



L. Frank Baum

Author **L. Frank Baum** / Illustrations **Paula Blumen** / 76 pages / Book Series **Classic Tales**

Objectives

- To build students' confidence in **understanding a story** in English.
- To provide students with **new lexical items within the context** of the story.
- To encourage students to **think about the moral behind a story**.

Word bank

Key vocabulary

Magical Realism: bandit, kingdom, reign, auction, take revenge, thingamajig

Cultural / historical references: dime, cents, "no bandits in Chicago and the police need inspecting"

Key structures

Adverbs of frequency – "we never hurt young ladies, under any circumstances." "Had gone to Africa to hunt elephants and had never been seen again."

Modal "must" for obligation – "You mustn't play with knives in the attic." "Stop! You mustn't eat me. It's not right!"

Tips and ideas

Before reading

- L. Frank Baum is sometimes known as the Wizard of Words – what does the nickname suggest to your students? Are they familiar with the films (or books) of L. Frank Baum?
- Elicit awards for films and books which your students have heard of (e.g. Nobel, Oscars, Goyas, etc.) and the kinds of categories these awards often have. As a class, choose an award and a category, and ask everyone to make a note of their favourite and a reason for their choice. Set up a pyramid discussion so that the whole class explain their choice and decide which is the best.
- Write the name of each story in the collection on a piece of A3 paper and stick them in different parts of the classroom. Divide the class into three and tell them you are going to ask them to imagine what the stories might be about from the titles. Put on the board a short list of elements they could consider, including the characters, setting and plot, then ask them to take their pens and move to the part of the room you indicate. After 6 or 7 minutes, tell them to move on in a clockwise direction to the next sheet of paper. They should read the ideas and discuss them together, and add some more of their own.

During reading

- Appoint three or four students to make a note of vocabulary – new or interesting (from the glossary or otherwise) – they come across in a story (with a team of different people for each different tale). The students then write the words or phrases on slips of paper which can be stuck onto the brainstorming sheets under the relevant titles.
- Spend a session in class listening to one of the stories on the CD, while the students follow the text. You could pause the CD after some of the spoken utterances and encourage students to mimic the intonation and stress patterns of the voice actors.

After reading

- As a class, look at the predictions the students made about the stories from their titles. As you read out the suggestions, encourage the group to tell you how the prediction came true or was wrong, now that they know what happened in each story.
- Divide the class into three again and, with the help of the vocabulary slips collected during the While Reading phase, ask them to rewrite the story.

Teacher support activities

Great Games: The Box of...

The groups sit in a circle and, in silence, you reach down and pick up an imaginary box from the floor. Mime opening the lid and taking something out, and then mime (with sound effects if you like) what it is you have taken out. Pass the box to your neighbour and intimate, with eye contact and gesture, that they open the box and find what's inside for them.

Depending on the size of the group, continue passing the invisible box around the circle, or, once a couple of volunteers have had a go and everyone knows about the box, you could split the class into smaller groups and "give" them each a box. Once the students have got the idea and the game is underway, start chatting about the things that they are taking out, asking them how they feel about what was in the box, if it's something they've always wanted, what they are going to do with it now, if they'd prefer to put it back in the box, etc.

CLIL Link: Roles and Gender Awareness

Baum was from a wealthy family, but he was not lucky professionally until his wife, Maud, suggested that he should start writing and publishing stories based on the tales he used to tell his own children.

- Introduce L. Frank Baum to your class and set up a task to find out more about his life, the influences on his writing, and the role of strong female characters in his stories.
- Present the following characters / people to your students and ask them to choose one and to research, in order to present it to the class:
 - Father Goose
 - General Jinjur
 - Mary Louise
 - Matilda Joslyn Gage
 - Aunt Jane's nieces
- When the proposed characters have been investigated you could set up a gallery walk-type activity, where groups display their findings and leave a "curator" to explain their poster or infographic, while the rest visit the work of the other groups.

English Theatre: The Queen of Quok

- Draw a four-stage storyboard on the board and ask your students what they think it is and when it might be used (e.g. in a comic or in the planning stages of an advert or a film). Elicit what kind of information will go in each part (e.g. notes, pictures, speech bubbles, a caption, etc.)
- Tell them that this storyboard is going to help them plan the retelling of "The Queen of Quok", and that each section is one part of the story. Encourage the class to suggest how the story could be broken up into parts, for example:
 - the old king spending all his money, selling all his belongings and having to borrow money from the prime minister to buy a ham sandwich;
 - the young king, the prime minister and the rich old ladies at the auction;
 - the Slave of the Royal Bed;
 - the prime minister and Mary Ann Brodjinsky de la Porkus, counting out the money.
- Brainstorm some conversation for each section, either taken from the book or invented, and put up on the board in the correct section.
- Divide up the class into four groups and give each group a scene. They are free to rehearse it as it is, or to add their own dialogue and stage directions.
- Monitor the groups and give any help they ask for. Give constructive feedback and directed praise.
- In order of the story, groups act out their scene - videoed if possible, so the recordings can then be viewed in an edited, continuous version.