

Los Angeles Choreographers & Dancers



The Program -

**MIX AND MATCH! with
THE PATCHWORK GIRL OF OZ**

Performance

Students will hear the words and music, see the multimedia visuals and dance, and interact with the characters in Louise Reichlin's new adaptation of L. Frank Baum's book of the same name. The result is many levels of learning. Dance areas include the elements of dance, and how combining dance with technology in this timeless story enhances the storyline while creating moods and atmospheres. Students will get a fuller theatre-going experience through the participatory sections and through the enhanced production values they can't get in their own auditoriums. With dance, narration, music, computer technology, and video combined with fanciful costumes, the original 1913 book and this production have created a most modern female character in the title role. Students will identify with the leading character of Ojo, a young boy who grows up through his adventures. The production has toured the west to enthusiastic reviews. All performances support the current State of CA Content Standards.

* Performing in this production, as either the "Horners" or "Hoppers" is possible when combined with our residency programs
ONTO THE STAGE with the theme of working towards "The Patchwork Girl of Oz."

THE ARTISTS

Louise Reichlin & Dancers a performing unit of Los Angeles Choreographers & Dancers specializes in educational performances and workshops for families and children. LA C&D has toured schools for ICAP and the Arts Prototype Schools in the LAUSD since 1980. Over 2,500 sponsors include the LA County Museum of Art, the Mark Taper Auditorium at the LA Central Library, Young Audience's "Share the World" project, touring for the Orange Co. Performing Arts Center "From The Center" for the Los Angeles and Ventura County Schools, the Las Vegas Cultural Affairs Dept. and touring in MT and ID. Besides major theatre performances, LA C&D also completed a performance series for the LA Zoo and were official entertainers for the XXIIIrd Olympiad. Louise Reichlin has been teaching and choreographing in LA since 1971 after dancing in concert companies and in Broadway shows in New York, and touring the USA, Canada, and Guatemala. She founded LA C&D in 1979 and her work has won outstanding reviews. Louise has been on the faculty of USC and UC Irvine. Honors include a Horton Award (the Gary Bates Award, a three pronged award for creativity, sustained professional achievement, and service to the Community) in 2002. As an educator she travels to many schools each year. As a choreographer, her recent projects include the dance multimedia theatre piece "The Patchwork Girl of Oz," a cirque live music production "Dream Scapes," and new work to live orchestra with The Pasadena Pops.

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NOTE TO TEACHERS

Throughout the materials references are made to the Visual and Performing Arts Standards and the five strands that they are grouped under. There are also references to the California Standards for the other areas of the curriculum. On pages 10-13 is a detailed breakdown for many of the Content Standards in the performance. All Standards breakdowns are for grade two. Other grades are available on request.

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Study Guide The Patchwork Girl of Oz

Objectives:

To have the student learn how a great written work by fantasy writer L. Frank Baum can inspire a dance/multimedia piece that in turn enlarges and enriches the scope of the original work. The student will:

1. (Artistic Perception) Perceive and respond using the elements of dance. The students will see and sometimes participate to demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance. The in the workshops or who volunteer will show a combination of locomotor and axial movements as they perform the Hoppers and Horners parts. The students in the audience respond to the narrator at the half way point in the performance to develop a dance vocabulary by naming some of the moves they have seen in the performance.
2. (Creative Expression) Feel that they also can create and dance, participating in the program with many volunteering and all participating in their seats. In one section the students create shapes and movements in their seats, using fast and slow tempos as they create their own dances in movement for the Horners' laughing section.
3. (Historical and Cultural Context). Learn how natural moves can be shaped into dance enriched by music of different cultures as diverse as African, Finish, Swedish, and Canadian. L. Frank Baum has created an imaginary culture rich in its own traditions. The students will discover how dances of the villages in the work use many traditional steps and patterns. However, they are adapted to serve the needs of the characters - for example, the Hoppers only have one leg and all their movement are jumps of different kinds, stationary and traveling.
4. (Aesthetic Valuing) Critically assess and derive meaning from the performance of the original work based on the elements of dance and aesthetic qualities. They will be able to describe how the movement in this dance communicates ideas or. They will identify with characters and go through emotional experiences with them.
5. (Connections, Relationships, Applications) Discover the many connections dance has with the other arts, mathematics, literature, history and social science, and the sciences. They will apply what they learn in the dance to learning across subject areas. They develop creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. Our narration ties in elements that emphasize the dance elements, dance as an expression of feelings, and dance that creates moods and atmospheres, drawing from the diverse cultures around the world of Oz, and skipping around in time periods.

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Study Guide (Before the Performance) The Patchwork Girl of Oz

Introduction to Dance:

Dance is moving, and many of the moves that we think of as dance come from natural moves that we have been doing since we were born. To make a move special for dance, we work with the three elements of dance -- space, time, and energy. Space is where we move in a room or outside, or how we hold our bodies. Time is what speed we move in, and what rhythms we might use. Energy can be smooth or soft like a gentle wind moving a cloud. Or energy can come rushing towards you like a punch or like a shooting star. Some dances are about the elements of dance itself. Some dances are about how we feel. Some dances create moods or atmospheres. Some dances help tell stories. Some dances are from a specific culture and have music or words from that culture. Some dances are part of rituals or ceremonies and some are social. Some dances are from different historical times. Some are a combination of several of these. "The Patchwork Girl of Oz" uses dance for all these areas.

The excerpts for in-schools emphasize the dance, music, and words as opposed to the full production which also uses multimedia. By the end of the selections for in-schools, the students will have participated in an adventure where the young boy Ojo begins to overcome his fears to save his uncle. In the character of the Patchwork Girl, the students will see a model of the modern female written almost a century ago.

Before the Performance: Discussion Topics/ Motivational Activities (dance standards 1.1-1.5, 2.1-2.7, 4.2)

1. What is dance? See above for some of the answers. We usually think that stories have to be in words. When you see a production, what do you think the choreographer and dancers do to add to a story? Think about the elements of dance (space, time, energy). We will see a number of characters in The Patchwork Girl of Oz assembly program. Even before you see the show, can you show how you would move if you were a scarecrow, or a tin woodman? How would we show these character traits in movement? How can movements show things like "I am hungry, and we are out of food"?
2. How would you feel if one of your parents were suddenly turned into marble (a hard rock) and you had to find a way, either by science or magic, to turn the person back person back again. It is a scary idea, but that is what has happened to Ojo.
3. In the original book, L. Frank Baum creates geographical locations that we may have first read about in his earlier book "The Wizard of Oz." They include the "Land of the Munchkins," the "Emerald City," and the "Land of the Winkies." What colors are associated with these locations? In case you have not read any Oz books, everything in the first location is blue, and in Oz it is green. In the Tin-Woodman's Kingdom of the Winkies, everything is Yellow. In the production the color of the costumes helps locate where the main characters are traveling.
4. How would you feel if one of your parents were suddenly turned into marble (a hard rock) and you had to find a way, either by science or magic, to turn the person back person back again. It is a scary idea, but that is what happens to Ojo.

Motivational Activities (under dance standards 1.1-1.5, 2.1-2.7, 4.2)

1. Try any game or sport (like football or baseball) using slow motion. Try calling "freeze" at different times and holding the positions. What do you have to do to hold your weight on one foot?
2. Try to express an emotion or feeling without using words, such as "I like you and would like to be your friend," or "I hate you and want you to go away," or "I am sad and want to be by myself," or "I feel wonderful and every part of me feels good."

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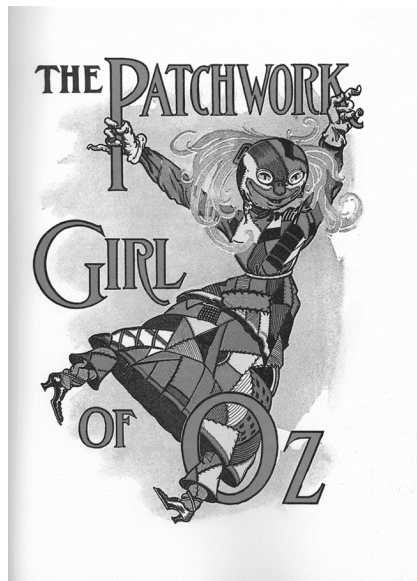
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Study Guide (before and after the performance)

The Patchwork Girl of Oz

The Characters, an Introduction (materials can be read to your students, under dance standards 4.1, 4.2, 5.1)

There are wonderful characters in Oz, and if you have time, it would be good to do some research on them before the performance. After the performance you may be inspired to read more. There are a number of books in the series. The very first one is "The Wizard of Oz." You can read "The Patchwork Girl of Oz" on the Internet at several addresses. Please see our Internet resource page. All the books are also at the Los Angeles Public Library, and you can have them sent to your local library to check out if you have a library card. Here is a very brief introduction to the characters in our production. Remember, our production introduces technology into the storyline, and our description may be a little different because of this than the characters in the book. When Louise Reichlin adapted the story, she did research on all the books in the series. Some of them, such as Glinda, had whole books named after them, and she has made her a more important character in this story. An interesting project would be to research some of the other character's books. The illustrations for the books are also quite wonderful and some are reproduced here. Because "The Patchwork Girl of Oz" was written a long time ago, 1913, we can use the photos and text because they have no copywrite. Find out what a copywrite is. In our production we also use a tiny piece of a film the author made himself in 1914. They also have the silent movie in some of the libraries on video.



(Original artwork illustrations by John R. Neill

Scraps, the Patchwork GirlThis is a most colorful character. We see her come to life through a combination of magic and computer technology.

Dorothy Gale.....Dorothy is best known from the original book. She was living in Kansas when a tornado picked up her house and blew it to the Kingdom of Oz. She became Princess Ozma's best friend.

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The Characters (continued)

The Scarecrow	The Scarecrow is another of the original book's characters. It is rumored that the Scarecrow is not very bright and has no brains. His movement is very floppy ---no bones.
Ojo	Ojo, a young boy, is the hero. In our dance, a girl plays the part. The story is about his adventures and how he grows up.
Unc Nunkie	Unc Nunkie once almost became the King of the Munchkins, but has fallen on hard times. When we meet him he lives at the edge of a forest with his nephew Ojo.
Dame Margolotte	She is the wife of The Crooked Magician. She makes a patchwork girl doll to be a servant to keep her company and help her with the work.
The Crooked Magician	He spends all his time in front of the computer and stirring his magic potions with both hands and both feet.
The Glass Cat	This creature was a glass statue that the Crooked Magician practiced on to see if he could bring something to life. We can see her pink brains and beating red heart through her transparent body.
The Woozy	The Woozy has been locked up for eating honeybees. Ojo, the Patchwork Girl, and the Glass Cat help him escape.
Glinda, Sorceress of the South.....	Glinda is in charge of all the magic in the Land of Oz. In our production, she can see everything in her magical notebook computer.
Glinda's Asst, Glinnis	You won't find this character in any of the books. The choreographer felt Glinda needed an assistant.
The Shaggy Man	This is a former street person from the USA who helps Glinda carry out her ideas. His dance movement includes Capoeira (from South America) and he saves the travelers when they are eaten by man-eating plants.
The Soldier	He arrests Ojo for picking the six leaf clovers.
The Wizard	This favorite from the original book is officially allowed to do magic.
Princess Ozma	The Princess is really a young girl, and very beloved by all. She rules all of Oz.
The Hungry Tiger	The Hungry Tiger is one of Ozma's bodyguards.
The Champion Hip-Hopper	He is the best jumper of all the one-legged hoppers. Can you imagine a character like this in 1913?
The Hoppers	The Hoppers have one leg and very long arms. They are about to go to war with the Horners over a misunderstanding.
The Horners	These people tell jokes and express themselves by much humor.
The Tin Woodman	Here is another of the original characters from "The Wizard of Oz." In this book he is the Emperor of a land where everything is yellow.
Narrator	This character ties the work together. She reads many of the words from the original story, and sometimes appears to lead the audience to participate in sections of the dance.

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The Patchwork Girl of Oz

Background On This Production By Louise Reichlin (under dance standards 4.1-4.7)

I saw an article about a new book in The Los Angeles Times and it mentioned an exhibition that was currently opening. I went to see it, and the figure of the Patchwork Girl fairly danced out of her pictures. The man whose 100 year exhibit in the Los Angeles Public Library inspired me came to see the premiere of Part I when we performed the work at Zipper Hall in Los Angeles. His name is Willard Carroll and he surprised me by sending me an email about how much he had enjoyed it. He saw an article in the Los Angeles times about my piece! The great grand daughter of L. Frank Baum contacted me when another Baum author emailed her about my work, and she sent me a book she had written, and eventually came and saw my piece when it was finished. Perhaps my "Patchwork Girl" will inspire students to create their own stories or dances or artwork about Oz.

Suggested Activities About the Characters (dance standards 1.1-1.5, 2.1-2.7, 3.1, 3.3, 4., also see Reading, History and Social Science)

The characters of this story lend themselves to movement. From just the brief description, the students can create the characters as they imagine them. From reading the book beforehand, their characters will be fuller. After seeing the production, they can begin incorporating many of the movement qualities they have. They can also use those characters to create their own adventures.

More Resources for Research on Oz and L. Frank Baum (under reading, writing, history and science, math)

One of the best of the Internet resources is at <http://falcon.jmu.edu/~ramseyil/baum.htm>

This is called the L. Frank Baum (1856-1919) Teacher Resource Page. The numbers tell us when he was born and when he died. His books about Oz were so popular, that when he died after writing fourteen Oz books, other people used the characters to create more books, and they were published as part of the Oz series.

<http://www.eskimo.com/~tiktok/ozteach.html>

Lesson plans about Oz. This page has excellent ideas that link the Oz characters and stories to science and health, history, geography, language arts, math, and psychology. There are wonderful lesson and project plans that teachers (and students) can tie in with the California State Standards.

<http://www.ozclub.org/>

This is the site for the Wizard of Oz Club. The L. Frank Baum books seem to have their own universe, and many of the people are connected. Because his work is "Public Domain" and can be quoted and used by others, this is a very active site.

http://www.pagebypagebooks.com/L_Frank_Baum/The_Patchwork_Girl_of_Oz/

This is an html version of the complete "The Patchwork Girl of Oz".

<http://www.literature.org/authors/baum-l-frank/the-patchwork-girl-of-oz/>

This is a text version from Project Gutenberg of the complete "The Patchwork Girl of Oz".

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Standards breakdowns are for grade two. Other grades are available on request

DANCE STANDARDS

1.0 Artistic Perception

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

- 1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).
- 1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).
How: The students will show a combination of locomotor and axial movements as they learn the Hoppers and Horners parts.
- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting). How: The students will perform movements both slow and fast and with specific rhythms within the piece.
- 1.4 Expand the ability to incorporate spatial concepts with movement problems.
How: The students in the piece travel through the audience and on the stage in specific patterns.
- 1.5 Name a large number of locomotor and axial movements used in dance.
How: The students in the audience respond to the narrator at the half way point in the performance to develop a dance vocabulary by naming some of the moves they have seen in the performance.

2.0 Creative Expression

Students apply choreographic principles, processes, and skills to create and communicate meaning through improvisation, composition, and performance of dance.

- 2.2 Demonstrate multiple solutions in response to a given movement problem (e.g., In how many ways can you travel from point A to point B?).
- 2.4 Create shapes and movements, using fast and slow tempos.
How: The students create their own laughing section as the Horners. They practice using different levels and dynamics and floor patterns.
- 2.7 Work cooperatively in small and large groups.
How: Students work together in lines and circles making entrances and exits onto the stage area and through the audience.

3.0 Historical and Cultural Context

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

- 3.1 Name and perform social and traditional dances from various cultures.
How: The dances of the villages in the work use many traditional steps and patterns. However, they are adapted to serve the needs of the characters -

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for example, the Hoppers only have one leg and all their movement is jumps of different kinds, stationary and traveling.

- 3.3 Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movement).

How: The students perform moves from contemporary hip-hop culture with music by Afro-Celt. Amazingly enough, the original book written in 1913 has a character called the Chief Hip Hopper.

4.0 Aesthetic Valuing

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

- 4.1 Use basic dance vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).

How: We request letters, e-mails, and drawing from the students. When we receive them, we see many of the students have used dance vocabulary when they describe the program.

- 4.2 Describe how the movement in dances of peers communicates ideas or moods to the viewer (e.g., ocean environment or a sad or joyous dance).

How: The students see and identify with the young character of Ojo, who when we first see him, is complaining to his uncle that he is hungry and worried about what they will do when they run out of food. When his uncle is turned into a rock (through technology and magic) he overcomes his fears of never having left his home before, and with new friends goes on a quest to turn his uncle back into a person again. During this, he is arrested, is released, and has a wide emotional experience that carries the work forward.

5.0 Connections, Relationships, Applications

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

How: Our narration emphasizes the dance elements, dance as an expression of feelings, and dance that creates moods and atmospheres, drawing from the diverse cultures around the world of Oz, and skipping around in time periods. Other areas include styles and sources of diverse music, choreography and dancing as a career, as well as physical warm-ups that work for dance, sports, and general health. Please see specifics below.

- 5.1 Use literature to inspire dance ideas (e.g., poem, cartoon, nursery rhyme).

How: The original book by L. Frank Baum, written in 1913, captured my imagination when I saw a 100-year celebration of "The Wizard of Oz" at the LA Library. The original drawings inspired the costumes. Throughout the work, the original narration is used and adapted.

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ADDITIONAL CURRICULUM STANDARDS

Reading - Vocabulary and Concept Development

- 1.6 Understand and explain common antonyms and synonyms.
- 1.7 Use knowledge of individual words in unknown compound words to predict their meaning.
- 1.8 Know the meaning of simple prefixes and suffixes (e.g., over-, un-, -ing, -ly).
- 1.10 Identify simple multiple-meaning words.
How: L. Frank Baum plays with the prefixes, suffixes and alternate meanings of words. Students learn new vocabulary because his preoccupation with language has been carried into narration adapted.

Narrative Analysis of Grade-Level-Appropriate Text –

- 3.2 Generate alternative endings to plots and identify the reason or reasons for, and the impact of, the alternatives.
- 3.3 Compare and contrast different versions of the same stories that reflect different cultures.
- 3.4 Identify the use of rhythm, rhyme, and alliteration in poetry.
How: The traveling along different time lines, and preoccupation of alternate endings are of prime importance in the plot. Students hear the words and music, and see the multimedia visuals and dance. The result is on many levels of learning.

2.0 Writing Applications (Genres and Their Characteristics)

Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0. Using the writing strategies of grade two outlined in Writing Standard 1.0, students:

- 2.1 Write brief narratives based on their experiences: a. Move through a logical sequence of events. b. Describe the setting, characters, objects, and events in detail.
- 2.2 Write a friendly letter complete with the date, salutation, body, closing, and signature.
How: We ask the students to write us putting themselves into the story. Teachers can also use this method where students will supply narratives based on their experiences but placing them into the setting of Oz, interacting with those characters, objects and events in detail. The letters to us are in the form of a friendly letter with date, salutation, body, closing, and signature.

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History-Social Science

Students in grade two explore the lives of actual people who make a difference in their everyday lives and learn the stories of extraordinary people from history whose achievements have touched them, directly or indirectly. The study of contemporary people who supply goods and services aids in understanding the complex interdependence in our free-market system.

- 2.1 Students differentiate between things that happened long ago and things that happened yesterday.

How: The students experience a production that uses many time shifts.

Although the school version does not use multimedia (and clock projections) to help illustrate this, the narrator explains it in the beginning, and always relates the story.

- 2.5 Students understand the importance of individual action and character and explain how heroes from long ago and the recent past have made a difference in others' lives.

How: The Patchwork Girl has been given "extra brains" and many characteristics that make her outstanding as well as often ostracized for being different. The students see how people who are different can be successful, and in fact, it is good to be a "colorful" person, concerned about your friends and family.

Mathematics

By the end of grade two, students understand place value and number relationships in addition and subtraction, and they use simple concepts of multiplication. They measure quantities with appropriate units. They classify shapes and see relationships among them by paying attention to their geometric attributes. They collect and analyze data and verify the answers.

- 4.2 Recognize fractions of a whole and parts of a group (e.g., one-fourth of a pie, two-thirds of 15 balls). The students in the workshop will be learning to count, and about tempo. The audience will also be asked to count some of the movements they learn in their seats, such as the swing of their arms and circling overhead of the Hopper Dance.