

'The Extras'

An Educator Workbook

Study Guide prepared by
Karie and Matthew Sedman (CBE) and Katt Boulet (ATP)



STUDENT MATINEE DATES: November 29, 30 and
December 1, 6, 7, 8, 13, 14, 15, 20 and 21, 2011

PERFORMANCE START TIME: 11:30am

GRADE RECOMMENDATION: K+



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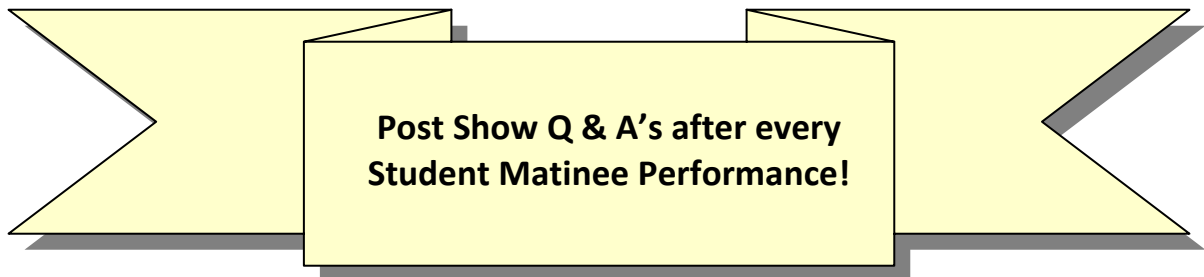


BEHIND THE SCENES LEGACY SPONSOR
Classroom Connections

This guide is intended for use by teachers and students in a variety of subject areas and grade levels. Teachers and students are encouraged to explore pertinent activities and information within this guide to further their learning goals. The curriculum connections section may be useful to you when filling out field trip forms.

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THE WIZARD OF OZ, THE MUSICAL
CAST AND CREATIVE COMPANY

CAST

Dorothy - Ksenia Thurgood
Tin Man/Hickory – David Leyshon
Cowardly Lion/Hunk – Kevin Corey
Scarecrow/Zeke – Bruce Horak
Auntie Em/Glinda – Kathryn Kerbes
Uncle Henry/Guard – Kevin Rothery
Miss Gultch/Wicked Witch – Elinor Holt
The Wizard/Prof. Marvel – David LeReaney

COMPANY

Director - Glynis Leyshon
Musical Director - Joe Slabe
Set and Costume Design - John Pennoyer
Lighting Design - Narda McCarroll
Sound Design - Chris Jacko
Choreographer -Tara Blue
Dog Trainer - Dante Camacho
Stage Manager - Amy Lippold
Assistant Stage Manager - Ruby Dawn Eustaquio
Junior Apprentice - Elizabeth Wellwood

Ensemble:

Guillermo Urrea
Vanessa Holmes
Karyn Mott
Jeffrey Olynek

Fun Fact!

Ksenia Thurgood and Kevin Corey were last seen together at ATP in our 2010 Holiday Presentation of *Seussical™ the Musical*

**Ksenia Thurgood
as Gertrude
McFuzz**



**Kevin Corey
as The Mayor
of Who-Ville**

Pre-Show Guideline #1: Play Synopsis

Kansas farm girl Dorothy Gale, lives with her Aunt Em, Uncle Henry and three farm hands, Hickory, Hunk and Zeke. When townswoman Miss Gultch is bitten by Dorothy's dog Toto, she confiscates Toto to destroy him. He escapes and returns to Dorothy, who, fearing for his life, runs away with him. Dorothy, realizing there is a terrible tornado fast approaching, rushes back to the farmhouse, only to find her family is locked in the storm cellar and is unable to join them. Taking shelter inside the house, she is knocked unconscious and later awakens to find her and the house being carried away by the tornado.

When the house eventually falls back to earth she finds herself in a strange land. Glinda, the Good Witch of the North informs Dorothy that her house landed on and killed the Wicked Witch of the East which is cause for the Munchkins' jubilation. The celebration is quickly interrupted by the Wicked Witch of the West trying to claim her dead sister's powerful ruby red slippers. To save Dorothy and rid the Munchkins of the witch, Glinda magically transfers the slippers from the dead witch onto Dorothy's feet. The Witch of the West vows revenge on Dorothy and leaves in a smoky cloud of rage. Glinda advises Dorothy to seek the help of the mysterious Wizard of Oz in the Emerald City, in order to find her way home, which she can reach by following the yellow brick road. Before Glinda leaves she warns Dorothy never to remove the slippers or she will be at the mercy of the Wicked Witch.

On her way to the city, Dorothy meets a Scarecrow, a Tin Man, and a Cowardly Lion, who inform her that they respectively lack a brain, a heart, and courage. The three decide to accompany Dorothy in hopes that the Wizard will also fulfill their desires, although they demonstrate along the way that they already have the qualities they believe they lack. Finally they reach the Emerald City and are granted access to the Wizard of Oz. In a booming voice, he states that he will consider granting their wishes if they bring him the Wicked Witch's broomstick.

The companions once again find themselves on the yellow brick road, on their way to the witch's castle, when the witch dispatches her army of flying monkeys to carry Dorothy and her dog back to her lair. Imprisoned in the castle, Dorothy agrees to give up the slippers to save Toto from being drowned at the hands of the witch. However, the witch never attains the slippers as Toto escapes and locates Dorothy's friends, who, disguising themselves as guards, enter the castle to free Dorothy. The witch and her soldiers corner the group, threatening to kill the heroic comrades. Inadvertently, while trying to save the burning Scarecrow, Dorothy douses the witch with a bucket of water, causing her to melt and die. The soldiers are overjoyed, and give Dorothy the broomstick to take back to the Wizard.

Upon their triumphant return to the Emerald City the group discover that the Wizard is nothing more than an ordinary man. Explaining he was brought to Oz by a runaway hot air balloon, the man offers to take Dorothy home in the same balloon. As they are about to leave, Toto jumps out of the balloon's basket and Dorothy runs after him. The Wizard, unable to control the balloon, sails away without her. As Dorothy despairs of ever getting home, Glinda appears telling her she always had the power to return home, but that she needed to learn the lesson on her own. Following Glinda's advice, Dorothy closes her eyes, taps her heels together three times, and says the magic words: "There's no place like home".

Dorothy awakens in her bedroom in Kansas, surrounded by family and friends, and tells them of her journey. Although Aunt Em assures her it was a dream, Dorothy insists it was real, promising that she will never leave home again because she loves them all, and because there's no place like home.

Audience advisory for students:

The play runs in two acts, with one intermission

Pre-Show Guideline #2: Themes and Topics

1. Self awareness

- Sense of self/self worth
- Self reliance
- Believing in yourself and your qualities (Glinda: “You’ve always had the power to go back to Kansas” – pg. 59)
 - ◆ Courage
 - ◆ Intellect
 - ◆ Heart
 - ◆ Home
- Our dreams: What do they say about us and what of our own lives?

2. Community Values

(Miss Gultch “That dog’s a menace to the community” – pg. 17)

- Who has power within a group? Why?
 - ◆ Wicked Witch
 - ◆ Glinda
 - ◆ Dorothy
 - ◆ Oz
 - ◆ Wizard
 - How does each handle power?
 - “Good” vs. “Evil” – and how do you tell the difference
 - Dictatorship vs. Democracy
- Standing up for your values in the face of persecution (Uncle Henry vs. Miss Gultch, Dorothy vs. Wicked Witch)

3. Story Structure/ Style

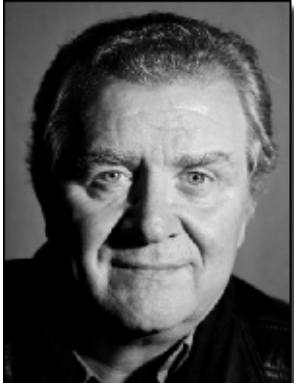
- Narrative style: long journey to obtain knowledge from a master
- Dream Play
- Musical
- Adaptations: movies vs. plays
- Adaptations: books vs. plays

4. Literary Device

- Ruby slippers
- Yellow brick road
- Emerald City

John Kane’s adaptation of this classic story is based on the book, *The Wonderful Wizard of Oz*, (published in 1900) as well as the 1939 MGM film, *The Wizard of Oz*. Kane’s adaptation was first produced in 1988 for The Royal Shakespeare Company. It has all the recognizable songs written by the songwriters for the film, and is thought to be closer to the film version of the story than the 1942 stage adaptation.

Pre-Show Guideline #3: About the Musicians, Lyricists, and Adapter



Adaptation by John Kane

John Kane has been an actor and a writer for over forty years during which he has performed sixteen seasons with the Royal Shakespeare Company and written over two hundred television shows. He has written the libretto for three of operas, *Time of Miracles*, *Antiphony*, and *Flying High* and a new work with an American composer which premiered in Boston in 2007. John is perhaps best known for his adaptation of *The Wizard of Oz*, which continues to be performed throughout the world.

Harold Arlen & E.Y. Harburg (Music and Lyrics)

In July 1938, Harold Arlen and E.Y. Harburg were signed by Metro Goldwyn Mayer (MGM) to write the score for the filming of the childhood classic *The Wizard of Oz*. Arthur Freed, associate producer of the film, pushed for the Arlen-Harburg team to compose the score because he felt that Harburg's feeling for lyrical fantasy and Arlen's musical fancy together created the perfect combination for the project.



Herbert Stothart (Background Music)

Herbert Stothart was born in Milwaukee, Wisconsin. He studied music in Europe and at the University of Wisconsin–Madison, where he later taught. Stothart was first hired by producer Arthur Hammerstein to be a musical director for touring companies of Broadway shows, and was soon writing music for the producer's nephew Oscar Hammerstein II. The last twenty years of his life were spent at MGM Studios, where he was under contract as a composer. He won an Oscar for his musical score of the 1939 film *The Wizard of Oz*. He died in Los Angeles, California at the age of 63.

Peter Howard (Dance and Vocal Arrangements)

Peter Howard (born Howard Weiss, July 29, 1927 in Florida, died April 18, 2008 in Englewood, New Jersey) was an American musical theater arranger, conductor and pianist. Coming to prominence in the 1960s, Howard served as the conductor and dance music arranger for the original Broadway productions of *Hello, Dolly!*, *1776* and *Annie* and served as the dance music arranger for the original Broadway productions of *Chicago*, *The Tap Dance Kid* and *Crazy for You*.

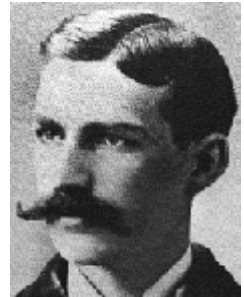


Pre-Show Guideline #4: About L. Frank Baum

The Man Behind the Curtain: L. Frank Baum and The Wizard of Oz

Written by Linda McGovern and edited for length here

Born Lyman Frank Baum in 1856, just east of Syracuse in Chittenango, NY, he never used his first name since he preferred Frank. A rather sickly child who was both timid and shy, he kept to himself and made up imaginary places and playmates since he had to refrain from any kind of strenuous exercise due to his faulty, weak heart. Throughout Frank's life, his health was a constant impediment, which became a looming presence and a major controlling factor, although it never impeded his creativity, drive and talent.



Throughout his lifetime, Frank genuinely loved children and they adored him. He never stopped believing in the creative powers of the imagination. Baum possessed a natural gift for storytelling. He had the ability to capture the imagination of children and to create worlds of timelessness in his stories. While traveling, Frank would never ignore his creative muse but instead would continue to write while in hotel rooms on the backs of scrap paper or anything available.

Through a friend he met William W. Denslow or "Den" and from then on his life would never be the same. Their first official venture together was *Father Goose, His Book*, published in 1899, and it was an immediate success, becoming the best selling children's book of the year. The Baum/Denslow team would produce the most lasting and popular piece of work, *The Wizard of Oz*. The most worthy and notable of Baum's creations began as a story told to some of the young children in the neighbourhood, as well as to his own children. Baum's moment of inspiration came when he broke up the storytelling hour so he could write down the magical story he knew he must note for safe keeping drafting it, "The Emerald City." It was only because of the negative reaction he received from his publisher, the Hill Company, that the title was eventually changed, for they had some superstitious notion against a book with a jewel in its title and they would not publish it. So after some reworking, after several titles lacking the vitality that Baum wanted to capture, he finally came up with *The Wonderful Wizard of Oz*.

Baum went on to produce seventeen sequels to the Oz books since the reception of the first was so incredible. The first was *The Marvellous Land of Oz*. Children would send him letters constantly telling him how enjoyable *The Wizard of Oz* was and how they were delighted he wrote such a great story and would beg him to write more of them. But the Oz stories appealed to both young and old and he received fan mail from both. It seems that Baum did not want to write as many sequels as he did, for he wanted to write other kinds of children's books but the children's requests were incessant. He wrote other kinds of books under several different pen names mainly because he wanted to be remembered as the American author of fairy tales, and this way he could try other facets and not worry about their success and profit. There were several that claimed success but none would repeat the amount that *The Wizard of Oz* had.

On May 5th 1919, Frank lapsed into unconsciousness and died. His humble tombstone reads only, "L. Frank Baum 1856-1919" yet there was so much between those dates that children and adults still discover and rediscover when they open their hearts to the magic of imagination which was Baum's pilot. With mixed emotions, I watched *The Wizard of Oz* again and wished that Baum could have known the impact his book had upon the world.

Pre-Show Guideline #5: Vocabulary

1. **aerobic - adjective**
 - i. of, pertaining to, or like an acrobat or acrobatics.
 - ii. having the good balance, agility, and coordination of an acrobat.
2. **alternative - noun**
 - i. a choice limited to one of two or more possibilities
3. **appeals - noun**
 - i. an earnest request for aid, support, sympathy, mercy, etc.; entreaty; petition; plea.
4. **attractive - adjective**
 - i. providing pleasure or delight, especially in appearance or manner; pleasing; charming; alluring: *an attractive personality.*
 - ii. arousing interest or engaging one's thought, consideration, etc.: *an attractive idea; an attractive price.*
5. **beneficent - adjective**
 - i. charitable, benevolent, good, righteous.
6. **bidding - noun**
 - i. command; summons; invitation: *I went there at his bidding.*
7. **boundless - adjective**
 - i. having no bounds; infinite or vast; unlimited:
8. **brute - noun**
 - i. a nonhuman creature; beast.
9. **caliginous -adjective**
 - i. misty; dim; dark.
10. **catastrophe - noun**
 - i. a sudden and widespread disaster
 - ii. any misfortune, mishap, or failure; fiasco: *The play was so poor our whole evening was a catastrophe.*
11. **commodity - noun**
 - i. an article of trade or commerce
 - ii. something of use, advantage, or value.
12. **conduct - noun**
 - i. personal behavior; way of acting; bearing or deportment.
13. **conspicuous - adjective**
 - i. easily seen or noticed; readily visible or observable: *a conspicuous error.*
 - ii. attracting special attention, as by outstanding qualities or eccentricities: *He was conspicuous by his booming laughter.*
14. **conveyance - noun**
 - i. a means of transporting, especially a vehicle, as a bus, airplane, or automobile.
15. **criticize - verb**
 - i. to find fault; judge unfavorably or harshly.
 - ii. to make judgments as to merits and faults.
16. **dainty - adjective**
 - i. of delicate beauty; exquisite: a dainty lace handkerchief.
17. **degraded - adjective**
 - i. reduced in rank, position, reputation
 - ii. reduced in quality or value
18. **delusion - noun**
 - i. a false belief or opinion: *delusions of grandeur.*
19. **devotion - noun**
 - i. profound dedication; consecration.
 - ii. earnest attachment to a cause, person, etc.

20. don - verb

- i. to put on or dress in: *to don one's clothes.*

21. dreadfully - adverb

- i. in a dreadful way: *The pain has increased dreadfully.*
- ii. very; extremely: *Sorry to be so dreadfully late.*

22. enchanted - adjective

- i. under a spell; bewitched; magical
- ii. utterly delighted or captivated; fascinated; charmed

23. equally - adverb

- i. in an equal or identical manner:
- ii. to an equal degree or extent

24. esteem - noun

- i. favourable opinion or judgment; respect or regard: *to hold a person in esteem.*

25. feast - noun

- i. any rich or abundant meal: *The steak dinner was a feast.*
- ii. a sumptuous entertainment or meal for many guests: *a wedding feast.*

26. fortitude - noun

- i. mental and emotional strength in facing difficulty, adversity, danger, or temptation courageously: *Never once did her fortitude waver during that long illness.*

27. hazardous - adjective

- i. full of risk; perilous; risky: *a hazardous journey.*

28. humbug - noun

- i. the quality of falseness or deception.
- ii. a person who is not what he or she claims or pretends to be; impostor.

29. interfering - verb

- i. to come into opposition, as one thing with another, especially with the effect of hampering action or procedure (often followed by *with*): Constant distractions interfere with work.
- ii. to take part in the affairs of others; meddle (often followed by *with* or *in*): *to interfere in another's life.*

30. irregular - adjective

- i. not conforming to established rules, customs, etiquette, morality, etc.: *highly irregular behavior.*

31. isosceles - adjective

- i. (of a triangle) having two sides of equal length

32. mediocre - adjective

- i. of only ordinary or moderate quality; neither good nor bad; barely adequate.

33. meek - adjective

- i. humbly patient or docile, as under provocation from others.
- ii. overly submissive or compliant; spiritless; tame.

34. mellifluous - adjective

- i. sweetly or smoothly flowing; sweet-sounding: a mellifluous voice; mellifluous tones.

35. mercy - noun

- i. compassionate or kindly forbearance shown toward an offender, an enemy, or other person in one's power; compassion, pity, or benevolence: Have mercy on the poor sinner.
- ii. the disposition to be compassionate or forbearing: an adversary wholly without mercy.

36. meritorious - adjective

- i. deserving praise, reward, esteem, etc.; praiseworthy: to receive a gift for meritorious service.

37. mettle - noun

- i. courage and fortitude: a man of mettle.
- ii. disposition or temperament: a man of fine mettle.

38. muddled - noun

- i. the state or condition of being muddled, especially a confused mental state.
- ii. a confused, disordered, or embarrassing condition; mess.

39. nauseating - adjective

- i. causing sickness of the stomach; nauseous.
- ii. such as to cause contempt, disgust, loathing, etc.: I had to listen to the whole nauseating story.

40. nerve - verb

- i. to give strength, vigour, or courage to: Encouragement had nerved him for the struggle.

41. neurotic - noun

- i. a person who is afflicted with a neurosis or who tends to be emotionally unstable or unusually anxious

42. optimism - noun

- i. the belief that good ultimately predominates over evil in the world.
- ii. the belief that goodness pervades reality.

43. par excellence (excellence) - noun

- i. exceptional in character, amount, extent, degree, etc.; noteworthy; remarkable: *extraordinary speed; an extraordinary man.*

44. persistent - adjective

- i. lasting or enduring tenaciously: a persistent cough.

45. pertaining - verb

- i. to belong properly or fittingly; be appropriate.

46. premier - adjective

- i. first in rank; chief; leading.

47. presume - verb

- i. to take something for granted; suppose.
- ii. to act or proceed with unwarrantable or impertinent boldness.

48. prowess - noun

- i. exceptional valour, bravery, or ability, especially in combat or battle.
- ii. a valiant or daring deed.

49. raging - noun

- i. angry fury; violent anger.
- ii. a fit of violent anger.

50. rapture - noun

- i. ecstatic joy or delight; joyful ecstasy.

51. rave - noun

- i. to talk wildly, as in delirium.
- ii. to talk or write with extravagant enthusiasm: *She raved about her trip to Europe.*

52. revolting - adjective

- i. causing revulsion; disgusting; repulsive; offensive; loathsome

53. rouse - verb

- i. to bring out of a state of sleep, unconsciousness, inactivity, fancied security, apathy, depression, etc.: *He was roused to action by courageous words.*
- ii. to stir or incite to strong indignation or anger.

54. minion - noun

- i. a servile follower or subordinate of a person in power.

55. spooks - noun

- i. a ghost

56. stout - adjective

- i. bulky in figure; heavily built; corpulent; thickset; fat: *She is getting too stout for her dresses.*
- ii. bold, brave, or dauntless: a stout heart; stout fellows.
- iii. firm; stubborn; resolute: stout resistance.

57. stratosphere - noun

- i. all of the earth's atmosphere lying outside the troposphere.
- ii. any great height or degree, as the highest point of a graded scale.

58. technically - adverb

- i. with regard to technique; "technically lagging behind the Japanese"; "a technically brilliant boxer"
- ii. with regard to technical skill and the technology available; "a technically brilliant solution"

59. telegraph - noun

- i. an apparatus, system, or process for transmitting messages or signals to a distant place, especially by means of an electric device consisting essentially of a sending instrument and a distant receiving instrument connected by a conducting wire or other communications channel.

60. territory - noun

- i. the land and waters belonging to or under the jurisdiction of a state, sovereign, etc.
- ii. any tract of land belonging to a state or region.

61. testimonial - noun

- i. a written declaration certifying to a person's character, conduct, or qualifications, or to the value, excellence, etc., of a thing; a letter or written statement of recommendation.
- ii. something given or done as an expression of esteem, admiration, or gratitude.

62. unbearable - adjective

- i. not bearable; unendurable; intolerable.

63. unprecedented - adjective

- i. without previous instance; never before known or experienced; unexampled or unparalleled: an unprecedented event.

64. valour - noun

- i. boldness or determination in facing great danger, especially in battle; heroic courage; bravery

65. verge - noun

- i. the edge, rim, or margin of something: the verge of a desert; to operate on the verge of fraud.
- ii. the limit or point beyond which something begins or occurs; brink: on the verge of a nervous breakdown.

66. virtue - noun

- i. moral excellence; goodness; righteousness.

67. whiz - noun

- i. a person who is quite good at a particular activity, in a certain field, etc.: *She's a whiz at math.*

68. yonder - adjective

- i. That place or over there; being that or those over there: That road yonder is the one to take.
- ii. more distant or farther: yonder side.

Pre-Show Guideline #6: The Making of *The Wizard of Oz, The Musical*

A NOTE FROM DIRECTOR, GLYNIS LEYSHON



The word ‘classic’ is tossed around with great abandon today. We are constantly being told that every new film is a ‘classic’ and the latest new play is a ‘contemporary classic’. All too often, these works simply do not measure up to the high expectations we have about a work truly earning this status. A genuine classic is an enduring piece of art – a work that has sustained and enriched us over many years. It is a work of timeless appeal – standing firm and true to its essential core, oblivious to whatever trends are currently in vogue. *The Wizard of Oz* is clearly, and truly just such a classic.

When creating this production for Alberta Theatre Projects this holiday season, both Designer John Pennoyer and I were intensely aware of the iconic film and its brilliant visuals. When we talk about *The Wizard of Oz*, instantly we begin to reference the many brilliant scenic elements of the classic film. We very much wanted to honour the original film yet we also needed to find a visual language for this new production that would best reflect the intimacy of the Martha Cohen Theatre. We wanted to honour that which is iconic and yet at the same time we needed to create a series of sets that would bring fresh life to this classic.

After researching, talking, and exploring literally hundreds of different options, we started to feel our way when we discovered the paintings of the American artist John Steuart Curry (see insets). Born in Kansas, he lived through the dustbowl that shapes so much of Dorothy’s story and in his iconic depictions of cornfields and cyclones, these images served as our ‘way in’ to the visual look of the production. We became excited by the possibilities of bringing this graphic style of illustration to our production—in a mix of both painted and video scenic elements. In working with Musical Director Joe Slabe we also determined to give the score a gritty ‘jug band’ kind of feeling.

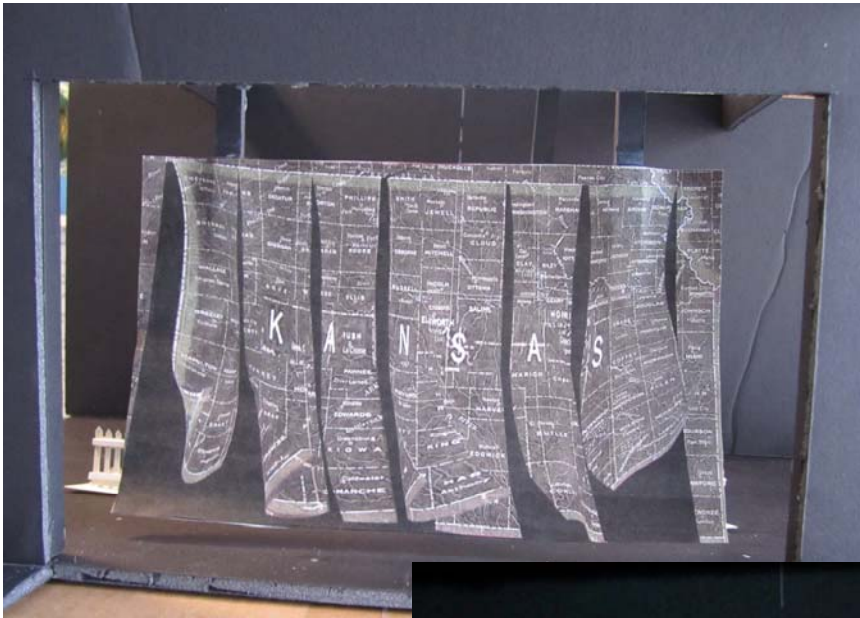


In Dorothy’s quest for happiness and security, she discovers that there is no place like home. To that end, this new production seeks to keep Kansas and elements of Kansas apparent even in the most exotic parts of Oz. It has been an enormous privilege working on this great and authentically moving work. Now we look forward to sharing our work with you.

THE DESIGN OF *THE WIZARD OF OZ, THE MUSICAL* AT ALBERTA THEATRE PROJECTS

In this portion of *The Extras*, we look at preliminary set ideas from John Pennoyer. It will be interesting to introduce these images to your students so they can compare and contrast between the early ideas and the final product.

EARLY SET DESIGN IDEAS



All images are by Set & Costume Designer, John Pennoyer. (above)



DID THE PRELIMINARY SET IDEAS LOOK SIMILAR TO THE ONES YOU SAW ON STAGE? WHICH ONES STAYED THE SAME, WHICH ONES CHANGED? DESCRIBE THE DIFFERENCES.

Pre-Show Guideline #7: Curriculum Connections**ELEMENTARY DRAMA****FIRST GOAL**

To acquire knowledge of self and others that results from reflecting on dramatic play.

Objectives

The child should:

1. develop sensory awareness
2. sharpen observations of people, of situations and of the environment

SECOND GOAL

To develop competency in communication skills through drama.

Objectives

The child should:

1. develop an ability to discuss and share experiences

THIRD GOAL

To foster an appreciation for drama as an art form.

Objectives

The child should:

1. develop an awareness of and respect for potential excellence in self and others
2. develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. develop an awareness and appreciation of the variety of dramatic forms of expression.

JUNIOR HIGH DRAMA & HIGH SCHOOL DRAMA 10-20-30**GOAL I**

To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

For the following concepts (C), skills (S), and attitudes (A) *the student will*:

1. -increase self-discipline – Jr. & Sr. – (A)
2. -strengthen powers of concentration – Jr. High – (S)
3. -extend the ability to concentrate – Sr. High – (S)
4. -extend understanding of, acceptance of and empathy for others – Sr. High – (A/S)

GOAL II

To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

ObjectivesSenior High

For the following concepts (C), skills (S), and attitudes (A) *the student will*:

1. explore various approaches to analyzing a script for purposes of study and/or presentation (S)
2. gain knowledge of disciplines that enhance dramatic process and product (C)

3. demonstrate understanding of integration of disciplines to enrich a theatrical presentation. (C)

Junior High

1. become familiar with dramatic terminology and script format (C)
2. become familiar with disciplines that enhance dramatic process (C)
3. gain awareness of how the integration of disciplines enriches dramatic communication (C)

GOAL III

To develop an appreciation of drama and theatre as a process and art form.

Objectives

Senior High

For the following concepts (C), skills (S), and attitudes (A) the student will:

1. explore various conventions and traditions of theatre (C)
2. broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible (C)
3. demonstrate the ability to assess critically the process and the art (S)
4. demonstrate recognition of and respect for excellence in drama and theatre Jr. & Sr. – (A)
5. develop an awareness of aesthetics in visual and performing arts. (A)

Junior High

1. develop awareness of various conventions of theatre (C)
2. develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible (C)
3. develop the ability to analyze and assess the process and the art (S)

ELEMENTARY, JUNIOR HIGH, AND SENIOR HIGH ENGLISH LANGUAGE ARTS GENERAL OUTCOMES

General Outcome 1

Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

General Outcome 2

Students will listen, speak, read, write, view and represent to comprehend and respond personally and critically to oral, print and other media texts.

General Outcome 3

Students will listen, speak, read, write, view and represent to manage ideas and information.

General Outcome 4

Students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication.

General Outcome 5

Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.

SENIOR HIGH ESL (ENGLISH AS A SECOND LANGUAGE) GENERAL OUTCOMES

General Outcome 1

Students will use spoken and written English to gather, interpret and communicate information.

General Outcome 2

Students will use spoken and written English to establish and maintain relationships.

General Outcome 3

Students will use spoken and written English to make decisions, solve problems, and plan and carry out projects.

General Outcome 4

Students will use spoken and written English to explore, respond to and extend ideas and experiences.

KNOWLEDGE AND EMPLOYABILITY ENGLISH LANGUAGE ARTS GRADES 8 & 9

General Student Outcomes

Students will listen, speak, read, write, view and represent to:

- explore thoughts, ideas, feelings and experiences
- comprehend and respond personally, critically and creatively to oral, print and other media texts
- manage ideas and information
- enhance the clarity and artistry of communication
- respect, support and collaborate with others.

KNOWLEDGE & EMPLOYABILITY (K & E) ENGLISH LANGUAGE ARTS SENIOR HIGH

General Student Outcomes

- Students will listen, speak, read, write, view and represent to:
- explore thoughts, ideas, feelings and experiences
- comprehend literature and other texts in oral, print, visual and multimedia forms and respond personally, critically and creatively
- manage ideas and information
- create oral, print, visual and multimedia texts and enhance the clarity and artistry of communication
- respect, support and collaborate with others.

ELEMENTARY SOCIAL STUDIES**Kindergarten– Grade 3**

- “I am unique” and “I belong”

ELEMENTARY MUSIC

Through the elementary music program, students will develop:

- enjoyment of music
- awareness and appreciation of a variety of music, including music of the many cultures represented in Canada
- insights into music through meaningful musical activities

GOALS OF THE SECONDARY MUSIC PROGRAM (CHORAL, GENERAL, AND INSTRUMENTAL MUSIC IN 7-12)

1. To develop skills in listening, performing and using notational systems.
2. To enable students to understand, evaluate and appreciate a variety of music.
3. To make students aware of the history of music and the implications of music in our society.

LISTENING

To develop the ability to make aesthetic judgments based on critical listening and analysis of music.

Locally Developed Courses (eg. Advanced Acting, Technical Theatre, Dance Leadership, etc.)

As each school board has differing LCD, please refer to those curriculums for appropriate curriculum connections.

Taken from: Programs of Studies; Alberta Education, Alberta, Canada
<http://education.alberta.ca/teachers/program.aspx>



Post-Show Guidelines

Post Show Activities

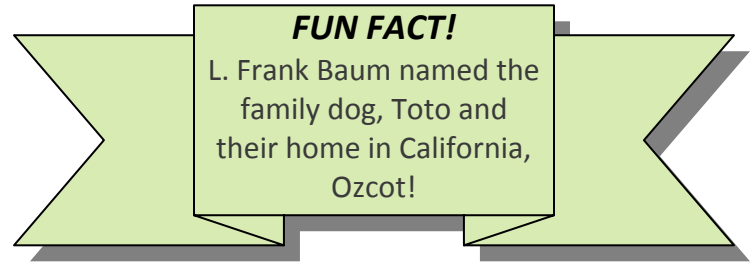
Post-show activities and studies will vary greatly depending on the subject(s) being taught and what you as the teacher would like your students to derive from their theatre experience. Copies of the play are available for teachers upon request and it is recommended that teachers and students familiarize themselves with the play, before embracing *The Wizard of Oz* live. The following post show offerings are presented to provide a general inventory of relevant information and themes to explore after seeing the play.

Guideline #1: Activities

Ideas and assignments for *The Wizard of Oz, The Musical* are given here in an intentionally general manner due to the wide range of possible audiences (classes) embracing this play and due to the fact that these assignments are purposefully made to be suitable for many different classes.

- 1.** *The Wizard of Oz, The Musical* is an adaptation of both a book and a film. Have students create their own adaptations of other films, classic fables, stories, folk tales, urban legends, or fairy tales. This can be either a short assignment using improvisation, or a much longer month-long project involving costumes, sets, lights, sound, and even scripting if desired. Directors for each group could be assigned, or it could be group/self-directed.
- 2.** Use any of the themes or topics listed in the guides as a starting point for any type of art assignment. Visual, musical, or dramatic theme-based pieces can be created.
- 3.** Discuss/study any of the traditions of music in theatre. Compare/contrast to *The Wizard of Oz, The Musical*. Some ways that these two forms come together are: Music as a sound effect or to create mood in a straight play, a play with music (such as *The Legend of Sleepy Hollow*) where characters sing church or folk songs as part of the play, musical theatre where the types of songs (either a reiteration of what has been said, or adding new information to the play) and the amount of singing in the play can vary greatly from musical to musical, and finally in Operetta (such as *Phantom of the Opera*) where all dialogue is sung, and Opera.
- 4.** Compare this adaptation to the novel *The Wizard of Oz*. How are they similar/different? What are the strengths of each? Discuss successful or unsuccessful adaptations (or the equivalent) in theatre, film, music, or art. Discuss the many spinoff adaptations of this classic story, such as Gregory Maguire's novel, *Wicked: The Life and Times of the Wicked Witch of the West* and/or the musical, *Wicked*. What other classic tales have been borrowed, adapted, and readapted repeatedly? Why do print and visual storytellers choose to adapt well-known stories? Study successful and unsuccessful adaptations or retellings of other stories.
- 5.** There are many songs in *The Wizard of Oz, The Musical*. Ask your students to write a song or a poem. You may wish to ask your students to model their work after a specific song from the play. The Scarecrow, the Tinman, and the Lion all have songs about their desires for specific concrete things, yet these things are in fact symbols for specific attributes (brains, courage, capacity for love). Ask your students to create a poem/song that communicates their desire for a specific trait. Symbolism can be incorporated.

6. Ask your students to create a puppet show (group work) that explores one of the topics/themes dealt with in this play, such as the concept of “home”.
7. Ask your students to use the themes or topics provided in *The Wizard of Oz, The Musical* to create a poem, visual essay, or communicative piece that touches on similar issues.
8. Students can look at the cultures/communities of the play. Depending on the grade level you may relate this to (A) a small local area, (B) to Canada, or you may wish to embrace (C) a larger global understanding of the play and its themes. How does life outside of a community impact the smaller community and vice versa? What responsibilities do we have to our own communities and to other communities?
9. Ask students to create mind-maps with one of the key themes outlined at the centre. These maps may then be used by the students to create any number of works based on the themes, topics, and events in the play.
10. Create a design for a poster and t-shirt for this play. Discuss the information that must be included on the poster (title, name of playwright, producing organization, director, place and time of performance).
11. The students could create character trading cards based on the characters in the play. Students should include information about the character and 1-2 important quotations that reveal the character’s personality or beliefs.
12. Write a letter to/from one of the characters in the play. Express thoughts, feelings, and hopes. Be sure your students understand how their letter(s) should reflect the character. For example, Dorothy could write to the Wizard, asking for assistance.
13. Write a diary entry from one of the characters explaining how they feel about a particular incident. For example, a diary entry of any of the characters during their travels to The Emerald City.
14. Ask students to share a time when they felt like running away from something. These stories could be written down, made into pictures, or performed as tableau scenes or short scenes.
15. Have students write a story, create a visual image, or improvise a scene entitled “A Day in the Life of a Citizen of Oz”.
16. Have students design Oz. This could be as simple as a black and white map, or as complex as a 3D full-color map. What essential services and other aspects of a community would need to be part of this country that lies over the rainbow? This is a great group assignment as well.
17. Have students create a map or diorama of the Emerald City, or expand the project and have students create a map of all the locations in the play, and their relative distance from each other, complete with topography and points of interest.



- 18.** Divide students into groups of about six to create story circles about stories that occur in Oz. Start by each person just adding one word at their turn to continue the story. Repeat with two or three words, then a whole sentence.
- 19.** Ask your students to critically analyze *The Wizard of Oz, The Musical*. Students may discuss the acting, music, lighting, sets, music, etc. In particular you may want to deal with special effects. When the film was made, computer-generated effects were not yet invented, so filmmakers actually hired magicians to create many of the scenes, such as Glinda's bubble arrival and the witch's disappearance in flames. In this way, the film is more theatrical, as in theatre these effects have to be created live on stage, or dealt with in an artistic way. You may want to compare and contrast the stage effects with those in the film.
- 20.** Bordwell and Thompson, in their book *Film Art: An Introduction* point out four different ways of interpreting *The Wizard of Oz*. These four ways are (A) Referential, (B) Explicit, (C) Implicit, and (D) Symptomatic. Depending on the level your students are at you may wish to embrace the first two, or scaffold these levels to bring your students' understanding of the work forward.
- 21.** Ask your students to get together in groups and create their own play, puppet show, or reader's theatre that touches on similar themes. Specifically, what is one trait that they wish they had or had more of in their personality?
- 22.** Ask your students to create a character analysis of one of the characters in the play. How the character's personal attributes are communicated (actions, words, other character's actions/reactions to them, costume)? How did the character face adversity? How did they grow? What can we as viewers learn from their path?
- 23.** What is the message about family and friendship that we can derive from this play? How does this message compare/contrast other messages we have read, watched, or discussed in class?
- 24.** How did the characters in this play overcome personal obstacles? What can we learn from their path? A number of activities can be derived from this seemingly simple question: Group discussions, personal responses, writing assignments, diary entries, posters, PowerPoint presentations, short stories and more.
- 25.** For younger grades you may wish to carefully analyze only a few of the songs in the play (<http://www.stlyrics.com/t/thewizardofoz.htm> is a good place to start for lyrics), and then ask your students to think about similar messages or times in their lives when they wished for similar things.
- 26.** Ask your students to create a collage about one of the characters that embraces literal, symbolic, personal, and referential meanings. This can be done using magazines, filmmaking software, Internet pictures or the use of PowerPoint, depending on your access to technology.

27. As the teacher it is your task to evaluate the level of analysis of the play that you feel your students are able to comprehend and evaluate. You may wish to ask your students to write a paragraph/essay explaining their interpretation of the play (theme) and then offer the students the four levels offered above to talk about in group-work. What levels did the members of their group write about? What level was chosen most often? Why does their group believe that this analysis was the most common? How can the group expand the level of their interpretation? You may wish to offer your students the below headings first and then ask them to write (as a group or as individuals) a sentence or two that touches on each type of interpretation. This simple interpretation can then be expanded upon later in a number of ways (plays, puppet shows, short story writing, etc).

(A) Referential- This type of analysis is a very straightforward and concrete analysis of the work, as in, during the Great Depression a young girl is taken from her home to the Land of Oz. After a series of adventures she returns. Younger students and viewers of the play will often embrace this view of the work.

(B) Explicit- This type of analysis, while still very concrete, delves deeper into the message the play conveys. This analysis would convey the referential meaning but add that it is only after the girl's adventures that she realizes the value of friends and family.

(C) Implicit- The implicit meaning of this play is more abstract than the previous two. This type of analysis could focus on the fact that Dorothy is a young lady reluctant to leave childhood, but as a result of her path she embraces the responsibilities associated with growing up. This analysis is much more a result of the viewer's interpretation of what events/messages are important in the work. As a result, if you ask your students to embrace this level of interpretation you may get a number of different responses.

(D) Symptomatic- This type of analysis is the most abstract of the group and asks the viewer to embrace a much wider view of the work within a social and societal context. How does the work reflect the ideology (Zeitgeist) of the time it was made? How do these values compare to "our" own? An analysis of "The Wizard of Oz The Musical" may choose to focus on the fact that in times of trouble (economic, social, etc) family and friends are often our only sanctuary. This analysis may choose to explore the fact that the United States was in the Great Depression as the setting of the play.

KS Notes: Some key differences that pop to mind for me are as follows, for those who may not have had time in their busy lives to read the book but want to get students thinking about adaptations: the shoes in the book are silver and were changed to ruby for their appearance on film, the munchkins are not described the way they are presented in most stage and film versions, Oz was a much more diverse land with entire populations, such as the blue-skinned Winkies, an array of Animals (the capital letter means they can talk) and fantastical places, Dorothy is very young in the book, not a teenager, there is a Witch in charge of the lands south, Ozma's legend permeates the story, as her rule of the land was the "golden era" and her return is watched for carefully by those who live in Oz, etc.

Post-Show Guideline #2:

Websites Related to the Study of *The Wizard of Oz, The Musical*

<http://thewizardofoz.info/>

This is another interesting “Wizard of Oz” club website that offers a wealth of information, ideas, activities, and pictures. Teachers, be sure to check out the “Wizard of Oz Lesson Ideas for Teachers” section as it offers many ideas for young learners in many subject areas including Math, Geography, English, Music, and more!

http://www.ozclub.org/Home_Again.html

This is an interesting “Wizard of Oz” club that offers pictures and information about the world of “Oz”.

<http://web.archive.org/web/20061205214012/http://mywebpages.comcast.net/scottandrewh/oz.htm>

This is an informative website that offers information about Baum, his life, and his many works.

<http://www.gutenberg.org/browse/authors/b#a42>

This is a list from Project Gutenberg of Baum’s works. Clicking on most of the works will offer students the complete text(s), including the original version of “The Wonderful Wizard of Oz” and many other works written about characters in the world of “Oz”.

<https://catalog.librivox.org/search.php?title=&author=Frank+L.+Baum&status=all&action=Search>

This website offers a number of Baum’s works in audio form and its perfect for young learners!

http://thewizardofoz.info/wiki/Oz_links

This is a great website for information on “Oz”, Baum, costumes, and everything to do with “Oz”. It contains many links to many websites.

The Life of L. Frank Baum:

http://www.literarytraveler.cofm/literary_articles/l_frnk_baum.aspx

Information on how to make dioramas:

http://www.ehow.com/how_12761_make-diorama.html

<http://www.enchantedlearning.com/crafts/diorama/>

http://www.stormthecastle.com/mainpages/dioramas/diorama_tutorial1.htm

<http://www.wikihow.com/Make-a-Diorama>

Information about musicals:

<http://www.musicals101.com/musical.htm>

<http://www.wisegeek.com/what-is-a-musical.htm>

<http://musicals.net/>

101 Hand **Puppets** - How to **Make A Hand Puppet**

A Guide for Puppeteers of All Ages: Instant **Puppets**, Rainy Day **Puppets**, Professional **Puppets**, Special **Puppets**, Novelty **Puppets**, Hand **Puppets**.

www.101handpuppets.com/

References

- John Kane - [http://en.wikipedia.org/wiki/John_Kane_\(writer\)](http://en.wikipedia.org/wiki/John_Kane_(writer))
- Harold Arlen & E.Y. Harburg's - <http://www.haroldarlen.com/bio-6.html>
- Composer Herbert Stothart - http://en.wikipedia.org/wiki/Herbert_Stothart
- **The Man Behind the Curtain: L. Frank Baum and the Wizard of Oz** - This article was written by Linda McGovern and edited for length here.
- Bordwell, David and Kristin Thompson. Film Art: An Introduction. 7th Edition. New York: McGraw-Hill, 2004. 55-58. Print.
- http://www.literarytraveler.com/authors/l_frank_baum.aspx Karie Sedman's Note: This biography is much longer and very interesting. I edited it as much as I dared. Students or teachers who are big fans of LFB would enjoy the whole article, accessible at the site above.

Food for Thought

*"Imagination has given us the steam engine, the telephone, the talking-machine, and the automobile, for these things had to be dreamed of before they became realities. So I believe that day dreams with your eyes wide open are likely to lead to the betterment of the world. The imaginative child will become the imaginative man or woman most apt to create, to invent, and therefore to foster civilization. **A prominent educator tells me that fairy tales are of untold value in developing imagination in the young and I believe it!"***

~ L. Frank Baum,
Introduction to *The Lost Princess of Oz*

Theatre Etiquette

Before coming to the theatre, please take some time to go over proper theatre etiquette with your students. We know this is common sense, but for many students, this will be their first theatre experience. Let's encourage them to be a great theatre audience for life.

RESPECT the actors and your fellow patrons. When the lights dim, it is time to be quiet and engage with the actors on stage. Be sure to turn off cell phones, refrain from texting, talking or eating as this is disrespectful to actors who are telling the story.

RESPOND to what you see through laughter, tears, smiles, giggles or captivated silence. The actors feed off your presence and response to their work on stage. Don't respond by talking to your neighbour; please wait until after the performance to discuss your thoughts.

FAQ

1) What time does the matinee start? How long is the show?

The matinee starts at **11:30am** and runs approximately **2 hours**. This show is performed in two acts, with one 15 minute intermission, for a total ending time of approximately **1:30pm**. (Please note there is a 10-15 minute talk back after every student matinee.)

2) What time should the bus pick up the students from the school, and from the theatre?

The bus should be at your school to pick up the students at **10:30am** and back to the theatre no later than **1:50pm**.

3) When are the students going to eat their lunch?

The students are welcome to eat their lunches in the Martha Cohen Theatre lobby but must show up to the theatre at least 30 minutes prior to the matinee start time to ensure the students are in the theatre on time. Snacks may be eaten at intermission, however please note that **NO FOOD OR DRINK IS ALLOWED INSIDE THE THEATRE**. Please inform the LEGACY Coordinator if you plan on eating your lunch at the MCT in order to block of a designated area for your school.

4) Where should I tell the bus company to drop the students off?

Stephen Avenue (8th Avenue) will be accessible during every matinee starting at 10:45am. Please direct the bus drivers to take 2nd Street SE (MacLeod Trail) and turn left onto 8th Avenue. Please note, due to limited access, **THERE IS NO BUS PARKING AVAILABLE ON STEPHEN AVENUE**, we request that all vehicles stop only for drop off and pick up responsibilities. Buses should pull up directly in front of the main entrance of the Martha Cohen Theatre. See [here](#) for location and map details.

5) Where will the students leave their coats and backpacks during the performance?

The students should bring their coats with them to their seats. Coats should be on the back of the seats and backpacks can be under the seats. At no time should the student take their lunch out of their backpack and eat it during the performance.

6) During the intermission, are the students able to leave the theatre?

That is entirely up to you. We encourage the students to stay in the theatre and for teachers to let them leave on a case by case basis, but that is up to your discretion.

Alberta Theatre Projects

The Martha Cohen Theatre
at the EPCOR Centre for the
Performing Arts


**For all things student and
outreach related, contact:**

Katt Boulet
LEGACY Coordinator
(403) 294-7433 (1098)
kboulet@ATPlive.com

Ticket Office
(403) 294-7402
www.ATPlive.com

FOR ALL OF THE INSIDER

DETAILS CHECK OUT:

 ATP's Blog: atpinsider.blogspot.com

 on Twitter: [Twitter.com/#!/contemporaryATP](https://twitter.com/#!/contemporaryATP)

 on Facebook: facebook.com/AlbertaTheatreProjects

