UNIT 5

Magnetic Literacy™

# Sample Lessons

## THE HERO'S JOURNEY: SESSIONS 1–5



by i-Ready

GRADE 5

# A Week of Connected Literacy Instruction

Welcome, and thank you for your interest in *Magnetic Literacy*.

What follows is one real week pulled from a complete, year-long core literacy program.* Explore these pages to see how reading, writing, and language skills come together across a typical week.



**Not included in these pages: Session Slides, Anchor Charts, and the Student Assessment Book.*

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# Your Guide to This Sample Week

## Connected Learning at a Glance

Sessions 1–5 form the opening week of this 32-session unit.

Across these sessions, students consider how a hero is transformed through the anchor text *Where the Mountain Meets the Moon* and a dramatic retelling of *The Wizard of Oz*.

They build background on the stages of the Hero's Journey, then analyze how the play's structure and the protagonist's shifting perspective shape her story, developing their thinking through written responses and discussion.

| | Session 1 | Session 2 | Session 3 | Session 4 | Session 5 |
|---|---|---|---|---|---|
| **Texts** | *Where the Mountain Meets the Moon* (Unit Opener) | *The Hero Handbook* and *The Hero's Journey* | *The Wizard of Oz*, Part 1 | *The Wizard of Oz*, Part 2 | *The Wizard of Oz*, Part 3 |
| **Skills** | Unit Vocabulary; Preview Texts and Writing Task | Summarize Text (Gist Statement) | Explain Drama Structure; Modals | Describe Perspective; Interjections | Compare Events |
| **Key Activities** | Students preview the essential question and unit vocabulary, then explore the anchor text and reflect on what makes a hero. | Students read about the five key stages of the Hero's Journey to build background, then write a gist statement of the text. | Students read a play about a girl in a strange new land and analyze how the scenes work together to tell a story. | Students continue reading the play and analyze key details that show a shift in the main character's perspective. | Students continue reading the play, compare events, and discuss the Hero's Journey. |

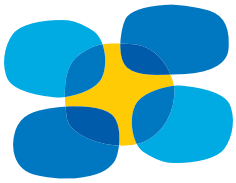
# 4 Things to Look For:



## It's a Thinking Curriculum

**Curated text sets build real knowledge, then authentic writing lets students analyze, synthesize, and apply it.**

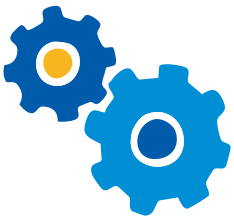
Notice: Students preview the end-of-unit narrative writing prompt before they've read any of the unit's texts in full, so every session builds toward that goal. See page 16.



## Literacy Instruction Is Integrated

**Reading, writing, and language skills grow together.**

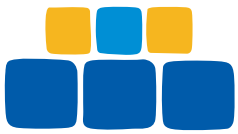
Notice: Students explain how the scenes of a drama work together, then learn modals using a line from one of those same scenes, in the same session. See pages 38–40.



## Skills Connect to Meaning

**Grammar, vocabulary, and foundational reading skills are taught in context of the unit text.**

Notice: Students break new unit vocabulary—trial, transform, hero—into syllables before they meet the words in the unit's texts. See page 11.



## Responsive Instruction

**Embedded assessments and scaffolds provide the right next step for every learner.**

Notice: Checks for Understanding, Exit Tickets, and English learner supports appear throughout the week. See pages 18 and 22.



# The Hero's Journey



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1 — 2 — 3 — 4 — 5 — 6

# Unit 5 Overview

In this unit, students learn about the Hero's Journey, a common story structure found in a variety of literary genres, including poetry, drama and fantasy. They examine steps in the Hero's Journey, describe uses of figurative language, and ultimately use what they've learned to write a fictional narrative of their own.

**ESSENTIAL QUESTION**

**How is a hero transformed?**

### KNOWLEDGE

- The Hero's Journey is a story structure that can be compared across literary texts.
- Imagery and other forms of figurative language create rich descriptions of characters and settings.
- Comparing the Hero's Journey in two fantasy stories can help readers better understand the stories' themes.

### READING SKILLS

- Explain drama structure.
- Explain poetic structure.
- Explain figurative language.

### WRITING SKILLS

- Write narratives.
- Plan, revise, and edit.
- Use dialogue and descriptions.
- Introduce the narrator/characters.
- Organize a sequence of events.
- Provide a conclusion.
- Establish a situation.
- Use precise vocabulary.
- Use time order words.

### KEY LANGUAGE FOCUS

- **Explain/Narrate**: Use language to analyze and explain the structure and elements of drama and poetry and to write a Hero's Journey story.

**END-OF-UNIT WRITING**

Using the narrative structure you explored in this unit, write a story about a Hero's Journey. Include descriptive and figurative language as well as dialogue to develop events and experiences or show your characters' responses to situations.

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## SESSION PREVIEW

# SESSION 1: Unit Opener

### SESSION GOALS

| LEARNING GOALS | SUCCESS CRITERIA | LANGUAGE GOAL |
|---|---|---|
| • Read unit texts to build knowledge about heroes and the Hero's Journey.<br>• Analyze how figurative language affects meaning in literary texts.<br>• Compare story structure across literary texts that depict a Hero's Journey.<br>• Write a story using narrative structure and figurative language. | • N/A | • Explain ideas about heroes and the Hero's Journey using concept vocabulary, such as *hero, transform,* and *trial*. |

### MATERIALS

| INTEGRATED LITERACY WHOLE CLASS | SUPPORT & EXTEND SMALL GROUP |
|---|---|
| • Grade 5, Unit 5, Session 1 Slides | • Grade 5, Unit 5, Session 1: Unit Opener<br>• *i-Ready*<br>• Independent Reading |

### PACING

| INTRODUCE | UNLOCK THE UNIT | MEET THE TEXTS & TASK | REFLECT | SUPPORT & EXTEND |
|---|---|---|---|---|
| 5 MINS. | 20 MINS. | 30 MINS. | 5 MINS. | 30 MINS. |

### ENGLISH LEARNERS

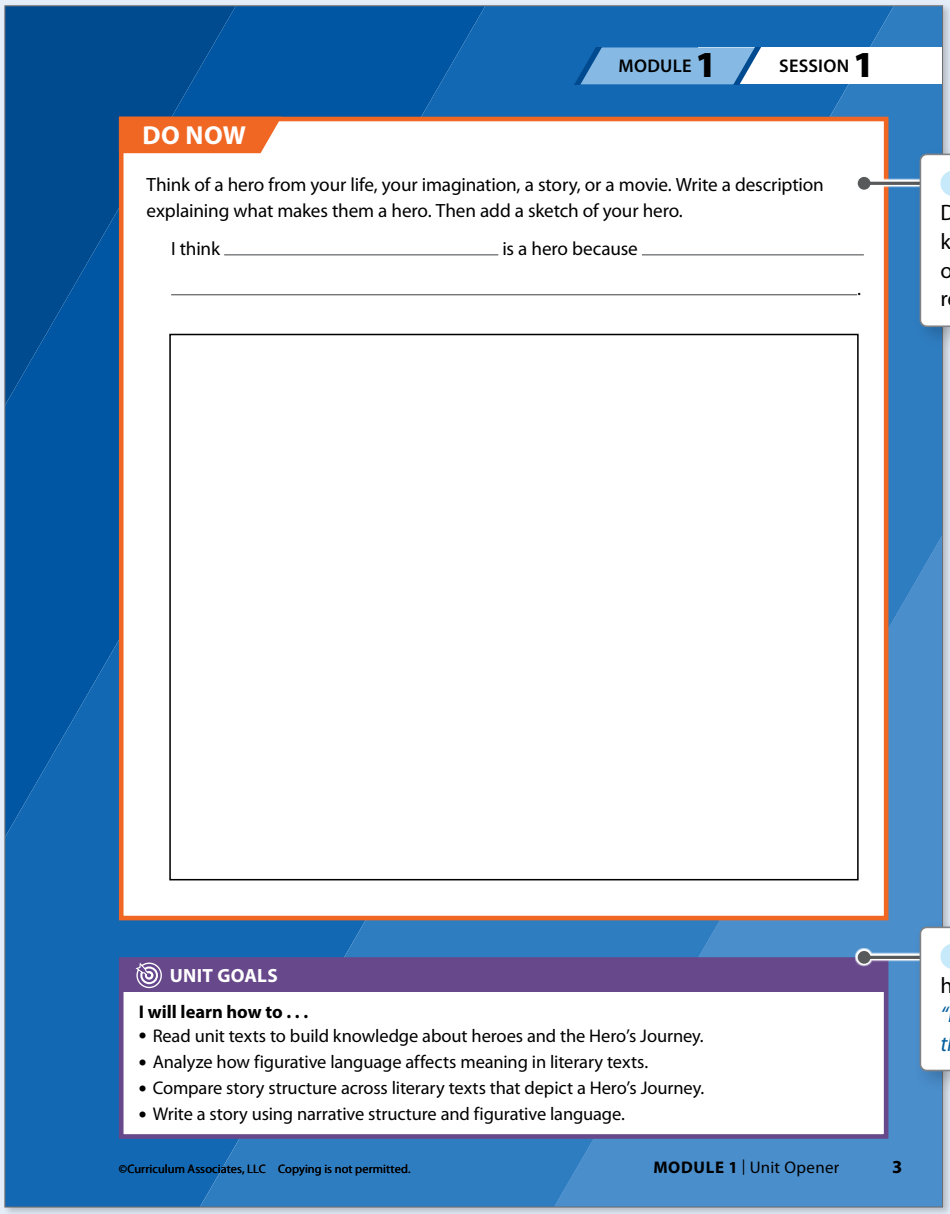
**EL SCAFFOLD TO OFFER DIFFERENT LEVELS OF SUPPORT**

Guide students to practice the vocabulary and create a word wall for *hero, trial,* and *transform*, during Unit Vocabulary on p. 5. Keep the word wall displayed throughout the unit for students to reference and add to.

| SUBSTANTIAL SUPPORT | MODERATE SUPPORT | LIGHT SUPPORT |
|---|---|---|
| Display images for *transform* (a seed changing into a plant, a child growing into an adult) and *trial* (a boat in a storm, a hiker on a steep mountain). Model and then have pairs describe the images using:<br>• *The ___ transforms into a ___.*<br>• *It was a difficult trial when the ___ had to ___.*<br>Begin a word wall. Invite students to add cognates (Spanish: *héroe* and *transformar*), sketches, examples, and definitions. | Display images that match the example sentences for *transform* and *trial*. With students, make a word wall with definitions, example sentences, cognates, and visuals.<br>Explain that transformations can be easy to see (such as seeds growing into plants) or difficult to see (such as a person changing from feeling nervous to feeling confident). Have students give examples of both kinds of transformations. | Have students create a word wall for the terms using definitions, example sentences, synonyms, and cognates.<br>If needed, explain that a synonym for *trial* is *challenge*. Invite students to share trials they have experienced or seen others experience, using the term *trial*. Use student examples to highlight that some trials can easily be seen from the outside whereas some are internal (inside), such as fear of speaking in front of a large group. |


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**INTRODUCE** (5 MINS.)




**CHECK** Have students complete the Do Now independently to activate prior knowledge about the different qualities of heroes. Invite volunteers to share their responses.

**DISCUSS** Use a **Response Protocol** to have students read the Unit Goals. **Ask,** *"In your own words, what will you learn in the unit?"*

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# UNIT OPENER

**UNLOCK THE UNIT** (20 MINS.)

**TEACH**

- Explain that students will think about the essential question throughout the unit as they read about the different characteristics of heroes and how heroes are transformed by their journeys. **Ask,** *"What comes to mind when you think about this question? Why?"*
- Display the Unit Media. Explain that the image and information will introduce the unit's big ideas.

**APPLY**

- Read the directions aloud to students.
- As you show the image in the Unit Media and read aloud the slide notes, have students write what they notice and wonder.
- Next have students fill in the web with words and phrases they associate with heroes.

EL **USE HOME LANGUAGE** To support processing new ideas about heroes, invite students to write what they notice and wonder and fill in the web using their home language, English, or a combination of the two.

**DISCUSS** Use a **Response Protocol** to hear what students noticed and wondered and what they added to their webs.

## Unit Opener

**Essential Question:** How is a hero transformed?

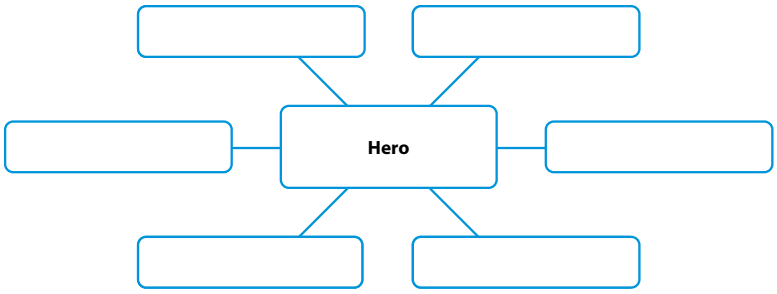
### Notice and Wonder

Write what you notice and wonder about the image your teacher shares.

| I Notice | I Wonder |
|---|---|
| Responses will vary. | Responses will vary. |

**TALK ABOUT IT**

Fill in the web with words and phrases that show what you know about heroes, either from the picture or from your own experience. Then discuss what you noticed and wondered about the image.




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Session 1

## Unit Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **tri•al** (*n.*) | a big or important challenge that tests a person or character | Hiking up the steep mountain was a **trial** for the two friends. |
| **trans•form** (*v.*) | to change completely or dramatically | Helping his sister with her homework will **transform** Jayden into a patient person. |
| **he•ro** (*n.*) | a person or character who overcomes trials and is changed in the process | Alisha is a **hero** because she always helps new students feel welcome at school. |

Complete the story about a young person who becomes a hero.

A young person once faced a **trial** of overcoming an evil enemy who was trying to destroy the city.

This test has caused the young person to **transform** because they learned to stay calm and keep going, even when things don't go perfectly.

Now, many people call the young person a **hero** because they inspire others to be brave too.

**TALK ABOUT IT**

Share your ideas with a partner.

- What is an example of a trial that a hero might face?
- How might facing a trial transform somebody?
- What different traits might heroes have?

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**TEACH**

- Introduce the unit vocabulary. Read each word aloud slowly, emphasizing the syllables. Then read each definition and example sentence.
- Explain that understanding these words will help students understand the ideas in the unit.

EL See the Session Preview for differentiated EL support.

**ADD CONTEXT** Point out that *trial* has multiple meanings. In addition to describing a major challenge, *trial* can also refer to an attempt or tryout (trial and error, Olympic trials) or a court proceeding.

**MODEL**

- Read the direction line for the activity.
- Model how to complete the first sentence. **Say,** *"I need to think of a trial that a young person might face. I remember that the word* trial *means facing a big challenge. I know that in some stories, a young person may face a trial like overcoming a monster or outsmarting a villain."*
- Point out that people experience trials in everyday life as well. Ask a volunteer to give an example and explain how the trial might change a hero.

**APPLY** Have students complete the sentences to show understanding of the vocabulary words.

**DISCUSS** After partners discuss, use a **Response Protocol** to hear a few student responses.

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**MODULE 1** | Unit Opener 5

## UNIT OPENER

**MEET THE TEXTS AND TASK** (30 MINS.)

**TEACH**

- Tell students they will be reading a variety of texts before they read the anchor text. Explain that these texts will add to students' knowledge about what heroes learn on their journeys and how they are transformed.
- Add that building this knowledge will make it easier to understand the anchor text.
- Read aloud paragraphs 1–14 of *Where the Mountain Meets the Moon*.

**MODEL** Model marking interesting parts of the text. **Say,** *"I agree with Minli that meeting a dragon would be 'thrilling but scary,' but Minli feels 'sorry' for the dragon and wants to help it. This detail surprises me. I'll put an exclamation point next it."*

**APPLY** Have students mark their own texts to show what they noticed and wondered.

EL **SUPPORT MEANING** Point out that *before* is often used as a sequence word to show the order in which events or steps happen, such as *I brush my teeth before I go to bed.* Explain that in this context it is a formal position word that shows the dragon is in front of Minli.

Unit Opener

### Meet the Anchor Text

Explore the unit's big ideas by previewing and reacting to a short section of the anchor text. You will write about the anchor text at the end of this unit.

***from Where the Mountain Meets the Moon***

**by Grace Lin**

**Purpose for Reading**

Read to learn how a young hero on a journey reacts when she faces a dragon.

**Annotate**

**What do you notice?** Mark surprising or interesting parts with an exclamation point.

**What do you wonder about?** Mark those parts with a question mark.



1 Minli gaped at the dragon in front of her. He was brilliant red, the color of a lucky lantern, with emerald-green whiskers, horns, and a dull stone-colored ball like the moon on his head. At least what Minli could see of him looked like that. Because he was also half-covered by ropes of twine that had been tied tightly around him so he couldn't move and by the silvery lake of water his tears had formed all around him.

2 Minli had always thought it would be thrilling but scary to meet a dragon. Her father's stories always made them sound so wise and powerful and grand. But here was a dragon before her, tied up and crying! Minli didn't feel awed by it at all. In fact, she felt rather sorry for it.

3 "Can you help me?" the dragon sniffled. "I am trapped."

4 Minli shook herself and started swimming toward the dragon. "What happened to you?" she asked.

5 "The monkeys tied me up while I was sleeping," the dragon said, "I have been here for days."

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Session 1

6 Minli swam over to the dragon and climbed onto his back to get out of the water. There, she opened her pack, took out the small, sharp knife she had brought with her, and started cutting the twine.

7 "Why did the monkeys tie you up?" Minli asked.

8 "Because I want to go farther into the forest to the peach grove," the dragon said, "and the monkeys will not let anyone through. I have been trying to make them let me pass peacefully for days, but they are so unreasonable. Finally I told them if they did not let me through, I would just force my way. They know I am big and strong enough to go through without their permission so when I went to sleep, they tied me up."

9 "Why do you have to go through the forest?" Minli asked. "Can't you just fly over?"

10 More tears, the size of lychee nuts, rolled down the dragon's face.

11 "I cannot fly," he sobbed. "I do not know why. All other dragons can fly. But I cannot. I wish I knew why."

12 "Don't cry," Minli said, patting the dragon, feeling more sorry for it than ever. "I'm going to Never-Ending Mountain to see the Old Man of the Moon and ask him how to change my family's fortune. You can come too and ask him how to fly."

13 "You know where Never-Ending Mountain is?" the dragon asked. "I thought to see the Old Man of the Moon was impossible. You must be very wise to know how to find him."

14 "Not really," Minli said, "I got the directions from a goldfish."

**TALK ABOUT IT**

Work with a partner. Share what you noticed and wondered.

I noticed ___.

When I read ___, it made me wonder ___.

**DISCUSS** After partners discuss, use a **Response Protocol** to have 1–2 volunteers share what they noticed and wondered with the class.

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**MODULE 1** | Unit Opener 7

## UNIT OPENER

**TEACH**

- Explain that these are the texts students will read and that will prepare them for reading the anchor text.
- Have students look at the titles and images and think about how each text might build their knowledge about how characters in stories become heroes when they face trials on their journeys.

Unit Opener

### Meet the Unit Texts

In this unit, you will also read the texts below. Preview the images and titles.



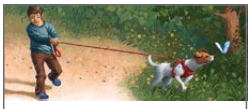
from **The Hero Handbook** by Matt Langdon



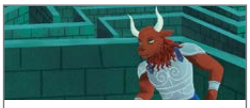
**The Hero's Journey** diagram



**The Wizard of Oz** by Frances Mapp



**The Monster of the Woods** by Alexandra Alessandri



**The Minotaur** by Rachael M. Nicholas



**Five Thousand Light-Years to Home** by Suyi Davies Okungbowa


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8 **UNIT 5** | The Hero's Journey
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Session 1

**TALK ABOUT IT**

How might the unit texts help you better understand the things that you noticed and wondered about the anchor text?

These texts might help me better understand the anchor text because ___.

I think these texts will help me answer questions about___.

When I noticed ___ it made me think that I might learn more about ___.

Use the notes box to jot ideas during the discussion.

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**APPLY**

- Have students use the sentence frames to discuss how the unit texts may build their knowledge and make it easier to understand the anchor text.
- Encourage students to take notes in the box about interesting ideas during their partner discussion.
- Use a **Response Protocol** to have students share their thoughts about connections between the texts in the unit.

EL **DEVELOP ORAL LANGUAGE** Provide additional sentence frames to help students use *hero, transform,* and *trial* as they discuss the texts:

- *I think ___ is the hero of this text.*
- *I think they will face a trial about ___ on their journey.*
- *I think they might transform from ___ to ___.*

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# UNIT OPENER

**TEACH**

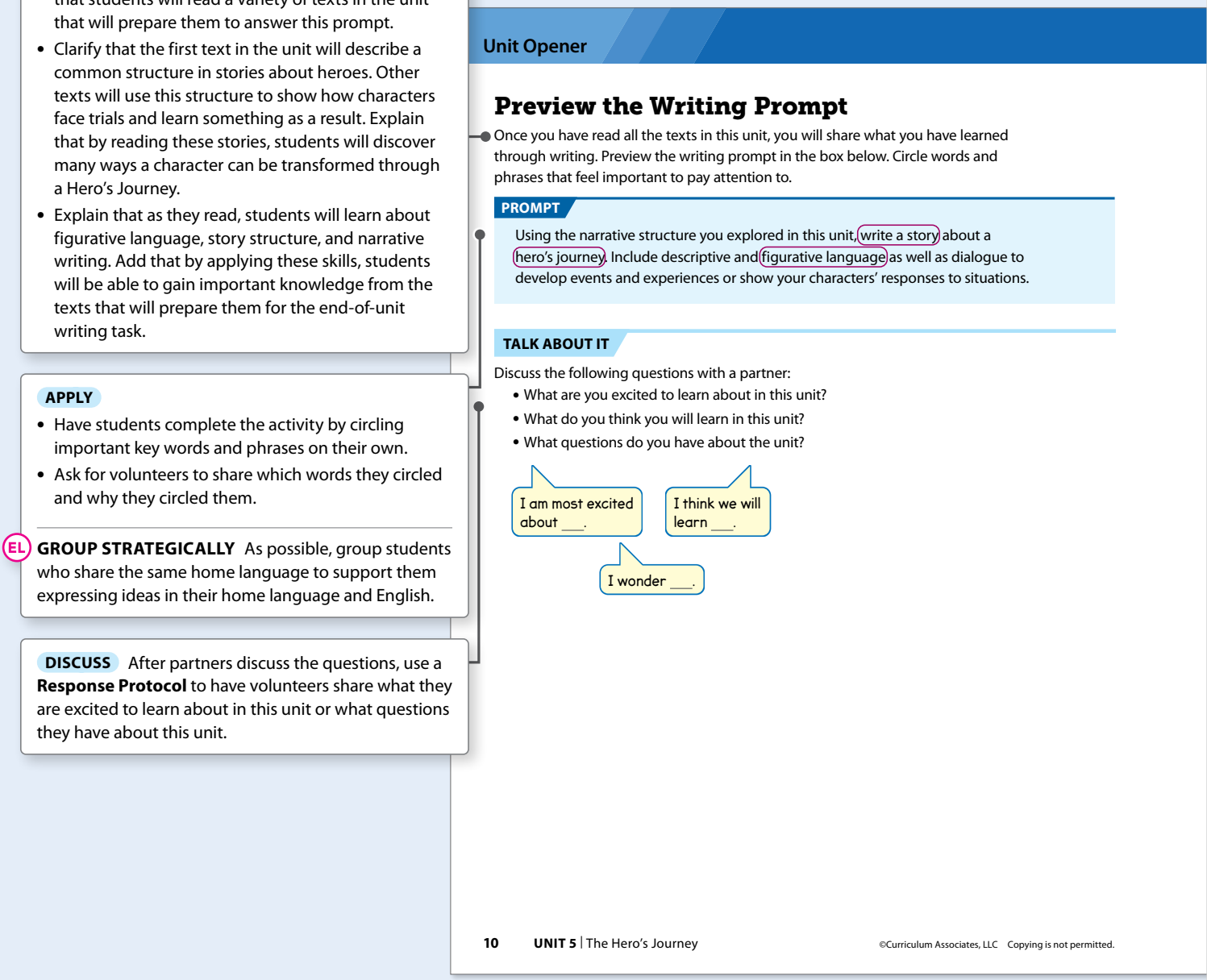
- Invite a volunteer to read aloud the prompt. Explain that students will read a variety of texts in the unit that will prepare them to answer this prompt.
- Clarify that the first text in the unit will describe a common structure in stories about heroes. Other texts will use this structure to show how characters face trials and learn something as a result. Explain that by reading these stories, students will discover many ways a character can be transformed through a Hero's Journey.
- Explain that as they read, students will learn about figurative language, story structure, and narrative writing. Add that by applying these skills, students will be able to gain important knowledge from the texts that will prepare them for the end-of-unit writing task.

**APPLY**

- Have students complete the activity by circling important key words and phrases on their own.
- Ask for volunteers to share which words they circled and why they circled them.

EL **GROUP STRATEGICALLY** As possible, group students who share the same home language to support them expressing ideas in their home language and English.

**DISCUSS** After partners discuss the questions, use a **Response Protocol** to have volunteers share what they are excited to learn about in this unit or what questions they have about this unit.



Unit Opener

## Preview the Writing Prompt

Once you have read all the texts in this unit, you will share what you have learned through writing. Preview the writing prompt in the box below. Circle words and phrases that feel important to pay attention to.

**PROMPT**

Using the narrative structure you explored in this unit, write a story about a hero's journey. Include descriptive and figurative language as well as dialogue to develop events and experiences or show your characters' responses to situations.

**TALK ABOUT IT**

Discuss the following questions with a partner:

- What are you excited to learn about in this unit?
- What do you think you will learn in this unit?
- What questions do you have about the unit?

I am most excited about ___.

I think we will learn ___.

I wonder ___.

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**REFLECT** (5 MINS.)

Session 1

## REFLECT

**Essential Question:** How is a hero transformed?

Read the essential question. Write one or two sentences to answer it. You will revisit this question as you read and learn about the unit topic.

**A hero is often transformed when they try to solve a challenge or trial. This suggests we can learn new things and be transformed when we face trials in our lives.**

**CHECK** Reassure students that since this is the first time they are answering the essential question, they may not have a lot to say. Explain that as they read the unit texts, they will built their knowledge about how characters are transformed during the hero's journey. This will allow them to add new information that reflects their growing knowledge when they revisit the essential question later.

EL **OBSERVE LANGUAGE** Look for students to use the words *hero, transform,* and *trial* in their written responses. If students use everyday words, such as *person, change,* and *problem*, help them reference the word wall and replace everyday words with the unit vocabulary.

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**MODULE 1** | Unit Opener 11

## SESSION PREVIEW

# SESSION 2: Read for Background

### SESSION GOALS

| LEARNING GOALS | SUCCESS CRITERIA | LANGUAGE GOAL |
|---|---|---|
| • Write a gist statement that includes the main idea and details of a text. | • Write a gist statement for a text about the Hero's Journey. | • Describe the steps of the Hero's Journey using academic language, such as *Mundane World*, *Threshold*, and *Path of Trials*. |

### MATERIALS

| INTEGRATED LITERACY WHOLE CLASS | SUPPORT & EXTEND SMALL GROUP |
|---|---|
| • Grade 5, Unit 5, Session 2 Slides<br>• Reading routine anchor charts | • Grade 5, Unit 5, Session 2: Comprehension<br>• *i-Ready*<br>• Independent Reading |

### PACING

| INTRODUCE | UNLOCK THE TEXT | READ | ANALYZE | ASSESS | SUPPORT & EXTEND |
|---|---|---|---|---|---|
| 5 MINS. | 5 MINS. | 25 MINS. | 20 MINS. | 5 MINS. | 30 MINS. |

### ENGLISH LEARNERS

**EL SCAFFOLD TO OFFER DIFFERENT LEVELS OF SUPPORT**

Support students with describing a step in the Hero's Journey during Talk About It on p. 20. Invite students to add information to a word wall with the step's names.

| SUBSTANTIAL SUPPORT | MODERATE SUPPORT | LIGHT SUPPORT |
|---|---|---|
| Show pictures to build understanding of unfamiliar terms in the name of each step, such as *mundane* (students looking bored at a desk), *adventure* (snowboarding), *threshold* (crossing a garden gate), or *master* (a gymnast looking confident after completing their routine). Invite students to describe a familiar story or life experience related to that step. Support discussion by providing:<br>• *I think the hero [does/does not] transform in this step because ___.* | Invite students to refer to the visual, the text, and the definitions of *hero, trial,* and *transform* to get more information about their step.<br>Encourage students to share their ideas and agree or disagree with the ideas of others using:<br>• *The hero [does/does not] transform in this step because ___.*<br>• *I [agree/disagree] that ___ because ___.*<br>• *What about ___?* | Encourage students to refer to the visual and the relevant paragraphs in the text to get more information about their step.<br>As students collaborate, encourage them to negotiate and persuade each other by discussing what they agree or disagree with and adding more information using:<br>• *Then we should include ___ because ___.*<br>• *I think we need to add ___ because ___.*<br>• *Our response is missing ___.* |


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**INTRODUCE** (5 MINS.)




# The Hero Handbook
# The Hero's Journey

## DO NOW

Think of a story from a book, movie, or television show that features a hero. List three challenges that the hero faces in the story.

1. **Answers will vary.** _____
2. _____
3. _____

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Write a gist statement that includes the main idea and details of a text. | **I will be able to . . .**<br>• Write a gist statement for a text about the Hero's Journey. |

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**CHECK** Have students complete the Do Now independently to activate prior knowledge about heroes in narratives. Invite volunteers to share their responses.

**DISCUSS** Use a **Response Protocol** to have students read the Learning Goals and Success Criteria. **Ask,** *"In your own words, what will you learn today? How will you know you have learned this?"*

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## READ FOR BACKGROUND

**UNLOCK THE TEXT** (5 MINS.)

**TEACH**

- Introduce the session vocabulary. Read each word aloud slowly, emphasizing the syllables. Then read the word smoothly.
- Read each definition and example sentence. When you read the example sentences, emphasize the vocabulary word.
- Have volunteers use each of the vocabulary words in original sentences. Clarify any misunderstandings.
- Read the direction line for the activity.

EL **CONNECT TO COGNATES** Use the **Cognate Routine** to help students make connections between *mythology, mentor,* and *alter* and words they may already know in their home language, such as *mitología*, *mentor(a)*, and *alterar* in Spanish.

**APPLY** Have students complete the Talk About It to show understanding of the vocabulary.

**DISCUSS** Use a **Response Protocol** to have students share their responses with the class.

### Read for Background

## Unlock the Text

### Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **my•thol•o•gy** (*n.*) | a collection of traditional stories | The gods, heroes, and creatures in Greek **mythology** present the beliefs that shaped Greek culture long ago. |
| **men•tors** (*n.*) | people with experience in a skill who offer training or advice to people with less experience | Experienced players act as **mentors** for new players on the team, helping them practice new skills. |
| **al•ter** (*v.*) | to change something | The family decides to **alter** their plans and have the party indoors instead of in the park. |

**TALK ABOUT IT**

Discuss these questions with a partner.

- Why do you think different cultures have their own **mythology**?
- Think of a skill or sport that you know. How could you be a **mentor** to someone who wanted to learn it?
- When have you had to **alter** your plans? What did you do differently?

I think different cultures have their own mythology because ___.

I could be someone's mentor in ___ by ___.

I had to alter my plans by ___.


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**READ *THE HERO HANDBOOK*** (25 MINS.)

Session 2



from The **HERO Handbook**

by Matt Langdon

### The Hero in a Story

1 When you read a book, watch a movie, or otherwise **consume** a story, the main character is called the hero.

2 Back in 1949, a man named Joseph Campbell wrote a book called *The Hero with a Thousand Faces*. He had spent the previous decade traveling the world reading and listening to stories about heroes from **mythology**.

3 Campbell noticed that all of these stories were basically the same. He wasn't saying that they're exactly the same, though. He was saying that they all have the same pattern.

4 Campbell called this pattern the "Hero's Journey."

5 The Hero's Journey is present in every story. You can see the steps if you know what to look for.

**Purpose for Reading**

Read to learn about a common pattern in stories called "the Hero's Journey."

**consume:** *to take in information from*

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**PURPOSE FOR READING** Read the purpose aloud to help focus students' reading. Tell students they will revisit this purpose after reading this expository text.

Remind students to use the **Read Words Routine** and the **Explain Words Routine** as needed during reading.

**BUILD VOCABULARY** Remind students that they learned the word *mythology* and elicit what the word means in the sentence. *(a collection of traditional stories)*

**STOP AND ASK** *"What did Joseph Campbell notice about stories about heroes?" (they all follow the same pattern of steps that he called the "Hero's Journey")*

EL **SUPPORT MEANING** Explain that *pattern* (Spanish cognate: *patrón*) means "things that repeat or happen over and over again." **Ask,** *"What pattern did Campbell notice?" (common steps in a Hero's Journey)*

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## READ FOR BACKGROUND

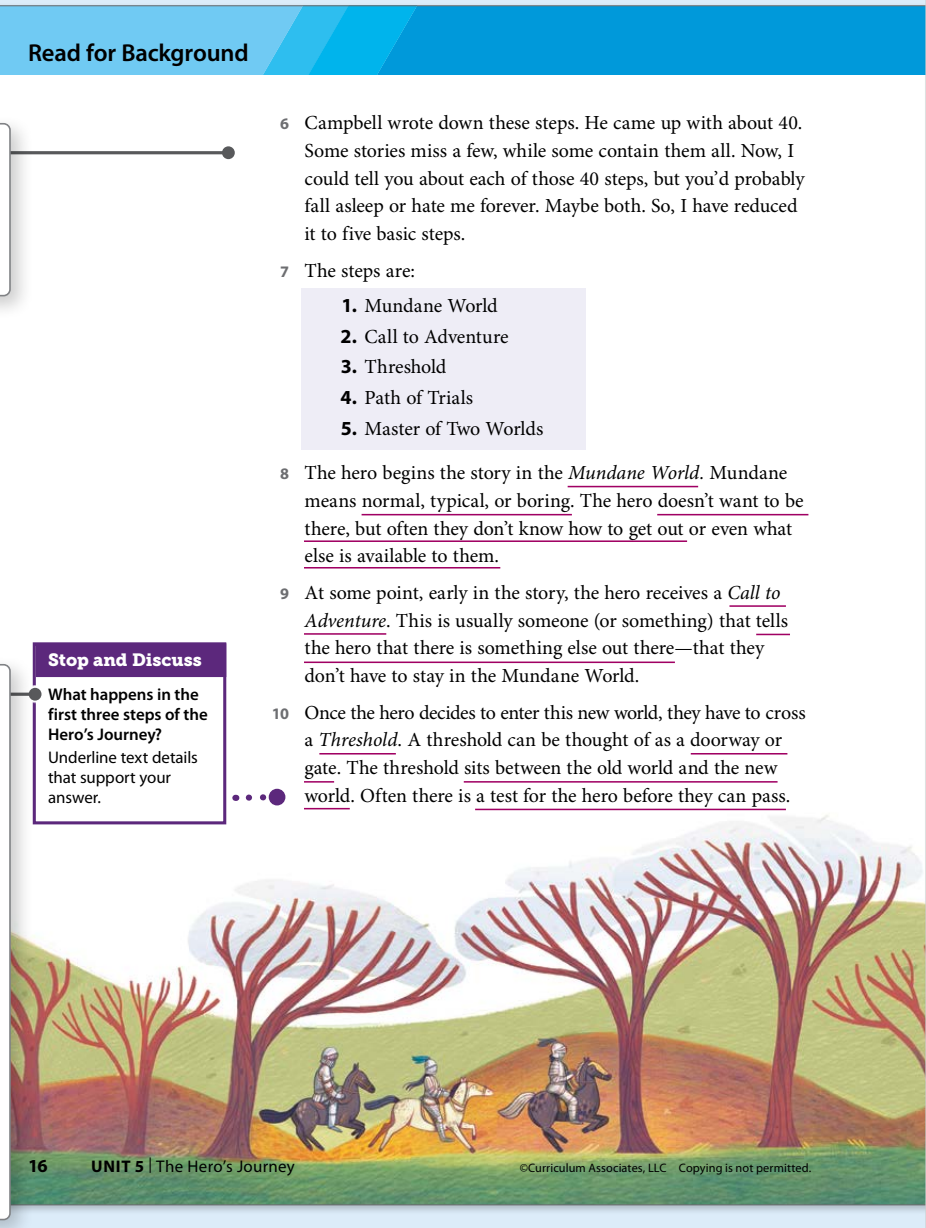
**ADD CONTEXT** Point out the third sentence in paragraph 6. Note that as students read the texts in this unit, they will identify steps in each hero's journey. Some stories will call attention to every step, while others might touch the early steps only briefly.

### CHECK FOR UNDERSTANDING

**IF** Students do not describe what the first three steps of the Hero's Journey are . . .

**THEN** Use the **Gist Routine** with paragraphs 7–10.

1. **State the topic.** *(the first three steps of the Hero's Journey)*
2. **Identify the most important ideas.** *(The first step is the Mundane World, which is the boring world the hero wants to leave; the second step is the Call to Adventure where they learn there's somewhere else they can go; the third step is crossing the Threshold to the new world, often by passing a test.)*
3. **Combine the most important ideas to say or write the gist in a sentence or two.** *(The hero starts in the normal Mundane World until they receive the Call to Adventure and realize they can leave. Then, they pass through the Threshold to the new world.)*



Read for Background

6 Campbell wrote down these steps. He came up with about 40. Some stories miss a few, while some contain them all. Now, I could tell you about each of those 40 steps, but you'd probably fall asleep or hate me forever. Maybe both. So, I have reduced it to five basic steps.

7 The steps are:

1. Mundane World
2. Call to Adventure
3. Threshold
4. Path of Trials
5. Master of Two Worlds

8 The hero begins the story in the *Mundane World*. Mundane means normal, typical, or boring. The hero doesn't want to be there, but often they don't know how to get out or even what else is available to them.

9 At some point, early in the story, the hero receives a *Call to Adventure*. This is usually someone (or something) that tells the hero that there is something else out there—that they don't have to stay in the Mundane World.

10 Once the hero decides to enter this new world, they have to cross a *Threshold*. A threshold can be thought of as a doorway or gate. The threshold sits between the old world and the new world. Often there is a test for the hero before they can pass.

**Stop and Discuss**

**What happens in the first three steps of the Hero's Journey?** Underline text details that support your answer.

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Session 2

11 Upon entering the new world, the hero travels along the *Path of Trials.* This path is full of new people, challenges, and lessons. The hero meets friends, enemies, and **mentors**. They have to overcome tests of various types, and they start gaining new wisdom. This step is usually the **bulk** of the story (it often seems like a whole journey itself, not just a step)!

**bulk:** *biggest part; most*

12 At the end of the journey, the hero has changed. The new people, tests, and knowledge have all combined to **alter** the hero forever. That brings the hero to the final step—the *Master of Two Worlds.* Upon surviving the new world, the hero has mastered it. They then return to the old world as a changed person. Because they've changed, they start changing the world around them.

### What Is a Hero?

13 [A] hero is someone whose story gets told. Everyone has their own story, but a hero's story gets shared far and wide. What makes a story shareable? [T]here is a lesson in it for us.

14 Pauline McLeod, an Australian Aboriginal storyteller, explained. "You can be a yarnteller—telling about something that may or may not have happened down the street or in the community—but it lacks the lessons. The true role of the storyteller is to pass on the lessons from the beginning of time."

15 We tell stories that help make us better people. A hero is someone whose story has lessons for us.

**Stop and Discuss**

**Why are hero stories widely shared?**
Underline text details that support your answer.



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EL **DEVELOP VOCABULARY** Point out the unit word *trial* in paragraph 11. Elicit the definition. *(a big or important challenge that tests a person or character)* **Ask,** *"What are some trials a hero might face (experience) on the Path of Trials?" (new people, challenges, lessons, tests)*

**BUILD VOCABULARY** Remind students that they learned the words *mentors* and *alter.* Elicit what the words means in context. *(people with experience in a skill who offer training or advice to people with less experience; to change something)*

**CHECK FOR UNDERSTANDING**

**IF** Students do not explain that hero stories are widely shared because they help people learn about themselves . . .

**THEN** Use the **Gist Routine** with par. 13–15.

1. **State the topic.** *(hero stories)*
2. **Identify the most important ideas.** *(Hero stories teach important lessons; a storyteller passes on lessons through stories; hero stories reflect common experiences and emotions; stories of heroes are inspiring.)*
3. **Combine the most important ideas to say or write the gist in a sentence or two.** *(Hero stories have lessons that can help us learn about ourselves.)*

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## READ FOR BACKGROUND

**PURPOSE FOR READING** Explain to students that this diagram presents the steps in the Hero's Journey. Have students read the diagram carefully to understand how the steps are connected.

**EXTEND** Invite students to share their observations about the circular nature of the hero's journey.

### CHECK FOR UNDERSTANDING

**IF** Students do not explain that the hero returns to the everyday world, changed . . .

**THEN** Use guiding questions to support students: *Where is the hero at the end of the Hero's Journey? What is the hero like? How does the journey affect the hero?*

### Reflect on the Text

Reflect on the text by discussing one or both questions:

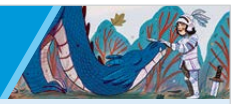
- **REVISIT PURPOSE FOR READING** *"What did you learn about the story pattern of the Hero's Journey?"*
- **MAKE A CONNECTION** *"Think about a time in your own life when you faced a significant challenge. How did it resemble or differ from the 'Path of Trials' described in* The Hero Handbook*?"*

Read for Background





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**ANALYZE** (20 MINS.)

Session 2



## Write a Gist

A **gist statement** is a one-sentence or two-sentence summary of a text. It answers the question, *What is this text mostly about?*

Follow these steps to write a gist for *The Hero Handbook*.

1. State the topic. Write it in one word or phrase.

   **The Hero's Journey**

2. Identify the most important ideas about the topic. Write them in the box.

   - **The Hero's Journey is a universal pattern in storytelling.**
   - **It consists of steps like the Mundane World, Call to Adventure, Threshold, Path of Trials, and Master of Two Worlds.**
   - **Heroes transform and return changed to the everyday world.**

3. Combine the most important ideas to write the gist in a sentence or two.

   **The Hero's Journey is a universal storytelling pattern where heroes transform through steps like the Call to Adventure and Path of Trials, ultimately returning as changed individuals.**

## Discuss

**Essential Question:** How is a hero transformed?

Connect what you read to the essential question. Work in a small group.

1. Read the essential question.
2. Read your gist statement aloud to your group.
3. Answer the essential question. Include details from *The Hero Handbook* in your answer.

A hero is transformed by ___.

After the hero is transformed, they ___.

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**TEACH**

- Read the explanation on the student page.
- If helpful, explain that gist is another word for main idea, and that it's possible to figure out the gist of a section of text or the gist of an entire text.
- Point out that putting a complicated idea into your own words can deepen your understanding. It's been proven to be a powerful memory support, too.

**MODEL**

- Read Step 1. **Say,** *"To identify the topic, I need to ask myself, Who or what is this text mostly about?"* Prompt students to write the topic in a word or phrase.
- Read Step 2. **Say,** *"There was a lot of information in this text! I'm not sure what is the most important."* Debate two details aloud, one important and one unimportant. Then write the correct one in the box.

**APPLY**

- Have students complete Step 2 with a partner, and then complete Step 3 on their own.
- Instruct students to summarize the topic and most important information in their own words, aiming for 1–2 sentences. Some texts may require a slightly longer summary.

EL **DEVELOP VOCABULARY** Review that the unit word *transform (v.)* means "to change dramatically/a lot." Invite pairs to use the definition to restate the essential question in their own words. *(What changes a hero?)*

**DISCUSS** Use a **Response Protocol** to have students share what they discussed.

**CHECK FOR UNDERSTANDING**

**IF** Students do not record information that they learned from the text . . .

**THEN** Point out information in the text that could help students answer the question.

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**MODULE 1** | The Hero Handbook 19

## READ FOR BACKGROUND

**TEACH**

- Remind students that some stories will highlight every step in the Hero's Journey, while other stories might only briefly reference the early steps.
- Explain that understanding the steps of the Hero's Journey will help students recognize the pattern and how the journey affects a hero.

**APPLY**

- Organize students in groups of five and assign each student one step of the Hero's Journey. Have students record their step in the chart and review the text before completing the chart with information from the text and diagram.
- Have students share information about each step in their groups and take notes on others' ideas.
- Then guide a class discussion and encourage students to deepen their thinking about the essential question: *How is a hero transformed?*

EL See the Session Preview for differentiated EL support.

**CHECK FOR UNDERSTANDING**

**IF** Students do not accurately describe their assigned step of the Hero's Journey . . .

**THEN**

- Use guiding questions to support students: *What does the hero experience in this step? How does this experience affect the hero?*
- Prompt students to review the information in the text and in the diagram to support their ideas.

### Read for Background

**TALK ABOUT IT**

Review the information in paragraphs 7–12. Answer the questions about the step assigned to you. Then share your ideas with your group.

**Step:** _____

| What happens in this step? | Do you think the hero changes in this step? Why? |
|---|---|
| Answers will vary. | Answers will vary. |

Use the notes box to jot ideas during the discussion.


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### Revisit Learning Goals

Have students turn and talk about the questions.

- *"What did you learn about the Hero's Journey?"*
- *"How did discussing the Hero's Journey help you identify ways that a hero might transform?"*

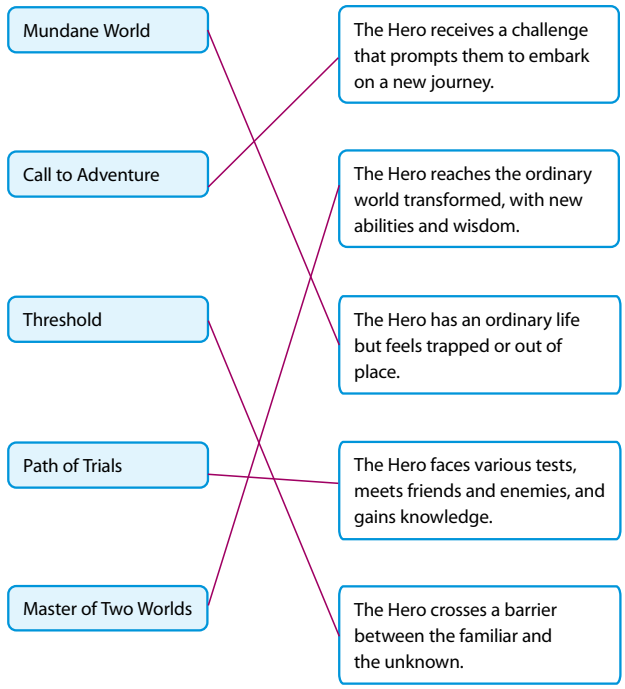
**ASSESS** (5 MINS.)

Session 2

NAME

## EXIT TICKET

Draw a line to match each step of the Hero's Journey with its description.




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## SESSION PREVIEW

# SESSION 3: Read & Analyze

### SESSION GOALS

| LEARNING GOALS | SUCCESS CRITERIA | LANGUAGE GOAL |
|---|---|---|
| • Explain the structure of a drama.<br>• Determine the meaning of sentences that use modals. | • Explain how scenes work together to tell the story in ***The Wizard of Oz***.<br>• Identify modals in ***The Wizard of Oz*** and describe their effect on the story. | • Explain the parts of a play and how the scenes work together to tell a story using academic vocabulary, such as *scene, setting, dialogue,* and *event.* |

### MATERIALS

| INTEGRATED LITERACY WHOLE CLASS | SUPPORT & EXTEND SMALL GROUP |
|---|---|
| • Grade 5, Unit 5, Session 3 Slides | • Grade 5, Unit 5, Session 3: Grammar<br>• *i-Ready*<br>• Independent Reading |

### PACING

| INTRODUCE | UNLOCK THE TEXT | READ | ANALYZE | ASSESS | SUPPORT & EXTEND |
|---|---|---|---|---|---|
| 5 MINS. | 5 MINS. | 25 MINS. | 20 MINS. | 5 MINS. | 30 MINS. |

### ENGLISH LEARNERS

**EL SCAFFOLD TO OFFER DIFFERENT LEVELS OF SUPPORT**

Guide students to add *scene, setting, stage direction*, and *dialogue* to the word wall and support students with identifying and explaining important events of a play during Explain Drama Structure on p. 32.

| SUBSTANTIAL SUPPORT | MODERATE SUPPORT | LIGHT SUPPORT |
|---|---|---|
| Help students include terms in their home language in the word wall, such as *escena (scene), dirección escénica (stage direction),* and *diálogo (dialogue),* in Spanish.<br><br>Clarify that important events move the action forward. They cause a change in a character or the setting. To help pairs focus on important events, provide:<br>• *The witch tells Dorothy to ___.*<br>• *Dorothy [meets/decides to] ___.*<br>• *I think ___ [is/is not] a key event.* | Guide students to include examples of the terms, such as an italicized stage direction from the text, in the word wall.<br><br>As needed, reinforce that an important (key) event moves the action forward, effects other characters, or causes a change. To help pairs focus on important events, provide sentence frames:<br>• *I think we [should/should not] include that event because ___.*<br>• *When [character] ___, it causes ___.* | Review that important events cause changes in a character or the setting or reveal something new. As pairs discuss, remind them to ensure the events they include are important to the story. Encourage students to negotiate, agree, and disagree. Provide questions partners can ask to gain information:<br>• *Why do you think ___ is an important event, but ___ is not?*<br>• *What changes because of ___?* |


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**INTRODUCE** (5 MINS.)




# The Wizard of Oz, Part 1

## DO NOW

Create a symbol to represent one of the following steps in the Hero's Journey that you read about in *The Hero Handbook*. Circle the step you choose. Then draw your symbol in the box.

| | |
|---|---|
| **Mundane World**<br>**Call to Adventure**<br>**Path of Trials** | |

Write 1–2 sentences explaining your drawing.

_____

_____

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Explain the structure of a drama.<br>• Determine the meaning of sentences that use modals. | **I will be able to . . .**<br>• Explain how scenes work together to tell the story in *The Wizard of Oz*.<br>• Identify modals in *The Wizard of Oz* and describe their effect on the story. |

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**CHECK** Have students complete the Do Now independently to activate prior knowledge about the Hero's Journey. Invite volunteers to share their responses.

**DISCUSS** Use a **Response Protocol** to have students read the Learning Goals and Success Criteria. **Ask,** *"In your own words, what will you learn today? How will you know you have learned this?"*

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## READ & ANALYZE

**UNLOCK THE TEXT** (5 MINS.)

**TEACH**

- Introduce the session vocabulary. Read each word aloud slowly, emphasizing the syllables. Then read the word smoothly.
- Read each definition and example sentence. When you read the example sentences, emphasize the vocabulary word.
- Have volunteers use each vocabulary word in an original sentence. Clarify any misunderstandings.
- Read the information about the genre of drama.
- Confirm student understanding of the information. **Ask,** *"What are some ways a drama is different from other kinds of stories?" (told through a script; includes stage directions; is meant to be performed)*

**ADD CONTEXT** Explain that in a drama, the spoken words assigned to each character in the script are referred to as lines. These lines form the dialogue that actors speak on stage.

EL **CONNECT TO COGNATES** Guide students to compare *drama* to words they may know in their home languages, such as *drama* in Spanish. Invite connections to related words, such as the adjective *dramatic* and Spanish cognate *dramático(a)*.

**APPLY** Have students complete the Talk About It to show understanding of the genre.

**DISCUSS** Use a **Response Protocol** to have students share their ideas.

### Read & Analyze

# Unlock the Text

## Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **sym•pa•thet•i•cal•ly** (*adv.*) | in a way that shows understanding or care | The teacher listens **sympathetically** to the student's concerns about the upcoming test. |
| **tire•some** (*adj.*) | causing someone to feel tired or annoyed | Cleaning my room is a **tiresome** chore that I don't enjoy. |

## Genre

Read to learn about drama.

- A **drama,** or play, is writing that tells a story through a script that includes dialogue between characters and stage directions.
- Drama is meant to be performed for audiences.
- The author's purpose is to entertain through performance.

While reading, pay close attention to how characters speak to each other. Use stage directions to imagine where the characters are and how they interact when performing.

**TALK ABOUT IT**

Recall a drama that you have read at school or on your own. Discuss your ideas with a partner.

I read a drama called ___ which is about ___.

The stage directions helped me understand ___.


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**READ *THE WIZARD OF OZ*, PART 1** (25 MINS.)

Session 3



# THE WIZARD OF OZ

Adapted by Frances Mapp

## Characters

DOROTHY
TOTO, *her dog*
WITCH OF THE NORTH
MUNCHKINS
SCARECROW
TIN WOODMAN
COWARDLY LION
GUARDIAN OF THE GATE
THE WIZARD OF OZ
WICKED WITCH OF THE WEST
GLINDA THE GOOD, *Witch of the South*
FLORIA, *her lady-in-waiting*

**Purpose for Reading**

Read to discover what happens when Dorothy crosses a threshold into a new adventure.

## SCENE 1

1 **SETTING:** *The Country of the Munchkins, in the Land of Oz. Low platform is at center, and at right is fence with pile of straw beside it.*

2 **AT RISE:** *DOROTHY, with TOTO beside her, sits on platform. Down center is a pair of silver slippers. SCARECROW, half hidden by straw, is propped up against fence.*

3 **DOROTHY** *(Looking around)* Toto, this place doesn't look familiar to me at all. That cyclone must have carried us far away from home! *(She stands, walks about, confused.)* Toto, I believe we're lost. *(WITCH OF THE NORTH enters right as several MUNCHKINS run in left.)*

4 **WITCH OF THE NORTH:** Welcome, to the Country of the Munchkins in the Land of Oz.

**cyclone:** *powerful spinning storm with strong winds and rain*

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**PURPOSE FOR READING** Read the purpose aloud to help focus students' reading. Tell students they will revisit this purpose after reading this drama.

Remind students to use the **Read Words Routine** and the **Explain Words Routine** as needed during reading.

**ADD CONTEXT** Point out that the cast of characters lists the characters in the entire play, but only some of the characters will appear in the first scene. Then direct students to the words "At rise" in par. 2. Explain that this stage direction describes the curtains on a stage going up, or rising, to signal the start of a play.

EL **BUILD BACKGROUND** Guide students to use the last sentence of paragraph 2 along with the image to explain what a scarecrow is. *(a person made up of straw)* Point out that the word is made up of *scare* and *crow*. **Ask,** *"Why might a farmer want a scarecrow on their farm?" (to scare birds away from their crops)*

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## READ & ANALYZE

**EL AMPLIFY SENTENCE STRUCTURE** Point out the phrase *so mean that*. Clarify that *so + [adjective] + that* expresses a cause and introduces its effect. Explain that the cause is that the witch was mean. **Ask,** *"What is the effect?" (After she was killed, she dried up and blew away.)*

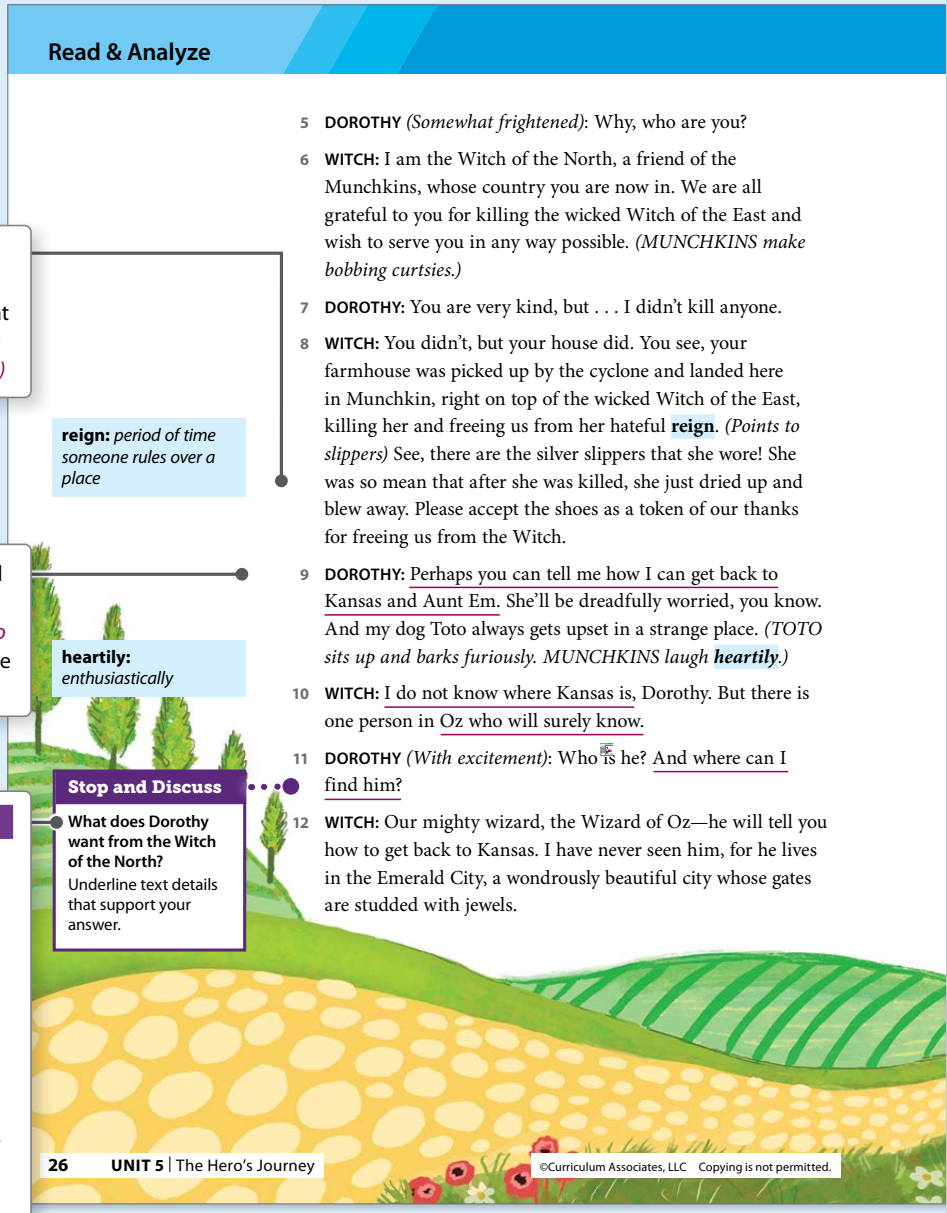
**CONNECT** Elicit a description of the Mundane World that students learned from *The Hero Handbook* in Session 2. *(a normal, typical, boring world where the hero starts their journey)* Have students identify the Mundane World in *The Wizard of Oz*. *(Kansas, on a farm)*

### CHECK FOR UNDERSTANDING

**IF** Students do not explain that Dorothy wants the Witch to help her get home . . .

**THEN** Use the **Retell Routine** with par. 9–11.

1. **Identify the subject.** *(Dorothy)*
2. **Describe the events.** *(First Dorothy wants to know if the Witch can tell her how to get back to Kansas. Then the Witch tells her she doesn't know but knows someone who does. Finally, Dorothy asks how to find the Wizard.)*
3. **What do these events tell you about the subject?** *(Dorothy asks the Witch how to get home, but learns the Witch doesn't know, so she asks how to find the Wizard.)*



### Read & Analyze

5 **DOROTHY** *(Somewhat frightened)*: Why, who are you?

6 **WITCH:** I am the Witch of the North, a friend of the Munchkins, whose country you are now in. We are all grateful to you for killing the wicked Witch of the East and wish to serve you in any way possible. *(MUNCHKINS make bobbing curtsies.)*

7 **DOROTHY:** You are very kind, but . . . I didn't kill anyone.

8 **WITCH:** You didn't, but your house did. You see, your farmhouse was picked up by the cyclone and landed here in Munchkin, right on top of the wicked Witch of the East, killing her and freeing us from her hateful **reign**. *(Points to slippers)* See, there are the silver slippers that she wore! She was so mean that after she was killed, she just dried up and blew away. Please accept the shoes as a token of our thanks for freeing us from the Witch.

**reign:** *period of time someone rules over a place*

9 **DOROTHY:** Perhaps you can tell me how I can get back to Kansas and Aunt Em. She'll be dreadfully worried, you know. And my dog Toto always gets upset in a strange place. *(TOTO sits up and barks furiously. MUNCHKINS laugh **heartily**.)*

**heartily:** *enthusiastically*

10 **WITCH:** I do not know where Kansas is, Dorothy. But there is one person in Oz who will surely know.

11 **DOROTHY** *(With excitement)*: Who is he? And where can I find him?

**Stop and Discuss**

**What does Dorothy want from the Witch of the North?**
Underline text details that support your answer.

12 **WITCH:** Our mighty wizard, the Wizard of Oz—he will tell you how to get back to Kansas. I have never seen him, for he lives in the Emerald City, a wondrously beautiful city whose gates are studded with jewels.


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Session 3



13 **DOROTHY:** We'll go right away. How can I get there? *(She rises.)*

14 **WITCH:** Follow the yellow brick road through the Great Forest, and that will lead you to the Emerald City. But wear the silver slippers, for they will keep you from harm. *(She rises, kisses DOROTHY on forehead.)* And now goodbye. We in Munchkin will always be ready to welcome you back. A safe journey! *(WITCH exits left, followed by MUNCHKINS, waving cheerfully.)*

15 **DOROTHY:** Come, Toto. *(Puts on slippers)* They fit! *(TOTO jumps up and down excitedly. DOROTHY walks a few steps, then notices SCARECROW.)* Oh, my gracious, Toto, look—a funny stuffed man. *(Bends over him)* Why, it's a scarecrow. But such a **mournful**-looking face! *(Brushes straw off him. SCARECROW moves slightly, then grins at her.)*

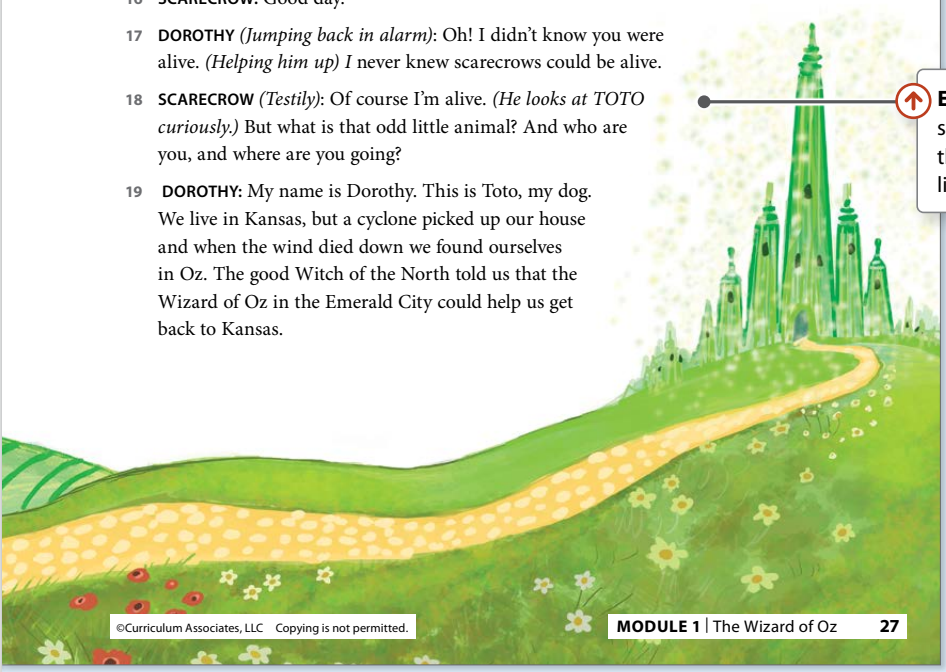
**mournful:** *sad*

16 **SCARECROW:** Good day.

17 **DOROTHY** *(Jumping back in alarm)*: Oh! I didn't know you were alive. *(Helping him up)* I never knew scarecrows could be alive.

18 **SCARECROW** *(Testily)*: Of course I'm alive. *(He looks at TOTO curiously.)* But what is that odd little animal? And who are you, and where are you going?

19 **DOROTHY:** My name is Dorothy. This is Toto, my dog. We live in Kansas, but a cyclone picked up our house and when the wind died down we found ourselves in Oz. The good Witch of the North told us that the Wizard of Oz in the Emerald City could help us get back to Kansas.



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**EXTEND** Explain that when reading a play aloud, the stage directions inform the way readers, or actors, say their lines. As needed, have students read aloud the lines to match the stage directions.

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## READ & ANALYZE

**EL AMPLIFY LANGUAGE** Point out that Dorothy answers the scarecrow's question with *Why.* Explain that she is not asking him a question. Here, the expression *Why* is used to show surprise. Provide another example, such as *Why, what a large spider!* Invite students to use *Why* to express surprise about something.

**BUILD VOCABULARY** Remind students that they learned the word *sympathetically* and elicit what the word means in the sentence. *(with understanding)* **Ask,** *"Why do you think Dorothy spoke to Scarecrow sympathetically?"*

**STOP AND ASK** *"Who does Dorothy think can help her and the Scarecrow?" (the Wizard of Oz)*

### Read & Analyze

20 **SCARECROW** *(Puzzled)*: Where is the Emerald City? And who is the Wizard of Oz?

21 **DOROTHY:** Why, you don't know?

22 **SCARECROW** *(Sadly)*: No, indeed. You see, I am only stuffed with straw, so I have no brains at all.

23 **DOROTHY:** No brains at all?

24 **SCARECROW** *(Shaking his head)*: None at all. I don't mind my legs, arms, and body being stuffed because I can't get hurt. But with my head stuffed with straw instead of brains, how am I ever to know anything? *(Sadly)* I'm really just a fool.

25 **DOROTHY** *(**Sympathetically**)*: You're not a fool! But I understand how you feel. If you come with me, I'll ask the Wizard to help you. Perhaps he will give you some brains.

26 **SCARECROW:** Oh, thank you, Dorothy.

27 **DOROTHY:** Well, come on. Let's be off! *(They exit right. Curtain)*

#### SCENE 2

28 **SETTING:** *The Yellow Brick Road, in the Great Forest. Path of yellow cloth or paper goes across the stage. Down left is pile of logs; backdrop of trees represents forest.*

29 **AT RISE:** *TIN WOODMAN stands motionless down left, arm upraised, holding ax over pile of logs. DOROTHY, TOTO, and SCARECROW enter right.*

30 **DOROTHY** *(Noticing TIN WOODMAN)*: Oh, look! *(Rushing over to him)* It's a Tin Woodman, but he only half-finished his wood chopping. And see—he's been crying!

31 **SCARECROW** *(Going to TIN WOODMAN)*: So he has, so he has. *(Studying him)* I've never seen anyone like him before. *(WOODMAN groans.)*

**haltingly:** *in an unsteady way*

32 **WOODMAN** *(**Haltingly**)*: Don't stand there staring at me. Help me! Do something! You don't suppose I want to stand here like this, do you?


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Session 3



33 **DOROTHY** *(Amazed)* I've never heard of such a thing as a live woodman! *(To WOODMAN)* What shall we do? How can we help you?

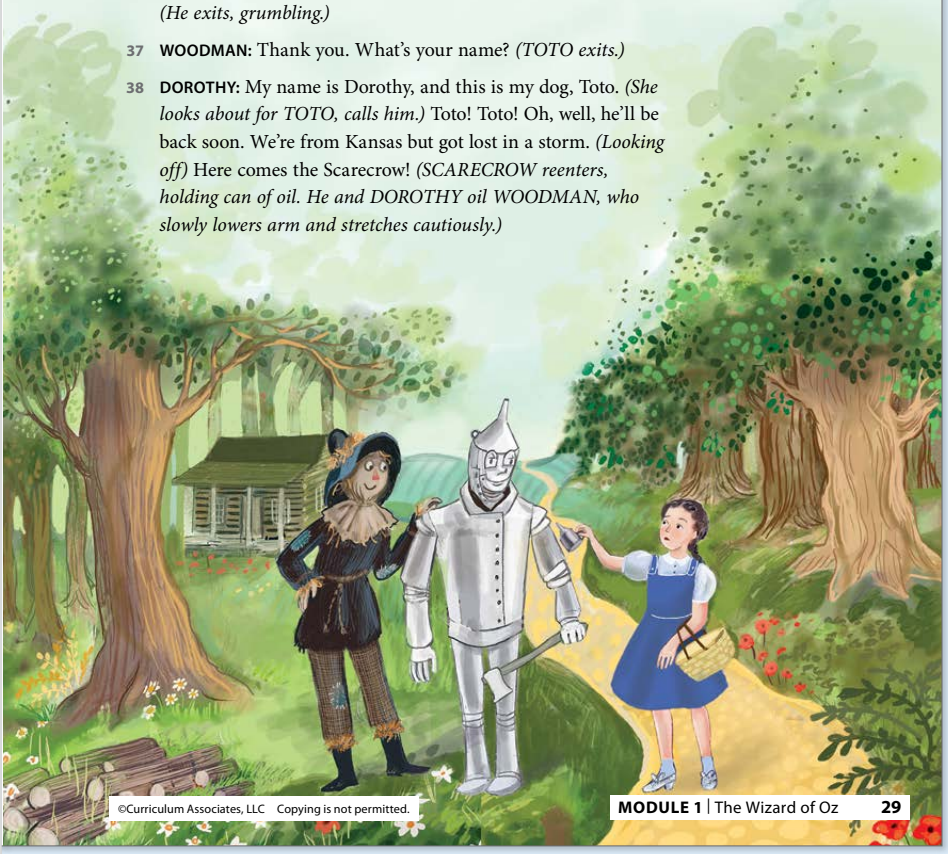
34 **WOODMAN:** Send that straw-stuffed creature to my cottage and bring me my can of oil. I was caught in the rain while chopping wood, and my joints are rusted. Hurry!

35 **SCARECROW:** Oh, what a bother!

36 **DOROTHY:** Oh, go ahead, Scarecrow. It won't take a minute. *(He exits, grumbling.)*

37 **WOODMAN:** Thank you. What's your name? *(TOTO exits.)*

38 **DOROTHY:** My name is Dorothy, and this is my dog, Toto. *(She looks about for TOTO, calls him.)* Toto! Toto! Oh, well, he'll be back soon. We're from Kansas but got lost in a storm. *(Looking off)* Here comes the Scarecrow! *(SCARECROW reenters, holding can of oil. He and DOROTHY oil WOODMAN, who slowly lowers arm and stretches cautiously.)*



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## READ & ANALYZE

**BUILD VOCABULARY** Remind students that they learned the word *tiresome* and elicit what the word means in the sentence. *(annoying)* **Ask,** *"What was tiresome about Woodman's experience?"*

**EXTEND Ask,** *"Based on the words and actions of the Scarecrow and Woodman, do you think they are missing what they believe they are missing? Why or why not?"*

### Read & Analyze

39 **WOODMAN** *(Smiling)*: That's much better. You have no idea how **tiresome** it is to stand here for two days waiting for someone to save you.

40 **SCARECROW:** Dorothy is a kind little girl. She saved me and now she's saved you. Hooray for Dorothy! *(He starts to dance, falls clumsily. DOROTHY and WOODMAN set SCARECROW on his feet, brush him off.)* Thank you. I'm all right now. Let's go, Dorothy.

41 **WOODMAN:** Where are you going?

42 **DOROTHY:** To the Wizard of Oz. He's going to tell me how to get back to Kansas, where I live.

43 **SCARECROW:** And he's going to give me some brains.

**wistfully:** *wishfully*

44 **WOODMAN** ***(Wistfully)***: Do you suppose he would give me a heart? The tinsmith forgot to give me one when he made me, and I would like to be able to have feelings.

45 **DOROTHY:** Well, I don't know, but if he can give Scarecrow some brains, he can surely give you a heart. Why don't you come with us?

46 **WOODMAN:** I believe I will. *(Sound of lion roaring is heard off.)*

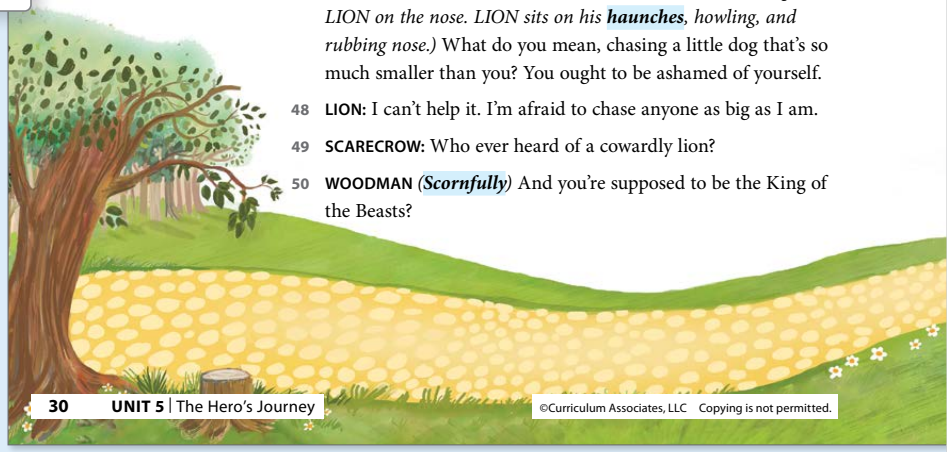
**haunches:** *back legs*
**scornfully:** *rudely*

47 **DOROTHY:** What's that? *(TOTO runs in pursued by COWARDLY LION, and hides behind DOROTHY, who taps LION on the nose. LION sits on his* ***haunches****, howling, and rubbing nose.)* What do you mean, chasing a little dog that's so much smaller than you? You ought to be ashamed of yourself.

48 **LION:** I can't help it. I'm afraid to chase anyone as big as I am.

49 **SCARECROW:** Who ever heard of a cowardly lion?

50 **WOODMAN** ***(Scornfully)*** And you're supposed to be the King of the Beasts?




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Session 3



51 **LION** *(Weeping)*: I know, but I've always been afraid to fight, and now no one respects me. What can I do?

52 **DOROTHY:** I know! Why not come with us to the Wizard of Oz, and see if he can give you some courage?

53 **LION:** Do you think he can? Really?

54 **DOROTHY:** I'm sure he'll try! I want to go back to Kansas. The Scarecrow wants some brains, and Tin Woodman wants a heart, so you might as well come with us and get some courage.

55 **LION:** I might as well. At least it won't be any worse than staying in the forest and being laughed at for being so cowardly.

56 **SCARECROW:** Good! That's settled. Let's go! *(They exit right. Curtain)*

**Stop and Discuss**

**What do Dorothy, Scarecrow, Woodman, and Lion plan to do next?**
Underline text details that support your answer.

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EL **SUPPORT MEANING** Invite students to share synonyms for *courage (brave, bold, not afraid)* and examples of people who have courage *(firefighters, rock climbers)* or activities that take courage. *(speaking in public, standing up for others)* Explain that someone with courage is described as *courageous*. Ask students to find a word in paragraph 55 that describes the lion and means the opposite of *courageous*. *(cowardly)*

## CHECK FOR UNDERSTANDING

**IF** Students do not explain that Dorothy, Scarecrow, Woodman, and Lion are going to visit the Wizard of Oz to ask for what each of them needs . . .

**THEN** Use the **Retell Routine** with pages 42–54.

1. **Identify the subject.** *(Dorothy and friends)*
2. **Describe the events.** *(First, Dorothy tells Woodman she's going to see the Wizard of Oz to ask how she can get home. Next, Scarecrow tells him that he's going to ask for brains. Then Dorothy tells Woodman he should come to ask for a heart. Finally, Dorothy meets the Lion and invites him to ask for courage.)*
3. **What do these events tell you about the subject?** *(The characters are going to Oz to ask the Wizard of Oz to help Dorothy get home, Scarecrow get brains, Woodman get a heart, and Lion get courage.)*

## Reflect on the Text

Explain that students will read more of this text in the next session.

Reflect on the text by revisiting the Purpose for Reading:

- *"What happens when Dorothy crosses the threshold to a new adventure?"*

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## READ & ANALYZE

**ANALYZE** (20 MINS.)

**TEACH**

- Explain that analyzing drama structure can help readers better understand how parts of a play work together to develop the overall story.
- Review the instruction on the student page.
- Point out that while plays are organized differently than stories, both have characters and a plot.

**MODEL**

- Model identifying the characters and setting in Scene 1. **Say,** *"In a play, the characters are identified in the stage directions."*
- Flip back to the first page of the play. Explain that the character who is speaking is identified with capital letters at the beginning of a row of dialogue. Note that other stage directions may indicate the presence of non-speaking characters.
- Have volunteers identify the characters and setting. Then direct students' attention to these answers in the chart. If needed, note that the stage direction indicates where and when Scene 1 takes place.

EL See the Session Preview for differentiated EL support.

**APPLY** Have partners complete the chart for both scenes in this section of the play.

**CHECK FOR UNDERSTANDING**

**IF** Students do not describe what happens in each scene . . .

**THEN** Have students paraphrase the events in each scene. Provide guiding questions to support them in differentiating between key events and less important events in the story: *Does this event add something new to Dorothy's adventure? Does the event reveal something new or important about a character? Does this event impact other events?*

### Read & Analyze

## Explain Drama Structure

A **drama**, or play, is writing that tells a story through a script that includes dialogue between characters and stage directions. Understanding the parts of a play can help readers better understand and enjoy the story.

- A **scene** is one part of a play. All action in a scene happens in the same setting.
- The **setting** is when and where the action, or events of the play, take place.
- **Stage directions** are instructions that describe what actors should do, how actors should speak, and what should appear or happen on stage.
- **Dialogue** refers to the words characters say in a drama.

Review the first two scenes of *The Wizard of Oz*. Identify the characters, settings, and events to complete the chart.

| Elements | Scene 1 | Scene 2 |
|---|---|---|
| **Characters** | Dorothy<br>Witch of the North<br>Munchkins<br>Scarecrow | **Dorothy**<br>**Scarecrow**<br>**Woodman**<br>**Lion** |
| **Settings** | **Where:** Country of Munchkins<br>**When:** after the cyclone drops Dorothy's house | **Where:** Yellow Brick Road in the Great Forest<br>**When:** after Dorothy meets the Scarecrow |
| **Events** | • Dorothy's house is swept up in a cyclone and she lands in the Country of Munchkins.<br>• The Witch of the North tells Dorothy that the Wizard can help her get back to Kansas.<br>• Dorothy meets the Scarecrow and decides to help him by bringing him to Oz to ask the Wizard to give him a brain. | • Dorothy and the Scarecrow meet the Woodman, who wants to have a heart.<br>• Dorothy, the Scarecrow and the Woodman meet the lion, who wants courage.<br>• All the characters decide to go to Oz to get the things they need. |

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Session 3



## TALK ABOUT IT

Share your completed chart with a partner. Discuss these questions.

- What problem or challenge does the main character, Dorothy, face?
- How does Scene 2 build on the events of Scene 1?
- Who is the hero in this story? When do you think the hero crosses the Threshold?

One problem or challenge that Dorothy faces is ___.

Scene 1 ends when ___. Scene 2 builds off this by ___.

The hero is ___. I think the hero crosses the Threshold when ___.

Use the notes box to jot ideas during the discussion.

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**DISCUSS** After students talk with their partners, use a **Response Protocol** to have a few volunteers share their thoughts in a class discussion.

EL **GROUP STRATEGICALLY** As possible, group students who share the same home language. Invite them to first discuss their responses in their home language and then in English.

**EXTEND** Elicit from students the steps of the Hero's Journey that they learned in Session 2. **Ask,** *"What events in Scene 1 represent a Call to Adventure?"*

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**MODULE 1** | The Wizard of Oz 33

## READ & ANALYZE

**TEACH**

- Point out that modals help readers understand the likelihood that events will or will not happen.
- Review the instruction on the student page.
- Guide students to notice how modals affect meaning in the example sentence from *The Wizard of Oz*.

EL **CROSSLINGUISTIC CONNECTIONS** Use **Language Connections** to compare modals to students' home languages. English, Vietnamese, Mandarin, and Haitian Creole all use one-word modals. Arabic uses phrases *(it is possible)* instead of single words. *(might)*

**MODEL**

- Demonstrate how to annotate the first sentence. **Say,** *"First, I need to find the main verb. The action word is* help, *so I'll circle that.* Then point out the modal *could* and underline it. **Say,** *"The phrase* could help *makes me think this action might happen but isn't completely certain."*
- Have a volunteer find the verb and modal in the second example sentence. **Ask,** *"Based on the modal, how likely does this action seem? (The modal* will *shows that the action is very certain.)*

**APPLY** Have students complete the activity and answer the question.

**DISCUSS** Use a **Response Protocol** to have students share their sentences.

**CHECK FOR UNDERSTANDING**

**IF** Students do not describe how the modal they chose changes the meaning of the sentence . . .

**THEN** Have students sort the modals based on their level of certainty. *(most certain: will, would, must; less certain: can, could, might)* Then provide a parallel example for context: *I will give you a prize. I might give you a prize.* Discuss the degree of certainty between the examples and how the modal affects meaning.

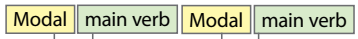
### Read & Analyze

# How Sentences Work

## Modals

A **modal** is a helping verb that adds meaning to the main verb in a sentence.

- Modals are used to express how certain or uncertain the action of the main verb is.
- Some examples of modals are *can, could, will, would, may, might, should,* and *must.*




"Perhaps you can tell me how I can get back to Kansas and Aunt Em."

Read each sentence. Circle the main verb and underline the modal.

The Wizard could help Dorothy.
The silver slippers will keep Dorothy from harm.

Choose a sentence from the box. Rewrite it using one of the following modals.

| might | would | can | must |
|---|---|---|---|

**The silver slippers might keep Dorothy from harm.**

How does the modal change the meaning of the sentence?

**The modal changes the sentence's meaning by showing less certainty about whether the slippers will keep Dorothy from harm. It helps me understand that the slippers might not work.**

**TALK ABOUT IT**

Discuss your sentence with a partner.

The modal ___ changes the meaning of the sentence by ___.

It helps me understand that ___.


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## Revisit Learning Goals

Have students turn and talk about the questions.

- *"How does explaining drama structure help you understand how scenes in a play work together to tell a story?"*
- *"How does understanding modals help you determine the meaning of sentences from* The Wizard of Oz*?"*

**ASSESS** (5 MINS.)

Session 3

NAME

### EXIT TICKET

Read and respond to the prompt in the box.

**PROMPT**

How do the events in Scene 2 build on the events in Scene 1?

**In Scene 1, the Witch of the North tells Dorothy to follow the Yellow Brick Road. If she does, the Witch says Dorothy will reach the Wizard of Oz who will help her get back home to Kansas. This advice makes Dorothy feel hopeful. In Scene 2, Dorothy invites the other characters to join her on the journey. She is encouraging and supportive. The information she learned in Scene 1 makes her believe the Wizard can help them all get what they want.**

**RESPONSIVE INSTRUCTION** Use the rubric to evaluate students' writing. Track formative data to determine what level of support students may need when they revisit this skill again in Session 10.

| SCORING GUIDANCE: SESSION 3 | | |
|---|---|---|
| **3: MEETS EXPECTATIONS** | **2: PROGRESSING** | **1: NEEDS IMPROVEMENT** |
| Response identifies specific, relevant information learned in Scene 1 and explains how it affects the interactions between the characters in Scene 2. | Response identifies information learned in Scene 1, but doesn't make a clear connection between the information and interactions in Scene 2. | Response does not include relevant information from Scene 1, leaves out details of interactions from Scene 2, and makes no connections between information learned and the interactions. |

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## SESSION PREVIEW

# SESSION 4: Read & Analyze

### SESSION GOALS

| LEARNING GOALS | SUCCESS CRITERIA | LANGUAGE GOAL |
|---|---|---|
| • Analyze a character's perspective in a drama.<br>• Use Greek and Latin roots to determine word meanings.<br>• Use interjections to express reactions and convey feelings. | • Describe Dorothy's perspective on the challenges she faces.<br>• Learn about the root *vis/vid* so I can understand the meaning of words that include this word part.<br>• Write sentences with interjections to express characters' reactions to events. | • Describe Dorothy's perspective by saying what she thinks or feels using adjectives, such as *weak* and *brave*. |

### MATERIALS

| INTEGRATED LITERACY WHOLE CLASS | SUPPORT & EXTEND SMALL GROUP |
|---|---|
| • Grade 5, Unit 5, Session 4 Slides<br>• Reading routine anchor charts | • Grade 5, Unit 5, Session 4: Grammar<br>• *i-Ready*<br>• Independent Reading |

### PACING

| INTRODUCE | UNLOCK THE TEXT | READ | ANALYZE | ASSESS | SUPPORT & EXTEND |
|---|---|---|---|---|---|
| 5 MINS. | 5 MINS. | 25 MINS. | 20 MINS. | 5 MINS. | 30 MINS. |

### ENGLISH LEARNERS

**EL SCAFFOLD TO OFFER DIFFERENT LEVELS OF SUPPORT**

Use **Collect and Display** to support students with describing Dorothy's perspective using precise adjectives and citing text details using academic language during Describe Perspective on p. 51. Keep the **Collect and Display** chart visible throughout the unit.

| SUBSTANTIAL SUPPORT | MODERATE SUPPORT | LIGHT SUPPORT |
|---|---|---|
| As pairs discuss ideas, circulate and collect language students use to describe Dorothy's perspective. Students may use words from the text details, such as *upset* and *frightened*. Use **Collect and Display** to help students list more feeling words, such as *scared* and *angry*, acting them out as needed. Model and help students practice using academic language to connect Dorothy's perspective to text evidence:<br>• *In the text, it says ___.*<br>• *So, I think Dorothy [feels/wants to] ___.* | As pairs discuss, collect language used to describe Dorothy's perspective (*Dorothy is*) and to cite evidence from the text (*it says*). Use **Collect and Display** to have students list additional adjectives that describe how Dorothy might think or feel. Include nuanced words, such as *determined* in addition to *brave*. Also discuss academic language to connect to the text, such as:<br>• *I think Dorothy feels ___ because ___.*<br>• *Dorothy ___, which shows that she feels ___.* | As pairs discuss what to write, circulate and collect language used to describe Dorothy's perspective and cite evidence from the text. Use **Collect and Display** to discuss and brainstorm academic language, such as:<br>• *In scene ___, Dorothy ___, which shows that ___.*<br>If students only use adjectives printed in the text, ask the group to brainstorm other feeling words with similar meanings, such as *furious, protective,* and *persistent*. |


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**INTRODUCE** (5 MINS.)




# The Wizard of Oz, Part 2

## DO NOW

What is one challenge you predict each character from *The Wizard of Oz* will face in the next part of the play? Explain your thinking.

Dorothy: **I think Dorothy will have trouble getting to see the Wizard because she is a child and doesn't have much power.**

Scarecrow: **I think the Scarecrow will have trouble explaining what he needs because he doesn't think he is smart.**

Woodman: **I think Woodman might get stuck and need some oil to move.**

Lion: **I think the Lion will refuse to see the Wizard because he will be too scared.**

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .** | **I will be able to . . .** |
| • Analyze a character's perspective in a drama.<br>• Use Greek and Latin roots to determine word meanings.<br>• Use interjections to express reactions and convey feelings. | • Describe Dorothy's perspective on the challenges she faces.<br>• Learn about the root *vis/vid* so I can understand the meaning of words that include this word part.<br>• Write sentences with interjections to express characters' reactions to events. |

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**CHECK** Have students complete the Do Now independently to activate prior knowledge about what they've read so far in *The Wizard of Oz*. Invite volunteers to share their responses.

**DISCUSS** Use a **Response Protocol** to have students read the Learning Goals and Success Criteria. **Ask,** *"In your own words, what will you learn today? How will you know you have learned this?"*

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## READ & ANALYZE

**UNLOCK THE TEXT** (5 MINS.)

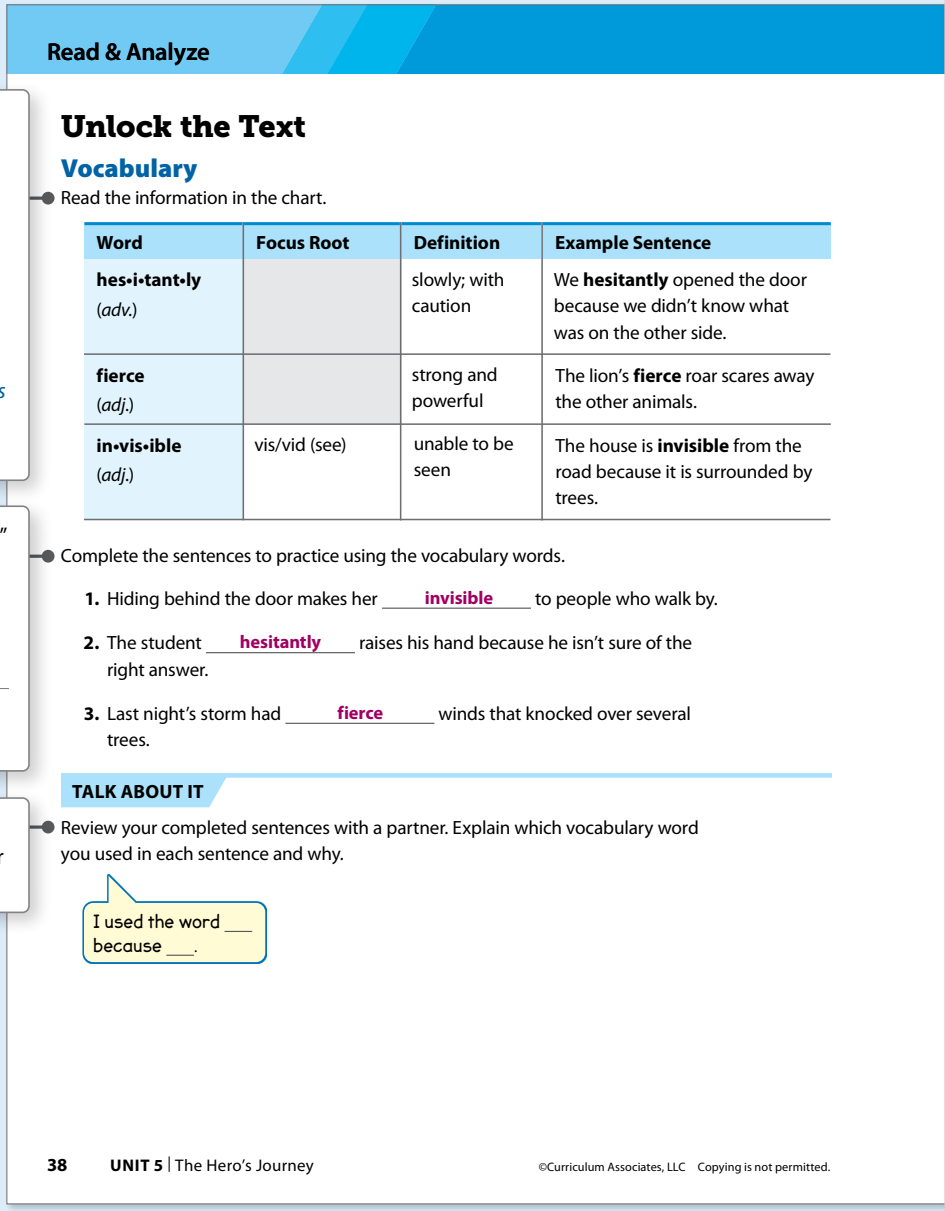
**TEACH**

- Introduce the session vocabulary. Read each word aloud slowly, emphasizing the syllables. Then read the word slowly.
- Read each definition and example sentence. When you read the example sentences, be sure to emphasize the vocabulary word.
- Point out the focus root. **Say,** *"First, we will practice using the vocabulary words to confirm we understand what they mean. Then we will practice using these roots to determine the meaning of other words."*
- Read the directions for the activity.

**MODEL** Read the first sentence aloud, saying "blank" where the vocabulary word goes. **Say,** *"I'm looking for a word that describes someone who is hiding. Which vocabulary word does that?"* Guide students to say "invisible" and write it in the box.

**APPLY** Have students complete the sentences to show their understanding of the vocabulary.

**DISCUSS** Use a **Response Protocol** to have volunteers tell which is the correct vocabulary word for each sentence and why.



Read & Analyze

### Unlock the Text

#### Vocabulary

Read the information in the chart.

| Word | Focus Root | Definition | Example Sentence |
|---|---|---|---|
| **hes•i•tant•ly** (*adv.*) | | slowly; with caution | We **hesitantly** opened the door because we didn't know what was on the other side. |
| **fierce** (*adj.*) | | strong and powerful | The lion's **fierce** roar scares away the other animals. |
| **in•vis•ible** (*adj.*) | vis/vid (see) | unable to be seen | The house is **invisible** from the road because it is surrounded by trees. |

Complete the sentences to practice using the vocabulary words.

1. Hiding behind the door makes her ___invisible___ to people who walk by.
2. The student ___hesitantly___ raises his hand because he isn't sure of the right answer.
3. Last night's storm had ___fierce___ winds that knocked over several trees.

**TALK ABOUT IT**

Review your completed sentences with a partner. Explain which vocabulary word you used in each sentence and why.

I used the word ___ because ___.

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Session 4



## Greek and Latin Roots

A **root** is the most basic part of a word before a prefix or suffix is added to it. It gives a word a large part of its meaning. A root usually cannot stand on its own as a word.

Review the information in the chart.

| Word | Prefix | Root | Suffix |
|---|---|---|---|
| **invisible** (*adj.*) | **in-** (not) | **vis** (see) | **-ible** (able to) |

For each word, circle the focus root. Underline any other roots you recognize. Then use the meaning of the roots to write the meaning of the complete word. Use the example sentences for additional clues to each word's meaning.

**1.** (vis)ible **able to be seen**

The stars were so bright and clear in the night sky that they were easily **visible** even without a telescope.

**2.** super(vise) **watch over someone or something**

During recess, the teacher needed to **supervise** the students to ensure everyone was playing safely on the playground.

**3.** tele(vis)ion **device that lets you see things that are happening far away**

The championship soccer game will be on **television** on Saturday, so people can watch all the exciting action from home.

**4.** re(vise) **to look at something again and change it**

After getting feedback on her story, Lisa decided to **revise** her work by changing some of the dialogue and adding more details to the description.

### TALK ABOUT IT

Discuss your definition with a partner. Discuss how the meaning of the root relates to the meaning of the word.

The word ___ means ___. This relates to the meaning of the root *vis* because ___.

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**TEACH**

- Review the instruction on the student page.
- Point out the root in the word *invisible*. Explain that more than half of all English words contain Greek and Latin roots, and that these word roots are central to a word's meaning.

**MODEL**

- Read the directions for the activity. Model completing the first item. **Say,** *"I see the root* vis *in* visible. *I'll circle that root, which means 'see.' I know the word part* -ible *is a suffix that means 'able to.' If I put together the meaning of the word parts, it helps me understand the word* visible *means 'able to be seen,' which makes sense since the sentence mentions bright and clear stars in the night sky."*
- Have a volunteer point out the root in the word *supervise* and share a definition. Clarify as needed.

EL **CROSSLINGUISTIC CONNECTIONS** Use **Language Connections** to compare words with the root *vis*, such as *envizib (invisible)*, *sipèvize (supervise)*, and *televize (televise)* in Haitian Creole. Discuss how the meanings relate to seeing.

**APPLY**

- Elicit the meanings of word parts in each item and provide the meanings as needed: *re- (again), super- (very), tele- (distant), -ion (action or state of).*
- Have students complete the activity independently.

**DISCUSS** Have partners discuss their definitions. Use a **Response Protocol** to hear a few ideas.

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**MODULE 1** | The Wizard of Oz 39

## READ & ANALYZE

**READ *THE WIZARD OF OZ*, PART 2** (25 MINS.)

**PURPOSE FOR READING** Read the purpose aloud to help focus students' reading. Tell students they will revisit this purpose after reading this drama.

Remind students to use the **Read Words Routine** and the **Explain Words Routine** as needed during reading.

**BUILD VOCABULARY** Remind students that they learned the word *hesitantly* and elicit what the word means in the sentence. *(cautiously)* **Ask,** *"Why might Dorothy move hesitantly toward the Guardian?*

EL **AMPLIFY LANGUAGE** Have students identify words that Dorothy uses in lines 67–71 to describe herself *(meek, small, weak)* and to describe Oz. *(strong, powerful)* Ask students why the author might use so many adjectives with similar meaning to describe each character. *(to add emphasis)*

### Read & Analyze

***The Wizard of Oz* Adapted by Frances Mapp** (PART 2)

**Purpose for Reading**

Read to find out how Dorothy responds to challenges along her Path of Trials.

**spectacles:** *glasses*

**timidly:** *in a way that shows lack of confidence or courage*

**meek:** *humble; shy*

#### SCENE 3

57 **SETTING:** *Throne Room of palace in the Emerald City. Throne covered with emeralds is on low platform left, and behind it is a large screen. Small table with box of* ***spectacles*** *is right.*

58 **AT RISE:** *GUARDIAN OF THE GATE stands beside throne, polishing spectacles. DOROTHY, TOTO, SCARECROW, LION and WOODMAN enter.*

59 **GUARDIAN:** What ho! Who might you be? Stop where you are this instant! No one enters the throne room without my permission.

60 **DOROTHY:** Please, sir, we are strangers who have come to the Emerald City hoping to see the Wizard of Oz.

61 **GUARDIAN** *(Doubtfully)*: It has been many years since anybody asked to see Oz. But since you are here, I may as well tell him. But first you must put on a pair of spectacles. *(Points to box)*

62 **DOROTHY:** Why?

63 **GUARDIAN:** Because if you do not, the brightness of the Great Oz will blind you. *(He fits spectacles on everyone including TOTO, then goes behind screen. Lights dim, gong sounds.)*

64 **OZ** *(Loudly from behind screen)*: I will talk to them. The girl first. *(GUARDIAN reenters from behind screen. OZ remains behind screen during following speeches.)*

65 **GUARDIAN** *(To DOROTHY)*: Stand in front of the throne! *(DOROTHY* ***hesitantly*** *goes center.)*

66 **OZ:** I am Oz the Terrible. Who are you, and what do you want?

67 **DOROTHY** *(**Timidly**)*: I am Dorothy the **Meek** and Small. The Witch of the North told me you could help me find the way back to Kansas.

68 **OZ:** Do you not like it here in Oz?

69 **DOROTHY:** Oh, yes sir, but . . .

70 **OZ** *(Loudly)*: Why should I do this for you?



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71 **DOROTHY:** Because you are strong and powerful, and I am small and weak.

72 **OZ:** Well, then, here is your answer. You cannot expect to get back to Kansas without doing something for me. Help me, and I will help you.

73 **DOROTHY:** What do you wish me to do?

74 **OZ:** Get rid of the Wicked Witch of the West.

75 **DOROTHY** *(Upset and frightened)*: But I cannot do that!

76 **OZ:** You removed the Witch of the East.

77 **DOROTHY:** That was an accident. And if you are a wizard and cannot get rid of her, how can I?

**Stop and Discuss**

**Why is Dorothy "upset and frightened"?**
Underline text details that support your answer.

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## CHECK FOR UNDERSTANDING

**IF** Students do not explain that Dorothy is upset and afraid because she doesn't know how to do what the Wizard requires in order to get his help . . .

**THEN** Use the **Retell Routine** with lines 67–75.

1. **Identify the subject.** *(Dorothy)*
2. **Describe the events.** *(First, Dorothy asks for help in finding her way home. Next, the Wizard tells Dorothy to get rid of the Wicked Witch of the West, but Dorothy doesn't think she can do that.)*
3. **What do these events tell you about the subject?** *(Dorothy is upset and afraid that the Wizard of Oz won't help her because she doesn't think she can get rid of the Wicked Witch of the West.)*

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## READ & ANALYZE



78 **OZ:** That I do not know, but you must do it, and then I will see you again. Now go, and do not come back until you have completed your task. *(Gong sounds. DOROTHY goes back to the others. They push SCARECROW center, then retreat down right.)* I am Oz, the Great and Terrible. Who are you and why do you wish to see me?

79 **SCARECROW:** I am a scarecrow stuffed with straw, and I have no brains. I have come to you hoping that you will give me brains like other people.

80 **OZ:** Help Dorothy remove the Wicked Witch, and when you return, I shall give you brains as good as any other man's. *(Gong sounds. SCARECROW goes back to the others. WOODMAN moves center.)*

81 **WOODMAN:** Oz the Great, I am made of tin and have no heart, so I cannot love anybody. Will you give me a heart so that I may be like other people?

82 **OZ:** If you desire a heart, you must earn it. Help Dorothy remove the Witch of the West. When that is done, return and you shall have a heart that is the finest of any in Oz. *(Gong sounds. WOODMAN returns to the others.)*

83 **DOROTHY:** It's your turn, Cowardly Lion. Go on.

84 **LION** *(Meekly)*: But I'm afraid to. I'm leaving! *(He starts to exit, but others push him center, where he stands hiding his face between his paws.)*

85 **OZ:** Bring me proof that the Witch is gone, and you shall be made brave. Now go, all of you. *(Gong sounds, lights come up. LION joins the others.)*

86 **LION:** What shall we do?

**STOP AND ASK** *"What does the Wizard tell Dorothy and her friends to bring back to him?" (proof the Wicked Witch is gone)*


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87 **SCARECROW:** If we don't go, I shall never have any brains.

88 **WOODMAN:** Nor I a heart.

89 **DOROTHY:** And I shall never see Aunt Em and Uncle Henry again. I suppose we must try it, but I do not want to hurt anybody.

90 **LION:** Nor I, but I will go with you, although I haven't the courage to face the Witch.

91 **WOODMAN:** I haven't the heart to get rid of the Witch, but I shall certainly go with you.

92 **SCARECROW:** I would not know how to remove the Witch, but I certainly am not going to stay here.

93 **DOROTHY** *(To GUARDIAN)*: Which road leads to the Wicked Witch of the West?

94 **GUARDIAN:** There is no road. No one ever wishes to go to the country of the Winkies where the Wicked Witch lives. But if you keep toward the West, where the sun sets, you cannot fail to find her. Take care for the Witch is wicked and **fierce** and will make you her prisoners.

95 **DOROTHY** *(Bravely)*: Thank you for your warning. *(She starts to exit right with others.)* Goodbye.

96 **GUARDIAN** *(Waving, as they exit)*: Goodbye, and good luck. *(Curtain)*

**Stop and Discuss**

**Why does Dorothy decide to try to find the Wicked Witch?**
Underline text details that support your answer.

**CHECK FOR UNDERSTANDING**

**IF** Students do not connect Dorothy's decision with wanting to help her friends and find her way home . . .

**THEN** Use the **Retell Routine** with lines 87–89.

1. **Identify the subject.** *(Dorothy)*
2. **Describe the events.** *(First, the Scarecrow says if they don't get rid of the Wicked Witch, he'll never have any brains. Then the Woodman says he won't have a heart. Next, Dorothy says she won't see her aunt and uncle again. Finally, Dorothy says she thinks they must try.)*
3. **What do these events tell you about the subject?** *(Dorothy decides to do what the Wizard asks because she wants to help her friends and find her way home.)*

**BUILD VOCABULARY** Remind students that they learned the word *fierce* and elicit what the word means in the sentence. *(powerfully dangerous)*

**EL** **SUPPORT MEANING** Explain that *warning*, in paragraph 95, refers to a statement that tells someone something bad or dangerous might happen, so the person can be ready or avoid it. Ask partners to explain the guardian's warning to Dorothy in their own words. *(The witch is evil and will trap them.)*

**EXTEND** After reading this section, guide students to describe the trials Dorothy and her friends have experienced so far. Have students connect this with what they know about the Hero's Journey.

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## READ & ANALYZE

**CONNECT** Remind students that in Session 3 they learned about drama structure. Review that in a play, all action in a scene takes places in the same setting.

**EL SUPPORT MEANING** Ask students what they picture when they hear the word *melt*. Clarify that some things *melt* when they are heated and ask for examples. *(cheese on a burger, ice cream on a hot day)* Explain that in this context, water acts like heat to melt the witch.

**BUILD VOCABULARY** Remind students that they learned the word *invisible*. Prompt them to identify the root in *invisible*, and the meaning of the root and the complete word. *(vis/vid: see; invisible: can't be seen)*

**STOP AND ASK** *"Why does the Witch say 'invisible bars will keep you away from me'?" (because Dorothy will stay back to protect Toto)*

### Read & Analyze

*Dorothy and the others set out to find the Wicked Witch of the West. The Witch tries different ways of stopping them, but Dorothy and her friends fight back. Finally, using the power of her Golden Cap, the Witch directs Winged Monkeys to attack the Scarecrow and the Tin Woodman. The Monkeys bring the Lion, Dorothy, and Toto to the Witch's castle, where the Witch imprisons them.*

#### SCENE 4

97 **SETTING:** *Kitchen of the Wicked Witch of the West. Pail of water is on the floor.*

98 **AT RISE:** *WICKED WITCH OF THE WEST is stirring cauldron.*

99 **WICKED WITCH:** I have torn the Scarecrow to pieces, I have broken the Tin Woodman, and starved the Cowardly Lion. *(She stops stirring.)* But I can do no harm to Dorothy, because she bears the charmed kiss of the good Witch of the North. Now she will try to destroy me. *(Walks about thinking)* What shall I do? I have used up all the power of my Golden Cap. If I had the silver slippers, I could regain all my power. But Dorothy never takes them off, except when she takes a bath, and I can't go near her then, because water will melt me. *(DOROTHY and TOTO enter left.)*

100 **DOROTHY** *(Angrily to WITCH)*: You wicked creature! What have you done to my friends?

101 **WICKED WITCH:** They came here with you to harm me, so I turned the Scarecrow into a pile of straw, and I made tin cans from the Woodman. I starved the Lion until he grew so thin, he disappeared.

102 **DOROTHY** *(Tearfully)*: Oh, how terrible! *(WITCH grabs TOTO.)*

103 **WICKED WITCH** *(With an evil laugh)*: And now I have Toto, and you will never have him back—*(slyly)* unless you give me your silver slippers. *(DOROTHY starts toward WICKED WITCH)* Now, my pretty one, **invisible** bars will keep you away from me! *(DOROTHY seems to stumble, losing one of her slippers, which WICKED WITCH quickly snatches, letting go of TOTO as she does so.)* I have it! I have the slipper! *(She dances around*


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*stage, waving slipper. DOROTHY tries to catch her.)* Now I must have the other one!

104 **DOROTHY:** Give me back my shoe, you wicked creature!

105 **WICKED WITCH:** Never! It is mine now. And someday I shall get the other slipper, too.

106 **DOROTHY** *(Angrily)*: No, you won't! *(She picks up the pail of water and throws it on the WICKED WITCH.)*

107 **WICKED WITCH** *(Crying out)*: Oh-h! You have destroyed me. Now I shall melt away. *(She stumbles about.)*

108 **DOROTHY** *(Concerned)*: Oh, I'm very sorry.

109 **WICKED WITCH** *(Weakly)*: Didn't you know I would vanish?

110 **DOROTHY:** Of course not.

111 **WICKED WITCH:** In a few minutes I shall melt away. All my power is gone, all my evil undone. *(Sadly)* The Lion will become fat again, and the Tin Woodman will be mended, and the Scarecrow back in shape. *(Angrily)* And to think one small girl should be the end of me! *(She stumbles to screen.)* I'm melting. *(With a final cry, she disappears behind screen, dropping her hat and the silver slipper.)*

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## READ & ANALYZE

### CHECK FOR UNDERSTANDING

**IF** Students do not explain that after Dorothy melts the Wicked Witch she and her friends are free to return to the Wizard and claim their promises . . .

**THEN** Use the **Retell Routine** with par. 112–116.

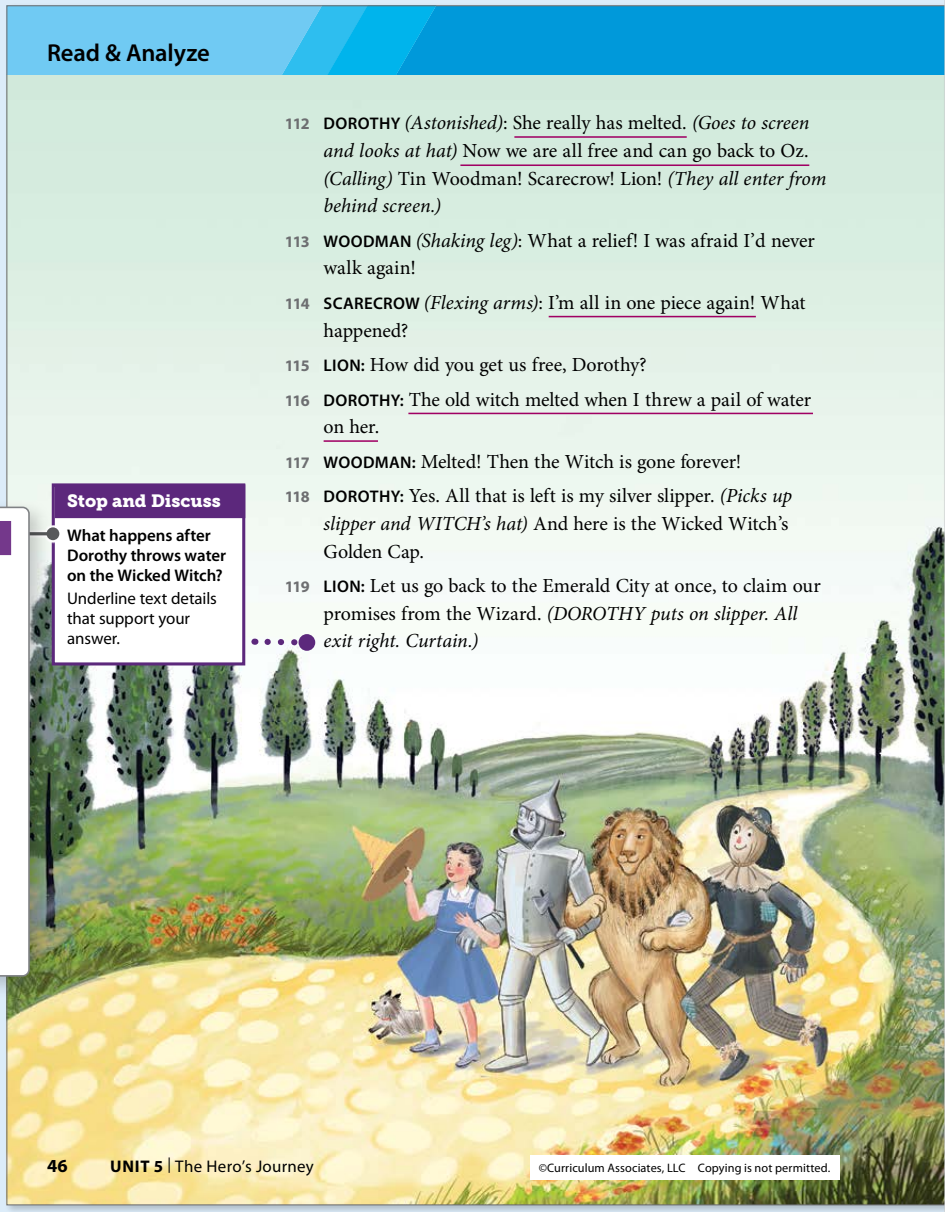
1. **Identify the subject.** *(Dorothy)*
2. **Describe the events.** *(First, Dorothy says the Witch melted. Then Dorothy's friends return to normal. Finally, Dorothy and her friends are free and go to the Emerald City to claim their promises from the Wizard.)*
3. **What do these events tell you about the subject?** *(Dorothy frees herself and her friends by melting the Wicked Witch so they can return to the Wizard and claim their promises.)*

### Reflect on the Text

Explain that students will read the rest of this text in the next session.

Reflect on the text by revisiting the Purpose for Reading:

- *"What challenges does Dorothy face on the Path of Trials? How does she respond to these trials?"*



Read & Analyze

112 **DOROTHY** *(Astonished)*: She really has melted. *(Goes to screen and looks at hat)* Now we are all free and can go back to Oz. *(Calling)* Tin Woodman! Scarecrow! Lion! *(They all enter from behind screen.)*

113 **WOODMAN** *(Shaking leg)*: What a relief! I was afraid I'd never walk again!

114 **SCARECROW** *(Flexing arms)*: I'm all in one piece again! What happened?

115 **LION:** How did you get us free, Dorothy?

116 **DOROTHY:** The old witch melted when I threw a pail of water on her.

117 **WOODMAN:** Melted! Then the Witch is gone forever!

118 **DOROTHY:** Yes. All that is left is my silver slipper. *(Picks up slipper and WITCH's hat)* And here is the Wicked Witch's Golden Cap.

119 **LION:** Let us go back to the Emerald City at once, to claim our promises from the Wizard. *(DOROTHY puts on slipper. All exit right. Curtain.)*

**Stop and Discuss**

**What happens after Dorothy throws water on the Wicked Witch?**
Underline text details that support your answer.

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**ANALYZE** (20 MINS.)

Session 4



## Describe Perspective

Dialogue, stage directions, and a character's actions can reveal a character's perspective in a drama.

- A narrator or character's **perspective** is what they think or feel about the events in a story.
- A character's perspective may change over the course of the story.

Reread the text details from Scene 3 and Scene 4 of *The Wizard of Oz*. Complete the chart by describing Dorothy's perspective on the events.

| Text Details | Dorothy's Perspective on Events |
|---|---|
| **Scene 3, Lines 65–77**<br>• speaks timidly calls herself "Dorothy the Meek and Small"<br>• calls Oz "strong and powerful"<br>• upset and frightened; says, "But I cannot do that!" | feels weak and powerless<br>**afraid; doesn't believe in herself or her abilities** |
| **Scene 3, Lines 78–96**<br>• encourages Lion; "It's your turn, Cowardly Lion.<br>• "I suppose we must try it . . ."<br>• acts "bravely" leads her friends to Wicked Witch | **wants to get help and help her friends acts with courage** |
| **Scene 4, Lines 100–111**<br>• speaks angrily, "You wicked creature!"<br>• chases the Witch to protect Toto and get her shoe<br>• acts quickly to throw the water | **angry; protective**<br>**brave, angry, willing to act** |
| **Scene 4, Lines 112–119**<br>• Dorothy is astonished when the Witch melts<br>• gathers things the Wizard wants and leads her friends back to Emerald City | **surprised at how things turned out**<br>**ready to return to the Wizard** |

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**TEACH**

- Explain that describing perspective can help readers understand how characters develop in a drama.
- Review the instruction on the student page.
- Have students point out examples of dialogue and stage directions in the text and recall other features of a drama. Clarify as needed.
- Note that stage directions are a feature unique to drama and often help reveal a character's perspective.

**MODEL**

- Identify Dorothy's perspective using text details. **Say,** *"I see that Dorothy speaks timidly. What does* timidly *mean?" (without confidence)* **Say,** *"She also calls herself 'meek and small.' These details make me think she is feeling weak and powerless."* Direct students' attention to this answer in the chart.
- Have a volunteer read aloud the other text details from Lines 65–77 and make an additional point about Dorothy's perspective.

**APPLY** Have students work with a partner to complete the rest of the chart.

EL See the Session Preview for differentiated EL support.

**CHECK FOR UNDERSTANDING**

**IF** Students do not describe Dorothy's perspective based on the text details . . .

**THEN** Have students return to the text and read the whole section of lines indicated in the chart. Have them circle stage directions for Dorothy, both how she speaks and acts. Then have them compare stage directions to Dorothy's dialogue. Encourage students to use these clues to describe Dorothy's perspective.

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## READ & ANALYZE

**DISCUSS**

- Have students discuss the questions with a partner.
- Encourage students to refer to their charts and review the text as needed.
- After pairs discuss the questions, use a **Response Protocol** to have them share ideas with the class.

EL **GROUP STRATEGICALLY** Partner students with similar English language proficiency levels to discuss the questions.

### Read & Analyze

**TALK ABOUT IT**

Discuss the following questions with a partner.

- What is Dorothy's perspective on events at the beginning of Scene 3? How do you know?
- What trials does Dorothy experience in Scene 3 and Scene 4 as part of the Hero's Journey?
- What is Dorothy's perspective on events at the end of Scene 4? How do you know?

Dorothy's perspective at the beginning of Scene 3 is ___. I know because ___.

Some of the trials Dorothy experiences are ___.

Dorothy's perspective at the end of Scene 4 is ___. I know because ___.

Use the notes box to jot ideas during the discussion.


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Session 4



## How Sentences Work

### Interjections

An **interjection** is a word or phrase that expresses a strong emotion or reaction. Interjections are often used in dialogue to show how a character responds or feels.

- An interjection may end with an exclamation point or be set apart from the rest of the sentence by a comma, commas, parentheses, or ellipses.
- The meaning of the sentence does not change if the interjection is removed.

**GUARDIAN:**
Interjection
What ho! Who might you be? Stop where you are this instant!

| Examples of Interjections | | | |
|---|---|---|---|
| wow | ugh | ah | yikes |
| uh-oh | hooray | aha | phew |
| oops | yuck | hey | well |

Underline the interjections in the dialogue from *The Wizard of Oz*.

**OZ:** Well, then, here is your answer. You cannot expect to get back to Kansas without doing something for me. Help me, and I will help you.

**WICKED WITCH** *(Crying out):* Oh-h! You have destroyed me. Now I shall melt away.

**DOROTHY** *(Concerned):* Oh, I'm very sorry.

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**TEACH**

- Explain that interjections provide clues about how a character or writer of a text is feeling or thinking.
- Review the instruction on the student page.
- Note how the punctuation of an interjection shows the intensity of the emotion being expressed—exclamation points indicate strong emotions and commas show milder emotions.

**MODEL**

- Read aloud the sample dialogue and highlight the interjection. **Ask,** *"What emotion do you think is being expressed with the interjection* What ho?*"* *(surprise)* *"Do you think it's a strong emotion or a mild one? How do you know?"* *(strong, the exclamation point shows strong emotion)*
- Read the sentence again omitting the interjection. Note how the sentence's meaning doesn't change. **Ask,** *"Why might an author include an interjection if it isn't needed for meaning?"* *(to add more detail; make the sentence interesting)*
- Review the examples of interjections. Then read the directions for the activity.

EL **VALUE STUDENT ASSETS** Invite students to share interjections from their home languages or other languages they know that have the same meaning as *wow*, such as *mezanmi* in Haitian Creole.

**APPLY** Have students complete the activity and share their responses with a partner.

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## READ & ANALYZE

**APPLY** Review the directions for the second activity. Have students write the lines of dialogue independently. As needed, refer them back to the chart on the previous page that lists interjections.

**EL TALK BEFORE WRITING** Before writing the lines of dialogue, invite partners to discuss what a character might say and what interjection they will use. Encourage students to act out their ideas.

**DISCUSS**

- Have students share their sentences with a partner.
- Use a **Response Protocol** to have a few students share examples of dialogue with the class.
- As sentences are read aloud, have other students identify the interjections. Prompt them to describe what feeling or emotion each interjection expresses.

**CHECK FOR UNDERSTANDING**

**IF** Students do not choose and correctly punctuate their interjections . . .

**THEN**

- Have students think about the context of each sentence. **Ask,** *"What is happening in the sentence? How might the character react or feel? What interjection shows that emotion?"*
- Point out that for strong emotions like anger, fear or surprise, students would add an exclamation point. To indicate a pause or a thought, students would add a comma after the interjection.

### Read & Analyze

Read the line of dialogue in the box. Write a response that shows how each character might respond to Lion. Include an interjection in each response.

> **LION:** Let's go back to the Emerald City at once, to claim our promises from the Wizard.

1. **WOODMAN:** Hooray! I can't wait to get my heart.
2. **SCARECROW:** Ugh! It's going to be a long walk back.
3. **DOROTHY:** Well, we'd better get going.

**TALK ABOUT IT**

Discuss your responses with a partner. Explain why you chose each interjection.

I think the character ___ would respond by saying ___.

I used the interjection ___ because ___.


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### Revisit Learning Goals

Have students turn and talk about the questions.

- *"How did describing Dorothy's perspective across scenes help you understand changes in how she responds to challenges?"*
- *"How did you use interjections to express the emotions or thoughts of a character?"*

**ASSESS** (5 MINS.)

Session 4

NAME

## EXIT TICKET

Answer the following questions.

**Part A:** Read the dialogue in the chart. What does each line reveal about Dorothy's perspective?

| | |
|---|---|
| **Dorothy to the Wizard**<br>**71 DOROTHY:** Because you are strong and powerful, and I am small and weak. | **Dorothy sees herself as weak and powerless compared to the Wizard.** |
| **Dorothy to the Wicked Witch**<br>**100 DOROTHY** *(Angrily to WITCH)*: You wicked creature! What have you done to my friends? | **Dorothy cares about her friends and is willing to fight back against the Wicked Witch to protect them.** |

**Part B:** Write 3–4 sentences describing how Dorothy's perspective changes between the two interactions shown in the chart.

**Dorothy feels small and afraid when she first meets the Wizard. She doesn't think she can defeat the Wicked Witch like the Wizard asks her to do. After facing many trials with her friends, Dorothy gains confidence. She wants to protect her friends and her dog, so she stands up to the Wicked Witch and fights back.**

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**EL** **OBSERVE LANGUAGE** Look for students to identify Dorothy's perspective using feeling words (adjectives) or descriptions of what Dorothy may be thinking. If students need support, guide them to use the list of adjectives from the **Collect and Display** chart and examples from their Describe Perspective chart.

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## SESSION PREVIEW

# SESSION 5: Read & Analyze

### SESSION GOALS

| LEARNING GOALS | SUCCESS CRITERIA | LANGUAGE GOAL |
|---|---|---|
| • Describe the development of a plot in a drama, or play.<br>• Discuss a hero's transformation in a drama. | • Analyze plot development in ***The Wizard of Oz***.<br>• Discuss the ways in which Dorothy changes in response to the events in the drama, or play. | • Describe events in a play and how they transform a character using academic language such as *event, rising action,* and *climax*. |

### MATERIALS

| INTEGRATED LITERACY WHOLE CLASS | SUPPORT & EXTEND SMALL GROUP |
|---|---|
| • Grade 5, Unit 5, Session 5 Slides<br>• Reading routine anchor charts | • Grade 5, Unit 5, Session 5: Comprehension<br>• *i-Ready*<br>• Independent Reading |

### PACING

| INTRODUCE | UNLOCK THE TEXT | READ | ANALYZE | ASSESS | SUPPORT & EXTEND |
|---|---|---|---|---|---|
| 5 MINS. | 5 MINS. | 25 MINS. | 20 MINS. | 5 MINS. | 30 MINS. |

### ENGLISH LEARNERS

**EL SCAFFOLD TO OFFER DIFFERENT LEVELS OF SUPPORT**

Support students with sequencing and analyzing the plot during Compare Events on p. 62.

| SUBSTANTIAL SUPPORT | MODERATE SUPPORT | LIGHT SUPPORT |
|---|---|---|
| Write the key events of the story in simple sentences, one sentence per index card. Shuffle the cards and give them to partners to sequence and sort into the correct part of the plot. Provide sentence frames that help students listen to ideas and explain which part of the plot they chose, such as:<br>• *I think this belongs in falling action because it tells how the problem of ___ is solved.*<br>• *I think this belongs in ___ because it happens [before/after] the climax.* | Review the definition of *climax*. Invite students to suggest events from lines 97–111 that could be the climax and record them. Then have students listen to each other's ideas and negotiate which event or series of smaller events are the most exciting or important, using:<br>• *When Dorothy ___, it is exciting and important because ___.*<br>• *I think it is more important when ___ because ___.* | Have students independently start their Story Mountain. Then have partners discuss ideas using:<br>• *I agree that ___ because ___.*<br>• *I chose ___ for ___ since ___.*<br>Guide students to reference the definitions of each plot element as they provide feedback on each other's ideas by asking questions, such as *What makes that moment the most important?* Have students revise based on the feedback they receive. |


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**INTRODUCE** (5 MINS.)




# The Wizard of Oz, Part 3

## DO NOW

Identify each character's goal for visiting the Wizard of Oz.

Dorothy: **return home**

Tin Woodman: **get a heart**

Lion: **find courage**

Scarecrow: **get brains**

**CHECK** Have students complete the Do Now independently to activate prior knowledge about the characters' motivations. Invite volunteers to share their responses.

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Describe the development of a plot in a drama, or play.<br>• Discuss a hero's transformation in a drama. | **I will be able to . . .**<br>• Analyze plot development in the *The Wizard of Oz*.<br>• Discuss the ways in which Dorothy changes in response to the events in the drama, or play. |

**DISCUSS** Use a **Response Protocol** to have students read the Learning Goals and Success Criteria. **Ask,** *"In your own words, what will you learn today? How will you know you have learned this?"*

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## READ & ANALYZE

### UNLOCK THE TEXT (5 MINS.)

**TEACH**

- Introduce the session vocabulary. Read each word aloud slowly, emphasizing the syllables. Then read the word smoothly.
- Read each definition and example sentence. When you read the example sentences, emphasize the vocabulary word.
- Read the directions for the activity.

EL **DEVELOP VOCABULARY** Explain that the word *momentary* contains the base word *moment*. Ask students what *moment* means *(a small amount of time)* and how it relates to *momentary*. *(used to describe something that lasts a moment)* Repeat for *exceptionally* and the base word *exception*. *(something or someone that is not included or does not follow a rule or pattern)*

**APPLY**

- Have students complete the remaining sentences to show their understanding of the vocabulary.
- Use a **Response Protocol** to hear students' answers.

Read & Analyze

## Unlock the Text

### Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **mo•men•ta•ry** (*adj.*) | lasting only for a short time | Charlie crosses the road after a **momentary** wait for a car to drive by. |
| **ex•cep•tion•al•ly** (*adv.*) | unusually, especially | Elsa is an **exceptionally** good cook who always makes the best pies. |
| **ap•peal** (*v.*) | to be of interest | A book about birds would **appeal** to someone who likes birdwatching. |

Complete the sentences to practice using the vocabulary words.

1. Dina is impressed by how ___exceptionally___ fast Laura finishes the race.
2. The old man continued reading after a ___momentary___ pause to clear his throat.
3. Elijah tries to ___appeal___ to his mom's love of animals when he asks if he can get a cat.


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Session 5



Write a new sentence using each word.

**momentary:** _____

_____

**exceptionally:** _____

_____

**appeal:** _____

_____

**APPLY** Have students write original sentences using the vocabulary words.

## TALK ABOUT IT

Share your sentences with a partner. Explain why each word makes sense in the sentence you wrote. Choose one word, and work with your partner to create a new sentence that includes the word.

The word ___ makes sense in my sentence because ___.

**DISCUSS**

- Have pairs share their sentences and create a new one together.
- Use a **Response Protocol** to have students share their original sentences.

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## READ & ANALYZE

**PURPOSE FOR READING** Read the purpose aloud to help focus students' reading. Tell students they will revisit this purpose after reading this drama.

Remind students to use the **Read Words Routine** and the **Explain Words Routine** as needed during reading.

### READ *THE WIZARD OF OZ*, PART 3 (25 MINS.)

#### Read & Analyze

***The Wizard of Oz* Adapted by Frances Mapp** (PART 3)

**Purpose for Reading**

Read to find out how the events of the story change Dorothy and her friends.

**SCENE 5**

120 **SETTING:** *Same as Scene 3.*

121 **AT RISE:** *GUARDIAN is dusting throne, as DOROTHY, TOTO, SCARECROW, LION, and TIN WOODMAN enter right.*

122 **DOROTHY:** Excuse me, sir—

123 **GUARDIAN** *(Startled)*: Bless my soul, if it isn't the little girl from Kansas! I must tell the Great Oz at once. *(Goes behind screen. Lights dim; gong sounds.)*

124 **OZ** *(From behind screen, in loud and terrifying voice)*: What? Back again?

125 **DOROTHY** *(Going center)*: Yes, Great Oz. We got rid of the Wicked Witch, and now we have come to claim our reward.

126 **OZ:** Goodness gracious! How did you do that?

127 **DOROTHY:** I threw a pail of water on the Witch, and she melted away right before my eyes. *(Holds up cap)* Here is her Golden Cap to prove it.

128 **LION:** I want some courage! *(He dashes to the throne, growls, and knocks over screen, revealing WIZARD OF OZ, a small, meek man dressed in an ordinary suit. LION is astonished.)* Why, you're only a man!




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Session 5



129 **WOODMAN** *(Amazed)*: Are you the Wizard of Oz, the Great and Terrible Oz?

130 **OZ** *(Meekly)*: Yes, I'm afraid I am.

131 **SCARECROW** *(Sadly)*: Now I won't get my brains!

132 **DOROTHY** *(Angrily; to Oz)*: You should be ashamed of yourself.

133 **SCARECROW:** You're only a fake.

134 **OZ** *(Turning **imploringly** to SCARECROW)*: You won't tell anyone, will you? All my subjects fear me, and if you tell them the truth, I will have no power over them at all.

135 **DOROTHY** *(Thoughtfully)*: Well, we won't tell them about you if you tell me how I am going to get back to Kansas.

136 **WOODMAN:** And how shall I ever get a heart?

137 **OZ:** Now let me see. *(He paces.)* Yes, that's it. I will make you a heart. Just come with me. *(OZ and WOODMAN exit left.)*

138 **SCARECROW** *(Hopefully)*: If he is able to give the Tin Woodman a heart, perhaps he really can give me some brains. *(OZ and WOODMAN reenter. WOODMAN has a large gold heart pinned to his chest.)*

139 **OZ:** There now—you see, you have a heart of the finest gold.

140 **LION** *(Curiously)*: How do you feel?

141 **WOODMAN:** About the same, except for a curious sensation in my chest.

142 **SCARECROW:** That's your first feeling. And now, Oz, can you help me?

143 **OZ:** You do not really need brains, Scarecrow. All you have to do is think hard. That is all anybody with brains does.

**imploringly:** *in a begging manner*

**Stop and Discuss**

**Why are the characters upset with the Wizard of Oz?**
Underline text details that support your answer.

EL **AMPLIFY SENTENCE STRUCTURE** Analyze line 135 by breaking it into parts. Explain that *Well* shows that Dorothy thought about an idea and is about to say it. Her idea is to make a deal with Oz. Explain that *if* introduces a condition of the deal. Have pairs explain the condition *(Oz tells Dorothy how to get to Kansas)* and the deal *(so Dorothy will not tell anyone about Oz)*.

## CHECK FOR UNDERSTANDING

**IF** Students do not explain that "the Wizard of Oz" is an ordinary person who doesn't have the power to do what he promised . . .

**THEN** Use the **Retell Routine** with lines 125–136.

1. **Identify the subject.** *(Wizard of Oz)*
2. **Describe the events.** *(First, Dorothy and her friends return to get their reward. The Wizard had promised to grant their wishes. Then the Lion knocks over the screen and reveals the Wizard is a person. Next, Scarecrow says the Wizard is a fake. Finally, Woodman wonders how he will get a heart if the Wizard is a fake.)*
3. **What do these events tell you about the subject?** *(The Wizard of Oz is an ordinary person who doesn't have the power to do the things he promised.)*

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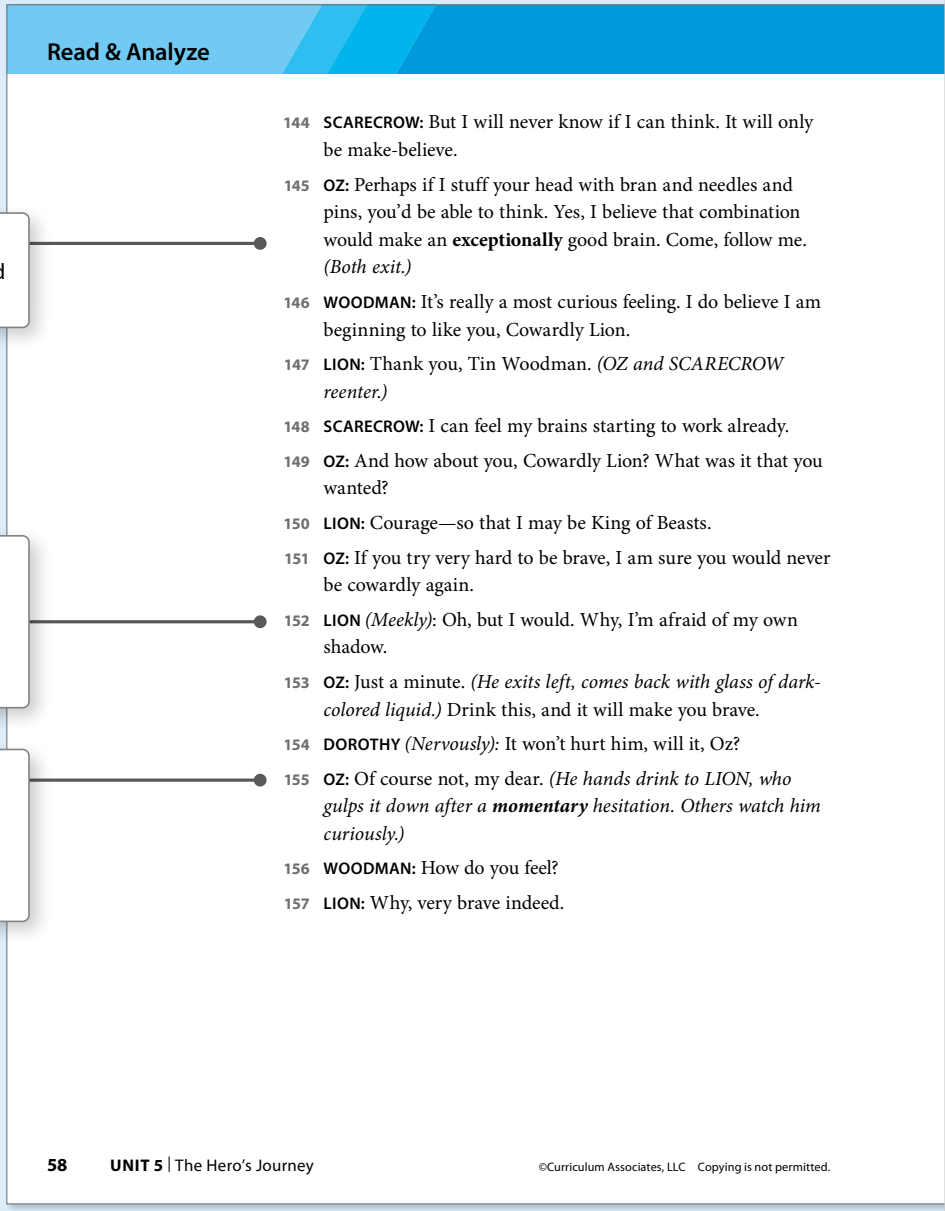
**MODULE 1** | The Wizard of Oz 57

## READ & ANALYZE

**BUILD VOCABULARY** Remind students that they learned the word *exceptionally* and elicit what the word means in the sentence. *(unusually, especially)*

**AMPLIFY LANGUAGE** Point out the phrase *afraid of my own shadow* in line 152 and ask students if they are afraid of their shadow *(no)* and why not *(it's not scary)*. Explain that the phrase is an idiom that describes someone very timid or fearful.

**BUILD VOCABULARY** Remind students that they learned the word *momentary* and elicit what the word means in the sentence. *(lasting only for a short time)* **Ask,** *"What is a synonym for* momentary *that could replace the word in the sentence?"*



Read & Analyze

144 **SCARECROW:** But I will never know if I can think. It will only be make-believe.

145 **OZ:** Perhaps if I stuff your head with bran and needles and pins, you'd be able to think. Yes, I believe that combination would make an **exceptionally** good brain. Come, follow me. *(Both exit.)*

146 **WOODMAN:** It's really a most curious feeling. I do believe I am beginning to like you, Cowardly Lion.

147 **LION:** Thank you, Tin Woodman. *(OZ and SCARECROW reenter.)*

148 **SCARECROW:** I can feel my brains starting to work already.

149 **OZ:** And how about you, Cowardly Lion? What was it that you wanted?

150 **LION:** Courage—so that I may be King of Beasts.

151 **OZ:** If you try very hard to be brave, I am sure you would never be cowardly again.

152 **LION** *(Meekly)*: Oh, but I would. Why, I'm afraid of my own shadow.

153 **OZ:** Just a minute. *(He exits left, comes back with glass of dark-colored liquid.)* Drink this, and it will make you brave.

154 **DOROTHY** *(Nervously):* It won't hurt him, will it, Oz?

155 **OZ:** Of course not, my dear. *(He hands drink to LION, who gulps it down after a* ***momentary*** *hesitation. Others watch him curiously.)*

156 **WOODMAN:** How do you feel?

157 **LION:** Why, very brave indeed.

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Session 5



158 **DOROTHY** *(Disappointedly)*: But you can't help me, can you, Oz?

159 **OZ** *(Gently)*: I'm afraid not, my dear. I have no powers that can carry you back to Kansas. *(Suddenly)* But I know someone who does.

160 **ALL:** Who?

161 **OZ:** Glinda the Good, Witch of the South. She lives at the edge of the desert and can certainly tell you how to reach Kansas.

162 **DOROTHY:** I must start at once.

163 **WOODMAN:** I shall go with you, for now that I have a heart I cannot let you go unprotected.

164 **LION:** I am brave enough to keep you from danger. I, too, shall go.

165 **SCARECROW:** I will be lonesome without you, my friends, so I'm going, too.

166 **DOROTHY:** Goodbye, Oz. Thank you for helping us.

167 **OZ:** Goodbye. Be sure to come back to the Emerald City for a visit when you can. *(They exit. Curtain)*

**STOP AND ASK** *"Where is Dorothy going and why?" (to find Glinda the Good, Witch of the South, to find out how to get back to Kansas)*

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## READ & ANALYZE

EL **AMPLIFY SENTENCE STRUCTURE** Point out that stage directions can be incomplete sentences, just like notes. They may leave out words such as *the, to,* or *a*. For example, line 169 written as a complete sentence would begin *In the throne room* . . . . Invite students to share missing words they notice or rephrase the stage directions in lines 168–169 as complete sentences.

Read & Analyze

### SCENE 6

168 **SETTING:** *Throne room of palace of Glinda the Good. Throne covered with rubies is at center.*

169 **AT RISE:** *GLINDA is on throne. FLORIA stands right of throne. A loud chime is heard off.*

170 **GLINDA:** Floria, see who wishes entrance.

171 **FLORIA:** Yes, mistress. *(She exits and returns with WOODMAN, SCARECROW, LION, TOTO, and DOROTHY, who carries Golden Cap.)*

172 **GLINDA:** Welcome, my friends. What brings you to the Land of the South?

173 **DOROTHY:** The Wizard of Oz directed me here in hopes that you can help me return to Kansas.

174 **GLINDA:** What are you holding in your hand?

175 **DOROTHY:** This is the Golden Cap that belonged to the Wicked Witch of the West.

176 **GLINDA:** If you give me the Golden Cap, I can call the Winged Monkeys. They will take you wherever you wish to go. *(DOROTHY hands cap to GLINDA.)*







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Session 5



177 **DOROTHY** *(To others):* And what will happen to you, my good friends?

178 **WOODMAN:** Now that the Wicked Witch of the West is dead, the Winkies were kind enough to ask me to be their ruler. I shall go back there and rule until you come again.

179 **LION:** The great beasts of the Great Forest want me for their King. Now that I have my courage I shall rejoin them until such time as we meet again.

180 **SCARECROW:** And I shall go back to the Emerald City as King. The idea of having a stuffed man as ruler seemed to **appeal** greatly to the people of the city.

181 **GLINDA:** Good! Then my first command to the Winged Monkeys shall be to carry the Scarecrow to the Emerald City. My second command shall be to take the Tin Woodman to the Land of the Winkies, my third to carry the Lion to the Great Forest.

182 **SCARECROW:** But what about Dorothy?

183 **GLINDA:** You had the power to return to those you love all the time, Dorothy. But first you had to be sure of your heart's desire. Are you sure now?

184 **DOROTHY:** Oh yes, yes! More than anything else in this whole world. I miss Aunty Em and Uncle Henry!

185 **GLINDA** *(Smiling)*: Then you are ready. Clap your heels together three times, and the silver slippers will carry you back to Kansas.

186 **DOROTHY** *(Taking hold of TOTO)*: Thank you, Glinda. I shall try to come back again next year. And goodbye, dear friends. I shall never, ever forget you. *(Others crowd around, embracing her warmly, then step aside. DOROTHY and TOTO come down center. Closing her eyes and clapping her heel together three times)* I wish to be back in Kansas! *(Blackout)*

187 **ALL** *(Ad lib)*: Goodbye! Don't forget us! Come back soon! *(Etc. Curtain)*

**THE END.**

**Stop and Discuss**

**What does Dorothy learn from Glinda about how to return to Kansas?**

Underline text details that support your answer.

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**BUILD VOCABULARY** Remind students that they learned the word *appeal* and elicit what the word means in the sentence. *(to be of interest to someone)*

**EXTEND Ask,** *"Do you think Oz helps Dorothy and her friends or not?"* Have students support their opinion with text details.

## CHECK FOR UNDERSTANDING

**IF** Students don't explain that Dorothy learns she could go home anytime, as long as she wants to . . .

**THEN** Use the **Unpack Sentences Routine** with the first two sentences of line 183.

1. **Identify the chunks.** *(You had the power / to return to those you love / all the time, / Dorothy. / But first / you had to be sure / of your heart's desire.)*
2. **Figure out what each chunk means.** *("You had the power" means she was always able; "return to those you love" means she could always go home; "your heart's desire" is figurative language that means the thing you want most of all.)*
3. **Restate each chunk and put them together.** *(You were always able to go home, but first you had to be sure that was what you wanted most of all.)*

## Reflect on the Text

Reflect on the text by discussing one or both questions:

- **REVISIT PURPOSE FOR READING** *"How are Dorothy and her friends changed by the events of the story?"*
- **MAKE A CONNECTION** *"Glinda tells Dorothy that she had the power to return home all along. Think of a time when you asked for help or advice only to realize a solution was already within your reach. How did you feel? What did you do next?"*

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## READ & ANALYZE

**ANALYZE** (20 MINS.)

**TEACH**

- Point out that *The Wizard of Oz* is a play, or drama, that presents a sequence of events in a story.
- Review the instruction on the student page.
- Explain that when readers compare events in a story, they can more easily analyze the plot and identify ways that characters change.

**MODEL**

- Model identifying part of the exposition. **Say,** *"As I review what happened in lines 1–56 at the beginning of the play, I remember that the cyclone places Dorothy, Toto, and her house in the Land of Oz."*
- Refer students to the definition of *exposition* in the instruction on the page. **Ask,** *"What other events in this first section would be part of the exposition?"*
- Have volunteers identify other events in the exposition. Direct students to these details in the exposition box noting the introduction of characters, setting, and plot.

**APPLY** Have students complete the Story Mountain.

EL See the Session Preview for differentiated EL support.

### Read & Analyze

## Compare Events

Readers can better understand a story by identifying and comparing story events. The **plot** of a story is the sequence of events that take place. A plot includes five parts:

- The **exposition** is the beginning of the story, when the characters, setting and plot are introduced.
- The **rising action** includes the events that lead to the climax.
- The **climax** is the most exciting or important moment in the story.
- The **falling action** includes the events that show how the conflict is resolved.
- The **resolution** is how the story ends.

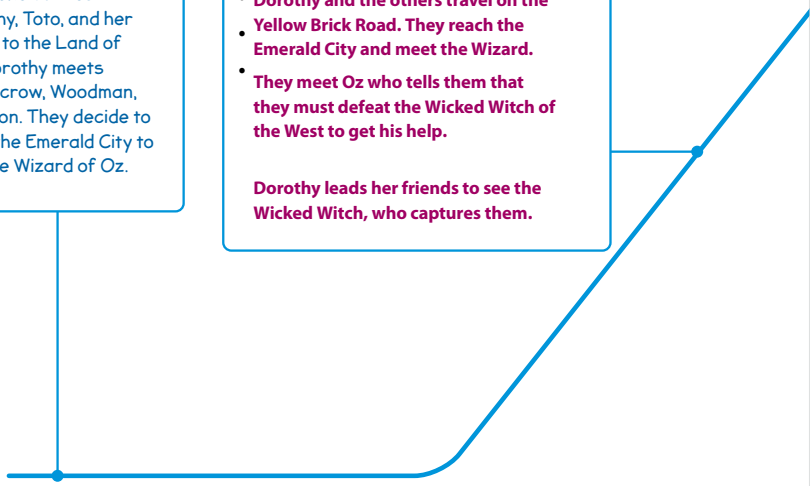
Review Scenes 1–6 of *The Wizard of Oz*. Use plot details to complete the Story Mountain.

**Exposition (lines 1–56)**
A cyclone carries Dorothy, Toto, and her house to the Land of Oz. Dorothy meets Scarecrow, Woodman, and Lion. They decide to go to the Emerald City to see the Wizard of Oz.

**Rising action (lines 57–96)**

- **Dorothy and the others travel on the Yellow Brick Road. They reach the Emerald City and meet the Wizard.**
- **They meet Oz who tells them that they must defeat the Wicked Witch of the West to get his help.**

**Dorothy leads her friends to see the Wicked Witch, who captures them.**




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Session 5



**Climax (lines 97–111)**

**Dorothy throws water at the Witch and the Witch melts away, which frees Dorothy and her friends.**

**Falling action (lines 112–167)**

**The characters meet the Wizard of Oz and learn that he is a human. The Wizard helps Scarecrow, Woodman, and Lion, but says he cannot help Dorothy. She must go to Glinda for help. Glinda tells Dorothy that she has had the power to return home all along.**

**Resolution (lines 168–188)**

**Dorothy says she will return to see her friends. She claps her heels together to return home to Kansas.**

**TALK ABOUT IT**

Share your chart with a partner and answer the questions.

- Dorothy and her friends meet the Wizard of Oz twice (lines 64–85; lines 124–164). How are the two meetings similar?
- How are the meetings different?

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**DISCUSS**

- Have students share their Story Mountain charts with a partner or small group.
- Use a **Response Protocol** to hear events students included in each part of the chart.
- Point out that Dorothy is not shown in the Mundane World in this version of *The Wizard of Oz*. Remind students that some stories do not highlight all the steps in the Hero's Journey.

EL **GROUP STRATEGICALLY** As possible, group students with emerging English proficiency with more proficient English speakers who share the same home language to support them in expressing ideas about their Story Mountain in English.

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**MODULE 1** | The Wizard of Oz 63

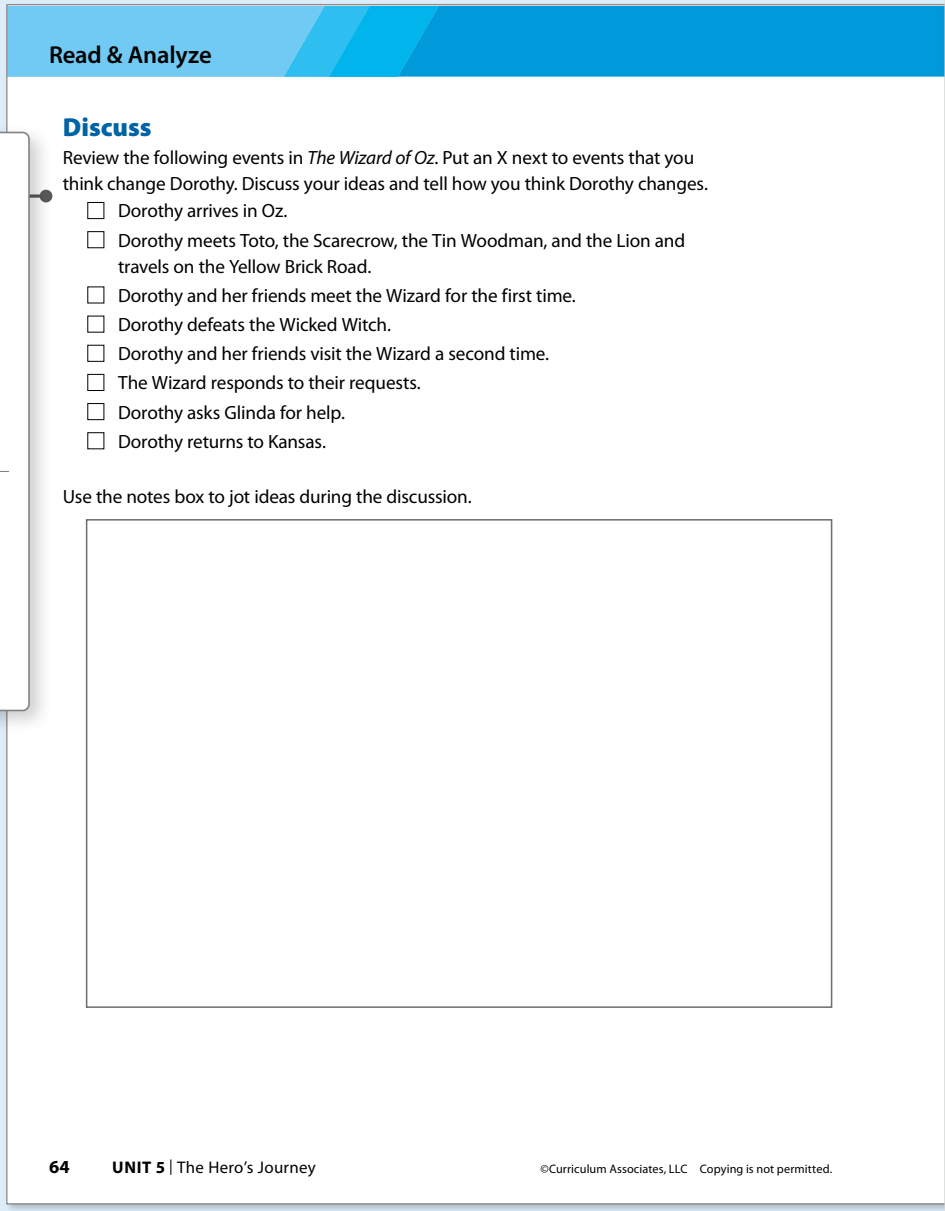
## READ & ANALYZE

**DISCUSS**

- Before beginning the discussion, read aloud the list of events. Have students mark the events that they think change Dorothy.
- Use a **Response Protocol** to guide the discussion. Have students share their ideas about how Dorothy changes. Encourage students to use text details to support their ideas.
- Have students take notes about new or interesting ideas they hear.

EL **DEVELOP ACADEMIC LANGUAGE** Help students use text details to support their ideas by providing sentence frames:

- *I think this because line ___ of the text says ___.*
- *The text says ___, which means that Dorothy ___.*
- *Before this event, the text says Dorothy ___, but after the event the text says she ___.*



Read & Analyze

### Discuss

Review the following events in *The Wizard of Oz*. Put an X next to events that you think change Dorothy. Discuss your ideas and tell how you think Dorothy changes.

- ☐ Dorothy arrives in Oz.
- ☐ Dorothy meets Toto, the Scarecrow, the Tin Woodman, and the Lion and travels on the Yellow Brick Road.
- ☐ Dorothy and her friends meet the Wizard for the first time.
- ☐ Dorothy defeats the Wicked Witch.
- ☐ Dorothy and her friends visit the Wizard a second time.
- ☐ The Wizard responds to their requests.
- ☐ Dorothy asks Glinda for help.
- ☐ Dorothy returns to Kansas.

Use the notes box to jot ideas during the discussion.

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### Revisit Learning Goals

Have students turn and talk about the questions.

- *"How did comparing events help you better understand the plot of the story?"*
- *"How did discussing story events help you better understand how Dorothy changes?"*

**ASSESS** (5 MINS.)

Session 5

NAME

## EXIT TICKET

Read the list of trials Dorothy faces. Put an X next to the **one** event that you think changes Dorothy the most.

- ☐ journey to the Emerald City
- ☐ asking the Wizard for help
- ☐ defeating the Wicked Witch
- ☐ claiming a reward from the Wizard

Write a paragraph to explain your thinking about which event changes Dorothy most.

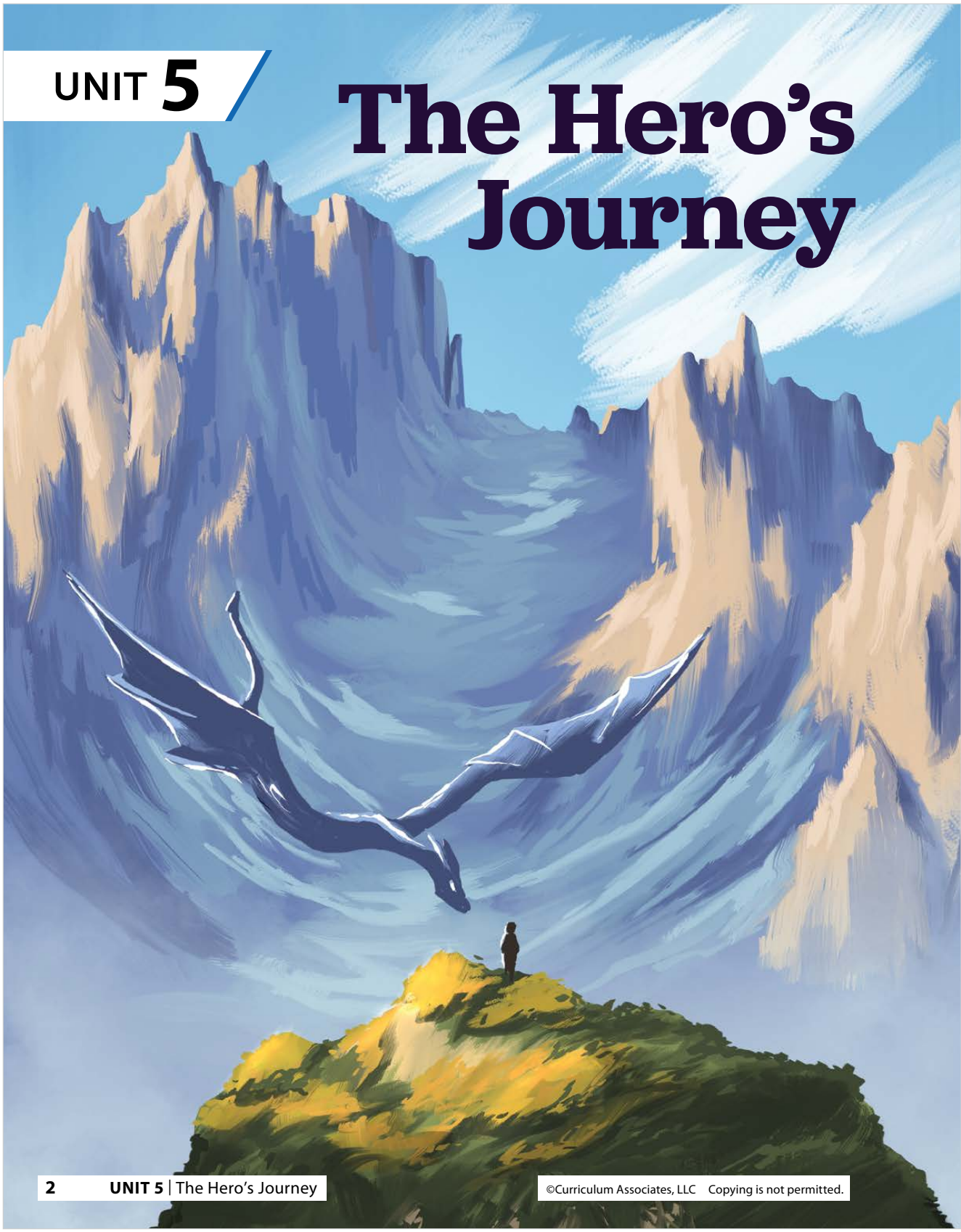
**One of the biggest challenges Dorothy faces is defeating the Wicked Witch of the West. I think this trial changes her the most because it shows she is strong and independent. Before this, Dorothy really needs her friends and isn't sure if she can do things on her own. But when she throws the water on the Witch and the Witch melts, Dorothy realizes she can handle tough situations by herself. This teaches her she is courageous and can solve problems creatively, which she might not have thought before. It also helps her friends because they are freed from the Witch's spells. So, defeating the Witch helps Dorothy become more confident and ready to return home to Kansas.**

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UNIT 5

# The Hero's Journey



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## DO NOW

Think of a hero from your life, your imagination, a story, or a movie. Write a description explaining what makes them a hero. Then add a sketch of your hero.

I think _____ is a hero because _____

_____.

## UNIT GOALS

**I will learn how to . . .**

- Read unit texts to build knowledge about heroes and the Hero's Journey.
- Analyze how figurative language affects meaning in literary texts.
- Compare story structure across literary texts that depict a Hero's Journey.
- Write a story using narrative structure and figurative language.

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## Unit Opener

**Essential Question:** How is a hero transformed?

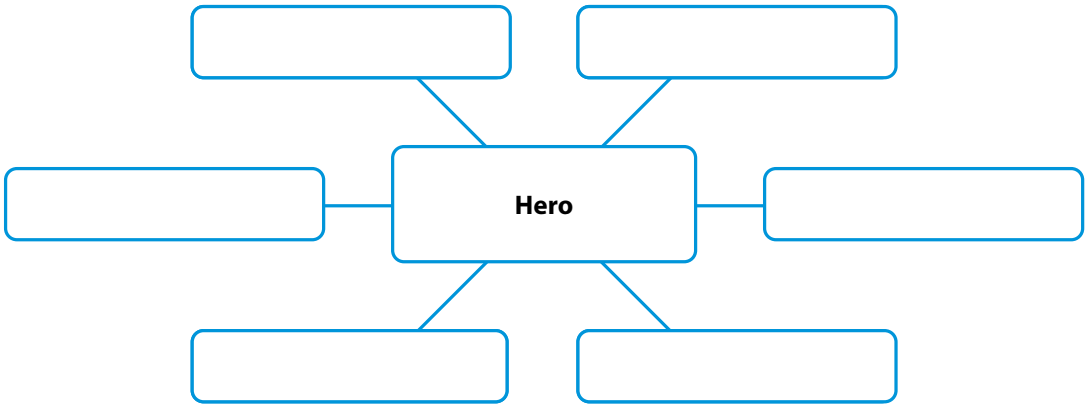
# Notice and Wonder

Write what you notice and wonder about the image your teacher shares.

| I Notice | I Wonder |
| --- | --- |
| | |

### TALK ABOUT IT

Fill in the web with words and phrases that show what you know about heroes, either from the picture or from your own experience. Then discuss what you noticed and wondered about the image.





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# Unit Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **tri•al** (*n.*) | a big or important challenge that tests a person or character | Hiking up the steep mountain was a **trial** for the two friends. |
| **trans•form** (*v.*) | to change completely or dramatically | Helping his sister with her homework will **transform** Jayden into a patient person. |
| **he•ro** (*n.*) | a person or character who overcomes trials and is changed in the process | Alisha is a **hero** because she always helps new students feel welcome at school. |

Complete the story about a young person who becomes a hero.

A young person once faced a **trial** of _____

_____.

This test has caused the young person to **transform** because _____

_____.

Now, many people call the young person a **hero** because _____

_____.

## TALK ABOUT IT

Share your ideas with a partner.

- What is an example of a trial that a hero might face?
- How might facing a trial transform somebody?
- What different traits might heroes have?

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Unit Opener

# Meet the Anchor Text

Explore the unit's big ideas by previewing and reacting to a short section of the anchor text. You will write about the anchor text at the end of this unit.

## from *Where the Mountain Meets the Moon*

by Grace Lin

**Purpose for Reading**

Read to learn how a young hero on a journey reacts when she faces a dragon.

**Annotate**

**What do you notice?** Mark surprising or interesting parts with an exclamation point.

**What do you wonder about?** Mark those parts with a question mark.



1 Minli gaped at the dragon in front of her. He was brilliant red, the color of a lucky lantern, with emerald-green whiskers, horns, and a dull stone-colored ball like the moon on his head. At least what Minli could see of him looked like that. Because he was also half-covered by ropes of twine that had been tied tightly around him so he couldn't move and by the silvery lake of water his tears had formed all around him.

2 Minli had always thought it would be thrilling but scary to meet a dragon. Her father's stories always made them sound so wise and powerful and grand. But here was a dragon before her, tied up and crying! Minli didn't feel awed by it at all. In fact, she felt rather sorry for it.

3 "Can you help me?" the dragon sniffled. "I am trapped."

4 Minli shook herself and started swimming toward the dragon. "What happened to you?" she asked.

5 "The monkeys tied me up while I was sleeping," the dragon said, "I have been here for days."



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6 Minli swam over to the dragon and climbed onto his back to get out of the water. There, she opened her pack, took out the small, sharp knife she had brought with her, and started cutting the twine.

7 "Why did the monkeys tie you up?" Minli asked.

8 "Because I want to go farther into the forest to the peach grove," the dragon said, "and the monkeys will not let anyone through. I have been trying to make them let me pass peacefully for days, but they are so unreasonable. Finally I told them if they did not let me through, I would just force my way. They know I am big and strong enough to go through without their permission so when I went to sleep, they tied me up."

9 "Why do you have to go through the forest?" Minli asked. "Can't you just fly over?"

10 More tears, the size of lychee nuts, rolled down the dragon's face.

11 "I cannot fly," he sobbed. "I do not know why. All other dragons can fly. But I cannot. I wish I knew why."

12 "Don't cry," Minli said, patting the dragon, feeling more sorry for it than ever. "I'm going to Never-Ending Mountain to see the Old Man of the Moon and ask him how to change my family's fortune. You can come too and ask him how to fly."

13 "You know where Never-Ending Mountain is?" the dragon asked. "I thought to see the Old Man of the Moon was impossible. You must be very wise to know how to find him."

14 "Not really," Minli said, "I got the directions from a goldfish."

## TALK ABOUT IT

Work with a partner. Share what you noticed and wondered.

I noticed ___.

When I read ___, it made me wonder ___.

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Unit Opener

# Meet the Unit Texts

In this unit, you will also read the texts below. Preview the images and titles.



from **The Hero Handbook** by Matt Langdon



**The Hero's Journey** diagram



**The Wizard of Oz** by Frances Mapp



**The Monster of the Woods** by Alexandra Alessandri



**The Minotaur** by Rachael M. Nicholas



**Five Thousand Light-Years to Home** by Suyi Davies Okungbowa



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## TALK ABOUT IT

How might the unit texts help you better understand the things that you noticed and wondered about the anchor text?

These texts might help me better understand the anchor text because ___.

I think these texts will help me answer questions about___.

When I noticed ___ it made me think that I might learn more about ___.

Use the notes box to jot ideas during the discussion.

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Unit Opener

# Preview the Writing Prompt

Once you have read all the texts in this unit, you will share what you have learned through writing. Preview the writing prompt in the box below. Circle words and phrases that feel important to pay attention to.

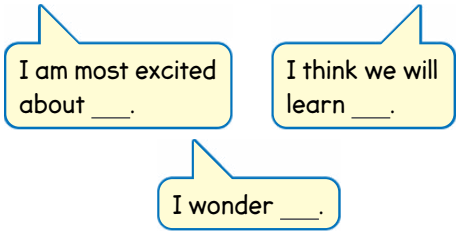
**PROMPT**

Using the narrative structure you explored in this unit, write a story about a hero's journey. Include descriptive and figurative language as well as dialogue to develop events and experiences or show your characters' responses to situations.

**TALK ABOUT IT**

Discuss the following questions with a partner:

- What are you excited to learn about in this unit?
- What do you think you will learn in this unit?
- What questions do you have about the unit?





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## REFLECT

**Essential Question:** How is a hero transformed?

Read the essential question. Write one or two sentences to answer it. You will revisit this question as you read and learn about the unit topic.

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MODULE 1 SESSION 2

# The Hero Handbook
# The Hero's Journey

## DO NOW

Think of a story from a book, movie, or television show that features a hero. List three challenges that the hero faces in the story.

1. _____

2. _____

3. _____

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Write a gist statement that includes the main idea and details of a text. | **I will be able to . . .**<br>• Write a gist statement for a text about the Hero's Journey. |

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## Read for Background

# Unlock the Text

## Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **my•thol•o•gy** (*n.*) | a collection of traditional stories | The gods, heroes, and creatures in Greek **mythology** present the beliefs that shaped Greek culture long ago. |
| **men•tors** (*n.*) | people with experience in a skill who offer training or advice to people with less experience | Experienced players act as **mentors** for new players on the team, helping them practice new skills. |
| **al•ter** (*v.*) | to change something | The family decides to **alter** their plans and have the party indoors instead of in the park. |

### TALK ABOUT IT

Discuss these questions with a partner.

- Why do you think different cultures have their own **mythology**?
- Think of a skill or sport that you know. How could you be a **mentor** to someone who wanted to learn it?
- When have you had to **alter** your plans? What did you do differently?

I think different cultures have their own mythology because ___.

I could be someone's mentor in ___ by ___.

I had to alter my plans by ___.


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from

# The HERO Handbook

by Matt Langdon

## The Hero in a Story

1 When you read a book, watch a movie, or otherwise **consume** a story, the main character is called the hero.

2 Back in 1949, a man named Joseph Campbell wrote a book called *The Hero with a Thousand Faces*. He had spent the previous decade traveling the world reading and listening to stories about heroes from **mythology**.

3 Campbell noticed that all of these stories were basically the same. He wasn't saying that they're exactly the same, though. He was saying that they all have the same pattern.

4 Campbell called this pattern the "Hero's Journey."

5 The Hero's Journey is present in every story. You can see the steps if you know what to look for.

**Purpose for Reading**

Read to learn about a common pattern in stories called "the Hero's Journey."

**consume:** *to take in information from*

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## Read for Background

6 Campbell wrote down these steps. He came up with about 40. Some stories miss a few, while some contain them all. Now, I could tell you about each of those 40 steps, but you'd probably fall asleep or hate me forever. Maybe both. So, I have reduced it to five basic steps.

7 The steps are:

1. Mundane World
2. Call to Adventure
3. Threshold
4. Path of Trials
5. Master of Two Worlds

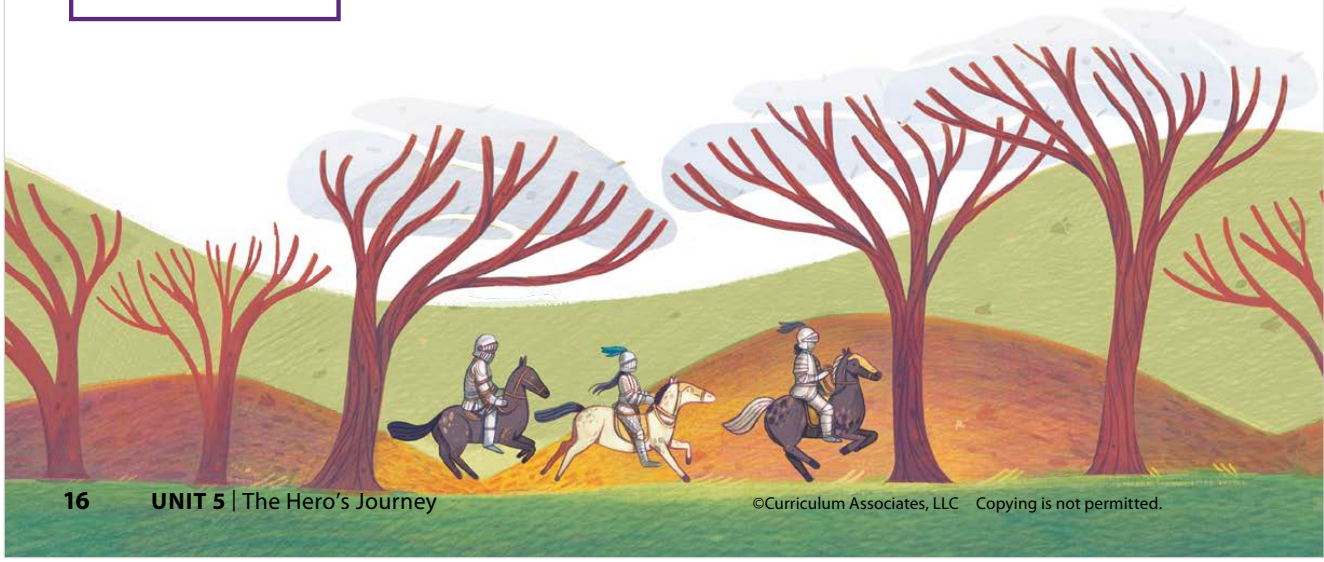
8 The hero begins the story in the *Mundane World*. Mundane means normal, typical, or boring. The hero doesn't want to be there, but often they don't know how to get out or even what else is available to them.

9 At some point, early in the story, the hero receives a *Call to Adventure*. This is usually someone (or something) that tells the hero that there is something else out there—that they don't have to stay in the Mundane World.

**Stop and Discuss**

**What happens in the first three steps of the Hero's Journey?**
Underline text details that support your answer.

10 Once the hero decides to enter this new world, they have to cross a *Threshold*. A threshold can be thought of as a doorway or gate. The threshold sits between the old world and the new world. Often there is a test for the hero before they can pass.




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11 Upon entering the new world, the hero travels along the *Path of Trials*. This path is full of new people, challenges, and lessons. The hero meets friends, enemies, and **mentors**. They have to overcome tests of various types, and they start gaining new wisdom. This step is usually the **bulk** of the story (it often seems like a whole journey itself, not just a step)!

**bulk:** *biggest part; most*

12 At the end of the journey, the hero has changed. The new people, tests, and knowledge have all combined to **alter** the hero forever. That brings the hero to the final step—the *Master of Two Worlds*. Upon surviving the new world, the hero has mastered it. They then return to the old world as a changed person. Because they've changed, they start changing the world around them.

## What Is a Hero?

13 [A] hero is someone whose story gets told. Everyone has their own story, but a hero's story gets shared far and wide. What makes a story shareable? [T]here is a lesson in it for us.

14 Pauline McLeod, an Australian Aboriginal storyteller, explained. "You can be a yarnteller—telling about something that may or may not have happened down the street or in the community—but it lacks the lessons. The true role of the storyteller is to pass on the lessons from the beginning of time."

15 We tell stories that help make us better people. A hero is someone whose story has lessons for us.

**Stop and Discuss**

**Why are hero stories widely shared?**
Underline text details that support your answer.



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Read for Background

# The Hero's Journey



**1. Mundane World:**
At first, the hero is living an ordinary life in the everyday world.



**2. Call to Adventure:**
A crisis pushes the hero into action.





**3. Crossing the Threshold:**
In accepting the quest, the hero moves into a new or unknown world, facing a series of tests or trials.

**5. Master of Two Worlds:**
The hero returns to the everyday world. How has the journey changed the hero?

**Stop and Discuss**

**How does the Hero's Journey end?**
Underline text details that support your answer.



**4. The Path of Trials:**
During the hero's trials, they may battle with monsters, human enemies, or the forces of nature.



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## Write a Gist

A **gist statement** is a one-sentence or two-sentence summary of a text. It answers the question, *What is this text mostly about?*

Follow these steps to write a gist for *The Hero Handbook*.

1. State the topic. Write it in one word or phrase.

2. Identify the most important ideas about the topic. Write them in the box.

3. Combine the most important ideas to write the gist in a sentence or two.

## Discuss

**Essential Question:** How is a hero transformed?

Connect what you read to the essential question. Work in a small group.

1. Read the essential question.
2. Read your gist statement aloud to your group.
3. Answer the essential question. Include details from *The Hero Handbook* in your answer.

A hero is transformed by ___.

After the hero is transformed, they ___.

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## Read for Background

### TALK ABOUT IT

Review the information in paragraphs 7–12. Answer the questions about the step assigned to you. Then share your ideas with your group.

**Step:** _____

| What happens in this step? | Do you think the hero changes in this step? Why? |
| --- | --- |
| | |

Use the notes box to jot ideas during the discussion.


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NAME

## EXIT TICKET

Draw a line to match each step of the Hero's Journey with its description.

| | |
|---|---|
| Mundane World | The Hero receives a challenge that prompts them to embark on a new journey. |
| Call to Adventure | The Hero reaches the ordinary world transformed, with new abilities and wisdom. |
| Threshold | The Hero has an ordinary life but feels trapped or out of place. |
| Path of Trials | The Hero faces various tests, meets friends and enemies, and gains knowledge. |
| Master of Two Worlds | The Hero crosses a barrier between the familiar and the unknown. |

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MODULE 1 SESSION 3

# The Wizard of Oz, Part 1

## DO NOW

Create a symbol to represent one of the following steps in the Hero's Journey that you read about in *The Hero Handbook*. Circle the step you choose. Then draw your symbol in the box.

| | |
|---|---|
| **Mundane World**<br>**Call to Adventure**<br>**Path of Trials** | |

Write 1–2 sentences explaining your drawing.

_____

_____

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Explain the structure of a drama.<br>• Determine the meaning of sentences that use modals. | **I will be able to . . .**<br>• Explain how scenes work together to tell the story in *The Wizard of Oz*.<br>• Identify modals in *The Wizard of Oz* and describe their effect on the story. |

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Read & Analyze

# Unlock the Text

## Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **sym•pa•thet•i•cal•ly** (*adv.*) | in a way that shows understanding or care | The teacher listens **sympathetically** to the student's concerns about the upcoming test. |
| **tire•some** (*adj.*) | causing someone to feel tired or annoyed | Cleaning my room is a **tiresome** chore that I don't enjoy. |

## Genre

Read to learn about drama.

- A **drama,** or play, is writing that tells a story through a script that includes dialogue between characters and stage directions.
- Drama is meant to be performed for audiences.
- The author's purpose is to entertain through performance.

While reading, pay close attention to how characters speak to each other. Use stage directions to imagine where the characters are and how they interact when performing.

### TALK ABOUT IT

Recall a drama that you have read at school or on your own. Discuss your ideas with a partner.

I read a drama called ___ which is about ___.

The stage directions helped me understand ___.


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# THE WIZARD OF OZ

Adapted by Frances Mapp

## Characters

DOROTHY
TOTO, *her dog*
WITCH OF THE NORTH
MUNCHKINS
SCARECROW
TIN WOODMAN
COWARDLY LION
GUARDIAN OF THE GATE
THE WIZARD OF OZ
WICKED WITCH OF THE WEST
GLINDA THE GOOD, *Witch of the South*
FLORIA, *her lady-in-waiting*

**Purpose for Reading**

Read to discover what happens when Dorothy crosses a threshold into a new adventure.

## SCENE 1

1 **SETTING:** *The Country of the Munchkins, in the Land of Oz. Low platform is at center, and at right is fence with pile of straw beside it.*

2 **AT RISE:** *DOROTHY, with TOTO beside her, sits on platform. Down center is a pair of silver slippers. SCARECROW, half hidden by straw, is propped up against fence.*

3 **DOROTHY** *(Looking around)* Toto, this place doesn't look familiar to me at all. That **cyclone** must have carried us far away from home! *(She stands, walks about, confused.)* Toto, I believe we're lost. *(WITCH OF THE NORTH enters right as several MUNCHKINS run in left.)*

4 **WITCH OF THE NORTH:** Welcome, to the Country of the Munchkins in the Land of Oz.

**cyclone:** *powerful spinning storm with strong winds and rain*

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## Read & Analyze

5 **DOROTHY** *(Somewhat frightened)*: Why, who are you?

6 **WITCH:** I am the Witch of the North, a friend of the Munchkins, whose country you are now in. We are all grateful to you for killing the wicked Witch of the East and wish to serve you in any way possible. *(MUNCHKINS make bobbing curtsies.)*

7 **DOROTHY:** You are very kind, but . . . I didn't kill anyone.

8 **WITCH:** You didn't, but your house did. You see, your farmhouse was picked up by the cyclone and landed here in Munchkin, right on top of the wicked Witch of the East, killing her and freeing us from her hateful **reign**. *(Points to slippers)* See, there are the silver slippers that she wore! She was so mean that after she was killed, she just dried up and blew away. Please accept the shoes as a token of our thanks for freeing us from the Witch.

**reign:** *period of time someone rules over a place*

9 **DOROTHY:** Perhaps you can tell me how I can get back to Kansas and Aunt Em. She'll be dreadfully worried, you know. And my dog Toto always gets upset in a strange place. *(TOTO sits up and barks furiously. MUNCHKINS laugh **heartily**.)*

**heartily:** *enthusiastically*

10 **WITCH:** I do not know where Kansas is, Dorothy. But there is one person in Oz who will surely know.

11 **DOROTHY** *(With excitement)*: Who is he? And where can I find him?

12 **WITCH:** Our mighty wizard, the Wizard of Oz—he will tell you how to get back to Kansas. I have never seen him, for he lives in the Emerald City, a wondrously beautiful city whose gates are studded with jewels.

**Stop and Discuss**

**What does Dorothy want from the Witch of the North?**
Underline text details that support your answer.



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13 **DOROTHY:** We'll go right away. How can I get there? *(She rises.)*

14 **WITCH:** Follow the yellow brick road through the Great Forest, and that will lead you to the Emerald City. But wear the silver slippers, for they will keep you from harm. *(She rises, kisses DOROTHY on forehead.)* And now goodbye. We in Munchkin will always be ready to welcome you back. A safe journey! *(WITCH exits left, followed by MUNCHKINS, waving cheerfully.)*

15 **DOROTHY:** Come, Toto. *(Puts on slippers)* They fit! *(TOTO jumps up and down excitedly. DOROTHY walks a few steps, then notices SCARECROW.)* Oh, my gracious, Toto, look—a funny stuffed man. *(Bends over him)* Why, it's a scarecrow. But such a **mournful**-looking face! *(Brushes straw off him. SCARECROW moves slightly, then grins at her.)*

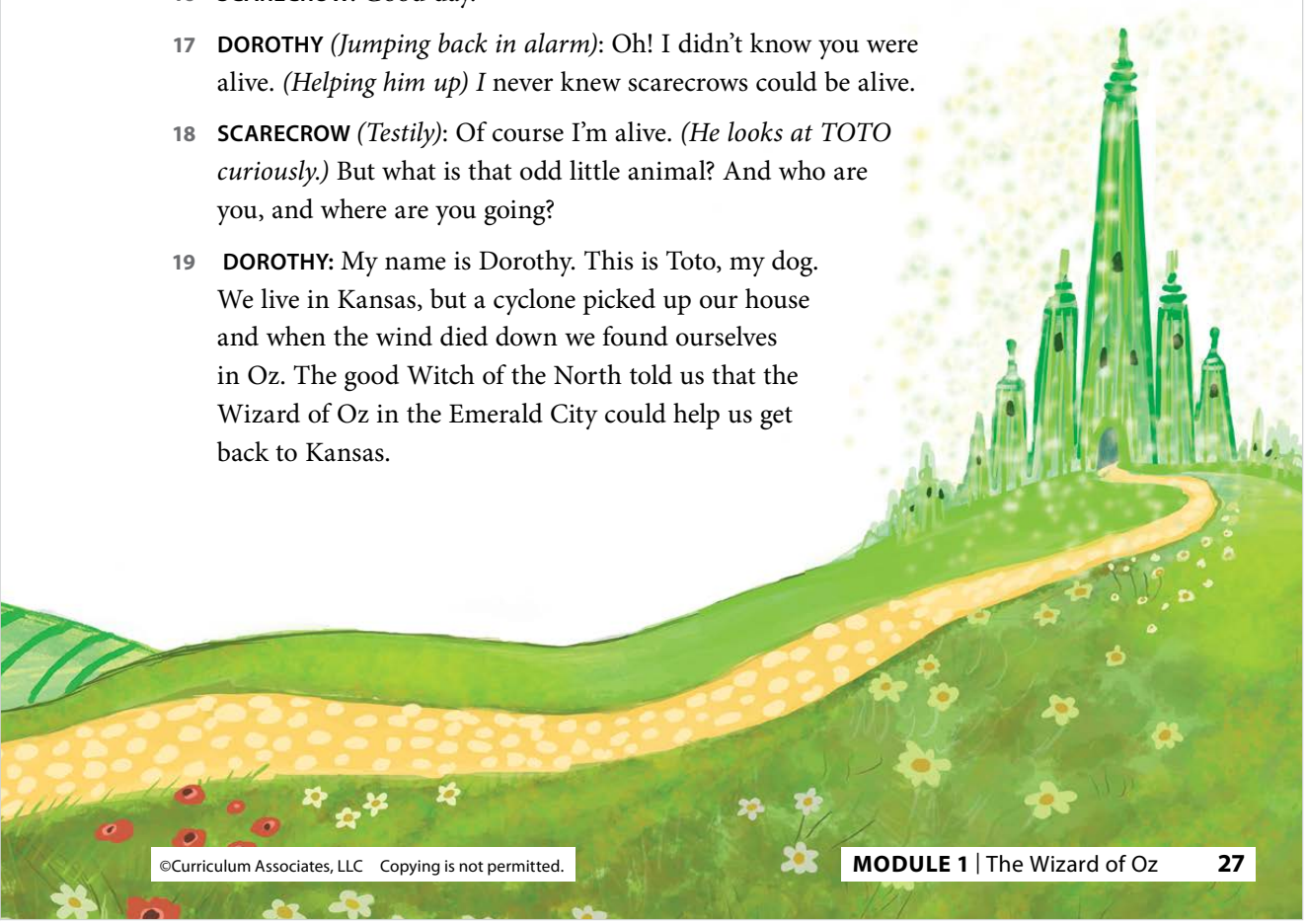
**mournful:** *sad*

16 **SCARECROW:** Good day.

17 **DOROTHY** *(Jumping back in alarm)*: Oh! I didn't know you were alive. *(Helping him up) I* never knew scarecrows could be alive.

18 **SCARECROW** *(Testily)*: Of course I'm alive. *(He looks at TOTO curiously.)* But what is that odd little animal? And who are you, and where are you going?

19 **DOROTHY:** My name is Dorothy. This is Toto, my dog. We live in Kansas, but a cyclone picked up our house and when the wind died down we found ourselves in Oz. The good Witch of the North told us that the Wizard of Oz in the Emerald City could help us get back to Kansas.



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## Read & Analyze

20 **SCARECROW** *(Puzzled)*: Where is the Emerald City? And who is the Wizard of Oz?

21 **DOROTHY:** Why, you don't know?

22 **SCARECROW** *(Sadly)*: No, indeed. You see, I am only stuffed with straw, so I have no brains at all.

23 **DOROTHY:** No brains at all?

24 **SCARECROW** *(Shaking his head)*: None at all. I don't mind my legs, arms, and body being stuffed because I can't get hurt. But with my head stuffed with straw instead of brains, how am I ever to know anything? *(Sadly)* I'm really just a fool.

25 **DOROTHY** *(**Sympathetically**)*: You're not a fool! But I understand how you feel. If you come with me, I'll ask the Wizard to help you. Perhaps he will give you some brains.

26 **SCARECROW:** Oh, thank you, Dorothy.

27 **DOROTHY:** Well, come on. Let's be off! *(They exit right. Curtain)*

### SCENE 2

28 **SETTING:** *The Yellow Brick Road, in the Great Forest. Path of yellow cloth or paper goes across the stage. Down left is pile of logs; backdrop of trees represents forest.*

29 **AT RISE:** *TIN WOODMAN stands motionless down left, arm upraised, holding ax over pile of logs. DOROTHY, TOTO, and SCARECROW enter right.*

30 **DOROTHY** *(Noticing TIN WOODMAN)*: Oh, look! *(Rushing over to him)* It's a Tin Woodman, but he only half-finished his wood chopping. And see—he's been crying!

31 **SCARECROW** *(Going to TIN WOODMAN)*: So he has, so he has. *(Studying him)* I've never seen anyone like him before. *(WOODMAN groans.)*

**haltingly:** *in an unsteady way*

32 **WOODMAN** *(**Haltingly**)*: Don't stand there staring at me. Help me! Do something! You don't suppose I want to stand here like this, do you?


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33 **DOROTHY** *(Amazed)* I've never heard of such a thing as a live woodman! *(To WOODMAN)* What shall we do? How can we help you?

34 **WOODMAN:** Send that straw-stuffed creature to my cottage and bring me my can of oil. I was caught in the rain while chopping wood, and my joints are rusted. Hurry!

35 **SCARECROW:** Oh, what a bother!

36 **DOROTHY:** Oh, go ahead, Scarecrow. It won't take a minute. *(He exits, grumbling.)*

37 **WOODMAN:** Thank you. What's your name? *(TOTO exits.)*

38 **DOROTHY:** My name is Dorothy, and this is my dog, Toto. *(She looks about for TOTO, calls him.)* Toto! Toto! Oh, well, he'll be back soon. We're from Kansas but got lost in a storm. *(Looking off)* Here comes the Scarecrow! *(SCARECROW reenters, holding can of oil. He and DOROTHY oil WOODMAN, who slowly lowers arm and stretches cautiously.)*

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## Read & Analyze

39 **WOODMAN** *(Smiling)*: That's much better. You have no idea how **tiresome** it is to stand here for two days waiting for someone to save you.

40 **SCARECROW:** Dorothy is a kind little girl. She saved me and now she's saved you. Hooray for Dorothy! *(He starts to dance, falls clumsily. DOROTHY and WOODMAN set SCARECROW on his feet, brush him off.)* Thank you. I'm all right now. Let's go, Dorothy.

41 **WOODMAN:** Where are you going?

42 **DOROTHY:** To the Wizard of Oz. He's going to tell me how to get back to Kansas, where I live.

43 **SCARECROW:** And he's going to give me some brains.

**wistfully:** *wishfully*

44 **WOODMAN** *(**Wistfully**)*: Do you suppose he would give me a heart? The tinsmith forgot to give me one when he made me, and I would like to be able to have feelings.

45 **DOROTHY:** Well, I don't know, but if he can give Scarecrow some brains, he can surely give you a heart. Why don't you come with us?

46 **WOODMAN:** I believe I will. *(Sound of lion roaring is heard off.)*

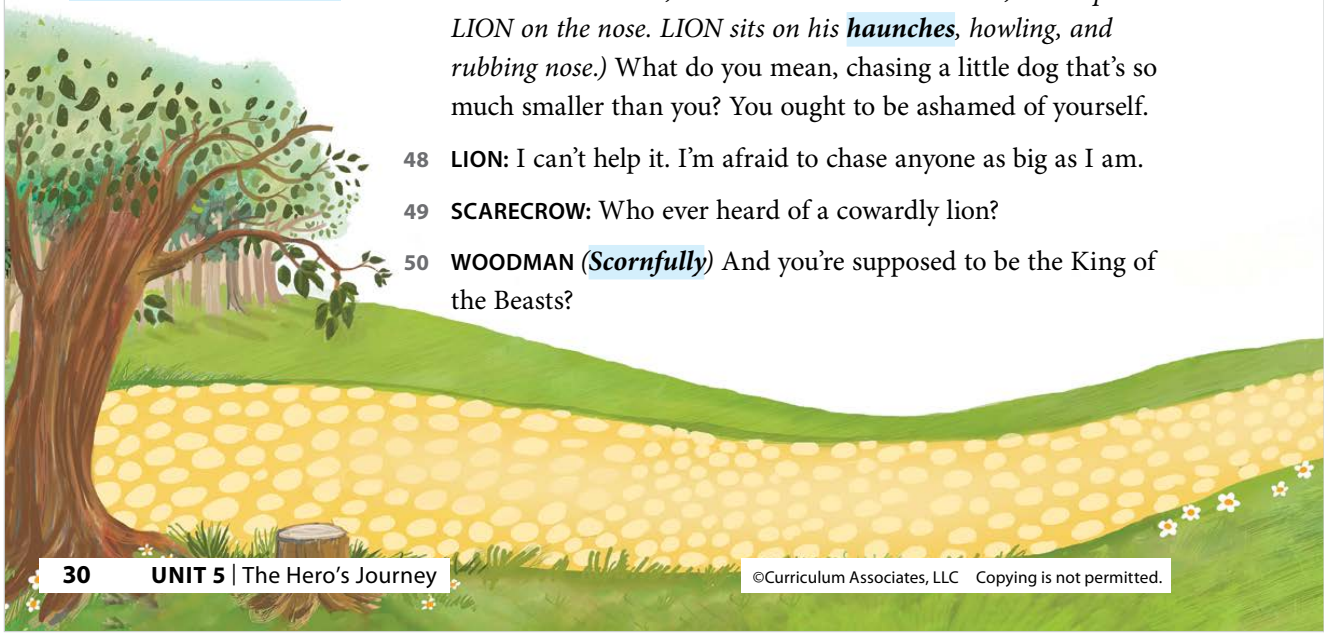
**haunches:** *back legs*
**scornfully:** *rudely*

47 **DOROTHY:** What's that? *(TOTO runs in pursued by COWARDLY LION, and hides behind DOROTHY, who taps LION on the nose. LION sits on his **haunches**, howling, and rubbing nose.)* What do you mean, chasing a little dog that's so much smaller than you? You ought to be ashamed of yourself.

48 **LION:** I can't help it. I'm afraid to chase anyone as big as I am.

49 **SCARECROW:** Who ever heard of a cowardly lion?

50 **WOODMAN** *(**Scornfully**)* And you're supposed to be the King of the Beasts?





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51 **LION** *(Weeping)*: I know, but I've always been afraid to fight, and now no one respects me. What can I do?

52 **DOROTHY:** I know! Why not come with us to the Wizard of Oz, and see if he can give you some courage?

53 **LION:** Do you think he can? Really?

54 **DOROTHY:** I'm sure he'll try! I want to go back to Kansas. The Scarecrow wants some brains, and Tin Woodman wants a heart, so you might as well come with us and get some courage.

55 **LION:** I might as well. At least it won't be any worse than staying in the forest and being laughed at for being so cowardly.

56 **SCARECROW:** Good! That's settled. Let's go! *(They exit right. Curtain)*

**Stop and Discuss**

**What do Dorothy, Scarecrow, Woodman, and Lion plan to do next?**

Underline text details that support your answer.

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Read & Analyze

# Explain Drama Structure

A **drama**, or play, is writing that tells a story through a script that includes dialogue between characters and stage directions. Understanding the parts of a play can help readers better understand and enjoy the story.

- A **scene** is one part of a play. All action in a scene happens in the same setting.
- The **setting** is when and where the action, or events of the play, take place.
- **Stage directions** are instructions that describe what actors should do, how actors should speak, and what should appear or happen on stage.
- **Dialogue** refers to the words characters say in a drama.

Review the first two scenes of *The Wizard of Oz*. Identify the characters, settings, and events to complete the chart.

| Elements | Scene 1 | Scene 2 |
|---|---|---|
| **Characters** | Dorothy<br>Witch of the North<br>Munchkins<br>Scarecrow | |
| **Settings** | **Where:** Country of Munchkins<br>**When:** after the cyclone drops Dorothy's house | **Where:**<br>**When:** |
| **Events** | | |


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## TALK ABOUT IT

Share your completed chart with a partner. Discuss these questions.

- What problem or challenge does the main character, Dorothy, face?
- How does Scene 2 build on the events of Scene 1?
- Who is the hero in this story? When do you think the hero crosses the Threshold?

One problem or challenge that Dorothy faces is ___.

Scene 1 ends when ___. Scene 2 builds off this by ___.

The hero is ___. I think the hero crosses the Threshold when ___.

Use the notes box to jot ideas during the discussion.

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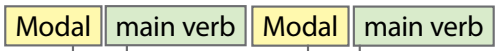
Read & Analyze

# How Sentences Work

## Modals

A **modal** is a helping verb that adds meaning to the main verb in a sentence.

- Modals are used to express how certain or uncertain the action of the main verb is.
- Some examples of modals are *can, could, will, would, may, might, should,* and *must.*




"Perhaps you can tell me how I can get back to Kansas and Aunt Em."

Read each sentence. Circle the main verb and underline the modal.

| |
|---|
| The Wizard could help Dorothy. |
| The silver slippers will keep Dorothy from harm. |

Choose a sentence from the box. Rewrite it using one of the following modals.

| might | would | can | must |
|---|---|---|---|

_____

_____

How does the modal change the meaning of the sentence?

_____

_____

_____

**TALK ABOUT IT**

Discuss your sentence with a partner.

The modal ___ changes the meaning of the sentence by ___.

It helps me understand that ___.


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NAME

## EXIT TICKET

Read and respond to the prompt in the box.

**PROMPT**

How do the events in Scene 2 build on the events in Scene 1?

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MODULE 1 SESSION 4

# The Wizard of Oz, Part 2

## DO NOW

What is one challenge you predict each character from *The Wizard of Oz* will face in the next part of the play? Explain your thinking.

Dorothy: _____

_____

Scarecrow: _____

_____

Woodman: _____

_____

Lion: _____

_____

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Analyze a character's perspective in a drama.<br>• Use Greek and Latin roots to determine word meanings.<br>• Use interjections to express reactions and convey feelings. | **I will be able to . . .**<br>• Describe Dorothy's perspective on the challenges she faces.<br>• Learn about the root *vis/vid* so I can understand the meaning of words that include this word part.<br>• Write sentences with interjections to express characters' reactions to events. |

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## Read & Analyze

# Unlock the Text

## Vocabulary

Read the information in the chart.

| Word | Focus Root | Definition | Example Sentence |
|---|---|---|---|
| **hes•i•tant•ly** (*adv.*) | | slowly; with caution | We **hesitantly** opened the door because we didn't know what was on the other side. |
| **fierce** (*adj.*) | | strong and powerful | The lion's **fierce** roar scares away the other animals. |
| **in•vis•ible** (*adj.*) | vis/vid (see) | unable to be seen | The house is **invisible** from the road because it is surrounded by trees. |

Complete the sentences to practice using the vocabulary words.

1. Hiding behind the door makes her _____ to people who walk by.
2. The student _____ raises his hand because he isn't sure of the right answer.
3. Last night's storm had _____ winds that knocked over several trees.

### TALK ABOUT IT

Review your completed sentences with a partner. Explain which vocabulary word you used in each sentence and why.

I used the word ___ because ___.


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## Greek and Latin Roots

A **root** is the most basic part of a word before a prefix or suffix is added to it. It gives a word a large part of its meaning. A root usually cannot stand on its own as a word.

Review the information in the chart.

| Word | Prefix | Root | Suffix |
|---|---|---|---|
| **invisible** (*adj.*) | **in-** (not) | **vis** (see) | **-ible** (able to) |

For each word, circle the focus root. Underline any other roots you recognize. Then use the meaning of the roots to write the meaning of the complete word. Use the example sentences for additional clues to each word's meaning.

**1.** visible _____

The stars were so bright and clear in the night sky that they were easily **visible** even without a telescope.

**2.** supervise _____

During recess, the teacher needed to **supervise** the students to ensure everyone was playing safely on the playground.

**3.** television _____

The championship soccer game will be on **television** on Saturday, so people can watch all the exciting action from home.

**4.** revise _____

After getting feedback on her story, Lisa decided to **revise** her work by changing some of the dialogue and adding more details to the description.

### TALK ABOUT IT

Discuss your definition with a partner. Discuss how the meaning of the root relates to the meaning of the word.

The word ___ means ___. This relates to the meaning of the root *vis* because ___.

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## Read & Analyze

***The Wizard of Oz* Adapted by Frances Mapp** (PART 2)

**Purpose for Reading**

Read to find out how Dorothy responds to challenges along her Path of Trials.

**spectacles:** *glasses*

**timidly:** *in a way that shows lack of confidence or courage*

**meek:** *humble; shy*

### SCENE 3

57 **SETTING:** *Throne Room of palace in the Emerald City. Throne covered with emeralds is on low platform left, and behind it is a large screen. Small table with box of* ***spectacles*** *is right.*

58 **AT RISE:** *GUARDIAN OF THE GATE stands beside throne, polishing spectacles. DOROTHY, TOTO, SCARECROW, LION and WOODMAN enter.*

59 **GUARDIAN:** What ho! Who might you be? Stop where you are this instant! No one enters the throne room without my permission.

60 **DOROTHY:** Please, sir, we are strangers who have come to the Emerald City hoping to see the Wizard of Oz.

61 **GUARDIAN** *(Doubtfully)*: It has been many years since anybody asked to see Oz. But since you are here, I may as well tell him. But first you must put on a pair of spectacles. *(Points to box)*

62 **DOROTHY:** Why?

63 **GUARDIAN:** Because if you do not, the brightness of the Great Oz will blind you. *(He fits spectacles on everyone including TOTO, then goes behind screen. Lights dim, gong sounds.)*

64 **OZ** *(Loudly from behind screen)*: I will talk to them. The girl first. *(GUARDIAN reenters from behind screen. OZ remains behind screen during following speeches.)*

65 **GUARDIAN** *(To DOROTHY)*: Stand in front of the throne! *(DOROTHY* ***hesitantly*** *goes center.)*

66 **OZ:** I am Oz the Terrible. Who are you, and what do you want?

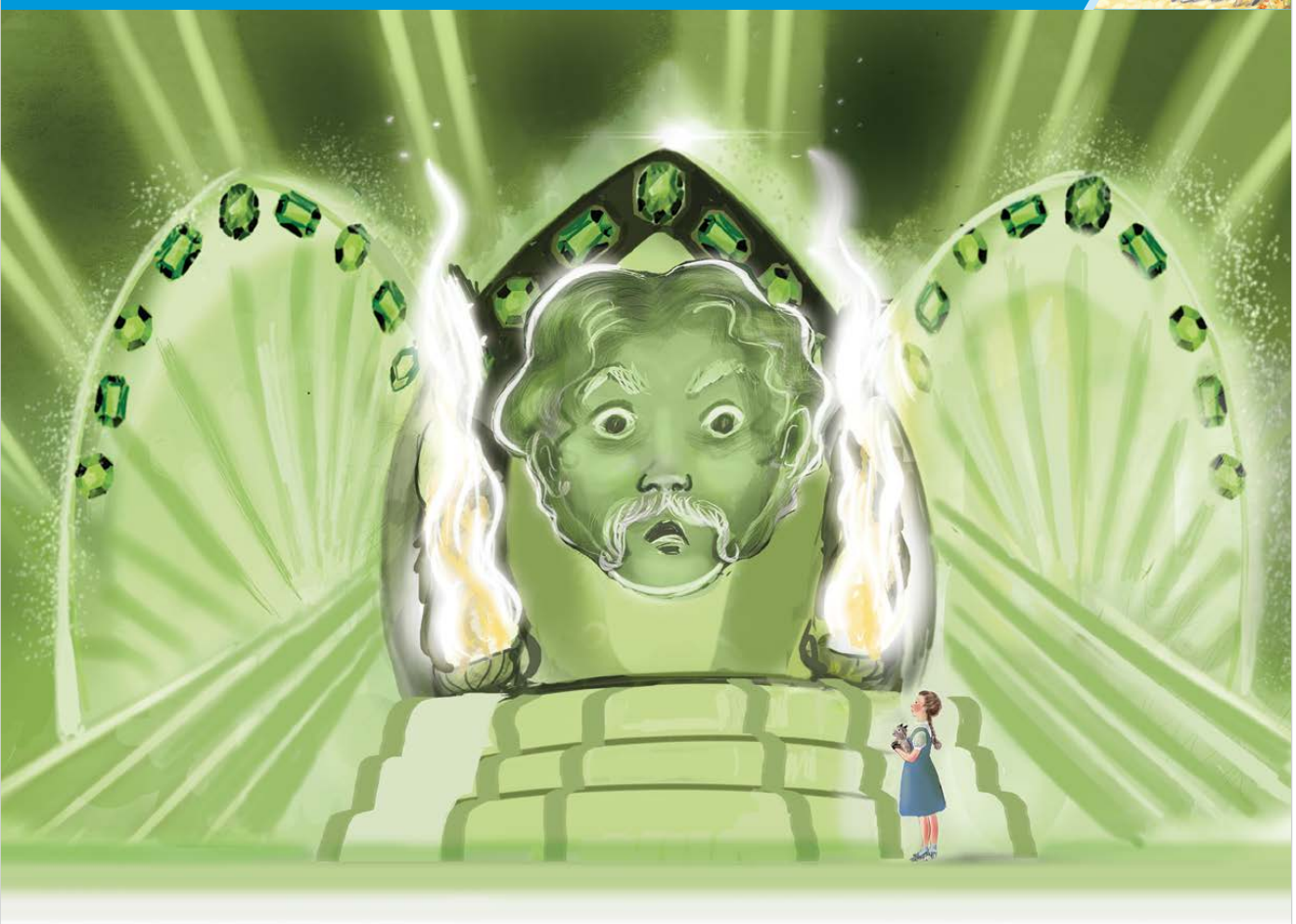
67 **DOROTHY** *(****Timidly****)*: I am Dorothy the **Meek** and Small. The Witch of the North told me you could help me find the way back to Kansas.

68 **OZ:** Do you not like it here in Oz?

69 **DOROTHY:** Oh, yes sir, but . . .

70 **OZ** *(Loudly)*: Why should I do this for you?


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71 **DOROTHY:** Because you are strong and powerful, and I am small and weak.

72 **OZ:** Well, then, here is your answer. You cannot expect to get back to Kansas without doing something for me. Help me, and I will help you.

73 **DOROTHY:** What do you wish me to do?

74 **OZ:** Get rid of the Wicked Witch of the West.

75 **DOROTHY** *(Upset and frightened)*: But I cannot do that!

76 **OZ:** You removed the Witch of the East.

77 **DOROTHY:** That was an accident. And if you are a wizard and cannot get rid of her, how can I?

**Stop and Discuss**

**Why is Dorothy "upset and frightened"?**
Underline text details that support your answer.

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## Read & Analyze

78 **OZ:** That I do not know, but you must do it, and then I will see you again. Now go, and do not come back until you have completed your task. *(Gong sounds. DOROTHY goes back to the others. They push SCARECROW center, then retreat down right.)* I am Oz, the Great and Terrible. Who are you and why do you wish to see me?

79 **SCARECROW:** I am a scarecrow stuffed with straw, and I have no brains. I have come to you hoping that you will give me brains like other people.

80 **OZ:** Help Dorothy remove the Wicked Witch, and when you return, I shall give you brains as good as any other man's. *(Gong sounds. SCARECROW goes back to the others. WOODMAN moves center.)*

81 **WOODMAN:** Oz the Great, I am made of tin and have no heart, so I cannot love anybody. Will you give me a heart so that I may be like other people?

82 **OZ:** If you desire a heart, you must earn it. Help Dorothy remove the Witch of the West. When that is done, return and you shall have a heart that is the finest of any in Oz. *(Gong sounds. WOODMAN returns to the others.)*

83 **DOROTHY:** It's your turn, Cowardly Lion. Go on.

84 **LION** *(Meekly)*: But I'm afraid to. I'm leaving! *(He starts to exit, but others push him center, where he stands hiding his face between his paws.)*

85 **OZ:** Bring me proof that the Witch is gone, and you shall be made brave. Now go, all of you. *(Gong sounds, lights come up. LION joins the others.)*

86 **LION:** What shall we do?


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87 **SCARECROW:** If we don't go, I shall never have any brains.

88 **WOODMAN:** Nor I a heart.

89 **DOROTHY:** And I shall never see Aunt Em and Uncle Henry again. I suppose we must try it, but I do not want to hurt anybody.

90 **LION:** Nor I, but I will go with you, although I haven't the courage to face the Witch.

91 **WOODMAN:** I haven't the heart to get rid of the Witch, but I shall certainly go with you.

92 **SCARECROW:** I would not know how to remove the Witch, but I certainly am not going to stay here.

93 **DOROTHY** *(To GUARDIAN)*: Which road leads to the Wicked Witch of the West?

94 **GUARDIAN:** There is no road. No one ever wishes to go to the country of the Winkies where the Wicked Witch lives. But if you keep toward the West, where the sun sets, you cannot fail to find her. Take care for the Witch is wicked and **fierce** and will make you her prisoners.

95 **DOROTHY** *(Bravely)*: Thank you for your warning. *(She starts to exit right with others.)* Goodbye.

96 **GUARDIAN** *(Waving, as they exit):* Goodbye, and good luck. *(Curtain)*

**Stop and Discuss**

**Why does Dorothy decide to try to find the Wicked Witch?**
Underline text details that support your answer.

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## Read & Analyze

*Dorothy and the others set out to find the Wicked Witch of the West. The Witch tries different ways of stopping them, but Dorothy and her friends fight back. Finally, using the power of her Golden Cap, the Witch directs Winged Monkeys to attack the Scarecrow and the Tin Woodman. The Monkeys bring the Lion, Dorothy, and Toto to the Witch's castle, where the Witch imprisons them.*

### SCENE 4

97 **SETTING:** *Kitchen of the Wicked Witch of the West. Pail of water is on the floor.*

98 **AT RISE:** *WICKED WITCH OF THE WEST is stirring cauldron.*

99 **WICKED WITCH:** I have torn the Scarecrow to pieces, I have broken the Tin Woodman, and starved the Cowardly Lion. *(She stops stirring.)* But I can do no harm to Dorothy, because she bears the charmed kiss of the good Witch of the North. Now she will try to destroy me. *(Walks about thinking)* What shall I do? I have used up all the power of my Golden Cap. If I had the silver slippers, I could regain all my power. But Dorothy never takes them off, except when she takes a bath, and I can't go near her then, because water will melt me. *(DOROTHY and TOTO enter left.)*

100 **DOROTHY** *(Angrily to WITCH)*: You wicked creature! What have you done to my friends?

101 **WICKED WITCH:** They came here with you to harm me, so I turned the Scarecrow into a pile of straw, and I made tin cans from the Woodman. I starved the Lion until he grew so thin, he disappeared.

102 **DOROTHY** *(Tearfully)*: Oh, how terrible! *(WITCH grabs TOTO.)*

103 **WICKED WITCH** *(With an evil laugh)*: And now I have Toto, and you will never have him back—*(slyly)* unless you give me your silver slippers. *(DOROTHY starts toward WICKED WITCH)* Now, my pretty one, **invisible** bars will keep you away from me! *(DOROTHY seems to stumble, losing one of her slippers, which WICKED WITCH quickly snatches, letting go of TOTO as she does so.)* I have it! I have the slipper! *(She dances around*


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*stage, waving slipper. DOROTHY tries to catch her.)* Now I must have the other one!

104 **DOROTHY:** Give me back my shoe, you wicked creature!

105 **WICKED WITCH:** Never! It is mine now. And someday I shall get the other slipper, too.

106 **DOROTHY** *(Angrily):* No, you won't! *(She picks up the pail of water and throws it on the WICKED WITCH.)*

107 **WICKED WITCH** *(Crying out)*: Oh-h! You have destroyed me. Now I shall melt away. *(She stumbles about.)*

108 **DOROTHY** *(Concerned)*: Oh, I'm very sorry.

109 **WICKED WITCH** *(Weakly)*: Didn't you know I would vanish?

110 **DOROTHY:** Of course not.

111 **WICKED WITCH:** In a few minutes I shall melt away. All my power is gone, all my evil undone. *(Sadly)* The Lion will become fat again, and the Tin Woodman will be mended, and the Scarecrow back in shape. *(Angrily)* And to think one small girl should be the end of me! *(She stumbles to screen.)* I'm melting. *(With a final cry, she disappears behind screen, dropping her hat and the silver slipper.)*

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## Read & Analyze

112 **DOROTHY** *(Astonished)*: She really has melted. *(Goes to screen and looks at hat)* Now we are all free and can go back to Oz. *(Calling)* Tin Woodman! Scarecrow! Lion! *(They all enter from behind screen.)*

113 **WOODMAN** *(Shaking leg)*: What a relief! I was afraid I'd never walk again!

114 **SCARECROW** *(Flexing arms)*: I'm all in one piece again! What happened?

115 **LION:** How did you get us free, Dorothy?

116 **DOROTHY:** The old witch melted when I threw a pail of water on her.

117 **WOODMAN:** Melted! Then the Witch is gone forever!

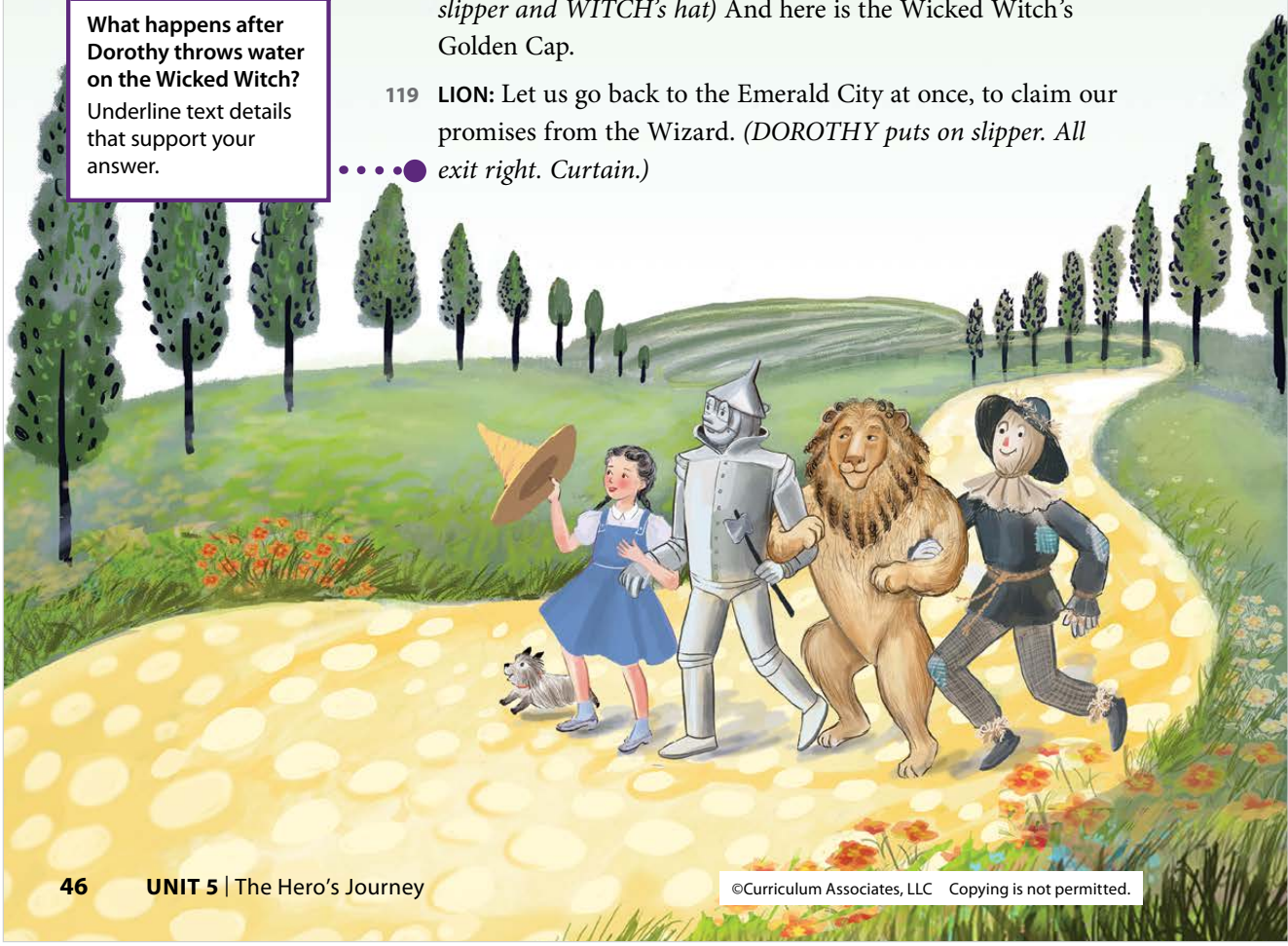
118 **DOROTHY:** Yes. All that is left is my silver slipper. *(Picks up slipper and WITCH's hat)* And here is the Wicked Witch's Golden Cap.

119 **LION:** Let us go back to the Emerald City at once, to claim our promises from the Wizard. *(DOROTHY puts on slipper. All exit right. Curtain.)*

**Stop and Discuss**

**What happens after Dorothy throws water on the Wicked Witch?**

Underline text details that support your answer.





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# Describe Perspective

Dialogue, stage directions, and a character's actions can reveal a character's perspective in a drama.

- A narrator or character's **perspective** is what they think or feel about the events in a story.
- A character's perspective may change over the course of the story.

Reread the text details from Scene 3 and Scene 4 of *The Wizard of Oz*. Complete the chart by describing Dorothy's perspective on the events.

| Text Details | Dorothy's Perspective on Events |
|---|---|
| **Scene 3, Lines 65–77**<br>• speaks timidly calls herself "Dorothy the Meek and Small"<br>• calls Oz "strong and powerful"<br>• upset and frightened; says, "But I cannot do that!" | feels weak and powerless |
| **Scene 3, Lines 78–96**<br>• encourages Lion; "It's your turn, Cowardly Lion.<br>• "I suppose we must try it . . ."<br>• acts "bravely" leads her friends to Wicked Witch | |
| **Scene 4, Lines 100–111**<br>• speaks angrily, "You wicked creature!"<br>• chases the Witch to protect Toto and get her shoe<br>• acts quickly to throw the water | |
| **Scene 4, Lines 112–119**<br>• Dorothy is astonished when the Witch melts<br>• gathers things the Wizard wants and leads her friends back to Emerald City | |

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## Read & Analyze

### TALK ABOUT IT

Discuss the following questions with a partner.

- What is Dorothy's perspective on events at the beginning of Scene 3? How do you know?
- What trials does Dorothy experience in Scene 3 and Scene 4 as part of the Hero's Journey?
- What is Dorothy's perspective on events at the end of Scene 4? How do you know?

Dorothy's perspective at the beginning of Scene 3 is ___. I know because ___.

Some of the trials Dorothy experiences are ___.

Dorothy's perspective at the end of Scene 4 is ___. I know because ___.

Use the notes box to jot ideas during the discussion.


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# How Sentences Work

## Interjections

An **interjection** is a word or phrase that expresses a strong emotion or reaction. Interjections are often used in dialogue to show how a character responds or feels.

- An interjection may end with an exclamation point or be set apart from the rest of the sentence by a comma, commas, parentheses, or ellipses.
- The meaning of the sentence does not change if the interjection is removed.

**GUARDIAN:**

Interjection

What ho! Who might you be? Stop where you are this instant!

| Examples of Interjections | | | |
|---|---|---|---|
| wow | ugh | ah | yikes |
| uh-oh | hooray | aha | phew |
| oops | yuck | hey | well |

Underline the interjections in the dialogue from *The Wizard of Oz*.

**OZ:** Well, then, here is your answer. You cannot expect to get back to Kansas without doing something for me. Help me, and I will help you.

**WICKED WITCH** *(Crying out):* Oh-h! You have destroyed me. Now I shall melt away.

**DOROTHY** *(Concerned):* Oh, I'm very sorry.

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## Read & Analyze

Read the line of dialogue in the box. Write a response that shows how each character might respond to Lion. Include an interjection in each response.

> **LION:** Let's go back to the Emerald City at once, to claim our promises from the Wizard.

1. **WOODMAN:** _____

_____

_____

2. **SCARECROW:** _____

_____

_____

3. **DOROTHY:** _____

_____

_____

### TALK ABOUT IT

Discuss your responses with a partner. Explain why you chose each interjection.

I think the character ___ would respond by saying ___.

I used the interjection ___ because ___.


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NAME

## EXIT TICKET

Answer the following questions.

**Part A:** Read the dialogue in the chart. What does each line reveal about Dorothy's perspective?

| | |
|---|---|
| **Dorothy to the Wizard**<br>**71 DOROTHY:** Because you are strong and powerful, and I am small and weak. | |
| **Dorothy to the Wicked Witch**<br>**100 DOROTHY** *(Angrily to WITCH)*: You wicked creature! What have you done to my friends? | |

**Part B:** Write 3–4 sentences describing how Dorothy's perspective changes between the two interactions shown in the chart.

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MODULE 1 SESSION 5

# The Wizard of Oz, Part 3

## DO NOW

Identify each character's goal for visiting the Wizard of Oz.

Dorothy: _____

Tin Woodman: _____

Lion: _____

Scarecrow: _____

| LEARNING GOALS | SUCCESS CRITERIA |
|---|---|
| **I will learn how to . . .**<br>• Describe the development of a plot in a drama, or play.<br>• Discuss a hero's transformation in a drama. | **I will be able to . . .**<br>• Analyze plot development in the *The Wizard of Oz*.<br>• Discuss the ways in which Dorothy changes in response to the events in the drama, or play. |

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Read & Analyze

# Unlock the Text

## Vocabulary

Read each word, definition, and example sentence in the chart.

| Word | Definition | Example Sentence |
|---|---|---|
| **mo•men•ta•ry** (*adj.*) | lasting only for a short time | Charlie crosses the road after a **momentary** wait for a car to drive by. |
| **ex•cep•tion•al•ly** (*adv.*) | unusually, especially | Elsa is an **exceptionally** good cook who always makes the best pies. |
| **ap•peal** (*v.*) | to be of interest | A book about birds would **appeal** to someone who likes birdwatching. |

Complete the sentences to practice using the vocabulary words.

1. Dina is impressed by how _____ fast Laura finishes the race.
2. The old man continued reading after a _____ pause to clear his throat.
3. Elijah tries to _____ to his mom's love of animals when he asks if he can get a cat.


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Write a new sentence using each word.

**momentary:** _____

_____

**exceptionally:** _____

_____

**appeal:** _____

_____

## TALK ABOUT IT

Share your sentences with a partner. Explain why each word makes sense in the sentence you wrote. Choose one word, and work with your partner to create a new sentence that includes the word.

The word ___ makes sense in my sentence because ___.

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## Read & Analyze

***The Wizard of Oz* Adapted by Frances Mapp** (PART 3)

**Purpose for Reading**

Read to find out how the events of the story change Dorothy and her friends.

### SCENE 5

120 **SETTING:** *Same as Scene 3.*

121 **AT RISE:** *GUARDIAN is dusting throne, as DOROTHY, TOTO, SCARECROW, LION, and TIN WOODMAN enter right.*

122 **DOROTHY:** Excuse me, sir—

123 **GUARDIAN** *(Startled)*: Bless my soul, if it isn't the little girl from Kansas! I must tell the Great Oz at once. *(Goes behind screen. Lights dim; gong sounds.)*

124 **OZ** *(From behind screen, in loud and terrifying voice)*: What? Back again?

125 **DOROTHY** *(Going center)*: Yes, Great Oz. We got rid of the Wicked Witch, and now we have come to claim our reward.

126 **OZ:** Goodness gracious! How did you do that?

127 **DOROTHY:** I threw a pail of water on the Witch, and she melted away right before my eyes. *(Holds up cap)* Here is her Golden Cap to prove it.

128 **LION:** I want some courage! *(He dashes to the throne, growls, and knocks over screen, revealing WIZARD OF OZ, a small, meek man dressed in an ordinary suit. LION is astonished.)* Why, you're only a man!





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129 **WOODMAN** *(Amazed)*: Are you the Wizard of Oz, the Great and Terrible Oz?

130 **OZ** *(Meekly)*: Yes, I'm afraid I am.

131 **SCARECROW** *(Sadly)*: Now I won't get my brains!

132 **DOROTHY** *(Angrily; to Oz)*: You should be ashamed of yourself.

133 **SCARECROW:** You're only a fake.

134 **OZ** *(Turning **imploringly** to SCARECROW)*: You won't tell anyone, will you? All my subjects fear me, and if you tell them the truth, I will have no power over them at all.

**imploringly:** *in a begging manner*

135 **DOROTHY** *(Thoughtfully)*: Well, we won't tell them about you if you tell me how I am going to get back to Kansas.

136 **WOODMAN:** And how shall I ever get a heart?

**Stop and Discuss**

**Why are the characters upset with the Wizard of Oz?**

Underline text details that support your answer.

137 **OZ:** Now let me see. *(He paces.)* Yes, that's it. I will make you a heart. Just come with me. *(OZ and WOODMAN exit left.)*

138 **SCARECROW** *(Hopefully)*: If he is able to give the Tin Woodman a heart, perhaps he really can give me some brains. *(OZ and WOODMAN reenter. WOODMAN has a large gold heart pinned to his chest.)*

139 **OZ:** There now—you see, you have a heart of the finest gold.

140 **LION** *(Curiously)*: How do you feel?

141 **WOODMAN:** About the same, except for a curious sensation in my chest.

142 **SCARECROW:** That's your first feeling. And now, Oz, can you help me?

143 **OZ:** You do not really need brains, Scarecrow. All you have to do is think hard. That is all anybody with brains does.

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## Read & Analyze

144 **SCARECROW:** But I will never know if I can think. It will only be make-believe.

145 **OZ:** Perhaps if I stuff your head with bran and needles and pins, you'd be able to think. Yes, I believe that combination would make an **exceptionally** good brain. Come, follow me. *(Both exit.)*

146 **WOODMAN:** It's really a most curious feeling. I do believe I am beginning to like you, Cowardly Lion.

147 **LION:** Thank you, Tin Woodman. *(OZ and SCARECROW reenter.)*

148 **SCARECROW:** I can feel my brains starting to work already.

149 **OZ:** And how about you, Cowardly Lion? What was it that you wanted?

150 **LION:** Courage—so that I may be King of Beasts.

151 **OZ:** If you try very hard to be brave, I am sure you would never be cowardly again.

152 **LION** *(Meekly)*: Oh, but I would. Why, I'm afraid of my own shadow.

153 **OZ:** Just a minute. *(He exits left, comes back with glass of dark-colored liquid.)* Drink this, and it will make you brave.

154 **DOROTHY** *(Nervously):* It won't hurt him, will it, Oz?

155 **OZ:** Of course not, my dear. *(He hands drink to LION, who gulps it down after a **momentary** hesitation. Others watch him curiously.)*

156 **WOODMAN:** How do you feel?

157 **LION:** Why, very brave indeed.


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158 **DOROTHY** *(Disappointedly)*: But you can't help me, can you, Oz?

159 **OZ** *(Gently)*: I'm afraid not, my dear. I have no powers that can carry you back to Kansas. *(Suddenly)* But I know someone who does.

160 **ALL:** Who?

161 **OZ:** Glinda the Good, Witch of the South. She lives at the edge of the desert and can certainly tell you how to reach Kansas.

162 **DOROTHY:** I must start at once.

163 **WOODMAN:** I shall go with you, for now that I have a heart I cannot let you go unprotected.

164 **LION:** I am brave enough to keep you from danger. I, too, shall go.

165 **SCARECROW:** I will be lonesome without you, my friends, so I'm going, too.

166 **DOROTHY:** Goodbye, Oz. Thank you for helping us.

167 **OZ:** Goodbye. Be sure to come back to the Emerald City for a visit when you can. *(They exit. Curtain)*

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## Read & Analyze

### SCENE 6

168 **SETTING:** *Throne room of palace of Glinda the Good. Throne covered with rubies is at center.*

169 **AT RISE:** *GLINDA is on throne. FLORIA stands right of throne. A loud chime is heard off.*

170 **GLINDA:** Floria, see who wishes entrance.

171 **FLORIA:** Yes, mistress. *(She exits and returns with WOODMAN, SCARECROW, LION, TOTO, and DOROTHY, who carries Golden Cap.)*

172 **GLINDA:** Welcome, my friends. What brings you to the Land of the South?

173 **DOROTHY:** The Wizard of Oz directed me here in hopes that you can help me return to Kansas.

174 **GLINDA:** What are you holding in your hand?

175 **DOROTHY:** This is the Golden Cap that belonged to the Wicked Witch of the West.

176 **GLINDA:** If you give me the Golden Cap, I can call the Winged Monkeys. They will take you wherever you wish to go. *(DOROTHY hands cap to GLINDA.)*







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177 **DOROTHY** *(To others):* And what will happen to you, my good friends?

178 **WOODMAN:** Now that the Wicked Witch of the West is dead, the Winkies were kind enough to ask me to be their ruler. I shall go back there and rule until you come again.

179 **LION:** The great beasts of the Great Forest want me for their King. Now that I have my courage I shall rejoin them until such time as we meet again.

180 **SCARECROW:** And I shall go back to the Emerald City as King. The idea of having a stuffed man as ruler seemed to **appeal** greatly to the people of the city.

181 **GLINDA:** Good! Then my first command to the Winged Monkeys shall be to carry the Scarecrow to the Emerald City. My second command shall be to take the Tin Woodman to the Land of the Winkies, my third to carry the Lion to the Great Forest.

182 **SCARECROW:** But what about Dorothy?

183 **GLINDA:** You had the power to return to those you love all the time, Dorothy. But first you had to be sure of your heart's desire. Are you sure now?

184 **DOROTHY:** Oh yes, yes! More than anything else in this whole world. I miss Aunty Em and Uncle Henry!

185 **GLINDA** *(Smiling)*: Then you are ready. Clap your heels together three times, and the silver slippers will carry you back to Kansas.

186 **DOROTHY** *(Taking hold of TOTO)*: Thank you, Glinda. I shall try to come back again next year. And goodbye, dear friends. I shall never, ever forget you. *(Others crowd around, embracing her warmly, then step aside. DOROTHY and TOTO come down center. Closing her eyes and clapping her heel together three times)* I wish to be back in Kansas! *(Blackout)*

187 **ALL** *(Ad lib)*: Goodbye! Don't forget us! Come back soon! *(Etc. Curtain)*

**THE END.**

**Stop and Discuss**

**What does Dorothy learn from Glinda about how to return to Kansas?**

Underline text details that support your answer.

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Read & Analyze

# Compare Events

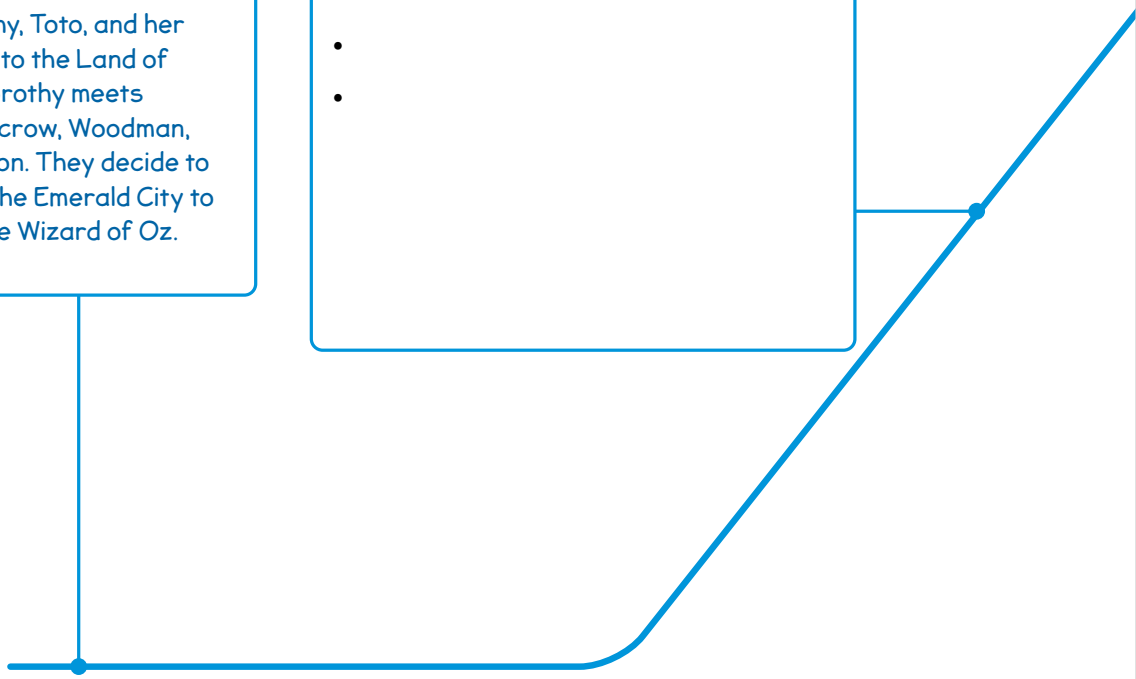
Readers can better understand a story by identifying and comparing story events. The **plot** of a story is the sequence of events that take place. A plot includes five parts:

- The **exposition** is the beginning of the story, when the characters, setting and plot are introduced.
- The **rising action** includes the events that lead to the climax.
- The **climax** is the most exciting or important moment in the story.
- The **falling action** includes the events that show how the conflict is resolved.
- The **resolution** is how the story ends.

Review Scenes 1–6 of *The Wizard of Oz*. Use plot details to complete the Story Mountain.

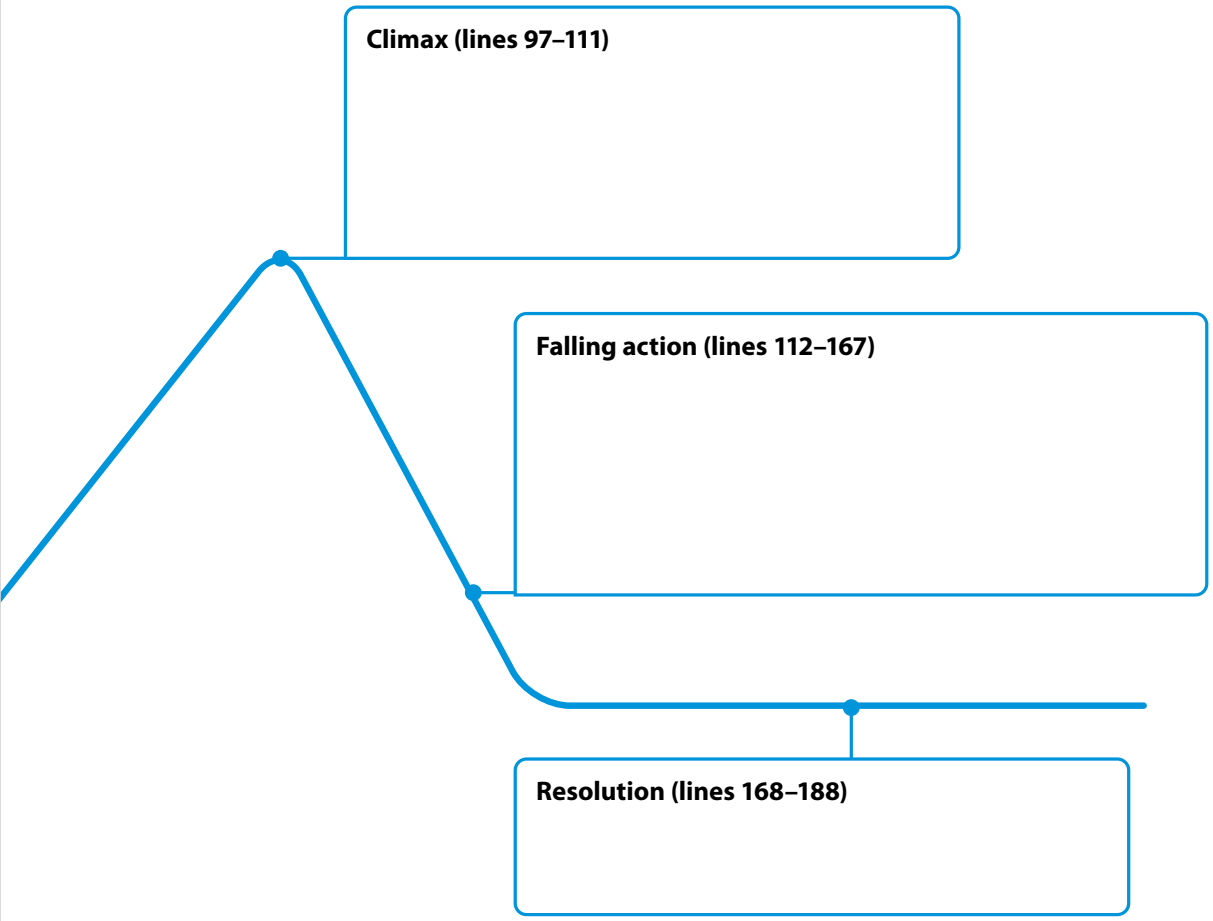
**Exposition (lines 1–56)**
A cyclone carries Dorothy, Toto, and her house to the Land of Oz. Dorothy meets Scarecrow, Woodman, and Lion. They decide to go to the Emerald City to see the Wizard of Oz.

**Rising action (lines 57–96)**
- 
- 
- 




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## TALK ABOUT IT

Share your chart with a partner and answer the questions.

- Dorothy and her friends meet the Wizard of Oz twice (lines 64–85; lines 124–164). How are the two meetings similar?
- How are the meetings different?

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## Read & Analyze

### Discuss

Review the following events in *The Wizard of Oz*. Put an X next to events that you think change Dorothy. Discuss your ideas and tell how you think Dorothy changes.

- ☐ Dorothy arrives in Oz.
- ☐ Dorothy meets Toto, the Scarecrow, the Tin Woodman, and the Lion and travels on the Yellow Brick Road.
- ☐ Dorothy and her friends meet the Wizard for the first time.
- ☐ Dorothy defeats the Wicked Witch.
- ☐ Dorothy and her friends visit the Wizard a second time.
- ☐ The Wizard responds to their requests.
- ☐ Dorothy asks Glinda for help.
- ☐ Dorothy returns to Kansas.

Use the notes box to jot ideas during the discussion.


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NAME

## EXIT TICKET

Read the list of trials Dorothy faces. Put an X next to the **one** event that you think changes Dorothy the most.

- ☐ journey to the Emerald City
- ☐ asking the Wizard for help
- ☐ defeating the Wicked Witch
- ☐ claiming a reward from the Wizard

Write a paragraph to explain your thinking about which event changes Dorothy most.

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# Notes

# Notes

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