The Wonderful World of Adjectives in *Oz*

by Elizabeth Cochrane, 2023 CTI Fellow
East Mecklenburg High School

This curriculum unit is recommended for:
Intermediate Multilingual Learners in grades 9-12

Keywords: Multilingual Learner, linguistics, *The Wonderful Wizard of Oz*, adjectives, English Language Arts, characterization, theme, irony

Teaching Standards: See Appendix 1

Synopsis:
In this unit, students focus on how L. Frank Baum uses adjectives in the novel *The Wonderful Wizard of Oz* and how they contribute to characterizing Dorothy, the Scarecrow, the Tin Man, and the Lion. Students learn to think critically about the adjectives that Baum chooses to describe his characters and whether they can trust Baum with his descriptions, leading to a discussion on irony and its effect on the novel. Students then use the information gleaned from their characterization study to develop and analyze themes in the novel.

I plan to teach this unit to **35 EL English I and II students during the coming year.**

The Wonderful World of Adjectives in *Oz*

Elizabeth Cochrane

Introduction

I am a teacher at East Mecklenburg High School (EMHS), where I teach Multilingual Learners. East Mecklenburg has a strong multilingual learner program. Most classes use a sheltered or Specially Designed Academic Instruction in English (SDAIE) approach. Sheltered instruction is a research-based framework that provides clear and accessible grade-level content and academic language for Pre-K through 12th-grade English Language Learner (ELL) students. Research shows that in ELL content teaching, the curriculum can be a hands-on, motivating way to learn English[1].

During the fall semester, I teach English Language Development (ELD) to ninth-, tenth-, and eleventh-grade intermediate emergent bilingual students. In ELD, we focus on growing language proficiency through reading, writing, listening, and speaking by addressing the North Carolina Standard Course of Study (NCSCOS) for English Language Arts (ELA) and the WIDA English Language Standards. English Language Development is a precursor to the students' regular English Language Arts (ELA) course that they will be enrolled in the spring. I am also the students' ELA teacher. With this setup, teachers can frontload content-specific vocabulary and develop the necessary skills for success in ELA while improving their English proficiency through project-based learning and providing consistency for the students by remaining with the same teacher.

English Language Learners are a growing part of the public-school population. ELL enrollment in K-12 schools increased by 28 percent between 2000-2001 and 2016-2017. The US Department of Education estimates that five million English language learners are enrolled in public schools in the United States.[2]

English language learners in the United States come from over 400 languages and cultures. Approximately 75 percent are Spanish speakers; however, Arabic and Chinese are also represented in K-12 public schools. [2] As of 2019, North Carolina's schools were home to more

---

[1] Ovando, Carlos Julio, Mary Carol Combs, Terrence G. Wiley, and Eugene E. García. *Bilingual and ESL classrooms: Teaching in multicultural contexts*. Rowman & Littlefield, 2018.

[2] Larry Ferlazzo and Katie Hull-Sypnieski, *The ESL/Ell Teacher's Survival Guide: Ready-to-Use Strategies, Tools, & Activities for Teaching All Levels* (Hoboken, NJ: Jossey-Bass, 2022).

than 122,000 English language learners. ELLs in North Carolina speak the five most common languages: Spanish, Arabic, Chinese, Vietnamese, and Hmong.[3] In Charlotte-Mecklenburg Schools, nearly 25,000 students are classified as English language learners. Those learners represent 184 countries and 204 different languages. My current workplace, EMHS, has 380 out of approximately 2,500 students in grades nine through 12 who require direct ELL services.

When paired with English language development and native language instruction, teaching ELL through content allows students to continue progressing with academic content while developing English proficiency. In other words, sheltered instruction should be part of a broader educational program for English learners, including separate English development classes. Sheltered instruction should include native-language instruction as a foundation for content learning, or instructors should allow students to use their native language during instruction as much as possible to foster students' ability to listen, speak, read, and write in English.[4]

Rationale

Literature provides a resource or authentic context for teaching vocabulary and grammar by motivating learning because it appeals to the student's imagination and emotions.[5] Since the student becomes invested in the story, they will be more engaged in trying to learn the language. Furthermore, literature provides learners with authentic models for the norms of language use in context. Grammar should be taught with a purpose. That purpose should be for the sake of comprehension and communication. Grammar means nothing if students cannot apply it to a particular context. For example, teaching students how to use the apostrophe 's' to show possession is not going to mean anything to them if they cannot apply it in their life or identify and comprehend the meaning of it when they see it in an article they are reading. To remedy the problem, the Charlotte Mecklenburg Schools (CMS) curriculum often uses the power sentence strategy. In this strategy, the teacher selects a sentence or group of sentences integral to understanding the text the students are about to experience. In addition, the sentence(s) often possess a grammar topic that enhances the comprehension of the text. This unit intends to do the same thing with adjectives by discussing topics such as types of adjectives and adjective placement.

Another benefit of using literature to teach language is that it helps develop the learner's interpretive and analytical skills. Students can develop critical thinking skills such as inferencing through studying English literature.[5] This is a significant goal of this

---

[3] "Digest of Education Statistics, 2021," National Center for Education Statistics (NCES) Home Page, a part of the U.S. Department of Education, accessed September 21, 2023, https://nces.ed.gov/programs/digest/d21/tables/dt21_204.20.asp.

[4] Amy Markos and Jennifer Himmel, "Using Sheltered Instruction to Support English Learners," *Center for Applied Linguistic Practitioner*, March 2016, 1–15.

[5] Md Asharafuzzaman, Iftakhar Ahmed, and Mariam Begum, "Learning English Laanguage through Literature: Insights from a Survey at University Level in Bangladesh," *Journal of Language and Linguistic Studies* 17, no. 2 (2021): 1190–1209.

curriculum unit. Through the study of adjectives used in *The Wonderful Wizard of Oz,* students will discover that a character claims to lack a quality that they possess, and it is through inferencing that they determine that the way the character is acting does not align with the description of the character. More details can be found in the content research section.

Works reflecting a teen or child's point of view have long been controversial in educational settings. Some critics argue that these works are juvenile and must be more complex in mainstream classrooms.[6] Others say that they should only be used for reluctant or struggling readers. However, when one considers the goal of the Common Core State Standards (CCSS), young adult literature and children's literature are strong contenders.

Ostenson and Wadham argue that the CCSS supporting documents call for increasingly complex texts to be used in the classroom to help develop literacy skills so that students can reach a point where they can read complex texts independently. CCSS supporting documents provide three components that educators should consider when selecting texts to be read in the classroom: qualitative and quantitative dimensions and reader and task considerations. Educators should consider Lexile level when considering the complexity of a text, but more is needed to provide an in-depth picture of the complexity of the text. Teachers should view the "complexity of the structure, the use of language, and the knowledge commands made by a text."[7] Young adult literature can meet the demands of all three categories.

A classic text such as *The Odyssey* might fit the demands for text complexity; however, the knowledge demands, such as abundant figurative language and archaic language, could be challenging for adolescent readers. While there is value in studying classical texts, if a text is too difficult, students risk listening to teachers talk about the ideas in a book but refrain from engaging in meaning-making activities with the text themselves. [7]Studying young adult and children's literature can teach the same standards as classical literature because the same literary techniques are present in YAL but in a more accessible and engaging manner. Students can practice critical literary analysis skills with a text that features characters whose experiences mirror their own, such as *Harry Potter and the Sorcerer's Stone,* and then transfer the skills they learned reading the YA text to more classic texts when the time is right.

Since characters in YA fiction are typically also trying to find their place in the world, students are more likely to be motivated to read a text from start to finish. Penny Kittle begins her article *Let Them Read, Please* with the staggering statistic that 20 percent of her first-year college students rarely read. She argues that students begin kindergarten in love with books, and by the end of 12th grade, they have lost that joy. Young adult literature can improve reading stamina, fluency, confidence, and enjoyment through the power of choice and relevance. Educators must tailor students' reading experiences to their interests

---

[6] Johnathan Ostenson and Rachel Wadham, "Young Adult Literature and the Common Core: A Surprisingly Good Fit," *American Secondary Education* 41, no. 1 (2012): 4–13.

[7] Penny Kittle, "Let Them Read Please," *Educational Leadership* 77, no. 5 (February 5, 2020): 77–81.

and the task. Students are more likely to discuss the theme of a text if they can connect the text to their own experiences.

Multilingual learners thrive when provided with simple, comprehensible language and when language is made visible. To assist in making language visible, teachers should consider using a sheltered instruction model such as the Sheltered Instruction Observation Protocol (SIOP). The SIOP approach allows teachers to integrate content and language instruction for students learning a new language. Teachers employ techniques that make the content concepts accessible and develop students' skills in the new language. The first version of the SIOP model was drafted in the early 1990s and has since been revised to include 30 features grouped into eight components. The eight components are lesson preparation, building background, comprehensible input, strategies, interaction, practice and application, lesson delivery, review, and assessment.[8]All of the features of the SIOP model can be incorporated into classroom lessons through the use of young adult or children's literature. The most pertinent will be discussed here. First, since YAL literature is typically written using less complex language, it is often more comprehensible to novice learners than classical literature. Educators can also make language visible by physically annotating the text. If students are word readers and not phrase or sentence readers, teachers can have students take two colored highlighters. They would highlight words such as "like" or "or" in one color and those around it in another. Then, use context clues to predict the phrase's meaning.[9] Reading the multicolored phrase also encourages fluency.

Finally, building academic vocabulary is imperative. English learners often know about the topic but cannot express their thoughts in English. Teachers must activate that knowledge. When building background, teachers should focus on developing concepts by building relevant background knowledge and introducing essential vocabulary in context. Educators would have to spend time pre-teaching vocabulary in the young adult novel, but potentially less time than with a classic text, leading to more reading time and increased fluency. YAL and children's literature can give emergent bilinguals a bridge to understanding the classics and their many allusions in everyday life. A student reading a YAL novel with themes similar to *Fahrenheit 451* before reading the classic would help lighten the cognitive load required to comprehend the text and help them make connections to their lives, the YA text, and the classic more easily.

In short, young adult and children's literature can and should be used in secondary English language arts classes to benefit all students. It is more accessible and relevant as it helps adolescents tackle real-life issues through the characters in the novels they read. Many stakeholders might worry that YAL must be more complex to target the CCSS, but that is far from the truth. The same literary elements are present in high-quality young adult literature as in classical literature. Many quality YA novels can meet the quantitative Lexile levels suggested in the CCSS supporting documents. However, reading and Lexile levels should

---

[8] Jana Echevarría, MaryEllen Vogt, and Deborah Short, *Making Content Comprehensible for English Learners: The SIOP Model* (Boston: Pearson, 2017).

[9] Janet Alsup and Jonathan Bush, *"but Will It Work with Real Students?": Scenarios for Teaching Secondary English Language Arts* (National Council of Teachers of English, 2003).

not be the sole measure of text complexity. Instead, "rigor should be determined by the sophistication of thought, depth of character development, stylistic choices and mastery of language on the part of the author." [10] These things are present in quality young adult and children's literature, making *The Wonderful Wizard of Oz* an excellent vehicle for academic discussion in the English language arts class for multilingual learners. As Richard Tuerk points out, "Baum's Oz books… are not so simple and not so "unliterary" as they at first seem."[11] due to the presence of irony and satire.

Background and Educational Setting

I teach grades 9-11 ELL English at East Mecklenburg High School. East Mecklenburg High School is a very diverse public school. Of our approximately 2,500 students, 40 percent of our student body is Hispanic, and 32 percent are African American. 19% of our students are White.

Of our approximately 2,500 students, 350 qualify for direct multilingual learner or English as a second language service (ESL). There are approximately 25 different languages spoken at East Mecklenburg, but most of the ESL students speak Spanish, with 131 of these students being native Spanish speakers. We also have 14 native Nepali speakers, seven native Chinese speakers, and six native Tigrinya speakers, among many others. My classes typically reflect the makeup of the school and are primarily Spanish speakers, but I also have students who speak many other languages.

The students in my proposed classes are classified as intermediate English learners according to the WIDA ACCESS test, which measures students' proficiency in reading, writing, speaking, and listening to English. The ACCESS test scores students from one (entering) to six (bridging). To exit ELL services, students must score a 4.8 composite score or higher across the four sections. Typically, intermediate learners range between 2.5 and 3.5. However, I have some students that fall below or above that range.

When reading, intermediate learners can typically match data or information with its source or genre (e.g., description of the element to its symbol on the periodic table), classify or organize information presented in visuals or graphs, follow multi-step instructions supported by visuals or data, match sentence-level descriptions to visual representations, compare content-related features in visuals and graphics and locate main ideas in a series of related sentences with success. As they improve their reading skills and acquire more English language, they can begin to apply multiple meanings of words/phrases to social and academic contexts, identify topic sentences or main ideas and details in paragraphs, answer questions about explicit information in texts, differentiate between fact and opinion in text and order paragraphs or sequence information within paragraphs. These are not the only

---

[10] Teri S. Lesesne, "'Meeting Students Where They Are: Why Use YA Literature in the First Place?' ," essay, in *Reading Ladders: Leading Students from Where They Are to Where We'd like Them to Be* (Portsmouth, NH: Heinemann, 2010), 1–11.

[11] Richard Carl Tuerk, *Oz in Perspective: Magic and Myth in the L. Frank Baum Books* (Jefferson: McFarland & Company, 2007).

skills an intermediate learner can do, but these should serve as a "snapshot" of their abilities. Students might need more support to accomplish other skills.

Unit Goals

In this unit, students focus on how L. Frank Baum uses adjectives in the novel *The Wonderful Wizard of Oz* and how they contribute to characterizing Dorothy, the Scarecrow, the Tin Man, and the Lion. Students learn to think critically about the adjectives that Baum chooses to describe his characters and whether they can trust Baum with his descriptions. This leads to a discussion on situational irony and its effect on the novel. Students would then use the information gleaned from their characterization study to develop and analyze themes in the novel. Please refer to Appendix 1 for relevant teaching standards.

Content Research

Outside research was limited for this unit as the goal is for students to develop literary analysis skills through participation in this unit. However, I researched adjectives and irony, as they will be the main focus of this unit and read several scholarly articles on the use of adjectives and the characterization of Baum's beloved characters, including "Brains, Heart and Courage," an essay by Dina Massachi, "Dorothy and the Heroine's Quest," by Mark West and chapters from Richard Tuerk's *Oz in Perspective: Magic and Myth in the L. Frank Baum Books.*

When students were younger, they might have learned that adjectives describe people, places, things and ideas, but that definition is insufficient. More specifically, adjectives are words that modify the meaning of nouns or pronouns. Adjectives answer which one, what kind, how many, how much, and whose. In other words, adjectives describe an attribute of a noun.

Eight Types of Adjectives

Descriptive Adjectives:

Descriptive adjectives show the kind of quality of a person or thing. Some examples are:

- Kind
- Large
- Beautiful
- Small

Ex: The long drive made me tired.

Numeral Adjectives

Adjectives of number show how many people or things are meant. Some examples include:

- Two
- Second
- Some

- Eight

Ex: Few dogs like hot water.

Quantitative Adjectives

Quantitative adjectives describe how much quantity of a thing is meant. Some examples are:

- Some
- Little
- One-fourth
- Whole

Ex: He ate the whole pizza.

Demonstrative Adjectives

Demonstrative adjectives or determiners point out which person or thing is meant. Examples are:

- This
- That
- Those

Ex: Those girls are from North Carolina.

Interrogative Adjectives

When What, which, and whose are used with nouns to ask questions, they are considered adjectives. For example:
Whose book is this?

Possessive Adjectives

Possessive adjectives are used to show ownership or possession of something. They include:

- My
- Own
- Our

Ex: Our house is grey.

Proper Adjectives;

Adjectives formed from proper nouns are called proper adjectives. Examples are:

- Chinese
- British
- American

Ex: The British professor teaches math.

Exclamatory Adjectives:

Sometimes, the word what is used in exclamatory sentences such as:

- What a beautiful day!
- What a great idea!

Position:

Attributive position refers to the position before the noun and after the determiner (the, a, an, etc.) if present. For example, the former grammar teacher missed studying grammar, or the sheer interest in grammar overwhelmed her. In contrast, predicate position refers to the position after the noun and after the determiner (the, a, an) if present. For example: Jane feels ill, or this stretch of water is dangerous. Students will compare adjective position with their native languages to deepen their understanding of English syntax to assist them in developing their written and spoken language skills. Please refer to Appendix Two for a more information on adjectives.

Irony

Irony is a literary technique that an author uses in literature to contrast expectations and reality. There are three types of irony: situational, dramatic, and verbal. Situational irony occurs when something is different from what is expected to happen. Dramatic irony occurs when the audience knows something the characters do not. Verbal irony is when what is said does not match what is meant. This is done intentionally by the speaker, often hoping that the listener or the audience recognizes the presence of irony. Of the three types of irony, situational irony is the most prominent in *The Wonderful Wizard of Oz* because what the reader expects a character to be like based on the adjectives used to describe them is different from how they behave. Throughout the unit students will be challenged to use their inference and critical thinking skills to analyze the words Baum uses to describe his characters and to determine if he is a trustworthy author. Students will end the unit by analyzing the effects of irony on themes of the novel.

The Wizard of Oz as a Fairy Tale

One should understand the story as a fairy tale to understand the importance of situational irony and how adjectives are used in the book. In the introduction to the book, Baum writes that his story aspires to be a "modernized fairy tale in which the wonderment and joy are retained and the heartaches and nightmares are left out.".[12] Baum did not want to recreate the European fairy tales he grew up on. He sought to create something "uniquely American."[13] *Oz* is the first full-length fantasy by an American author that is not as "unreachable as many other fairylands." [14] Dorothy defies traditional gender roles of the

[12] L. Frank Baum, *The Wonderful Wizard of Oz* (Garden City, Ny: Dover, 1996).

[13] Schiff Massachi, Dina, "Brains, Heart and Courage." *Shapers of American Childhood: Essays on Visionaries from L. Frank Baum to Dr. Spock to J.K. Rowling* edited by Kathy Merlock Jackson and Mark I. West, 3-15, Jefferson NC: McFarland & Company, Inc., 2018.

[14] Schiff Massachi, 4

time. Typically, boys went on adventures while girls were relegated to the home. Baum created one of the first feminine child heroes. In traditional fairy tales, the woman acts as the assistant. She must find validation through a male figure such as a lover or father, but "Baum broke this tradition when he created Dorothy Gale [….] Baum sent Dorothy on a bona fide quest."[15] She proves herself a hero when she decides not to seek safety from the cyclone until she rescues her dog, Toto. She tries to take Toto to the cellar when the house is torn off the foundation. Through this action, Dorothy shows she has the "makings of a hero within her"[16]. She leaves the familiar typical day world in Kanas and begins her quest to safety in Oz.

Dorothy is brave; "she rarely cries, and when she does, she quickly stops. Rather than lamenting her fate, she accepts her troubles in a matter-of-fact way".[17] Thus, she functions as a boy hero. Baum likely did this purposefully, believing girls deserved adventure just as much as their counterparts. Dorothy is also self-reliant and independent, which are uniquely American values. She must rely on her resources, much like the frontier women of the time. She asks the Witches to help her, but she must be the one to help herself. Although Dorothy seems brave and self-reliant to readers after she survives a tornado and an incredibly long journey to a strange land, Baum describes her as an "innocent, harmless little girl." [18]She is self-described as meek later in the story when she meets the Wizard in the Emerald City. From the beginning, the reader is introduced to the situational irony of a character acting differently than described. The reader must think critically to determine if the author means what he says and whether they can trust his descriptions.

You Have Everything You Need Inside- A Look at the Situational Irony

The contradiction between the adjectives used to describe a character and their actions extends beyond Dorothy to her companions. For example, the Scarecrow believes "he has no brains, yet often solves problems for Dorothy and her other companions"[19]. When the travelers encounter a large ditch, and the characters are not sure how they are going to cross it, the scarecrow suggests, "If the Tin Woodman can chop it down so that it will fall to the other side, we can walk across it easily." [20] When the characters encounter the deadly poppy field, the scarecrow suggests "making a chair with [his] hands"[21] to rescue Dorothy. There

---

[15] Mark L West, "Dorothy and the Heroine's Quest," *Baum Bugle* 54, no. 2 (Autumn 2010): 7–15.

[16] "Dorothy and the Heroine's Quest", 9

[17]Richard Carl Tuerk, 8

[18] L. Frank Baum, 21

[19] Dina Schiff Massachi, 9

[20] L. Frank Baum, 39

[21] L. Frank Baum, 48

are countless other examples of the Scarecrow being a clever problem solver, demonstrating that he is pretty intelligent despite the words Baum uses to describe him.

The Tin Man believes that he lacks a heart, yet he is incredibly empathetic. On the character's journey to the Emerald City, he steps on a beetle, making him "...very unhappy, for he was always careful not to hurt any living creature and as he walked along he wept several tears of sorrow and regret"[22]There are countless other examples, and students will be challenged to use their inferencing skills to determine if the Tin Woodman and the other characters are how they are described to be. Baum challenges readers

> …to become active rather than passive readers. He never tells them that the Scarecrow already has brains…. Instead, he allows the characters to demonstrate intelligence, tenderness, and courage…that children can discover this themselves. [23]

The Lion believes he lacks courage but is quite the opposite of his counterparts. He is described as cowardly, yet he is brave. He fought the Kalidahs by roaring "so loud and terrible that Dorothy screamed, and the Scarecrow fell over backwards….".[24] When the Scarecrow gets stuck on a pole in the middle of a river. The Lion is brave enough to swim ashore "with all his might." [25] The fact that each character claims to lack something that each so clearly possesses forces the reader to think deeply about the contradictions between how they are described and how they are. If the reader can question the assumptions of the labels bestowed upon the characters, they will get to the heart of the text or theme that a person already has everything they need.

Instructional Implementation

The CMS Multilingual Learner department uses the P.I.E. method to develop lessons and units. "P" stands for preparing the learner. In this stage, teachers focus on developing concepts, activating (or building) relevant background knowledge, and introducing essential vocabulary in context. Then, teachers move into the "I" stage or interact with the text. This is the bulk of the lesson, where teachers and students deconstruct the text, focus on understanding a chunk, and then connect the chunk to the whole text by establishing connections between concepts within the text. Finally, teachers and students extend the learning process by demonstrating new learning by completing a project or other task. Since the extend portion of the lesson is typically a project, it is an excellent opportunity to integrate art into the curriculum.

---

[22] L. Frank Baum, 35

[23] Suzanne Rahn, *The Wizard of Oz: Shaping an Imaginary World* (New York, NY: Twayne, 1998), 130.

[24] L. Frank Baum, 40

[25] L. Frank Baum, 45

A solid lesson and unit should incorporate the four domains of the English language (reading, writing, listening, and speaking). Students will read excerpts from the novel, write responses and reflections, speak to each other and share with the class, and listen to share-outs from other students throughout the unit. Some lessons may be more focused on one or two domains, but we will touch on each of the domains every day, and the focus should be even when spread throughout the entire curriculum unit.

Prepare the Learner

The prepare the learner stage of a lesson helps activate prior knowledge for the lesson ahead. Often, English language learners have background knowledge on a topic but still need to possess the vocabulary to express their knowledge in English. Therefore, the strategies used in this moment of the lesson often focus on surveying learning and vocabulary development. Some strategies that will be utilized include anticipation guides, novel ideas only, semantic maps, preview of the text, think-pair, share, turn, and talks, and quick writes. For details about what these strategies are or how these they are to be implemented please refer to the lesson plans in the lesson activities section.

Interact with the Text

Interacting with the text is the most prominent moment of the lesson. In this section, teachers and students will deconstruct the text, focus on understanding a chunk at a time, reconnect a chunk to the whole text, and finally establish connections and establish connections between concepts in the text and their lives. It is important to note that, in this case, 'text' refers to anything that can be interpreted. Therefore, a text could be a video. In this unit students will read excerpts from *The Wonderful Wizard of Oz*. Some strategies that will be used include close reading, jigsaw, reading with a focus, quick writing, semantic star, power sentence, and double-entry journal. Once again please refer to the lesson sequence for an explanation and for detailed instructions on how to implement these strategies.

Extend the Understanding

Finally, teachers and students extend the learning process by demonstrating new learning by completing a project or other task. Since the extend portion of the lesson is typically a project, it is an excellent opportunity to integrate art into the curriculum. Students will participate in exit tickets and quick writes to serve as formative assessments throughout the unit. Near the end of the unit, students will complete a paragraph using the RACE strategy (Restate/Answer/Cite Explain) to analyze how Baum's use of adjectives and irony in the novel affects the development of themes. In addition, students can complete a Mind Mirror for a character of their choice. This task allows groups to synthesize and represent their understanding of a character in literature or

history. Students imagine their character looking in a mirror. However, instead of seeing their physical reflection, the character sees their inner mind: a combination of thoughts, needs, wishes, and fears. Students create a collaborative poster of their character's psyche to express these ideas.

Vocabulary

Two to three vocabulary words are chosen from each chapter or excerpt in this curriculum unit. With a restrictive list of vocabulary words, students can practice every word daily in the unit. Students will interact with the vocabulary daily, essential for long-term memory storage.

I also select many synonyms for each vocabulary word in this daily study. Many of these synonyms are selected to enhance vocabulary development as well. Every day, I have students create vocabulary cards with these words. On one side of the index card, have students write the vocabulary word in large letters to use as a response card. For daily practice, students spread their index cards with the words facing up on their desktops. The teacher calls out definitions, synonyms, antonyms, sentences with missing words, etc. Students locate the correct word and hold up the card. This is an excellent way for the teacher to determine if students need additional practice or if most know the words. Also, each student participates with each teacher's request – every student, every time. When teaching a new word, I have students create word webs or write definitions on the reverse side of the card. A word such as encyclopedia will need a definition, whereas inspire would be ideal for a word web. I usually read the sentence from the text where the word may be found. The students must use context clues to determine the meaning of the word. As students name synonyms or come up with a great definition, I write it on the board for the students to copy on their cards. I always have students determine which part of speech the word is as it is used in the sentence from the text. This is written on the back of the card.

In addition to the word webs, I have students utilize the K.I.M. strategy for vocabulary development. K.I.M is an acronym that stands for "Key Word," "Information," and "Memory" clue. The "Keyword" is always the vocabulary word. The "Information" is the definition, meaning, or information that will aid in understanding the vocabulary word. The "M" or "Memory Clue" is a picture or one or two words to help the students remember the vocabulary word's meaning. This strategy allows students to learn the vocabulary in context, which aids in retention and allows them to apply the words to situations beyond the study text. An "S" or "Sentence" can be added to the acronym where students write an original sentence using the vocabulary word to contextualize the vocabulary words further. A list of vocabulary words with their parts of speech can be found in Appendix Three.

Lesson Activities

It is important to note that prepare the learner, interact with the text and extend the learning are moments of a lesson. The amount of time spent in each moment will vary for each lesson

depending on the task's complexity and your students' ability levels. Therefore, each lesson is designed to be completed in two to three days.

Lesson One: Introduction to Adjectives and *The Wonderful Wizard of Oz*
See the Appendix Four for necessary materials.
Prepare the Learner
Instructions: **Semantic Map:** Create a semantic map for the word "ADJECTIVE." Write the word adjective in the center. Start simple if you have never done a semantic map as a class. Have students brainstorm out loud definitions, examples, non-examples, and related terms to the word in the center. Organize the ideas as you brainstorm. You can create as many bubbles stemming from the word in the center as needed. There are no right and wrongs; just let the class think aloud about the word and discuss it organically - you can steer it as needed but accept all ideas first. After creating the map, have a brief discussion with students about the definition of "adjective." You will delve into the specifics of adjectives after students complete the power sentence activity. Medium - High Support: Label sections on the semantic map to complete (definition, examples, non-examples, synonyms, etc.) **Anticipation Guide:** Print off pages and hang around the room to create stations. Students get in pairs/groups. Each pair/group receives a different colored pen. Each pair goes to one station. Students rotate around the room and discuss their opinions at each station with their partners. Partners also write answers on the gallery walk station papers in their colored pens. At the end of the rotations, partners will be asked to share their thoughts with the class. The teacher will poll the class for responses and make a graphic on the board. Students will discuss their differences in opinions, and the teacher will ask probing questions. There are six stations, and students should spend 2-5 minutes at each station, depending on language proficiency levels. ○ This activity can take over 30 minutes, especially if the discussion after is rich. ○ Allow students to use dictionaries or phones to help understand if needed. ○ You can also strategically pair students with language buddies for additional support. *Another option for this activity is to project each statement and review it as a class. Then, have students physically move to one side/corner of the room if they agree or disagree. They can then talk in their groups using the provided sentence frames.*

Interact with the Text

Power Sentence
Students will be given sentences from *The Wonderful Wizard of Oz* that contain different adjectives. Students will complete the guided questions individually or in pairs to learn about adjectives through inductive reasoning.

Adjective Mini-Lesson
The teacher will guide students through the slides about the different types of adjectives while students complete the guided notes. Students will participate in the turn-and-talk and interactive activities embedded in the slides.

Extending the Understanding

Exit Ticket
Students will identify the adjectives in the following sentences and identify their types.

"The cyclone had set the house down very gently-for a cyclone in the midst of a country of marvelous beauty. There were lovely patches of green sward all about, with stately trees bearing rich and luscious fruits. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant plumage sang and fluttered in the trees and bushes." (p 5).

Lesson Two: Setting

See the Appendix Four for necessary materials.

Prepare the Learner

Cognitive Content Dictionary
Teacher polls the class to see how many students have heard the words **setting, blistered, and gaunt** and record it on the chart. (H-Heard, NH-Not Heard)
The teacher prompts students to group up to predict the meaning of the selected word.
As a class, collectively develop and record the final meaning of the word.
Add a sketch to remember the word.
The teacher has student groups develop an oral sentence, which is shared with the class.
Students add the class definition and sentences to a personal K.I.M chart they will keep throughout the unit.

Setting Mini-Lesson:
The teacher will direct students in a mini lesson about setting and mood.
Medium - High Support: Create guided notes to lessen the cognitive load when taking in new information.

Interact with the Text

Draw the Setting
Students will be placed in groups of two to three. Each group will be assigned one or two paragraphs from pages 12 to 13 of the book. Students will read their assigned paragraph(s). While they read, they will annotate the text by drawing a circle around each adjective they find in their excerpt. After students read and annotate, they will work together to create a visual depiction of the setting. After they create their picture, students will present their pictures to the class and discuss the adjectives that helped them create their descriptions.

Reading with a Focus
Students will continue reading pages 14-16 and complete the comprehension questions.

Extending the Understanding

Graphic Organizer
Students will complete a graphic organizer for their assigned section and record the time and place of the story, the importance of the setting, and the mood or atmosphere created by the setting. Teachers may need to review the terms mood and atmosphere with students.

Lesson Three: Dorothy (Chapter 2)

See the Appendix Four for necessary materials.

Prepare the Learner

Secret Envelope:
Prepare questions for groups of 3-4 to share that will activate their prior knowledge. (See below). Hand each group a "secret envelope" with questions.
Taking turns, each group member pulls a question from the envelope and reads it to the group. Each member in the group has an opportunity to answer the question from their perspective. Each group will share their group responses with the entire class.

1. What does it mean to be brave?
2. Describe a time when you were brave.
3. Describe a time when you did not feel like being brave but were brave anyway.
4. Is it okay not to be brave all the time? Why or why not?
5. What are you afraid of? Why?

Medium - High Support: Add pictures and sentence stems to your cards to assist students in understanding the questions and forming their answers.

Cognitive Content Dictionary
The Teacher polls the class to see how many students have heard the word **brave** and records it on the chart. (H-Heard, NH-Not Heard)
The teacher prompts students to group up to predict the meaning of the selected word.
As a class, collectively develop and record the final meaning of the word. Add a sketch to remember the word. The teacher has student groups develop an oral sentence, which is shared

with the class.
Students add the class definition and sentences to a personal K.I.M. chart they will keep throughout the unit.

Power Sentence
Students will read and analyze the following using the power sentence handout. “Dorothy was an innocent, harmless little girl, who had been carried by a cyclone many miles from home; and she had never killed anything in her life.” (p. 6). The power sentence routine will have students study the adjectives in the sentence and the use of semicolons.

Interact with the Text

Semantic Star:
Students will read chapter two. Explain and discuss the “Semantic Star.” For this activity, students will work in groups of four. As one student reads aloud a paragraph/portion of the text, the other students in the group will use a “Semantic Star” to categorize new language that they encounter. This is a five-pointed star labeled “people,” “feelings,” “characters,” “actions,” and “places.” The students not reading will suggest how new words may be categorized on this star. Model this graphic using a paragraph of a text, completing one arm of each of the five points.
Place students in groups of four at varying levels.
Invite students to continue the activity in their group. Assign the students to read the following paragraphs or sections of the text.
Encourage the students to complete as much of the star as possible.
When they are done, ask each group to share one entry in the five semantic categories.
Reading with a Focus
Students will read and complete the comprehension questions.

Extending the Understanding

Collaborative Poster
A collaborative poster can build student understanding of the text, foster academic conversations, and scaffold writing success. Students should be in at least four groups with a different color marker for each group member. Posters should generally include quotes, original phrases, symbols, and/or drawings based on text. For this specific poster, students will respond to the question, “**Based on what we have read so far, do you think Dorothy was a “harmless, innocent little girl” (p. 21).** Use textual evidence to support your answers. The poster should include at least two quotes from any of the chapters, at least two original phrases or descriptions that synthesize key information, and At least two symbols or icons representing key ideas shared by your team.

Lesson Four: Comparing Oz to Kansas (Optional)

See the Teaching Materials Appendix for necessary materials.

Prepare the Learner
Adjective Hunt: Students will be placed in groups of two to three. They will participate in an "adjective hunt." Students will be given five minutes to find as many adjectives as possible in chapter three and identify the type of adjective. After the five minutes have elapsed, groups will count the number of adjectives they found. The group with the most adjectives wins. **Word Bank** Students will work with a partner to write a description of Kansas using a minimum of five words from the word bank. Students will choose a spokesperson to share their description and share it with the class. The teacher will write each description on the board. After all descriptions are shared, the class will co-create a description of Kansas.
Interact with the Text
Triple Entry Journal This is a three-column chart in which students are asked to do something in the left-hand space and support their work with evidence in the second column while further demonstrating their understanding in the third. Tell students they will work independently and then with a partner. Students should read the text independently first and complete the chart. When each student has read and completed the chart on their own, they will compare answers and write down anything that their partner had but they did not. Students will be asked to describe the setting (with an adjective) in the first column and the text evidence to describe the setting of Oz in the second. In the third column, students will notate whether the selected adjective was stated in the text or inferred. Teachers should assign half of the class to analyze the setting depicted in chapter two and the other half to chapter three. **GO-GO-MO** Give One, Get One, Move On is a high-engagement strategy that allows students to share new information they obtained from interacting with the text with other students while simultaneously gaining new knowledge about a section of the text they did not focus on. Before starting this activity, give students a card that matches the number of chapter they read (two or three). Play music while students walk around the room. When the music stops, have students find someone who reads the same chapter as they did. Students will say one entry from their journal. They should make a new entry in their journal if the information gained is new. Repeat this process for round two. For round three, students should find someone to talk to who read a different chapter than they did. Each person should record the information their partner shared as they did not read the chapter, for the fourth and final round, students should find another person who read a different chapter than they did. If the teacher chooses, they can hold a debriefing session with their class to ask students to share something they wrote or heard someone say.

Extending the Understanding

Graphic Organizer
Students will complete a graphic organizer comparing Kansas and the Land of Oz. Students provide five descriptions of Kansas and five descriptions of Oz. Students and teachers should choose the format that works best for their needs.

Quick Write
Students will respond to the following prompt: **"What do you notice about the two settings? Are they more alike or more different? Why do you think this is? What effect do you think this choice will have on the novel?"**

Teacher Note: This last question might be challenging for students. Ensure that at this stage, you just want to see their thoughts and that you will revisit it as a class later.

Lesson Five The Scarecrow (Chapters 3 and 4)

See Appendix Four for necessary materials.

Prepare the Learner

Instructions:
Cognitive Content Dictionary
Teacher polls the class to see how many students have heard the words **tedious, queer, untilled, and mishap** and records it on the chart. (H-Heard, NH-Not Heard)
The teacher prompts students to group up to predict the meaning of the selected word.
As a class, you collectively develop and record the final meaning of the word. Add a sketch to remember the word. The teacher has student groups develop an oral sentence, which is shared with the class. Students add the class definition and sentences to a personal K.I.M. chart they will keep throughout the unit.

Whiteboard Checkpoint:
To check comprehension of the vocabulary terms discussed in the unit, each student will be given a miniature whiteboard and whiteboard marker. The teacher should ask students questions about the vocabulary words, such as the definitions, synonyms, antonyms, and parts of speech, or read a sentence missing the word, and students must supply the answer.

Teacher Note: Teachers could substitute the vocabulary review game with any review activity they and their class enjoy, including technology options. The most important thing is that students are reviewing the vocabulary to help them increase their English proficiency.

Novel Ideas Only
Students will work in groups of three to four and number their papers 1-8.
In groups, each person will take a turn responding to the prompt: **Describe a scarecrow.**
Teachers might want to show an image. When someone answers, everyone in the group

repeats the answer verbally and then writes it down. Continue until they have all eight responses. Students choose one person in their group to read out loud. Everyone stands up. The first group reads their responses and then sits down. As the groups reads, if a response matches one on their list, put a checkmark beside it. The next group that reads will read ONLY the responses that do NOT have a checkmark. Groups sitting down will add 1-2 new items from each list read to their own. Continue until every group has read their "novel" responses. Record the novel ideas on a class list.

Characterization Mini-Lesson:
The teacher will direct students in a mini-lesson about direct and indirect characterization using the slides provided. Students will complete their guided notes.

Interact with the Text

Graphic Organizer
Model how to fill out the characterization graphic organizer linked in the guided notes. Teachers can choose if they would like to read all of chapter three or just summarize the story and begin reading when Scarecrow is introduced. If teachers would like to read all of chapter three, they should consider teaching the lesson above. Be sure that students understand that Scarecrow is looking for a brain. His lack of brain is consistent with what we would expect from a scarecrow. Students will read the remaining parts of chapters three and four individually or with a partner. As they read, they will note seven to eight quotations that show Scarecrow's character, the page numbers, what the quotation teaches them about the character and the type of characterization.

Share Out
After the class finishes reading and completing the graphic organizer, each group will select one individual to share one quotation, being sure to mention the type of characterization and what it teaches them about the character.

Class Discussion:
As groups share, the teacher should engage students in understanding the contradictions between how Scarecrow is described and how he acts. Teachers may wish to introduce students to the concept of **irony**, but students will delve into the irony present in *The Wonderful Wizard of Oz* in the next lesson.

Extending the Understanding

Quickwrite
Students will be given five to ten minutes to respond to the question **"Do you agree with the author L. Frank Baum that the Scarecrow does not have brains? Why or why not? Use evidence from the text to support your response.**

Lesson Six: The Tin Wood Man (Chapter 5)

See the Appendix Four for necessary materials.

Prepare the Learner

Instructions:

Cognitive Content Dictionary

The Teacher polls the class to see how many students have heard the words **joint and tin.** The teacher prompts students to group up to predict the meaning of the selected word.
As a class, you collectively develop and record the final meaning of the word. Add a sketch to remember the word. The teacher has student groups develop an oral sentence, which is shared with the class. Students add the class definition and sentences to a personal K.I.M. chart they will keep throughout the unit.

Vocabulary Game:

Provide students with enough index cards to match the number of vocabulary words they have learned up to this point in the unit. On one side of the index card, have students write the vocabulary word in large letters to use it as a response card. On the other side of the card, students should write the definitions of the words. Teachers could also provide premade cards to students. However, I recommend that students create their own to reinforce vocabulary development. Students spread their index cards with the words facing up on their desktops. The teacher calls out definitions, synonyms, antonyms, or sentences with missing words. Students locate the correct word and hold up the card.

Teacher Note: Teachers could substitute the vocabulary review game with any review activity they and their class enjoy, including technology options. The most important thing is that students are reviewing the vocabulary to aid in their vocabulary development.

Power Sentence:

Before reading this lesson's chapter, students will participate in a deep dive on this sentence: "His head and arms and legs were jointed upon his body, but he stood perfectly motionless, as if he could not stir at all" (p. 24). Teachers should focus on coordinating conjunctions and the contradiction that is present. This allows teachers to continue priming students to discuss the irony present in the book.

Irony Mini Lesson:

The teacher will direct students in a mini lesson about irony. Medium - High Support: Create guided notes to lessen the cognitive load when taking in new information.

Interact with the Text

Two Reads

Students will engage with the same text two times. Repeated reading increases fluency and comprehension. The first time students read chapter five, they will focus on tracking the irony in the characterization of the Tin Man in a graphic organizer. The organizer asks students to find a direct quote, determine the type of irony, explain how it is ironic, and note the effect on the text. Students will return to the text for a second read and fill out the same type of chart for the Scarecrow.

Reach a Consensus:
Students will work in groups of four. Students will think about the debate between the Scarecrow and the Tin Man about if a brain or a heart is better. Students will consider the following: **Which side do you feel is right? Explain why you feel this character is correct using details from the story to support your answer.** Have the theme or idea written on the board for students. Students will have two to three minutes to jot down some ideas independently. After they have had time to think and jot down ideas independently, they share those thoughts with their group in a round-robin format. As group members share their thoughts, students listen to what they are saying and take notes. Make sure to write down ideas that they agree with. After everyone has shared, students discuss their ideas and agree on their thoughts about the theme/idea. Teachers can debrief by having one group member share their consensus with the class. This should reinforce the idea of situational irony in the book because the Scarecrow already has brains and the Tin Man a heart.

Extending the Understanding

Collaborative Poster:
Students will choose Dorothy, Scarecrow, or Tin Man and respond to **"Why is your character a product of situational irony? Be sure to cite evidence from the text and explain your answer."** After completing their paragraphs, students should sketch and color their characters.
Medium - High Support: Provide the sentence stem My character is a product of situational irony because….

Lesson Seven: The Lion (Chapters Six and Seven)

See Appendix Four for necessary materials.

Prepare the Learner

Instructions:
Cognitive Content Dictionary
The Teacher polls the class to see how many students have heard the words **heedless, mar, oblige, and industrious** and records it on the chart. (H-Heard, NH-Not Heard)
The teacher prompts students to group up to predict the meaning of the selected word.
As a class, you collectively develop and record the final meaning of the word. Add a sketch to remember the word. The teacher has student groups develop an oral sentence, which is shared with the class. Students add the class definition and sentences to a personal K.I.M chart they will keep throughout the unit.

Vocabulary Game
To check comprehension of the vocabulary terms discussed in the unit, prepare two sets of vocabulary terms written on index cards. I recommend writing in two different colors. The class will be split into two equal teams. Each student on the team will receive one vocabulary

card. The teacher should ask students questions about the vocabulary words such as the definitions, synonyms, antonyms the parts of speech, or read a sentence missing the word. If a student has the card with that term on it, they have to be the first person to stand up and say the word correctly to earn a point for their team. If the first person to stand up does not say the correct word or says the word correctly both teams can keep trying until one team earns a point.

Teacher Note: Teachers could substitute the vocabulary review game with any review activity they and their class enjoy, including technology options. The most important thing is that students are reviewing the vocabulary to aid in their vocabulary development.

Novel Ideas Only

Students will work in groups of three to four and number their papers 1-8. In groups, each person will take a turn responding to the prompt: **Describe a lion.** Teachers might how to show an image. When someone answers, everyone in the group repeats the answer and then writes it down. Continue until they have all eight responses. Students choose one person in your group to read out loud. Everyone stands up. The first group reads their responses and then sits down. As the groups reads, if a response matches one on their list, put a checkmark beside it. The next group that reads will read ONLY the responses that do NOT have a checkmark. Groups sitting down will add 1-2 new items from each list read to their own. Continue until every group has read their "novel" responses. Record the novel ideas on a class list.

Interact with the Text

Characterization Chart

As students read chapters six and seven, they will make note of seven to eight quotations that show the character traits of each character studied so far (Dorothy, Scarecrow, Tin Man, and Lion), the page numbers, what the quotation teaches them about the character and the type of characterization. The teacher may wish to assign each pair of students a character to track while reading to make the task more manageable.

Medium - High Support: Teachers may decide to have novice students complete fewer boxes on the chart.

After the class finishes reading and completing the graphic organizer, each group will select one individual to share one quotation, being sure to mention the type of characterization and what it teaches them about the character.

Dictionary Dive

During the shareout process students should have noticed that the Lion self-describes himself as cowardly. Students should be instructed to use the dictionary to look up the meaning of the word **cowardly.** I prefer the Oxford Learner's Dictionary because it provides comprehensible definitions for emergent bilinguals. However, teachers can use whichever dictionary they see fit. Students add the class definition and sentences to a personal K.I.M. chart they will keep throughout the unit.

Golden Line

A "golden line" is a line of text that is especially meaningful, surprising, helpful or

thought-provoking. Explain to students the meaning of a "golden line." Tell students that as they read the text look for their golden line. Have students annotate/mark/post their golden line. Students can be placed into cooperative groups or a Socratic Seminar to discuss their choices for golden lines and the significance of their choices.
Medium - High Support: As students actively listen, the teacher can display sentence starters/frames to encourage students to build off of the ideas of others.

Extending the Understanding

Quick Write:
Students will respond to the following questions to demonstrate understanding of the lesson.
"Is the Lion cowardly? Why or why not? Based on your answer to the previous question, can the reader trust L. Frank Baum with an adjective? Why or why not?"

Lesson Eight: Putting it all together (Chapter 8)

See Appendix Four for necessary materials.

Prepare the Learner

Instructions:
Cognitive Content Dictionary
The Teacher polls the class to see how many students have heard the words **wistful and frail** and records it on the chart. (H-Heard, NH-Not Heard)
The teacher prompts students to group up to predict the meaning of the selected word.
As a class, you collectively develop and record the final meaning of the word. Add a sketch to remember the word. Teacher has student groups develop an oral sentence, which is shared with the class. Students add the class definition and sentences to a personal K.I.M chart they will keep throughout the unit.

Whiteboard Checkpoint
To check comprehension of the vocabulary terms discussed in the unit, each student will be given a miniature whiteboard and whiteboard marker. The teacher should ask students questions about the vocabulary words, such as the definitions, synonyms, antonyms and parts of speech, or read a sentence missing the word, and students must supply the answer.

Teacher Note: Teachers could substitute the vocabulary review game with any review activity they and their class enjoy, including technology options. The most important thing is that students are reviewing the vocabulary to aid in their vocabulary development.

Picture Prediction
Before reading chapter eight, students will view the image of the Scarecrow on page 44. Students will work individually or in pairs to write a prediction. Students should predict:

1. **How did the Scarecrow get on the pole?**
2. **How do you think he will get down?**

Once students create their predictions, they should share their predictions with the class.

Interact with Text

Reading in Four Voices

Differentiate sections of chapter eight, pages 41-46, using plain text, bold font, italicizing, and underlining. Select two to three questions for students to think about while reading.

1. **What happened to Scarecrow?**
2. **Who helped him?**
3. **Was your prediction correct?**

Direct students to read their assigned parts in their small groups. Allow time for students to discuss the questions after they complete reading.

Double Entry

This is a two-column chart in which students are asked to do something in the left-hand space and support their work with evidence in the right-hand space. Students can easily create this chart in their notebooks, or the teacher can produce a handout similar to the triple-entry journal provided. Tell students they will work independently and then with a partner. As students read, they will look for evidence of situational irony in the remaining pages of chapter eight. When each student has read and completed the chart on their own, they will compare answers and write down anything that their partner had but they did not.

Extending the Understanding

Mind Mirror

Students complete a Mind Mirror for a character of their choice. This task allows groups to synthesize and represent their understanding of a character in literature or history. Students imagine their character looking in a mirror. However, instead of seeing their physical reflection, the character sees their inner mind: a combination of thoughts, needs, wishes, and fears. Students create a collaborative poster of their character's psyche to express these ideas.

Ask students to think about their character and these questions:
What did he say?
What did he do?
What did he want?
What did he feel?
What did others do to/for him?
What did others say about/to him?

To represent your character, the mind map must include:

Two quotes from the text that reveal the essence of the character's state of mind,
Two hashtags to show key ideas or feelings going through the character's head,

Two symbols related to the character's condition, and
Two drawings related to the character's state of mind.
Be creative with facial features (eyes, mouth, etc).

Teachers can have students present their mind mirrors if they would like.

Teacher Note: I would stop reading the novel here based on my students' language proficiency. Students should have a basic understanding of the characters and situational irony to be able to determine the theme and write an analysis in the next lesson. If you and your students would like to continue reading the book, feel free to develop more lessons using the recommended strategies in the teaching strategies section. or listed in the previous lessons.

Lesson Nine: Theme
See Appendix Four for necessary materials.
Prepare the Learner
Quick Write Students will respond to this question to prepare for discussing the theme. **Why do you think the author L. Frank Baum chose to use situational irony in his story? What effect does it have on the story?** **Teacher Note:** This last question might be challenging for students. Ensure them that at this stage, you just want to see what their thoughts are and will discuss it with them as they move through the stages of the lesson **Turn and Talk** Turn and Talk is an oral language support strategy that provides students scaffolded interactions to formulate ideas and share their thinking with another student. When Turn and Talk is used, all students can share their thinking in a low-risk setting. Providing sentence starters for students to use when discussing with their partners is helpful. Students will share their thoughts from the Quick Write with their partner. **Share Out/Discussion** Teachers can have pairs share their discussions with the class, leading directly into a theme mini-lesson. **Theme Mini Lesson** Teachers and students will engage in a mini lesson about the theme and how to find it. Normally, when I teach theme, I use concentric circles. I teach students to move from the innermost circle (topic) to the outermost circle theme. The circles are as follows:

Innermost: Topic
Second: Text Evidence- How do you know that that is a topic of the text?
Third: What did you, as the reader, learn about the topic of the text?
Outermost: What does the author believe about that topic

Teachers should model this process for students.

Interact with Text

Teacher Note: This lesson does not have a true interact with the text section. Students are not interacting with a chunk of text but rather the whole text as they prepare to write a theme paragraph.

Concentric Circles Organizer
Students will complete their concentric circle graphic organizer to assist them in finding theme. Students will use it to assist them in completing the final writing assessment described in the extending understanding section below.

RACES Writing Preparation
It is beneficial to familiarize students with constructed response questions in preparation for their state exams This activity teaches the R.A.C.E.S. constructed response model and provides a useful guide for citing evidence and organizing ideas logically. Teachers can have students create a foldable like the one linked in this activity to use on the assessment. Give feedback to each student. Ensure that student evidence supports their answer/claim. If they choose, they may use this prepared response as the RACES response for the summative assessment.

Extending the Understanding

Independent RACES Writing
Students will use the RACES constructed response model to respond to the question **"How does the use of situational irony in L. Frank Baum's *The Wonderful Wizard of Oz* contribute to a theme in the novel?"**

Appendix 1:

WIDA ELD Standard 1: Social and Instructional Language

ELD-SI.4-12.Narrate

- Connect stories with images and representations to add meaning
- Identify and raise questions about what might be unexplained. missing or left unsaid
- Recount and restate ideas to move the dialogue forward

ELD-SI.4-12.Inform

- Summarize most important aspects of information
- Define and classify facts and interpretations; determine what is known and unknown

ELD-SI.4-12.Explain

- Generate and convey initial thinking
- Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes

ELD-SI.4-12.Argue

- Generate questions about different perspectives
- Support or challenge an opinion, premise, or interpretation
- Clarify or elaborate ideas based on feedback

- Evaluate changes in thinking, identifying trade-offs
- Refine claims and reasoning based on new information or evidence

WIDA ELD Standard 2: Language for Language Arts

ELD-LA.9-12.Narrate.Interpretive

- Identify themes or central ideas that develop of the course of a text
- Analyze how author choices about character attributes and actions relate to story elements
- Evaluate the impact of specific word choices on meaning, tone and explicit vs. implicit point of view

ELD-LA.9-12.Narrate.Expressive

- Develop and describe characters and their relationships over a progression of experiences or events
- Engage and adjust for audience

ELD-LA.9-12.Argue.Interpretive

- Analyze use of rhetoric and details to advance point of view or purpose
- Evaluate relevance and sufficiency of evidence as well as validity of reasoning to support claims

ELD-LA.9-12.Argue.Expressive

- Introduce and develop precise claims and address counterclaims
- Support claims and refute counterclaims with valid reasoning and relevant and sufficient evidence
- Establish and maintain a formal style and objective tone
- Logically organize claims and counterclaims, reasons and evidence

Language Arts

Reading Standards for Literature:
Key Ideas and Evidence
RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2: Determine a theme of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3 Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text; analyze the cumulative impact of specific word choices on meaning and tone.

Writing Standards
Text Types, Purposes, and Publishing

W.9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Appendix 2: Adjectives

Most adjectives can be identified by their suffixes or endings. Some common suffixes include:

-able -ible	*achievable, capable, illegible, remarkable*
-al	*biographical, functional, internal, logical*
-like	Catlike, nymphlike
-ful	*beautiful, careful, grateful, harmful*
-ous	*courageous, dangerous, disastrous, fabulous*
-less	*breathless, careless, groundless, restless*
-y	Messy, manly, silly, funny

-an	Christian, clean, urban,
-ic	Rustic, terrific, manic

In addition, many adjectives do not take on those endings. Consider:

bad *bright* *clever* *cold* *common* *complete* *dark* *deep* *difficult*	*distant* *elementary* *good* *great* *honest* *hot* *main* *morose* *old*	*quiet* *real* *red* *silent* *simple* *strange* *wicked* *wide* *young*

Appendix 3: Vocabulary Words

Chapter 1: blistered (verb) and gaunt (adjective),
Chapter 2: setting (noun) and brave (adjective)
Chapter 3: tedious (adjective) and queer (adjective)
Chapter 4: untilled (adjective), and mishap (noun)
Chapter 5: joint (noun) and tin (noun)
Chapter 6: heedless (adjective), mar (verb) and cowardly (adjective)
Chapter 7: oblique (verb) and industrious (adjective)
Chapter 8: wistful (adjective) and frail (adjective)

Appendix Four:

Lesson One:
In addition to the handouts mentioned in the lesson sequence teachers will need

- Tape to hang up anticipation guide posters
- Multiple colors of markers

Lesson Two:
In addition to the handouts mentioned in the lesson sequence teachers will need

- Envelopes to place the secret questions
- Blank paper for the draw the setting activity
- Art supplies such as markers, colored pencil or crayons to complete the draw the setting

Lesson Three:
In addition to the handouts mentioned in the lesson sequence teachers will need

- Envelopes to place the secret questions
- Blank paper for the the collaborative poster
- Art supplies such as markers, colored pencil or crayons to complete the collaborative poster

Lesson Four:
In addition to the handouts mentioned in the lesson sequence teachers will need index cards to create the cards students will use during the GO-GO-MO activity

Lesson Five:
In addition to the handouts mentioned in the lesson sequence teachers will need index cards to create the cards students will use during the GO-GO-MO activity

Lesson Six:

In addition to the handouts mentioned in the lesson sequence teachers will need

- Blank paper for the the collaborative poster
- Art supplies such as markers, colored pencil or crayons to complete the collaborative poster

Lesson Seven:

In addition to the handouts mentioned in the lesson sequence teachers will need index cards to use during the vocabulary game

Lesson Eight:

In addition to the handouts mentioned in the lesson sequence teachers will need

- Miniature whiteboards
- Whiteboard markers
- Whiteboard erasers
- Art supplies such as markers, colored pencil or crayons to complete the mind mirror

Lesson Nine

In addition to the handouts mentioned in the lesson sequence teachers will need

- Blank paper to create the RACES foldable
- Art supplies such as markers, colored pencil or crayons to complete the foldable

Annotated Resources

Baum, Frank L, *The Wonderful Wizard of Oz* (Garden City, Ny: Dover, 1996).

Readers will follow Dorothy, her dog Toto, the Tin Woodman, Scarecrow and Lion on their way to the Emerald City and all the challenges they face as they discover that they had everything they needed all along. This edition of *The Wonderful Wizard of Oz* published in 1996 is an unabridged publication of the original text first published by George M. Hill Company in 1900. This edition also includes select images from W.W. Denslow in blank line only. All pages numbers referenced in the curriculum unit come from this edition.

Baum, L. Frank. *The Wonderful Wizard of Oz 100th Anniversary Edition* . NY, NY : Harper Collins, 2000.

This 100th-anniversary version of the beloved story in a facsimile of the first edition and contains all 24 of W.W. Denslow's original color plates and 130 two-color illustrations so a new generation of readers can be transported to the full-color world of Oz just like the children of the early 1900s. Teachers and students alike will enjoy browsing the colored images as they engage with the story.

“Oxford Learner’s Dictionaries” Oxford Learner’s Dictionaries. https://www.oxfordlearnersdictionaries.com/us/.

Oxford Learner’s Dictionary is a dictionary published by Oxford University Press that provides easy to understand definitions, examples, phonetic pronunciations and audio for emergent bilinguals. For example, cowardly is defined as “not brave; not having the courage to do things that other people do not think are especially difficult”. Students who read this definition should know exactly what the word means whereas if they looked up the definition in a traditional dictionary made for native speakers of English such as Merriam Webster, they would find cowardly defined as “being, resembling or befitting a coward”. That definition does not mean anything to a student who looked up the word cowardly because they do not understand its base word. Even if a student looks up the definition for the word coward they would find “one who shows disgraceful fear or timidity”. More than likely this would lead a student to become frustrated because they encounter more words they do not understand. Therefore, I recommend Oxford Learner’s Dictionary to any student who is acquiring English to teach independence and research skills when learning new words.

Bibliography

Alsup, Janet, and Jonathan Bush. *"But will it work with real students?": Scenarios for Teaching Secondary English Language Arts*. National Council of Teachers of English, 2003.

Assafuzzaman Md., Iftakhar Ahmed, and Mariam Begum. "Learning English Language through Literature: Insights from a Survey at University Level in Bangladesh." *Dil ve Dilbilimi Çalışmaları Dergisi* 17, no. 2 (2021): 1190–1209. https://doi.org/10.17263/jlls.904150.

Baum, Frank L, *The Wonderful Wizard of Oz* (Garden City, Ny: Dover, 1996).

Curzan, Anne and Michael Adams, *How English Works: A Linguistic Introduction* (Harlow (GB): Pearson, 2014).

"Digest of Education Statistics, 2021." National Center for Education Statistics (NCES) Home Page, a part of the U.S. Department of Education. https://nces.ed.gov/programs/digest/d21/tables/dt21_204.20.asp.

Echevarría, Jana, MaryEllen Vogt, and Deborah Short. *Making content comprehensible for English learners: The SIOP model*. Boston, MA: Pearson, 2017.

Ferlazzo, Larry, and Katie Hull-Sypnieski. *The ESL/ell teacher's survival guide: Ready-to-use strategies, tools, & activities for teaching all levels*. Hoboken, NJ: Jossey-Bass, 2022.

Kittle, Penny. "Let Them Read Please." *Educational Leadership* 77, no. 5 (February 5, 2020): 77–81.

Lesesne, Teri S. "'Meeting Students Where They Are: Why Use YA Literature in the First Place?' ," essay, in *Reading Ladders: Leading Students from Where They Are to Where We'd like Them to Be* (Portsmouth, NH: Heinemann, 2010), 1–11.

Markos, Amy, and Jennifer Himmel. "Using Sheltered Instruction to Support English Learners." *Center for Applied Linguistic Practitioner*, March 2016, 1–15.

Ostenson, Johnathan, and Rachel Wadham. "Young Adult Literature and the Common Core: A Surprisingly Good Fit." *American Secondary Education* 41, no. 1 (2012): 4–13.

Ovando, Carlos Julio, Mary Carol Combs, Terrence G. Wiley, and Eugene E. García. *Bilingual and ESL classrooms: Teaching in multicultural contexts*. Lanham, MD: Rowman & Littlefield, 2018.

Rahn, Suzanne. Essay. In *The Wizard of Oz: Shaping an Imaginary World*, 130. New York, NY: Twayne, 1998.

Schiff Massachi, Dina, “Brains, Heart and Courage." *Shapers of American Childhood: Essays on Visionaries from L. Frank Baum to Dr. Spock to J.K. Rowling* edited by Kathy Merlock Jackson and Mark L. West, 3-15, Jefferson NC: McFarland & Company, Inc., 2018.

Tuerk, Richard Carl *Oz in Perspective: Magic and Myth in the L. Frank Baum Books* (Jefferson: McFarland & Company, 2007).

West, Mark L, “Dorothy and the Heroine’s Quest,” *Baum Bugle* 54, no. 2 (Autumn 2010): 7–15.