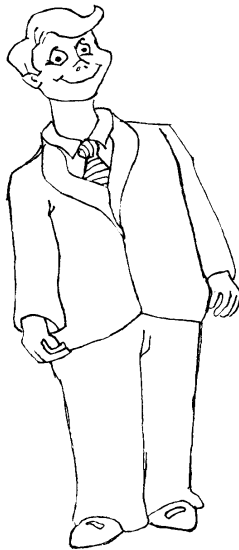


A Novel Study



The Magician's Nephew


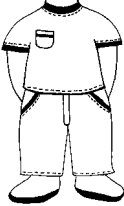
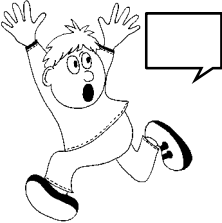
by C.S. Lewis

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 inferenced 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.

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)

Chapter 1

1. Who do you think the magician's nephew is?

2. In the encounter between Polly and Digory, how did the author show the two children meeting? Did he use....

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

Showing: facial expressions, body language, speech, actions

3. What do you think Mr. Ketterley does up in his attic?

4. Why do you think the author called this chapter "The Wrong Door"?

5. What was Polly and Digory's motive for exploring the tunnels that linked the houses together? See Motives on page 3 for help.

6. What plot pattern does this motive indicate?

Circle: circle copycat stuck contest switch transformation

7. Now, that you know the motive and chose a plot pattern to match it, what do you think will happen at the end of this book?

8. Which technique did the author use to describe the room Polly and Digory opened?

Circle one: sensory imagery (felt, heard, saw, smelled, tasted)
showing (facial expressions, body language, speech, actions)

9. In the encounter between the children and Uncle Andrew how did the author show the meeting?

Circle one: sensory imagery (felt, heard, saw, smelled, tasted)
showing (facial expressions, body language, speech, actions)

10. I wonder when Uncle Andrew frightened the children how he did it? Circle one: sensory imagery (felt, heard, saw, smelled, tasted)

showing (facial expressions, body language, speech, actions)

In point form, record the nouns and verbs the author used to create suspense:

11. Where do you think Polly disappeared to?

Chapters 2 and 3

1. What was Uncle Andrew's motive for letting Polly touch the rings?
See Motives on page 3.

2. What plot pattern does this motive indicate?

Circle: circle copycat stuck contest switch transformation

3. What do you think made the rings work?

4. What was Digory's motive for touching and taking the rings?
See Motives on page 3.

5. What plot pattern does this motive indicate?

Circle: circle copycat stuck contest switch transformation

6. Which technique did the author use to describe the place (the wood between the worlds) that Polly and Digory were sent to?

Circle one: sensory imagery (felt, heard, saw, smelled, tasted)

showing (facial expressions, body language, speech, actions)

List the nouns and verbs.

7. What was Digory's motive for not going home at once?
See motives on page 3.

Chapters 4 and 5

1. Why is chapter four called "The Bell and the Hammer"?

2. What plot pattern did entering this new world indicate?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

3. Which technique did the author use to describe the world that Polly and Digory entered?

Circle one: sensory imagery (felt, heard, saw, smelled, tasted)

showing (facial expressions, body language, speech, actions)

4. What plot pattern did finding all the statues of people indicate?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

5. When the bell was struck what technique did the author use to show you that the magic had been put into action?

Circle one: sensory imagery (felt, heard, saw, smelled, tasted)

showing (facial expressions, body language, speech, actions)

List some of the nouns and verbs author used:

6. What does the word "deplorable" mean?

7. What was the awakened Queen's motive?

See Motives on page 3 for help:

Chapters 6 and 7

In these two chapters you will be applying what you have learned by asking and answering your own questions. Strong readers constantly ask and often answer questions about what they are reading. Some of the most important questions you can ask yourself are about the following things:

1. **Titles:** Does the title make you curious and give you some important information about what will happen in the story next?

2. **Settings:** Is there a new setting? What sensory imagery (nouns and verbs) did the author use?

3. **Encounters:** Did two characters meet for the first time? How did the author show this? Did he use sensory imagery (five senses) or "show" facial expressions, body language, speech and actions?

4. **Motive:** What does the character want, need or believe?

5. **Plot Pattern:** Once you know what the character wants or needs what plot pattern does this create?

*It is important to understand that motive determines what the character will do next which in turn creates story action.

*When the motive and story action correlate or match they create story patterns.

*Story patterns help readers to predict and understand the actions and events that follow.

6. **New:** Are there any words, ideas or events that are important, unusual or don't make sense to you?

7. **How does the character feel?** Remember, authors "show" character's emotions by describing their facial expressions, body language, speech, and actions. **Now it's time to turn the page to begin.**

Chapters 6 and 7

Your question about one of the titles:

1. _____

Your Answer:

Your question about one meeting between characters or emotion:

2. _____

Your Answer:

Your question about a plot pattern:

3. _____

Your Answer:

Your question about something new:

4. _____

Your Answer:

Chapters 8 and 9

1. What was Digory's motive at the beginning of Chapter eight?

2. In the encounter between all the characters and the lion how did the author show the meeting?

Choose: *books to you *books to ideas and information *books to books

Circle one: sensory imagery (felt, heard, saw, smelled, tasted)

showing (facial expressions, body language, speech, actions)

3. What plot pattern did watching the lion sing things into being indicate?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

4. What was the Lion's motive in Chapter eight and the beginning of nine?_____

5. What was Jadis's motive in throwing the post at the lion?

Did she get what she wanted? Yes No Why or why not?

6. How did Uncle Andrew's motive change from Chapter eight to Chapter nine?_____

Chapters 10 and 11

1. What did Uncle Andrew believe about the lion and all the other talking animals? _____

What was Uncle Andrew's motive in believing this?

2. Once the animals decided Uncle Andrew was a tree and planted him, what plot pattern did this create? Explain your answer.

Circle: circle copycat stuck contest switch transformation

3. In Chapter 11, Aslan confronts Digory with having brought evil to Narnia. What was Digory's motive for bringing the witch to Narnia?

4. What was Aslan's motive for bringing the cabby's wife to Narnia?

What plot structure(s) did Aslan's actions create? Explain your answer.

Circle: circle copycat stuck contest switch transformation

Chapters 12 and 13

1. What did Aslan ask Digory to do?

Why did Aslan make this request?

(*Why* questions request the character's motive.)

2. What plot pattern(s) do you think this request will create?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

What do you predict will happen?

3. Why does Aslan ask Strawberry if he wants to be a winged horse?

(Remember, *why* questions request the character's motive.)

What plot pattern do you think this request will create?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

Describe what happened. _____

4. In the suspenseful encounter between Polly and Digory and an unknown character, how did the author show the meeting? Did he use....

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

Showing: facial expressions, body language, speech, actions

Describe the encounter briefly.

Chapters 12 and 13 continued

5. In the suspenseful encounter between Digory and the witch, what is her motivation in speaking to him? Motivation is what the character wants, doesn't want or needs.

6. This is a circle story with a contest (quest) in the middle to find and bring back the apple to Aslan. Contests are made interesting by the *tricks, disasters, acts of God or use of force* which are used in them. Which one does the witch use on Digory? Circle your choice.

*Disaster

*Act of God (weather, magic, miracles)

*Trick

*Use of force (political or physical)

Describe it.

7. What does the witch say which helps Digory make his choice?

Chapters 14 and 15

1. What plot structure does the planting of the apple indicate?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

Explain your answer.

2. List all the disasters that happened in Uncle Andrew's stuck story as the animals tried to feed and take care of him.

3. If you get what you want in the wrong way, do you enjoy it?

Yes No

Do you think the cost is worth it? Yes No

4. Is Digory's motive fulfilled? Yes No

Does he get what he wants? Yes No

Describe what Digory gets.

5. When Aslan sends the children back home what plot pattern does this complete?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

Why?

6. The healing of Digory's mother is a plot pattern.

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

Why do you think so?

Chapters 14 and 15 continued

7. When the tree which grows up from the Narnian apple is made into a wardrobe in Digory's house what plot pattern do you think this foreshadows?

See Plot Patterns on page 4 for Help:

Circle: circle copycat stuck contest switch transformation

Why do you think so?

8. How do you think the title of this book is connected to the wardrobe?
