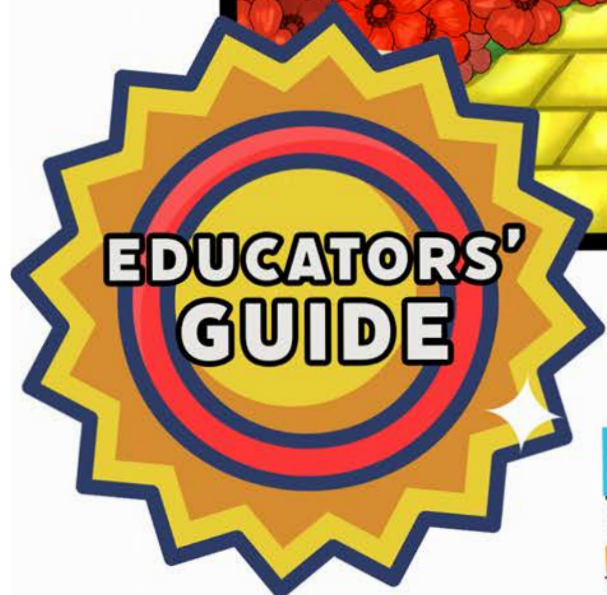
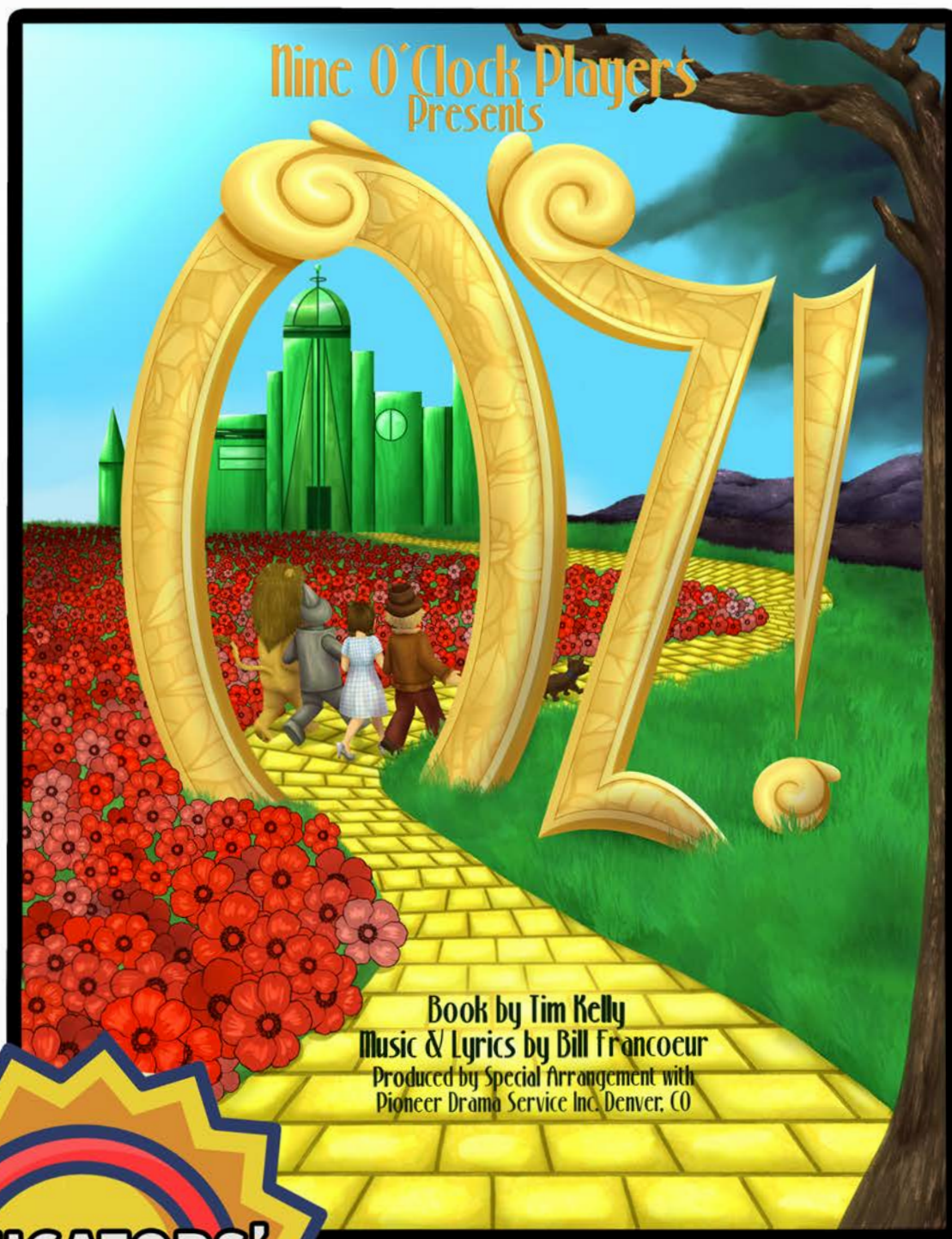




NINE
O'Clock
PLAYERS
THEATRE FOR CHILDREN

 **Pioneer**
DRAMA SERVICE


assistance league®
Los Angeles

A MESSAGE FROM NINE O’CLOCK PLAYERS

Dear Educator,

Thank you for your interest in Nine O’Clock Players (NOP) Theatre for Children, an auxiliary service of Assistance League of Los Angeles! We hope that you find this Educators Guide a helpful resource so that your students who may never have attended a live theatre production can fully appreciate their first experience.

NOP was founded in 1929 and is now one of the oldest continuously performing children’s theatres in the country. All the productions were originally fundraisers supporting the then Assistance League Children’s Day Nursery. Today over 9,000 school children from the Los Angeles metropolitan area see our critically acclaimed plays annually.

Each school year, NOP volunteers provide two full musical productions of classic children’s literature with life lessons adapted for children today. Field trips to the theatre are available at low or no-cost to schools on weekdays (Tuesdays, Wednesdays, and Thursdays), a rare opportunity for low-income and special-needs students who might not otherwise be exposed to the magic of live theatre. Four to five Sunday afternoon matinees are open to the public in both Fall and Spring so that interested parents and friends can also enjoy our shows—these include an informal “Meet & Greet” where young (and older) audience members can interact with the characters (actors in full costume and make-up) after the show!

If you have not yet arranged your field trip to a performance of our current production, reservations can be initiated by sending an email expressing your interest *and* your contact information to the following address: nop@assistanceleaguela.org.

We look forward to seeing you and your students — be prepared to have an excellent time!

“Folklore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal.”

L. Frank Baum - *The Wizard of Oz*

CREDITS:**A Musical Based on the Story of L. Frank Baum**

By Tim Kelly

Words and Music by Bill Francoeur

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This educators' guide includes in part materials from guides developed by members of the Nine O'Clock Players for previous productions. Nine O'Clock Players is an auxiliary of Assistance League of Los Angeles.

Note to the Educator:

This guide is provided to facilitate understanding of, to prompt discussion around, and to engender an appreciation of live theatre in our young audiences. These pages have been written so as to provide you with resources to help you meet these aims. Where possible and practical, state standards have been included to assist you with lesson planning and/or grant writing or other requisition documentation.

ADDITIONAL TEACHER RESOURCES TO THIS EDUCATORS' GUIDE

Nine O'Clock Players is pleased to offer you the following resources:



**A SPANISH LANGUAGE set of all STUDENT PAGES
from the OZ! Educators' Guide**

An OZ! themed coloring book



(Click on the NOP logo below to download these resources from the NOP website!)



PLEASE NOTE:

Educator Notes pages include an “Accessibility” section with suggestions on how to accommodate students with special needs.

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Theatre & Production Information

Assistance League Theatre
1367 N. St. Andrews Place
Hollywood, CA 90028

Nine O'Clock Players Mailing Address:
6640 W Sunset Blvd
Los Angeles, CA 90028

Box Office:
323-545-6153

Website:
www.nineoclockplayers.com

Email:
nop@assistanceleaguella.org

Want to See the Show?

If you wish to plan a field trip to see this, or any other Nine O'Clock Players production, it's easy. Simply send an email expressing interest to the email address above, and you will be contacted with details.

We look forward to seeing you at the show!

Want to See It Again?

Might some of your students wish to see the show again with their friends and family?
Or perhaps a student was absent the day your class attended?

We have PUBLIC PERFORMANCES!

These take place on Sundays. Information and reasonably priced tickets can be found on the Nine O'Clock Players website. Please share the web address below with anyone you believe may want to attend a public performance of this production.

Thank you for helping promote our show!



Please Keep in Touch!

Follow us on social media to get all the latest updates on what we are up to over here at Nine O'Clock Players!
Email us completed student work or post it and tag us on Instagram for a chance to be featured on our page.



[nineoclockplayers](https://www.facebook.com/nineoclockplayers)



[@nineoclockplayers](https://www.instagram.com/nineoclockplayers)



[@nineoclockplayers](https://www.pinterest.com/nineoclockplayers)



[Nine O'Clock Players](https://www.youtube.com/Nine%20O'Clock%20Players)



<http://nineoclockplayers.com/>



nop@assistanceleaguella.org

Standards Referenced in This Guide

*(Standards below may only include wording from one grade level or be a portion of the standard with grade level differentiation.
At the end of this list, you will find links to easily access these standards in order to do a deeper dive.)*

California Arts Standards for Public Schools: Theatre

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

Envision/Conceptualize – Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Develop – Theatre artists work to discover different ways of communicating meaning.

K.TH.Cr2 – b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.

5.TH.Cr2 – b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

Rehearse – Theatre artists refine their work and practice their craft through rehearsal.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

Select – Theatre artists make strong choices to effectively convey meaning.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

Prepare – Theatre artists develop personal processes and skills for a performance or design.

Performing—Anchor Standard 6: Apply Criteria to Evaluate Artistic Work

Share / Present – Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience in diverse cultures.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

Reflect – Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Interpret – Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

Evaluate – Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

Research – Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. Example: (3.Th.Cn11.2a.) – Explore how stories are adapted from literature to drama / theatre work.

California Common Core State Standards: English Language Arts & Literacy

(Please use the link below to access the CA CCSS to see the full standards at your grade level)

RL. (K&D 6-G5) Compare / contrast two or more characters . . . in a story or drama, drawing on specific details . . . (e.g., how characters interact.)

RL. (S&C 6) With prompting and support, name the author and illustrator of a story and define the role of each in telling the story.

W. (C&CRASfW-1) Write arguments to support claims . . . using valid reasoning, relevant, and sufficient evidence.

W.4d (TT&P) Use precise language and domain specific vocabulary to inform about or explain the topic. (G. 4-5)

SL (C&CRASfS&L [C&C 1]) Prepare for and participate effectively in a range of conversations and collaborations . . . clearly and persuasively.

SL.4 (PoK&I) Describe familiar people, places, things, and events and, with prompting and support, provide additional detail...

SL.5 (PoK&I) Add drawings or other visual displays to descriptions as desired to provide additional detail...

L.1 (CoSE) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.3 (KoL) Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.5 (VA&U) . . . explore/demonstrate understanding of word relationships and nuances in word meanings.

L.6 (VA&U) Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases... (grades 3-6)

California English Language Development Standards

(Consult the complete standards to identify grade level variations of the generalized standards included here.)

Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in **various communicative forms** (print, communicative technology, and multimedia)

Corresponding CA CCSS: *(Consult your grade level in the complete standards to identify corresponding CCSS.)*

Pt.1 – Interacting in Meaningful Ways; B – Interpretive; 8. Analyzing how writers and speakers use vocabulary and other language resources for specific purposes . . .

Corresponding CA CCSS: *(Consult your grade level in the complete standards to identify corresponding CCSS.)*

Pt.1 – Interacting in Meaningful Ways; C – Productive; 11. 11. Supporting own opinions and evaluating others' opinions in speaking and writing

Corresponding CA CCSS: *(Consult your grade level in the complete standards to identify corresponding CCSS.)*

LINKS TO CALIFORNIA STATE STANDARDS

[California Arts Standards for Public Schools](#)

[California Common Core State Standards: English Language Arts & Literacy](#)

[California English Language Development Standards](#)



VERTURE

This section contains a collection of activities that we encourage you to present to your students prior to attending your scheduled performance.

Two lessons that we believe you will find most helpful are:

Program Notes or “*Getting to Know Us*”

This activity introduces students to some of the people involved in producing the play which we believe will enrich their appreciation of the experience.

A Lesson in Etiquette

This activity reminds students how to behave in order to be safe, respectful, and responsible so that everyone enjoys the show!

Assistance League Theatre

(Where You Will Come See the Play!)

The Patio...



The Lobby...



This is where you will sit.

Assistance League Theatre was designed by the architect Stiles O. Clements and was built in 1938. It is a bit different from his more well-known works such as the El Capitan Theatre and The Wiltern. Clements was able to recreate a summer stock theatre from his native home in New England right in the middle of Hollywood. This charming playhouse was masterfully constructed out of slow growth redwood beams, some of which are over 25 feet in length. The Theatre is not only beautiful, but the sound inside is great as well. Since the beginning, the theatre has been home to Nine O'Clock Players and the Assistance League's Theatre for Children program.



This is backstage.



This is what the inside of the theatre looks like.

PROGRAM NOTES

OR

“GETTING TO KNOW US”

It takes a lot of people to produce a play or musical for the theatre. The purpose of the program is to let you know about, or give *credit* to, these people. Nine O’Clock Players also creates a program for each of its productions. Your teacher will hand these out to you after the play, probably once you get back to your school.

So, who are the people who work on a play, and what are their jobs? Here is a list of some of the people involved, but because everyone is important, you will see more than the people on this list in the program. And now, allow us to introduce to you some of the members of the “Production Team” who you can read about in the program, for the play you will soon see!

The Production Chair hires the “Producer” and advises on the hiring of professionals and volunteers for the jobs mentioned below and is also the liaison between the production (the show) and the Nine O’Clock Players as an organization.

The Producer manages all aspects of getting the production onto the stage, including the timeline and sticking to the budget.

The Director creates a vision of how to tell the story of the play and shares that vision with the production team (many of the people on this list) to help everyone work together. the director works especially with the actors to create their characters and helps them to tell the story of the play as they envision (see) it.

The Musical Director teaches the actors musical numbers and orchestrates the music throughout the entire play.

The Stage Manager is an important person who runs the show behind the scenes, helping everyone else do their jobs so that each and every performance goes smoothly and that you, the audience, enjoy the show.

The Costume Designer creates costumes based on the director’s vision of the character.

The Scenic Designer build “sets” which make the scenery, or the different places in the story that appear onstage.

The Prop Designer fills the stage with objects (perhaps a book or a bit of food) that the actors use to tell their stories.

The Lighting Designer chooses colored lights to make the sets and stage look like real places.

The Sound Designer / Engineer creates some of the sounds or music you hear onstage. They also teach the actors how to use “mics” microphones they will wear during the play and help them to sound good and you to hear them.

The Actors use their voices and movements to “portray” the characters. They rehearse and work to learn their lines and the director’s blocking (where they move on stage) all so that the characters “come to life” and you truly enjoy the show.

A Synopsis of *OZ!*



(From the Fall 2018 NOP Production)

You have most likely heard about Dorothy and her little dog, Toto, and their friends, the Scarecrow, the Tinman, and the Cowardly Lion.

In this Nine O'Clock Players production, you will follow their adventures down the yellow brick road on their way to ask the Wizard of Oz to grant their wishes.

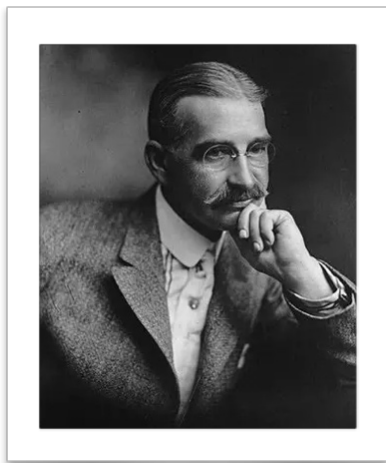
All Dorothy wants is to get back to Kansas and her Aunt Em. The Scarecrow wants to ask the Wizard for a brain, the Tinman wants a heart, and the Cowardly Lion wants courage. Along comes Glinda the Good Witch, who helps Dorothy and her friends battle the Wicked Witch of the West, the winged monkeys, and other obstacles in their path to reach the Wizard of Oz.

Will Dorothy, Toto, the Scarecrow, the Tin Woodsman, and the Cowardly Lion get to see the Wizard of Oz and have their wishes granted, or, will they find the things they want in unexpected places?

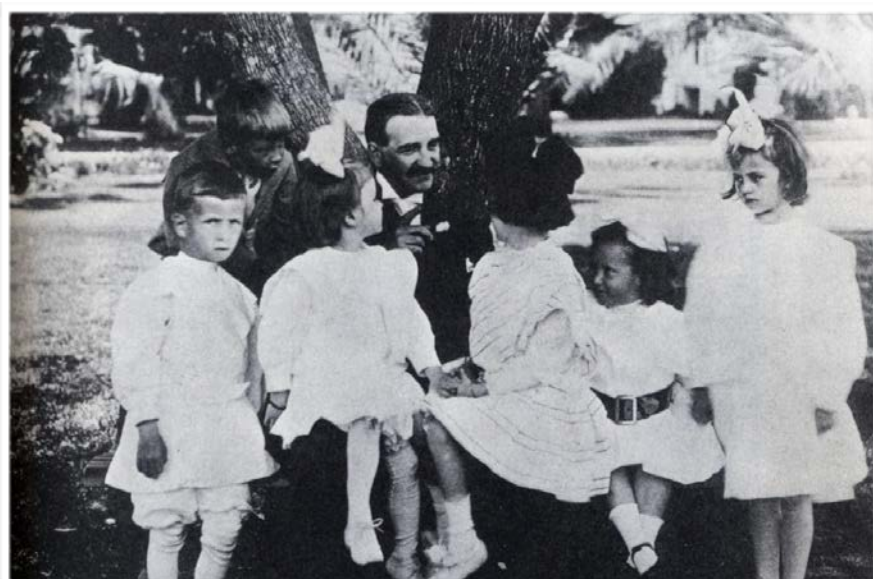
**Come and see this magical Nine O'Clock Players production
on stage at the Assistance League Theatre to find out!**

L. Frank Baum

He Just Wanted to be Frank!



May 15, 1856 - May 6, 1919



L. Frank Baum was born in 1856 in New York state. His first name was really Lyman, but he wanted to be called Frank instead. The young Frank sometimes got in trouble at school because he was always day-dreaming. But his dreams were about magical creatures and exciting adventures!

When his father gave him a small printing press, Frank and his brother created a magazine that they gave out free to their friends and family. This made Frank know that he wanted to be an author, and even though he had other jobs and many interests, writing was the thing he liked best. He also liked to sing, act, and write songs and plays.

His first book was about raising chickens, since that was his special hobby at the time. But when he wrote his first children's book, *Mother Goose in Prose*, and followed it with *Father Goose, His Book*, which was filled with silly poems, he became the best-selling children's author of the year!

But Frank's most famous book of all was *The Wonderful Wizard of Oz*. It was so popular that Frank turned the book into a successful musical stage play which toured all over the United States, and he later wrote thirteen more books about the magical land of Oz.

Other people have written stories about Oz as well. The most famous are the 1939 film with the actress and singer Judy Garland, who sings "Somewhere Over the Rainbow," *The Wiz* in 1978, and *Wicked*, which became a movie in 2024.

Frank died in Hollywood, California in 1919, after writing over 50 books in all, as well as 42 play and movie scripts and 200 poems! If you ever visit Forest Lawn cemetery in Glendale, where many famous people are buried, you can put a flower on Frank's grave to honor him and his wonderful stories.

A Wonderful Wizard Word Wall

Standard(s):

CA Common Core State Standards

W.4d (TT&P) Use precise language and domain specific vocabulary to inform about or explain the topic. (G. 4-5)

L.3 (KoL) Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.5 VA&U) , , , explore/demonstrate understanding of word relationships and nuances in word meanings.

Groupings:

The suggested activities can be delivered such that students work individually, in pairs, small-group, or whole-group.

Supplied Materials:

To facilitate these activities, we are providing two mirrored sheets which you can use “as is” or can be printed back-to-back to create flashcards:

- One sheet consists of 24 words from the show *with* definitions.
- One sheet consists of 24 words from the show *without* definitions.

Suggested Activities:

The words in this activity are from the musical *OZ!*, and some are used repeatedly. It may be helpful for students to have exposure to them prior to their seeing the show. For any of these activities, group your students as you deem appropriate and distribute a sheet or flashcards. Of course, you can use all of, or choose only some of, the words that may be more appropriate for your students.

- 1) Have the students practice decoding the words and/or definitions.
- 2) Have students use the flashcards to memorize the words/definitions.
- 3) Have students think of and share synonyms for these words.
- 4) Have students choose a word and use it in a sentence (spoken or written as appropriate) and then share it with peers. (The activity can be extended by having peers simply providing feedback regarding, or discussing/analyzing, their classmates sentences.)
- 5) Review the “A Synopsis of *OZ!*” page included in this guide and then have students predict how the words are used in the play.
- 6) As an extended activity, have students predict to which character the words may apply and discuss what the word may tell the audience about the character.
- 7) Follow up either lesson E or F by asking students to actively listen for, and make note of, these words as they watch *OZ!*. After the play, students can reflect on how accurate they may have been in their predictions and should be encouraged to provide evidence from the show to support their conclusions.
- 8) Follow up by asking students after the play to share any words they heard during the show of which they didn’t know the meaning. Discussion may include the following considerations;
 - A. From the context provided by the play, what might be the meaning of the word, and how does one know?
 - B. How did not understanding a word affect one’s understanding of a scene or of the play?
 - C. How might one use that word going forward having now added it to their vocabulary?

Accessibility:

To support students with special needs, we suggest the following:

- Whether using the attached pages in page form or as flashcards, print them on colored paper, preferably on **light blue** paper. (This will greatly help students with visual discrimination, or simply put, help them to see the words.)
- If used in page form, the page with words only is recommended for students with mild/moderate needs only.
- If used in page form, the page with words and definitions is recommended for either students with mild/moderate or moderate/severe needs.
- Explicitly explain, or have the students explain, how the picture on each card relates to the word.

A Wonderful Wizard Word Wall (Words Only)

NOTE: Words on this page oriented mirrored to definitions pages so as to print back-to-back to produce flashcards.

balloonist

assumption

advise

certifies

blush

britches

cyclone

cowardly

contentedly

fierce

emerald

domain

journey

inconvenient

hesitate

rearrange

noble

Munchkin

snooze

scarecrow

rust

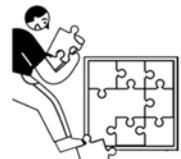
wretched

woodsman

soothsaying

A Wonderful Wizard Word Wall (Words w/ Definitions)

NOTE: Words included for when students work in pairs so the quizzing partner will know if a response is correct.

 advise to make a suggestion	 assumption the belief something is true	 balloonist a person who rides in a balloon
 britches pants	 blush to turn red from embarrassment	 certifies says officially something is true
 contentedly happily	 cowardly weak in the face of danger	 cyclone a strong windstorm, tornado
 domain a place someone controls	 emerald a bright green gemstone	 fierce powerful, intimidating
 hesitate to stop a little bit	 inconvenient when something is a small problem	 journey going from one place to another
 Munchkin A small, cheerful person from Munchkinland in Oz	 noble kind and brave	 rearrange to move things around
 rust when metal breaks down because of moisture	 scarecrow a human-like figure used to keep birds away from crops	 snooze to take a nap
 soothsaying predicting something	 woodsman a person who visits or works in the woods	 wretched very unpleasant, bad

A LESSON IN ETIQUETTE

or

Acting Safely, Respectfully, & Responsibly in the Theatre

(This lesson/activity is intended to be delivered before the students have seen the play.)

Standard(s):

Your school most likely has a school-wide behavior plan. You can reference this plan as needed.

Groupings:

Presenting instructions whole group will allow for clarifying words like “etiquette”. First, review the opening paragraph of the activity together and discuss rules for appropriate behavior. Instructions should also be reframed to be appropriate for student understanding, i.e., by grade or ability level. The students can then work on the True/False activity as you see fit. You may choose to continue working whole group, break students up into groups (recommended, as this allows student discussion and sharing of ideas / understandings), or even choose to have students work individually. After the students complete the True/False exercise, review the answers whole group to assure student are clear on the behavior expectations during their trip to the theatre.

Some Additional Notes:

We know, and are thrilled, that our student audiences are excited to see the play, so here are some things they should understand before arrival.

- It's okay to be excited!
- Loud cheering, especially at the start of the play, makes it difficult for actors to hear their cues. Applauding at appropriate times is best!
- The songs should be enjoyed with “listening ears” only. Clapping at the end of the song is encouraged, but not so much during.
- Talking during the show is a no-no except in rare instances. Talking makes it difficult for others to hear and can distract the actors.
- It seems to have become a thing that our audiences sing to the music played before the show. We love that! You may keep it up!

Thank you in advance for assuring your students are safe, respectful and responsible while visiting the Assistance League Theatre!

Supplied Materials:

To facilitate these activities, we are providing two separate sheets:

- One sheet consists of the “A Lesson in Etiquette” student activity.
- One sheet is an Answer Key for your convenience, even though we know the answers are obvious to you.

Suggested Extension Activities:

- 1) Students can access technology to research more about the theatre and the Nine O’Clock Players.
- 2) You can group students into small groups and ask them to create brief scenarios regarding the situations described in the exercise.
- 3) Another option may be to ask students to write a short sentence or paragraph, or create a visual artwork, about their commitment to being safe, respectful, and responsible.

(Activities 2 and 3 are covered by California Arts Standards for Public Schools that are not explicitly mentioned here.)

Accessibility:

To support students with special needs, we suggest the following:

- If possible, make poster boards with pictures of the top three etiquette rules. (Visuals provide an excellent learning tool to solidify and internalize learning.)
- Use these visual poster boards to teach the “Etiquette Rules” (Explicitly connect the picture to the rule by explaining to students, or having the students explain to you, how the photo shows the rule.)
- Roleplay “Etiquette Rules” with the students by using the poster board “Etiquette Rules” as a model.

A LESSON IN ETIQUETTE

or

Acting Safely, Respectfully, & Responsibly in the Theatre

When you attend the theatre, it is very important that you behave in a manner that will keep you safe. You want to enjoy yourself, but so does everyone else attending the play, so you should act in a way that is respectful of everyone, and they should be respectful of you. This also means treating the theatre itself responsibly. Below are some sentences that may tell you how to be safe, respectful, and responsible, or they may be telling you how NOT to behave. You decide which statements are appropriate behavior.

Instructions: Read each of these sentences below or follow along while someone reads them to you. Decide if the statement is APPROPRIATE behavior or whether it is instead how you should NOT act. Write a "T" for TRUE on the line before each statement that describes how you WILL act at the theatre, and write an "F" for FALSE on the line before each statement that describes how you WILL NOT act at the theatre. Don't worry! This will be easy because we know you know how to behave!

- 1) _____ You are really liking the show and want to say something to your friend, but to be respectful, you should wait until after the show to talk to them about it.
- 2) _____ While waiting to enter the theatre, you have a bit of trash in your hand that you want to get rid of, so you just toss it on the ground because someone else will be responsible for cleaning it up.
- 3) _____ You want to be safe, so if you need to go to the bathroom, you should ask an adult that you know to take you.
- 4) _____ You are really excited by the singing, and you want to clap along, but because you are respectful you wait to clap at the end of the songs because you want everyone to hear the words and don't want to distract the actors on stage.
- 5) _____ You really, really need to get somewhere in the theatre, so you can run because it is safe to do so, especially in the theatre aisles.
- 6) _____ If there is an unfortunate emergency at the theatre, it's safe to scream and get out of your seat because it's an emergency, so you don't need to be responsible.
- 7) _____ Sometimes actors will leave the stage and go into the audience. To be respectful, you don't try to touch them or get in their way, even if you really want to.

A LESSON IN ETIQUETTE

or

Acting Safely, Respectfully, & Responsibly in the Theatre

ANSWER KEY

When you attend the theatre, it is very important that you behave in a manner that will keep you safe. You want to enjoy yourself, but so does everyone else attending the play, so you should act in a way that is respectful of everyone, and they should be respectful of you. This also means treating the theatre itself responsibly. Below are some sentences that may tell you how to be safe, respectful, and responsible, or they may be telling you how NOT to behave. You decide which statements are appropriate behavior.

Instructions: Read each of these sentences below or follow along while someone reads them to you. Decide if the statement is APPROPRIATE behavior or whether it is instead how you should NOT act. Write a "T" for TRUE on the line before each statement that describes how you WILL act at the theatre, and write an "F" for FALSE on the line before each statement that describes how you WILL NOT act at the theatre. Don't worry! This will be easy because we know you know how to behave!

- 1) T You are really liking the show and want to say something to your friend, but to be respectful, you should wait until after the show to talk to them about it.
- 2) F While waiting to enter the theatre, you have a bit of trash in your hand that you want to get rid of, so you just toss it on the ground because someone else can be responsible for cleaning it up.
- 3) T You want to be safe, so if you need to go to the bathroom, you should ask an adult that you know to take you.
- 4) T You are really excited by the singing, and you want to clap along, but because you are respectful you wait to clap at the end of the songs because you want everyone to hear the words and don't want to distract the actors on stage.
- 5) F You really, really need to get somewhere in the theatre, so you can run because it is safe to do so, especially in the theatre aisles.
- 6) F If there is an unfortunate emergency at the theatre, it's safe to scream and get out of your seat because it's an emergency, so you don't need to be responsible.
- 7) T Sometimes actors will leave the stage and go into the audience. To be respectful, you don't try to touch them or get in their way, even if you really want to.



ENTR'ACTE

This section includes a collection of entertaining activities that, if at all standards-based, will be narrower as to whom those standards apply. Because of this, no standards will be referenced for these activities.

Please note, a number of these are aimed at the youngest of our young audiences and can be presented at any time you deem appropriate.

We hope you and your students have fun with these!



Magical Theatre Experience

Note: If you have issues with the links on this page, you can find these videos at this web address:
(Cut & paste into your web browser.) <https://www.youtube.com/nineoclockplayersmagicaltheatreexperience>

[Magical Theatre Experience Promo](#) 0:50

Short Videos About Different Elements of Theatre

[Acting Tips for Kids](#) 3:43

[The Audition Process](#) 4:53

[Bunny's Makeup Tutorial](#) 5:56

[Costumerie](#) 9:37

[Ghost Makeup Tutorial](#) 5:45

[Let's Dance! Learn the Hop](#) 7:50

[Mad Hatter's Makeup Tutorial](#) 6:50

[Magic Mirror Makeup Tutorial](#) 7:01

[Memorizing Your Lines](#) 3:41

[Moving Like Your Character](#) 6:11

[Overcoming Stage Fright](#) 2:15

[Scarecrow's Makeup Tutorial](#) 5:05

[Shadowboxes](#) 2:04

[Stage Lighting](#) 4:53

[Theatre Audio](#) 4:08

[Theatre Etiquette for Kids](#) 2:23

[Theatre Props](#) 4:57

[Theatre Sets](#) 9:11

[Theatre Tour](#) 3:46

[What a Choreographer Does](#) 6:19

[Writing Musicals](#) 9:56

Several Past Productions with Activities Throughout

[Oz the Musical - with Activities](#) 1:24:45

[The Tortoise and the Hare - Musical with Activities](#) 1:05:40

[The Velveteen Rabbit with interactive activities hosted by "Bunny"](#) 1:11:05

Several Past Productions Performed without Interruptions

[The Adventures of Peter & Wendy \(Peter Pan Musical\)](#) 1:07:27

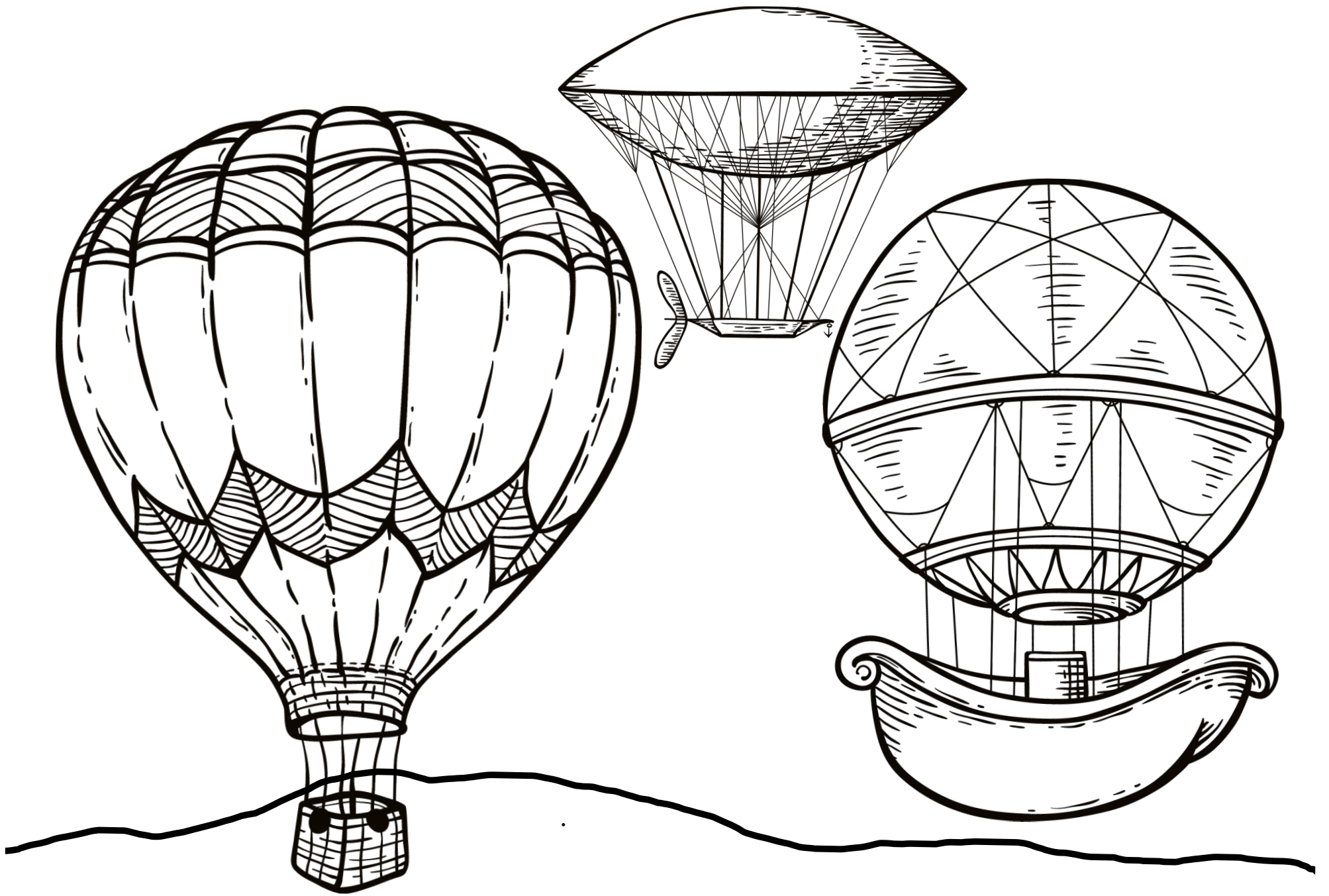
[Alice! \(The Musical\)](#) 59:09

[Mr. Scrooge \(Musical Version of A Christmas Carol\)](#) 1:08:12

[The Velveteen Rabbit - Full Show! No Interruptions!](#) 1:01:33





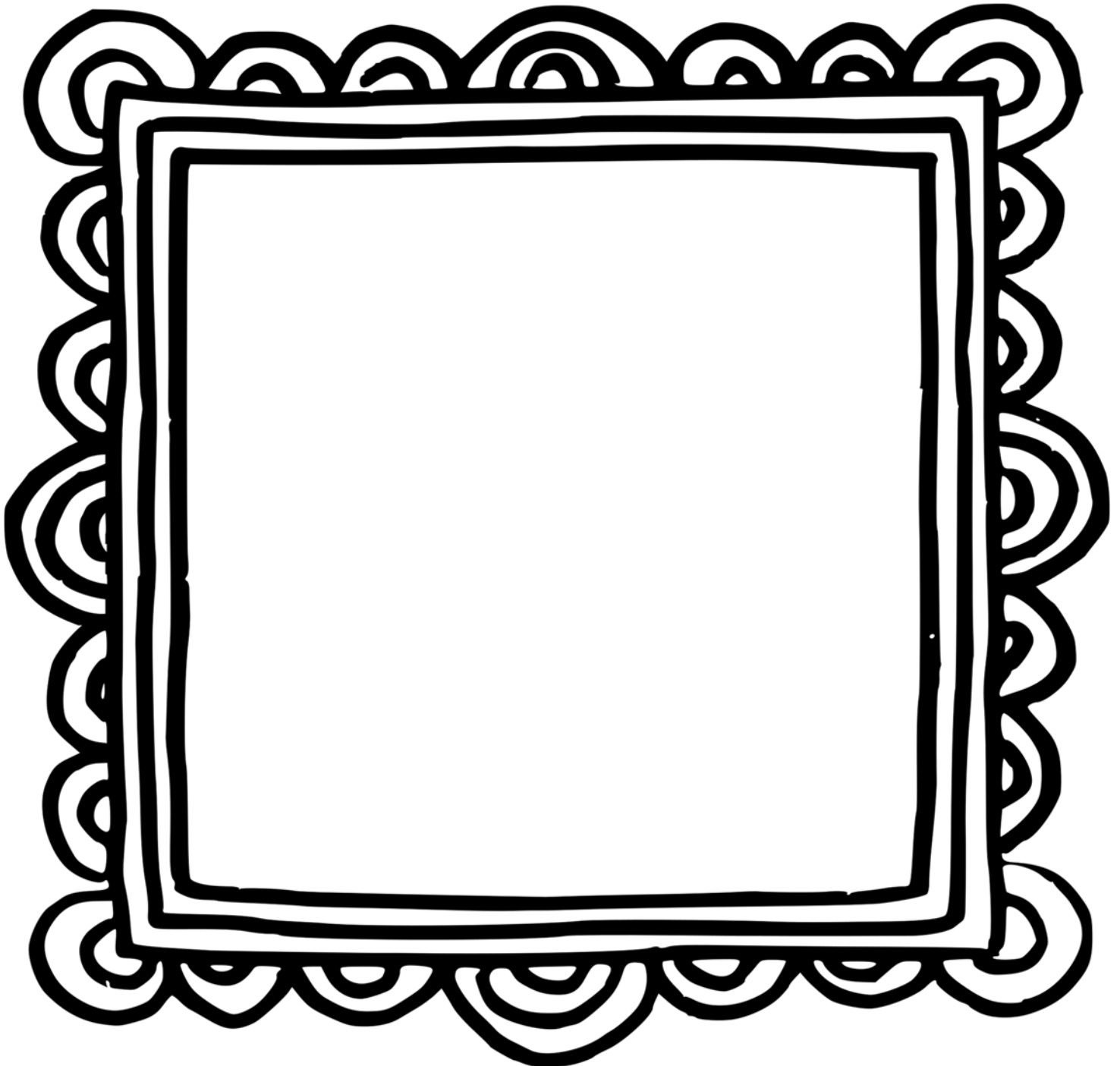




There's No Place Like "YOUR" Home!

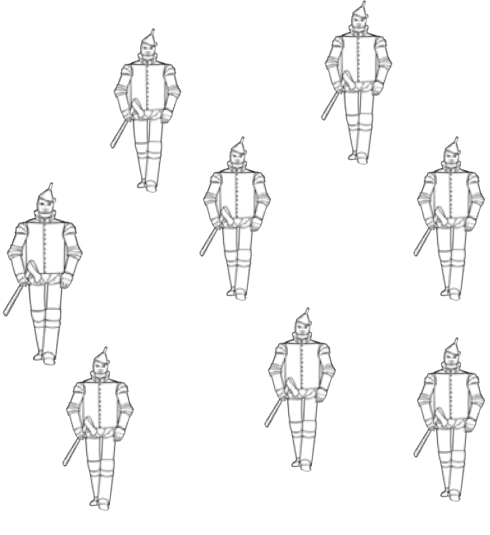
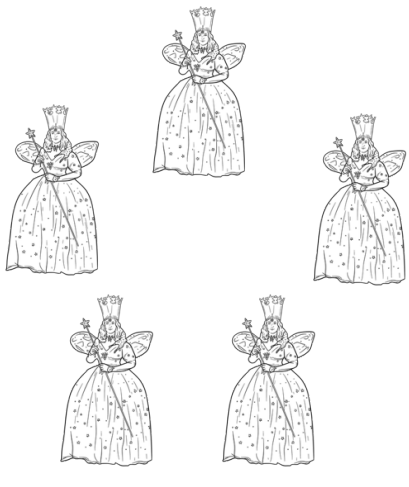
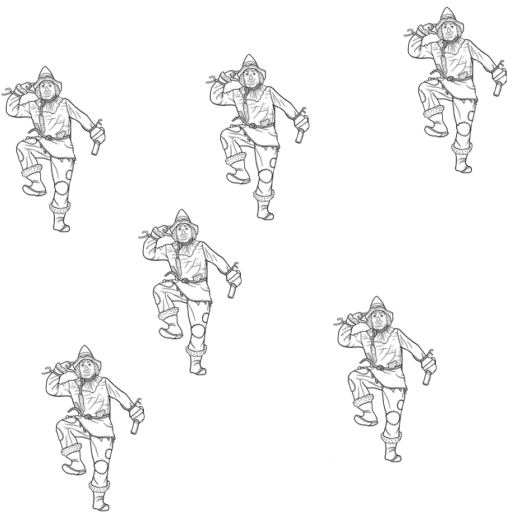
When the Wizard found himself in Oz, he made his home in the Emerald City, a place where everything was a bright emerald green. Now, what if one day, you found yourself in Oz? Think about the city where you might like to make *your* home. What would it look like? What kinds of things would you see? Would it be all one color like the Emerald City? Perhaps your favorite color! Maybe it would have lots of colors. Who knows? *Only you!* That is... until you draw your own city in the space below, and then you can share it with all your friends so that they can see where you'd live in the magical land of Oz! Have fun!

Cut here.



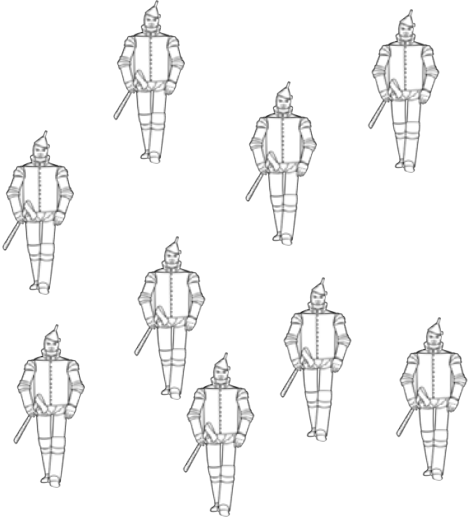
Counting Characters #1!

Circle the correct number of characters from Oz in each box!

	
7 8 9	3 4 5
	
1 2 3	6 7 8

Counting Characters #2!

Circle the correct number of characters from Oz in each box!

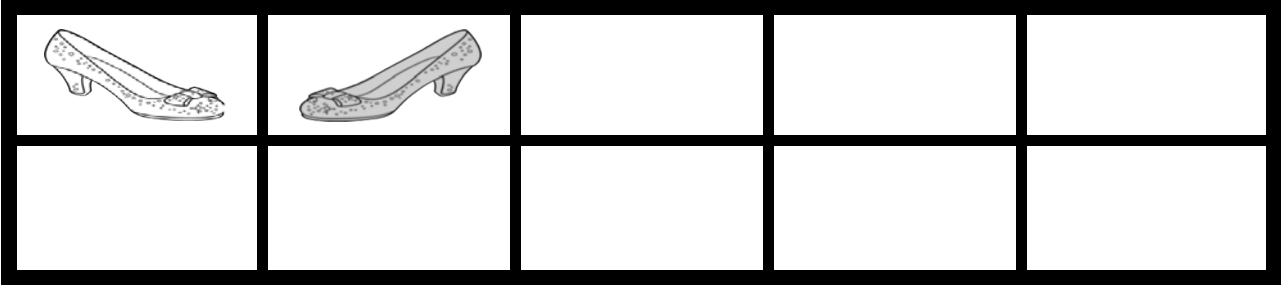
	
2 5 1 6	4 9 7 2
	
3 9 5 8	10 3 8 4



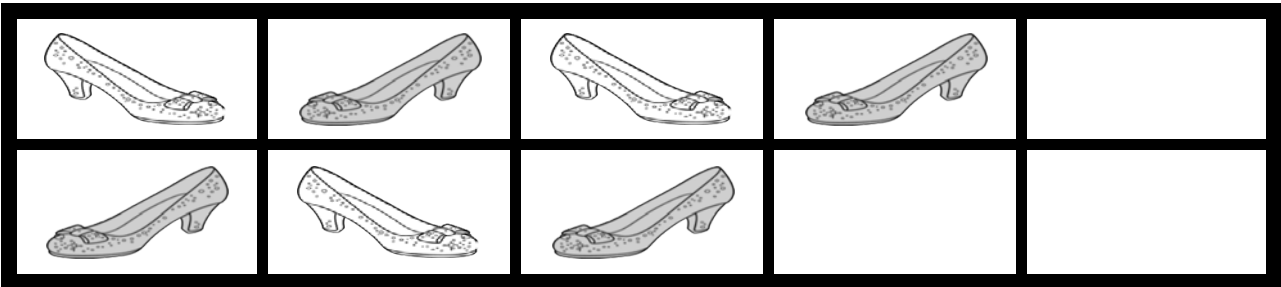
Toto Makes 10! (Addition)

Toto loves to look for magic slippers! He has found a few but wants to find 10. Look at each ten frame to write a math equation about Toto's slippers. Think about how many slippers Toto has already found and how many more he would need to find to make ten.

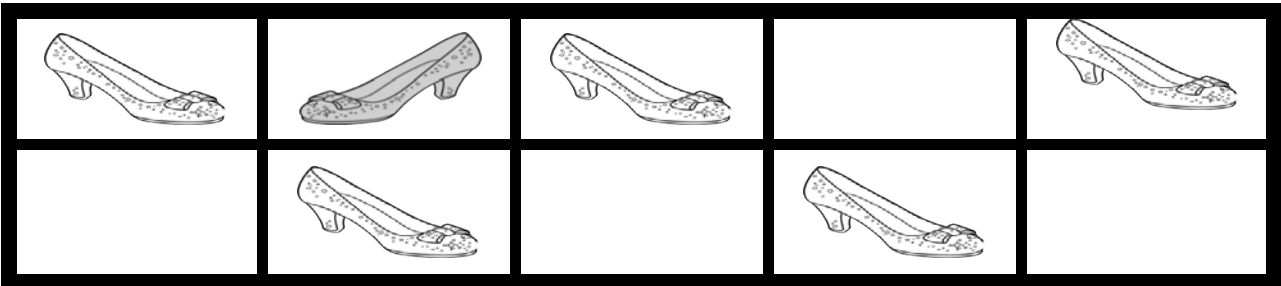
Toto has ? slippers but if he finds ? more, Toto will have 10 magic slippers!



 + = 10 



 + = 10



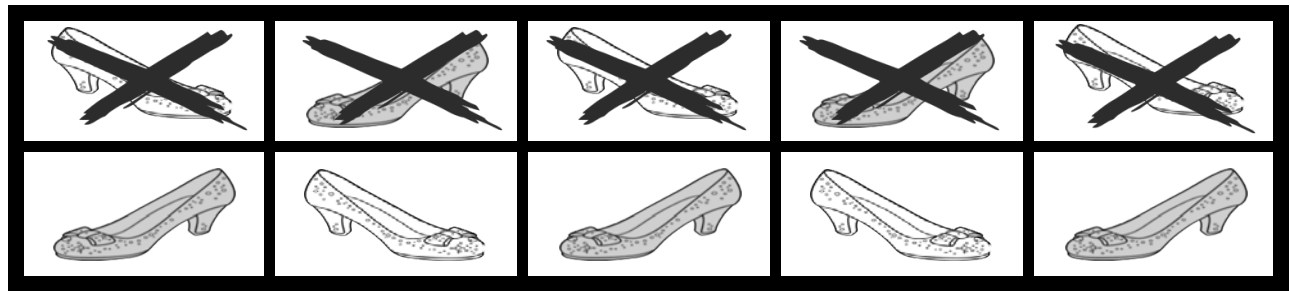
 + = 10 

Toto Makes 10! (Subtraction)

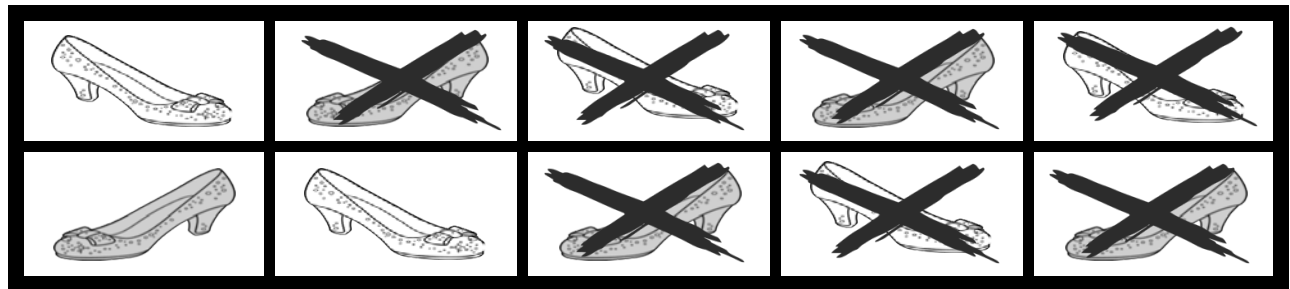


Toto loves to look for magic slippers! He had found 10, but a few have disappeared. Look at each ten frame to write a math equation about Toto's slippers. Think about how many of Toto's slippers disappeared and how many magic slippers he has left now

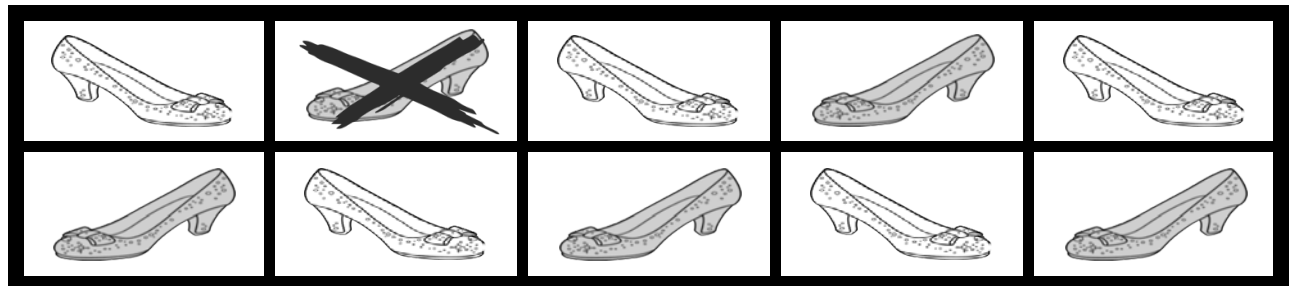
Toto had 10 slippers, but ? have disappeared. Now Toto has only ? magic slippers!



$$10 - \underline{\quad\quad} = \underline{\quad\quad}$$



$$10 - \underline{\quad\quad} = \underline{\quad\quad}$$



$$10 - \underline{\quad\quad} = \underline{\quad\quad}$$



WICKED WITCH WORD SEARCH #1

The Wicked Witch has hidden some words from the NOP show OZ! in this puzzle. Can you find and circle them?
The words go ➡ and ⬇. A little bit naughty!



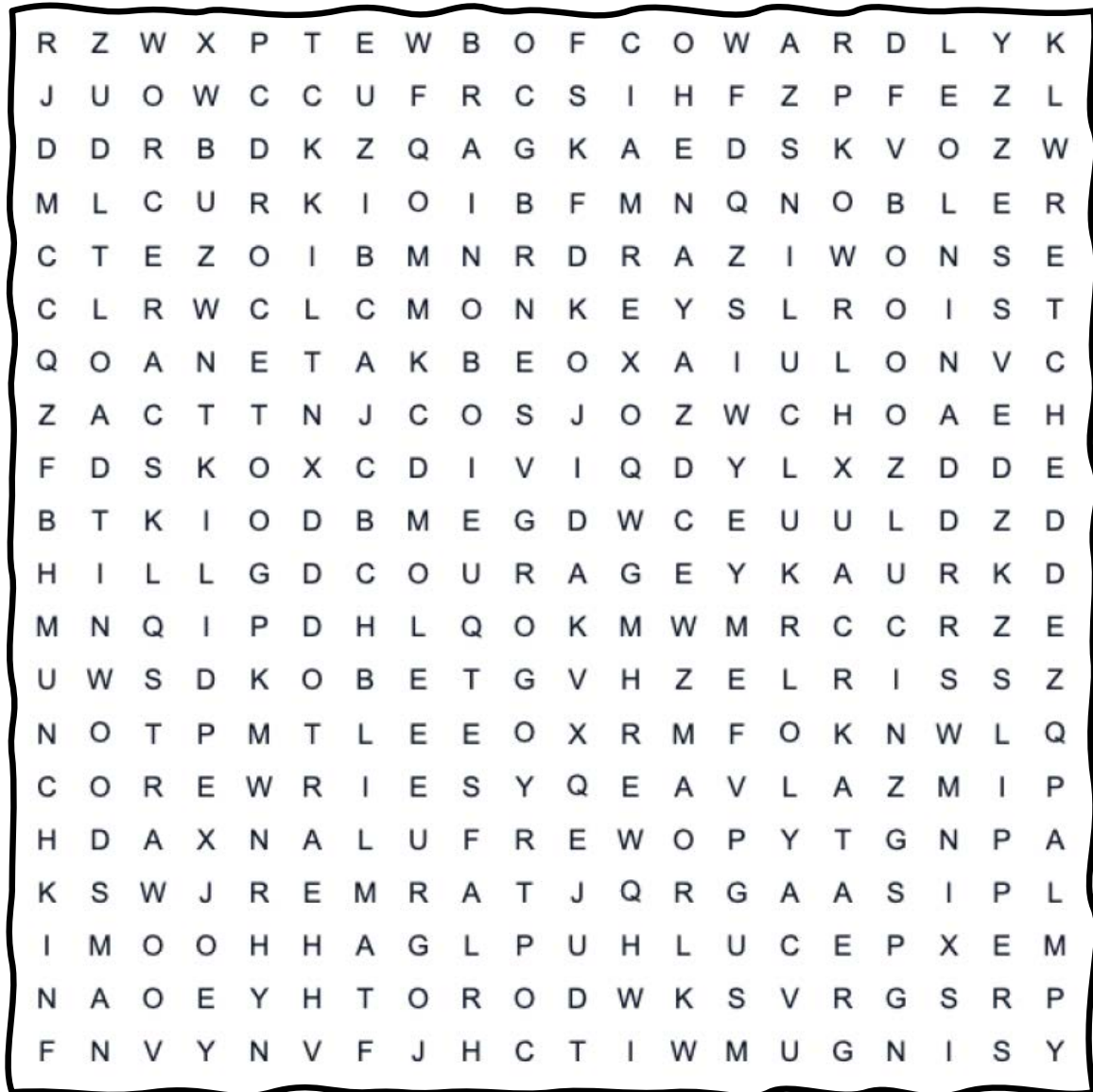
- | | | | | |
|---------|---------|-------|-------|--------|
| BRAIN | CYCLONE | HOME | ROAD | WICKED |
| BRICK | GREAT | LION | STRAW | WITCH |
| COURAGE | HEART | NOBLE | TIN | WIZARD |



WICKED WITCH WORD SEARCH #2

The Wicked Witch has hidden some words from the NOP show OZ! in this puzzle. Can you find and circle them?

The words can go →, ←, ↓, ↑, ↘, ↙, ↗, or ↖! Truly wicked!



BRAIN	DOROTHY	LION	POWERFUL	TIN WOODSMAN
BRICK	EMERALD	MAGICAL	ROAD	WICKED
COURAGE	GREAT	MONKEYS	SCARECROW	WITCH
COWARDLY	HEART	MUNCHKIN	SLIPPERS	WIZARD
CYCLONE	HOME	NOBLE	STRAW	WRETCHED



WICKED WITCH WORD SEARCH KEY

We hope you and your students enjoy these OZ! word search puzzles, but if you're stumped, here's some help!

Additionally, we are including a link to the word search puzzle generator used to create these puzzles.

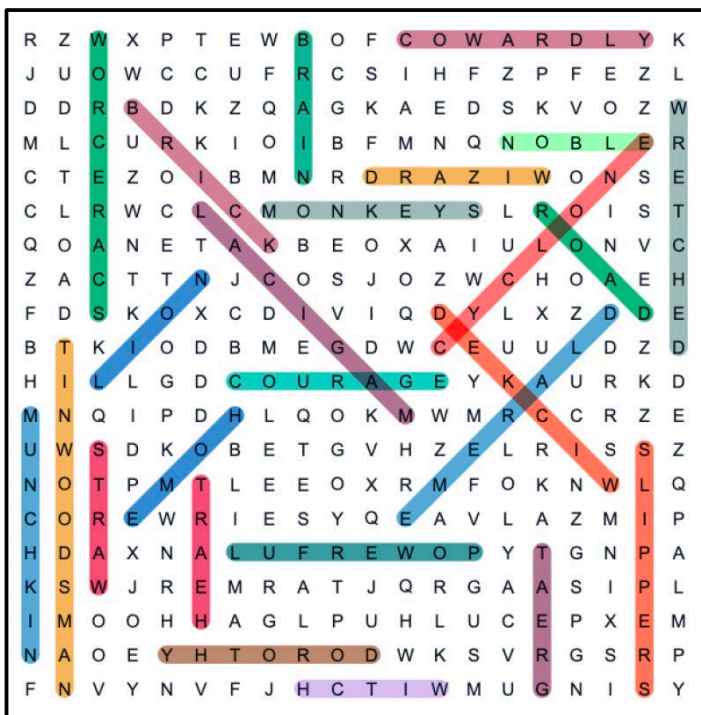
Word Search Maker: <https://webwordsearch.com/maker/>

WICKED WITCH WORD SEARCH #1



BRAIN	LION
BRICK	ROAD
COURAGE	STRAW
CYCLONE	TIN
GREAT	WICKED
HEART	WITCH
HOME	WIZARD
NOBLE	

WICKED WITCH WORD SEARCH #2



BRAIN	MONKEYS
BRICK	NOBLE
COURAGE	POWERFUL
COWARDLY	ROAD
CYCLONE	SCARECROW
DOROTHY	SLIPPERS
EMERALD	STRAW
GREAT	TIN WOODSMAN
HEART	WICKED
HOME	WITCH
LION	WIZARD
MAGICAL	WRETCHED
MUNCHKIN	



EXIT MUSIC

This section contains a collection of activities that we encourage you to present to your students after attending your scheduled performance.

A lesson that we believe you will find most apt because of the number of state standards it hits is:

You Can Be a Theatre Critic

This activity allows students to be reflective and to communicate, either orally or in writing, their critical opinions regarding their experience seeing this show.

Auntie Em's Synonyms & Antonyms

&

A Couple of Characters Compared & Contrasted

These activities are a rich introduction to character description and analysis. The first is part theatre arts lesson, part language lesson, and part social-emotion learning lesson. You choose the focus!

READ THE BOOKS!

***OZ!* is a fun musical based on the book *The Wonderful Wizard of Oz*. You can read it now!**

The Wonderful Wizard of Oz

By L. Frank Baum. Illustrations by W.W. Denslow (1900 Edition)

The Wonderful Wizard of Oz is like the fairy tales of old times but is set in America. Dorothy and her dog Toto are whisked away from Kansas by a cyclone that deposits them in the magical kingdom of Oz. Dorothy's only desire is to find a way back home. She is told that she must ask the Wizard of Oz in Emerald City for help, and on her way, she makes friends with a Scarecrow who wants a brain to make him smart, a Tin Woodman who wants a heart so he can love, and a cowardly Lion who wants to be brave. Together they must overcome a wicked witch to win the things they seek. Will they succeed? Will the Wizard grant their wishes? And will Dorothy and Toto ever return to Kansas?

Movies are marvelous, but books are better!

In all, L. Frank Baum wrote thirteen more stories about Oz! (They are available to borrow from your local library, and some can also be bought online or at your favorite bookstore.)

If you like *OZ!*, or the book *The Wonderful Wizard of Oz*, you may like these books as well:

- *The Marvelous Land of Oz* (1904): A boy named Tip gets help from Scarecrow and the Tin Woodman to escape an evil witch.
- *Ozma of Oz* (1907): Dorothy finds herself in the land of Ev, where she helps Princess Ozma save the royal family from an evil king.
- *Dorothy and the Wizard of Oz* (1908): A California earthquake sends Dorothy, her cat, and her cousin Zto an underground world!
- *The Road to Oz* (1909): Dorothy gets lost on an enchanted road.
- *The Emerald City of Oz* (1910): Dorothy, Aunt Em and Uncle Henry come to live in Oz, which the Nome King tries to invade.
- *The Patchwork Girl of Oz* (1913): A boy named Ojo tries to free his uncle from an evil spell.
- *Tik-Tok of Oz* (1914): A girl named Betsy Bobbin is shipwrecked in Oz.
- *The Scarecrow of Oz* (1915): Cap'n Bill, Trot and Scarecrow in Oz.
- *Rinkitink of Oz* (1916): King Rinkitink helps Prince Inga save his parents.
- *The Lost Princess of Oz* (1917): Dorothy and the Wizard try to find Princess Ozma.
- *The Tin Woodman of Oz* (1918): The Tin Woodman, who now has a heart, tries to find the girl he loved before he was turned to tin.
- *The Magic of Oz* (1919): The evil Ruggedo tries to conquer Oz.
- *Glinda of Oz* (1920): Glinda and Ozma help Dorothy stop a war!

L. Frank Baum also wrote two other stories you might enjoy:

- *The Life and Adventures of Santa Claus* (1902): Claus, a lost child decides to bring joy to all the world's children each Christmas.
- *A Kidnapped Santa Claus* (1904): What would happen if Santa were kidnapped by demons right before Christmas?

We at Nine O'Clock Players wish you many wonderful hours of reading and hope to see you at our production of "*OZ!*"

Write a Letter

Standard(s):

CA Common Core State Standards

SL (C&CRASfS&L [C&C 1]) Prepare for and participate effectively in a range of conversations and collaborations . . .clearly and persuasively.

CA English Language Development Standards

Pt.1 – Interacting in Meaningful Ways; C – Productive; 11. Supporting own opinions and evaluating others' opinions in speaking and writing

Groupings & Procedures:

It is suggested that the instructions be presented to the class whole group during which you should review the elements of persuasive writing. The letter writing can be done independently in class or as homework. We suggest this be an "Errorless Learning," or rather, an ungraded, creative, and fun activity and that you emphasize this to students from the beginning. We believe that this can be all that and still meet state standards.

Supplied Materials:

To facilitate this activity, we are providing three separate sheets:

- An example Brain Map to support students with special needs or those who require scaffolding.
- A "Write a Letter" page for younger students or students requiring supports.
- A "Write a Letter" page for older students or younger but more advanced students.

(You can use your own materials. The Nine O'Clock Players have received some quite creatively formatted missives during past productions!)

Suggested Extension Activities:

- 1) Students can share their letters with peers in any grouping, whole group, small group, or pairs.
- 2) After receiving feedback on their letter to a favorite character, they can implement their new learning by writing a letter to the principal asking for something they would like for the school such as an event, something tangible, or a change in school policy/routine. You of course can decide if they are to be delivered.
- 3) You can have students engage in a mini debate. Have them select a theme and phrase a question about that theme that can be answered either "yes" or "no." Then one option would be a class discussion where students are group "Yes" on one side of the room and "No" on the other. Students contribute back and forth by raising their hands. Another option is to pair students for a structured conversation to state their positions and change the mind of their partner.
- 4) You can share student letters with NOP by sending them via "Snail Mail" to the following address:
Assistance League Theatre 1367 St Andrews Pl, Los Angeles, CA 90028

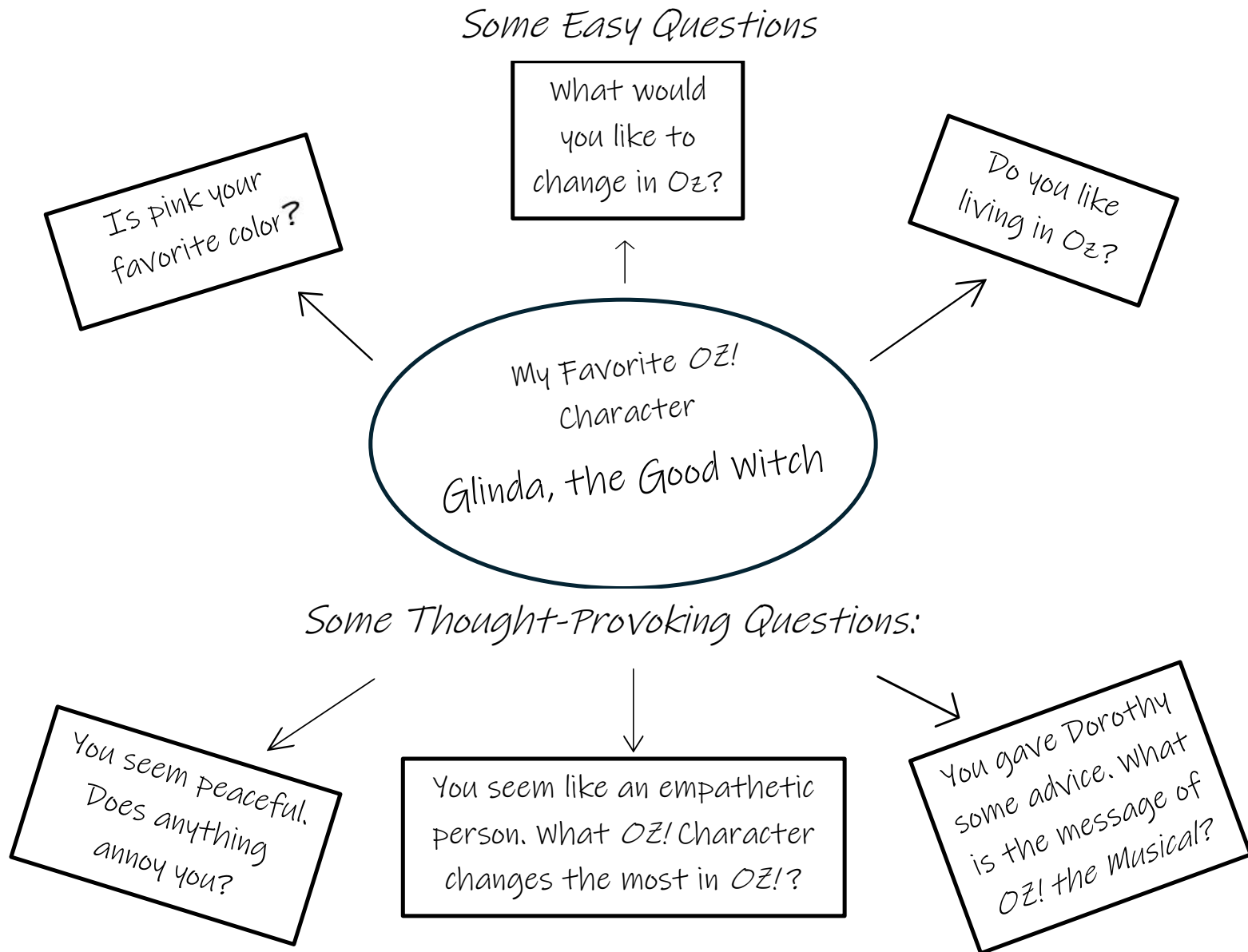
Accessibility:

To support students with special needs, we suggest the following:

- Frontload the "Letter Writing" activity by teaching a "Brain Map" prior to writing the letter. (Example Brain Map on following page.)
- If the student needs, provide the accommodation of a "scribe" who can write down the letter as the student dictates it.

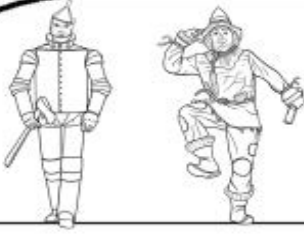
Remember*: *FUN & happy learning is the underlying theme!

Example of a Brain Map



Write a Letter

Dorothy, Scarecrow, Tin Woodsman, Cowardly Lion, and Toto too are off to see the Wizard! Write a letter to your favorite character from *OZ!* and tell them why you want to go to see the Wizard. Include details to make your letter persuasive.



Decor



Your Friend,

Write a Letter

Dorothy, Scarecrow, Tin Woodsman, Cowardly Lion, and Toto too are off to see the Wizard! Write a letter to your favorite character from OZ! and explain why you want to go on a quest to meet the Wizard. What would you ask for? Why is it important to be included? Remember to use details that will make your letter persuasive!





Auntie Em's Synonyms & Antonyms

(This lesson/activity is intended to be delivered after the students have seen the play.)

Standard(s):

CA Arts Standards for Theater

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Interpret – Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

Evaluate – Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

CA Common Core State Standards

W.4d Use precise language and domain specific vocabulary to inform about or explain the topic. (G. 4-5)

SL.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail...

L.5 . . . explore/demonstrate understanding of word relationships and nuances in word meanings.

CA English Language Development Standards

Pt.1 – Interacting in Meaningful Ways; B – Interpretive; 8. Analyzing how writers and speakers use vocabulary and other language resources for specific purposes . . .

Corresponding CA CCSS: (*Consult your grade level in the complete standards to identify corresponding CCSS.*)

Groupings & Procedures:

This lesson has three different foci. The primary focus is on introducing character descriptions / analysis. The first of two secondary foci include a language lesson about synonyms and antonyms and their importance in describing characters. The last, but still important, focus centers on an embedded social-emotional learning opportunity about being courageous in the face of fear or anxiety. It is suggested that each of these themes be addressed separately in short mini lessons scheduled at convenient times; however, the three lessons can be delivered together in on longer lesson. Suggested activities are as follows:

- Theatre Arts Focus – Character Description / Analysis:

Start by asking the class (whole group) to think about a character from a book, movie, or television show then to choose one word that best describes the character. Then have several students share out their characters and describing words. Next, introduce the student lesson page and preview the paragraph about Dorothy and Aunt Em. Highlight how Aunt Em uses character descriptions and personality traits when telling Dorothy her stories as though the people are characters from a book or a movie. Finally, group students in pairs or triads and give each of them one or two minutes to describe their favorite character from *OZ!* If time allows, several students can share out their character description or a partner's character description.

- Language Focus – Adjectives, Synonyms, and Antonyms:

NOTE: When selecting words for the Word Bank of the sorting activity, some more obvious words such "afraid" or "weak" were avoided so as not to lead students to think that being afraid or not being as strong as others makes them cowardly. Students may bring these words up on their own, but this issue is addressed in the third mini lesson. Also, this lesson is meant to be more about *exposing* students to new language and helping them to understand how these words work to achieve a goal (that is to describe a character.)

*To begin, remind students of the words they used to describe characters in the previous mini lesson. Reread the paragraph and then point out, or ask students to identify, which, if not all, words are adjectives. Restate the importance of these words in character description. Next, let students work on the adjective sorting activity. Reinforce that all the words in the Word Bank are synonymous to one or the other of the header words "courageous" and "cowardly," that all the words in each column are synonyms of each other, and that the words in each column are antonyms of the words in the other column. *For younger students or students requiring accommodation*, you can "remove" (cross out) some of the more challenging words. You may choose to complete this activity whole group so that you can guide the students as a group. *For older students or younger students who are more advanced*, provide them with a dictionary and/or thesaurus with which they can look up the words they do not know. Having students work in pairs or small groups allows students to support each other. Finally, review the activity whole group to check the accuracy of responses.

- Social-Emotional Learning Focus – Written Reflection / Character Analysis:

NOTE: This short writing activity serves as an opportunity for students to reflect on how they deal with fear and to understand that acting in the face of fear is courageous. But also, point out that this line says something important about the character and what the audience can learn from that character. This is not meant to be in-depth character analysis, but it exposes students to, or reminds students about, character analysis.

*Start this mini lesson whole group by writing Cowardly Lion's declaration on the board. Give students a minute to think about what he is saying and what that means to them. Then open it up for discussion. Make it clear to the students that when watching a play, what a character says and does shows the audience who they are as a character. Also, the characters and their actions/interactions on the stage (what's happening) can make the audience think about themselves and the world around them. Thinking about these things is part of character analysis. Next, have students work independently on writing their sentences. Afterwards, you may choose to have them share out.

Supplied Materials:

To facilitate these activities, we are providing two separate sheets:

- An "Autie Em's Synonyms & Antonyms" page for younger students or students requiring supports.
- An "Write a Letter" page for older students or younger but more advanced students.

Suggested Extension Activities:

- 1) Have students return to their favorite movie character. Ask them to think about what that character makes them think about their own lives.
- 2) Have students create a poster with pictures and words to describe the character and include a statement about what that character says about life.
- 3) Have students write a brief monologue for a character that is different from themselves and then create a list of three adjectives to describe the character. Have the students perform their monologue for the class and then have students decide what adjective describe the character and see if they come up with the same adjectives as the writer/performer. (Listen for words that may actually be synonyms of the writer/performer's words.)
- 4) The activity page includes this quote from L. Frank Baum:

*All you need is confidence in yourself. There is no living thing that is not afraid when it faces danger.
The true courage is in facing danger when you are afraid, and that kind of courage you have in plenty.*

As an SEL lesson, have students consider what Baum means by it, how it was reflected in the play or book, and what it means to them.

Accessibility:

To support students with special needs, we suggest the following:

- Pair each Special Need Learner with a Peer (not a Mentor) who can enjoy this activity with the student with Special Needs.
- You should implement your strategies for encouraging students with special needs to participate in group discussions.
- Monitor throughout for student understanding.



Auntie Em's Synonyms & Antonyms

Dorothy's Aunt Em liked to tell her stories about people she has met. Dorothy loved to hear her stories because Aunt Em used many interesting words to describe the people just like they were characters from a book or movie. Aunt Em's words drew pictures in her head. Her aunt once told her these describing words were called "adjectives". Sometimes, Aunt Em even knew several different words that all meant the same thing. She said that these words are called "synonyms." She and Dorothy liked to pick a word and play a game to see who could think of the most synonyms of that word. But sometimes, they would pick a word and try to think of words that meant the opposite. Her aunt told Dorothy these opposite words are called "antonyms." Dorothy loved Auntie Em's synonyms and antonyms and her nifty adjectives. She even started using them herself. Whenever she'd read a book or watch a movie, she would describe the characters to Aunt Em using colorful adjectives. If she used one adjective too much, she'd just think of a synonym. She even learned to use antonyms to show how two characters were different from each other. Soon, Dorothy became a really good storyteller, all thanks to Auntie Em's synonyms and antonyms!

*All you need is confidence in yourself. There is no living thing that is not afraid when it faces danger.
The true courage is in facing danger when you are afraid, and that kind of courage you have in plenty.*

L. Frank Baum

In the chart below, are two *adjectives* (describing words) from the play *OZ!* that are used to describe a character. These two adjectives are also *antonyms* because they mean the opposite of each other. In the word bank at the bottom, there are words that are *synonyms* of one or the other of the words at the top. Now, let's play a game!

Instructions: Decide if the words in the Word Bank mean "Courageous" or "Cowardly." Write each word under the correct synonym (the word with the same meaning). *Have fun!* Be courageous even if you feel a bit cowardly!

Courageous		Cowardly	
<u>Word Bank</u>			
bold	fainthearted	gutless	spineless
brave	fearless	skittish	valiant

In the play *OZ!*, Cowardly Lion says, "I may be scared . . . but that doesn't mean I can't be courageous."

I can use adjectives in my writing! Use one synonym from each column to complete this sentence:

I believe I can be _____ even if I feel a little bit _____ !



Auntie Em's Synonyms & Antonyms

Dorothy's Aunt Em liked to tell her stories about people she has met. Dorothy loved to hear her stories because Aunt Em used many interesting words to describe the people just like they were characters from a book or movie. Aunt Em's words drew pictures in her head. Her aunt once told her these describing words were called "adjectives". Sometimes, Aunt Em even knew several different words that all meant the same thing. She said that these words are called "synonyms." She and Dorothy liked to pick a word and play a game to see who could think of the most synonyms of that word. But sometimes, they would pick a word and try to think of words that meant the opposite. Her aunt told Dorothy these opposite words are called "antonyms." Dorothy loved Auntie Em's synonyms and antonyms and her nifty adjectives. She even started using them herself. Whenever she'd read a book or watch a movie, she would describe the characters to Aunt Em using colorful adjectives. If she used one adjective too much, she'd just think of a synonym. She even learned to use antonyms to show how two characters were different from each other. Soon, Dorothy became a really good storyteller, all thanks to Auntie Em's synonyms and antonyms!

*All you need is confidence in yourself. There is no living thing that is not afraid when it faces danger.
The true courage is in facing danger when you are afraid, and that kind of courage you have in plenty.*

L. Frank Baum

In the chart below, are two *adjectives* (describing words) from the play *OZ!* that are used to describe a character. These two adjectives are also *antonyms* because they mean the opposite of each other. In the word bank at the bottom, there are words that are *synonyms* of one or the other of the words at the top. Now, let's play a game!

Instructions: Decide if the words in the Word Bank mean "Courageous" or "Cowardly." Write each word under the correct synonym (the word with the same meaning). *Have fun!* Be courageous even if you feel a bit cowardly!

Courageous		Cowardly	
<u>Word Bank</u>			
bold	fainthearted	gutless	spineless
brave	fearless	self-assured	stalwart
craven	feeble	skittish	valient

You can use adjectives, synonyms, and antonyms in your writing!

In the play *OZ!*, Cowardly Lion says, "I may be scared . . . but that doesn't mean I can't be courageous." Use words from the chart to explain how Cowardly Lion, and even you, can be courageous even when you're afraid.

A Couple of Characters Compared & Contrasted

(This lesson/activity is intended to be delivered after the students have seen the play.)

Standard(s):

CA Arts Standards for Theater

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Interpret – Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

CA Common Core State Standards

RL.6-G5 Compare / contrast two or more characters . . . in a story or drama, drawing on specific details . . . (e.g., how characters interact.)

W.4d Use precise language and domain specific vocabulary to inform about or explain the topic. (G. 4-5)

SL.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail...

L.5 . . . explore/demonstrate understanding of word relationships and nuances in word meanings.

CA English Language Development Standards

Pt.1 – Interacting in Meaningful Ways; B – Interpretive; 8. Analyzing how writers and speakers use vocabulary. . . for specific purposes . . .

Corresponding CA CCSS: (Consult your grade level in the complete standards to identify corresponding CCSS.)

Groupings & Procedures:

This lesson, like the Synonyms & Antonyms lesson, is intended to focus on character description and analysis. The activity attached is a straightforward comparison/contrast using a Venn Diagram. Discussions before and after should make clear that describing/analyzing helps to understand the character better and what the author/playwright is saying to the audience through that character. Here are some suggested activities:

- Introduce to, or remind students of, the word "traits," as in distinguishing qualities or the things that make us what we are.
- If you presented the "Auntie Em's Synonyms & Antonyms" lesson, Review adjectives as words that describe character traits. If not, briefly cover describing words (adjectives) e.g., tall, smart, mean, old, etc.
- Continue the above discussion by pointing out that character traits can be described also with phrases and short sentences, e.g., likes dogs, always eats pizza, plays the piano, She loves to sing., etc.
- Work whole group to quickly create a bank of words and phrases that are character traits (how someone can be described) of people in general to serve as a resource when students complete their diagram. What is a word that describes a person?
- Introduce or review the Venn Diagram, its purpose, and how it is used. For a model using *OZ!* characters, you could compare/contrast: Toto and Cowardly Lion: Cowardly Lion speaks/growls. They both have fur. Toto barks.
- Distribute the activity page and review the instructions. Students must understand that once they complete the diagram, they should review their work and think about what they can learn from it about the characters and their relationship. Then they can complete the sentences.
- Have students work in whatever groupings you deem appropriate.
- To conclude the activity, have several students share their diagram/sentences with the class, or students can share in pairs or small groups.

Supplied Materials:

To facilitate these activities, we are providing a structured Venn Diagram for students to compare/contrast two characters from *OZ!*.

Suggested Extension Activities:

- 1) Group students by a chosen character (especially if they chose the same two) and have them compare/contrast their diagrams and descriptions of the Character(s). Have them identify traits which they both saw and included on their diagram and traits they saw differently or one did not include. If students did see a character differently, have them identify the difference and have each explain why they saw the character the way they did.
- 2) Have students compare/contrast two characters from a story or book they have read in class.

Accessibility:

To support students with special needs, we suggest the following:

- You must confirm that students thoroughly understand the concepts of comparing and contrasting and how the diagram is used for this purpose prior to their beginning the activity.
- Pair each Special Need Learner with a Peer (not a Mentor) who can enjoy this activity with the student with Special Needs.
- Create word cards of the words from the word bank for student to refer to without having to look at the board.

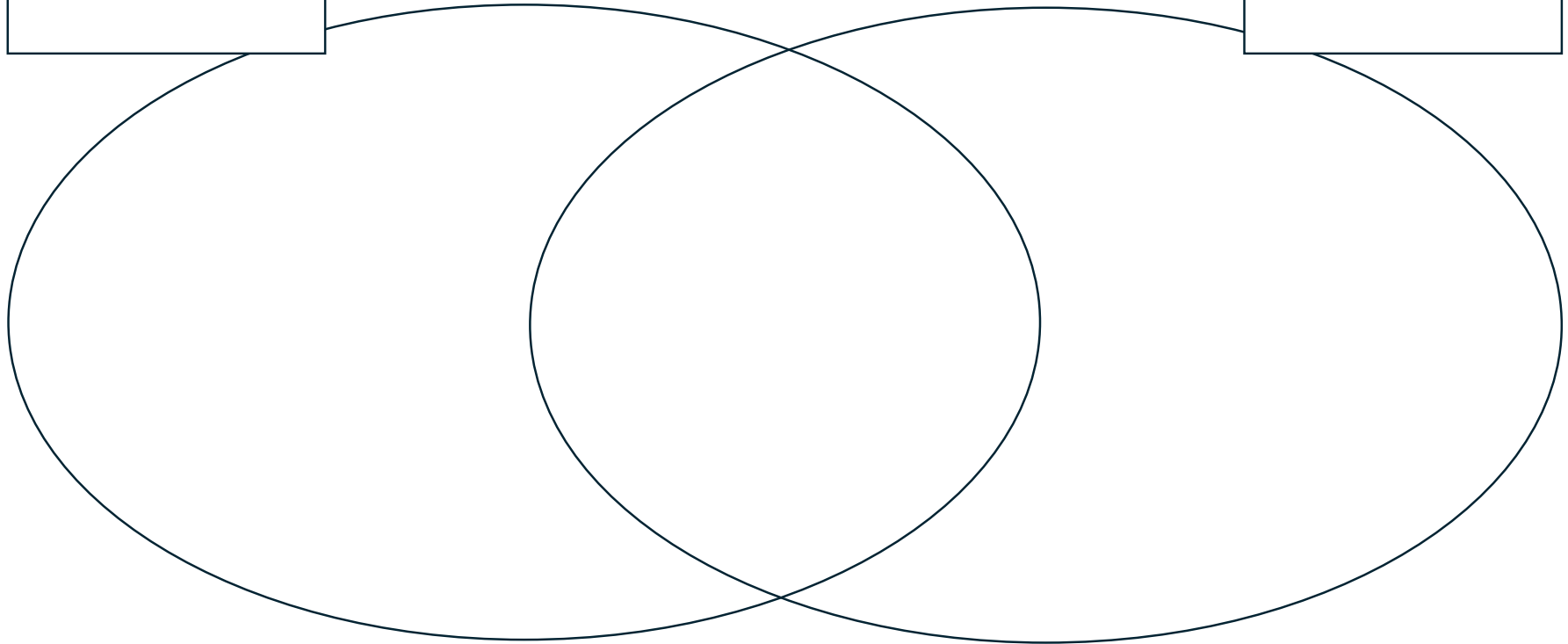
A Couple of Characters Compared & Contrasted

INSTRUCTIONS:

- 1) Choose two characters from the play OZ! Write their names on the lines above the two ovals.
- 2) Write as many words/phrases/sentences as you can in each character's oval to describe their traits.
- 3) If both characters have the same trait, write that trait in the space where the ovals overlap.
- 4) Review your work and think about how your two characters are different and how they are the same.
- 5) Complete the two sentences at the bottom of the page.
- 6) If you have time, draw each character in the box above their oval.

Character : _____

Character 2: _____



The characters are different because _____

The characters are the same because _____

You Can Be an Actor!

(This lesson/activity is intended to be delivered after the students have seen the play.)

Standard(s):

CA Arts Standards for Theater

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

Select – Theatre artists make strong choices to effectively convey meaning.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

Prepare – Theatre artists develop personal processes and skills for a performance or design.

Performing—Anchor Standard 6: Apply Criteria to Evaluate Artistic Work

Share / Present – Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience in diverse cultures.

CA Common Core State Standards

Speaking & Listening.4a. Plan and deliver a narrative presentation that: recounts a well-elaborated event, includes details, reflects a logical sequence, and provides a conclusion. (From Gr. 2 – C&CRAS-SL)

CA English Language Development Standards

ELD Pt.1 – Interacting in Meaningful Ways; C – Collaborative; 2. Interacting with others in written English in various communicative forms (print, communicative technology, and multimedia (Specific wording may be revised across grade levels.)

Corresponding CA CCSS: W.1-6.6; L.1-6.1, 3, 6 (Digits in bold indicate grade level and should only include one digit indicating grade level.)

Groupings & Procedures: (Small group activities can be broken into separate lessons.)

- Review with the whole class the “You Can Be an Actor! overview focusing on how actors use their bodies and voices to portray a character. Not all students will be able to read this overview, but you can either read it to them or reframe the points so that they are able to understand. The questions they should consider listed in this overview are fairly basic and easy to comprehend, even for those who cannot read.
- Break the students up into small groups, the number of which is of your choosing. Have students share with each other their understanding of how different voices convey different feelings, places (accents), or physical characteristics such as age. Group members should practice using different voices to support their assertions. (Ex: This is how someone sounds when they are happy, sad, excited, etc.) As time allows, they should analyze the characteristics of each example. (Ex: I know this person is shy because their voice is soft, etc.)
- Break the students up into small groups, the number of which is of your choosing. Have students share with each other their understanding of how different facial expressions convey different feelings/emotions Group members should practice different facial expressions to support their assertions. (This is how someone's face looks when they are happy, sad, excited, etc.) As time allows, they should analyze the characteristics of each example. (Ex: I know this person is shy because their face is looking down, etc.)
- Break the students up into small groups, the number of which is of your choosing. Have students share with each other their understanding of how different body movements / gestures convey different feelings/emotions or physical characteristics such as age. Group members should practice different movements / gestures to support their assertions. (This is how someone moves when they are happy, sad, excited, etc.) As time allows, they should analyze the characteristics of each example. (Ex: I know this person is shy because their hand is covering their face and / or they are turning away, etc.)
- Using topics that you are covering in other lessons, have small groups improvise short scenes of two or three lines a piece to have characters solve a problem or resolve a conflict. Give them time to devise a script and practice. Then have students perform their scenes for the class.
- Consider having several students provide feedback, perhaps using the “Two Stars and a Wish” model.

Supplied Materials:

To facilitate these activities, we are providing an overview of how actors use their voices and their bodies to convey a character to guide your whole group and small group lessons.

Suggested Extension Activities:

- 1) As a way to share out their final projects, students can select scenes to be shared at an appropriate activity such as the weekly assembly.
- 2) If allowed, have students video their performances and then analyze them to see how they feel they can improve their performance.
- 3) As an outdoor movement activity, have students demonstrate how they would move if they were an animal or even an inanimate object like a tree, etc.
- 4) With your guidance, students can explore how actors who may not have a voice or may face physical challenges adapt to portray a character.

Accessibility:

To support students with special needs, we suggest the following:

- Coordinate with student support providers (Adaptive PE, Sp.& Lang., etc.) to assess whether themes and activities from these lessons can be integrated into their lessons.
- Brainstorm with students what kind of performer (e.g., stage actor, movie actor, television actor, standup comic, mime, etc.) they might like to be. Have students talk about what they can do to become that performer.

You Can Be an Actor!

How Do Actors Act?

An actor has two important tools to pretend to be someone else: their body and their voice. Actors practice a lot to control how they move and sound. They watch how people act, walk, and talk, and then they try to copy them. When they think about their character, they imagine how that person might look, move, and talk. It is because of things that make them who they are like their age, size, or health. But the most important part is that how someone looks, moves, or talks often shows how they are feeling inside!

The Actor's Body

When actors use their bodies, they think about two things. One is how their faces look at different times—this is called facial expressions or sometimes "making faces". The other is how they move their bodies. If you watch people, you'll notice everyone moves a little differently. This can be because of how they feel or who they are. Let's think about these one at a time to understand them better.

Facial Expressions

- How does someone's face look when they are happy? When they are mad? When they are excited?
- How does someone's face look when they are hurt? When they get a hug? When they are surprised?
- How does someone's face look when they see their friend coming? When they see something icky?

Movement

- How does someone move when they are in a hurry? When they are tired? When they are excited?
- How does someone move when they are a baby? When they are old? When they are a teenager?
- How does someone move when they are in the park? When they dance? When they are scared?

The Actor's Voice

When actors use their voices, they think about how they sound. A voice can be loud like a shout or quiet like a whisper. It can be high like a little bird or low like a big bear. Sometimes, voices can be soft and sweet, like a song, or rough and scratchy, like a sore throat. People also sound different depending on where they grew up, and this is called an accent. It takes actors a lot of practice to do different voices and accents. Let's think about voices to understand how they can change.

Voices

- How does someone's voice sound when they are glad? When they are sad? When they are mad?
- How does someone's voice sound when they are sick? When they are scared?
- How does someone's voice sound when they just ran a race? When they are cold? When they are old?

Practice (*How would your face look, your body move, and your voice sound when you say these lines?*)

- | | |
|--|---|
| ➤ "We're going to get ice cream!" | ➤ "That dog is scary, but that kitten is cute." |
| ➤ "Wait for me—I want to go with you." | ➤ "Please, can we go see that movie? It's my favorite!" |
| ➤ "Mommy, I don't feel good." | ➤ "I love you, Grandma!" |

REMEMBER, YOU CAN BE AN ACTOR!

You Can Be a Costume Designer!

(This lesson/activity is intended to be delivered after the students have seen the play.)

Standard(s):

CA Arts Standards for Theater

Connecting Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Theatre artists work to discover different ways of communicating meaning.

K.TH:Cr 2b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.

5.TH:Cr 2b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

CA Common Core State Standards

SL.5 (PoK&I) Add drawings or other visual displays to descriptions as desired to provide additional detail...

CA English Language Development Standards

Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in various communicative forms (print, communicative technology, and multimedia (Specific wording may be revised across grade levels.)

Corresponding CA CCSS: W.1-6.6; L.1-6.1, 3, 6 (Digits in bold indicate grade level and should only include one digit indicating grade level.)

Groupings & Procedures:

It is suggested that the instructions be presented to the class whole group to allow for an overview of the role of a costume designer, including a review of the questions the students should consider, as well as discussing the expectations for the design project. Instructions should also be reframed to be appropriate for student understanding, i.e., by grade or ability level. The students can then work independently. After completion of the design projects, students can be grouped in pairs, small groups, or whole class to share out their work.

Supplied Materials:

To facilitate these activities, we are providing three separate sheets:

- One sheet consists of project instructions that can be presented whole group or handed out to each student.
- One sheet is a project page for younger or language emergent students.
- One sheet is a project page for older or language proficient students.

Suggested Extension Activities:

- 1) Students can access technology to research the works of famous costume designers such as Edith Head, Julie Taymour, and Alice Davis.
- 2) If you wish to allow students more choice, the activity can be reframed to allow for other designer options such as set designer, properties designer, or hair and makeup designer.
- 3) As a way to share out their final projects, the student works can be posted around the room, and small groups can move about to review and discuss any number of the works as time allows.
- 4) Students can be provided appropriate materials to construct at least one costume item from their design. Students can share out as you see fit.

Accessibility:

To support students with special needs, we suggest the following:

- Share with students, as realia, an actual costume (perhaps something from a past Halloween). Engaging with, or touching, a costume will be a powerful, tactile learning experience via the “sensory learning route” for students.
- Have the student “create” a costume design on paper using various art media, e.g., finger paints, shells, feathers, etc.) Provide the accommodation of an assistant as needed.
- As an extension of the above activity, when possible, have students present their designs to their peers and explain their choices.

You Can Be a Costume Designer!

INSTRUCTIONS:

Costume designers choose the clothes the characters in a play wear. Many times, they think about what the character is like and make up the costume from their imagination.

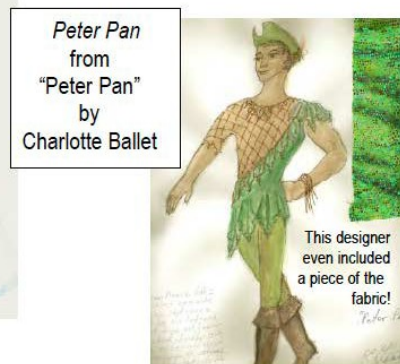
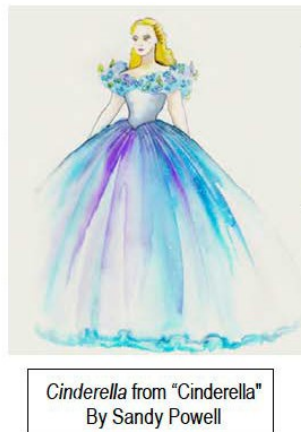
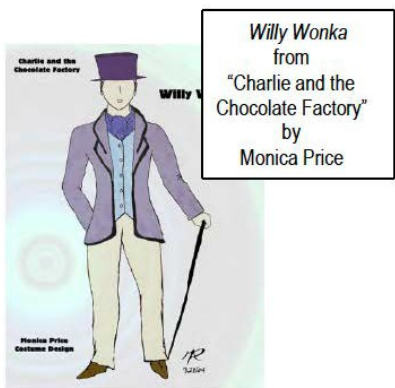
Pick a character from *OZ!* that you think was fun. What do *you* think the character should wear? There are things you can think about to help you decide:

- “What is your characters job?” What kind of clothes do people who do that job wear?
- “Where in the world do they live, and how do people who live there dress?”
- “Is your character rich or poor or in between?”
- “How old is the character?” Are they young, old, or in between?
- “What is the character’s personality? Are they nice, mean, happy, sad, or maybe a hero or a villain?”

Draw your idea of how the character should look. When you are done write some words or a sentence or more to tell why *you* think they would dress this way.

Have fun, and remember, you can be a costume designer!

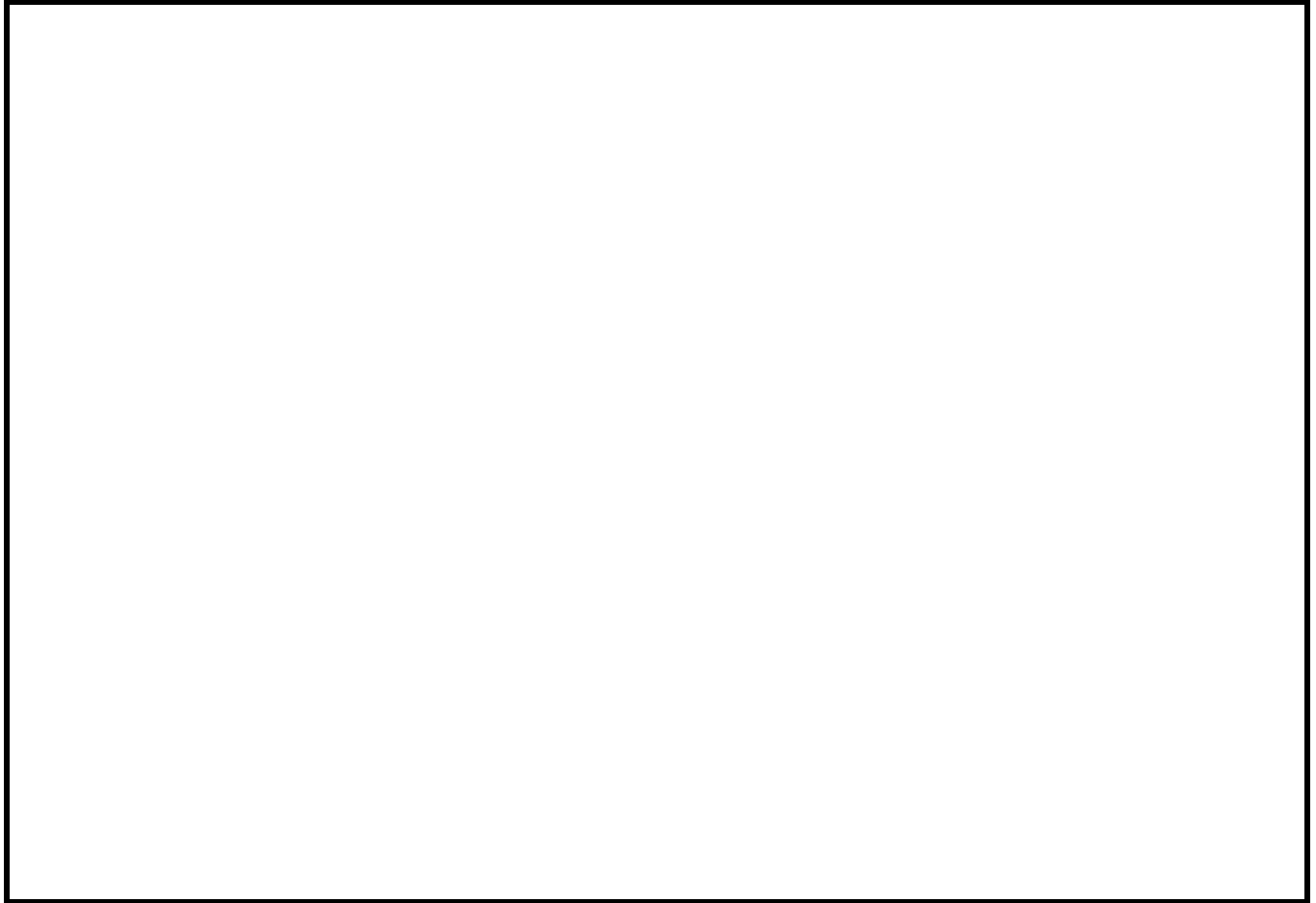
Check out these examples of costume “renderings” of characters you may know; they may even help you think of ideas!



Name: _____ Date: _____

You Can Be a Costume Designer!

Character: _____ Play: _____



About My Design

You Can Be a Costume Designer!

INSTRUCTIONS:

Costume designs do *not* have to be a work of art! They are meant to show the director and costume staff the designer's ideas for the look of the characters. For this activity, choose a character from the *OZ!* musical for young people that you found interesting and design a costume that shows how *you* think the character should be dressed. (Remember that the Hair and Makeup Designer will work with the design teams on those, so you don't even need to draw a face.)

To help come up with your own ideas, these are some questions you should think about:

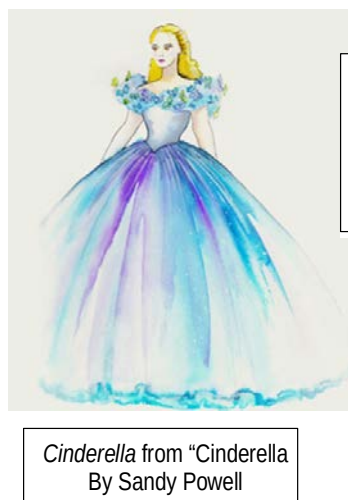
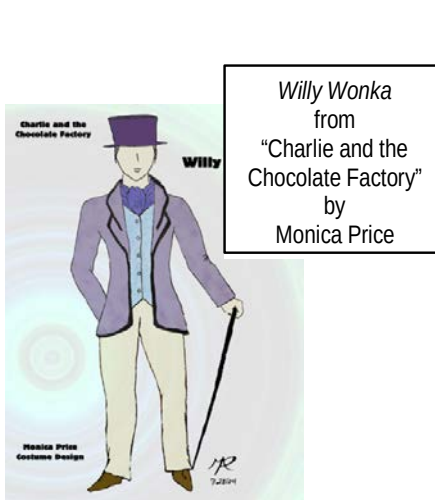
- “What is the character’s age, and how would this affect the way the character is dressed?”
- “What does the character do to make a living, and how would this affect the way the character is dressed?”
- “Is the character rich or poor or in between, and how would this affect the way the character is dressed?”
- “What is the character’s cultural background, or where in the world do they live?”
- “What is the character’s personality (Are they nice, mean, confident, insecure, etc.), and how would this affect the way the character is dressed?”
- “What kinds of clothes, colors, fabrics and such will best help the audience understand the character?”

Using the materials by your teacher, draw your ideas of what the character should wear.

When you are done write a brief sentence or more to explain your design choices. (Some designers even write this on their designs.) How do your design choices help the audience understand the character?

Remember, you can be a costume designer!

Check out these examples of costume “renderings” of characters you may know; they may even help you think of ideas!



Peter Pan
from
“Peter Pan”
by
Charlotte Ballet



Name: _____

Date: _____

You Can Be a Costume Designer!

Character: _____

Play: _____

About My Design

You Can Be a Theatre Critic!

(This lesson/activity is intended to be delivered after the students have seen the play.)

Standard(s):

CA Arts Standards for Theater

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

Reflect – Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Interpret – Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

Evaluate – Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

CA Common Core State Standards

Writing.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning, relevant, and sufficient evidence. (C&CRAS-W)

Speech & Language.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail...

SL.5 Add drawings or other visual displays to descriptions as desired to provide additional detail...

Language.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases... (from grades 3-6)

CA English Language Development Standards

ELD Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in various communicative forms (print, communicative technology, and multimedia (Specific wording may be revised across grade levels.)

Corresponding CA CCSS: W.1-6.6; L.1-6.1, 3, 6 (Digits in bold indicate grade level and should only include one digit indicating grade level.)

Groupings & Procedures:

Younger or Language Emergent Students

For these students, this project will be an oral share-out in small groups

It is suggested that the instructions be presented to the class whole group to allow for an overview of the role of a theatre critic based on the explanation included in this guide.

Consider reviewing the different roles outlined in the "Program Notes" activity you may have chosen to present prior to attending the show as these reflect the "elements" of the play (sets, props, acting, etc.) which students may consider including in their review.

Next, discuss how students should structure their responses based on their current understanding of oral literacy. You are welcome to consult the outline for the older or language proficient students and adapt as appropriate. You should also present your expectations for the review based on any criteria or rubrics you use in the classroom. Be sure to let them know how long they will have to talk about the show. You can determine this based on your knowledge of your students' abilities.

Group students in small (3 or 4 students), heterogeneous (varied ability levels) groups to first take turns sharing out the expectations of the project to assess and reinforce understanding. If they are versed in the Kagan or such model, you can use it for this activity by assigning roles to the student. Next, students should be given an appropriate amount of think time to formulate their ideas. For students who possess some level of writing ability, provide them with paper on which to jot down notes. (We have included a primary sheet for your convenience, but you can certainly use other paper as appropriate.)

Finally, have each student in the group share their review, or assessment, of the show with their group

Older or Language Proficient Students

It is suggested that the instructions be presented to the class whole group to allow for an overview of role of a theatre critic including a review of the different roles outlined in the "Program Notes" activity you may have chosen to present prior to attending the show as these reflect the "elements" of the play which students may consider including in their review. You should also present your expectations for the review based on any criteria or rubrics you use in the classroom. Instructions are included with the outline for the written review, but feel free to revise them as fits your situation. The students will then work independently to write their review. After completion of their reviews, students can be grouped in pairs, small groups, or whole class to share out their work.

Supplied Materials:

To facilitate these activities, we are providing four separate sheets:

- One sheet consists of an overview of the role of the theatre critic with a short glossary of words that may be new to them.
- One sheet is a page of note paper for younger or language emergent students who possess some writing skills for note taking. (Optional)
- One sheet is an outline for older or language proficient students to follow in writing their reviews
- One sheet is writing paper on which older or language proficient students may write their review (two pages).

Suggested Extension Activities:

- 1) Students can access technology to research the works of famous theatre critics such as Hilton Als, Elisabeth Vincentelli, or Jose Solís.
- 2) As a way to share out their final projects, students can select reviews to be shared at an appropriate activity such as the weekly assembly.
- 3) For students engaging in the oral review lesson, consider including student feedback after each review in a “Two Stars & a Wish” format.
- 4) For students who are writing their reviews, consider collating copies of each student’s review into a book to be included in the class library.

Accessibility:

To support students with special needs, we suggest the following:

- Pair each Special Need Learner with a Peer (not a Mentor) who can enjoy this activity with the student with Special Needs.
- Together, “each team of two” should have fun compiling their written critique on a poster paper or poster!

You Can Be a Theatre Critic!

What Does it Mean to Be a Critic?

Did you like the Nine O'Clock Players show you saw? Some people have jobs where they tell others if they liked something or not. These people are called *critics*. What they think about something is called a *critique*, and it is their *opinion*. There are critics for many things, like theatre, movies, restaurants, and video games—almost anything. Theatre critics know a lot about the theatre, and they write *reviews* for newspapers, TV, radio, and even the Internet. These reviews tell people if they thought the show was good or maybe not so good. They may even like some parts and not like others, but this is their opinion.

Why do we need critics? There are a lot of plays, movies, and music to choose from. People may not know which one to pick, and reviews help them decide. Everyone can have an opinion and maybe even be a critic. Have you ever watched a movie or read a story that you really liked and then told your friends about it? If so (and we think you have), you can be a theatre critic!

Nine O'Clock Players is proud to make shows for you to enjoy, and we hope that you liked this one. We also hope that you talked to your friends about it, and we think you can be a theatre critic. So, have a good time sharing your opinion the show in your own review! You can even share your review with your friends and family!

YOU CAN BE A THEATRE CRITIC!

A Short Glossary of Words from the Overview Above

(Taken from Merriam Webster's definitions for kids.)

critic (noun) *krit-ik* : a person who makes or gives a judgment of the value, worth, beauty, or excellence of something

critique (verb) *krə- 'tēk* : to examine critically : review

opinion (noun) *ə-pin-yən* : a judgment about a person or thing

review (noun) *ri-'vyū* : a discussion by a critic of the quality of something (as a book or play)

(verb) *ri-'vyū* : to discuss the quality of (as a book or play)

You Can Be a Theatre Critic

Notes for My Review

[illegible]

You Can Be a Theatre Critic!

Write Your Review

Instructions: To write a review that is clear and informative, follow the outline below. You will complete a rough draft, then revise and edit your review. Use the checkboxes (☐) to keep track of your progress.

This first paragraph should introduce the reader to the play and give them an idea as to your opinion.

- ☐ Write a sentence telling the reader what show you are reviewing.
- ☐ Tell the reader whether you thought the play was good or not so good, and *how* good or not so good.

This second paragraph is to tell the reader about one element of the play you thought was good or not so good.

- ☐ Write a sentence that identifies one element of the play you thought was good or not so good.
- ☐ Write a sentence giving one reason why that element was good or not so good.
- ☐ (Optional) Write another sentence giving another reason why that element was good or not so good.

This third paragraph is to tell the reader about a different element of the play you thought was good or not so good.

- ☐ Write a sentence that identifies another element of the play you thought was good or not so good.
- ☐ Write a sentence giving one reason why that element was good or not so good.
- ☐ (Optional) Write another sentence giving another reason why that element was good or not so good.

This fourth paragraph is to tell the reader about a different element of the play you thought was good or not so good.

(This paragraph MAY express a different opinion. If you liked the play, you could say, "This one part wasn't so good." or the other way around.)

- ☐ Write a sentence that identifies another element of the play you thought was good or not so good.
- ☐ Write a sentence giving one reason why that element was good or not so good.
- ☐ (Optional) Write another sentence giving another reason why that element was good or not so good.

This fifth and final paragraph should give the reader important information about the play.

- ☐ Write a sentence that tells the reader whether you think they should see the play or not. (Include the name again.)
- ☐ Write a sentence about where the reader can go to see the play if they want to (the theatre and where it is).
- ☐ Write a sentence about the dates the play is running and how much tickets cost. (Your teacher may know.)
- ☐ Write one last sentence to sum up your opinion of the play and whether you recommend people see it or not.

Now, continue to the next step of the writing process and revise your rough draft to make sure it is clear and informative.

- ☐ Consider adding adjectives and adverbs to make your opinions more descriptive.
- ☐ Make certain that your language is descriptive.
- ☐ Is your punctuation correct?
- ☐ Have you capitalized everything that should be capitalized (including the title of the play)?
- ☐ Are all your words spelled correctly, especially if you have included names?

Time to publish! If you've done all this on a computer, you know you are ready to print. If you have written your drafts by hand, you will need to now write out a clean copy. This will give you a chance to check everything one last time, but more importantly, it will give you a chance to congratulate yourself on your great writing and being such an excellent theatre critic!

You Can Be a Theatre Critic!

(Name)

(Date)

(Title)

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]



Congratulations!

In accordance with a longstanding tradition of theatre,
Nine O'Clock Players presents this bouquet of roses to

(Name)

for your most excellent performance
as a patron of the arts
as well as a safe, respectful and responsible life-long learner!



Teacher's Name

Title of the Musical



APPENDIX

OTHER WONDERFUL *WIZARD OF OZ* RESOURCES FOR TEACHERS



OTHER WONDERFUL WIZARD OF OZ RESOURCES FOR TEACHERS

(Links & Logos are clickable)



Seawolf Press

From publisher of *The Wonderful Wizard of Oz* and L. Frank Baum's other Oz-related novels with original artwork, a comprehensive Wizard of Oz discussion guide.

<https://seawolfpress.com/app/guides/WizardOfOz.pdf>



Litwits

Provides creative teaching ideas for *The Wonderful Wizard of Oz*, including hands-on projects and activities (such as Canned Tornadoes!) and printable worksheets.

<https://www.litwits.com › the-litwits-explorers-guide-for-the-wonderful-wizard-of-oz>

Teaching Expertise

Teaching Expertise

Offering *Wizard of Oz* elementary activities, including a “Wizard of Oz Scavenger Hunt”, coloring maze games, and a “Tin Man Recycled Art” project.

<https://www.teachingexpertise.com › wizard-of-oz-elementary-activities>



ESL Printables

At this website, English Language teachers exchange worksheets, activities, and games suitable for elementary language instruction. Check out the many Wizard of Oz submissions!

https://www.eslprintables.com/reading_worksheets/



Special Needs for Special Kids

This site offers a *Wizard of Oz* novel study guide with activities and chapter questions for children with autism and special learning needs.

<https://specialneedsforspecialkids.org/product/wizard-of-oz-novel-study-for-special-education-with-comprehension-questions/>



Teachers Pay Teachers

Offers a number of activities such as musical play script of *The Wonderful Wizard of Oz*, STEM challenge activity (building a structure to withstand a tornado), writing prompts and more! Search: Wizard of Oz special ed for materials designed for special needs children. Also on offer is a 300-page novel study guide for teaching *The Wonderful Wizard of Oz* to Spanish-speaking children.

<https://www.teacherspayteachers.com/browse?search=Wizard%20of%20Oz>