WIZARD OF OZ

Teachers’ Pack

BITESIZE THEATRE COMPANY
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When L. Frank Baum published The Wonderful Wizard of Oz in 1900, the author was not aware that he had written a modern children’s classic. It was one of five juvenile titles he produced that year. He modestly admitted to his brother while the work was in the press, ‘Then there is the other book, the best thing I have ever written, they tell me, The wonderful Wizard Of Oz. . [WW.] Denslow has made profuse illustrations for it and it will glow with bright colours . . . the publisher . . . expects a sale of at least a quarter of a million copies . . . But the queer, unreliable Public has not yet spoken.’ Despite the publisher’s optimistic sales prediction, the lavish production of this American fairy tale was so risky that the author and his illustrator had to pay a substantial portion of the printing costs.

But Baum knew that he had written something special. Drawing on the magic and romance of the traditional fairy tales he had so enjoyed in his own childhood, he intended through The Wonderful Wizard of Oz to introduce ‘a series of newer “wonder tales” in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incident devised by their authors to point a fearsome moral to each tale.’ Baum’s book was not written to teach but ‘solely to pleasure the children of today’. He created a ‘modernised fairy tale’, woven out of the commonplace materials of contemporary American lie. His story did not open in the Black Forest or off in some mythological country but on a dirt farm in Kansas. His little heroine was not a fairy princess but a regular little girl named Dorothy who travels to a strange land not by fairy wand or rabbit hole but by a prairie cyclone. His companions through his new fairy land were neither genie, dwarf nor fairy, but rather a scarecrow stuffed with straw, a woodman made entirely out of tin, and a cowardly lion. And the ruler of the wonderful Emerald City proved to be no more than a humbling wizard, a former circus magician from Omaha, Nebraska. The narrative developed from bedtime stories he told to his four sons, so Baum was well aware of what children liked and did not like in their fairy tales. No earlier American juvenile book contained more marvellous sights and adventures than those to be found in Baum’s story. Here were many wild beasts and wicked witches to overcome but still nothing to disturb a child’s dream.

Captivated by Baum’s extraordinary story and charmed by Denslow’s delightful pictures, the queer, unreliable Public made The Wonderful Wizard of Oz the best-selling children’s book of its day. Now, at age forty-four, after years of struggling in a variety of professions, everything from job printer to chicken farmer, to axle-grease manufacturer to crockery salesman, Baum had finally found his true calling. He devoted the remainder of his life to the writing of a long line of American wonder tales, many concerning countries other than the Land of Oz. ‘Imagination’, Baum explained to his young readers, ‘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 dreams - day dreams, you know, with your eyes wide open and your brain machinery whizzing - 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 civilisation.’ And no other American children’s books contributed more significantly to the imaginative literature of the twentieth century than did Baum’s numerous modern fairy tales.
The idea of musicalising L. Frank Baum’s The Wonderful Wizard of Oz (1900) came from Baum himself, who wrote book and lyrics of the 1903 Broadway smash hit, The Wizard of Oz, but despite its long run of 293 performances, Baum’s show left no enduring contributions to the standard song catalogue. The musical spawned a whole generation of imitators, but it was not until 1933, with the sophistication’s of Talking Pictures, that Baum’s legend came back into contention. In that year the rights were acquired by Samuel Goldwyn, who fortunately for posterity, did nothing with them and was at last persuaded by the songwriter-executive Arthur Freed to sell them to Louis B. Mayer. The plan at MGM was for Shirley Temple to star as Dorothy, with W.C. Fields as the Wizard. The plan was never implemented, Shirley Temple made The Blue Bird instead, and Mayer assigned Victor Fleming to direct the production starring Freed’s nominee, Judy Garland.

The most vital remaining decision was to select the songwriters, and in hitting on the partnership of Harold Arlen and E.Y. ‘Yip’ Harburg, the studio was at once playing safe and being inspired. Both men had long and distinguished careers as creators of superior popular music. Both were witty and erudite men well able to take the measure of Baum’s fantasy.

There are all kinds of stories about the making of the famous MGM film - how it almost wasn’t Judy Garland at all, how the most famous song almost got dropped - but there are many others, some quite hair-raising.

The Munchkins - not children in the film but midgets - were a lively crowd and stories abound of their antics. Whether these are true or not, Yip Harburg remembered them as ‘a pretty noisy bunch’ and it is on record that ‘one Munchkin did bite the leg of an MGM policeman who was barring his way…’

Buddy Ebsen was first choice for the Tinman and endured many weeks of costume fittings and make-up tests to get the difficult costume right. He ended up with a rubber nose and chin, painted all over with clown white and covered with aluminium dust all over his face and head. It looked wonderful, but two weeks later Ebsen found himself in hospital with serious breathing difficulties due, it was thought, to having inhaled the aluminium dust, which had coated his lungs. He never went back to the set and his replacement, Jack Haley, was never told of the incident.

The next accident almost removed the Wicked Witch of the West from the film altogether. Mis-timing in the scene where she disappears in fire and smoke set her hat and broom alight, leaving Margaret Hamilton with serious burns to her face and hands. The green witch make-up that covered her face had to be removed with alcohol and, in some pain, Margaret went home bandaged like a mummy. The studio rang the following day to see when she would be back on set...

Shortly after this, her stunt double, Betty Danko, was blown off her broomstick in an explosion that left her hat and wig at the top of the stage. She was in hospital for 11 days... Even the dog playing Toto had problems; trodden on in a crowd scene, she was off for a couple of weeks with s sprained foot...

But despite these set backs in the production, the MGM production of The Wizard of Oz still holds a fond place in the hearts of many children and adults alike.
The Wiz

The Wiz was a 1975 Broadway musical; an urbanized adaptation of The Wonderful Wizard of Oz by L. Frank Baum exclusively featuring African American actors. The play features music and lyrics by Charlie Smalls, and a book by William F. Brown. The Wiz was adapted into a motion picture in 1978 by Motown Productions for Universal Pictures, starring Diana Ross, Michael Jackson, Nipsey Russell, Ted Ross, and Lena Horne.

The Broadway musical

The Broadway musical opened in January 1975 with Stephanie Mills as Dorothy, Hinton Battle as Scarecrow, Tiger Haynes as Tin Man, Ted Ross as Lion, Dee Dee Bridgewater as Glinda the Good Witch, André De Shields as the Wiz and Mabel King as Evillene the Wicked Witch of the West. The production was directed by Geoffrey Holder. The Wiz opened at the Majestic Theatre and later moved to the Broadway Theatre. It ran for four years and over 1600 performances, and won seven Tony Awards, including Best Musical. The most popular song from the production was "Ease on Down the Road", sung by the characters as they dance down the Yellow Brick Road.

Along with other musicals like Purlie (1971) and Raisin (1974), The Wiz was a breakthrough for Broadway, a large-scale big-budget musical featuring an all black cast. It laid the foundation for later African-American hits like Bubbling Brown Sugar, Dreamgirls and Duke Ellington's Sophisticated Ladies.

It never performed on London's West End, but a handful of amateur and semi-professional productions have appeared in Britain with black and non-black casts.
Motion picture

The movie was directed by Sidney Lumet, written by Joel Schumacher and filmed at Astoria Studios New York City. It was produced by Motown Productions and released to theatres by Universal Pictures. The decaying New York State pavilion from the 1964 New York World's Fair, in its final appearance in a film, is used as the set for Munchkinland, as well as the World Trade Center (which serves as the Emerald City). In addition to the modern setting, the script is a total revamp, completely abandoning the dialogue and concepts of Brown's play. Mabel King and Ted Ross from the Broadway production revived their roles for the film; the rest of the cast included Diana Ross (Dorothy), Michael Jackson (Scarecrow), Nipsey Russell (Tin Man), Richard Pryor (The Wiz), Lumet's mother-in-law, Lena Horne, as Glinda the Good Witch, and Thelma Carpenter as Miss One (the film's counterpart to the stage version's "Addaperle, the Feel Good Girl").

Quincy Jones served as the musical supervisor and music producer for the film, marking his first collaboration with Michael Jackson. Jones would produce three hit albums for Jackson: Off the Wall, Thriller, and Bad.

Despite the talent involved, critics panned the production. Many critics directed their venom at thirty-four year-old Diana Ross, who they believed was too old to play Dorothy. Motown's original choice to play Dorothy was twenty year-old Stephanie Mills, a veteran of the stage play. Mills was replaced after Ross went to Universal and had them cast her as Dorothy (going around Motown CEO Berry Gordy, who had refused to cast Ross). Most agreed that what had worked so successfully on stage simply didn't translate well to the screen. The Wiz was later nominated for three Academy Awards: Best Art Direction, Best Costume Design, and Best Original Music Score, although it did not win any of those awards.

The Wiz proved to be a financial failure, losing ten million dollars upon its original theatrical release, and essentially marked the end of Hollywood's "blaxploitation" era. The pop single version of "Ease on Down the Road", sung by Diana Ross and Michael Jackson, became a minor hit, reaching number 45 in the US and number 41 in the UK. Later, Michael Jackson would release a newly recorded version of The Wiz song You Can't Win as his first solo single for Epic Records and it reached number 81 in the US during a short three week stay on the US Billboard Hot 100 singles chart.

Today, the film is seen as a cult classic, particularly among African-American audiences. It has been available on home video since the 1980s, and is periodically broadcast on television.
The Muppets' Wizard of Oz was an original made-for-television movie, aired May 20, 2005 as a special Friday night edition of ABC's The Wonderful World of Disney. Adapted from L. Frank Baum's novel The Wonderful Wizard of Oz by Adam F. Goldberg and The Simpsons writer Tom Martin, this latest retelling of the classic story follows Dorothy (Ashanti) as she journeys through an Oz populated by Muppets to find the Wizard and become a star.

The Muppets' Wizard of Oz, was directed by Kirk Thatcher, a Henson veteran who helmed the Muppets' last hit television special, It's a Very Merry Muppet Christmas Movie, which aired on NBC in 2002. The movie was produced by The Jim Henson Company in association with Fox Television Studios, Touchstone Television and Muppets' Holding Company.

WORD LADDER
The player is given a start word and an end word. In order to win the game, the player must change the start word into the end word progressively, creating an existing word at each step. To do so, the player can do one of the following on each step.

- Add a letter
- Remove a letter
- Change a letter
- Use the same letters in different order (an anagram)

In this example, the player is given the start word Peaks and the end word Miner.

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peaks
               speak     (different letter order)
               peak       (removed a letter)
               peat       (changed a letter)
               meat       (changed a letter)
               mat        (removed a letter)
               man        (changed a letter)
               mane       (added a letter)
               mine       (changed a letter)
               miner      (added a letter)
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SOME FOR YOU TO TRY
Change Pig into Fat (4 steps)
Change Frog into Pram (3 steps)
Change Film into Melt (4 steps)
Wicked is the untold story of the Witches of Oz, written by American author Gregory Maguire, and subsequently made into a stage production by composer and lyricist Stephen Schwartz. The story relies on some of the original conventions explored by Baum’s novel, however the audience is allowed to see life from the perspective of the Wicked Witch of the West; what caused her colour, her family history, and the political battle she fights with the Wizard. While in the original MGM film the audience is supposed to sympathise with a lost Dorothy, unable to find her way home, the stage production of Wicked allows the audience to decide for themselves who is good and who is evil. What are the circumstances that make someone wicked? In this production we see that Glinda is not the good witch of the North, but instead a self-centred, pretentious goodie goodie who makes Elphaba’s (the Wicked Witch of the West) life an unhappy one while at University. This bullying is characterised by Glinda singling Elphaba out for one thing she cannot control - the colour of her skin.

If you listen to the Wicked cast album (soundtrack) before seeing the musical, you’ll find that the recording provides hints and some "spoilers" about the complex storylines without revealing everything. The lyrics and music help us keep track of the relationships between key players:

- Elphaba and Glinda (for the buddy story),
- Elphaba, Dr. Dillamond, and the Wizard (the political story),
- Elphaba and Fiyero (the romance),
- Nessarose and Boq (subplot)

Choosing from the 38 speaking characters in Gregory Maguire's novel Wicked, the writers of Wicked the musical decided to focus their show on eight key characters plus a few others and the ensemble.

Character: Elphaba, (nickname Elphie) the green girl who becomes the Wicked Witch of the West

In both the novel and musical, Elphaba is the intense, broody, smart heroine who often carries a sense of burden of her oddness.

In the musical we meet Elphaba for a moment as a baby and then as a teenager. She would like it if Ozians could accept her, setting aside their prejudice for her natural hue. Everything changes when she meets Galinda, Fiyero, and the Wizard. In her transition during "Defying Gravity," she expresses her new goal and role as someone striving to right the wrongs in Oz.

Wicked novelist Gregory Maguire invented the witch's name "Elphaba" based on the name for the author of The Wizard of Oz. L. F(rank) B(aum). L-F-B = Elphaba

Character: Glinda/Galinda, The blond who becomes "Glinda the Good" Witch

Both the novel and musical introduce Glinda as her younger self, Galinda Upland of the Upper Uplands, a blatantly self-centred young blond. Gregory Maguire disassociated her from an archetypal "good" to make her a pretentious goodie goodie. The musical's writers juxtaposed the two women who were superficially "bad (or misfit)" and "good" but underneath were nearly the same.
Character: Madame Morrible, the headmistress at Shiz University.
In the musical, her talents in sorcery are rather limited (although she recognizes talent in others). She doesn't influence the fate of the three witches in the musical in the same way as she does in the novel. She pursues her connections with Oz's chief. Her misuse of power is her undoing. Morrible is the only classic villain in this musical tale.

Character: Fiyero, a handsome prince, fellow student, and love interest.
Fiyero is a Winkie prince. The Winkies inhabit one of the regions of Oz (as in Frank Baum's original). He begins as a carefree college-age hedonist who invites fellow students to party. He transforms as his romantic interests shift. . . .

Character: Dr. Dillamond, a professor at Shiz University who is a talking Goat, and someone Elphaba befriends

Character: The Wizard of Oz
As in the movie, the Wizard of Oz is an old carnival huckster who blew into Oz in a hot air balloon and became a false-faced leader. But there's a twist in both Maguire's novel and the musical with regard to the relationship between the Wizard and Elphaba. [I won't give that one away but if you read the novel carefully you will know what happens]

Character: Nessarose, the Witch's invalid sister
Nessarose Thropp is Elphaba's sister. Gregory Maguire named her after Virginia Woolf's sister Vanessa, known as "Nessa." According to the novelist, she was born both crippled and armless. On stage she has arms but is in a wheelchair.

Character: Boq, an unusually tall Munchkin with eyes for Galinda/Glinda. In the novel he is less significant than in the musical.

Character: Dorothy
In the musical, Dorothy only appears as a shadow projected onto a drape. In other words her famous melting scene where she tosses water on the witch happens behind a curtain. In Maguire's novel she appears several times, as he leads the story through more of what L. Frank Baum wrote about the melting and subsequent moments.
When Dorothy’s neighbour, Miss Gulch, threatens to take away Dorothy’s precious dog, Toto, Dorothy runs away from home. Attempting to return, she and her house are caught in a twister and blown to the garish, colour-saturated Land of Oz.

The house lands on top of Oz’s Wicked Witch of the East, killing her and making Dorothy an instant celebrity with the Munchkin people the witch ruled over. Glinda, the Good Witch of the North, arrives to inform Dorothy that the only way to return home is to see the Wizard himself, and to find him she must follow the Yellow Brick Road to the Emerald City. The Wicked Witch of the West, the sister of the deceased witch, soon arrives and threatens revenge, so Glinda gives Dorothy her protective mark to keep her safe during her journey.

Along the way, Dorothy gets lost as the Yellow Brick Road splits into many different directions. She gets a helping hand from the Scarecrow, who points her in the right direction. He informs Dorothy that he wasn’t made with a brain, so joins Dorothy on her journey in the hope that the Wizard can help. They soon come across the Tinman, who is left rusting by the roadside. Dorothy and the Scarecrow oil his joints and discover he needs a heart, so the three continue on to see the Wizard.

As the three enter the dark forest, full of Lions and Tigers and Bears, they are confronted with a Lion, who (despite his initial outward appearance) has no courage. After telling the Lion off, Dorothy suggests he joins them on their journey to Oz.

The long journey to see the Wizard is filled with dangers and traps planted by the Wicked Witch of the West. She tries to set fire to the Scarecrow, as well as casting a spell on a field of poppies so all four fall asleep with no chance of waking. Fortunately, Glinda sends snow to fall on the field, reversing the Wicked Witch’s spell, and sending Dorothy and her friends on their way.

As they meet the Great and Powerful Oz, they are frightened by his appearance. He tells them that he will only give them what they asked for if they bring him the Witch’s broom. Afraid of what may happen, they set off for the Witch’s Castle.

When they reach the Castle, Dorothy is captured by the Witch’s flying monkeys and taken to see her. With the help of Toto, Dorothy tries to escape, but is cornered by the Witch’s guards. Trapped, Dorothy can do nothing but soak the Witch with a bucket of water. The Witch then melts into nothing, leaving her hat and cloak lifeless on the floor. The guards are so pleased with Dorothy, that they allow her to take the broom to the Wizard.

Back in Oz, the Wizard is still reluctant to help, however when his trickery is revealed, he helps in the way he can. The Scarecrow receives a Diploma as a symbol of his intelligence, the Tinman receives a testimonial for a heart, and the Lion gets a medal for bravery and courage. However, when he tries to help Dorothy, the balloon he leaves in goes without her, and Glinda returns to help Dorothy return home having learned the lesson that “There’s no place like home”.

Here are some interesting facts about the original MGM film. A quiz based on these facts for children is situated towards the end of this pack.

¢ The ruby slippers were silver (like in the book) until MGM chief Louis B. Mayer realized that the Technicolor production would benefit from the slippers being coloured.

¢ The song "Over the Rainbow" was ranked number 1 by the American Film Institute in 2004 on the 100 Greatest Songs in American Films list.


¢ The movie's line "Toto, I've got a feeling we're not in Kansas anymore" was voted as the number 4 movie quote by the American Film Institute.

¢ Toto's real name was Terry.

¢ The famous Ruby Slippers were sold to Hollywood memorabilia collector David Elkouby for $666,000.00 in a May 2000 auction.

¢ Shirley Temple was the original choice to play Dorothy.

¢ The Wizard of Oz was voted number 10 in channel 4's (UK) "Greatest Family Films"

¢ Terry (Toto) was stepped on by one of the witch's guards, and had a double for two weeks.

¢ When The Witch tries to get off the Ruby Slippers, fire strikes her hands. This "fire" was actually dark apple juice spewing out of the shoes. The film was sped up to make it look like fire.

¢ A small sign to the left of the door of Professor Marvel's wagon lists "Exhibition Balloonist" as one of his talents.

¢ The movie's line "There's no place like home." was voted as the number 23 movie quote by the American Film Institute (out of 100).

¢ The steam that shot from the Tin Man's cap startled Toto, who ran out of the shot during filming.
On this page you will find some discussion questions for various age groups. There are also some suggested answers for each of the discussion question.

DISCUSSION QUESTION FOR CHILDREN AGES 5 - 9
Remember that the Lion needed a medal from the Wizard before he felt that he was courageous. The Tin Man needed a heart from the Wizard before he thought that he could be kind. And the Scarecrow needed a piece of paper saying he was smart before he thought that he was.

But wasn't the lion courageous, the Tin Man kind and the Scarecrow smart before when they were walking with Dorothy on the Yellow Brick Road? What does this tell you?

Suggested Response
That you are who you are regardless of whether people recognize that fact. Being given awards for your courage, compassion or knowledge doesn't really mean that much, having them is merit enough. In this story, the person who gave awards to the Lion, the Scarecrow and the Tin Man was himself a charlatan, a false wizard, whose power came merely from appearances.

QUICK DISCUSSION QUESTION FOR CHILDREN AGES 9 - 11
Where did the power of the Wizard of Oz come from? Was it real?

Suggested Response
It came from appearances and the willingness of others to obey him. If a child responds that it is not real, remind them that the inhabitants of Oz obeyed the Wizard and that throughout most of the play/film Dorothy did as well; talk to them about the power to persuade, e.g., George Washington inspiring men to fight for the revolution; Franklin Roosevelt persuading Americans that they could get through the Great Depression: "the only thing we have to fear is fear itself."; Martin Luther King inspiring civil rights activists to use nonviolence to gain equal rights. This type of power is not tangible but it is very real.

QUICK DISCUSSION QUESTION FOR CHILDREN AGES 12 and up
Compare the outlines of the plot of "The Wizard of Oz" and The Odyssey. How are they alike?

Suggested Response
Each story is that of the return home of the hero (used for both genders). The hero did not voluntarily seek the quest. The hero is taken into an imaginary world. He/she has a protector (Athena for Odysseus and Glinda for Dorothy) who doesn't help him/her all the time, but only some of the time, particularly at the end. The hero slays several opponents and undergoes several ordeals. The hero is steadfast in his/her devotion to the desire to return home. There are probably more.
People love this film because it touches on important questions, fears, and desires of children.

Home is the centre of a child’s life. But children know that somewhere beyond the safety of home there is a world that is exciting and colourful, yet frightening. What will happen if home is destroyed or the child is suddenly taken away from home before he or she has grown up? Will the child survive? Will he or she ever be able to find the way back home?

What about relationships with grownups? Adults are all powerful to a young child but a child soon learns that this power has limitations, as when Auntie Em and Uncle Henry can't prevent Miss Gulch from taking Toto.

What do children do when adults ignore their pleas for help?

How does a child learn what he or she needs to know to get through tough situations?

Can children ever triumph over evil adults?

What about appearances? How do you tell appearance from reality?

What is the nature of power? How do people get power over other people?

The film deals with many of the challenges of becoming an adult: learning what a person needs to know to be an adult (the challenge of the Scarecrow); acting courageously when you are very scared (the Cowardly Lion); and caring (the Tin Man).

This story also tells children that they can survive all of the challenges of the wide world and still get back home.

These are core developmental issues that children must work out for themselves. They intrigue young people and resonate with the child inside us all.

"The Wizard of Oz" also contains some important moral and character development lessons. Dorothy treats everyone with respect and courageously meets whatever challenges come her way. The film teaches that groups of diverse beings can respect one another, work together, and achieve a common goal. It tells us that often evil, in the form of powerful and malevolent beings, has power over us only to the extent that we permit, due to our own weakness, fear, and error. Supposedly powerful people may turn out to be masters of deception who are not formidable when unmasked.

Through this story we also see that if we want to go looking for greater purpose in our lives, we may want to avoid travelling "somewhere over the rainbow," and look instead in our own home community. For some of us "there's no place like home," no matter what wonders and adventures might await us in the big colourful world. "The Wizard of Oz" and It's a Wonderful Life are the major cinematic proponents of this view. There are many other movies that glorify the effort of young people to break out of the restrictions of their home environments and live in that brightly coloured, exciting and somewhat dangerous world beyond their home.
We have included some educational activities designed to help children think about the text, characters and themes of the play.

### Wizard Word Search

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Based on the facts listed within this pack, here is a short quiz to test your Wizard of Oz trivia knowledge.

1. In the book, what colour were the Ruby Slippers?
2. When they were sold to a film memorabilia collector, how much did the Ruby Slippers sell for?
3. What was the name of the dog that played Toto?
4. Before Judy Garland was cast as Dorothy, who was in line to play the part?
5. In the Musical Wicked, what is the name of the Wicked Witch of the West?
6. In Channel 4's top 100 greatest family films, where was The Wizard of Oz ranked?
7. Which group of Jim Henson's creations produced a film based on the original Wizard of Oz, first shown in 2005?
8. In the American Film Institute's 100 Greatest Film Songs list, which song from the Wizard of Oz was ranked at number 1?
9. What is the full title of L. Frank Baum's book on which the film was based?
10. Name the three other musical adaptations of the original MGM film.
11. In the MGM film, how is the Wicked Witch of the West killed?
12. After being trodden on during filming, how long did the dog playing Toto have off?
GENERAL THEATRE QUIZ

Here is a nice and easy theatre quiz for children of all ages.

1) Name any two places locally where you might see a play being acted.
2) What is acting without words called?
3) Name two London theatres.
4) Name three famous actresses.
5) Name three famous actors.
6) Where was Shakespeare born?
7) The name of the break in the middle of a performance?
8) What is a script?
9) Name any actor famous for his parts in silent movies.
10) Where would you go to try to get an actors autograph after the performance?
11) Name three different categories of television programme.
12) The person who rehearses the actors?
13) Name any two Shakespearian plays.
14) Name two other plays.
15) Where would you buy your ticket in the theatre?
16) Name two famous musicals.
17) Novels are divided into chapters. What are plays divided into?
18) They lead an orchestra?
19) Name four different types of dancing.
20) What do we call the person who helps tell the story in a play?
21) What do we call the person who tells you your lines when you forget them?
22) Which pantomime involves a) a lamp b) a cat c) a goose d) a pumpkin e) two score of robbers
23) Name five different categories of film.
24) Name one famous female film star.
25) Name one famous male film star.
The drama exercises listed below are designed to help children explore the themes of the text in a practical way. They are also a fun way to encourage children to work together and engage their imaginations. Some exercises are designed for the lower key-stages, while others are more suited to higher key stage levels.

**Character Study**

Before an actor can become a character they need to know everything about that character. Just as you know all about your past, where you grew up, who your family is, what you like/dislike, so does a character. If an actor wishes to play a character thoroughly then they need to know all these things. Start by selecting two of your favourite characters from the play and answer the following character questions, as detailed as you can, about your chosen character.

- What is your name?
- Where did you grow up?
- Describe your family; their names, ages.
- What are your likes/dislikes?
- Describe one happy memory of when you were a child.
- Are you happy doing what you are doing now? What would you rather be doing instead?

As a solo exercise, allow the children to perform their daily morning routine: waking up eating breakfast, brushing their teeth.

Ask the children to do it again, but this time as their character.

How do their characters wake up and perform their daily routines?
- Are they morning people or not?
- Do they get up and go straight to work on the farm (if they are uncle Henry, or one of the farm hands?).

Encourage the children to think about their surroundings as well (whether on the farm, in the Emerald City, in the Witch’s Castle).
**Role on a Wall**

You will need a large outline drawing on Sugar paper of the character you want to discuss.

Write on the sheet:
- words by the head of what the character thinks
- words by the heart of what the character feels
- words by the mouth of what the character says
- words by the legs/hands of what the character does

**Exploring the Themes of the Play**

*Power and Authority.*

The Wizard of Oz has control over the people of Oz, and they believe him to be a powerful Wizard. The power of belief is clearly strong in Oz, as it turns out that the Wizard is actually a normal man from Omaha, and does not have any power at all. However, people believe he has authority and so he is a very respected and feared man. The Winkies, those who are imprisoned in the Witch’s castle and forced to be her servants, have no power or authority, and so are abused by the Witch’s power.

In groups, allow the children to create an improvised scene where they can explore the idea of power and how it can change within different groups of people.

- They may wish to explore a scene where a criminal is caught by police officer, and then is subsequently put in front of a judge in court.

- They could choose to look at the Wizard and take his abuse of power further than he does in the play.

- They may wish to look at the Wicked Witch and how she abuses her power by enslaving the Winkie population.

- The children could look at a modern-day parallel, for example the abuse of power by the President, Prime Minister or a ruling dictator.
Many of the following phrases have a strong connection to *The Wizard of Oz*, whether they apply to Dorothy, The Wizard, The Wicked Witch, or the Tinman, Scarecrow and Lion. Try to match up the phrases with the following explanations.

1. Pride goes before a fall.
2. A stitch in time saves nine.
3. Don’t cry over spilt milk.
4. Jump out of the frying pan and into the fire.
5. Pot calling the kettle black.
6. To throw the baby out with the bath water.
9. A bird in the hand is worth two in the bush.
10. Fools rush in where angels fear to tread.

A: Act now while there is only a little to do if you wait the problem will get worse.
B: Don’t be too over confident or you might slip up.
C: Those with similar likes, ideas, etc group together.
D: To be too keen to get on or to make changes that you throw out the good with the bad.
E: Criticising someone else for their faults when you are just as guilty of the same thing.
F: It is better to have a little in your possession than to dream of a lot but not actually have anything.
G: Don’t try to escape one bad thing by going to another just as bad.
H: No point crying over what has happened and can’t be undone.
I: Never mind criticising me, follow your own advice.
J: An idiot will launch themselves into something dangerous without stopping to think first.

PHRASE: Ship shaped and Bristol fashioned.
EXPLANATION: The teacher's desk was tidy, organised and everything had a place.

Now you try. Write one example to explain each of the sayings below.

1: Too many cooks spoil the broth.
2: To use a sledge hammer to crack a nut.
3: Jack of all trades and master of none.
4: To hit the nail on the head.
Hot-seating the victims.

After the initial exercise of abusing power, allow a hot-seating exercise to take place, where those who felt abused by another’s power are questioned on how they felt. Encourage the children to remain in character during the questioning.

It is usually a good idea for the teacher to start asking questions to give them an idea of what questions are suitable, and then to encourage the children to ask their own questions.

Suggested Questions to ask (the initial questions allow the child to answer in character)

- What is your name?
- Where do you live?
- How did you find yourself in the situation you were in?
- How did you feel about being in this situation?
- Do you think it is fair?
- Was it your fault?
- What would you like to say to your aggressor?

Then allow the aggressor to be put in the hot-seat. There are reasons why people behave in certain ways. Try to encourage the children to get an idea of why the aggressor behaved in the ways they did.

Changing Perspectives

In the Musical Wicked, the audience is allowed an insight into the life of the Wicked Witch of the West, and what it was that made her ‘wicked’. In order to allow the children to see both sides of an argument, and not to judge on one perspective, the next exercise is designed to help children understand that different influences on a person can affect the person they become later in life.

In groups of 3/4, give the children time to think of and write down some reasons why the Witch of the West is deemed to be ‘wicked’. There are many reasons why the witch turns ‘wicked’ in the musical, and it may be worth while drawing these things to the children’s attention.

- The witch was bullied at school for being green.
- Her father blamed her for her sister being in a wheelchair.
- The man she loved fell in love with Glinda to start with.
- When this man fell in love with the witch and tried to protect her, the rest of Oz tried to kill him for it.
- The Wizard tried to rid Oz of all the talking animals, and the witch tried to stand up for the animal’s rights, so she was used as a scape goat by the Wizard.

These are just some of the reasons in the musical why the witch becomes ‘wicked’, but the children may come up with their own.
CREATIVE WRITING

Once the children have a firm grasp of why the witch is wicked, a creative writing exercise may be a good way to engage their imaginations, and to think about the issues raised above. They could write a letter from the witch’s perspective to the Wizard, pleading with him to re-think his position on the talking animals. It could be a letter to the people of Oz explaining why she is ‘wicked’, or it could be a monologue to be spoken by the witch on why she is ‘wicked’.

PHYSICAL CHARACTERS

From an acting perspective, the characters in The Wizard of Oz are very physically demanding; the Scarecrow is very floppy as he is made out of straw; the Tinman is very stiff because he is made out of tin and has very stiff joints a lot of the time; and the Lion is...well...a lion! His physicality needs to be cat-like, while still keeping some of the human traits he has (such as walking on two legs instead of four, and speaking!)

Actors have been using Laban’s theories and practice of movement for decades. His ‘system’ is a very good method of movement; the mechanics of which can help you to move in different ways by thinking about changing certain aspects of movement. Included here is Laban’s effort actions, which characterise a way of moving by altering the three basic elements of movement: pace, direction and weight. The exercises which follow are designed to help get a sense of the physicality of these characters.

Each Effort Action’s pace is either fast or slow, the movement is either direct or indirect, and the weight is either heavy or light.

Fast Direct Heavy - PUNCH

Fast Indirect Heavy - SLASH

Fast Direct Light - DAB

Fast Indirect Light - FLICK

Slow Direct Heavy - PRESS

Slow Indirect Heavy - WRING

Slow Direct Light - GLIDE

Slow Indirect Light - FLOAT
Scarecrow

The Scarecrow is a dabber, as his movements are fast, indirect and light. Having no skeletal structure, he has very little weight.

- Start by walking around the room very slowly, as though your bones are very soft.
- Continue walking, but find it very difficult to stand up because it feels like you now have no bones (but keep upright).
- Start by leading the rest of the body with the head (the head being the first part of the body to move with the rest following it)
- Continue moving in this fashion but gradually get quicker with the same movement quality.

Tinman

The Tinman is almost the opposite to the Scarecrow. The Tinman is very mechanical in movement, almost resembling a robot, however he has more freedom and flexibility, as he was once human.

- Begin by walking around the room.
- Imagine that you are walking through water to begin with, which gradually begins to get thicker and thicker until you are walking through thick mud. This should affect the whole body, and you should feel the tension in the legs, arms and stomach.
- Once all the movement has become stiff, begin to relax a little so there is more freedom in the body and the limbs.
- Lead the body with the chest.

The Lion.

Although the Lion is an animal, it is important to remember he does walk, for most of the time, on two legs. Lions have a gliding quality when walking, however this can quickly turn to punching when attacking or protecting.

- Begin by moving around the room on hands and knees with a great deal of focus in the eyes, as though you are prowling.
- Lions can only move their legs forwards and backwards, not out to the side, so make sure the arms only move in this manner.
- If a lion wants to turn around then they cross over their paws in a sideways manner.
- Their movements are very slow and direct, and movement is lead from the head.
- If the lion wants to run it is best to do so on two legs. Start on all fours, and begin to pick up pace.
- Then brings yourself up to standing keeping the motion going, and run on two legs.
- Then slow the run down and, keeping the motion going, bring yourself down on to all fours again.