [Name], Son of Adam" — in their best handwriting.

Instructor Note: This is a lovely final-week project because it invites the child to place themselves within the story's world at the moment of its greatest joy — the coronation. Let them take time with their symbol. Ask them what device they would choose and why.

KITCHEN ACTIVITY

ADULT SUPERVISION REQUIRED for all kitchen tasks. Caution: working with ovens, stoves, and kitchen utensils always carries a risk of injury. Activities involving heat, sharp utensils, or hot liquids must be performed by a responsible adult. Living Pages Curriculum accepts no liability for accidents or injuries that occur during kitchen activities. Always ensure a trusted adult is present and in control of all cooking equipment.

Coronation Honey Cakes

Connection to the Story: When the four Pevensies are crowned at Cair Paravel and feasting follows, Lewis gestures toward a world of medieval celebration — great halls, long tables, and food prepared in the old ways. Honey cakes have been a feast food in Britain and across Europe since well before the medieval period. Honey was one of the most precious sweeteners available before refined sugar became common, and small honey cakes baked for celebrations and feast days appear throughout the culinary history of the world Lewis was drawing from. These simple cakes make a fitting way to mark the end of this story — a small coronation feast of your own.

Ingredients:

- 1 and 1/2 cups plain all-purpose flour
- 1/2 teaspoon baking powder
- 1/4 teaspoon salt
- 1/2 teaspoon ground cinnamon
- 1/4 teaspoon ground ginger
- 1/3 cup honey (good quality, with a strong flavour)
- 1/4 cup unsalted butter, melted and slightly cooled
- 1 egg, lightly beaten
- 1/3 cup whole milk
- 1 teaspoon pure vanilla extract

Equipment:

- Mixing bowls (one large, one medium)
- Whisk and wooden spoon
- Muffin tin or small round cake tin
- Paper muffin liners or butter for greasing
- Measuring cups and spoons
- Cooling rack

Instructions:

1. A responsible adult should preheat the oven to 350 degrees Fahrenheit (175 degrees Celsius) and prepare the muffin tin by lining it with paper liners or greasing it lightly with butter.
2. In the large bowl, whisk together the flour, baking powder, salt, cinnamon, and ginger until evenly combined.
3. In the medium bowl, whisk together the honey, melted butter, beaten egg, milk, and vanilla extract until the mixture is smooth and uniform.
4. Pour the wet ingredients into the dry ingredients and stir gently with the wooden spoon until just combined. Do not overmix — a few lumps are perfectly acceptable and make for a tenderer cake.
5. Spoon the batter evenly into the prepared muffin tin, filling each cup approximately two-thirds full.

6. A responsible adult should place the tin in the centre of the preheated oven and bake for 14 to 17 minutes, until the tops are golden and a thin skewer or toothpick inserted in the centre comes out clean.
7. A responsible adult should remove the tin from the oven using oven mitts and allow the cakes to cool in the tin for five minutes before transferring to a cooling rack.
8. Serve warm or at room temperature. A light drizzle of additional honey over the tops, added just before serving, makes a lovely finishing touch.

Makes approximately 10 to 12 small cakes.

Instructor Note: While the cakes cool, this is a beautiful moment to sit together and talk about the ending of the story. Ask your child what they would want to eat at a Narnian coronation feast. Let the meal be part of the literature.

SOCRATIC DISCUSSION

These questions have no single right answer. They are invitations to think together, to disagree, to wonder aloud. Your role as the parent-teacher is to listen more than you speak, and to follow the child's thinking wherever it leads.

1. Aslan told Susan and Lucy that there was a magic older and deeper than the Witch's magic — a magic she did not know about. Do you think it is possible to know a great deal and still be missing the most important thing? What might that mean in real life, outside of stories?
2. When the statues in the Witch's courtyard came back to life, Lewis describes creatures of all kinds — giants, centaurs, animals, people — all waking up at once. If you had been one of those stone statues, what do you think the first moment of coming back to life would have felt like?
3. Peter, Susan, Edmund, and Lucy ruled Narnia for many years and became great kings and queens — and then, almost by accident, they tumbled back through the wardrobe and were children again. Do you think they were glad to come back? Do you think they were sad? Can something be both at once?
4. Lewis ends the whole story by saying that the adventures in Narnia are "only the beginning of the real story." What do you think he means by that? Does a story ever really end?

WRITING PROMPT

For Grades 3 and 4 — Written Narration and Composition

In Chapter 15, Aslan explains to Susan and Lucy that the Witch knew about one great magic — but she did not know about a deeper magic still. She thought she understood how the world worked, and she was wrong.

Think about a time when you were very sure you understood something — a rule, a situation, a person — and then discovered there was more to it than you had seen. It does not need to be something grand or dramatic. It might be something small and quiet.

Write two to three paragraphs describing what you thought you understood, what you discovered, and how it changed the way you saw things. You do not need to solve anything or arrive at a tidy conclusion. Simply tell it honestly, in your own words, the way a good writer would — by paying close attention to what actually happened

inside you.

Instructor Note: Encourage your child to write in full sentences and to resist the urge to summarize. This prompt is asking for reflection, not retelling. If your child finds it difficult to think of a personal example, it is equally acceptable to write about a character from the book — Edmund, perhaps — who believed he understood the world and found he did not.

ASSESSMENT

This final week's assessment is a feast in itself — an invitation for your child to gather everything they have taken in across the whole story and offer it back in their own words, their own voice, their own wondering. These prompts are not tests to be passed but conversations to be had, reflections to be written, and ideas to be carried forward. Let the child speak freely, write honestly, and wonder without fear of a wrong answer.

Part One: Oral Narration Prompts

Read these prompts aloud to your child. Allow them to speak at length, without interruption. You are listening for understanding, delight, and the living quality of their retelling — not for the "right" answer. These prompts draw directly from this final week's chapters.

1. Tell me about the moment Aslan came back to life. What happened on the Stone Table, and what did Susan and Lucy feel and see? Tell it as though you are speaking to someone who has never read the story.
2. In your own words, describe the great battle — who fought, what was at stake, and what turned the tide. What do you think Edmund understood about himself by the end of that day?
3. Tell me about the crowning at Cair Paravel and what came after. How had Peter, Susan, Edmund, and Lucy changed from the children who first stepped through the wardrobe? What had Narnia given them that England could not?

Part Two: Multiple Choice Comprehension

These questions ask your child to think about character, meaning, and the ideas alive in the story — not merely to recall facts. Read each question aloud for younger students in grades three and four if needed, and allow them to answer thoughtfully.

Question 1. When Aslan allows the White Witch to claim Edmund's life as the law of the Deep Magic requires, he does not argue or fight her. What does this choice reveal most clearly about Aslan's character?

- A. He does not believe Edmund deserves to be saved.
- B. He understands that true power sometimes means choosing to yield rather than to overpower.
- C. He is afraid of the White Witch and cannot defeat her directly.
- D. He has forgotten that there is a deeper magic older than the dawn of time.

Question 2. The Stone Table cracks when Aslan rises from the dead. What does this breaking most powerfully suggest within the world of the story?

- A. That the table was old and poorly made, and the cold night air caused it to split.
- B. That Susan and Lucy struck it in their grief and accidentally broke it.

- C. That the Witch's law of death and cruelty is not the deepest or final law — something older and truer has overturned it.
- D. That Aslan's roar was so loud it shook the stone apart.

Question 3. Edmund has acted as a traitor, and yet by the story's end he is crowned a King of Narnia and known for his wisdom. What does the author seem to be suggesting about people who have done wrong and been forgiven?

- A. That past wrongs do not matter and should simply be forgotten.
- B. That a person who has known their own failure and received grace may become wiser and more understanding than one who has never fallen.
- C. That Edmund was never truly at fault because the Witch enchanted him with Turkish Delight.
- D. That forgiveness is only possible for children, not for adults.

Question 4. Throughout the story, the prophecy states that when four humans sit on the thrones at Cair Paravel, the White Witch's reign will end. Why is it significant that all four Pevensie children — including Edmund — must be present for the prophecy to be fulfilled?

- A. Because the thrones were built for exactly four people and could not hold fewer.
- B. Because Aslan wanted to reward the children equally for their bravery in battle.
- C. Because no one of them alone, nor three without the fourth, is sufficient — wholeness and reconciliation are necessary before the long winter can end.
- D. Because the White Witch had specifically enchanted the thrones to require four children.

Question 5. When Peter, Susan, Edmund, and Lucy return to England through the wardrobe, they are children again — and no time has passed. What feeling does this ending most invite the reader to carry away?

- A. Disappointment, because all they experienced in Narnia has been taken from them.
- B. Confusion, because the story does not explain what really happened.
- C. A sense that certain experiences — of beauty, courage, and belonging — become part of who we are, even when the world we found them in cannot be returned to.
- D. Relief, because life in Narnia was too difficult and dangerous to be truly good.

Answer Key: 1. B · 2. C · 3. B · 4. C · 5. C

Part Three: Extended Narration Prompt for Written Response

Grades 3 through 6. This is not a summary assignment — it is an invitation for genuine reflection. Encourage your child to write in their own voice, to take their time, and to say what they truly think.

In this story, Edmund begins as a boy who lies, betrays his family, and chooses Turkish Delight over his own brother and sisters. By the end, he is a King known across Narnia for his fairness and deep understanding. Write about what you think changed in Edmund — not just what happened to him on the outside, but what you believe shifted in his heart. What did he come to understand that he did not know at the beginning? And do you think people in our

own world can change in the way Edmund changed? Use what you know from the story to support what you think, and do not be afraid to include your own honest wondering.

Instructor note: Look for evidence that your child is engaging with the idea of transformation through genuine reckoning — not merely retelling plot events. A child who writes “Edmund learned his lesson” is at the surface; a child who writes “he knew what it felt like to be wrong all the way through, and that made him kinder to other people who were wrong” is thinking with the story. Both are worthy beginnings — celebrate wherever the child is, and ask one gentle follow-up question to draw them deeper.

SECTION

Final Week Capstone

The four components that follow are required additions to the final week's assessment. They invite the child to hold the whole book in mind, to speak its shape, to write their own heart into it, and to carry something of its world forward into the living world outside these pages.

CAPSTONE COMPONENT ONE

K-2 Oral Narration — Tell the Whole Story

For younger listeners and narrators in Kindergarten through Grade 2. Sit together comfortably. You may have the child look at the book's cover if it helps them remember where the story began. Then simply ask:

Tell me the whole story of this book in your own words — from the very beginning, when the children first arrived at the Professor's house, all the way to the end, when they came back through the wardrobe. Take all the time you need. I want to hear it the way you would tell it to a friend who had never read it at all.

Instructor note: Do not correct or redirect the child mid-telling. Listen for the shape of the story as they understand it — the beginning, the problem, the turning, the ending. Younger children may focus on what moved them most, skipping what felt less vivid. This is not a flaw; it is a window into how the story has lived in them. When they have finished, you might ask simply: "Is there anything else you want me to know about the story?" and wait.

CAPSTONE COMPONENT TWO

Course-Wide Narration and Comprehension — Grades 3 through 6

These ten questions span the full arc of the book. They may be used as oral narration prompts in conversation, or offered one at a time over several days as written narration entries. Choose the mode that best fits your child's age, stamina, and learning rhythms. There is no single correct answer to any of these — you are listening and reading for a child who is thinking.

1. When Lucy first discovers the wardrobe and steps into Narnia, she meets Mr. Tumnus. What does Mr. Tumnus reveal about himself near the end of their first meeting, and what does this tell us about the kind of courage it takes to do the right thing when it is dangerous to do so?
2. Edmund follows Lucy into Narnia and meets the White Witch before he meets any of the good creatures. Why do you think he chooses to believe the Witch rather than his own sister? What does this choice reveal about something that was already in Edmund's heart?

3. The Beavers are the first creatures in Narnia who truly welcome the children and explain what is happening in their world. What does the Beavers' home and hospitality tell us about the kind of life that is worth living — what they value, how they treat guests, and what they are willing to risk?
4. Mr. Beaver tells the children that Aslan is on the move — that he is not a tame lion, but he is good. What do you think the author means by "not tame"? Why is it important that goodness and tameness are not the same thing?
5. Edmund slips away to the Witch's castle while the others are with the Beavers. When he arrives, what does he find there, and how does what he sees begin to change — even slightly — how he feels about the choice he has made?
6. Father Christmas appears in Narnia, and his arrival is a sign that the Witch's power is breaking. He gives each child a gift suited to who they are. What do the gifts tell us about what each child will be called to do, and about how good things are given — not to make us comfortable, but to make us ready?
7. Aslan agrees to let the White Witch have Edmund, as the Deep Magic requires. He speaks with her privately, and she agrees to release Edmund. What do you think was happening in Aslan at that moment — what was he carrying that none of the others yet understood?
8. Susan and Lucy stay with Aslan through the night before his death and walk with him to the Stone Table. What do you think their presence meant to Aslan, and what did that long, dark walk ask of them?
9. After Aslan's resurrection, he and Lucy and Susan race to the Witch's castle and breathe life back into the stone creatures there. What does this scene suggest about what it means to be truly alive — and what it means to have that life restored after it has been taken away?
10. At the end of the story, the four children rule Narnia for many years and become wise and beloved Kings and Queens. When they return through the wardrobe, they are children again — and remember their lives in Narnia as something almost like a dream. Do you think what they experienced in Narnia was real? What do you think it means for something to be real?

CAPSTONE COMPONENT THREE

Letter to the Author — Grades 4 through 6

This letter is to be written in the child's own voice — their genuine, honest, unhurried voice. It is not a formal essay and it is not a book report. It is a real letter, written as though C.S. Lewis could read it. Encourage your child to write about what felt most alive to them in the book — a moment that stayed with them, a character who surprised them, an idea that unsettled or delighted them. They do not need to say polite things if they are not true. They do not need to summarize the plot. They need only to be honest.

Offer this prompt to your child:

Write a letter to C.S. Lewis — the man who wrote this story. He loved children and believed they deserved books with real ideas and genuine beauty in them. Tell him what you found in this book. You might tell him which moment stayed with you longest and why. You might tell him something the story made you wonder about that you are still not sure how to answer. You might tell him which character felt most real to you, and what you recognized in them. Write as

yourself — not as a student writing a report, but as a person who has lived inside this story for several weeks and has something real to say about it.

Instructor note: Resist the urge to pre-teach this letter or offer an outline. The value lies in the child's own unscaffolded voice. If your child feels stuck, ask them simply: "What is one thing from the book you keep thinking about?" and let their answer be the first sentence. Read the finished letter with genuine interest and respond to it — tell your child what you noticed, what moved you, what question their letter raised for you. A letter answered is a letter that matters.

CAPSTONE COMPONENT FOUR

Extra Credit — Nature Study and Artist Study Connection

These extensions are offered freely, without pressure. They are not required, and a child who has done the work of the course well does not need them to complete the study. They are here for the child who wants to linger a little longer in this world before closing the book.

Nature Study: The World Beneath the Snow

The eternal winter of Narnia — a land where it is always winter but never Christmas — is a world of arrested life. Snow covers everything; nothing grows; the cold has driven beauty underground. Yet the moment the Witch's power begins to break, the first crocuses push through. The snow melts. The world remembers how to live.

Take your child outside after this study, whatever the season, and look together for signs of resilience in the natural world — plants growing through cracks in pavement, moss covering stone, birds returning, seeds that have waited out the cold. In the winter months, look specifically for the earliest flowering plants in your region: snowdrops, crocuses, winter aconite, or witch hazel. These are the plants that bloom while ice still lingers — they are, in a very real sense, the Father Christmas of the garden.

Invite your child to sketch one such plant or scene in a nature journal, noting the date, the weather, the exact colors they see. Beneath the sketch, let them write one sentence: what this small living thing makes them think of in the story.

If you are in a season without visible new growth, study together the life hidden beneath bare ground — root systems, bulbs resting in the dark, seeds awaiting warmth. There is a whole world practicing patience underground. That, too, is Narnian.

Artist Study: The Illustrations of Pauline Baynes

The original illustrations for this book were drawn by Pauline Baynes, a British artist whom C.S. Lewis admired deeply. Her drawings are spare and delicate — line work that suggests rather than exhausts, leaving room for the reader's own imagination to complete the picture. She illustrated nearly all of the Chronicles of Narnia and was also the artist behind the original illustrations for J.R.R. Tolkien's Farmer Giles of Ham.

Gather several of Pauline Baynes's original illustrations from this book — a library copy of the edition with her artwork, or quality reproductions found online — and spend a quiet fifteen minutes simply looking at them together

before discussing.

Ask your child:

What does Baynes choose to show, and what does she leave out? Look at how she draws Aslan — does he look tame? How does she use light and shadow to show us something about the difference between the Witch's world and Aslan's country? Which illustration do you find most beautiful, and what is it about the lines or the composition that draws your eye?

Invite your child to choose one scene from the book that Baynes did not illustrate — or to redraw a scene Baynes did illustrate in their own style. Let them work slowly, with pencil or ink, thinking about what to include and what to leave to the imagination. When they are finished, ask them: what did you choose to leave out, and why?

This is the work of the artist and the reader both — to know what to show, and to trust what need not be said.

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