



Education Guide



As the fifth oldest active children’s theatre in the nation, Youtheatre is dedicated to its mission to “educate, engage and entertain” through quality theatrical experiences. In 1934, Dr. Clive McAllister, president of the Old Fort Players (now the Civic Theatre), appointed a committee to create a junior or children’s theater branch of the organization. The committee established the philosophy that the new “Children’s Theatre” would develop poise, better diction, and self-esteem for children through dramatic instruction. They would give at least one play a year, and awaken enthusiasm in children for beauty in art and integrity in dramatic literature.

The first class began with an enrollment of a whopping 40 students, each of which paid just \$1.00 for 8 classes! The first production, “The Steadfast Tin Soldier,” was performed at the Majestic Theatre in Fort Wayne and had a cast of 75 young people. Tickets were only 10 cents for children and 25 cents for adults.

In 1954, the Majestic Theatre was deemed unsafe for children by the fire department and so the Children’s Theatre spent the next 10 years at various locations in the city. By the time it rejoined the Civic Theatre at the Old Palace Theatre, it had a new name, the “Fort Wayne Youtheatre.” In 1973, both organizations moved to their current home in the Arts United Center on E. Main Street in downtown Fort Wayne. The Youtheatre became autonomous in 1984.

In 1978, Broadway star Harvey Cocks became the Executive Director of Youtheatre. Even after retiring from that position, Harvey has remained as our Artist in Residence; and after 40+ years, he is still inspiring young actors and actresses! In 2010, he was joined by Leslie Hormann, who served as Executive/Artistic Director until 2018.

Youtheatre is currently managed by Executive/Artistic Director Todd Espeland, who came to us in 2018 after serving as Artistic Director of the Kalamazoo Civic Theatre. He is joined by Assistant Director/Director of Outreach Christopher J. Murphy and Administrative Assistant/Marketing Director Megan Ebeskotte and a staff of outstanding local artists who serve as teachers, guest directors, choreographers, music directors and designers.

For over three quarters of a century, Youtheatre has produced classes, camps and theatrical productions for the artists and audiences of northeast Indiana. Recent productions include “A Charlie Brown Christmas,” “Frozen the musical” “Wind in the Willows” and “Treasure Island.” Our touring “Storybook Theatre” troupe takes literature-based shows into the community, performing in hospitals, libraries, community centers and more. In 2018, our Linda L. Ruffalo “Young Heroes of Conscience Series, which has spotlighted the likes of Anne Frank, Ryan White, Harriet Tubman and Ruby Bridges, won the “Mayor’s Arts Award.”



ELEMENTS OF A PRODUCTION

SET- the scenery pieces that form the area in which the performers act out the play. Sometimes scenery is very realistic, making the audience think they are inside a real house, for example. Other times the scenery is quite fanciful or limited. What different sets can you name in *The Lion, The Witch and the Wardrobe*? What time and place does it look like?

LIGHTS- the lighting instruments that help to create the right atmosphere on the stage. Lights direct the attention of the audience to specific areas of the stage or to a specific performer. The lights may be different colors to add special effects such as nighttime or a storm. How do the lights in *The Lion, The Witch and the Wardrobe* show changes in the time and place?

PROPS (Properties)- the objects performers carry to help them act out the story. Look for important props that help define character or place. Can you name a few?

MAKE-UP- the cosmetic bases, blushes, lipsticks, mascara and eye liners which helps the performer physically become the character he/she is playing. Make-up is also used to that the performers facial features can be seen clearly under the bright stage lights from a distance. Do you notice any special make-up in *The Lion, The Witch and the Wardrobe*?

COSTUMES- the clothing the performers wear. Depending on the story being acted out, this clothing may be what a character of the time would have actually worn. It may also be very exaggerated or fantastic in the case a dream or a fairy-tale. Costumes help the audience know what a character is like or where and when he/she lived. Are the costumes drab or colorful? Do they look realistic? What do they tell you about the time and place?



Pictured above: Youthatre's productions of *SLEEPING BEAUTY* & *REMEMBERING ANNE*

About the author
C. S. Lewis



C. S. Lewis, or Jack Lewis, as he preferred to be called, was born in Belfast, Ireland (now Northern Ireland) on November 29, 1898. He was the second son of Albert Lewis, a lawyer, and Flora Hamilton Lewis. His older brother, Warren Hamilton Lewis, who was known as Warnie, had been born three years earlier in 1895.

Early Days

Lewis's early childhood was relatively happy and carefree. In those days Northern Ireland was not yet plagued by bitter civil strife, and the Lewises were comfortably off. The family home, called Little Lea, was a large, gabled house with dark, narrow passages and an overgrown garden, which Warnie and Jack played in and explored together. There was also a library that was crammed with books—two of Jack's favorites were *Treasure Island* by Robert Louis Stevenson and *The Secret Garden* by Frances Hodgson Burnett.

A Painful Loss

This somewhat idyllic boyhood came to an end for Lewis when his mother became ill and died of cancer in 1908. Barely a month after her death the two boys were sent away from home to go to boarding school in England. Lewis hated the school, with its strict rules and hard, unsympathetic headmaster, and he missed Belfast terribly. Fortunately for him, the school closed in 1910, and he was able to return to Ireland. After a year, however, he was sent back to England to study. This time, the experience proved to be mostly positive. As a teenager, Lewis learned to love poetry, especially the works of Virgil and Homer. He also developed an interest in modern languages, mastering French, German, and Italian.

An Oxford Scholar

In 1916 Lewis was accepted at University College, the oldest college (founded 1249) at Oxford University. Oxford, along with Cambridge University, had been a leading center of learning since the Middle Ages. Soon after he entered the University, however, Lewis chose to volunteer for active duty in World War I, to serve in the British Army then fighting in the muddy trenches of northern France. Following the end of the war in 1918, Lewis returned to Oxford, where he took up his studies again with great enthusiasm. In 1925, after graduating with first-class honors in Greek and Latin Literature, Philosophy and Ancient History, and English Literature, Lewis was elected to an important teaching post in English at Magdalen College, Oxford. He remained at Oxford for 29 years before becoming a professor of medieval and renaissance literature at Magdalene College, Cambridge, in 1955.

Lewis the Writer

In addition to his teaching duties at the University, Lewis began to publish books. His first major work, *The Pilgrim's Regress* (1933), was about his own spiritual journey to Christian faith. Other works followed that won him acclaim not only as a writer of books on religious subjects, but also as a writer of academic works and popular novels. *The Allegory of Love* (1936), which is still considered a masterpiece today, was a history of love literature from the early Middle Ages to Shakespeare's time; *Out of the Silent Planet* (1938) was the first of a trilogy of science fiction novels, the hero of which is loosely modeled on Lewis's friend J.R.R. Tolkien, author of the children's classic *The Hobbit*.

Narnia

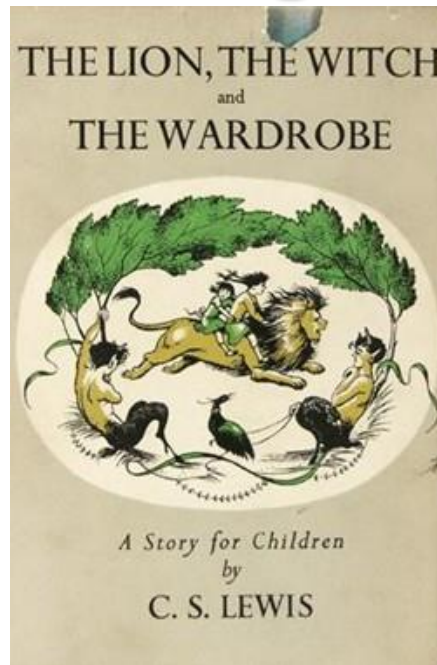
Initially when Lewis turned to writing children's books, his publisher and some of his friends tried to dissuade him; they thought it would hurt his reputation as writer of serious works. J.R.R. Tolkien in particular criticized Lewis's first Narnia book, *The Lion, the Witch and the Wardrobe*. He thought that there were too many elements that clashed—a Father Christmas and an evil witch, talking animals and children. Thankfully, Lewis didn't listen to any of them. Following the publication of *The Lion, the Witch and the Wardrobe* in 1950, Lewis quickly wrote 6 more Narnia books, publishing the final one, *The Last Battle*, in 1956. Although they were not well received at first by critics and reviewers, the books gained in popularity through word of mouth. The Narnia books have since sold more than 100 million copies and are among the most beloved books of classic children's literature.

The Final Years

After finishing the Narnia series, Lewis continued to write on autobiographical and religious subjects, but less prolifically. Mainly he was preoccupied with the health crises of his wife, Joy Gresham, whom he married in 1956 and who died of cancer in 1960. After her death, Lewis's own health deteriorated, and in the summer of 1963 he resigned his post at Cambridge. His death, which occurred on November 22, 1963—the same day President Kennedy was assassinated—was only quietly noted. He is remembered, however, by readers the world over, whom he has delighted and inspired for generations.



Setting the stage: Synopsis



London is under siege during World War II, and the four Pevensie children are being evacuated to a country house – where they find a magic wardrobe. When Lucy, the youngest, enters it she finds the icy land of Narnia. There Mr. Tumnus, a faun, tells her an evil White Witch has enslaved the land, causing perpetual winter (“Always winter, never Christmas”). When Lucy returns and tells her brothers and sister of her discovery they don’t believe her. Only seconds passed in the world during the several hours she spent in Narnia. When Lucy coaxes Edmund into Narnia with her, the White Witch entrances the boy with Turkish Delight candy so he refuses to tell Peter and Susan the truth about the hidden land. Only when all four children enter Narnia together do they believe.

Mr. Tumnus has been captured and turned to stone for treason and Mr. and Mrs. Beaver befriend the children, telling them that the good king of Narnia, Aslan the lion, is returning to bring spring, defeating the Witch’s winter. They are to meet him at a stone table in a clearing some distance away. Edmund sneaks off, and the White Witch detains him on her way to the clearing. She makes him her accomplice, a lure and a spy to capture his brothers and sisters. On their way to the stone table the others meet Father Christmas who gives them powerful gifts.

As Aslan nears, the frozen earth begins to thaw. The Witch is furious. She claims that Edmund is her property because he is a traitor. Aslan makes a bargain for his release and the children promise not to interfere. The Witch’s minions bind Aslan, shear off his glorious mane and tie him to the stone table. Horrid creatures caper around Aslan and taunt him until the White Witch plunges her knife into his chest. The moon goes out, and evil seems to have triumphed. But as the mice nibble away the binding ropes, the stone table splits and Aslan stands before the children alive and whole. The Witch didn’t know the deeper magic from before the dawn of time: when a pure sacrifice willingly takes the place of a traitor. Death is defeated. A mighty battle ensues. Aslan destroys the White Witch. The children are crowned rulers of Narnia, and reign long and well until they return to the wardrobe. Narnia remains a secret until they are needed once more.

London Under Siege



Adolf Hitler was determined to destroy England by reducing London to rubble using planes dropping bombs (the Blitzkrieg) and later newly invented V-2 Rockets. London had an elaborate air raid protection plan including barrage balloons and air raid wardens who patrolled neighborhoods. People were assigned to shelters deep in subways or the basements of stronger buildings. But even with all of these precautions, the bombs kept falling night after night and many parents felt that it was best to get their children as far from London as possible. It was in that historical context that C.S. Lewis chose to move his main characters, the Pevensie children, to their Uncle (Professor Kirk’s) home.

Activities

For Writing: Imagine being a child sent away for your own safety. Write a letter to those who stayed behind (parents, aunts, uncles, cousins, friends . . .) talking about your new home and how different it is from the city and the life that you left behind. Include where you were and where you find yourself now, why you think you were sent away and what it feels like to be separated from all that you knew. Are you a child old enough to understand the conflict that caused your removal? How long will you have to stay? What needs to happen in order for you to return home? What if you never return home?

For Drawing: Take a careful look at your home. Look at the built-in details, the doors, door handles, cupboards, windows, and stairs. Are there places that might be hiding other worlds? Could a door open on somewhere unexpected. Do you have your own “Narnia” right around the corner? Or, going out your front door, could one of those lampposts on your block be a guidepost to another world? If you nestled in among the coats in one of your closets, where could you end up? Use your imagination and create the picture, painting or sketch of that newly discovered land.

For The Brave: Consider Little Lucy, not only away from home in a strange place (Professor Kirk’s home) but then accidentally faced with a whole new world of challenges on the other side of that mysterious wardrobe. Would you keep going back? Would you tell anyone? Would anyone believe you? (There are plenty of opportunities for art and words within your reflections on these questions.)

It's All About Character



Lucy is the youngest of four siblings. In some respects, she is the primary protagonist of the story. She is the first to discover the land of Narnia, which she enters inadvertently when she steps into a wardrobe while exploring the Professor's house. When Lucy tells her three siblings about Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, she is crowned Queen Lucy the Valiant.

Edmund is the second-youngest of four siblings. He has a bad relationship with his brother and sisters. Edmund is known to be a liar, and often harasses Lucy. Lured by the White Witch's promise of power and an unlimited supply of magical treats, Edmund betrays his siblings. He later repents and helps defeat the White Witch. He is eventually crowned King Edmund the Just.

Susan is the second-oldest sibling. She does not believe in Narnia until she actually goes there. She and Lucy accompany Aslan on the journey to the Stone Table, where he allows the Witch to take his life in place of Edmund's. Tending to Aslan's carcass, she removes a muzzle from him to restore his dignity and oversees a horde of mice who gnaw away his bonds. She then shares the joy of his resurrection and the endeavor to bring reinforcements to a critical battle. Susan is crowned Queen Susan the Gentle.

Peter is the eldest sibling. He judiciously settles disputes between his younger brother and sisters, often rebuking Edmund for his attitude. Peter also disbelieves Lucy's stories about Narnia until he sees it for himself. He is hailed as a hero for the slaying of Maugrim and for his command in the battle to overthrow the White Witch. He is crowned High King of Narnia and dubbed King Peter the Magnificent.

Aslan, a lion, is the rightful King of Narnia and other magic countries. He sacrifices himself to save Edmund, but is resurrected in time to aid the denizens of Narnia and the Pevensie children against the White Witch and her minions. As the "son of the Emperor beyond the sea" (an allusion to God the Father), Aslan is the all-powerful creator of Narnia. Lewis revealed that he wrote Aslan as a portrait, although not an allegorical portrait, of Christ.^[1]

The White Witch is the land's self-proclaimed queen and the primary antagonist of the story. Her spell on Narnia has made winter persist for a hundred years with no end in sight. When provoked, she turns creatures to stone with her wand. She fears the fulfillment of a prophecy that "two sons of Adam and two daughters of Eve" (meaning two male humans and two female humans) will supplant her. She is usually referred to as "the White Witch", or just "the Witch". Her actual name, "Jadis," appears once in the notice left on Tumnus's door after his arrest. Lewis later wrote a prequel to include her back story and account for her presence in the Narnian world.

The Professor is a kindly old gentleman who takes the children in when they are evacuated from London. He is the first to believe that Lucy did indeed visit a land called Narnia. He tries to convince the others logically that

she did not make it up. After the children return from Narnia, he assures them that they will return one day. The book hints that he knows more of Narnia than he lets on (hints expanded upon in later books of the series).

Tumnus, a faun, is the first individual Lucy (who calls him "Mr. Tumnus") meets in Narnia. Tumnus befriends Lucy, despite the White Witch's standing order to turn in any human he finds. He initially plans to obey the order but, after getting to like Lucy, he cannot bear to alert the Witch's forces. He instead escorts her back towards the safety of her own country. His good deed is later given away to the Witch by Edmund. The witch orders Tumnus arrested and turns him to stone, but he is later restored to life by Aslan.

Mr. and Mrs. Beaver, two beavers, are friends of Tumnus. They play host to Peter, Susan, and Lucy and lead them to Aslan.

CHARACTER TRAITS

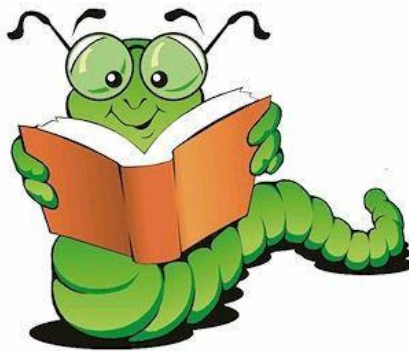
Agonized, alluring, amicable, anxious, apologetic, arrogant, avid, awestruck, bashful, benevolent, blissful, bold, bored, brave, candid, calm, carefree, cautious, confident, concerned, considerate, courageous, cruel, cunning, curious, curt, defeated, demure, depressed, determined, devious, disappointed, disapproving, disbelieving, disdainful, disgusted, distracted, eager, ecstatic, enraged, envious, exhausted, flustered, focused, frank

Frightened, frustrated, gallant, gentle, gleeful, glum, grieving, guilty, happy, harmless, haughty, hilarious, honest, honorable, humble, hurt, hysterical, idiotic, impish, indifferent, innocent, inquisitive, interested, jaded, jealous, joyful, jubilant, kind, livid, lonely, meditative, melancholy, mischievous, miserable, miserly, modest, negative, nervous, nosey, obnoxious, obstinate, odd, opinionated, optimistic

Pained, paranoid, perplexed, pessimistic, petty, playful, prudish, puzzled, radical, regretful, relieved, sad, satisfied, selfish, selfless, serious, sheepish, shocked, shy, skeptical, sly, smug, spiteful, surly, surprised, suspicious, sympathetic, terrified, thoughtful, timid, trustworthy, undecided, unpleasant, unwilling, wary, willing, withdrawn, wretched, zealous

Think About It: A person's behavior and interests might say a lot about them – what ways did Toad behave that tell about Toad's character?

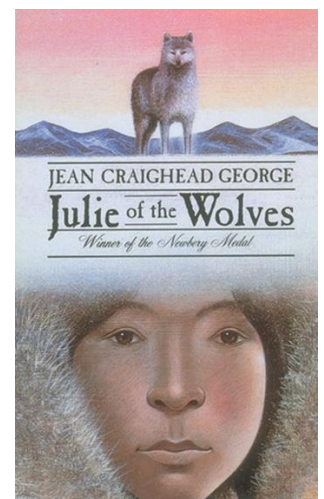
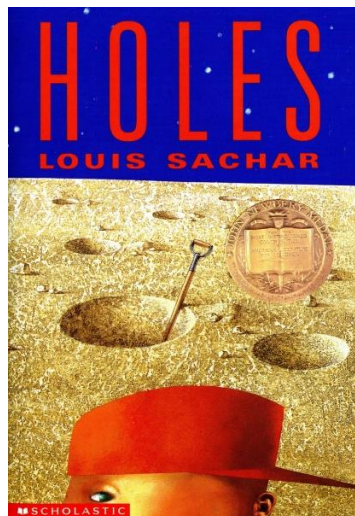
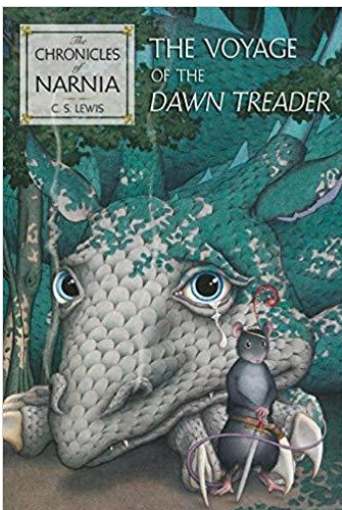
Essay Question: What does your behavior and interests say about you? If someone asked you about the things you collect or love to do, what would you say? What would they think about you based on your behavior or hobbies?



SUGGESTED READING

The Chronicles of Narnia: by C.S. Lewis
The Lion, The Witch and The Wardrobe
1950 Prince Caspian
1951 The Voyage of the Dawn Treader
1952 The Silver Chair
1953 The Horse and His Boy
1954 The Magician’s Nephew
1955 The Last Battle

Esperanza Rising by Pam Munoz Ryan
The Giver by Lois Lowery
Hatchet by Gary Paulsen
Holes by Louis Sachar
Huckleberry Finn by Mark Twain
The Great Gilly Hopkins by Katherine Patterson
Julie of the Wolves by Jean George
Walk Two Moons by Sharon Creech



CLASSROOM AWARENESS ACTIVITY



THEMES AND TOPICS FOR “The Lion, The Witch & The Wardrobe” **Discussion & Study Questions For Grades 1 - 6**

1. “A person can be greater than they think they are” Have you ever been greater than you thought you were? If not (yet) do you believe you could be greater? What do you believe it would take to make this happen for you?
 2. “We all have the ability to make choices – to do good or to do evil” Do you think that most people choose to do good? What is your proof? Which is the stronger urge – to do good or evil? Which does the news tend to cover? Why?
 3. “Choices are inspired by fear or hope” Can you think of an example in which a choice was made out of fear or hope? Which motivation seems to get better results? What about those choices made with both fear and hope? (Example: Some would go to war out of fear of an enemy and hope of defeating them.)
 4. “The world can be a better place” How do you define “a better world”? Do you have examples or images of a better world? What does it look like? How can it happen? Where can you go for inspiration toward a better world?
 5. “Young people can change the world” How is this possible? Adults generally make decisions for they’re children. They tell them what to do and how to behave. Young people don’t (usually) know as much as their leaders. Young people are rarely given power. How can they change the world?
- AND OTHER THOUGHTS: 6. When Lucy first enters the cave of Mr. Tumnus she says, “The first thing I do in a new room – I always inspect the books.” What is the first thing you do in a new room? What might books say about those who live or work around them? What do your books say about you?
7. One of the Books Lucy notices in Mr. Tumnus’ library is called “Is Man a Myth?” What does this title say about the history and/or beliefs of Narnia?
 8. How would the story of “The Lion, The Witch & The Wardrobe” be changed if Edmund had been the first of the Pevensie children to enter Narnia?

Discussion & Study Questions For Grades 7 – 12

1. Compare your experience at Fort Wayne Youtheatre’s production of “The Lion The Witch and The Wardrobe” to reading the novel or seeing any of the film adaptations. Looking at the different genres all telling the same story, what is the difference in impact on you? Is there one genre that is more powerful for you? How do you know, and why is it so?
2. Peter asks Professor Kirk, “You mean there could be other worlds ... just round the corner?” Could there be? If so, what do you hope they are like? Who lives there? What is different about these other worlds? Where are they? What other books have you read that are about “other worlds” in parallel to our own world? (For example: The Wizard of Oz or Alice in Wonderland).
3. Why is fantasy adventure popular? What makes escaping to a fantasy world so exciting? Does the setting matter? Could the wardrobe leading to Narnia be in your bedroom? Do you need a slightly mysterious home like that of Professor Kirk to make the adventure work? Are Lucy, Edmund, Peter and Susan really ordinary children who end up doing extraordinary things? Could you be the hero of a fantasy adventure of your own?
4. How much does loyalty cost? The White Witch buys Edmund’s loyalty with some Turkish Delight candy. Why was Edmund willing to turn against his brother and sisters for so little? What would it take to buy your loyalty?
5. What makes a hero? How does Aslan compare to other fantasy heroes? Is he like them or unique? How do you compare a hero lion with a hero Hobbit or a young sorcerer? What do they have in common? What qualities do you share with any of them?
6. How does Jadis, the White Witch compare to other witches you have known? Think of the witch in “Sleeping Beauty”, “Hansel and Gretel”, the witches of “The Wizard of Oz” and many others. There is no shortage of witches! What do they have in common? When they fail, (and they almost always do) what flaw foils their plans? Life is not easy for witches, but they serve a purpose. Why are there so many stories with witches? Can you think of any modern witches? How would The White Witch compare to any of the others that you recall?

LANGUAGE ARTS & STANDARDS

Most Youtheatre Stories are Literature Based and on the recommended reading list of Library of Congress

Language Arts Standard: Perceive, identify, describe and analyze the distinguishing characteristics of form, structure and style of story.

- Retell story identifying plot, theme, characters, and setting.
- Recall story plot utilizing chronological order.

Language Arts Standard: Evaluate Theatre/Literary work based on critical perception and analysis.

- Share perception of theatre experience in the area of voice, movement, mood and motivation.
- Make suggestions for alternative endings.
- Analyze and critique story and performance through creative writing.
- Create a similar story through creative writing.

Language Arts Standard: Use Theatre /Literary work to develop affective areas of self-concept, problem solving and interpersonal skills.

- React to feelings of self and others within a production.
- Identify conflict within story as it relates to self and others.
- Compare and contrast problems and resolutions found in different stories and real life situations.
- Express personal attitudes, values, and belief systems as it relates to theatre piece.
- Interact freely in conversations, class discussions and dramatic activities.
- Contribute to the solving of problems through dramatization/improvisation.

Language Arts Standard: Examine Theatre /Literary work in a historical and multicultural context.

- Identify similarities and differences between characters from diverse cultures depicted.
- Identify historical differences/figures in different time frames depicted in story.
- Identify significance of historical aspects in story.

Exploring Aesthetics: A Philosophical Basis for Life!

Attending live theatre helps children value its importance to the community and helps develop a lifelong commitment and love of Theatre and Literature. Students experience aesthetic growth through appreciation of Theatre. Students discover through experience that making art is an essential human activity. It requires collaboration, and enhances creative thinking.

