



Sydney Theatre Company presents the Windmill Performing Arts production of



# ***The Wizard of Oz***

By L. Frank Baum

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

Background Music By Herbert Stothart

Dance and Vocal Arrangements by Peter Howard

Orchestration by Larry Wilcox

Adapted by John Kane for The Royal Shakespeare Company

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

## **Teacher Resources**

**Written and compiled by**

**Robyn Ewing & Robyn Gibson - University of Sydney  
and Windmill Performing Arts**

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## TABLE OF CONTENTS

Sydney Theatre Company .....	3
STC Ed .....	3
About Windmill Performing Arts .....	4
IMPORTANT INFORMATION .....	5
Background Information About the Production From Windmill Performing Arts .....	6
Introduction .....	6
Cast and Creatives .....	6
About the Author .....	9
Synopsis .....	11
Form and creative elements .....	13
Note about Suggestions for Learning and Teaching Activities from STC Ed .....	14
Pre and Post-Performance Activities from STC Ed .....	15
Prior to the Performance .....	15
During the Performance .....	15
After the Performance .....	15
Discussion possibilities .....	15
Visual Arts .....	16
Dance/Movement .....	16
Media .....	16
Science & Technology .....	16
Additional Relevant Resources .....	16
Pre and Post-Performance Activities from Windmill Performing Arts .....	17
Pre-Performance Drama Themes & Ideas .....	17
Viewing the Performance .....	19
Post-Performance .....	20

## **Sydney Theatre Company**

Sydney Theatre Company, as the premier theatre company in Australia, has been a major force in Australian drama since its establishment in 1978. It was created by the New South Wales Government, following the demise of the Old Tote Theatre Company. The company presents an annual twelve-play program at its home base The Wharf, on Sydney's harbour at Walsh Bay, the nearby Sydney Theatre, which STC also manages, and as the resident theatre company of the Sydney Opera House. Current Artistic Directors, Cate Blanchett and Andrew Upton joined the Company at the beginning of 2008.

STC actively fosters relationships and collaborations with international artists and companies. Renowned directors Michael Blakemore, Max Stafford-Clark, Howard Davies, Declan Donnellan and Philip Seymour Hoffman have worked with STC in recent years and in 2009 Liv Ullman and Steven Soderbergh will direct for the Company. STC has presented productions by Complicite, Cheek by Jowl, Out-of-Joint and the National Theatre of Great Britain. In 2001 STC performed at the Brooklyn Academy of Music in New York with its production of *The White Devil*, returned in 2006 with its production of *Hedda Gabler* and will return again in 2009 with its production of *A Streetcar Named Desire* which will also tour to Washington.

STC has launched and fostered the theatre careers of many of Australia's internationally renowned artists including Mel Gibson, Judy Davis, Hugo Weaving, Miranda Otto, Geoffrey Rush, Toni Collette, Rose Byrne and Cate Blanchett.

In 2006 STC launched its first acting ensemble, The Actors Company, which, over three years, has performed an extraordinary range of repertoire including award-winning productions of *Mother Courage & Her Children*, *The Season at Sarsaparilla*, *The Lost Echo*, *Gallipoli* and *The Wars of the Roses*. In 2009 STC introduced its new ensemble of theatre-makers The Residents who will perform right across the full range of the Company's activities including Main Stage, Next Stage and STC Ed productions.

**To access detailed information on Sydney Theatre Company, its history and productions please contact our Archivist Judith Seeff at [jseeff@sydneytheatre.com.au](mailto:jseeff@sydneytheatre.com.au)**

## **STC Ed**

Since 1987 Sydney Theatre Company has presented productions and workshops for school audiences. Sydney Theatre Company is committed to education by programming original **productions** and **workshops** that enthuse and engage the next generation of theatre-goers. Within the STC Ed programme we produce a season of plays as well as collaborate with leading theatre-for-young-people companies across Australia.

Often a young person's first experience of theatre is facilitated by teachers. STC ensures access to all of its Main Stage productions through the **Schools Day** programme as well as producing and touring theatre specifically crafted to resonate with young people.

It's vital that students engage with work of the highest quality. Art can expand your view of the world and encourage innovative, engaged thinking and compassion. Sydney Theatre Company has an extensive on-line resource for teachers and students. Visit [www.sydneytheatre.com.au/education](http://www.sydneytheatre.com.au/education).

We encourage teachers to subscribe to regular e-news to keep informed as well as access **heavily discounted** tickets and special offers.

**For further information on STC Ed, please contact the Education Coordinator Toni Murphy at [education@sydneytheatre.com.au](mailto:education@sydneytheatre.com.au)**

## **About Windmill Performing Arts**

Windmill produces and presents an annual season of bold, live theatre for children, teens and family audiences.

Since its inception in 2002, Windmill has performed across Australia and the world winning a swag of state and national awards. By creating art that is engaged with the vibrancy, sophistication and inventiveness of young people, Windmill is active in the national and international conversation that defines the future of theatre practice. With its stable of productions now in repertoire and in production, Windmill is continuing its touring profile with two international and three national tours in 2009.

In the past seven years, the company has:

- Presented 28 productions in Adelaide
- Toured nationally to Melbourne, Brisbane, Perth, Canberra, Sydney, regional South Australia and Queensland
- Toured internationally to New York, Canada, Hong Kong, Korea, New Zealand, Singapore, Tokyo and regional Japan

A Windmill season brings stories that beg attention and theatre that surprises, provokes and entertains. With a philosophy that creative expression is fundamental to humanity and vital for navigating the contemporary world, the company's mission is to make theatre a dynamic meeting space between the imagination of the artists and the audience.

*Cheer, boo, applaud wildly*



## The Wizard of Oz Schooldays

### **IMPORTANT INFORMATION**

Venue:	Sydney Theatre, 22 Hickson Rd
Suitability:	Years 3-9
Performance commences	10.30am
Duration	2 hours, including interval

**Please note: latecomers may not be permitted until a suitable break in the performance**

We respectfully ask that you discuss theatre etiquette with your students prior to coming to the performance.

#### **Running Late?**

Please contact Front of House on 9250 1904.

#### **Booking Queries**

Please contact the STC Ed Booking line on 02 9250 1778 or [education@sydneytheatre.com.au](mailto:education@sydneytheatre.com.au)

#### **General Education Queries**

Please contact Toni Murphy, Education Coordinator on 02 9250 1795 or [education@sydneytheatre.com.au](mailto:education@sydneytheatre.com.au)

## **Background Information About the Production** **From Windmill Performing Arts**

### **Introduction**

Exactly 70 years on from the iconic MGM film, Windmill brings to the stage the retelling of the much loved tale of Dorothy's quest to find herself and her way back home. This classic children's story written by Frank Baum was first published in 1900, with the first stage adaptation opening in 1902. Frank Baum created **The Wizard of Oz** as a modernised fairy tale, in which wonderment and joy are retained but the heartache and nightmares are left out. **The Wizard of Oz** is a story of hope and resilience. It is one of the best known stories in Western culture and has been widely translated and reinterpreted. A journey of triumph over adversity and a tale of friendship **The Wizard of Oz** has enjoyed many symbolic readings - political, social and historical. It has been understood as a commentary of the Western way of life and as a statement of the move to new world order at the start of last century.

Dorothy is a 12 year old young girl who is struggling to find her own voice amongst the chaos of the adults around her. When her best friend, Toto the dog is handed up to Miss Gultch as a sacrifice to 'keep the peace' it is the last straw. In a dream like sequence Dorothy Gale is transported to the Land of Oz when her home is caught up in a tornado. As it lands, the falling house (in Windmill's production it is a caravan) kills the Wicked Witch of the East. Dorothy is celebrated by the strange locals, the Munchkins but she feels alone and displaced in the superficial other world and only thinks of getting back home. Dorothy begins to understand her family as complex and flawed individuals.

Director's Note: *We, the creative team and myself wanted to pay homage to this timeless work, not by reproducing the film on stage as a nostalgia trip, but by exploring what it has to say to a contemporary audience about our modern world. We wanted to offer a fresh take, that would make the story live for audiences today.* Rosemary Myers

### **Cast and Creatives**

#### **Cast**

URSULA YOVICH: Dorothy Gale

LUKE CLAYSON: Hunk/Scarecrow

HAMISH FLETCHER: Toto/Puppeteer

PATRICK GRAHAM: Cory/Tinman/Munchkin

JUDE HENSHALL: Aunt Em/Glinda Good Witch/Monkey

EZRA JUANTA: Zeke/Cowardly Lion/Munchkin

GEOFF REVELL: Miss Almira Gultch/Wicked Witch

ALIRO ZAVARCE: Park Manager - Chester Marvel/Wizard of Oz /Munchkin/Bouncer/DJ/Guard/Monkey

#### **Creatives**

ROSEMARY MYERS – Artistic Director

JONATHON OXLADE - Designer

GEOFF COBHAM – Lighting

JETHRO WOODWARD – Musical Director

CHRIS MORE – Video Designer



**Model of Set – The Kansas Caravan Park: Jonathon Oxlade – Designer ©**



**Munchkin Land - Model of Set: Jonathon Oxlade – Designer ©**



**Jonathon Oxlade – Designer ©**





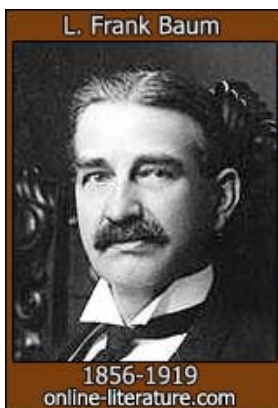
*Costumes designed by Jonathon Oxlade – Designer ©*



*Cast photographed by Sam Oster*



## About the Author



**Frank Baum** (1856-1919) children's author, playwright and journalist wrote the American classic *The Wonderful Wizard of Oz*. (1900)

Lyman Frank Baum was born 15 May, 1856 in Chittenango, New York. His father was Benjamin Ward Baum, who would make a fortune in Pennsylvania Oil, and his mother Cynthia Stanton. Frank, as he preferred to be called, was born with a weak heart so wasn't a boisterous child, but timid and shy. He was home schooled and having few playmates, he also spent hours reading in his father's library. He developed an aversion to the usual scary creatures and violence of folklore and popular children's fairytales of the time and would end up creating his own adaptations of them in order to give other children, later including his own, delight in stories rather than grim and frightful moral lessons. Baum's childhood and home life with nine siblings was happy and no doubt set the tone for his future *Oz* series.

In 1869 Baum entered the Peekskill Military School but the atmosphere of harsh discipline and strenuous activity was too much for him physically and he was removed. The experience left him with distaste for academics and the military though his creativity was undaunted and he turned to creative writing. After his father bought him a printing press, with his younger brother Harry, he started his own newspaper, the *Rose Lawn Home Journal*, named after the family estate. Baum started to write the articles, editorials, fiction and poetry that would fill its pages. He would also write about the raising and breeding of chickens in *The Book of Hamburgs*. (1896)

At the age of twenty-five, Baum started studying theatre in New York City. From 1881 to 1882 he managed an opera house in Richburg, New York. He wrote the play *The Maid of Arran* in 1882 which he acted in. On 9 November, 1882 he married Maud Gage with whom he would have four children. Baum became a theosophist, his beliefs often reflected in his writings. He left theatre life in 1883 to go into private business though it floundered for a few years and in 1888 he decided to move the family to Aberdeen, South Dakota. He opened a department store there which failed. He edited the newspaper, *Saturday Pioneer*, though it failed too. In 1891 the Baum's moved to Chicago. After more failed attempts to establish himself financially, Baum, encouraged by his mother-in-law, started to write down the nursery rhymes he had improvised and told to his sons over the years. *Mother Goose in Prose* was published in 1897. It met rave reviews and in 1899 he collaborated with Chicago cartoonist and poster designer W. W. Denslow on yet another success, *Father Goose: His Book*. It would be the best-selling book for that year with an estimated 175,000 copies sold.

1900 was the year that the book *The Wonderful Wizard of Oz* was published to instant success, another collaboration between Baum and Denslow. A copy sold for \$1.50. It would be adapted as a musical for a long run on Broadway in 1903 to great critical acclaim. Encouraged by positive reviews, this was now the time Baum would turn his full attentions to writing. Under various pseudonyms he would also write many children's stories, songbooks and plays such as *Mary Louise*. (1916) The next book in the *Oz* series, *The*

*Land of Oz*, (1904) was Baum's response to the demand for more and also to supplement his dwindling finances due to the high theatre production costs of *The Wonderful Wizard of Oz*. *Ozma of Oz*, (1907) *Dorothy and the Wizard in Oz* (1908), and *The Road to Oz* (1909) followed. America now had its own home-spun fairy tale which combined elements of traditional magic, a witch, and make-believe fantasy of a talking scarecrow and tin man. Dorothy and her dog exemplify the girl next door and the cyclone sweeping them away from home and the ensuing journey back appeals universally. *The Wonderful Wizard of Oz* has been translated into many different languages all over the world. *The Life and Adventures of Santa Claus* was published in 1902 and *The Enchanted Island of Yew* in 1903.

The Baum family moved to Hollywood, California in 1910 whereupon the release and success of *The Emerald City of Oz* (1910) overshadowed *The Sea Fairies* (1911) and *Sky Island*. (1912) Baum had to declare bankruptcy in 1911. Thereafter he referred to himself as "Royal Historian of Oz" and commenced writing one Oz book per year including; *The Patchwork Girl of Oz* (1913), *Tik-Tok of Oz* (1914), *The Scarecrow of Oz* (1915), *Rinkitink in Oz* (1916), *The Lost Princess of Oz* (1917), *The Tin Woodman of Oz* (1918), *The Magic of Oz* (1919), and *Glinda of Oz*, his last book published posthumously. Baum started the Oz Film Manufacturing Company which experimented with film effects and he would write many and direct two but the company folded a year later. He started acting again with an amateur group called The Uplifters.

Three years later after failing health Baum would become bedridden, still suffering from a frail heart. L. Frank Baum died of a stroke on 6 May, 1919 and is buried in the Forest Lawn Memorial Park Cemetery, in Glendale, California. An obituary was printed in the New York Times 8 May, 1919 edition.

L. Frank Baum's papers and manuscripts are housed at Columbia University. *To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz* (1961) is written by Baum's son Frank J. Baum and Russell P. MacFall. The *Baum Bugle* is a journal founded by the International Wizard of Oz Club in 1957. The 1939 Metro-Goldwyn-Mayer is the best-known version of the *Wizard of Oz* though there were many others made.

From an inscription in a book that Baum had given his sister he notes: "*I have learned to regard fame as a will-o-the-wisp, which when caught, is not worth the possession; but to please a child is a sweet and lovely thing that warms one's heart and brings its own reward.*"

**Biography written by C.D. Merriman for Jalic Inc. Copyright Jalic Inc 2005. All Rights Reserved.**

- **Fiction**
  - [American Fairy Tales](#)
  - [Dorothy and the Wizard in Oz](#)
  - [Glinda of Oz](#)
  - [Mary Louise](#)
  - [Mother Goose in Prose](#)
  - [Ozma of Oz](#)
  - [Rinkitink In Oz](#)
  - [Sky Island](#)
  - [The Emerald City of Oz](#)
  - [The Enchanted Island of Yew](#)
  - [The Life and Adventures of Santa Claus](#)
  - [The Lost Princess of Oz](#)
  - [The Magic of Oz](#)
  - [The Marvelous Land of Oz](#)
  - [The Patchwork Girl of Oz](#)
  - [The Road to Oz](#)
  - [The Surprising Adventures of the Magical Monarch of Mo and His People](#)
  - [The Sea Fairies](#)
  - [Tik-Tok of Oz](#)
  - [The Scarecrow of Oz](#)
  - [The Tin Woodman of Oz](#)
  - [The Master Key](#)
  - [The Wizard of Oz](#)

## Synopsis

Dorothy is a lonely and sad young girl who dreams of a better place, without torment against her dog Toto from a hateful neighbour spinster, so she plans to run away. During a fierce tornado she is struck on the head and transported to a land 'beyond the rainbow' where she meets magical characters from her Kansas life transformed within her unconscious dream state. In the picturesque Munchkinland she is feted as a heroine, because in landing her house has accidentally killed the Wicked Witch of the East who had long tormented the Munchkins. Glinda the good witch magically transfers the powerful red slippers from the dead witch onto Dorothy's feet and tells her that she must not remove them or she will be at the mercy of the Wicked Witch who seeks to revenge her sister's death and more importantly take possession of the magical slippers. After travels down a Yellow Brick Road to Emerald City in the Land of Oz, and the defeat of the Wicked Witch of the West and her winged monkeys (sister of the WW of the East), Dorothy and her friends are rewarded by the Wizard of Oz with their hearts' desires – a medal to the lion for courage, a watch to the tinman for his large heartedness and the Scarecrow a diploma for a Doctor of Scarecrow to signify graduation from advanced study. – and Dorothy is enabled to return home.

In Windmill's production Dorothy Gale is 12 years old. She lives with her Aunt Em in the Kansas Caravan Park. Also living there are Zeke, Cory and Hunk who all have an ambivalent 'uncle' role in Dorothy's life. Aunt Em left school at 15 and is a bit of a wild one. And in the Windmill story it is 'touch' not water that melts the Wicket Witch.

Wiz is a physiological exploration of Dorothy's journey as she bridges the first steps out of childhood into one of a growing adult understanding. What it is that shapes us as individuals, is it the superficial world of the 'celebrity' as per the Paris Hilton's of the *people* magazine world or is it the contemporary challenges that lead us to the values of compassion, intelligence and courage?

At various times the audience will see live in the orchestra pit with Alirio playing viola, Luke playing saxophone, Ezra on guitar, Jude playing drums and Paul White Hammond organ and Jethro on guitar and putting it all together.

### Who's who:

**Dorothy** – the main character. A straightforward, kind girl who is loyal to her friends and shows real determination, Dorothy's greatest desire is to return home.

**Toto** – Dorothy's companion. Toto is a plucky little dog with a playful nature.

**Scarecrow** – The first friend that Dorothy makes in Oz, the Scarecrow accompanies her on her journey to fulfil his ambition to have a brain instead of a head stuffed with straw. He is, in fact, a very thoughtful character.

**Tin Woodman** – Once human, but turned into a tin man by the Wicket Witch of the East, his desire is to be given a heart – believing it to be the most valuable possession of all. However, along the way he shows an already tender and kind-hearted nature.

**Lion** – Also known as Cowardly Lion, he wishes to reach the Emerald City so that he can gain the bravery he thinks he lacks. He is a real help to the friends on their dangerous journey and, ironically, performs many acts of courage.

**Wizard of Oz** – The ruler of the Emerald City in the Land of Oz, he is known for his great deeds but also for his impressive and sometimes terrifying manner. He turns out to be a clever opportunist – or a 'humbag'

as he calls himself – who is no more than an ordinary man from Omaha. But he is a good man and he finds a way to help Dorothy and her friends.

**Wicked Witch of the West** – A one-eyed, ruthless woman, she is the evil presence in the story. Oz himself fears her and sends Dorothy and her friends on what he believes to be an impossible task- to defeat her. Yet her weakness is her greed: she covets Dorothy's slippers, and the girl unintentionally kills her when she throws a bucket of water over her – the one thing capable of destroying the sorceress.

**Glinda, the Good Witch of the South** – the opposite of 'witchy' Glinda personifies all that is good. When Dorothy goes to see her to find a way back home, Glinda not only reveals the secret of the slippers but helps the friends return to the respective lands that they have been asked to rule.

**Wicked Witch of the East** – The second evil witch in the Land of Oz, she is killed by Dorothy's house when it falls out of the sky, which in turn frees the Munchkins who were slaves under her spell. She was the original owner of the charmed slippers.

**Good Witch of the North** – a friend of the Munchkins, Dorothy meets her when she first arrives in Oz. She explains the layout of the country and advises her to seek out the Great Wizard by following the yellow brick road. She also kisses Dorothy on the forehead and tells her that all who see the mark of the Good Witch of the North will know she is protected by magic.

**Winged Monkeys** – a group of intelligent, flying monkeys that rules by a golden cap. Whoever possesses it is entitled to make three wishes the monkeys have to fulfil.

**Aunt Em** – Originally a pretty fresh faced young woman who has been worn down by a hard life. She is Dorothy's adoptive mother.

**Synopsis of Scenes** *(there is an interval of 10 minutes)*

**Act 1:**

1. The Kansas Caravan Park
2. The Rainbow
3. Kansas
4. Caravan Park Manager's Office
5. The Twister
6. Munchkinland
7. The Wicked Witch
8. Scarecrow – the corn field
9. Tinman – with apple trees in front of his cottage
10. Witch on roof
11. The lion – wild forest
12. The lake

**Act 2:**

1. Outside gates of Emerald City
2. The Wizard's Chamber
3. The gates of the Emerald City
4. The Witch's castle
5. The haunted forest
6. The Witch's castle
7. Main gates of the Witch's castle
8. The Witch's chamber (The Rescue)
9. Wizard's chamber
10. The Kansas Caravan Park (Home)

**Wiz is the classic hero's journey:**

**Beginning:** The ordinary world, call to adventure, refusal of the call, mentor/s, first threshold

**Middle:** Tests, allies, enemies, approach to inmost cave, supreme ordeal, reward

**End:** The road back, resurrection, return with the elixir (*love, courage and common sense*)

**Activity:** Map out the story of the Wizard of Oz following the form of the hero's journey

**Themes, ideas and values**

- Loneliness
- Friendship
- Family
- *Love, courage, intelligence*
- Adventure
- Relationships
- Quest
- Challenges
- Courage
- Dreams/nightmares
- Home

**Form and creative elements**

**Drama**

- Role Play
- Characterisation
- Evocative elements – music, lighting, sets
- Dramatic tension
- Traditional narrative
- Puppetry – shadow puppet

**Music**

- The genre of musical theatre
- Classic songs – performed in the contemporary style of electro pop, blues and rock.
- Live music – saxophone, viola, guitar, drums, electronic piano

## **Note about Suggestions for Learning and Teaching Activities from STC Ed**

Most activities have been developed for late Stage 2 and 3 (Yrs 4, 5 & 6) primary students and Stage 4 (Yrs 7 & 8) secondary.

Not all tasks included below will be relevant for a particular year/stage group. Choose those suggestions that are most appropriate. Most can be adapted/extended – they are a ‘jumping off point’ depending on how students engage with them and how they relate to the school and/or class program. Many are ‘layered tasks’ that every student can approach from their individual ability level.

For further details about the drama strategies mentioned see Ewing, R. & Simons, J. (2004). *Beyond the Script: Take Two*. Sydney: Primary English Teaching Association.

If the students have read Frank Baum’s (1900) novel or seen the original film or a later adaptation, this Windmill performance will provide lots of opportunities for comparison and discussion. Why is this version so different? What choices has the director made to ensure that the performance engages us over a century later? Or 70 years since the landmark film?

### **Themes, concepts, values that can be explored**

- Friendship and loyalty
- Good vs Evil
- Memory
- Challenges
- Quest/Journey
- Courage
- Home/Belonging

## **Pre and Post-Performance Activities from STC Ed**

### **Prior to the Performance**

Ask the students to embody what they understand by the terms 'courage,' 'fear,' 'belonging' and loyalty'. They can then individually represent these understandings through a concept or mind map.

In groups of 3-4, students discuss their understandings of these words and depict them using their bodies. The students' depictions can be photographed and enlarged for display. Synonyms for these concepts can be added around the images.

If time, one group of students can discuss the concept of a quest/journey and research famous quests. Another can research good and bad witches in fairy tales. Another group can research cyclones/tornadoes and a fourth, legends about rainbows. Students could decide how best to present their findings to the class ie Powerpoint, poster, piece of creative writing, performance, etc.

### **During the Performance**

Take notice of:

- the new versions of the songs and the use of rap
- the set construction
- how the scene changes are managed
- the use of lighting
- costumes and various props
- the dual roles played by the actors

### **After the Performance:**

#### **Discussion possibilities:**

- Which is your favourite scene? Why?
- Would you change anything about the play? Why?
- Who is your favourite character? Why?
- What do you think Dorothy had to learn? Why?
- What do you think was conveyed through the set design? Sound effects?
- Study the song lyrics (eg *Somewhere over the Rainbow; Follow the Yellow Brick Road...*). How do they contribute to the themes of the play?

Explore the concept and meaning of the saying: 'there's no place like home'.  
(Nadia Wheatley's *My Place* is a relevant book to explore at this point.)

Students choose one of the characters to develop a profile about. They can walk in role as their character, sculpt each other as their chosen characters, create them using clay, paint, collage materials or found objects ....and finally write in role to retell the story.

Ask the students to think about a journey they think would be important:

- Where would they go and why?
- What would they be trying to achieve?
- Who would they choose to go with them?

Students can write about their own journey in the form of a journal or diary.

Think about the metaphor of the red shoes/slipper – what was their purpose?  
Explore the fairy tale of the Red Shoes.



## Visual Arts

In pairs or small groups create a 3D model of either the trailer park in Kansas, the Land of Oz or the Wicked Witch of the West's castle.

In small groups, students are given a pair of second hand shoes (explore Vinnies or other secondhand shops). Using a variety of 'red' materials ie tissue paper, cellophane, glitter, beads, etc they create their own pair of magical red shoes.

Create 3D masks or puppets for the Scarecrow, Tin Man, Cowardly Lion and Wicked Witch of the West. Use these in drama scenarios and video for future activities.

## Dance/Movement

In small groups, the students are given a word (taken from the themes, ideas & values list above):

- Friendship and loyalty
- Family
- Good vs Evil
- Memory
- Challenges
- Quest
- Courage
- Home/Belonging

Each student creates a movement to encapsulate this concept. Pairs are then formed and the students combine their movements. Pairs join and create a group of four. The group then collaborates to join all their movements together to create an interpretative dance piece. These can be videoed and critiqued by classmembers as part of a reflective exercise. Students can add appropriate music. If time is available, this music can be composed using an appropriate computer program.

In small groups develop a movement sequence or soundscape to portray the tornado scene and Dorothy and Toto's subsequent journey to Oz .

## Media

Compare how the same scene is depicted in the original 1939 film vs the Australian version 'Oz' (1976) or 'The Wiz' (1978) starring Michael Jackson.

Place students in the role of film critics and ask them to present a movie review to the class.

## Science & Technology

Students can conduct simple experiments to explore the effects of the wind. Look at the positives and negatives of this natural force ie Cyclone Tracy.

In pairs, investigate the differences between cyclones and tornadoes.

## Additional Relevant Resources

*The Deltoria series; Rowan of Rin; the Key to Rondo* by Emily Rodda.

*My Place* by Nadia Wheatley

## Pre and Post-Performance Activities from Windmill Performing Arts

Through active involvement in arts, students develop creative and powerful ways of expressing themselves. When given the opportunity to respond to, reflect on and analyse arts works, they develop a critical appreciation of their own works and that of others. When students consider the influence of context in the arts, their awareness is sharpened and their own practice informed. The curriculum framework for the arts is organised through three strands:

### Pre-Performance Drama

#### Themes & Ideas

- Read the story.
- Construct a personality analysis of each of the key characters.
- Design their costumes as imagined.
- Explore understandings/responsibilities of **friendship/relationships**, what makes a good friend, what values do we base our interactions with friends, and those outside of our immediate circle.
- Dorothy goes on a quest – what are the key elements (see activity) – develop a storyboard tracking the stages.
- View a video/DVD of *The Wonderful Wizard of Oz/The Lion, the Witch and the Wardrobe* – discuss the human elements the characters represent. Discuss the genre of ‘quest’ productions.
- Consider Asian fables/legends focussed on a quest – such as *Monkey Magic* (a Japanese television series from the 1970s based on a Chinese novel, *Journey to the West*– what moral/human themes are represented?)
- Frank Baum, writer of *The Wonderful Wizard of Oz* acknowledges the influence of the Brothers Grimm, Lewis Carroll (*Alice in Wonderland*) – discuss the use of ‘magic’ in literature and theatre to explore feelings/relationships – values.
- Explore the magical elements of Shakespeare’s *Midsummer’s Night Dream* and the metaphors explored.
- Map out the process of developing a performance – from idea to presentation on stage – auditions, Map out the construction of a performance – from idea, scriptwriter, director, audition of actors, selection of set/costume designer, lighting designer, musical director, rehearsals, publicity, booking the theatre etc. This will also provide a purpose for creating a theatre vocabulary list.
- Talk about original ideas versus interpretation of films/plays based on a book.
- What can you represent on through a film that you can’t on stage/ and in reverse what can a stage play do that a film cannot?
- Research the functions of a theatre – the Dunstan Playhouse is a proscenium stage – talk about other forms of theatre architecture – who dictates the choice of stage presentation.
- Discuss who works backstage – stage manager, dresser, technicians, and stagehands.
- Research and compile a list of magic objects– shoes, wardrobes (*The Lion, witch and the wardrobe*), wands (*Cinderella, Harry Potter*), broomsticks (*The Sorcerer’s Apprentice*), swords (*Arthur and the knights of the roundtable*) etc.
- Design a pair of magic shoes.
- Create a yellow brick road – with each brick listing the qualities of friendship. The yellow brick road is the bridge between Munchkin Land and the Land of Oz.

**Create a list of performance vocabulary (arts response and analysis)**

- this list will provide the framework for the written 'reviews'. By using the specific vocabulary of the theatre they will become articulate theatre critics.

<ul style="list-style-type: none"><li>• sets/designer</li><li>• lighting/effects</li><li>• stage – proscenium</li><li>• actors</li><li>• music/musicians</li><li>• theatre/foyer/ushers</li></ul>	<ul style="list-style-type: none"><li>• props</li><li>• director</li><li>• script/scriptwriter</li><li>• backstage etc</li><li>• centre stage</li><li>• stage manager</li></ul>
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## Viewing the Performance

**Arts analysis and response** – looking at, responding to, laughing, crying, applauding, feeling, expressing, questioning.

- empathy
- enjoyment
- challenges
- wonderment
- curiosity

Consider the elements of the performance that enhance the experience – the technical aspects (music, lighting, sets etc), the story, the skills of the actor to create a believable character linking music with dialogue.

- *What is the relationship between the audience and the performers?*
- *What role does the audience play?*
- *Can you identify the instruments played by the musician?*

Ask children to set up a list of **Theatre Etiquette**: prompt with the opening question: *What can you do in your lounge when you are watching television that you cannot do in the theatre? Why are you not allowed to take photographs during a theatre performance? (when you can at a pop concert) – talk about actor safety; actor concentration; intellectual ownership of the photographic image.*

Research has shown that young audiences can be allocated to different areas of response – the **technician** who is interested in the sets/lighting and the theatrical components of a performance; the **dramatist** who spontaneously perform during and after the performance; the **mystic** who relate to the magic and aesthetic of theatre; the spectators who move in and out of the performance by being distracted or disinterested; and the **narrators** who make sense of the performance for themselves and others by talking. (*Cassandra Weddell, PhD study: Child-centred performance models in live theatre and television, 1998*).

- **Survey your students to see which category they relate to.**

## Post-Performance

### Themes and ideas

- **Communication** – expressing ideas/emotions through performance.
- **Relationships/friendships** – revisit your list of qualities essential for sustainable friendships.
- **Identity** – what makes a ‘celebrity’ famous? Make a list of words that describe someone who has a heart, someone who has a brain, someone who has courage – write them onto a yellow brick shape and make a class yellow brick road.
- **There’s no place like home** – why?

### Form and dramatic elements – revisit ideas for pre-performance

- Role play – select one of the characters and explore his/her unique qualities. (**arts practice**)
- Extend the characters with addition of music to interpret emotions (**arts practice**)
- Discuss the set design – was it as imagined? (**arts practice & arts analysis and response**)
- Discuss the staging –(**arts practice, arts analysis and response**)
- Write/draw record response to performance – strengths/weaknesses of the production, funniest/saddest moments, favourite character and why etc. (**arts analysis and response**)
- Students to set up their own list of themes/ideas drawn from observing the performance.
- Talk about performance used as a vehicle for social debate (**arts in context**)
- Develop a performance piece based on a contemporary classic (**arts practice**)
- Make models of the set (**arts practice**)
- Make shoes to illustrate the different characters – Dorothy, scarecrow, tin man, lion, and witches – talking about ‘walking in someone else’s shoes.
- Make shadow puppets of the characters.
- The Land of Oz is a discotheque – think of alternative contemporary locations for the Land of Oz – make a set model/ class frieze/backdrop of the visual representation.
- List the attributes of a ‘celebrity’. Develop a role play based around ‘my fifteen minutes of fame’.

### Form and music elements

- Learn the key songs – rearrange into another genre of music style – rock, rap etc.
- Create the musical accompaniment using found objects focussing on percussion – saucepan lids, class made drums etc.

Combine dance and music – choreograph a movement sequence to the music of the song “*Follow the yellow brick road*” – wear the class made shoes (if you can access *surgical booties* they make a great template for attaching material) or design and make ‘magic shoes’.

### Play review format:

#### Paragraph 1:

1. *What is the name of the play you are reviewing?*
2. *Which theatre company is producing the play?*
3. *What book is the play based on?*
4. *Whom are the main characters in the play?*

#### Paragraph 2:

Write three or four sentences telling the storyline of the play

#### Paragraph 3:

Give your opinion:

- a) Did you like or dislike the play. Give your reasons for your answer.
- b) Who was your favourite character in the play and say why?
- c) Which aspect/s (thing/s) of the play did you find interesting or different?
- d) If you could have played any part in the play which one would it be and why?
- e) Give the play a rating in stars: \* poor ; \*\*okay; \*\*\*very good; \*\*\*\*excellent

## ENGLISH – Text and contexts

- Research the genre of contemporary classics/fantasy
- Discuss the treatment of a contemporary classic taken into film and onto the stage – *what key elements did the film maker focus on; what key elements did the scriptwriter focus on?*
- Write reviews – *see guidelines*

### European - Traditional

- Hans Christian Anderson – *The Snow Queen, The red shoes.*
- Shakespeare – *Midsummer's Night Dream*

### Contemporary

- C.S. Lewis – *The Lion, the Witch and the Wardrobe* –  
[http://en.wikipedia.org/wiki/The\\_Lion\\_the\\_Witch\\_and\\_the\\_Wardrobe](http://en.wikipedia.org/wiki/The_Lion_the_Witch_and_the_Wardrobe)
- J.K. Rawlins – *The Harry Potter series*

### Asian

- *Monkey Magic* – [http://en.wikipedia.org./wiki/Mondkey\\_Magic](http://en.wikipedia.org./wiki/Mondkey_Magic)

# OVER THE RAINBOW

*Renowned for their imaginative and exhilarating theatre for young people, Windmill return to Sydney Theatre in October with their spectacular new production of The Wizard of Oz. Back Stage spoke to director Rosemary Myers about why she decided to re-visit this classic musical.*

## **What attracted you to re-visiting *The Wizard of Oz* on stage?**

This year is the 70th birthday of the MGM film, starring Judy Garland and the book is around 100 years old. It is incredible that the story is so enduring. It is known and loved by grandparents, parents and children alike. The story has been interpreted in so many ways and has been a big influence on lots of artists including David Lynch and Neil Gaiman (whose work I love). Overwhelmingly, I love the 'rites of passage' story; the design and music are lush and fantastical and it doesn't shy from darkness but is overall a very uplifting work.

## **How did you approach directing such a famous musical?**

We were interested to see how the work resonated for a contemporary audience. We began our creative development by taking the settings and characters and seeing how they had the most potential to engage us. We played in the rehearsal room asking how we could make the story live and that process involved finding contemporary references without being too didactic and still retaining the magical otherworldliness of the land of Oz. The storytelling in the play script is quite protracted, uses lots of puns and can feel quite heavy handed. We updated the humour and made the story more succinct, so editing the original play script was a big part of the process. In a similar way Jethro Woodward, our Musical Director gave the music some great new arrangements to bring the well-loved tunes into the 21st Century.

## **What did you look for when casting the show?**

The most difficult role to cast was Dorothy, mainly because Judy Garland's Dorothy is so iconic. There were only a couple of people that I felt would be right for Dorothy, and it took a bit of campaigning to get Ursula Yovich on board as she was juggling lots of things at the time. When we secured her that really

meant we were going ahead with the show and the rest of the casting fell into place from there. One of the things that really impresses audiences about this whole cast is that they are so multi-skilled and that was something I was really looking for. They play instruments, dance and sing and in fact are all busy every minute of the show. If they are not on stage, you can guarantee they are either making their way down to the orchestra pit or manically changing costumes and gluing on facial hair. The cast were very involved in the development of the production and they are fantastic roles to play so they are all having a great time.

## **The visual style of the show is very strong - what was the design process like? Were there any particular references and inspirations for the style?**

The design process was probably the most complex aspect of realizing this work. We needed to do lots of very big things including; creating cyclones and flying witches and houses, transporting people in time, and having a yellow brick road magically appearing, just to name a few. Jonathon Oxlade, the set designer is incredibly inventive and so the collaboration with him was intense and enormously exciting. We also worked with animator Chris More who animated Jonathon's design, particularly in the first half which is the road trip through Oz to the Emerald City. The aesthetic is quite pastiche, very beautiful and colourful. In the process with the design team, which also included lighting designer Geoff Cobham, we referenced lots of artists including; Chris Johanson, a bit of Tim Burton, Michel Gondry and Lee Bowery. A lot of Jonathon's own visual art uses collage and that is very reflected in the design.

## **Can you talk about your rehearsal process for *The Wizard of Oz*?**

We had been developing the show over an eight-month period so by the time we came to rehearsal we had clear vision for the work. As the set is raked we needed



to rehearse on it from the beginning, which was a great advantage for really playing on it, exploiting all its potential and building up the actors' calf muscles. The rehearsal process was quite exhilarating as the show came together really well and all of the team is a lot of fun to be around. When we took the show into the theatre, the production week was really intense finally integrating the lighting, the full sound mix, the flying and the projections but our first preview audience was full of raucous receptive teenagers so that was a good confidence boost that our instincts were right, and we were on to a good show.

## **How has the show been received in Adelaide? What have the reaction of young audiences been like?**

The show has been really well received with great reviews and most importantly great word of mouth and Windmill's biggest ever audience attendance. It really is a great show for the whole family and I think I have been most surprised by how much teenagers and twenty-somethings have also really responded. We have received lots of letters from children, many addressed to the different characters, and the Wicked Witch

is a favourite. One particular piece of amazing audience feedback was from one of our visually impaired patrons who wrote tell us that the show made her feel like she could see - that was certainly one of the most rewarding letters I have ever received.

## **Why should audiences in Sydney come to see *The Wizard of Oz*?**

Even though this is a very contemporary telling of this fantastic story, the experience of watching the show feels to me a bit like an old time trip to the theatre, in the best sense. I guess it is work that is proudly theatrical, it feels very interactive with the audience and it has fun with the machinations of theatre. It is a real celebration of imagination. *The Wizard of Oz* is a brilliant palette for artists and I think our show celebrates that absolute pleasure. It is very funny, the music is pumping, the design is sumptuous and certainly the heart of the story is very retained, without being schmaltzy. It is just a cracker of a night out!

INTERVIEW BY LAURA SCRIVANO

*The Wizard of Oz* plays from 22 October at Sydney Theatre. For bookings phone (02) 9250 1777 or visit [sydneytheatre.com.au](http://sydneytheatre.com.au)