



The Wizard of Oz Educational Materials

O L D T O W N P L A Y H O U S E Y O U N G C O M P A N Y

S Y N O P S I S

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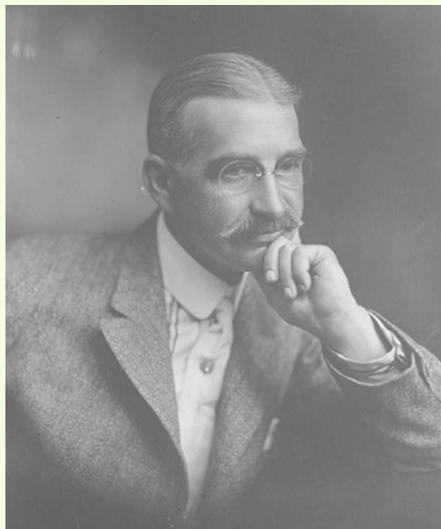
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A powerful *cyclone* whips through the Kansas prairie and a young girl, Dorothy, can't get to the storm cellar in time. She scoops up her little black *terrier*, Toto and the two of them take an unlikely journey to magical land. As her house finally stops spinning it lands on the wicked witch of the East, Lucinda! Dorothy finds herself in the land of Oz—being hailed by the *Munchkins* for saving them from the Wicked Witch — a pretty bewildering experience for a little girl from Kansas. Taking the advice of Malinda, the good witch of the North, Dorothy and Toto bravely set out on the *Yellow Brick Road* to find a way back home. They soon meet three noble friends: the Scarecrow seeking brains, the Cowardly Lion who wants courage and the Tin Woodman who desires a heart above everything. After a close call in the field of the deadly *poppy* flowers, the little band reaches the throne room of the great Wizard in the Emerald City.

The Wizard will only help Dorothy and her friends if they will travel to the West and retrieve a magical golden cap from the wicked witch of the West, Belinda. By a lucky turn of events—and with help from some new friends and even the *winged monkeys*—the travelers return to the Emerald City with the magical cap hoping to receive their rewards.

Dorothy and her friends learn that the great Wizard is not what they expected and the good witch of the South, Glinda, reveals that the power to return to her Aunt Em and Uncle Henry in Kansas was within her power all the time. The Scarecrow is given “bran” new brains, the Cowardly Lion finds courage inside himself and the Tin Woodman receives his heart and his heart's desire. Dorothy waves goodbye to her new friends and with a wave of Glinda's wand and three clicks of her heels, the little girl from Kansas and her dog, Toto, finally find themselves home.

Educational Materials for **The Wizard of Oz** are provided through a grant from the Worthington Family Foundation. We thank them for their support.



A B O U T T H E A U T H O R

Born in New York in 1856, L. Frank Baum had his first best-selling children's book with 1899's *Father Goose, His Book*. The following year, Baum scored an even bigger hit with *The Wonderful Wizard of Oz*, and went on to write 13 more *Oz* books before his death in 1919. His stories have formed the basis for such popular films as *The Wizard of Oz* (1939) and *Oz the Great and Powerful* (2013).

GLOSSARY OF THEATRE TERMS

Act: 1) The process of performing as a character. 2) A main section of a play.

Actor: A person who performs as a character in a play or musical.

Antagonist: The opponent to the protagonist (or hero) of the story. An antagonist may sometimes be called the “villain.”

Audience: The people who gather to watch the performance. The audience sits in the house.

Auditions: Tryouts held for actors who want to perform in a show. Actors auditioning for a musical may be asked to sing and read a particular character’s lines from a scene as well as learn a short dance sequence.

Author: A writer of a play or musical, which is also known as a playwright. A musical’s authors include the book writer, the composer and the lyricist.

Backstage: The area out of view of the audience that include the wings and dressing rooms as well as the lounge area or “green room.”

Blocking: The actors’ movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.



From the 1900 publication of
The Wizard of Oz
W.W. Denslow, Illustrator

“More studies are
finding what we
already know in our
hearts—the arts
DO make a positive
impact on our
youth!
Individually.
Socially.
Academically.”

Company: All of the people who make a show happen: actors, musicians, creative team, crew, producers, etc.

Crew: A team of people who move scenery, operate lights and sound, handle props or work backstage during a production.

Break a leg: A wish of “good luck” in the theatre, which comes from a superstition that saying “good luck” is actually bad luck!

Broadway: The theatre district in New York City that is home to 40 professional theatres and one of the world’s great capitals of live theatre.

Curtain Call: The entrance of the company at the end of the show to bow and acknowledge the audience’s applause.

Designers: The people who create the sets, costumes, lighting and sound for a production.

Cast: 1) *noun* The performers in a show, “We have a great *cast*.” 2) *verb* The act of the selection of an actor for a play, “I hope I get *cast* in the next play.”

Character: A human (or animal) represented in a play. Each actor plays a character, even if that character doesn’t have a name

in the script. An actor may play many characters in the same play.

Choreographer: A person who creates the dance numbers in a musical or combat sequences in an adventure story.

Climax: The height of the dramatic action in a play.

Dialogue: A conversation between two or more characters.

Diction: The articulation, or clearness of speech, while delivering one’s lines. Also known as “enunciation.”



From the 1900 publication of
The Wizard of Oz

GLOSSARY OF THEATRE TERMS, cont.

Raked Stage: A stage that is raised slightly upstage so it slants towards the audience.

Rehearsal: A meeting during which the cast learns and practices the show.

Rights: Permission to perform a show that is obtained through a license and payment of a fee called royalties.

Role: The character that an actor plays.

Scene: A section of a play in one particular location and time.

Script: 1) The written words that make up a show, including dialogue, stage directions and lyrics. 2) The book that contains those words.

Set: The entire physical environment onstage, which may include backdrops, flats, furniture, props and projections.

Set Change: A change in scenery, often between scenes or acts.

Set Designer: A person who creates the scenery.

Setting: The location, environment and time period of a play.

Sound Board: An electronic board or computer that controls the mics, sound cues and any other audio in a production. Also called a sound console.

Stage: The area where the actors perform in a theatre.

Stage Business: Small actions performed by actors that make a play more realistic and believable.



*From the 1900 publication of The Wizard of Oz
W.W. Denslow, Illustrator*

Stage Directions: Words in the script that describe the actions for the characters that are not part of the dialogue.

Stage Left: The left side of the stage, from the actor's perspective.

Stage Manager: A person responsible for keeping all rehearsals and performances organized and on

schedule, and for calling sound and light cues during the show.

Stage Right: The right side of the stage, from the actor's perspective.

Strike: 1) To remove a prop or set piece from the stage. 2) To clean up the stage after closing.

Tableau: A frozen image made up of actors, usually showing a specific mood or idea.

Technical Director: A person who coordinates the construction and painting of the sets, the hanging of the lights and the setup of the sound system.

Technical Rehearsal: A rehearsal when the crew begins adding sets, lights,

sound etc., to the show once the performers know the lines, songs and blocking. Also called "tech."

Theatrical Lights: Lights that hang from the ceiling of a theatre or on poles, or "booms" above or on the

side of the stage. These lights illuminate the actors and convey time of day and specific moods.



Theatre versus Theater: The word “theatre” can also be spelled “theater” and is defined in two ways. The first definition is the art of producing plays and musicals for a live audience. The second definition is the building or place in which a show is performed including stage, backstage and house. Often the word is spelled with an “er” when it describes a cinema or movie theater. For the purposes of this glossary, we are using the “re” spelling throughout to refer to both the practice of theatrical activity and the physical building in which it takes place.

Types of Stages

Arena: The audience is seated on all four sides of the performance space. Also called “in the round.”

Proscenium: The audience is seated on one side, facing the stage. The arch or frame around the stage is called the proscenium arch.

Stadium: The audience is seated on two opposite sides of the performance space.

Thrust: The audience is seated on three sides of the performance space in a U-shape. The stage itself can be shallow or very deep.

Underscore: Music that plays under dialogue or during a scene change.

Understudy: An actor who learns a character other than his own and is able to play that character if the other actor is sick.

Upstage: The part of the stage furthest from the audience.

Usher: A person who shows the audience to their seats and hands out programs.

Warm-up: Exercises at the beginning of a rehearsal or before a performance that prepare actors’ voices and bodies.

Wings: The area to the side of the stage just out of the audience’s view.



6 Benefits Associated with the study of Arts

- Higher reading and language skills
- Improved math skills
- Developed thinking skills
- Increases social skills
- Positive school environment
- Motivation to learn



From the 1900 publication of *The Wizard of Oz*
W.W. Denslow, Illustrator

“When students have the opportunity to engage in a dramatic enactment of a story, their overall understanding of the story improved...Drama can also be an effective method to develop the quality of a child’s narrative writing.”

Oz in the Popular Culture

An excerpt from the article “Frank Baum, the Man Behind the Curtain” by Chloe Schama, *Smithsonian.com*, June 25, 2009.

Today, images and phrases from *The Wizard of Oz* are so pervasive, so unparalleled in their ability to trigger personal memories and musings, that it’s hard to conceive of *The Wizard of Oz* as the product of one man’s imagination. Reflecting on all the things that *Oz* introduced—the Yellow Brick Road, winged monkeys, Munchkins—can be like facing a list of words that Shakespeare invented. It seems incredible that one man injected all these concepts into our cultural consciousness. Wouldn’t we all be forever lost without “there’s no place like home,” the mantra that turns everything right side up and returns life to normalcy?

But the icons and the images did originate with one man, Lyman Frank Baum.

When *The Wizard of Oz* was published in 1900 with illustrations by the Chicago-based artist William Wallace Denslow, Baum became not only the best-selling children’s book author in the country, but also the founder of a genre. Until this point, American children read European literature; there had never been a successful American children’s book author. Unlike other books for children, *The Wizard of Oz* was pleasingly informal; characters were defined by their actions rather than authorial discourse; and morality was a subtext rather than a juggernaut rolling through the text. The *New York Times* wrote that children would be “pleased with dashes of color and something new in the place of the old, familiar, and winged fairies of Grimm and Anderson.”

It seems appropriate that a story with such mythical dimensions has inspired its own legends—the most enduring, perhaps, being that *The Wizard of Oz* was a parable for populism. In the 1960s, searching for a way to engage his students, a high-school teacher named Harry Littlefield, connected *The Wizard of Oz* to the late-19th-century political movement, with the Yellow Brick Road representing the gold standard—a false path to prosperity—and the book’s silver slippers standing in for the

introduction of silver—an alternate means to the desired destination. Years later, Littlefield would admit that he devised the theory to teach his students, and that there was no evidence that Baum was a populist, but the theory still sticks.

The real-world impact of *The Wizard of Oz*, however, seems even more fantastical than the rumors that have grown up around the book and the film. None of the 124 little people who were recruited for the film committed suicide, as is sometimes rumored, but many of them were brought over from Eastern Europe and paid less per week than the dog actor who played Toto. Denslow, the illustrator of the first edition, used his royalties to purchase a piece of land off the coast of Bermuda and declare himself king. Perhaps intoxicated by the success of his franchise, Baum declared, upon first seeing his grandchild, that the name Ozma suited her much better than her given name, Frances, and her name was changed. (Ozma subsequently named her daughter Dorothy.) Today, there are dozens of events and organizations devoted to sustaining the everlasting emerald glow: a “Wonderful Weekend of Oz” that takes place in upstate New York, an “Oz-stravaganza” in Baum’s birthplace and an International Wizards of Oz club that monitors all things Munchkin, Gillikin, Winkie and Quadling related.

More than 100 years after its publication, 70 years after its debut on the big screen and 13 book sequels later, *Oz* endures. “It’s interesting to note,” wrote the journalist Jack Snow of *Oz*, “that the first word ever written in the very first *Oz* book was ‘Dorothy.’ The last word of the book is ‘again.’ And that is what young readers have said ever since those two words were written: ‘We want to read about Dorothy again.’”

Read more: <http://www.smithsonianmag.com/arts-culture/frank-baum-the-man-behind-the-curtain-32476330/#u50BMg0LW2p4skgW.99>



Just what is a Munchkin?

*Merriam-Webster defines "Munchkin" as: a person who is notably small and often endearing. It's first known use was L. Frank Baum's *The Wonderful Wizard of Oz* (1900). Baum's term for the diminutive inhabitants of the land of Oz has earned its place in the English Language. Like Shakespeare, Baum created words never-before used and now they are part of our collective vocabulary.*

Can you think of other authors who have done the same? What are some words and/or phrases coined by contemporary writers? The following is a list of some examples. Try to define these words for the modern dictionary. Feel free to add some of your own!

- ◆ Muggle
- ◆ Pixie dust
- ◆ Quiddich



*From the 1900 publication of *The Wizard of Oz*
W.W. Denslow, Illustrator*

CURRICULUM CORNER

ART

Character Portraits

Use this activity to utilize art as a means to explore character. **The Wizard of Oz** is filled with many colorful and imaginative characters. Have each student choose a character to analyze. Then, have your students sketch, paint or sculpt a portrait of their chosen characters as they imagine them. Encourage your students to be non-literal and create a portrait that is thoughtful and filled with imagery. These portraits can make an excellent display and discussion platform.

Mapping the land of Oz

An activity to examine the story by creating a map of the locations of major events. Throughout **The Wizard of Oz** the characters experience many important events all over the fictional place called "Oz". Have your students create a physical map by listening to the performance closely, alert for clues about the geography of the region. Then they should mark places on the map where important events take place, such as Munchkinland where Dorothy meets the good witch, Malinda, or the land of the Winkies. Encourage your students to use symbols and color to make their maps engaging and understandable. Include these maps in a classroom display.

DISCUSSION

Some questions for discussion and debate following the performance.

- Does **The Wizard of Oz** have a happy ending?
- Is the Wizard a good guy or a bad guy? Why?
- What is the lesson in **The Wizard of Oz**? Is this lesson articulated by a character in the play?
- Discuss the term "anthropomorphic" and how this device is used in **The Wizard of Oz**.
- Do the Scarecrow, Tin Woodsman and the Lion get the things they desire? Did they already possess these things?

Use the exercises and activities below to infuse and reinforce your students' work.

THEATRE GAMES

Count to Ten

Use this exercise to develop group cooperation and non-verbal communication.

1. Have students sit in a circle. Explain that they are going to count to ten.
2. Set the limitations: Only one person may say a number at a time. If more than one person says the same number simultaneously, the circle will need to start over at one.
3. Allow the students to try to count to ten. Generally, the first attempt will be unsuccessful.
4. Encourage the students to look each other in the eye and make it clear that they are about to "make an entrance" with a number. They should take deep breaths and focus on the energy in the circle.
5. For more of a challenge, have students count to a higher number or say the alphabet. For a real challenge, have the students close their eyes. This will force them to listen and feel the energy of the group without visual cues.

Theatre Directors use various improvisational games as a way to begin rehearsals and "warm up" the actors. The following exercises and games were used by **The Wizard of Oz** cast members to warm up their bodies, their voices and their imaginations:

From the top of the head to the soles of the feet. Begin with the head and stretch and explore movement using every area of the physical self. Look up, look down, look side to side, roll shoulders back then forward. Sweep arms up then down, repeat. Side stretch left and right, twist to the left and right. Isolate the rib cage side to side then forward and back. Then move the rib cage around in a circle, reverse. Swing the hips right and left and around, reverse. Isolate the knee in and out on both legs then circle the ankles right and left. Finally reach up, bend over with a flat back, drop the hands to the ground and stretch right, left. Squat like a frog and hold. Press the behind straight up then slowly rise, stacking one vertebrae at a time, the head is the last thing to come up. Open the arms and expand the chest, breathe in, then out.

Loosen the tongue and exercise the articulators. Repeat the following phrases: "the lips, the teeth, the tip of the tongue"; "red leather, yellow leather, red leather, yellow leather"; "unique New York, unique New York"; Ba-da-ga-da, Ba-da-ga-da, Ba-da-ga-da, Ba. Ga-da-ba-da, Ga-da-ba-da, Ga-da-ba-da-Ga"; "EEE-YOOO, EEEE-YOOOO, EEEE-YOOO"; (on a high pitch) "KI-KI-KI".

The juggling ball drill. Begin with the cast in a circle, standing, facing center. Director begins by tossing first juggling ball to someone on the opposite side of the circle, shouting their name and making eye contact before the underhand toss. That person tosses to someone opposite them in the circle, shouting their name and making eye contact before the underhand toss. This continues on until everyone in the circle has been included and the last person tosses to the Director who began the exercise. Participants always toss to the same individual and catch from the same individual throughout the exercise regardless of how many juggling balls are introduced. The goal is to have at least three juggling balls going at any given time and depending on the size of the circle, up to six balls can be used. The Director determines when to introduce ball number two, three, etc. When the Director feels that the exercise has been useful, they may drop out each juggling ball that is tossed back to them and thereby end the exercise. This is a lot of fun and requires listening skills, projection skills, concentration and cooperation. Skills that are quite useful in the theatre as well as the classroom.

The following excerpt is from the book by L. Frank Baum. Notice the same passage as it was dramatized by the play's author, Anne Coulter Martens. What are the differences in the texts? Encourage students to select their favorite passages from the story and try to dramatize them in play form.

"The Lion thought it might be as well to frighten the Wizard, so he gave a large, loud roar, which was so fierce and dreadful that Toto jumped away from him in alarm and tipped over the screen that stood in a corner. As it fell with a crash they looked that way, and the next moment all of them were filled with wonder. For they saw, standing in just the spot the screen had hidden, a little, old man, with a bald head and a wrinkled face, who seemed to be as much surprised as they were. The Tin Woodman, raising his axe, rushed toward the little man and cried out, "Who are you?"

"I am Oz, the Great and Terrible," said the little man, in a trembling voice, "but don't strike me—please don't! — and I'll do anything you want me to."

Our friends looked at him in surprise and dismay.

"I thought Oz was a great Head," said Dorothy.

"And I thought Oz was a terrible Beast," said the Tin Woodman.

"And I thought Oz was a Ball of Fire," exclaimed the Lion.

"No; you are all wrong," said the little man, meekly. "I have been making believe."

"Making believe!" cried Dorothy. "Are you not a Great Wizard?"

"Hush, my dear," he said; "don't speak so loud, or you will be overheard—and I should be ruined. I'm supposed to be a Great Wizard."

"And aren't you?" she asked.

"Not a bit of it, my dear; I'm just a common man."

"You're more than that," said the Scarecrow, in a grieving tone; "you're a humbug."

"Exactly so!" declared the little man, rubbing his hands together as if it pleased him; "I am a humbug."



LION (helpfully). Because if you don't —-(Lets out a mighty roar. His roar is so loud and fierce that DOROTHY jumps in alarm and tips the screen over with a crash. Now at last they see the WIZARD standing there as he really is — a plump little man with an almost bald head. He is as surprised as they are.)

WIZARD Oh, goodness, gracious, mercy me!

TIN WOODMAN (raising his axe). Who are you?

WIZARD (in a trembling voice). I am — Oz — the Great and Terrible.

ALL (in a chorus, moving slightly closer). You?

WIZARD (backing slightly). Don't hurt me, please don't!

SCARECROW But I thought the Wizard was a bouncing green ball of light!

TIN WOODMAN I thought he was a loud-sounding gong!

LION I thought he was a mighty magician as tall as a tower!

DOROTHY (dismayed). I thought he was able to turn himself into all these things, even into a ball of fire.

WIZARD (meekly). No, you're all wrong. (Makes a wide circle around them as he moves C.) I've been making believe.

DOROTHY (as she and her friends follow right after him). Aren't you really a great Wizard at all?

WIZARD (warningly, his finger to his lips, glancing L and R). Sh! I'm supposed to be very great.

DOROTHY But not really?

WIZARD (sadly, shaking his head). Not a bit of it, my dear. I'm just a common man.

SCARECROW But this is awful! How will I ever get my brains?

TIN WOODMAN Or I my heart?

LION (on verge of tears). Or I my courage?

DOROTHY And how will I get back to Kansas?

WIZARD (pleadingly). My dear friends, I beg of you to keep my secret. Think of all the trouble I'd be in if everyone knew the truth about me!





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Be Bright. Be Bold. Be Young.



*From the 1900 publication of The Wizard of Oz
W.W. Denslow, Illustrator*

AFTER THE SHOW . . .

Points for discussion:

- ◆ How was the overarching theme of the story realized in the stage play?
- ◆ Was there a character that spoke the theme as one of their lines?
- ◆ Were the characters portrayed in a way that was consistent with the story by L. Frank Baum? Were they consistent with the 1939 movie version?
- ◆ What were the most challenging requirements of the play's script? How did the production answer these challenges? Were they successful?
- ◆ How were the Munchkins portrayed? Was this successful?
- ◆ How were the transitions from place to place handled in the production? Were these transitions successful?
- ◆ Were there any relationships that surprised you? Were they based on events in the book or in the movie version?
- ◆ Given the constraints of time and resources, what was your overall impression of the play?
- ◆ Did the student technicians and actors provide an entertaining event?
- ◆ Did you feel the costumes were appropriate to the characters? Were they colorful? Did the color story of the costumes relate to the character's geographical location in Oz?
- ◆ Given the number of actors who auditioned for the play (over 100) did you feel the casting was appropriate? Can you imagine casting the play with famous actors you like? Who would you cast to play the role of Dorothy? The Scarecrow? The Wizard? The wicked witch Belinda?

Feel free to write with your comments and questions:

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