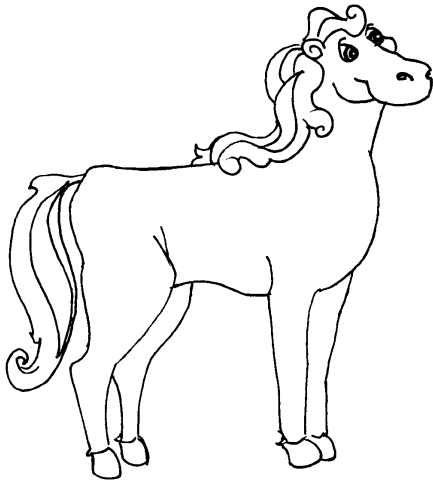


The Horse and His Boy



by C.S. Lewis
a novel study

Gathering Answers to Questions:

It is important to note that understanding is usually built upon what has been previously learned or experienced. Many answers to questions can be obtained by thinking about the following:


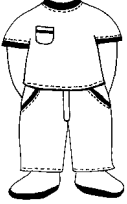
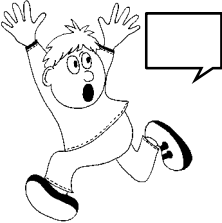
Books to the Reader: some answers are based on a student's own understanding of the story and background knowledge.

Books to Ideas and Information: some answers can be obtained from a discussion with someone else, or acquired through technology (e.g. internet, television, movie, magazine)

Books to Books: some answers can be inferred by comparing the situation to a similar one found in a different book. This can enable the reader to better understand or predict what will happen in the current story. This uses the skill of comparing and contrasting.

Showing

1 & 2. Emotions and Motives are shown by describing the following:

	<p>Facial Expressions (eyes, ears, nose, mouth, eyebrows, chin, face, forehead, eyebrows)</p>
	<p>Body Language (position of hands, feet, arms, legs, shoulders, head)</p>
	<p>Speech/Thoughts (Motive) (What the character wants, needs or believes)</p> <p>Actions (onomatopoeia)</p>

3 & 4 & 5






Settings

Encounters with People/Places/Objects

Suspense

Sensory Imagery

Using the five senses to describe an event.

	What was heard (onomatopoeia)
	What was seen
	What was felt
	What was smelled
	What was tasted

Motives and the Plot Patterns

Motive establishes the "why" in a story. When the character or omniscient narrator tells you what the character thinks or says the reader learns why the character feels a certain way or why he will take a particular course of action. Motive is usually wrapped around what the character wants. Dialogue is used to build motive. In Switch, Circle and Transformation stories the main character may have more than one motive because of subplots. The second motive comes from the subplot chosen. The subplot could be copycat, contest, or stuck. Novels build a number of motives due to the number of characters involved.

1. Copycat Story

I want to be your friend.

I'm so curious I just have to....

I want to learn how to _____ just like you.

Help! I've been framed for a crime I didn't commit!

2. Switch Story (May have two motives because of subplot)

I want to switch _____ with you because.....

Help! I got the wrong letter/bag/suitcase/painting/jewellery/purse etc.! I want mine back.

3. Contest Story

Man vs. Man I want to beat you. I'm better than you and I'll prove it by.....

I want to win your affections.

Predator vs. Prey I want to eat you.

I want to trick you and get away.

The Dare I dare you to.....

Man vs. Machine I want to beat you.

Man vs. Evil I want to beat/save you.

Man vs. Nature I want to stay alive.

Man vs. gods I want to beat you.

4. Stuck Story

I want to get free!

Help! My _____ is stuck and I want it back!

5. Circle Story (May have two motives because of subplot)

Journey I want to go to _____.

Lost and Found Help! I'm lost and I want to get found!

I lost my _____ and I want it back!

Discontentment I want to be happy.

I want to like myself.

Run Away I'm leaving because I don't want or like _____.

Dream I want to sleep because I'm so tired.....

Time Travel I want to travel to....

Where am I going?

Self Acceptance I like myself. I don't like myself. I do like myself.

6. Transformation Story (may have two motives because of subplot)

Physical

*I wish I could..... I want to learn how to/become.....

Character *I believe.... My belief changed because....

*I am(fearful, worrier, messy, careless, stinky, crazy, mean, unconfident, etc.)

I changed and now I am.....

Background Information About the Six Plot Patterns

1. Copycat Stories

A copycat story occurs when one character copies or emulates another's appearance, behaviour, abilities, etc. The motive behind copying may be admiration or framing someone. Copycat stories are usually subplots of novels.

Types of Copycat stories:

Emulation/Admiration/Curiosity (Little Lumpty by Miko Imai or The Chick and the Duckling by Mirra Ginsburg)

Framing Someone for a Crime They Never Committed (Copycat Crimes)
(Something Fishy's Happening at Macdonald Hall by Gordon Korman)

2. Circle Stories

Circle stories begin and end in the same place. They involve a journey that may or may not be physical.

Types of Circle Stories:

Time Travel (2095 by J. Scieszka)

Dreams (Jacob Two-Two Meets the Hooded Fang by Mordecai Richler)

Journeys (Hang on Hopper by Marcus Pfister)

Entering other worlds (The Lion, the Witch, and the Wardrobe by C.S. Lewis)

Self-acceptance (Chrysanthemum by Kevin Henkes)

Adventure (The Hobbit by J.R. Tolkien or Friends Go Adventuring by H. Heine)

Lost and Found (The Paper Crane by Molly Bang)

3. Switch Stories

Switch stories occur when two items, people, positions, abilities, etc. are accidentally or deliberately switched. The resulting circumstances are often entertaining. Usually the story ends when things are switched back.

Types of Switch Stories:

Positions (The Prince and the Pauper by Mark Twain)

Roles (Sheila Rae the Brave by Kevin Henkes)

Jobs (The Rooster and the Weather Vane by Sharon Peters)

Objects (Babar Loses His Crown by Laurent de Brunhoff)

People / Animals (Blueberries for Sal by Robert McCloskey)

4. Contest Stories

Contest stories contain a competition usually between the protagonist and the antagonist. In most situations the protagonist wins the contest. Hero stories are one of the most popular types of contests written and made into movies.

Types of Contest stories:

Man vs. Man (The Hare and the Tortoise Aesop Fable)

Man vs. Nature (The Sun, Wind, and the Traveller by Tomie de Paola)

Man vs. Himself (Big Red by Jim Kjelgaard)

Man vs. Evil (The Lord of the Rings by J. Tolkien)

Man vs. the Gods (Arachne Greek myth)

Man vs. Death (Charlotte's Web by Elwyn Brooks)

Dares (Silverwing by Kenneth Oppel Chapters 1 and 2)

Predator and Prey (The Three Little Pigs traditional)

5. Stuck Stories

A stuck story is a plot pattern in which something/someone becomes stuck in a predicament and the focus of the story is how it can be removed/released. In some stuck stories the item/person that becomes lodged does so accidentally. In others, an object/person is deliberately lodged and other characters in the story attempt to remove/release the object/person. Novels may write about a character stuck in a certain viewpoint or emotion and the situations which cause him to alter his views or feelings.

Types of Stuck Stories:

Objects (Andrew's Loose Tooth by Robert Munsch)

Kidnapping (The Silver Chair by C.S. Lewis)

Emotions (Anne of Green Gables by L. Montgomery ch. 28)

Belief System (The Golden Touch (The story of Bacchus and King Midas)

Animals/People (Island of the Blue Dolphins by Scott O'Dell)

6. Transformation Stories (Physical or Character)

Transformation stories can be physical, personal, belief-based, growth, etc. A physical transformation usually involves growth. A belief-based transformation occurs when a belief held is challenged by circumstances and the outcome is a change of viewpoint. Personal growth may occur through the facing and overcoming of a great challenge or obstacle. They are frequently linear journeys in which a character leaves one place and moves to another.

Types of Transformation Stories:

Physical (The Very Hungry Caterpillar by Eric Carl)

Appearance (The Ugly Duckling by Hans Christian Anderson)

Ability (Whistle for Willie by Ezra Jack Keats)

Views (The Sandwich by Ian Wallace)

Values (The Toad Sleeps Over by John Bianchi)

Overcoming Obstacles (crisis, death, divorce, disappointment, handicaps, accidents) (Sarah, Plain and Tall by Patricia MacLachlan)

linear journeys (The Giver by Lois Lowry or Underground to Canada by Barbara Smucker)

Crucial Reading Skills:

1. Understanding Motive

The driving force behind the plot structure of all stories is the motive(s) of the character(s). Motive(s) determines the events, plot and subplots. Motive at the simplest level is what each character needs, wants or doesn't want. Needs can be physical, emotional, social or psychological. In a story, a character's motive is followed by his corresponding actions which show how he tries to get what he wants/ doesn't want or needs.

A story problem is created when the character faces an obstacle which blocks his motive. *Obstacles* which block a character's motive are: disasters, tricks, acts of god (weather, magic, miracle) and use of force (physical or political). When the *obstacle* is overcome or conceded to, the reader learns if the character:

- *the character(s) get what he wants/doesn't want/needs
- *the character likes/dislikes it
- *the character wants something different
- *the character is transformed and motive is changed

Stories are a series of motives linked together. Motive(s) dictates the story action and *obstacles* blocking the motive create story problem.

All stories are built around motives—without them dialogue is pointless and the story action will lack clear direction. Resolution to all stories comes when the reader finds out if the central character(s) got what he wanted or needed and if he is finally satisfied.

2. Story Summarization

Once a child can locate the motive he/she can be taught to summarize by starting with what the character wants or needs, describing the main story complications:

- *tricks
- *disasters
- *acts of god (weather, magic, miracles)
- *use of force (physical or political)

and whether the characters achieved their motive(s) (got what they needed/wanted at the end) or if their motives were changed.

3. Predicting with Story Patterns

Motive helps determine the action a character undertakes to get what he wants or needs. Due to the fact that many needs and wants are shared between people and cultures around the world they create patterns when the characters attempt to fulfill them.

For example: if a character sets out on a journey he will either move some-

from (journey circle pattern). Once a child grasps the fact that motive creates corresponding actions and these matching actions cause story patterns it becomes much easier to predict what will happen next in a story. Children who perceive predicting as a wild guess with no supporting background knowledge find this type of question frustrating. I always encourage children to think about the motive and the possible patterns it could create as well as what would make the most sense to happen. It is especially important to keep in mind that the main character frequently fulfills his main motive in a novel.

Secondly, when asked to predict what will happen, the question itself often provides the reader with the possible outcomes. Here are two examples:

a. Predict whether Shasta and Bree will make it to Narnia or be recaptured by the Tarkaan Anradin.

I predict that they will make it to Narnia, because Bree has told Shasta that Tarkaan Anradin is an evil master and Shasta has already suffered under the hands of Arsheesh who is also wicked. Both desire to run away to Narnia and I believe they will succeed. Their success would make this story a linear transformation journey in which Shasta and Bree would be transformed from slavery to freedom by reaching Narnia. Failing to escape would result in a sad circle story pattern in which both of them would become slaves forever.

b. From the events that occur during the time Shasta falls in with the Narnians in Tashbaan predict whether Aravis will grow to respect him.

I predict that Aravis will grow to respect Shasta. When Shasta fell in with the Narnians it was because he was mistaken for Prince Corin. This quite likely means that Shasta is Corin's twin or at the least his brother. Being that Aravis is of wealthy descent, I believe that she will respect Shasta once she learns he is of royal blood.

4. Inferencing Emotions

Inferencing emotions in novels involves interpreting facial expressions, body language, a character's speech/thoughts and his actions. For example: when in Anvard, Aravis and the Hermit found Bree lying with his face towards a wall refusing to respond to them one can inference that he was upset, embarrassed or depressed. For children that struggle with choosing emotions which match facial expressions, body language, speech/thoughts and actions it is helpful to give them a list of basic emotions to choose from such as: happy, sad, lonely, angry, frustrated, tired, surprised, curious, scared, embarrassed, depressed, upset, humiliated, etc.

Question Words:

1. Who

*asks for a person/animal

2. Why

*asks for a reason (needed/wanted)

3. How

*the way/method something is done

*first, second, third

4. Where

*asks for a place

5. What

*object

*size

*colour

*number(amount)

*shape

*description

*age

6. When

*asks for time/season/time period

Inferencing Emotions Chart:

Emotions	Facial Expressions	Body Language
happy	-smiled, eyes sparkled -eyes lit up	-skipped, danced
sad	-wept tears welled/dripped	-shoulders hung, feet dragged
lonely	-expressionless -cried	-huddled alone
angry	-face turned purple -eyes flashed/narrowed	-fists pounded -shoulders hunched
upset	-yelled -eyes glared	-stormed out/left -ignored
tired	-yawned, shut eyes	-sat, laid down, curled up
surprised	-eyes widened/mouth gaped, chin dropped	-clapped hands/fell back -dropped <u>books</u> etc.
curious	-peeked, peered eyed	-opened/pried/spied eavesdropped
scared	-face turned white -eyes grew large/shut	-knees shook/trembled -froze/fled
embarrassed	-face turned pink/red -tears welled	-hung head/shoulders
depressed	-expressionless face/ voice	-hung head/shoulders -feet dragged
frustrated	-ranted, screamed,	-hung head/shoulders -threw/punched <u>objects</u>
humiliated	-face turned red -choked on words	-fled -hung head/shoulders
sick	face turned green	-chilled/feverish

Chapter 1

***Important:** Motive is what a character wants or needs. See page 3. Motives lead to story action. Story action linked to motive creates plot patterns (circle, copycat, stuck, contest, switch, transformation). Questions that ask *why* are requesting the reader to find motive.

1. When did this adventure take place? page 1

2. What did Shasta learn about his identity when the Tarkaan stayed with Arsheesh? pages 7 to 9

3. Why wasn't Shasta upset after he learned Arsheesh was going to sell him to the Tarkaan? page 10

4. What amazing thing did the Tarkaan's horse do?

5. What technique did the author use to describe Shasta's reaction to the Tarkaan's horse? Did he use....

Sensory imagery: saw, heard, felt, smelled, tasted)

Showing: facial expressions, body language, speech, actions

What emotion did Shasta feel? List two phrases describing Shasta's reaction. _____

6. What is the horse's motive for suggesting Shasta run away with him? _____

What plot pattern does this problem help you predict? Why?

Choose: circle copycat stuck contest switch transformation

Chapter 1

1. When did this adventure take place? page 1

This adventure took place in the golden age when Peter was high king of Narnia.

2. What did Shasta learn about his identity when the Tarkaan stayed with Arsheesh? pages 7 to 9

Shasta learned he was not Arsheesh's son and that he was from the North because his skin was fair.

3. Why wasn't Shasta upset after he learned Arsheesh was going to sell him to the Tarkaan? page 10

Shasta wasn't upset for two reasons. Arsheesh was not his real father and had been unkind to him. Secondly, he thought the Tarkaan might be kinder to him.

4. What amazing thing did the Tarkaan's horse do?

The Tarkaan's horse talked and asked Shasta to run away with him to Narnia!

5. What technique did the author use to describe Shasta's reaction to the Tarkaan's horse? Did he use....

Sensory imagery: saw, heard, felt, smelled, tasted)

Showing: facial expressions body language, speech, actions

Describe Shasta's emotion and list two phrases describing Shasta's reaction.

Shasta was surprised. He stared into the horse's great eyes and his own grew almost as big with astonishment.

6. What is the horse's motive for suggesting Shasta run away with him? The horse's motive for suggesting Shasta run away with him is because the horse wouldn't be captured as easily if he had a rider.

What plot pattern does this problem help you predict? Why?

Choose: circle copycat stuck contest switch transformation

I think it is a circle story, because Bree used to live in Narnia and Shasta thinks he originated from there. If they return to Narnia their journey will create a circle story.

Chapters 2 & 3

1. On their journey Shasta and Bree had two encounters. What technique did the author use for the first encounter? page 25

Sensory imagery: saw, heard, felt, smelled, tasted

Showing: facial expressions, body language, speech, actions

Record a brief description of the encounter below.

What technique did the author use for the first encounter? page 26

Sensory imagery: saw, heard, felt, smelled, tasted

Showing: facial expressions, body language, speech, actions

Record a brief description of this second encounter below.

2. In the conversation with the second horse and rider, what did Bree and Shasta learn? _____

What plot pattern does this problem help you predict?

Choose: circle copycat stuck contest switch transformation

3. Why didn't Shasta and Aravis get along?

4. How did Aravis discover Hwin was a talking horse?

5. What problem did crossing through Tashbaan pose to the children? _____

What problem did it pose for the horses?

What plan did they make for trying to cross safely through the city?

Chapters 2 & 3

1. On their journey Shasta and Bree had two encounters. What technique did the author use for the first encounter? page 25

Sensory imagery: saw, heard, felt, smelled, tasted

Showing: facial expressions, body language, speech, actions

Record a brief description of the encounter below.

“S-s-ssh!” said Bree craning his neck and twitching his ears, “Do you hear something?”

What technique did the author use for the first encounter? page 26

Sensory imagery: saw, heard, felt, smelled, tasted

Showing: facial expressions, body language, speech, actions

Record a brief description of this second encounter below.

His heart leaped into his mouth because an appalling noise had suddenly risen out of the darkness. It was a long snort.

2. In the conversation with the second horse and rider, what did Bree and Shasta learn?

Bree and Shasta learned that there was a talking horse named Hwin and a girl named Aravis running away together.

What plot pattern does this problem help you predict?

Choose: circle copycat stuck contest switch transformation

3. Why didn't Shasta and Aravis get along?

Aravis and Shasta didn't get along, because Aravis came from a wealthy family and thought she was too good for Shasta.

4. How did Aravis discover Hwin was a talking horse?

Aravis discovered Hwin was a talking horse when she attempted suicide and Hwin spoke to her. The horse convinced Aravis to run away to Narnia with Hwin instead of killing herself.

5. What problem did crossing through Tashbaan pose to the children? If someone in Tashbaan recognized the children they would be caught and returned home. Aravis would have to marry the man she despised after all.

What problem did it pose for the horses? If the horses were caught they would be returned to their masters and remain slaves for life.

What plan did they make for trying to cross safely through the city? Their plan was to disguise themselves as slaves and work horses to keep from being recognized.

Chapters 4 and 5

Remember: Questions that ask *why* or questions that request you to explain what a character *needs* or *wants* are asking you to explain motive.

1. What disaster happened to Shasta in the city? page 58

2. Who was Shasta mistaken for? page 60 & 62

3. Why do you think he was mistaken for this other boy?

Note: This question requires you to inference an answer. Inferencing occurs when you take clues from the story and combine it with your own knowledge to find an answer not given in a story.

4. Why were the Narnians visting Tashbaan?

5. What influenced Queen Susan's decision regarding Prince Rabadash? pages 64 & 65

6. Why do you think King Edmund wanted secrecy regarding the Narnians' decision to return home?

7. What plan did the Narnians make?

8. How did Shasta escape the Narnians?

Chapters 4 and 5

Remember: Questions that ask *why* or questions that request you to explain what a character *needs* or *wants* are asking you to explain motive.

1. What disaster happened to Shasta in the city? page 58

King Edmund, a Narnian, mistook Shasta for runaway Prince Corin and marched him off to the palace.

2. Who was Shasta mistaken for? page 60 & 62

Shasta was mistaken for Corin, prince of Archenland.

3. Why do you think he was mistaken for this other boy?

Note: This question requires you to inference an answer. Inferencing occurs when you take clues from the story and combine it with your own knowledge to find an answer not given in a story.

Shasta must have looked and sounded exactly like the other boy to be mistaken for him. I think maybe they were brothers.

4. Why were the Narnians visting Tashbaan?

Queen Susan and the Narnians were visiting Tashbaan to help the Queen decide if she was going to marry Prince Rabadahs, the Calormene prince.

5. What influenced Queen Susan's decision regarding Prince Rabadash? pages 64

& 65 *Queen Susan discovered that although in Narnia Prince Rabadash appeared kind and charming, in his home Tashbaan he was a proud, murdering, cruel, self-pleasing, evil tyrant.*

6. Why do you think King Edmund wanted secrecy regarding the Narnians' decision to return home? King Edmund wanted to secretly return home because he feared Rabadash would chase them and force Queen Susan to marry him.

7. What plan did the Narnians make? The Narnians decided to spread the news they were having a banquet and then skip out on their ship the night of the party.

8. How did Shasta escape the Narnians? Shasta escaped the Narnians when the real Prince Corin climbed into the window of the palace and took back his place as prince. This permitted Shasta to leave without anyone knowing.

Chapters 6 and 7

Remember: Questions that ask *why* or questions that request you to explain what a character *needs* or *wants* are asking you to explain motive.

1. Where did Shasta have to wait and why was he afraid? page 85

2. How was Shasta comforted in the tombs? pages 86 & 87

3. What awoke Shasta and why wasn't he attacked? pages 88 & 89

4. What disaster happened to Aravis in Tashbaan? page 95

5. Why didn't Lasaraleen understand why Aravis wanted to run away? pages 100 & 101

6. How did Lasaraleen plan to help Aravis escape Tasbaan? page 101

7. Why wouldn't Lasaraleen help Aravis until evening? page 102

8. What disaster happened to Lasaraleen and Aravis in the palace? pages 104 to 108

Chapters 6 and 7

Remember: Questions that ask *why* or questions that request you to explain what a character *needs* or *wants* are asking you to explain motive.

1. Where did Shasta have to wait and why was he afraid? page 85

Shasta had to wait for his friends in the tombs and he was afraid of ghouls.

2. How was Shasta comforted in the tombs? pages 86 & 87

Shasta was comforted by a cat that curled up beside him.

3. What awoke Shasta and why wasn't he attacked? pages 88 & 89

Shasta was awakened by the calls of jackals. He wasn't attacked by them, because the cat roared and scared the jackals away.

4. What disaster happened to Aravis in Tashbaan? page 95

Aravis heard slaves announcing her friend Lasaraleen's arrival in Tashbaan. She couldn't resist looking up at the litter and met eyes with her friend Lasaraleen who immediately recognized Aravis and called out to her.

5. Why didn't Lasaraleen understand why Aravis wanted to run away? pages 100

& 101 *Lasaraleen didn't understand why Aravis would prefer running away to become poor in Narnia over marrying someone as rich as the man she was engaged to.*

6. How did Lasaraleen plan to help Aravis escape Tasbaan? page 101

Lasaraleen planned to lead Aravis into the Tisroc's garden through a little water door which led out of the city.

7. Why wouldn't Lasaraleen help Aravis until evening? page 102

Lasaraleen wouldn't help Aravis until evening, because there was a big party at the palace which might cause the pair to be discovered.

8. What disaster happened to Lasaraleen and Aravis in the palace?

pages 104 to 108

Lasaraleen and Aravis got lost in the palace and saw two men. To avoid being discovered, they hid in a room. Unfortunately, they became trapped in this room when the men entered it to speak secretly. One of the men that entered the room was the man Aravis was supposed to marry!

Chapters 8 and 9

1. What did Rabadash want his father to do? pages 110 & 111

2. Why wouldn't the Tisroc declare war on Narnia? pages 112 & 113

3. How did Rabadash propose to help his father gain control of Narnia and find a way to still marry Queen Susan? _____

4. Why did the Grand Vizier support Rabadash's plan? page 118

5. Why did the Tisroc agree to support the plan? page 121

6. How did Aravis find Bree, Hwin and Shasta?

7. What quality best describes Aravis based on her actions so far? Use one example to support your belief. Some examples of qualities found in characters are: fearful, loving, kind, arrogant, greedy.

8. Predict what you think will happen next.

Chapters 8 and 9

1. What did Rabadash want his father to do? pages 110 & 111

Rabadash wanted his father to give him Queen Susan and to destroy Narnia.

2. Why wouldn't the Tisroc declare war on Narnia? pages 112 & 113

The Tisroc was afraid to declare war on Narnia, because of the Lion demon said to live there. He believed that together the Lion demon and the Narnians used their powerful magic to kill the White Witch who once ruled Narnia with her evil powers.

3. How did Rabadash propose to help his father gain control of Narnia and find a way to still marry Queen Susan?

Rabadash proposed to gain control of Narnia by taking two hundred men across the desert to surprise Anvard. After capturing the gates of Anvard and along with it the country Archenland, Rabadash would raid Cair Paravel while King Peter was still away. This would give him the opportunity to capture Queen Susan and marry her and give his father the gift of Anvard. Once the Tisroc had Anvard, it would only be a matter of time before he would be able to control Narnia.

4. Why did the Grand Vizier support Rabadash's plan? page 118

If Rabadash succeeded then Narnia would be helpless because the Calormene would have taken over Archenland.

5. Why did the Tisroc agree to support the plan? page 121

The Tisroc knows Rabadash is becoming impatient for him to die so that Rabadash may become king. The Tisroc knows that Rabadash is dangerous and might kill him and so he supports this plan which will divert Rabadash's attention. Secondly, the Tisroc has eighteen other sons and so if Rabadash dies in his quest it won't make any difference to the throne. Third, if Rabadash succeeds the Tisroc will rule Archenland and Rabadash might not try to kill him.

6. How did Aravis find Bree, Hwin and Shasta? Aravis went through the water gate and walked to the tombs where she met Bree, Hwin and Shasta.

The quality which best describes Aravis is brave. One example is that even though Lasaraleen discovered her, Aravis continued her journey to escape to a place she had never been without the help of the horses and Shasta

8. Predict what you think will happen next. I think the children will warn Archenland war is coming. I also think Rabadash will bring war to Archenland when he crosses the desert.

Chapters 10 and 11

1. Once the children and horses reached Archenland, what did they spot in the desert that looked like fire? page 140

2. What caused Shasta to develop the character qualities of courage and bravery? Which of his actions demonstrated these character qualities? pages 142-144

3. Who did the children meet at the gate and what instructions were given to Shasta? pages 145

4. What did the Hermit tell Aravis about the scratches in her back and the reason for them? page 148

5. What struggle was Bree having and how did the Hermit address it? pages 150 to 152

6. How did King Lune greet Shasta and why do you think he did so? page 155

7. How did Shasta know Rabadash was behind him? Why do you think the author permitted Shasta to overhear Rabadash? pages 159, 160

8. Shasta did not know how to make his horse listen and fell far behind the others. After Rabadash and his men left, Shasta continued his journey in the dark. Who did Shasta meet? pages 162-166

9. What does Shasta learn about himself from this character? pages 162 to 166

Chapters 10 and 11

1. Once the children and horses reached Archenland, what did they spot in the desert that looked like fire? page 140

They spotted Rabadash's army when they saw flying sand which looked like fire.

2. What caused Shasta to develop the character qualities of courage and bravery? Which of his actions demonstrated these character qualities? pages 142-144 *Facing a lion alone without a weapon to save Aravis and Hwin developed the qualities of courage and bravery in Shasta.*

3. Who did the children meet at the gate and what instructions were given to Shasta? page 145 *Shasta was instructed to run straight on without resting so that he would be in time to warn King Loon.*

4. What did the Hermit tell Aravis about the scratches in her back and the reason for them? page 148 *The Hermit told Aravis the cuts weren't serious and that the lion's attack was unusual. Instead of biting her with his teeth, he clawed her back. If Aravis was given the scratches for a reason, the Hermit said she would eventually discover it.*

5. What struggle was Bree having and how did the Hermit address it? pages 150 to 152 *Bree wanted to return to Tasbaan because he was ashamed that he cared more about his own life than saving Hwin and Aravis from the lion.*

6. How did King Lune greet Shasta and why do you think he did so? page 155 *King Lune greeted Shasta as Prince Corin who was his son. I think he did this, because Shasta must be Corin's twin brother. If this is true, Shasta is really a Prince of Archenland!*

7. How did Shasta know Rabadash was behind him? Why do you think the author permitted Shasta to overhear Rabadash? pages 159, 160 *Shasta knew Rabadash was behind him when he heard the sound of trotting horses. I think the author chose to let Shasta overhear Rabadash's plans so that he could tell them and save Archenland and Narnia.*

8. Shasta did not know how to make his horse listen and fell far behind the others. After Rabadash and his men left, Shasta continued his journey in the dark. Who did Shasta meet? pages 162-166 *Shasta met the lion Aslan.*

9. What does Shasta learn about the lion and himself? pages 162 to 166 *Shasta learns that he is not who he thought. When he was a baby the lion pushed his boat to Arsheesh which saved his life. The lion was the one who forced him to join with Aravis and Hwin. The lion was the one that comforted him in the tombs and drove off the jackals. The lions was the one that chased them and made the horses run faster so that they reached Anvard in time. It was also the lion that wounded Aravis.*

Chapters 12 and 13

1. Why weren't the Narnian talking animals in a hurry to carry the news that Rabadash was riding towards them with a small army?
page 171 _____

2. Who delivered the message to Queen Lucy? page 172

3. What was the result of the message being delivered? _____

4. How did Prince Corin draw King Edmund's attention? pgs 178-180

5. What did Prince Corin get Shasta to do when everyone was busy?
pages 180 & 181 _____

6. What were the Calormenes doing when the Narnian army found them? page 185 _____

7. What was the outcome of the battle? _____

8. What was "the bolt of Tash"? pages 192-194

9. Why didn't anyone take Rabadash's challenge? page 194 _____

10. Why do you think King Lune kissed Shasta on both cheeks and said "has any man any doubts"? page 196 _____

Chapters 12 and 13

- 1. Why weren't the Narnian talking animals in a hurry to carry the news that Rabadash was riding towards them with a small army? page 171** *The Narnians weren't in a hurry to carry the news that Rabadash, because they felt so safe and happy that they were getting careless.*
- 2. Who delivered the message to Queen Lucy? page 172** *The stag delivered the message to Queen Lucy.*
- 3. What was the result of the message being delivered? The result of the message was that the army marched to the Dwarf's home to make plans.**
- 4. How did Prince Corin draw King Edmund's attention? pgs 178-180** *Prince Corin drew Edmund's attention by blurting out that he was going to fight when he was ordered not to.*
- 5. What did Prince Corin get Shasta to do when everyone was busy? pages 180 & 181** *Prince Corin got Shasta to put the dwarf's armor on and ride his horse into battle.*
- 6. What were the Calormenes doing when the Narnian army found them? page 185** *The Calormenes were using a tree as a battling ram to knock down the gates when the Narnians found them.*
- 7. What was the outcome of the battle? The Narnians won the battle.**
- 8. What was "the bolt of Tash"? pages 192-194** *In the battle, a giant tore the back of Rabadash's chain mail. After the war was over, Rabadash decided to jump off the wall and yell **The bolt of Tash comes from above!** to scare everyone! On his way down, the hole in his chain mail got caught on a hook and he was caught hanging on the wall. He challenged anyone to fight him one on one for control of Narnia.*
- 9. Why didn't anyone take Rabadash's challenge? page 194** *No one took Rabadash's challenge to fight, because he had shown himself to be a traitor and coward by trying to take Narnia by surprise.*
- 10. Why do you think King Lune kissed Shasta on both cheeks and said "has any man any doubts"? page 196** *King Lune said this to announce that Shasta and his son Corin were twins.*

Chapter 14

1. Why didn't Bree want to hurry on to Narnia? pages 198-199

2. How did Bree describe Aslan to Aravis? page 200

3. Describe the interesting way Bree encountered Aslan. _____

4. Describe Aslan's treatment of Hwin, Aravis and Bree. pgs 201-202
Hwin _____

Aravis _____

Bree _____

5. Describe how Aravis encountered Prince Cor of Archenland.

6. How did Prince Cor fulfill the prophecy of saving Archenland from danger? _____

7. What was Prince Cor's invitation to Aravis and how did she respond? pages 208 & 209 _____

8. Why did Bree enter Narnia full of gloom? page 210

Chapter 14

1. Why didn't Bree want to hurry on to Narnia? pages 198-199

Bree didn't want to hurry on to Narnia because he was ashamed of his short tail and wanted to grow it out again.

2. How did Bree describe Aslan to Aravis? page 200

Bree thought Aslan was human and that Narnians only described him like a lion to show how powerful he was.

3. Describe the interesting way Bree encountered Aslan. *Aslan crept up behind Bree and when Bree said Whiskers! Aslan tickled Bree with his lion whiskers.*

4. Describe Aslan's treatment of Hwin, Aravis and Bree. pgs 201-202

Hwin Aslan planted a kiss on Hwin's nose

Aravis Aslan said, My paws are velvety. You will not be torn. Draw near.

Bree Aslan said, Bree, you poor, proud, frightened horse. Draw near.

5. Describe how Aravis encountered Prince Cor of Archenland.

Aravis heard trumpets sound as his Highness, Prince Cor (Shasta), came through the gates. All the soldiers saluted him.

6. How did Prince Cor fulfill the prophecy of saving Archenland from danger?

Prince Cor fulfilled the prophecy by bringing news of the war, so that Archenland was prepared in time for battle.

7. What was Prince Cor's invitation to Aravis and how did she respond? pages

208 & 209 *Aravis was invited to live in the palace with him and readily agreed.*

8. Why did Bree enter Narnia full of gloom? page 210

Bree entered Narnia gloomily, because he liked to roll and thought talking horses didn't roll.

Chapter 15

1. Why do you think the author had Aravis meet King Lune when he was wearing his oldest clothing?

2. How did King Lune feel about Prince Cor when he discovered that his son had rushed at a lion to save Aravis?

3. Why wasn't King Edmund in a hurry to cut off Rabadash's head?

4. When the Narnians brought out Rabadash and attempted to lay out reasonable terms for his release, how did he respond?

5. When Aslan appeared at the meeting, what did he ask Rabadash to forget so that the prince might avoid doom? _____

6. When Rabadash refused to listen doom struck. Explain why everyone started laughing. _____

7. How did Aslan mix mercy with justice in Rabadash's case?

8. What condition did Aslan put on Rabadash's transformation and why didn't anyone in Tashbaan ever forget what happened?

Chapter 15 continued

9. What other surprise did Cor learn about his identity from King Lune? _____

10. How did King Lune describe the responsibility of being a king to Prince Cor? page 223

11. When the twins grew up, Prince Cor was a greater swordsman than Corin. However, Prince Corin was nicknamed Corin Thunder-Fist because he was unsurpassed at what? Give an example to support your answer. _____

12. Who did Prince Cor marry when he grew up?

13. What plot pattern was this book? Explain your choice with supporting details.

Choose: circle copycat stuck contest switch transformation

Chapter 15

- 1. Why do you think the author had Aravis meet King Lune when he was wearing his oldest clothing?** *I think meeting King Lune in his oldest clothing made Aravis realize King Lune was just an ordinary man.*
- 2. How did King Lune feel about Prince Cor when he discovered that his son had rushed at a lion to save Aravis?** *King Lune was proud of Cor for rushing at a lion to save Aravis and told everybody what Cor had done.*
- 3. Why wasn't King Edmund in a hurry to cut off Rabadash's head?** *Edmund thought that Rabadash might mend his ways just like Edmund had once done after betraying his brother and sisters.*
- 4. When the Narnians brought out Rabadash and attempted to lay out reasonable terms for his release, how did he respond?** *Rabadash responded to the terms by saying, Curse you for a barbarian dog. I will not even hear your conditions. Take off these vile bonds and give me a sword.*
- 5. When Aslan appeared at the meeting, what did he ask Rabadash to forget so that the prince might avoid doom?** *Aslan asked Rabadash to forget his pride.*
- 6. When Rabadash refused to listen doom struck. Explain why everyone started laughing.** *Everyone started laughing because Rabadash's ears grew long, pointy and hairy. He transformed into a donkey and even lost his ability to speak.*
- 7. How did Aslan mix mercy with justice in Rabadash's case? What condition did he put on his mercy?** *Aslan told Rabadash that if he returned to Tash's temple he would be healed. However, if Rabadash ever went further than ten miles away from Tash's temple he would turn back into a donkey forever.*
- 8. Why didn't anyone in Tashbaan ever forget what happened?** *No one in Tashbaan ever forgot what happened, because four thousand people at the great autumn festival saw him transform from a donkey into a human.*
- 9. What other surprise did Cor learn about his identity from King Lune?** *The surprise Prince Cor learned was that he was the older twin and thus heir to the throne.*
- 10. How did King Lune describe the responsibility of being a king to Prince Cor?** **page 223** *King Lune said, This is what it means to be king: to be first in every desperate attack and last in every desperate retreat and when there's hunger in the land to wear finer clothes and laugh louder over a squire mean than any man in your land is able.*
- 11. When the twins grew up, Prince Cor was a greater swordsman than Corin. However, Prince Corin was nicknamed Corin Thunder-Fist because he was unsurpassed at what?** *Prince Corin was unsurpassed at boxing and even beat a talking bear in a boxing match!*
- 12. Who did Prince Cor marry when he grew up?** *Prince Cor married Aravis when he grew up.*
- 13. What pattern was this book?** *It was both a circle and a linear transformation journey. For Shasta he returned home (circle journey) and he was transformed into a Prince. For both horses it was a circle journey of returning home and a transformation from being a slave to a free person. For Aravis it was a linear transformation journey of moving to a new country and eventually becoming Queen. Shasta was transformed into a brave young man and a horseman. Aravis and Bree were transformed when they became humble.*