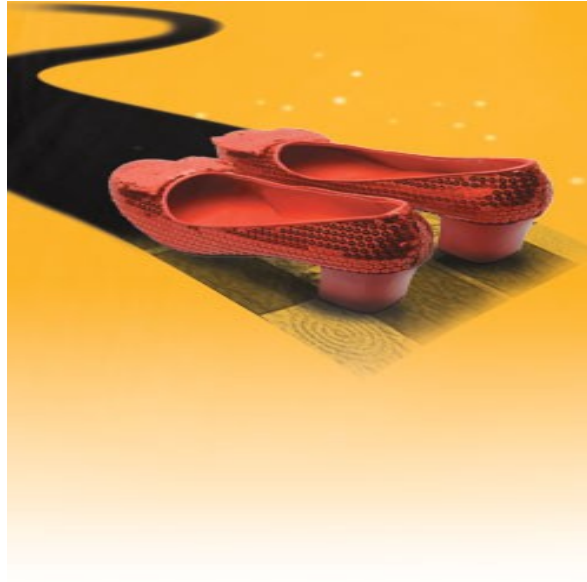


Alliance Theatre for Youth and Families presents

## AUDIENCE GUIDE

Grades 4-8

# The Wizard of Oz



Book Adaptation by John Kane

Picture Score by Harold Arlen and B.Y. Harburg

Written by L. Frank Baum

With Music and Lyrics by Harold Arlen and B.Y. Harburg

Background Music by Herbert Stothart

Dance and Vocal Arrangements by Peter Howard

Orchestration by Larry Willcox

Adapted by John Kane for the Royal Shakespeare Company

Based upon the classic motion picture owned by Turner Entertainment Co. and distributed in all media  
by Warner Bros.

Directed by Rosemary Newcott

Study Guide created by The Alliance Theatre Dramaturgy by Students team at the Friends School of Atlanta:  
Lucy Andrew, Peter Blind, Jordan Bonaparte, Gabe Britman, Daniel Figiel, Sophie Ledden, Erin Malone and Hope  
Ridley, with Language Arts teacher Amy Lighthill.



# A note to educators and parents

**Note to the Educator:**

This Audience/Study Guide has been prepared by 7th and 8th grade students of The Friends School of Atlanta. The students and their teacher, Amy Lighthill, participated in the Alliance Theatre Institute for Educators and Teaching Artists **Dramaturgy by Students Program** under the guidance of Teaching Artist Barry Stewart Mann.

The intent of this study guide is to serve as a starting point for further research and reading as the audience prepares for, and reflects together upon seeing the Alliance Theatre for Youth and Families' series production of *The Wizard of Oz*.

The questions, information and activities have been created with the student audience in mind. Please feel free to use/copy any or all of these pages as you reflect with your students on the play *The Wizard of Oz*.

**Bringing *The Wizard of Oz* into the classroom: Theatre to Curriculum Connections**

The Study Guide is targeted for students in grades 4-8, with information, discussion topics, and activities to extend knowledge in the core subject of Language Arts, as well as other curriculum subjects. It also provides experiences in the strands of creative thinking, critical thinking, communication and research, and engages students at all levels of Bloom’s Taxonomy.

Suggested curriculum areas of study that this play and study guide will cover: Theatre (Theatre Conventions, Theatre/Film History), Language Arts (Literary Analysis, Literary Adaptation, Vocabulary Development, Grammar). Social Studies (American History, U.S. Geography), Science (Weather, Special Effects Technology) and Visual Arts (American Art/Folk Art).

**Pre-show questions:**

Have you ever had to go on a long journey to get somewhere special, or to get help from someone special? How & when? Did you get there, and did you get the help?

What are dreams? Why do we dream when we sleep? What purposes do dreams serve?

**Post-show questions:**

What might the characters, settings and elements of this story represent?

Throughout the play, Dorothy wants to go home. At the end, Glinda tells her, “You’ve always had the power to go back to Kansas?” In what ways, and to what extent, do we have the power within us to achieve the goals we set for ourselves?

**From the Director, Rosemary Newcott:**

What do we learn about HOME and the VALUE OF FRIENDSHIP from studying this story?

**Inside this Audience Guide**

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### ABOUT THE AUTHOR

L. Frank Baum was born in Chittenango, New York on May 15, 1856, one of eight children of oil magnate Benjamin Ward Baum and women's rights activist Cynthia (Stanton) Baum. His first name was Lyman, but he preferred to be called 'Frank'. He was born with a congenitally weak heart, and suffered from ill-health throughout his life. He grew up in northern New York. He began writing when he was about 10, but never published anything as a young man. He worked many jobs: a reporter in New York, a newspaper publisher in Pennsylvania, an actor, playwright and manager with touring theatre companies, a salesman, and a store owner in the Midwest. In 1882, at the age of 26, he married Maud Gage; they had four sons. He and his family moved to South Dakota, where he became editor for a local newspaper; and for a while they lived in Chicago. One night, his mother-in-law suggested that he write down all the fairy tales and stories that he told to his children, and that's how he began his career writing.

Baum's first novel, *Mother Goose in Prose*, came out in 1897, and introduced the farm-girl Dorothy. The book was popular, and was soon followed by *Father Goose, His Book*, in 1899. It quickly became a best-seller. Baum's next work, in 1900, was *The Wonderful Wizard of Oz*. The book, illustrated by W.W. Denslow, was published at Baum's own expense. It 90,000 copies in the first two years. Baum soon moved to California, where he produced sequels for the rest of his life. Other titles in the Oz series include *The Marvelous Land of Oz*, *Ozma of Oz*, *The Patchwork Girl of Oz*, and *Glinda of Oz*, to name just a few. Baum died on May 6, 1919, in Hollywood, where he had moved to a house he called Ozcot.

After his death, Ruth Plumly Thompson was commissioned to write 21 more Oz books. The Oz series was long shunned by librarians, and neglected by scholars of children's literature. Today, Baum's Oz stories are considered classics of fantasy literature. The first of the Oz books was made into a stage musical in 1901, but Baum was determined to see his stories also on the screen. The most famous film version, from 1939, received an Academy Award nomination for Best Picture and was selected to the National Film Registry at the Library of Congress. The reviews were not all positive: one reviewer called it "a stinkeroo"! Nevertheless, it has become a classic, known and loved by generations of viewers the all over the world.

### QUOTE FROM L. FRANK BAUM

*"Folklore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Andersen have brought more happiness to childish hearts than all other human creations."*

*"Yet the old time fairy tale, having served for generations, may now be classed as "historical" in the children's library; for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incidents devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident."*

*"Having this thought in mind, the story of "the Wonderful Wizard of Oz" was written solely to please children of today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heartaches and nightmares are left out."*



## Timeline: From the Book to the Alliance Theatre

L. Frank Baum is born	1856
Populist Movement	1890's
<i>The Wizard of Oz</i> is published	1900
<i>The Wizard of Oz</i> (play) opens in NY	1902
L. Frank Baum dies	1919
Judy Garland is born (Frances Ethel Gumm)	1922
The Great Depression	1929-1930's
The final Oz book is published	1934
The film version of <i>The Wizard of Oz</i> is released	1939
Judy Garland dies	1969
The musical <i>The Wiz</i> opens in New York	1975
The film version of <i>The Wiz</i> is released	1978
The novel <i>Wicked</i> is published	1995
The musical <i>Wicked</i> opens in New York	2003
The Muppet <i>Wizard of Oz</i> is broadcast on TV	2005
<i>Son of a Witch</i> , a sequel to <i>Wicked</i> , is published	2005
<i>Lion Among Men</i> , another sequel, is published	2008
<i>Out of Oz</i> , the last <i>Wicked</i> sequel, is published	2011
<i>The Wizard of Oz</i> opens at the Alliance	2/25/2012



Judy Garland, 1954

### THE WIZARD OF OZ AS ALLEGORY

*The Wizard of Oz* has been viewed by many to be an allegory (a symbolic representation in story form) of the American economy and banking system. When the book was written in 1899, there was a great deal of debate about the gap between the rich and the poor, and the gold standard as the foundation of the monetary system. Some people believed that all money should be backed up by gold stored by the federal government; others believed that the government should be able to regulate money without reference to gold. The Populist Movement, composed of farmers and workers, called for broader distribution of wealth, and more economic rights for the common people. In this context, people have seen correlations in *The Wizard of Oz*: the Scarecrow as the prototypical farmer; the Tin Man as the industrial worker; the Cowardly Lion as Populist politician William Jennings Bryan; the Yellow Brick Road as the Gold standard; the Wizard as politicians; the silver slippers (from the novel; they were turned into ruby slippers in the film to be more visible) as the silver exchange; and Dorothy as the ordinary, average, level-headed American.

By 1939, when the movie appeared, the political landscape was different, but many of the economic issues remained. The Stock Market had crashed in 1929, and the 1930's saw the Great Depression and President Franklin D. Roosevelt's New Deal. Audiences in the thirties would have easily related to the tornado as the Great Depression stripping them of their economic security and thrusting them into a strange, uncertain, seemingly unrecognizable America. The Yellow Brick Road can be seen as signifying hope and freedom, and the Emerald City as the promise of the New Deal.

#### Discussion Questions:

**Before the show:** What does money (paper and coins) represent? What is written on our money, and what does it mean? What similarities or differences do you see between the economic conditions of the 1890's and 1930's and those of today?

**After the show:** What do you think the different elements of the play may have symbolized?

## FILMS MADE INTO PLAYS

The Alliance Theatre production of *The Wizard of Oz* is based specifically on the 1939 movie. There have been many movies made from books (such as *Harry Potter*, *The Twilight Saga*, and *Hugo*) and plays (such as *Dreamgirls*, *Romeo & Juliet*, and *Carnage*). But there aren't that many movies that have been made into plays. Here are some that you may know:

*Billy Elliott*

*The Lion King*

*Bring It On*

*Hairspray*

*The Producers*

*Summer of '42*

*Beauty and the Beast*

*Young Frankenstein*

*42<sup>nd</sup> Street*

### Discussion Questions

**Before the show:** What other examples can you name, of movies that have been adapted into plays? How do they change in the process of adaptation?

Have you seen the film of *The Wizard of Oz*? If so, what expectations do you have for the play? What challenges do you think were encountered in the adaptation and production?

**After the show:** How did the play compare to the film?



## Musical Theatre as An Art Form

*What is unique about the 'musical' as an art form, and a uniquely American art form at that?* Musical Theatre is a theatrical production with musical pieces that sometimes move the story along, but not necessarily. Songs play on the heartstrings, and add a new dimension to the words. Characters break out in spontaneous song and dance. The audience must suspend disbelief – it takes us out of the regular world. Musical theatre is a way of retelling popular stories in a different form. It is multidimensional – suited to multiple intelligences. Musical styles can convey information about the different characters. Music can get the audience pumped up. Outbursts of music and dance grab the audience's attention. Perhaps we accept emotions and sentiments more easily when they are set to music. In musicals, the songs can:

- communicate a character's inner thoughts
- convey important information about a character
- advance the story
- provide an exciting finale

**To do:** Watch these clips from stage and film musicals (or others that you find yourself), and see what purposes the songs serve:

Tevye, in *Fiddler on the Roof*: <http://www.youtube.com/watch?v=244Str11YNA>

Maria, in *West Side Story*: <http://www.youtube.com/watch?v=L7BQRGXFLJs>

Full cast of *Footloose, The Musical*: <http://www.youtube.com/watch?v=IJGN3sfqM6s>

Elphaba, in *Wicked*: <http://www.youtube.com/watch?v=wXikNRPXyZo&feature=related>

### Discussion questions

**Before the show:** What other musicals have you seen? How do they differ from non-musical plays or movies? How do the songs fit into the story, and how do they move the story along?

**After the show:** What songs do you remember from the play? What purpose did they serve? Would you have presented or staged them any differently?

## Spinoffs

The book and movie of *The Wizard of Oz* have spawned many other books, plays, movies, television shows, songs, and other works of art. Most prominent are the 1970's stage and movie musical *The Wiz*, *The Super Soul Musical "Wonderful Wizard of Oz"*, and *Wicked*, the 1995 Gregory Maguire novel that was turned into a Broadway musical and was followed by three sequels from the same author. But there have been many others as well; in fact, countless musicians and authors and screenwriters have adapted or borrowed from the iconic story. Here are just a few:

- 2011 direct-to-DVD animated film *Tom and Jerry and the Wizard of Oz*.
- the VeggieTales episode "The Wonderful Wizard of Ha's" (in which the Tin Man is played by Larry the Cucumber)
- the comic book series "Oz: The Manga"
- 2005's *The Muppets' Wizard of Oz* (in which Gonzo plays the Tin Thing, the Wicked Witch's research assistant)
- "The Suite Life on Deck" episode titled "Twister: Part 2" (in which Bailey has a dream based on *The Wizard of Oz*, where she sees herself as Dorothy, and the other passengers as characters from the story)
- the 2006 episode of "That's So Raven" titled "Soup to Nuts", (in which Raven sees herself in a parody of "The Wizard of Oz". Dr. Stuckerman as the Wicked Witch of the West.)
- a band in Indiana called "Surrender Dorothy"

## VOCABULARY

- affrontery — shameless boldness
- beneficent — kind, charitable
- buffalo (verb) — to confuse or bewilder
- cataclysmic — momentous, violent, overwhelming
- catastrophe — a sudden and widespread disaster
- conspicuous — obvious, striking, attracting attention
- conveyance — mode of transportation or communication
- galvanized — coated with zinc, or stimulated as if by an electric shock
- guild — an association of people with a shared interest
- humbug — something designed to mislead
- jabberwrapping — talking, blabbing
- jibs — triangular sails
- minion — a subordinate, follower, or dependent
- pitch (in the Munchkin song) — to tilt, shake or fall
- poppies — flowers, often associated with sleep
- sentimental — having tender feelings such as love, affection, or nostalgia
- simian — of, relating to, or resembling monkeys or apes
- skulking — to move in a sneaky manner, and keep hidden for an evil reason
- stratosphere — the highest region of the earth's atmosphere

# Folk Art: Wizard of Oz design inspiration

## What is Folk Art?

Definition: Noun: Art originating among the common people of a nation or region and usually reflecting their traditional culture, especially everyday or festive items produced or decorated by unschooled artists.

**The American Visionary Art Museum in Baltimore gives us a beautifully nuanced answer. “It is art produced by self-taught individuals, usually without formal training, whose work arises from an innate personal vision that revels foremost in the creative act itself.”** Famous Folk Artists are Grandma Moses, Howard Finster, Charlie Lucas Mattie Lou O’Kelley, Dilmus Hall and Bill Traylor

From the Jr. Dramaturgs of Garden Hills Elementary :

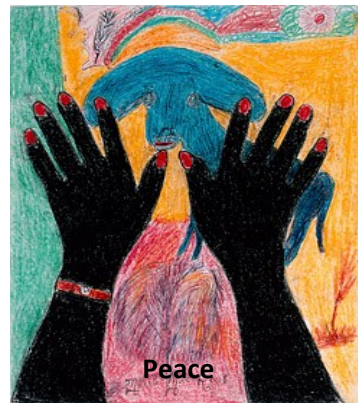
Folk art is created by a person who is not formally trained in art. People use their imagination to create folk art using anything they find: found objects, junk, ‘garbage’. They put it together to make something new, colorful, unusual, and different. .

### What Folk Artists’ works can be seen at the High Museum?

- Howard Finster
- Nellie Mae Rowe
- Bill Traylor
- Thornton Dial
- Ulysses Davis
- Sam Doyle
- William Hawkins



**Gospel Bike**  
By Howard Finster  
High Museum



**Peace**  
By Nellie Mae Rowe  
High Museum

### **An interview with The Wizard of Oz director, Rosemary Newcott, by the Jr. Dramaturgs of Garden Hills Elementary**

#### Why was Folk Art chosen as the design idea for “The Wizard of Oz”?

The idea grew out of the fact that the Tin Man is actually a piece of “Found Object Art” (i.e. he wears a funnel on his head and his body is composed of tin/metal). Folk Art reflects the vision of “the people” and EVERYONE can create it. The designs also reflect American Folk Art because THE WIZARD OF OZ is an American Folk Tale.

#### Why did you choose Wizard of Oz for the play?

It is one of the most beloved works written for young people and is still appreciated by folks of all ages. The film is also a favorite for so many and this play is based on the movie version of Oz.

#### How will the costumes reflect Folk Art?

All the costumes are inspired by Folk Art – even Dorothy’s dress looks like it stepped out of a primitive folk art painting – but she will still have ruby slippers. The idea in all design elements is to blend iconic imagery from the MGM film with iconic imagery from American Folk Art.

#### Will any of the set design look like Howard Finster’s Paradise Gardens in Summerville, GA?

The set is influenced by the work of Howard Finster and Yes –you will be reminded of Paradise Gardens at times – for instance – you can see bottle trees in Paradise Gardens and you will see Bottle Trees in Oz.

## ABOUT TORNADOES

A tornado is a violent rotating column of air that extends downward from a thunderstorm to the ground. The most violent tornadoes boast winds of up to 300 mph, and can cause tremendous destruction. They can decimate buildings, uproot trees and hurl vehicles through the air. A tornado can leave a path more than a mile wide, and up to 50 miles long. In an average year, over 800 tornadoes are reported across the United States. Tornadoes are also known as twisters or cyclones; in meteorology, the term 'cyclone' is used more broadly to refer to any closed low pressure circulation. A waterspout is a weaker tornado that forms over water. Tornadoes occur all over the world, but are prevalent in the United States. Specifically, the combination of the Rocky Mountains to the west and the Gulf of Mexico to the south make the Central Plains of the Midwestern United States a prime region for the formation of tornadoes. It is for this reason that the area, including Kansas, is referred to as 'Tornado Alley'.



### Discussion questions

**Before the show:** Have you ever been in or near a tornado? Have you ever been in a big storm? What precautions did you take? What is the proper procedure when a tornado is approaching?

**After the show:** How did Dorothy and her family react to the twister? What should they have done?

# ACTIVITIES

## The Wizard of Oz Matching Game

Match the special effect from the movie with the tools that made it. (key on page 6)

**A. Jello**

**B. Dyed milk, shot from a needle**

**C. Chocolate syrup**

**D. Applesauce**

**E. An 8-inch silver ball**

**F. 30 feet of dusty muslin**

**G. Baby powder**

**1. Sparkles on the Ruby Slippers**

**2. The "Twister"**

**3. The Horse of a Different Color**

**4. Smoke coming from the Witch's Hat**

**5. Tin Man's oil**

**6. Glinda's "travel bubble"**

**7. "Surrender Dorothy" skywriting.**

**OZ - LIB**  
**A fill - in - the - blank story**

Once upon a time, \_\_\_\_\_ was carried away to Oz by a \_\_\_\_\_ storm.  
 [girl's name] [adjective]

When she and her pet \_\_\_\_\_, Toto, got out of her house, she was greeted by  
 [animal]

little people called the \_\_\_\_\_. \_\_\_\_\_ the Good Witch gave  
 [plural noun] [Name]

her a pair of ruby \_\_\_\_\_ and sent her down the \_\_\_\_\_ Road  
 [article of clothing] [color] [noun]

to the \_\_\_\_\_ City to see the Wizard of Oz. On the way, she met a Scarecrow.  
 [color]

He called, "Please take me off of this \_\_\_\_\_ ! It is very \_\_\_\_\_ !"  
 [noun] [adjective]

Once he was down, they \_\_\_\_\_ together until they came upon a \_\_\_\_\_ Man,  
 [verb – past tense] [noun]

whom they oiled. He joined them as well. Later, they met a \_\_\_\_\_ Lion. All four of  
 [adjective]

them arrived at the \_\_\_\_\_ City, where the Wizard told them to kill the  
 [same color as above]

Wicked \_\_\_\_\_ of the \_\_\_\_\_. On the way, they were kidnapped by the  
 [occupation] [direction]

Wicked \_\_\_\_\_'s flying \_\_\_\_\_ and taken to her castle.  
 [same occupation] [plural animal]

At the castle, they threw a bucket of \_\_\_\_\_ on the Wicked \_\_\_\_\_  
 [type of liquid] [same occupation]

and she melted. They went back to the Wizard who gave the scarecrow a \_\_\_\_\_,  
 [noun]

the \_\_\_\_\_ Man a \_\_\_\_\_, and the Lion \_\_\_\_\_,  
 [same noun as above] [noun] [abstract noun]

but he couldn't send \_\_\_\_\_ home. So she returned to the good witch,  
 [girl's name from above]

who told her to tap her ruby \_\_\_\_\_ together \_\_\_\_\_ times,  
 [noun from above] [number]

times, and say, \_\_\_\_\_. When she did, she woke up back in \_\_\_\_\_.  
 [famous quote] [place]

## Resources

### **Books:**

- Aljean Harmetz. *The Making of the Wizard of Oz*. New York: Alfred A. Knopf, 1977.
- *The Annotated Wizard of Oz – Centennial Edition*. L. Frank Baum, edited with an introduction and notes by Michael Patrick Hearn. New York: W.W. Norton & Co., 2000
- Kathleen Krull, Ill Kevin Hawkes *The Road to Oz: Twists, Turns, Bumps and Triumphs in the life of L. Frank Baum*. New York: Random House Children’s Books, 2008.
- Jeff Burkhart & Bruce Stuart, *Hollywood’s First Choices: How the greatest casting decisions were made*. New York: Crown Trade Paperbacks, 1994.

### **Websites:**

- [http://en.wikipedia.org/wiki/The\\_Wizard\\_of\\_Oz\\_\(1902\\_musical\)#Conception\\_and\\_script](http://en.wikipedia.org/wiki/The_Wizard_of_Oz_(1902_musical)#Conception_and_script)
- <http://www.theatrehistory.com/american/musical016.html>
- <http://www.emanuellevy.com/comment/wizard-of-oz-cultural-impact-9/>
- <http://kirjasto.sci.fi/lfbbaum.htm>
- <http://www.beaconlearningcenter.com/Lessons/773.htm>
- <http://www.emanuellevy.com/comment/wizard-of-oz-cultural-impact-9/>
- <http://kirjasto.sci.fi/lfbbaum.htm>
- <http://www.funtrivia.com/en/Movies/Wizard-of-Oz-841.html>
- <http://www.beaconlearningcenter.com/Lessons/773.htm>

Thanks to the High Museum for permission to use several pieces from the permanent Folk Art collection:

#### **Nellie Mae Rowe**

American, 1900–1982

*Peace*, 1978

Crayon and pen on paper

17 x 14 inches

High Museum of Art, Gift of Judith Alexander, 2003.219

#### **Howard Finster**

American, 1916–2001

*Gospel Bike*, #1,776, ca. 1980

Enamel on bicycle

37 x 52 x 26 1/2 inches

High Museum of Art, Norfolk Southern Collection of Self-Taught Art, 1995.174

## Collected Questions to Ponder

### Before and After the Play



#### Pre-show questions

Have you ever had to go on a long journey to get somewhere special, or to get help from someone special? How and when? Did you get there, and did you get the help?

What are dreams? Why do we dream when we sleep? What purposes do dreams serve?

##### **Wizard of Oz as Allegory**

What does money (paper and coins) represent? What is written on our money, and what does it mean?

What similarities or differences do you see between the economic conditions of the 1890's and 1930's and those of today?

##### **Films Made into Plays**

What other examples can you name, of movies that have been adapted into plays? How do they change in the process of adaptation?

Have you seen the film of *The Wizard of Oz*? If so, what expectations do you have for the play? What challenges do you think were encountered in the adaptation and production?

##### **Musical theatre as An Art Form**

What other musicals have you seen? How do they differ from non-musical plays or movies? How do the songs fit into the story, and how do they move the story along?

##### **About Tornadoes**

Have you ever been in or near a tornado? Have you ever been in a big storm? What precautions did you take? What is the proper procedure when a tornado is approaching?

#### Post-show questions

What might the characters, settings and elements of this story represent?

Throughout the play, Dorothy wants to go home. At the end, Glinda tells her, "You've always had the power to go back to Kansas?" In what ways, and to what extent, do we have the power within us to achieve the goals we set for ourselves?

##### **From the Director, Rosemary Newcott:**

What do we learn about HOME and the VALUE OF FRIENDSHIP from studying this story?

##### **Wizard of Oz as Allegory**

What do you think the different elements of the play may have symbolized?

##### **Films Made into Plays**

How did the play compare to the film?

##### **Musical Theatre as An Art Form**

What songs do you remember from the play? What purpose did they serve? Would you have presented or staged them any differently?

##### **About Tornadoes**

How did Dorothy and her family react to the twister? What should they have done?