



**Easing on Down The Yellow Brick Road and Discovering the Power Within:
Lessons Learned from L. Frank Baum's *The Wonderful Wizard of Oz***

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This curriculum unit is recommended for:
High School Creative Writing and English III

Keywords: Fairytale, Utopia, Fantasy, Classic American Literature, Diversity, Equity, Inclusion, Self-Reflection, Problem Solving

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: We are facing a crisis. Not only are our high school students struggling to figure out their next steps in life, but they are struggling with whether they have what it takes to persevere. Mental health struggles amongst children and teens are on the rise and the pandemic only exacerbated it as it disrupted the social interaction they so desperately need. It is crucial that at every chance we get as educators to be supportive and show them that they are survivors. They need to know they can withstand any situation. As adults we sometimes need to be reminded of that too. L. Frank Baum's *The Wonderful Wizard of Oz* written in 1900 taps into the inner child that is still full of imagination and the anything is possible attitude. While providing lessons on overcoming, facing obstacles, inclusivity and diversity students will meet the standards and goals set forth in English III, Creative Writing, American History, and other content electives. This will be accomplished using *The Wonderful Wizard of Oz* as the anchor text for this unit. I will support the anchor text by using additional resources such as MGM's 1939 film *The Wizard of Oz*, the 1978 film *The Wiz* alongside published articles and excerpts from credible scholars in this field of study.

I plan to teach this unit during the coming year to 22 Creative Writing students in grades 10-12 and as a supplemental text to 61 students in Honors English III.

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Introduction

Rationale:

A quote that has been attributed to the Greek Philosopher, Plato says this about books, - “Books give a soul to the universe, wings to the mind, flight to the imagination and life to everything.”

¹As a child who, according to society’s standards, had the odds stacked against them, books were my refuge. They were my way out, my escape from reality. Living in government housing often came with a stigma attached. There was a very slim chance of upward mobility. Unfortunately, that has not changed in Charlotte where we rank fifty out of fifty states. According to forclt.org this means that if you are a child born in poverty in Charlotte it is more difficult to reverse that than if you lived in any other large city in this country.² It should not come as a surprise to anyone what the contributing factors of poverty are: education, family composition, race, income, and social capital. For those unaware, social capital is the glue that holds people together. It is about trust between people of various backgrounds. Those five components do not exist separately. Where one of these components is prevalent the other components are as well. When listing them I intentionally listed education first. Education is the one component that I am firm in the belief that if we start there, we can work out the others. Placing a book in the hands of a child early enough can alter the trajectory of their life. In a book a child can learn that they can do anything, be anything and overcome anything. That same child grows and matures into a teenager who at the most crucial moments of their life needs to know that all of that is still possible and as an adult they will be call to memory the book that they stumbled across in those early years and in turn they will share it with others. Before you know it generations of people all over the world will come to know that book.

L. Frank Baum’s *The Wonderful Wizard of Oz* happens to be one of those books. There are few children who have not read, watched, or at least heard of *The Wonderful Wizard of Oz* by L. Frank Baum. If they have had the Literature and Film course at Myers Park High School, then they have at least watched the 1938 MGM version of the film and completed some analysis of it. The first time it was aired on television it had over 45 million viewers.³ For many students this represents some area of their childhood. *The Wonderful Wizard of Oz* is a rite of passage. High school students are constantly searching for their place. They want to know where they belong if they belong and what’s after high school. At this stage in their lives, they are trying to sort through some real-world problems and figure out the next steps in life. Once we delve into this study students will be able to see just how close this text resonates with us as individuals in our search for what we feel we may be lacking. Baum’s novel reaches across all demographics. It encompasses diversity and equity, underrepresentation is nonexistent. Every reader is represented

¹ “Quote by Attributed to Plato: “Books give a soul to the universe, wings to the...”” n.d. Goodreads. Accessed November 17, 2023.

<https://www.goodreads.com/quotes/8152975-books-give-a-soul-to-the-universe-wings-to-the>.

² “UPWARD MOBILITY – FORCLT.” n.d. For Charlotte. Accessed November 16, 2023. <https://forcharlotte.org/resources/focus-area/upward-mobility>.

³ “Watch American Oz | American Experience | Official Site.” 2021. PBS. <https://www.pbs.org/wgbh/americanexperience/films/american-oz/#part01>.

allowing for text to self-connections. What better way for me to teach this to my students in both Creative Writing and English III than to tap into Baum's *The Wonderful Wizard of Oz*? I also want the realization of literature as a reflection of society to sink in, thus being able to make the connection between text to world and of course text to text when we read and view filmed versions.

L. Frank Baum's, *The Wonderful Wizard of Oz*, is considered by many an American classic. The Library of Congress has hailed it as America's greatest and best loved homegrown fairytale and categorizes it as the first totally American fantasy for children⁴. Barnes and Nobles Bookstores lists it on their website as a classic⁵. It is said to have been translated into over fifty languages. Countless literary scholars have written about either Baum, *The Wonderful Wizard of Oz* or both. I've had the opportunity to read and research some of these works. I will share those throughout this unit.

School/Student Demographics

Myers Park High School is in South Charlotte. It is now the second largest public school in the state of North Carolina with almost 3550 students on a 62-acre campus that consists of ten buildings. It first opened in 1959. The student body is approximately 55 percent white, 21 percent Black, 17.7 percent Hispanic, 3 percent Asian and 3 percent other, representing over 25 countries. Myers Park offers a comprehensive array of support services and resources designed to help all students succeed. The highly qualified faculty consists of approximately 246 faculty and staff, including: a principal, 4 assistant principals, 3 deans of students, an International Baccalaureate® Diploma Coordinator, 8 counselors, an EC Compliance Coordinator, 2 social workers, a nurse, an Instructional Accountability Coordinator, 3 CTE Career Technical Coordinators, 3 Communities in Schools staff, 2 504 counselors, a media specialist, 2 psychologist and a speech/language pathologist. We offer courses in MYP (Middle Years Program) and DP (Diploma Program) IB (International Baccalaureate), AP (Advanced Placement), PLTW(Project Lead the Way), AVID(Advancement Via Individual Determination), Dual Enrollment, honors and some foundational courses for ELA(English Language Arts) and Math. During the 2022-2023 school year all students in grades 9/10 were enrolled in MYP English course. We implemented MYPIB for all ninth and tenth graders. Administration was successful in making English for all students in grades 11 and 12 an honors level course. We no longer offer standard level English. The exception to this is those students who are taking Advanced Placements Language and Composition (11th grade), Advanced Placement Literature and Composition (12th grade), International Baccalaureate Diploma Program English 3 and 4. My schedule for the 2023-2024 remained as it was before school ended, and I am teaching 2 sections of Honors English 3 and Creative Writing on B days which is paired with Literary Magazine on A days. The term A day and B day means that the classes alternate and meet every other day for the entirety of the school year.

⁴ "The Wizard of Oz: An American Fairy Tale | Exhibitions." n.d. Library of Congress. Accessed November 13, 2023. <https://www.loc.gov/exhibits/oz>.

⁵ "The Wonderful Wizard of Oz." n.d. Barnes & Noble. Accessed November 13, 2023. <https://barnesandnoble.com/w/the-wonderful-wizard-of-0z0baum-l-franl/1114761867>.

Unit Goals:

In the Charlotte Mecklenburg School District (CMS) there is a district mandate that requires all high school English Language Arts (ELA) teachers to use the College Board's SpringBoard curriculum. The district purchased the SpringBoard curriculum and created a pacing guide for its use during the 2021-2022 school year. The implementation began with English I. The following year it was supposed to be implemented in all high school ELA courses, but it was only added to English II and this year it was added to both English III and English IV. Based on my understanding this was done so that regardless of what school a student in this district was in they would be receiving the same instruction and would still be on course if they transferred to another school within the district. This curriculum is also supposed to help students segue into taking the AP courses in grades eleven and twelve. We are told to not venture from this mandate or pacing. There is no flexibility in even moving units around because each unit and lesson builds on the next. Curriculum Specialists often visit schools to ensure teachers are adhering to these guidelines. It should offer differentiation, but I believe it becomes one size fits all and that is not what teaching and learning is. There is a difference between equality and equity. Teachers know this. There is one unit where we are given some flexibility and it is the final unit. The district has termed it "Flex Novel." Flex meaning each school can choose one of three pre-selected novels to teach. I must be honest and admit that last year when I taught one class of English I, it was the only time I heard my students say we should have been doing "stuff" like this all year and I would be in a better situation grade wise. These novels are supposed to be selected before the school year starts. Knowing who my real stakeholders are, I decided to wait until the first day of school to have my juniors (English III) preview the novels and vote.

Until this year I was used to flexibility in English III. As long as I met the standards and objectives, I could offer a variety of texts and interests to my students. English III, which some students and even staff refer to as American History 2.0 is the study of American Literature. If you were to cross reference the standards for both English and American History along with the Charlotte Mecklenburg Schools Course Catalog the overlap is made plain. Many of the materials that are read or referenced in American History are also the same texts read and referenced in English III. Students in high school Social Studies courses study The Declaration of Independence, The United States Constitution, African American, Latin American, Native American contributions and J. Hector St. Jean de Crèvecoeur's "What is an American", students in English III read these same texts and these are only a few. I have created a document using the Charlotte Mecklenburg Schools Planning Guide that is available to anyone via the internet highlighting the course descriptions for these two subjects. It can be viewed [here](#). When my history colleagues enter my room, they are curious as to what I'm covering because they are either covering it too, have covered it or about to cover it. Being that both English and Social Studies offer elective courses in addition to those required by the state of North Carolina the overlap continues.

While this is all important there are other aspects and areas of importance when teaching the objectives. Is this relevant? How do we pique and hold student interest, meet their individual and emotional needs while meeting the requirements. After giving it some serious thought, I have decided to teach this novel to all my students. My current students have grown restless after

having “suffered” (their words not mine) through three years of Springboard. I have not been told that I cannot pair a supplemental text with any unit and most definitely not during the flex novel unit. Being that the flex novel unit is our last unit I can be flexible with my pacing and allow time for *The Wonderful Wizard of Oz*. It is American Literature, GREAT American Literature and should be taught. Moreover, there are valid reasons for the importance of teaching this text. It has been listed by numerous companies as being in the top 100 list of children’s novels. Per the Los Angeles public library’s website, the first printing of 10,000 copies was sold out within a month, and the second printing of 15,000 copies sold out almost as quickly and was the best-selling children’s book in the United States for the next two years⁶. The novel went on to sell a total of 3 million copies before it fell into the public domain in 1956. Film versions and Broadway adaptations only helped. Learning and having students engaged is not formula based and neither is L. Frank Baum’s text. Baum broke many of the barriers to American Literature. He ventured into places, characters and societies that were unfamiliar and not the status quo for what a children’s story should be. This novel shaped many of the stories/fairy tales that we read today. In essence it changed American children’s literature. The first unit we cover in this course is all about defining what it means to be an American and whether America still provides access to the American Dream. The subsequent units are Unit 2- The Power of Persuasion, Unit 3- American Forums: The Marketplace of Ideas and as I’ve already stated unit 4 is the Flexible Novel Unit. *The Wonderful Wizard of Oz* and L. Frank Baum would fit within any of these units and certainly unit 4.

I still have full autonomy in my Creative Writing class so there is no limit to what I can do using this novel. I do not have to leave any stone untouched when exploring. High school is a critical point. Students are forced to start thinking about who they are in preparation for the next phase of their lives. This class consists of sophomores, juniors, and seniors. It is a unique class and I mean that in a most spectacular way. Seniors are applying to college which includes the essay, Juniors are doing their best to maintain knowing that their path can be determined by the decisions they make this year. I want this unit to be about self-discovery- finding one’s place when it seems impossible. It is no surprise that students are facing more challenges than ever. The suicide rate has increased significantly. The American Psychological Association noted that pre pandemic there was already a 40 percent increase in students experiencing sadness, hopelessness and having suicidal thoughts and behaviors.⁷ There is a need to have just as many resolutions to this problem as there are for the contributing factors, e.g.- social media. Students feel as if there is no way out. Baum provides a contrast to that with this novel. He reminds us that along the road pitfalls will come but if we do not linger there and search within, we can see it through. My thinking, again, is that while students are familiar with this text it may have been a while since they read it, viewed the MGM film or for some have ever watched *The Wiz*. If that is the case then just like adults, they need to be reminded that tough times are not always as tough as they seem. Using a text that they should be familiar with, *The Wonderful Wizard*, students will

⁶ Chaffee, Keith. 2020. “A Week to Remember: L. Frank Baum and The Wonderful Wizard of Oz.” Los Angeles Public Library. <https://www.lapl.org/collections-resources/blogs/lapl/week-remember-l-frank-baum-and-wonderful-wizard-oz>.

⁷ Abrams, Zara. 2023. “Kids' mental health is in crisis. Here's what psychologists are doing to help.” American Psychological Association. <https://www.apa.org/monitor/2023/01/trends-improving-youth-mental-health>.

be able to go on a journey of sorts. When students complete this unit of study, I want them to see themselves in and the world around them in every aspect of the novel. As Suzanne Rahn stated, “Baum’s classic fantasy is an excellent choice for the classroom.”⁸

Content Research

2023 CTI Seminar -All Roads of Thought Run Through Oz: Teaching Any Topic Using The Wizard of Oz.

As an English teacher who began my teaching career in 1998 as what was then called Lateral Entry, I had had very few courses in education. It was not that I never had a desire to teach, it was that I found the education courses not as interesting as my English courses. I attempted English Education only to find there was no burning flame. My flames only burned in my English Literature courses. I was more than happy to read, discuss, analyze, compare, interpret, and evaluate literature. It was Literary Criticism for the win. This is why I teach so that I can share this passion with my students. So, when this year’s CTI Seminar offerings were presented, I knew I wanted in on the Oz seminar. I really had no idea what I was in for, but I knew that *The Wonderful Wizard of Oz* was a novel. It was literature that I could not wait to get my hands on. To add to that I had to admit I had never read the novel. I had seen the 1939 MGM film, *The Wizard of Oz* and had caught glimpses and knew songs from *The Wiz*. My own children had seen both films, loved them, acted them out (they still do and are adults) and my eldest played the Wicked Witch in a school play where my youngest daughter thought her sister had melted away, but that was it for me and Oz.

After being accepted the first challenge was to read the novel and track a character. We were also to pay close attention to whether it was the fairytale Baum said it was in his introduction.⁹ I was excited to do this as it opened the door for me to see things that I would have never noticed before. It was open for each participant to explore this work, probably in a way we never had before. That comment is based on class discussions, post reading and film viewing. From these two challenges each of us was able to figure out what journey we wanted to go on and thanks to our Oz scholar professor we had an abundance of resources to make it happen. Who knew there was so much out there surrounding Baum’s work. I certainly did not. I never even knew that *The Wonderful Wizard of Oz* was one in a series. Each week we discussed and learned something new. We were able to exchange ideas, offer suggestions and gain insight. This seminar has reignited my fire, the one that district mandates can often take away. This is what I need to take to my students.

Introduction

If I can summarize what Dina Massachi said in her essay “L. Frank Baum (1856-1919) Brains, Heart, and Courage” in *Shapers of American Childhood* Essays on Visionaries from L. Frank

⁸ Rahn, Suzanne. *The Wizard of Oz: Shaping an Imaginary World*. Macmillan Reference USA, 1998.

⁹ Baum, L. Frank. *The Wonderful Wizard of Oz: 100th Anniversary Edition*. HarperCollins, 2000.

Baum to Dr. Spock to J. K. Rowling, Baum's story will never stop being a part of American childhood.¹⁰ This serves as a reminder that some stories will forever serve a purpose. A story such as L. Frank Baum's *The Wonderful Wizard of Oz* will never grow old. Of the many texts students have read by the time they enter high school many of them share a fondness for this one. The difference now is that they bring with them different experiences, different mindsets thus making them a different reader. For a few of these students the joy they once had for reading has diminished. Reading became labor intensive and attaching a score to it only further took the enjoyment away. Students need that. The twinkle that was once in their eyes as they read and the freeness of letting their minds soar is more critical now than ever. Although students in high school face a different set of challenges, they should still be allowed to imagine a world free of chaos, full of possibilities and perseverance. No matter the age there is real value in *The Wonderful Wizard of Oz*, and all associated with it.

In the beginning...

Because I had not read the book until this past spring it set me to wondering just how much my students knew. I needed to know how many had read the book and how many had only known about the movie versions and which movie versions they were familiar with. I found that depending on which class I asked the responses were different but in all there were more students familiar with the 1939 MGM film version. With this being the case, I knew that what that meant was they would be even less familiar with the author L. Frank Baum.

To be successful in making Baum's text relevant some background on Baum as a man and as an author needs to be shared. For a history and more background on Baum there are several articles and books that can be suggested. I found two particularly interesting, one written by Sally Roesch Wager for the *Baum Bugle's* Autumn 1984 edition, titled "*Dorothy Gage and Dorothy Gale*".¹¹ This article is enlightening in a way that will be easy for students to follow as it is structured in a narrative form and more importantly gives enough background information on Baum as a family-oriented person. The second article was written by Baum's son Harry Neal Baum titled "My Father was 'The Wizard of Oz': Memories and Anecdotes of a Famous Father."¹² Both articles are enlightening in a way that will be easy for students to follow as it is structured in a narrative form and more importantly gives enough background information on Baum as a family-oriented person. In unit one of SpringBoard we analyze images showcasing the ideals of what it means to be an American. One of those images is that of a white family-father, mother, son, daughter, and dog in a nice car smiling happily. The bottom half of that same picture depicts black people standing in a line. The photograph is titled "World's Highest Standard of Living" and was taken by Margaret Bourke-White and was featured in Life Magazine's February 1937

¹⁰ Massachi, Dina. "Brains, Heart, and Courage." In *Shapers of American Childhood: Essays on Visionaries from L. Frank Baum to Dr. Spock to J.K. Rowling*, edited by Kathy Jackson and Mark I West. McFarland and Company, n.d.

¹¹ Wager, Sally. 1984. "Dorothy Gage and Dorothy Gale." *The Baum Bugle* 28, no. 2 (Autumn): 3-6.

¹² Baum, Harry N. 1985. "My Father was 'The Wizard of Oz' , Memories and Anecdotes of a Famous Father." *The Baum Bugle* 29, no. 2 (Autumn): 5-10.

issue.¹³ Since this is one of the concepts we will discuss, an article on Baum's life would be appropriate. For Creative Writing knowing the author's background can assist students in understanding ideas behind the writing which is also helpful in English III

The Making of a Classic

What makes Baum's novel a novel to be read time and time again? Is that for some readers it teeters between horror story and a fairy tale? In his introduction L. Frank Baum writes that *The Wonderful Wizard of Oz* was written solely to pleasure children of today. It aspires to be a modern fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out.¹⁴ Unlike many of the old ways of storytelling including oral traditions Baum delved into lessons that would last a lifetime. At each turn there was an obstacle and for every obstacle there was a solution. What do we examine? How do we decipher what makes this a classic? What are the standards of a classic fairy tale? What characterizes something as a horror? This would be a suitable time to have students examine these two concepts. This is the time to examine other fairy tale writers and some horror stories as well. Look at the writings of Poe. I found out that there is a connection between Baum and Poe through illustrator John Rea Neill. It would be interesting to analyze these illustrations. This is also a good time to look at what makes a story a story. Does Baum make use of it? All students can think of their favorite fairy tale and at this age they know what horror is. Allow time for reflection. This meets criteria for both English and Creative Writing.

Fantasy-Fairy Tales and Utopia

“Not only is Baum's book the first successful full-length fantasy to be written by an American author but the first to create a distinctly American imaginary world.”¹⁵ This is true it starts in Kansas. At this age we all know that fairy tales have a happy conclusion. Fairy tales are void of the real pitfalls of life as are utopian worlds. Think of Disney and all its original fairy tales, the only one to save the day was the charming prince. The only one to venture out was, you guessed it, the prince.

When Baum wrote *The Wizard of Oz* he broke from tradition. Books pre-Baum and some after, though not as many as there once was held the female characters in bondage. This will be the moment that students list those tales. I would even ask the question of them that I asked of myself, did that thought ever cross your mind? Even in early children's literature America had writers that stereotyped women and decided what the woman's role was in the home. According to Dr. Mark West, books that were written throughout the nineteenth century were written gender

¹³ Bourke-White, Margaret., *World's Highest Standard of Living*. 1937, photograph, Life Magazine. Gelatin Silver Print, 55.6 x 73.5 (21 15/16 x 28 15/16 in.), 68 x 85.8- x 6.9 cm (26 13/16 x 33 13/16 x

2 3/4 in.)

¹⁴ Baum Introduction

¹⁵ Rahn 7

specific. Also, according to West, these books were often referred to as domestic fiction. Dorothy was the first female character in a children's story to be allowed to leave home.¹⁶ Because of Baum and his Dorothy students can see other heroic female leads in texts. Look at Disney's most recent princesses, they create their own destinies and although a handsome prince tries to save the day it is ultimately the female character that does the saving.

This portion serves as a perfect segue into discussing social media, body image and self-esteem. If we are using this in English III it would pair well with Unit 2- The Power of Persuasion, Unit 3- American Forums our Flex Novel Unit where students are asked to write an analytical essay as one of the Embedded Assessments. For Creative Writing students can use this to begin to build their own Oz stories and create their own Utopias where, like in Oz, community is real, gender roles are non-existent, and communities are harmonious.

What in the American Oz is going on? Literature and Politics

Maybe it was that Baum's mother-in-law, Matilda Gage, was essential to shaping women's rights that Dorothy was created to be a rebellious renegade. It is imperative that students understand that during Baum's life America was busy with problems and like most Americans when the country is in turmoil the effects are felt by its citizens. Baum was no different and his mother-in-law, who encouraged him to write, was at the helm of the Women's Suffrage Movement. She also contributed to the fight for Native American Rights and the abolition of slavery.¹⁷

Scholars have argued that *The Wonderful Wizard of Oz* serves as a subliminal allegory. Francis MacDonnell was one of those scholars that believed the Emerald City was the New Deal and though it was expressed more openly in MGM's film it was left to be inferred in the novel. "MGM's 1939 version retains many elements from the original story, but also includes striking divergences. Thus, the political satire included in the film was not merely a carryover of Populist messages contained in the original book." MacDonnell references Henry Litchfield and discusses E.Y. Harburg who was tapped to work on the musical aspect of the 1939 MGM movie. Harburg was later associated with President Roosevelt and during the McCarthy era found himself blacklisted.¹⁸ Famed black actress and singer Lena Horne who portrayed Glinda the Good Witch in the 1978 film *The Wiz*, was not only known as a singer and actress but she played a pivotal role in The Civil Rights Movement. She performed at rallies in the South, was a participant at The March on Washington and supported the National Council of Negro Women.

What is the importance of this information? I used a clip from the Public Broadcasting System (PBS) titled *Novel Reflections on the American Dream: American Lit and the American*

¹⁶ West, Mark I. "Dorothy And The Heroine's Quest." *The Baum Bugle* 54, no. 2 (August 2010): 7-15.

¹⁷ Angelucci, Ashley. 2021. "Matilda Joslyn Gage." National Women's History Museum. www.womenshistory.org/education-resources/biographies/matilda-joslyn-gage

¹⁸ MacDonnell, Francis. n.d. "The Emerald City was the New Deal: E.Y. Harburg and The Wonderful Wizard of Oz." *Journal of American Culture*.

Dream for a Social Justice Unit in American Literature where author Gloria Naylor's thoughts on American literature was "That the purpose of American Literature is to reconcile the American Dream with the American Reality."¹⁹ Baum's text does its diligence in this aspect. The portion of the unit pairs with American History, several of the Social Studies electives-African American Studies, Twentieth Century Civil Liberties, Civil Rights, the American Humanities Seminar, English III, Creative Writing and Literature as Film.

Literature as Film

In Literature and Film students analyze film from a literary perspective and from that of a cinematic perspective. Though there are many adaptations of Baum's novel from musicals, to plays, and of course the MGM film and the 1978 film *The Wiz* examining these films from a literary standpoint will meet several of the standards/objectives for English III, Creative Writing and of course, Lit and Film. Students can analyze character, director's choices, compare and contrast the text to the filmed versions and the list goes on.

What does any of this have to do with me?

As with most students, relevancy matters. There is always the looming question, what does this have to do with me? If students do not see the correlation between what they are studying and the real world, their world there is no buy in. If I may quote two students in an article published in our school newspaper The Hoofprint, about me titled "Shundra Allison Inspires Students", "She makes real-life scenarios for the stuff we read," J.K.²⁰ Another student said "She makes our work relate to us as [teenagers], instead of how other teachers do it, as an adult." A-M. G.²¹ I do not care what subject you teach, without kids being able to make a text to world or a text to self-connection you will lose them. Even if they can make a text-to-text connection you can hold their attention. For example, if I'm teaching plot, I have kids think about an episode of their favorite television show. We use it as a guide and before I know it, they can complete a plot diagram for any text. In her book "When Kids Can't Read, What Teachers Can Do," author Kyrene Beers makes a simple suggestion: find authors and genres that interest them.²² This is not anything new, but it is also what makes district mandated curriculum difficult to teach.

For every reader *The Wonderful Wizard of Oz* can be used to understand that you have more strengths than weaknesses. In Baum's novel we see Dorothy survive the unimaginable. She and Toto survive the cyclone, she defeats The Wicked Witch, she stands up to Oz and she makes it back home. Keeping in mind that for a girl her age this is monumental. Several times

¹⁹ "Novel Reflections on the American Dream: American Literature and the American Dream" "American Masters Digital Archive (WNET). June 2000.

²⁰ L, R., J. K., and A. M. G. 2018. "Shundra Allison Inspires Students." *Myers Park Hoofprint* (Charlotte), March 21, 2018, 10.

²¹ L, R., J. K., and A. M. G. 2018.

²² Beers, G. K. 2003. "Finding the Right Book." In *When Kids Can't Read, what Teachers Can Do: A Guide for Teachers, 6-12*. Portsmouth: Pearson Education Canada.281-299

throughout the book Dorothy is referred to as a little girl or it can be inferred that she is. On page 20 of Baum's book, she is described as a well grown child for her age and on page 21 she is described as an innocent harmless little girl.²³ In our society children, in particular girls, are viewed as weak. This is not to say a shift has not occurred in this mindset but gender stereotyping still exists. Seeing Dorothy survive lets readers regardless of gender realize their strength.

You are not lacking anything whatsoever. In each version, MGM, *The Wiz*, and the original Baum text the characters have what they have been searching for the entire time. Each flaw is not a true flaw. The Scarecrow wants a brain, but he is the problem solver of the group, Tin Man wants a heart, but he is the most loving and caring of the group, and the Lion wants courage but time after time we see him being courageous. Too often students focus on what they lack or what they see in their peers, not realizing they have it too. Social Media has played a major role in this.

From the moment a student enters middle school and all throughout high school they are trying to figure out who they are. Sometimes as educators and parents we add to the stress they may be feeling. We ask questions, we create interest surveys, we start talking to them about college. Things they may not be ready for. We ask them at 17, 18 years old to decide what they want to do for the rest of their lives. That's a ton of pressure. They spend an abundance of time finding themselves. The tragic part is that some of them are unable to and we lose them in ways we do not want to imagine. Using Baum's novel will offer students the chance to know what the result of perseverance is. At this point we can direct students to what factors shape their identity. Refer to "Dorothy And The Heroine's Quest" by Mark I. West. It will serve as a guide for talking points on relationships, a mother's role, life's roadblocks, and the power within.

Instructional Implementation

Teaching Strategies

Anticipation Guide- Prior to reading the novel students will complete an anticipation guide that will cover topics/ themes found in the novel.

Warmups

Various warmups will set the stage for the day's learning. The activities will range from quick writes, think, pair, share, role playing and questions starters.

Literature Circles- Students will be placed into groups for the duration of the novel and will meet 6 times to discuss the novel. Each member is assigned a role and the roles will rotate at each meeting. There should be no more than 5 per group if possible.

²³ Baum, 20-21

Word Sort- Students will be given vocabulary related to the unit and asked to classify them or sort them into categories based on connotation. They will use this activity to also predict what our unit will be about.

Jigsaw- Students will start out independently reading- and analyzing a chunk of the text. They will then be placed in home groups where they are responsible for discussing and coming to a consensus regarding what they have read. They will summarize what they have read, becoming the experts for that section and share out as the other students take notes and ask questions for clarity. This ensures that every student has the same information. This will be done with supplemental texts such as articles.

Socratic Seminar-

Students will create open-ended discussion questions after analyzing a text. This is a student led discussion with me serving only as a facilitator. I will provide an example question. Students will be in a circle to ensure engagement. In a large class I will use the fishbowl method meaning there will be an inner circle and outer circle and students can rotate.

Character Stalking-Students or table groups will randomly be assigned a character to monitor throughout the text and stalk for characterization. Thanks D.M.

One Pager-

A one pager is a way of responding to a text on a single sheet of paper. It represents a student's own written and graphic interpretation of what they have read. It can be literal or a symbolic representation.

Charting the Course-

Students will create a visual of the land of Oz.

Short Story Writing Template- This is a template that I did not create but have used to assist my students in developing their ideas and as a starter for writing an original piece.

Movie Poster and Soundtrack

Who would play the role today? What would the movie soundtrack be? Students will create a movie poster reflecting today's era.

Cornell Notes or Annotations- This will be a student choice. Since students will have their own copy of the novel they may choose to annotate/colormark in their text. If students choose not to, I will provide them with a copy of Cornell Notes to help them track the day's reading.

Videos/Films- MGM's 1939 film *The Wizard of Oz* and the 1978 film *The Wiz*.

Supplemental Texts and Articles- Three from the Baum Bugle- Volume 28 number 2, Autumn 1984- (3-6) "Dorothy Gage and Dorothy Gale by Sally Roech Wagner, Volume 29 number 2, Autumn 1985 (5-10) "My Father was 'The Wizard of Oz'" Memories and Anecdotes of a Famous Father by Harry Neal Baum, Volume 34 number 2, Autumn 1990 "Why Do People Keep

Writing Oz Stories?" by Chris Dulabone. If you are willing to take the risks search for and use Chief Red Cloud's Speech After Wounded Knee as a compare and contrast with L. Frank Baum's Wounded Knee editorial.

Summative Assessment- Students will submit original writing or art to the 2024 International Wizard of Oz Club Contest. Students may also choose to do the Matrix project for differentiation.

Classroom Lessons and Activities

Many of these lessons take place throughout the unit. I will make note of which those are. Keep in mind that some activities must be done in a particular order. I will label these flex days. Other activities may be used in the order you choose and the order that fits best with your pacing of the unit. Students will read and complete a warmup or exit ticket daily. See below for suggestions.

Day	Activity/Lesson
	Students should complete the Anticipation Guide and be introduced to Literature Circles .
	Assign a warmup relating to Oz. It can be responding to a quote, listening to music from one of the films. Warmups or Exit Tickets should be completed daily. Students should complete the Bio Poem , Complete the Vocabulary Word Sort and begin reading with you modeling how to annotate/colormark.
Flex Days- When using these make sure you are at a good point to interrupt what students are doing. I prefer to not teach as much when students are reading. I normally let them enjoy the text and then teach the text.	Reading. This can be done aloud, in groups or done silently. Jigsaw , Literature Circles, Socratic Seminar, Character Stalking, Cornell Notes /Annotating/Colormarking, Articles/Supplemental Readings. These activities need to always include a wrap up/let's talk about it.
Flex Days-When using these make sure you are at a good point to interrupt what students are doing. I prefer to not teach as much when students are reading. I normally let them enjoy the text and then teach the text.	Reading. This can be done aloud, in groups or done silently. Jigsaw, Literature Circles, Socratic Seminar, Character Stalking, Annotating/Colormarking, Articles/Supplemental Readings. These activities need to always include a wrap up/let's talk about it.

Flex Days-When using these make sure you are at a good point to interrupt what students are doing. I prefer to not teach as much when students are reading. I normally let them enjoy the text and then teach the text.	Reading. This can be done aloud, in groups or done silently. Jigsaw, Literature Circles, Socratic Seminar, Character Stalking, Annotating/Colormarking, Articles/Supplemental Readings. These activities need to always include a wrap up/let's talk about it.
Post Flex Day Assignments- Summative Assessments	Movie Comparison Chart , Submission to International Oz Club and Oz Matrix , The One Pager can also be completed during this time or at any other stopping point in the novel. To help with writing- The Story Writing Template .

Appendix 1: Implementing Teaching Standards

I have included the majority of the English common core standards. The standards for ELA overlap and depending on the final artifact students choose to produce any one or more standards will be met. I have chosen to use the standards for eleventh and twelfth grade. This is because these standards include the ELA standards for ninth and tenth grade but add more depth to what students should be able to do.

RL. and RI.10-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL. and RI.11-12.2 Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL. and RI.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.

RL.and RI. 11-12.4 Determine the meaning of words and phrases as they are used in the text; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly engaging.

RL.and RI.11-12.5 Analyze how an author's choices concerning how to construct specific parts of a text contribute to its overall structure and meaning as well as its effect on the reader.

RL.11-12.6 Analyze a case in which grasping perspective requires distinguishing what is directly stated in a text from what is really meant.

RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the source text.

RL. and RI. 11-12.9 Analyze how two or more texts from the same period treat similar themes or topics and compare the approaches the authors take.

RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, and/or persuasiveness of the text.

RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats, including visually and quantitatively, as well as in words to address a question or solve a problem.

W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. W.11-12.2 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.

W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11-12.4 Use digital tools and resources to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
Research

W.11-12.5 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.11-12.6 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

SL 11-12.1 Initiate and participate in a range of collaborative discussions (one on one, in groups, teacher led) on grade 10-12 topics, texts and issues building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11-12.5 Demonstrate understanding of figurative language and nuances in word meanings.

Appendix 2: Student and Teacher Resources

Name:

Block:

Date:

Anticipation Guide for L. Frank Baum's *The Wonderful Wizard of Oz*

Read the statements below and respond to each below by doing these things.

1. Give it a score of 1 to 5, with one being strongly disagree, 3 is neutral and 5 being strongly agree. 2. Explain why your choice

1. The world can change how you view yourself.
2. Friends, family, and environment have a huge impact on who you are and who you will become.
3. Each of us has the power to change the world.
4. Growing up is a simple process.
5. Most people never show real courage.

6. There will always be adversity.
7. We must face our fears.
8. There is such a thing as the perfect world.
9. Life is all about how you approach the journey.
10. Fairy tales never come true. They are just make believe.

Title of the Text: _____
 What pages will this circle discuss today? _____

Literature Circles Meeting 1
Task List

Assign tasks to each student for this meeting.

Task	Name of student
Discussion Director- <ul style="list-style-type: none"> ● Keep everyone on task. ● Make sure no one hogs the discussion so that everyone talks. ● Moves the group along by following the agenda. ● Ask members to make predictions about what will happen next. ● Provides the wrap up by making sure all members leave with a clear understanding of what the group accomplished today. 	

<p>Motif/Theme Tracker</p> <ul style="list-style-type: none"> ● Provide evidence of at least 2 of the motifs listed below. Do NOT use the same 2 each time. ● coming of age, relationships, facing our fears, belonging, good vs evil, self-discovery, journeys 	
<p>Summarizer/Questionnaire</p> <ul style="list-style-type: none"> ● Leads the group in an oral summary of the reading assignment. ● Writes the summary of the reading (5 sentences) ● Asks for help selecting important details. ● Records questions affecting comprehension 	
<p>Text connector</p> <ul style="list-style-type: none"> ● Record text to text, text to world and text to self-connections using evidence from the text. You should use one per meeting and rotate which one you use. 	
<p>Analyzer</p> <ul style="list-style-type: none"> ● Writes open-ended analysis questions that deal with rhetorical, literary choices, literary elements. Your group will discuss the effect these choices have on an overall theme. 	

Activity 1: The First Chapter

Learning Target: Analyze the first chapter of a novel to identify details that establish point of view, character, and setting.

Directions: Choose 3 questions from this list to discuss in your literature circle. For each question...

- you should provide thorough answers with support from the text.
- connections (self, world, or another text)
- any thematic significance that you notice.
 - i.e., What bigger ideas/ universal truths could the author be revealing?)

Questions

Question	Answer
In the first chapter, what predictions can you make about the novel?	
In the first chapter, what do you observe? What images did you see?	
Usually, the first chapter of a novel sets a mood and provides clues about conflicts or themes. What predictions can you make based on the first chapter of this novel about possible conflicts of themes that may appear in this novel?	
What can you infer about the perspective or point of view from which this story will be told?	
What is the point of view of the novel (or many point of views), and what do we know about the novel's narrator?	
What can you infer about the novel's setting based on the first few paragraphs of the novel	

After your answer the questions:

Choose one character from the two sections that you have read. What can you infer about the character so far? Choose 2 quotes from the text about or by the character and write 2-3 sentences about what you can infer from these quotes about the character. Then choose one word motif that you associate with this character.

<u>The Big Takeaway:</u>
What big take away did you have from your discussion about this section of the text

Title of the Text: _____
 What pages will this circle discuss today? _____

Literature Circles Meeting 2
Task List

Assign tasks to each student for this meeting.

Task	Name of student
Discussion Director- <ul style="list-style-type: none"> ● Keep everyone on task. ● Make sure no one hogs the discussion so that everyone talks. ● Moves the group along by following the agenda. ● Ask members to make predictions about what will happen next. ● Provides the wrap up by making sure all members leave with a clear understanding of what the group accomplished today. 	

<p>Motif Tracker</p> <ul style="list-style-type: none"> ● Provide evidence of at least 2 of the motifs listed below. Do NOT use the same 2 each time. ● racial diversity, coming of age, forbidden love, hate, racism, inequality, isolation, relationships, implicit/explicit bias, racial profiling, family 	
<p>Summarizer/Questionnaire</p> <ul style="list-style-type: none"> ● Leads the group in an oral summary of the reading assignment. ● Writes the summary of the reading (5 sentences) ● Asks for help selecting important details. ● Records questions affecting comprehension 	
<p>Text connector</p> <ul style="list-style-type: none"> ● Record text to text, text to world and text to self-connections using evidence from the text. You should use one per meeting and rotate which one you use. 	
<p>Analyzer</p> <ul style="list-style-type: none"> ● Writes open-ended analysis questions that deal with rhetorical, literary choices, literary elements. Your group will discuss the effect these choices have on an overall theme. 	

Activity 2

Learning Target:

- **Analyze conflicts that are developing between characters in a novel.**
- **Make a variety of connections to a novel to analyze how a main**
- **character develops.**

- **Demonstrate understanding of conflict in writing.**

Directions: Choose 3 questions from this list to discuss in your literature circle. For each question...

- **you should provide thorough answers with support from the text.**
- **connections (self, world, or another text)**
- **any thematic significance that you notice.**
 - **I.e.what bigger ideas/ universal truths could the author be revealing?)**

Questions

Question	Answer
Detail the character introduced in Chapter _ _	
What literary devices does the author/novelist use to build the character?	
What conflict have you seen in this story that is already developing?	
Who would be considered the protagonist and the opposing side?	
How have you seen the main characters develop in the first portions of this text?	
What impact could the building conflict have on the theme of the text?	

After your answer the questions:

**Choose one character from Chapter _ . What can you infer about the character so far?
Choose 2 quotes from the text about or by the character and write 2-3 sentences about what you can infer from these quotes about the character. Then choose one word motif that you associate with this character.**

<u>The Big Takeaway:</u>
What big take away did you have from your discussion about this section of the text

Title of the Text: _____
 What pages will this circle discuss today? _____

Literature Circles Meeting 3
Task List

Assign tasks to each student for this meeting.

Task	Name of student
Discussion Director- <ul style="list-style-type: none"> ● Keep everyone on task. ● Make sure no one hogs the discussion so that everyone talks. ● Moves the group along by following the agenda. ● Ask members to make predictions about what will happen next. ● Provides the wrap up by making sure all members leave with a clear understanding of what the group accomplished today. 	

<p>Motif Tracker</p> <ul style="list-style-type: none"> ● Provide evidence of at least 2 of the motifs listed below. Do NOT use the same 2 each time. ● racial diversity, coming of age, forbidden love, hate, racism, inequality, isolation, relationships, implicit/explicit bias, racial profiling, family 	
<p>Summarizer/Questionnaire</p> <ul style="list-style-type: none"> ● Leads the group in an oral summary of the reading assignment. ● Writes the summary of the reading (5 sentences) ● Asks for help selecting important details. ● Records questions affecting comprehension 	
<p>Text connector</p> <ul style="list-style-type: none"> ● Record text to text, text to world and text to self-connections using evidence from the text. You should use one per meeting and rotate which one you use. 	
<p>Analyzer</p> <ul style="list-style-type: none"> ● Writes open-ended analysis questions that deal with rhetorical, literary choices, literary elements. Your group will discuss the effect these choices have on an overall theme. 	

Activity 3

Learning Target

- **Analyze a subplot and motif in a text to determine how characters develop through coming-of-age experiences.**

- Make predictions, form inferences, draw conclusions, and find evidence to support an analysis of a novel.

Directions: Choose 2 questions in addition to the required questions from this list to discuss in your literature circle. For each question...

- you should provide thorough answers with support from the text.
- connections (self, world, or another text)
- any thematic significance that you notice.
 - What bigger ideas/ universal truths could the author be revealing?)

Question	Answer
<p>As a group (lit. circle), discuss what a “subplot” is. How would you define it? Each member should provide an example of a subplot from another novel, movie, or television show/series that they’ve read or watched in the past (text-to-text connections!)</p>	
<p>Brainstorm (you may list) some subplots you believe are present in <i>The Wonderful Wizard of Oz</i>... be sure to discuss and justify WHY you think they are actual subplots.</p>	
<p>Protagonists typically need to be round & dynamic characters ... discuss and find examples of how you think (or don’t think) the protagonist(s) from this novel demonstrate that character traits.</p>	
<p>What literary devices or techniques is the author using to develop the characters?</p>	

What internal conflicts are your noticing? External?	
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<u>The Big Takeaway:</u> What big take away did you have from your discussion about this section of the text

Title of the Text? _____

What pages will this circle discuss today? _____

Literature Circles Meeting 4
Task List

Assign tasks to each student for this meeting.

Task	Name of student
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<p>Discussion Director-</p> <ul style="list-style-type: none"> ● Keep everyone on task. ● Make sure no one hogs the discussion so that everyone talks. ● Moves the group along by following the agenda. ● Ask members to make predictions about what will happen next. ● Provides the wrap up by making sure all members leave with a clear understanding of what the group accomplished today. 	
<p>Motif Tracker</p> <ul style="list-style-type: none"> ● Provide evidence of at least 2 of the motifs listed below. Do NOT use the same 2 each time. ● racial diversity, coming of age, forbidden love, hate, racism, inequality, isolation, relationships, implicit/explicit bias, racial profiling, family 	
<p>Summarizer/Questionnaire</p> <ul style="list-style-type: none"> ● Leads the group in an oral summary of the reading assignment. ● Writes the summary of the reading (5 sentences) ● Asks for help selecting important details. ● Records questions affecting comprehension 	
<p>Text connector</p> <ul style="list-style-type: none"> ● Record text to text, text to world and text to self-connections using evidence from the text. You should use one per meeting and rotate which one you use 	
<p>Analyzer</p> <ul style="list-style-type: none"> ● Writes open-ended analysis questions that deal with rhetorical, literary choices, literary elements. Your group 	

will discuss the effect these choices have on an overall theme.	
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Activity 4

Activity: Analyzing the Development of Theme Through Literary Elements

Learning Targets:

- Compare and contrast how a theme is developed in a key scene in two different texts.
- Conduct a close read and analyze significant literary elements.

Directions: Answer **ALL** questions in addition to the required questions from this list to discuss in your literature circle. For each question...

- you should provide thorough answers with support from the text.
- connections (self, world, or another text)
- connections to an MYP Global Context
- any thematic significance that you notice.
 - i.e., what bigger ideas/ universal truths could the author be revealing?)

Question	Answer
Are the characters (choose from the main characters) static or dynamic so far? Why do you think this?	
How are the events in these pages a coming-of-age or self-discovery experience for a character?	
Why might this (fantasy) genre be an appropriate genre to address social issues?	

<p>Gather evidence of “life lessons” various characters have learned over the course of the book. Find quotes that support the life lessons. (Can you point out the literary devices found in quotes and then connect them to the “life lesson” or theme?)</p>	
<p>Friendships continue to play an important role in the novel ... How has that continued in the last several chapters? What do the characters’ responses to each other tell us about them?</p>	

Extension Task: Fantasy Genre

Using the definitions of the genre, detail with text evidence the aspects of this novel that make it Fantasy. Do not leave out fairy tales and utopias. The aspects you should specifically cover are dialogue, character growth, social commentary.

The Big Takeaway:

What big take away did you have from your discussion about this section of the text

Title of the Text _____

What pages will this circle discuss today? _____

Literature Circles Meeting 5
Task List

Assign tasks to each student for this meeting.

Task	Name of student
Discussion Director- <ul style="list-style-type: none"> ● Keep everyone on task. ● Make sure no one hogs the discussion so that everyone talks. ● Moves the group along by following the agenda. ● Ask members to make predictions about what will happen next. ● Provides the wrap up by making sure all members leave with a clear understanding of what the group accomplished today. 	
Motif Tracker <ul style="list-style-type: none"> ● Provide evidence of at least 2 of the motifs listed below. Do NOT use the same 2 each time. ● racial diversity, coming of age, forbidden love, hate, racism, inequality, isolation, relationships, implicit/explicit bias, racial profiling, family 	
Summarizer/Questionnaire <ul style="list-style-type: none"> ● Leads the group in an oral summary of the reading assignment. ● Writes the summary of the reading (5 sentences) ● Asks for help selecting important details. ● Records questions affecting comprehension 	

<p>Text connector</p> <ul style="list-style-type: none"> ● Record text to text, text to world and text to self-connections using evidence from the text. You should use one per meeting and rotate which one you use 	
<p>Analyzer</p> <ul style="list-style-type: none"> ● Writes open-ended analysis questions that deal with rhetorical, literary choices, literary elements. Your group will discuss the effect these choices have on an overall theme. 	

Activity 5

Activity: Analyzing the Development of Theme Through Literary Elements

Learning Targets:

- Compare and contrast how a theme is developed in a key scene in two different texts.
- Conduct a close read and analyze significant literary elements.

Directions: Answer **ALL** questions in addition to the required questions from this list to discuss in your literature circle. For each question...

- you should provide thorough answers with support from the text.
- connections (self, world, or another text)
- any thematic significance that you notice.
 - i.e., What bigger ideas/ universal truths could the author be revealing?)

Question	Answer
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As a group, come up with 6 original thematic statements that would fit the novel. Be sure they are statements and not short phrases, etc.

Find at least 2 quotes from the novel that would provide evidence for each theme identified in the first question of the day.

<p>Discuss and come up with examples of how the main characters display complexity in the novel thus far.</p>	
<p>Review the last chapter of the text together ... What is this chapter's significance? What does it contribute to the novel? Think in terms of conflict, characterization, themes, motifs, and plot, in general.</p>	

<p><u>The Big Takeaway:</u> What big take away did you have from your discussion about this section of the text</p>

Title of the Text: _____

What pages will this circle discuss today? _____

Literature Circles Meeting 6

Task List

Assign tasks to each student for this meeting.

Task	Name of student
<p>Discussion Director/Timekeeper</p> <ul style="list-style-type: none"> ● Keep everyone on task. ● Make sure no one hogs the discussion so that everyone talks. ● Moves the group along by following the agenda. ● Ask members to make predictions about what will happen next. ● Provides the wrap up by making sure all members leave with a clear understanding of what the group accomplished today. 	
<p>Motif/Theme Tracker</p> <ul style="list-style-type: none"> ● Provide evidence of at least 2 of the motifs listed below. Do NOT use the same 2 each time. ● racial diversity, coming of age, forbidden love, hate, racism, inequality, isolation, relationships, implicit/explicit bias, racial profiling, family 	
<p>Summarizer/Questionnaire</p> <ul style="list-style-type: none"> ● Leads the group in an oral summary of the reading assignment. ● Writes the summary of the reading (5 sentences) ● Asks for help selecting important details. ● Records questions affecting comprehension 	

<p>Text Connector</p> <ul style="list-style-type: none"> Record text to text, text to world and text to self-connections using evidence from the text. You should use one per meeting and rotate which one you use 	
<p>Analyzer</p> <ul style="list-style-type: none"> Writes open-ended analysis questions that deal with rhetorical, literary choices, literary elements. Your group will discuss the effect these choices have on an overall theme. 	

Directions: Use the questions below to guide your discussion in your literature circle. Add the question to the chart and then for each question...

- o you should provide thorough answers with support from the text.
- o connections (self, world, or another text)
- o any thematic significance that you notice.
 - i.e., What bigger ideas/ universal truths could the author be revealing?

Learning Targets:

- Write an interpretive statement about the significance of literary elements.
- Gather textual evidence to generate theme statements.

Question	Answer
<p>Consider the significance of character, conflict, and setting in the passage you just read and by reviewing the last question you answered during meeting 5. Ask yourself: Why are these literary elements important? How do they connect to the larger issues in the novel?</p> <p>What literary elements is the author using to create the implicit bias or racial identity in this text?</p>	

<p>Spend some time listing all of the devices you see contributing to character and conflict development.</p>	
<ul style="list-style-type: none"> • The character of _____ represents _____. Explain 	
<ul style="list-style-type: none"> • The conflict between _____ and _____ is similar to _____. 	
<ul style="list-style-type: none"> • The setting of _____ is significant because _____. 	
<ul style="list-style-type: none"> • Gather and make a list of evidence of “life lessons” various characters have learned over the course of the book. Find quotes that support the life lessons. (find at least one quote for each member of the group) • For any quote you listed above, point out the literary devices found in quotes and then connect them to the “life lesson” or theme? 	

Extension Activity: Research and answer the questions below. Thinking thematically, discuss with your group the role that YA fiction can have on the impact of race and social relations in our society? How does character development play a role in addressing societal issues? Research this topic and find examples of novels and characters that have made/making an impact on current social issues to include in your response. Each group member should contribute to this list.

The Big Takeaway:

What big take away did you have from your discussion about this section of the text

Block:

Date:

Bio-Poem

Our novel will teach us a great deal about who we are and where we are on our journey to becoming the best and most authentic versions of ourselves. To begin you will complete a Bio-Poem. You may complete this using this document or you may get creative and make it into a slide or some other visual. The purpose of this strategy is to help you demonstrate knowledge of a character by following written prompts about the individual. At the end of the novel, you will complete one for your character.

Line 1: First Name

Line 2: Three traits that describe the character.

Line 3: Relative of _____.

Line 4: Lover of _____ (3 things).

Line 5: Who feels _____ (3 things).

Line 6: Who needs _____ (3 things).

Line 7: Who fears _____ (3 things).

Line 8: Who gives _____ (3 things).

Line 9: Who would like to see _____ (3 things).

Line 10: Resident of _____.

Line 11: Last Name

Annotated List of Teacher Resources

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<https://www.apa.org/monitor/2023/01/trends-improving-youth-mental-health>.

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

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Lumet, Sydney, Dir. 1978. *The Wiz*. United States

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