An interactive study guide for students age 5-18.

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**The Wizard of Oz Study Guide**

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Diablo Theatre Company is proud to present the family classic, *The Wizard of Oz*. This and *Peter Pan* are my two favorite childhood stories, and I am honored to have brought them both to life on the Lesher stage within the last five years.

The job of actors, directors and technicians is to “tell the story.” *The Wizard of Oz* is a coming of age story that demonstrates the importance of finding strength within one’s self. As Dorothy and her friends journey through Oz searching for home, heart, brain, and courage, they discover that if they had only looked deep within themselves, they would have found the very things for which they search.

This study guide should spark discussion. That is what all art is meant to do. Please contact us at Diablo Theatre Company if you have questions or would like to sit in at a rehearsal. Our door is always open to you as you are the next generations of artists, patrons, and donors. And always remember, keeping theatre alive is OUR mission.

I hope to see you at the theatre!

Daren A.C. Carollo
L. Frank Baum Biography

Lyman Frank Baum was born in 1856, just east of Syracuse, New York. He never used his first name because he preferred Frank. Because of a weak heart, Baum could not participate in typical childhood physical activity and therefore kept to himself and made up imaginary places and playmates.

Baum was a voracious reader and especially enjoyed the stories of Charles Dickens. He was, however, critical of what he called “fairy stories” because they gave him terrible nightmares. Even as a young man, Baum resolved to write a different kind of fairy tale.

Frank’s parents sent him to strict military school to rid him of his dreamer-like demeanor. His experience with the physical punishment and regimented schedules led him to a nervous breakdown, and his parents allowed him to withdraw after they saw the negative effect the school had on their son’s health.

Initially, Baum wrote books about birds and dabbled in theatre--both writing plays and performing throughout the country. In 1882, he married Maud Gage and shortly thereafter he embarked on his journey as a children’s author.

Baum partnered with illustrator W.W. Denslow in 1899 to publish *Father Goose, His Book*, a collection of nonsense poetry, which was a smash success. In 1900, the Baum/Denslow team published *The Wonderful World of Oz* to much critical acclaim. The book was the best-selling children’s book for two years, and Baum went on to write thirteen more *Oz* novels due to the demand from his young and adult fans alike. Baum’s masterpiece was adapted for the musical stage and was made into a feature film in 1939. Baum died in 1919 after suffering a stroke; he was sixty-three years old.
**Synopsis**

Dorothy Gale, a young girl who lives on a farm in Kansas with her Aunt Em and Uncle Henry, gets in the way while the adults try to work. She finds a quiet place where she won't get into any trouble. The girl is upset because their mean neighbor, Miss Gulch, presents her with a Sheriff's summons for her cherished dog, Toto. Toto escapes from Miss Gulch's bicycle basket and joins Dorothy as she runs away from the farm. They meet up with kind Professor Marvel, who convinces her to go back home. A cyclone hits the area, and Dorothy and Toto are locked out of the family's storm cellar. They go into her room in the house, where Dorothy is accidently hit on the head. This begins their journey to the Land of Oz.

When she wakes up in Oz, Dorothy is greeted by Glinda, the Witch of the North (who has an uncanny resemblance to Aunt Em.) Upon landing, Dorothy's house inadvertently lands on and fatally strikes the Wicked Witch of the East. This frees the Munchkins from the Wicked Witch of the East's power, so they now consider Dorothy their heroine. The Wicked Witch of the West (Miss Gulch) comes to avenge her sister's death and to claim her sister's magic ruby slippers, only to find that Glinda has already put them on Dorothy's feet. The Wicked Witch of the West has a new challenge - to get those slippers for herself. Dorothy wants to go back home to Kansas, but the Munchkins tell her the only one who may help her get back home is the Wizard of Oz. So Dorothy is off to see the Wizard.

Along the way she meets three new friends and travel companions. The Scarecrow (Hunk, the first of Uncle Henry's farmhands) explains why he needs to see the Wizard in “If I Only Had A Brain.” The Tinman (Hickory) joins them because his life would be better “If I Only Had A Heart” and the Lion (Zeke) comes along “If I Only Had The Nerve.” All four sing “We're Off To See The Wizard.”

The Wicked Witch of the West makes her second unsuccessful attempt to get Dorothy's ruby slippers when Dorothy is with the Scarecrow and the Tinman. But she fails to scare them. Her next plan includes the Lion, and involves a beautiful field of poppies with a poisonous scent. Glinda rescues the travelers by turning the poppies into snowflakes.

Our travelers arrive at the Emerald City to be discouraged from entering by the Gatekeeper (Uncle Henry). He finally lets them in. Before they are allowed to meet the Wizard, the Ozians must clean up the travelers. Even after they prepare for the meeting, the Wizard refuses to meet them. The guard finally brings them to the Wizard, but the four friends must prove themselves worthy of the Wizard's help by bringing him the Wicked Witch of the West's broomstick. The only way to get her broomstick would be to kill her. So off the foursome goes, to the land of the Winkies (the Wicked Witch's slaves) and the Wicked Witch's castle.

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At the castle the Wicked Witch again fails to take the ruby slippers off Dorothy's feet, so she threatens Dorothy with her life. Toto manages to escape. Toto meets them at the entrance, and they sneak in, wearing Winkie uniforms, as part of the Winkie army. The foursome and Toto are reunited, but the Wicked Witch prevents their escape. The Wicked Witch becomes even meaner and threatens the Scarecrow with fire on her broomstick. Dorothy throws a bucket of water at the fire and ends up dousing the Wicked Witch. The Wicked Witch screams, smolders, and shrinks. She melts into nothing. The foursome take the broom back to the Wizard.

The Wizard is again reluctant to see the travelers, but Toto playfully pulls aside the curtain that separates the Wizard from them. An ordinary man (Professor Marvel) speaking into a microphone is revealed. As the Wizard he performs graduation exercises, giving the Scarecrow a Dr. of Thinkology, making the Lion a member of the Legion of Courage, and giving the Tinman a heart-shaped watch. He offers to take Dorothy back to Kansas in his hot-air balloon. The balloon accidentally takes off without Dorothy and Toto, but Glinda saves the day. She explains to Dorothy that all this time, Dorothy has had the power herself to go home. All she has to do is close her eyes, tap her heels together three times and repeat to herself "there's no place like home."

Back in Kansas the storm is over. Dorothy wakes up confused, with a bump on her head. She and Toto were not the only ones who had an adventure during the storm. Miss Gulch was hit by a telegraph pole and broke her leg. At least Miss Gulch won't be bothering Toto for a while. Dorothy appreciates her family and friends even more than ever.
Wizard of Oz Craft

This is a simple three-dimensional craft that is fun for kids to make and play with.

Materials:

- toilet paper roll
- printer,
- something to color with
- scissors,
- glue, and
- paper

You can also decorate with bits of lace and ribbon as desired.

Instructions:

Ask a parent to print out the template of choice at the following website:

Crossword Puzzle

Across
2. _______ tells Dorothy to find a place where you won't get into trouble. 2 words
4. Lions, and tigers, and bears, ______! 2 words
5. Dorothy believes the wizard can grant their ______.
6. The Tin Man wants a ______.
7. The Lion thinks he lacks ______.
9. "Close your eyes and tap your heels together _____ times."
10. Dorothy and her friends wish to go to The ____ City.
12. The Scarecrow wishes for a _____.
13. "I'll get you my pretty, and your little ____ too!"
15. Glinda tells Dorothy to follow the ______ brick road.
16. Dorothy desired to go home because she was _____.
17. Glinda is a ____ witch.

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Down
3. Another word for a tornado.
4. "I am ______ the great and powerful."
5. The ______ Witch of the West.
8. Bluebirds fly over the ______.
9. Dorothy's dog is named ______.
11. Munchkins live in ______.
14. The ____ old land of Oz.
The Hero’s Journey

In literature, drama, myth, and religious ritual there often exists a narrative pattern where a hero leaves home, contends with challenges, earns rewards, and returns home with some kind of gift or new understanding. In his book *The Hero With a Thousand Faces*, American scholar Joseph Campbell identified such a pattern as a *Monomyth*. For Campbell the *Monomyth* is a pattern that shapes and is the essence of heroic tales in every culture. We can see the *Monomyth* in everything from Homer’s *The Odyssey* to the film “Star Wars,” to yes, even *The Wizard of Oz*!

The *Monomyth* is commonly referred to as the hero’s journey and contains twelve stages:

**Stage 1. Ordinary World** - The hero’s normal world before the story begins. It is here that we learn of the hero’s morals, qualities, and characteristics as he/she is shown against a background of environment, heredity, and personal history.

**Stage 2. Call to Adventure** - The hero is presented with a problem, challenge, or adventure.

**Stage 3. Refusal of the Call** - The hero refuses the challenge or journey, usually because he/she is scared.

**Stage 4. Meeting with the Mentor** - The hero meets a mentor to gain advice or training for the adventure.

**Stage 5. Crossing the First Threshold** - The hero crosses or leaves the ordinary world and goes into the special world.

**Stage 6. Tests, Allies, Enemies** - The hero faces tests, meets allies, confronts enemies and learns the rules of the Special World.
Stage 7. **Approach** - The hero experiences setbacks during trials and tests and may need to try a new idea.

Stage 8. **Abyss** - The hero experiences the lowest/most dangerous part of the journey and endures either a literal or metaphorical death.

Stage 9. **Reward** - The hero has survived death, overcomes his/her fear, and now earns the reward.

Stage 10. **The Road Back** - The hero must return to the Ordinary World.

Stage 11. **The Resurrection** - At the climax, the hero is severely tested once more on the threshold of home. He or she is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level. By the hero’s action, the polarities that were in conflict at the beginning are finally resolved.

Stage 12. **Return with Elixir** - The hero returns from the journey with the “elixir,” special gift, and/or new understanding and uses it to help everyone in the Ordinary World.
Character Archetypes

Similar to the hero’s journey character archetypes are prototypes or models that are found in many stories and myths. They include:

**Hero** - The hero character pursues a goal to avoid a negative consequence.

**Nemesis** - The nemesis prevents or blocks the hero from obtaining his/her goal.

**Attractor** - The attractor is most responsible for the character’s emotional growth.

**Mentor** - The mentor is most responsible for guiding the hero in the strange land and helping the hero’s intellectual growth.

**Trickster Figure** - The trickster tests the hero in order to deepen the hero’s emotional and intellectual transformation.
The Historical Significance of The Wizard of Oz

L. Frank Baum’s book is an allegory for Populism, a political movement started in the 1890s to help support the nation’s struggling farmers.

• Why were farmers in trouble?

Several factors contributed to the difficult times faced by America’s farmers at the end of the 19th century. In an effort to continue making a profit, many farmers bought the newest farm machinery and farmland on credit, and, as a result, acquired extensive debt. Furthermore, farmers were practicing crop specialization or the planting and cultivation of one type of crop. This kind of planting caused the soil to erode because proper nutrients were not being replaced after each season. Soil erosion and the occurrence of natural disasters like floods, fires, and boll-weevil infestation created terrible conditions for agriculture. Finally, corporate greed helped bring down farmers in the 1890s. Companies or trusts were organized around necessary commodities liked barbed wire and fertilizer, pushing the prices sky-high. Railroad companies charged farmers exorbitant fees to ship their crops, and banks placed a high interest on loans given to farmers.

• What was the Populist Party?

The Populist ("of the people") political party was formed to help address the problems and grievances of the farmers. The Populists’ platform centered around key issues that most impacted both farmers and poor laborers. The most important issue was that of “free silver.” On one side were the “silverites,” who favored bimetallism, a monetary system in which the government would give citizens either gold or silver in exchange for paper currency or checks. On the other side were President Grover Cleveland and the “gold bugs,” who favored the gold standard—backing dollars solely with gold. The silverites wanted to use both silver and gold thinking that more money in circulation would stimulate the economy and bring prices up, helping farmers who desperately needed to make a profit. Big banks and creditors did not want more money in circulation because they wanted to keep the value of money high and in the hands of a few.

In 1896, newspaper editor William Jennings Bryan ran for President as the Populist candidate. Although he delivered the impassioned and famous “Cross of Gold” speech in favor of bimetallism and was wildly popular in the South and Midwest regions of the United States, he lost the election to William McKinley, and the Populist Party collapsed. Despite its demise, Populism left a powerful legacy: the message that the downtrodden could organize and have political impact.
**How are the ideas of Populism seen in *The Wizard of Oz***?

Baum used the characters and significant places in his book to symbolize the figures and events important to Populists. Below is a list of the characters and places and who/what each represented:

a. **Yellow Brick Road**—Gold standard in the country…it could lead to terrible danger

b. **Scarecrow**—Farmers (no brains by society's standards, but smarter than given credit for)

c. **Cowardly Lion**—William Jennings Bryan (a dominant leader but a pacifist)

d. **Tin Man**—Industrialization (doesn’t have a heart, but doesn’t hate either)

e. **Dorothy’s Slippers**—Silver exchange (YES they are red in the movie; this was done to make them stand out and allow MGM to “flex its Technicolor muscles.” In the book, the slippers were silver. Remember the slippers hold the power until the end, because silver was the exchange. Once back in Kansas they were gone, just as silver was overtaken by the Gold standard.)

f. **Dorothy**—Level-headed, innocent humans

g. **Toto**—Temperance activists who were supportive or “ran beside” the Populists

h. **Wizard**—Politicians (trying to be all things to all people)

i. **Winged Monkeys**—Plains Indians (Remember the mid-western view of farming, and having to deal with the Native Americans; they were not bad people but could be swayed by good and evil according to farmers.)

j. **Wicked Witch of the East**—Bankers who have nothing for farmers

k. **Wicked Witch of the West**—Natural disasters, the worst enemy to farmers, specifically fire. Remember, the Wicked Witch was destroyed by water.

l. **Good Witch of the North**—Northern business people who could seemingly do everything well and were educated

m. **Munchkins**—Little people of society (middle class and below)

n. **Emerald City**—Washington D.C.

o. **Tornado**—The idea of “change”

p. **Oz**—The abbreviation for ounce, the measure of gold
**Questions and Critical Thinking Activities**

**What do you remember?**
1. Who attempts to take Toto away from Dorothy?

2. What are the names of the three farmhands that are also Dorothy’s friends?

3. Whom does Dorothy meet when she runs away from home? (Hint: this person is inadvertently the impetus for Dorothy returning home right before the tornado hits)

4. Who is the first person to meet Dorothy once she lands in Oz?

5. What puts Dorothy and the Lion to sleep on their way to see the Wizard? What wakes them back up again?

6. What does the Wizard of Oz require of Dorothy before he will send her back to Kansas?

7. What are the words to the Winkies’ song?

8. What instrument does the Wicked Witch say will determine how long Dorothy will live?

9. How does Dorothy finally get home?

**HERO’S JOURNEY**
Use the information on the hero’s journey on pages 16-17 to chart Dorothy’s own journey. Determine what parts of Dorothy’s adventure match each of the twelve stages of the hero’s journey.

**CHARACTER ARCHETYPES**
Use the information on character archetypes on page 18 to determine which of the following characters in the musical are:

- 1. The hero
- 2. The nemesis
- 3. The attractor
- 4. The mentor
- 5. The trickster figure

Use one quote/moment from the musical to support your assertions.
Shaping Interpretations
1. What is the theme/main idea of The Wizard of Oz? Is this idea still important today? Why or why not? Baum is said to have disliked the way traditional fairy tales taught morals and values. Does Oz express any particular values or moral lessons?

2. What is the significance of each of the traits that Dorothy and her friends seek from the Wizard? In other words, why a brain, a heart, courage, and a home? Did these characters really need to seek a wizard’s help to find these things? Why or why not?

3. Reread the information about the historical significance of The Wizard of Oz. Do money and capitalism play any roles in Oz? What is valued in the land of Oz compared to what is valued in the real world? What are the power dynamics in Oz? How does one get and lose power in Oz?

4. How is The Wizard of Oz a traditional fairy tale and how is it not? Are there elements that make the musical particularly American?
Glossary of Theatre Terms

ACOUSTICS: qualities that evaluate the ability of a theatre to clearly transmit sounds from the stage to the audience.

ACT: main division of a drama, ACTS may be further divided into SCENES.

ACTOR: a performer in a play, may be male or female.

ADAPTATION: a reinvention of an existing story or play, includes turning novels into plays, plays into musicals, or making changes in language or plot.

AD-LIB: making up a line not originally in a play, usually done when an actor forgets a line or someone misses an entrance.

ANTAGONIST: the opponent or adversary of the main character (protagonist), provides the obstacle the protagonist tries to overcome.

ARENA STAGE: stage placed in the center of a room with audience seating surrounding it, also known as theatre in the round.

ASIDE: a brief remark made by a character and intended to be heard by the audience but not by other characters.

ATMOSPHERE: tone or mood established by events, places, or situations.

AT RISE: refers to the action taking place as the curtain rises.

AUDITION: a brief performance of either a monologue or a short scene done by actors for the director of a play in order for the director to decide which actor he or she wants to cast in a particular role.

BACKSTAGE: refers to the areas not a part of the actual stage, but restricted for actors and crewmembers. It usually includes the green room and the dressing rooms, and frequently offices and scenic shops as well.

BOOTH: the small room set up for the management of the technical elements needed during a play, usually set behind the audience with a window facing the stage. The Stage Manager calls the show from there. The sound and light board operators run the audio and lighting equipment from there as well.

BREAK A LEG: a superstitious good luck wish exchanged by actors who feel that saying “good luck” is a jinx.

CALL: the time at which an actor is supposed to be at rehearsal or performance.

CALLBACK: a second or third audition used to further narrow the field of actors competing for a particular role in a play.

CAST: (verb) to assign parts to the actors in a play. CAST: (noun) group of actors in a...
particular play.

**CASTING CALL:** notice to actors of an audition for parts in a play.

**CHARACTER:** a person in a play created by the playwright and represented by an actor.

**CHOREOGRAFPHER:** the artist in charge of creating the dances and/or movements used by actors in a play.

**CLIMAX:** (of a script or play) the moment of highest tension or suspense in a play or the turning point after which all action moves to a resolution.

**COMEDY:** a story where the protagonist (main character) achieves his/her goal.

**COMIC RELIEF:** a humorous moment, scene or speech in a serious drama which is meant to provide relief from emotional intensity and, by contrast, to heighten the seriousness of the story.

**COSTUMES:** the clothes worn by actors in a play designed to fit the era, mood, and personality of the characters as well as enhance the overall design look of the production.

**COSTUME DESIGNER:** the artist in charge of creating the look of the costumes for a play.

**COSTUME SHOP MANAGER:** the person in charge of realizing the vision of the costume designer in actual clothes, responsible for maintaining the costumes and wigs during the course of the production.

**CRITIC:** a writer who reviews plays.

**CROSSOVER:** a hidden passage, often behind the scenery, through which actors can go from one side of the stage to the other without being seen by the audience. It is used if actors need to exit on one side and make their next entrance from the opposite side.

**CUE:** the last words or actions that come before another actor’s speech or entrance; a light, sound or curtain signal.

**CURTAIN:** end of a scene or closing of a curtain to depict the end of an act or scene.

**CURTAIN CALL:** the process of actors taking their bows, receiving applause, and/or being reintroduced to the audience at the end of a play.

**DANCE CAPTAIN:** member of the cast in charge of working with the dancers to maintain the quality of the dance numbers, making sure dancers are properly warmed up before performance, and teaching understudies and new cast members existing numbers.

**DESIGNER:** a person who conceives and creates the plans for scenery, costumes, lighting, sound, makeup, hairstyles, props and other visual aspects of a performance.

**DIALECT:** a speech pattern which is distinctive, or the use of a cultural accent on stage.
DIALOGUE: conversation between two or more actors in a play.

DIALOGUE COACH: person responsible for working with a cast on correct pronunciation and dialect usage.

DIRECTOR: a person responsible for initiating the interpretation of the play, enhancing that interpretation with the concepts of the designers and making all final decisions on production values; tells the actors where to move and how best to communicate the interpretation of the play to the audience.

DOWNSTAGE: front area of the stage, nearest to the audience.

DRAMA: the art of writing and staging plays or a literary art form different from poetry or other fiction.

DRAMATIS PERSONAE: cast of characters in a drama or, more generally, participants in an event.

DRESSER: a person in charge of assisting actors with their costumes, wigs, and makeup during a production.

DRESSING ROOM: the place where actors take their costumes, wigs, and makeup on and off. Sometimes dressing rooms are communal, one for men, one for women, sometimes actors have a dressing room all to themselves or to share with just one or two other actors. Dressing rooms often contain (or are in close proximity to) toilets, sinks, showers, lighted make-up tables and sleeping areas.

EXEUNT: stage direction meaning “they exit.” EXIT: stage direction telling an actor to leave the stage.

EXPOSITION: dialogue which gives the audience the background information it needs to follow the action of the play, most will occur early on in the play.

ENTRANCE: the movement of an actor onto the visible areas of the stage.

FALLING ACTION: (of a script or play) the acceptance of the situation derived from the climax; the conflict is worked out or resolved.

FIGHT CHOREOGRAPHER: the artist in charge of staging fight scenes, can include swordplay, other weapons, or barehanded combat.

FORESHADOWING: a hint of what is to come in the story. This is often used to keep the audience in a state of expectancy

GHOST WRITER: person hired by an author to write on his or her behalf, and one who receives no public credit.
GREEN ROOM: a small lounge backstage where actors can relax and get ready to go on.

HALF-HOUR: the usual call for actors to be at the theatre, thirty minutes before curtain.

HOUSE: the audience or the theatrical building.

HOUSE MANAGER: the employee in charge of the audience during a performance, trains ushers, runs the concessions, and troubleshoots seating problems.

IMPROVISATION: to make up as you go along; often used as a rehearsal technique to make actors more comfortable with their characters, may be a part of some performance situations.

INCITING INCIDENT: (of a script or play) the launching pad of the play or the action or short sequence of actions that constitute the point of attack.

IRONY: a contrast between what is and what appears to be. Two types of irony are---VERBAL IRONY when a character says one thing and means another, and DRAMATIC IRONY when the audience knows something that the character does not

LIGHTING DESIGNER: artist in charge of creating the lighting effects for a play.

MAKEUP: cosmetics, wigs, hair colorings, or other items applied to the actors to change or enhance their appearance.

MELODRAMA: play with exaggerated plot and emotion.

MONOLOGUE: long speech spoken by one actor without interruption.

MOTIVATION: a character’s reason for saying or doing something. Actors search for this in studying their role and use voice and movement to relay it to the audience.

MOVEMENT COACH: a person familiar with the ways people physically relate to one another in different historical periods, as well as general historically and culturally accurate movements. (How to properly use a fan, how women walk while corseted, where and how men and women might stand in relation to one another, etc.)

NARRATOR: one who tells the story and one who speaks directly to the audience.

OBJECTIVE: what the character wants/needs/desires.

OFFSTAGE: areas on the stage which are not seen by the audience, like the wings or the crossovers, where action can take place and be heard by the audience, or where actors can wait for their entrances.

PLAYWRIGHT: author of a play.

PLOT: the story of the play.

PROP: any moveable item used on the set of a play or handled by an actor.
PROSCENIUM: a form of staging in which an arch frames the stage; the stage is at one end of a room and the audience sits in front of it, watching the play through an arch which frames the action.

PROSCENIUM ARCH: opening in the proscenium through which the audience views the play.

PROTAGONIST: the main character or the person about whose success or failure the audience is most concerned.

PUT-IN REHEARSAL: a special rehearsal called when an understudy is going to go on, so that the rest of the cast has an opportunity to get used to the presence of a different actor.

REHEARSAL: the time period before a play opens involving the practice of the dialogue, movement, rhythms and interpretations of the play.

RISING ACTION: (of a script or play) the sequence of action and events that leads to the climax of the play; the conflict becomes clear and tension builds as obstacles are presented.

RUN CREW: people in charge of moving scenery and props onstage during a performance, and helping create live audio or visual special effects.

SCENE: a small unit of a play in which there is no shift of locale or time.

SCENIC ARTIST: a painter or machinist who reproduces the scene designer’s drawings in full scale on the stage.

SCRIPT: the written words and stage directions created by a playwright.

SET: the scenery of the play which depicts time, place and mood.

SET DESIGNER: the artist in charge of creating the physical world in which the play will live; usually creates in drawings and scale models.

SOLILOQUY: a speech given by a character alone on the stage where the audience gets to know the inner thoughts and feelings of the character.

SOUNDBOARD OPERATOR: the person who discharges the correct sounds or music at the appropriate moment in the play.

SOUND DESIGNER: the artist responsible for the creation of the sounds heard during a performance, including music and special effects.

STAGE BUSINESS: small pieces of physical action put into a scene to heighten its appeal, suspense or sense of reality.

STAGE DIRECTIONS: information written into a script which tells the actors when and where to move, or describes the intent or mood of action, may also describe scenery.
or props.

**STAGE LEFT**: side of the stage on the actors’ left as they face the audience.

**STAGE RIGHT**: side of the stage on the actors’ right as they face the audience.

**STAGE MANAGER**: person who coordinates all aspects of the production during production and performance, runs or calls the show.

**SUBTEXT**: the thoughts behind the words the actor speaks.

**THEME**: the main idea or ethical precept the play deals with.

**THRUST STAGE**: a stage set at one end of the room which extends out into the audience area; audience surrounds the stage on three sides.

**TONY**: awards given annually by the American Theatre Wing for outstanding contributions to the theatre; officially the Antoinette Perry Awards.

**TRAGEDY**: a story where the protagonist does not achieve his/her goal.

**TRANSLATION**: taking a play in one language and converting it into another.

**UNDERSTUDY**: an actor who has memorized all the lines and action of an actor in a play, so that if the original actor falls ill or cannot perform, there is someone prepared to take his or her place at a moment’s notice.

**UPSTAGE**: the part of the stage farthest from the audience. Also, to steal the scene from another actor by moving upstage, forcing the downstage actor to turn his or her back on the audience.

**WINGS**: the areas offstage right and left, hidden from the audience, where actors can enter or exit, do quick costume changes, receive or discard props, or speak lines meant to be heard as if from another room.
STATEMENT REGARDING CALIFORNIA STATE STANDARDS

This study guide addresses the following California State Standards for Language Arts:

Grades 9-10
- Literary Response and Analysis (Structural Features of Literature, Narrative Analysis of Grade-Level-Appropriate Text, and Literary Criticism)

- Writing Strategies (Organization and Focus, Research and Technology, and Evaluation and Revision)

Grades 11-12
- Word Analysis, Fluency, and Systematic Vocabulary Development (Vocabulary and Concept Development)

- Reading Comprehension (Comprehension and Analysis of Grade-Level-Appropriate Text)

- Literary Response and Analysis (Structural Features of Literature, Narrative Analysis of Grade-Level-Appropriate Text, and Literary Criticism)

- Writing Strategies (Organization and Focus, Research and Technology, Evaluation and Revision)