

PAGE TO STAGE

ROALD DAHL'S **CHARLIE** AND THE CHOCOLATE FACTORY THE NEW MUSICAL

Curriculum resources based on the extraordinary children's classic by Roald Dahl
Updated for the Australian Curriculum by Eli Erez and David Perry

The World's No.1 Storyteller

Appropriate for ages 7-12

www.qpac.com.au/event/charlie_chocolate_factory_21/



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WELCOME TO THE WONDROUS WORLD OF THE MAJOR NEW STAGE MUSICAL



Charlie and the Chocolate Factory, the deliciously dark children’s classic, has been turned into a brand-new musical from three-time Tony Award® winning director Jack O’Brien and the Grammy® and Tony-winning songwriters of *Hairspray*: Marc Shaiman and Scott Wittman.

Roald Dahl’s well-loved story is an epic tale that continues to entertain and delight children and adults alike after many decades. This latest version of the story promises to entertain audiences, but also offers many opportunities for learning as this Education Pack will show.

The pack has been designed to help you explore the journey “from page to stage” with your students. It vividly captures the imagination and provides a great opportunity for teachers to ignite students’ passion for reading and develop their literacy skills.

The musical examines important and universal themes such as; fairness, integrity, honesty and ambition. It also explores some pertinent social issues including poverty and equity, and the importance of creative thinking. These themes and social issues form the foundation for many of the activities in this Education Pack.

Students of The Arts (Dance, Drama, Media Arts, Music and Visual Arts) will be interested in the production’s effective use of a range of conventions and elements of Drama. Sophisticated use of stagecraft, including flexible staging, costume, puppetry, and lighting design further enhance the production. A range of musical styles are used in the original score by Shaiman and Wittman. These songs complement some of the original songs from the 1971 motion picture that are also used in the production. ***Charlie and the Chocolate Factory*** is a theatrical event with an original style, and teachers and students are recommended to attend this innovative and engaging production.

The following activities and resources have been developed to inspire a deeper insight, understanding and appreciation of the performance. Teachers may choose from these activities according to what is appropriate for their students and teaching circumstances, either prior to seeing the performance or as a follow up.

Charlie and the Chocolate Factory offers an excellent opportunity to explore the Australian Curriculum, with specific references to English, and The Arts (Dance, Drama, Media Arts, Music and Visual Arts) as well as all seven of the General Capabilities (Literacy, Numeracy, Intercultural Understanding, Information & Communication Technology, Critical & Creative Thinking, Personal & Social Capability AND Ethical Understanding).

These relationships to the production are examined in the document CONNECTIONS TO THE AUSTRALIAN CURRICULUM. We trust that the activities and resources in this Education Pack will provide teachers with the ability to fully appreciate the educational opportunities of this spectacular musical production.

Using ***Charlie and the Chocolate Factory*** as a focus, this Education Pack contains engaging activities that can be used by teachers, or even keen fans of Roald Dahl who want to gain a richer understanding of the production.

Eli Erez and David Perry
Education Pack Writers

BOOK YOUR VISIT TODAY

School tickets are available to order from the ***Charlie and the Chocolate Factory*** website at qpac.com.au/event/charlie_chocolate_factory_21/

CONNECTIONS TO AUSTRALIAN CURRICULUM

ENGLISH

The study of English helps create confident communicators, imaginative thinkers and informed citizens ... individuals learn to analyse, understand, communicate and build relationships with others and with the world around them. They understand how language features and language patterns can be used for emphasis.

Figurative language techniques are used throughout the musical, including alliteration and hyperbole for emphatic effect, enhancing the exaggerated nature of the characters, setting and plot.

They compare and analyse information in different texts, explaining literal and implied meaning.

In the musical, a number of interactions between different characters take place, raising questions about those characters' backgrounds. In some of the activities in this pack, students are encouraged to discuss the societal issues raised in the text, such as poverty, trust and integrity, and develop and examine persuasive arguments relating to these issues.

They understand how the use of text structures can achieve particular effects and can analyse and explain how language features, images and vocabulary are used by different authors to represent ideas, characters and events.

Students investigate the musical in order to compare different text types in conveying content and expression.

THE ARTS

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills.

The activities in this Education Pack have been developed to offer senior students rich opportunities to engage with the production, as well as gain learning and practice in the five Arts subjects (Dance, Drama, Media Arts, Music and Visual Arts). The activities in this Education Pack have been aligned with the rationale and aims of each of the five Arts subjects.

The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.

The Arts activities in this Education Pack aim to provide opportunities for students to develop students' burgeoning artistic abilities.

The five Arts subjects in the Australian Curriculum provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.

These resources have been developed with a range of activities that are relevant to the five Arts subjects.

Rich in tradition, The Arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world.

Charlie and the Chocolate Factory explores a specific cultural and community context that will allow students to examine pertinent themes, as well as social and historical issues. The activities in this Education Pack have been developed to offer opportunities for students to use Arts practices to communicate these discoveries.

Arts learning provides students with opportunities to engage with creative industries and arts professionals. The Arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories.

Recent studies show that students who are exposed to performance experiences have enhanced literary knowledge, tolerance and empathy*. It is important for schools to consider the overwhelming benefits of student exposure and engagement with quality productions. ***Charlie and the Chocolate Factory*** is a highly crafted production that offers considerable opportunities for students to engage with arts professionals. The standard of the creative artists involved in every aspect of this production is exceptional and provides significant opportunities for students to be entertained, challenged and enriched.

The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in The Arts is based on cognitive, affective and sensory/kinaesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.

The activities in this Education Pack are designed to give kinaesthetic Arts experiences that will develop students' creativity and confidence.

In the Australian Curriculum The Arts aims to develop students':

- **creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence**
- **arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways**
- **use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints**
- **understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.**

The education resources contained in this Education Pack are designed to address the specific aims of the Australian Curriculum. Students will have opportunities to engage with learning opportunities that will develop the key skills and knowledge referenced above.

*University of Arkansas Department of Education Reform

ENGLISH

The following English activities offer rich opportunities for students to engage in the following ACARA General Capabilities

Literacy

- Comprehending texts through listening, reading and viewing
- Composing texts through speaking, writing and creating
- Text knowledge
- Grammar knowledge
- Word knowledge
- Visual knowledge

Critical and Creative Thinking

- Inquiring – Identifying, exploring and organising information and ideas
- Generating ideas, possibilities and actions
- Reflecting on thinking and processes
- Analysing, synthesising and evaluating reasoning and procedures

Personal and Social Capability

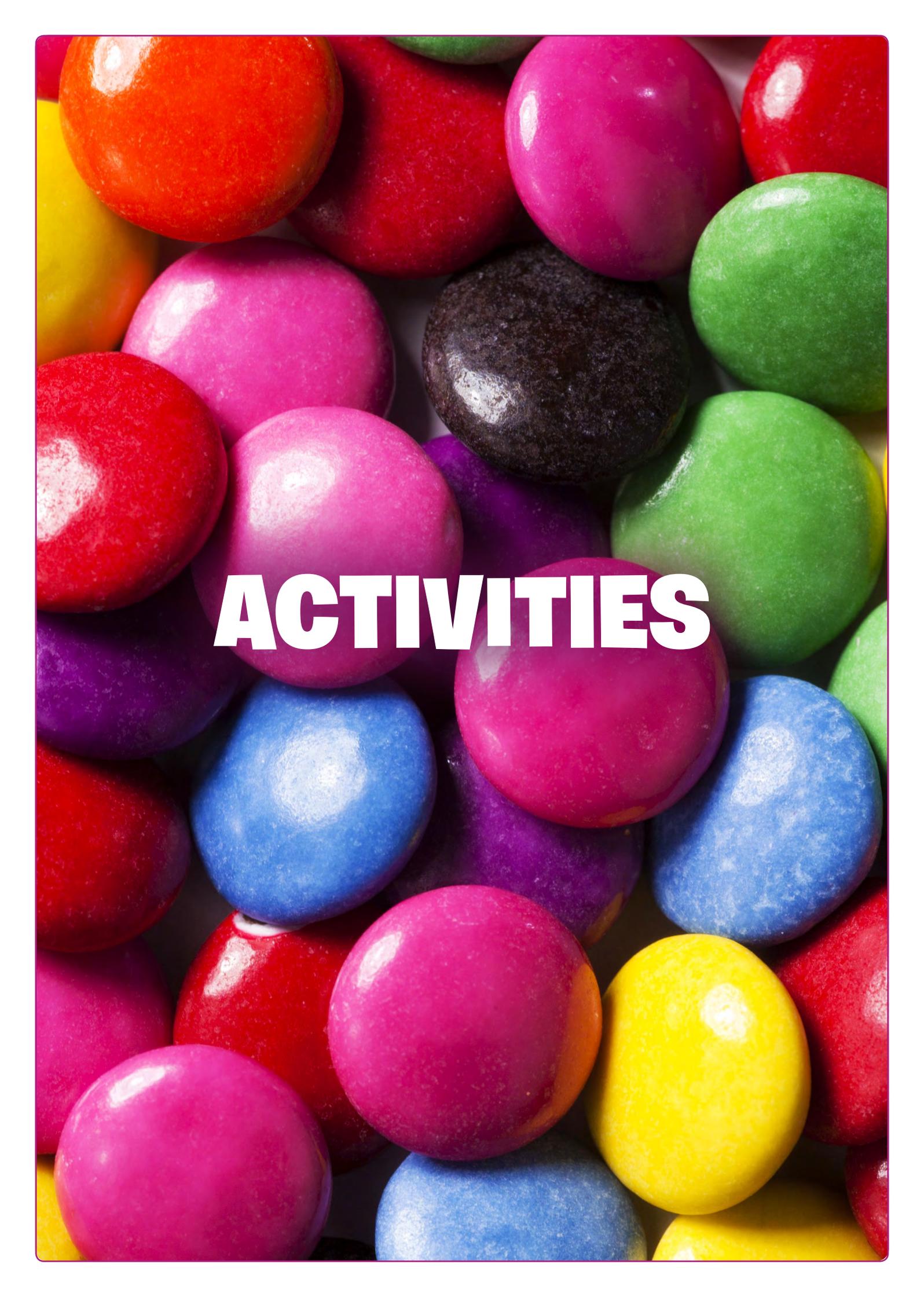
- Self-awareness
- Self-management
- Social awareness
- Social management

Intercultural Understanding

- Interacting and empathising with others

Ethical Understanding

- Understanding ethical concepts and issues
- Reasoning in decision making and actions
- Exploring values, rights and responsibilities



ACTIVITIES

ENGLISH

SLAM WRITING

Resources

Character Cards - Worksheet 1

Learning objectives

Students should ...

Be able to describe the characters using appropriate vocabulary.

All of the characters in ***Charlie and the Chocolate Factory*** have different looks and personalities. Teachers have an opportunity to explore the concept of character by examining what makes each of the characters in this story distinctive.

- Give students 3 minutes to write down all of the words they can think of to describe each of the following characters (30 seconds per character):
 - ◆ ***Willy Wonka***
 - ◆ ***Charlie Bucket***
 - ◆ ***Grandpa Joe***
 - ◆ ***Augustus Gloop***
 - ◆ ***The Oompa-Loompas***
 - ◆ ***Violet Beauregarde***
- Once students have completed each list, ask them for the words they wrote down and collect them on the board.
- Worksheet 1 contains profiles of each of the characters. Ask the students to compare the words on the board with the character profile descriptions. What similarities and differences did they observe?

ENGLISH

DIARY ENTRY

Resources

Character Cards - Worksheet 1

Learning objectives

Students should ...

Be able to write from a character's perspective.
Understand how a character is portrayed in a dramatic work.

- Ask students to choose one of the characters profiled on Worksheet 1 or assign each student a character and ask them to read the relevant character profile.
- Students will write an imaginary diary entry for the night before *Willy Wonka's* factory opens for the tour.
- They should think about the way their character thinks and consider how they might be feeling:
 - Are they excited, and if so, why?
 - What are they looking forward to?
 - Have they got any worries about the trip?
- Higher-ability students should think about the tone of voice they use for their diary entry: does it match the sort of language this character uses in the book?
- Once students have completed their entry, they can swap it with another student who reads it to the rest of the class.
- Ask students to imagine they will be playing their character in the new musical and think about how they could transform their piece of writing into a performance.
 - How do they imagine the character's voice to sound?
 - Would they talk quickly or slowly?
 - Would they use a lot of gesture?
- The students can perform their entry at the end of the lesson to the rest of the class for feedback and discussion.

ENGLISH

POETRY IN MOTION

Resources

Poetry in Motion - Worksheet 2

Learning objectives

Students should ...

Be able to write and understand the form and structure of an Acrostic Poem

- Ask students to write a short poem about their trip to the theatre.
- They should use the first letters in the words **CHARLIE AND THE CHOCOLATE FACTORY** as the start of each line. An acrostic template is provided on Worksheet 2 for them to work with.
- Ask students to concentrate on expressing how they felt during the trip.
- Ask students to perform their poems for the rest of the class. Students could decorate their Acrostic Poems and these could be used to create a classroom display.

ENGLISH

SPOTTING ADJECTIVES

Resources

Spotting the Adjectives - Worksheet 3

Learning objectives

Students should ...

Know what an adjective is used for
Be able to identify adjectives in a piece of writing.

- Students should read the extracts on Worksheet 3 and use a coloured pen to highlight the adjectives.
- Create a list of the adjectives used by Roald Dahl to describe *Willy Wonka* and *Augustus Gloop*.
- As a class, discuss the different words that are used for each – how do they help to build a picture of these characters? Ask the students to use a thesaurus to find other words that Roald Dahl could have used to describe these characters.
- Choose one of the words students have chosen and conduct a word association exercise. Discuss the fact that each word has many different connotations. Discuss how adjectives are used to help shape a reader's perception of a character.
- Discuss how these describing words would help the people developing the new musical to imagine the characters.

ENGLISH

A RIDE IN THE GLASS ELEVATOR

Resources

Mr Wonka's Factory - Worksheet 4

Learning objectives

Students should ...

Be able to think imaginatively about situations in a story.
Know how to plan and develop a piece of creative writing.

- Ask the class to read the extract on Worksheet 4.
- Now split the class into pairs and ask them to imagine that they are going to be riding in the glass elevator.
- Ask each pair to invent a room that they would like to visit with the glass elevator. They should decide on the name of the room they will visit, and what they will see when they arrive there.
- Once students have spent ten minutes discussing the above, they should act out what they find when the glass elevator arrives in their room.
 - What does the room look like?
 - What do they find in the room?
 - What happens when they explore the room?

You may need to clear some space for this activity.

- Alternatively students could be asked to draw a storyboard of their adventure.
- After students have had time to explore their rooms they should write down key words about what they found and what happened to them.
- Finally they should write a story about their visit, which can be used for a new scene in the musical. They should use the first sentence provided on the worksheet as a starting point.



ENGLISH

WHICH WORDS

Resources

Post-It notes

Learning objectives

Students should ...

Be able to discern how language is used to describe a performance.
Understand how each audience member's experience of the show will be different.

- Hand out three post-it notes to each student and ask them to write down a word or phrase about the show on each one.
- Go around the class and collate students' words / phrases on the board.
- Are the words linked to the show's themes (e.g. chocolate) or the tone of the show (e.g. fun / exciting)?
- Highlight the fact that many different words can be used to discuss the same performance. Get students to analyse how audiences pick up on different elements and react to them differently, meaning that everyone's experience of a show will be slightly different.

THE ARTS

The following Arts (Dance, Drama, Media Arts, Music & Visual Arts) activities offer rich opportunities for students to engage in the following ACARA General Capabilities

Literacy

- Comprehending texts through listening, reading and viewing
- Composing texts through speaking, writing and creating
- Text knowledge
- Grammar knowledge
- Word knowledge
- Visual knowledge

Numeracy

- Recognising and using patterns and relationships
- Using spatial reasoning

Critical and Creative Thinking

- Inquiring – Identifying, exploring and organising information and ideas
- Generating ideas, possibilities and actions
- Reflecting on thinking and processes
- Analysing, synthesising and evaluating reasoning and procedures

Personal and Social Capability

- Self-awareness
- Self-management
- Social awareness
- Social management

Intercultural Understanding

- Interacting and empathising with others

Ethical Understanding

- Understanding ethical concepts and issues
- Reasoning in decision making and actions
- Exploring values, rights and responsibilities

Information and Communication Technology

- Investigating with ICT, including online videos and search engines
- Creating with ICT, such as music software
- Managing and operating ICT

DANCE

MAKING MOVES

Resources

Charlie and the Chocolate Factory - Chapter 17

Learning objectives

Students should ...

Be able to identify how movement can be used to present character and narrative.

- As a class read Chapter 17, which details **Augustus Gloop** falling into the chocolate river and being sucked up the pipe.
- Split students into small groups and ask them to break the scene down into four sections; write down what happens in each of the sections.
- Once students have done this, explain that they will be acting out the scene without using any words – just movements.
- Students should assign each other roles and work through each of the chapter's sections, one-by-one. What do they think is important to show? How will they use movement to show this? How can they demonstrate the characters' emotions and thoughts without speech?
- Once students have practiced their performance, ask the groups to perform their scene to the class for feedback and discussion. Less able groups could simply concentrate on one section of the scene.

DANCE

DISCUSSING DANCE

Resources

Charlie and the Chocolate Factory Medley (Good Morning America, May 5 2017)
- <https://www.vimeo.com/490356513>

Learning objectives

Students should ...

Be able to identify and discuss the elements of dance including use of space and energy.

- As a class watch the **Charlie and the Chocolate Factory** Medley YouTube clip
- Discuss identifying features of the choreography used in this performance:
 - Synchronisation
 - Use of Space (breadth, depth, levels, etc.)
 - Use of Time (accent, rhythm, etc.)
 - Dynamics (sharp, robotic, fluid, etc.)
- Ask students to evaluate how the above elements are used to convey character and intended meaning.

DANCE

ACTIVITY: CREATING CHOREOGRAPHY

Resources

When Willy Met Oompa (Original Broadway Cast Recording):

https://www.youtube.com/watch?v=HzAhIhaLPJE&list=PLwn1I7eKYb2oq8102HHQ_SFPeZThKOJyc&index=16

Learning objectives

Students should ...

Be able to develop skills in manipulating elements of dance to develop intended meaning.

- Students are to work in groups to choreograph a dance to the song *When Willy Met Oompa* (see YouTube clip)
- Ask students to consider how they will use space, time, dynamics and synchronisation to convey the intended meaning and recreate the events referenced in the song
- Give students time to rehearse their performances
- Get students to present their work to the class for feedback and discussion

DRAMA

CHARACTER PORTRAITS

Resources

Character Portraits - Worksheet 5

Learning objectives

Students should ...

Be able to research a character and identify key traits.

- One of the big jobs in transforming the book into a musical is working out how to bring the characters to life on stage.
- Using the template on Worksheet 5, students should create a character portrait for one of the following characters:
 - *Mr Bucket*
 - *Veruca Salt*
 - *Mike Teavee*
- Some suggestions of key passages that students could use for reference are provided for each character on Worksheet 5.
- The completed character portraits could be used to make a classroom display.

DRAMA

WHAT WOULD YOU ASK?

Resources

Character portraits - Worksheet 5

Learning objectives

Students should ...

Develop a clearer understanding of the main character's status, motivation and objectives.

- Using the character portraits, quickly recap on the main characters in the musical. Can students remember them all?
- Ask each student to think of three questions which they would like to ask each character in the play. Ask students to write down their questions.
- Get one student at a time to stand/sit in front of the class and introduce themselves as their character to the rest of the students. The other students are to take it in turns to ask the student the questions they have prepared.
- Students can choose how they want to play their character but can draw on the way the character was portrayed in the musical for inspiration.



DRAMA

STORYBOARDING A SCENE

Resources

None required

Learning objectives

Students should ...

- Know how a piece of writing is transformed into drama.
- Be able to create simple storyboards.
- Rehearse and present a performance.

- Explain that ***Charlie and the Chocolate Factory*** is being turned into a brand-new musical stage production. One way to help visualize how a story will be transformed from a book into a play is to create a storyboard of the scenes.
- Students pick a short passage from the book and create a storyboard to show how that passage could look in the stage show. Their storyboard should be made up of five frames.
- They should consider where the characters are standing, how they move about the stage and what props they might need. Explain that students don't need to create amazing drawings, but they need to show how the characters move around the stage. They can include annotations underneath each frame to explain them.
- Students should rehearse a performance based on their storyboards and present to their peers for feedback and discussion.

DRAMA

THE FINAL CHAPTER

Resources

Adventure Cards - Worksheet 6

AND

Structuring Your Scene - Worksheet 7

Learning objective

Students should ...

- Be able to plan and note initial ideas for a script.
- Know how to develop and improve their script.
- Be able to interpret their script imaginatively.

Part 1

- In the final chapter of ***Charlie and the Chocolate Factory, Willy Wonka*** collects Charlie's family in the glass elevator in order to take them back to live in and run his factory.
- Split students into groups and give each group one of the adventure cards (these can be printed and cut out from Worksheet 6).
- Students should look at the scenario and discuss as a group how the characters will solve each problem. Discuss their ideas as a class.
- Explain that they will now be writing an extra scene for the new stage musical version ***Charlie and the Chocolate Factory*** using the ideas they developed from the adventure card.

Part 2

- Place students in a pair with someone from a different group. They will be using an interview-style exercise to help develop their ideas further and view the scene from a specific character's perspective. One student will take on the role of a character while the other asks them questions.
- This activity could be carried out two or three times with students swapping partners each time. This will help students to develop and improve their scripts even further.

Part 3

- Give students time to plan their scripts by completing Worksheet 7.
- Students will identify the characters involved, describe the setting, outline the problem and then develop a resolution. Remind students to use descriptive language in their writing and to make sure they explain not just what is happening but how their characters feel about it.

Part 4

- Students are to rehearse a performance of their scenes and present to their peers for feedback and discussion.

DRAMA

WHO'S INVOLVED?

Resources

Who's Involved? - Worksheet 8

Making of Charlie and the Chocolate Factory (Original Broadway Cast Recording):

<https://www.youtube.com/watch?v=scOgh8tRnbA>

Learning objective

Students should ...

Be able to identify some of the key creative roles in the development of a musical

- Explain to students that **Charlie and the Chocolate Factory** is being transformed into a brand-new musical.
- Discuss what a musical is and explore what students would expect to see in a theatre.
- Conduct a brainstorm around the different production roles (or jobs) that students think are involved in developing a musical; distribute copies of Worksheet 8 to introduce some of these production roles.
 - Were there any production roles that students didn't expect to see?
 - Which jobs do they think they would enjoy most and why?



DRAMA

THE RIGHT MATERIAL

Resources

Samples of different materials

The Right Material - Worksheet 10

Costume sketches and images provided in this kit

Learning objective

Students should ...

Explore ways of applying costume design methodology in order to enhance an audience's understanding of a character's personality, status and history.

- Hand out the different fabric samples individually and discuss their properties as a class; ask students to describe the fabrics and examine their differences – are they stretchy, soft, bright, see-through etc.?
- Distribute a copy of Worksheet 10 to students. This provides information about different fabrics and character profiles.
- Ask students to read the character profiles and decide which of the fabrics would be best suited for each character's costume.
- Show students the costume sketches created for each character while developing the show.
- Get students to choose one of the characters listed in Worksheet 10 and design a specific costume item for this character. Students should draw the article of clothing, colour it in with the appropriate colours/patterns, and try to source a fabric sample to staple to their picture.

DRAMA

DRESSING THE OOMPA-LOOMPAS

Resources

Craft materials
Passage at the end of Chapter 15
Dressing the Oompa-Loompas - Worksheet 11
Character Cards - Worksheet 1
Character Portraits - Worksheet 5
Costume sketches and images provided in this kit

Learning objective

Students should ...

Explore ways of applying costume design methodology in order to create costume designs for imaginary characters.

PART 1

Resources

Passage at the end of Chapter 15
Character Cards - Worksheet 1
Character Portraits - Worksheet 5
Drawing materials to create costume sketches

- As a class, read the passage at the end of Chapter 15, where the Oompa-Loompas are first introduced.
- Ask students to identify words that were used to describe the Oompa-Loompas. They will discover that the description is quite brief, and in order to build a fuller picture they will have to use their imagination.
- Ask students to pair up and create a mind map of words that they think describe the Oompa-Loompas' appearance; they can use Worksheet 1 and 5 as a guide.
- Once they have completed their mind maps, they should draw a picture of how they imagine the Oompa-Loompas to look. Remind students that there is no right or wrong answer: because it is all up to their imagination!

PART 2

Resources

Design a Mood Board - Worksheet 9
Magazine images
Costume sketches and images from ***Charlie and the Chocolate Factory***

- Now students have an idea of how they think the Oompa-Loompas should look, they can create a mood board for inspiration as to how they might be dressed.
- Hand out copies of magazines and worksheet 9 which will help the students create a mood board for their costume designs.
- Get students to use the Internet to source images of the Oompa Loompas.

DRAMA

PART 3

Resources

Craft materials such as:

- o Fabric
 - o Scissors
 - o Glue
 - o Drawing materials to create costume sketches
- Costume sketches and images provided in this kit

- Ask students to draw two costumes for their Oompa-Loompas. They should colour and annotate each costume with notes about the materials that the costume will be made from, features, etc.
- Once they have completed their design, students could be asked to create a miniature model of one or all of the pieces from their costume design. You will need to provide a selection of different fabrics for them to choose from; a miniature model may help students to judge the dimensions of their costume.
- Students can use paper to practice cutting out the shapes they will need before using fabric to create the finished product.
- Show students the costume sketches – how do the costumes designed for the musical differ from their designs? What similarities did they observe.

MEDIA ARTS

READ ALL ABOUT IT!

Resources

Read All About It - Worksheet 12

Learning objective

Students should ...

Develop skills in analysing and evaluating performance.

Now that students have seen the show, ask them to take on the role of a theatre critic and write a review. This review could be presented as a written article for a newspaper or presented as a piece created for television or radio.

- Give each student a copy of Worksheet 12, which will provide them with some guidance in creating their review.
- Students could start their review by giving a quick summary of the plot, although remind them that most people won't want to know how the story finishes.
- They could choose to talk about any of the following parts of the show:
 - The acting
 - The set
 - The costumes
 - The music and songs
 - The dancing
 - The lighting and special effects.
- In their reviews, students should talk about what they liked about the performance and what aspects of the performance could have been improved and give reasons and examples to support their observations: Would they recommend that people go and see the play?
- Give students access to the images from the production.
- Ask students to perform or read out their review to the rest of the class.

MEDIA ARTS

DESIGN AN AD

Resources

Collect random advertisements from magazines

Learning objectives

Students should ...

Understand how to write persuasively.

Be able to use pictures and words to create a persuasive piece.

Imagine this: in the Television Chocolate Room, Willy Wonka invents an incredible machine to help create amazing ads for his chocolate bars.

- Ask students to create an ad for one of the following sweets from Willy Wonka's Chocolate Factory:
 - Lickable wallpaper
 - The everlasting gobstopper
 - Hair toffee
 - Luminous lollies for bedtime
 - Hot ice creams for cold days
- Once they have chosen their product, students should think about to whom they are going to be marketing their product and also what its selling points are.
- The ad should be designed to take up one page in a magazine. Collect some examples and use them to help guide students on how to create their ad.
- Remind students that their ad should be very persuasive and get across all the important information very quickly. The ad should also be visually appealing, so ask students to include pictures they have drawn or cut out.
- Students can use the information in the book to find out about the candy or they can use their imagination to decide what the candy will be like.
- Explain that students could use the following techniques in their ad: bold writing; colourful pictures; the rule of three; rhyme; alliteration; catchy words; testimonials.

MEDIA ARTS

SPREAD THE WORD

Resources

Teaser trailers
Posters
A4 Paper

Learning objectives

Students should ...

Create a poster for the production based on advertising techniques.

- Show students the teaser trailers and posters created to help build excitement about the show.
- Ask students to create their own poster to publicise the show.
- Explain that advertising requires short punchy lines to catch people's interest. Ask them to develop three lines that they could use on a poster before choosing the one line they believe is most effective.
- Give each student a piece of A4 paper and ask them to create their poster. They should think about how to make their poster eye-catching:
 - What colours would they use and why?
 - What will they choose to make their main image?
- At the end of the lesson, split students into pairs and ask them to present their poster to their partner. Their partner should provide them with two pieces of positive feedback and one suggestion for how they think it could be improved.

MEDIA ARTS

WHERE ARE THEY NOW?

Resources

Video recording equipment

Video editing software

Examples of documentaries or documentary-style videos (check online) – *Behind the News* (ABC TV) is a good entry point

Footage from any of the *Charlie* movies or stage shows

Learning objectives

Students should ...

Understand the documentary format and the way it is structured

Understand that documentaries and other news formats have the power to frame content to support different points of view

Create a documentary using the plot of *Charlie and the Chocolate Factory* as a starting point

Exploring what could have happened after the events of a novel, play or film is a good way of understanding the plot at a deeper level. It is possible to imagine all sorts of scenarios in the lives of the characters of *Charlie and the Chocolate Factory*, several years after the events of the book.

- Show students examples of online documentaries, preferably on the same issue. Teachers should try to choose documentaries showing a range of opinions.
- Discuss the format of a documentary and list its structural features.
- Brainstorm the possible futures for the characters in *Charlie*, for example:
 - Willy Wonka has been arrested for worker exploitation of the Oompa-Loompas
 - Charlie Bucket has let success go to his head and has bought out all Wonka competitors
 - The other children have been traumatised by their ordeals in the factory and are preparing to release a tell-all memoir
- Students plan and prepare their own documentary entitled “Where are they now?” They need to choose a possible scenario for some or all of the characters, say five to ten years after the events of *Charlie and the Chocolate Factory*.
- Students work in groups, allocating roles including interviewer / narrator, camera operator, actor(s), sound editor and so on. Teachers can determine how many students per group.
- Their documentary should include new content and original footage from any of the movies or stage shows.

MEDIA ARTS

MAKE A PROMO FOR WONKA

Resources

Video recording equipment

Video editing software

Examples of promotional videos for other products (check online – we suggest typing “promotional videos” in the YouTube search engine)

Footage from any of the *Charlie* movies or stage shows

Learning objectives

Students should ...

Understand the techniques used when creating promotional material and how these are able to influence an audience

Create a video for Willy Wonka’s “Golden Ticket” promotion

- Show students examples of promotional videos online. Discuss the format and list its structural features. Teachers may even choose to show a “how to” video for making promotional videos.
- Explain that students will create (in groups) a promotional video for Willy Wonka’s Golden Ticket competition.
- Students work in groups to create their own promotional video, allocating roles including camera operator, actor(s)/presenter(s), sound editor and so on. Teachers can determine how many students per group.
- Ensure that the promotional video is upbeat and positive. Teachers should remind students that promotional advertising should be entertaining, eye catching and informative.

MUSIC

BE A BROADWAY COMPOSER

Resources

Music / score to “A Letter from Charlie Bucket”
Blank music notation

Learning objective

Students should ...

Show an understanding of the elements of melody and rhythm

Explain to students that songwriters have a very important job when writing for a musical – aside from the musical elements that make the composition interesting and cohesive, it needs to “tell a story”! They need to consider the plot and character, as well as textual elements, particularly in a story like **Charlie and the Chocolate Factory**, where strange words and odd use of language is part of the Dahlia “universe”.

Most of the songs in the musical were written by Marc Shaiman and Scott Wittman, adding to the existing songs by Leslie Bricusse and Anthony Newley from the 1971 film that have been used in this production. Have a try at composing a melody to the following verse, from the song “A Letter from Charlie Bucket” by Shaiman and Wittman:

I know that you're a busy man
You must have lots of mail to read
I'm writing for my fam'ly cause
There's nothing special that I need
The time you take to read this letter
Will be time well spent
Because I've made a list of things
You might want to invent

- Ask students to recite the lines through several times, getting the words to match to a steady rhythm and metre
- Get students to write the rhythm as notation and the lyrics underneath. For example:



The time you take to read this letter Will be time well spent

The image shows a musical staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), and a whole rest. The lyrics are written below the staff, with the word 'le-tter' hyphenated.

- Ask the students to add melodic phrases to each line – choose at least one note / syllable in each line as the “peak” of your particular phrase. For example, the word “read” in the diagram.
- Experiment with different melodic patterns for each line as you compose an entire melody for the verse.

MUSIC

HAVE A GOOD TIME WITH RHYME

Resources

Music / score to “Pure Imagination”

Learning objective

Students should ...

Use poetic elements when writing their own verses to an existing song

Explain to students that Leslie Bricusse, who wrote the original songs along with Anthony Newley for the 1971 film *Willy Wonka & the Chocolate Factory*, loved to have fun with the sounds of words when writing lyrics. They wrote songs for a lot of other musicals for many decades.

Ask students to consider the following excerpt from the Bricusse / Newley song “Talk to the Animals” from the musical *Doctor Doolittle*:

*If we could talk to the animals, just imagine it
Chatting to a chimp in chimpanzee
Imagine talking to a tiger, chatting to a cheetah
What a neat achievement that would be.*

*We would converse in polar bear and python,
And we could curse in fluent kangaroo.
If people asked us, can you speak in rhinoceros,
We'd say, “Of courserous, can't you?”*

- The whole verse is rich with *alliteration* – that is, the repetition of particular phonetically similar sounds, generally at the start of words (for example: “*talking to a tiger*”, “*polar bear and python*”) and sometimes within words (“cheetah / achievement”)
- Rhyme is used at the ends of lines (“chimpanzee” / “bee”) and even within lines and words (“*flu-ent kangar-oo*”)
- Some made-up words are included to sound like other words in the line (“rhinoceros” / “Of courserous”), adding to the playful, imaginative nature of the song.

Ask students to try to create their own verse of the Bricusse / Newley song *Pure Imagination*, starting with the idea of a **journey** to somewhere that is imaginary and unexpected. Explain to students that the rhyming sequence is very distinctive, with two very short rhyming lines (AA) and a much longer third line, which also rhymes with the sixth line (B). The fourth and fifth lines are also short, but do not rhyme (CD)! The sequence of each verse therefore goes: AABCDB

If students are having trouble getting started, use the *rhythmic and rhyming template* of the song, but get students to substitute their own words. An example is given:

Excerpt from song	New example
<i>Come with me (A) (3 sounds)</i>	<i>Take my hand (A)</i>
<i>And you'll be (A) (3 sounds)</i>	<i>To a land (A)</i>
<i>In a world of pure i-ma-gi-na-tion (B) (10 sounds)</i>	<i>Where you can ex-plore i-ma-gi-na-tion (B)</i>

Students should be encouraged to use the same sorts of “word tricks” that Bricusse and other composers use: *alliteration, rhyme, made-up words* and so on. Ask students if they can think of any other devices.

MUSIC

CALL AND RESPONSE

Resources

Music / score to both “Candy Man” songs - *Willy Wonka* and 1999 addition of ABC Sing! Book (there may be other versions available online!)

Learning objective

Students should ...

Demonstrate an understanding of the musical call-and-response structure

Discuss with students that one of the songs from the 1971 film *Willy Wonka & the Chocolate Factory*, written by Leslie Bricusse and Anthony Newley is *Candy Man*. This was made immensely popular in 1972 by the singer Sammy Davis, Jr., whose recording became a number one hit.

A feature of this song that makes it so appropriate for children is its *call-and-response* nature: the soloist sings a line which is echoed by everyone else (the chorus). However, what makes the song interesting is that not every line is call-and-response, so the chorus need to listen carefully for the sections where they do *not* echo!

- Play the audio of the Bricusse / Newley song “Candy Man” from the Broadway recording. Observe student’s reactions as they listen – some may try to echo like the children in the song.
- Explain the concept of call-and-response. Use “Candy Man” from the ABC Sing! Book to demonstrate how call-and-response works within the song. Explain that this is a different version of the song. Allow students to come up with their own lines and take turns leading the class in call-and-response.
- Play the Broadway recording to the students again and get the students to sing along call-and-response style.

MUSIC

SPECIAL EFFECTS

Resources

Instruments
Interesting materials

Learning objective

Students should ...

Compose their own sound effects from a creative stimulus.

Explain to students that special effects engineers sometimes have to look in unusual places in order to find the effect that they need for a musical like ***Charlie and the Chocolate Factory***.

- Ask students to create a special effects performance that creates the sound of one of the Inventing Room machines as it produces sweets.
- Students can have access to instruments, but should also be encouraged to find their own way of developing sounds using unusual materials. For example, running a stick along some railings or using rice in an empty tin container.
- Students should experiment with sounds and combine them to create a finished piece.
- Students should consider what is happening inside the machine during each stage of their piece.

MUSIC

THE OOMPA-LOOMPA SONG

Resources

Copy of lyrics of *The Oompa-Loompa Song* from Roald Dahl's novel *Charlie and the Chocolate Factory*

Classroom music instruments

Video of examples of performances of the song, for example: the 1971 film; the 2005 film; the Broadway production (these can all be found online). Students may find others; say, for example from the 2010 opera *The Golden Ticket*.

Learning objective

Students should ...

Create a performance of their own version of the Oompa-Loompa song

Explain to students that Roald Dahl wrote the original lyrics for the songs that the Oompa-Loompas sing or chant in the novel, although he did not provide a score. This means that for decades, parents, teachers and other adults who read the novel aloud to children, have effectively created their own performance of the song as they did so! Students will enjoy taking part in this very long tradition.

- Read aloud to the students one of the Oompa-Loompa songs from the novel.
- Project the lyrics for all students to see. Read the lyrics aloud as a class.
- Get some students to volunteer reading some of the lines aloud to the class. They may wish to add their own style: hip-hop, opera, whatever they like!
- In groups, students create their own versions of the Oompa-Loompa song, adding instruments and choreography if they wish.
- Students should perform their work to the class for feedback and discussion.

VISUAL ARTS

UNCHARTERED TERRITORY

Resources

Charlie and the Chocolate Factory novel
Printed or online information about maps

Learning objectives

Students should ...

Know some of the different types of maps and their uses.
Be able to scan text for information.

- Having read the book carefully, particularly the sections describing the factory, students use their imaginations to create a map of the Chocolate Factory.
- Use the book to introduce different types of maps and remind students of some of the rooms that are mentioned in the story.
- Remind students that they don't have to strictly try and reflect the factory described in the book: they can use their imagination to create the factory they would like to visit!

VISUAL ARTS

SETTING THE SCENE

Resources

Charlie and the Chocolate Factory novel
Drawing materials

Learning objectives

Students should ...

Be able to retain information from written passages and use their imagination to develop a visual response to the stimulus.

- As a class, read the beginning of chapter 15, which describes the Chocolate Room in Willy Wonka's factory.
- Once you have read the description, ask all students to shut their books and draw the Chocolate Room from memory. They should try to include as many details as they can remember from the passage.
- Once students have spent 10 minutes on their drawings, read through the passage again. How much did students remember? Were there any features they missed?
- Get the students to share their images with their peers. Their works could be used to create a classroom display.

VISUAL ARTS

PACKAGING DESIGN

Resources

Chocolate bar wrappers

Create Your Own Chocolate Treat - Worksheet 13

Design a Chocolate Bar – Worksheet 14

Design Your Own Packaging – Worksheet 15

Learning objective

Students should ...

Explore the possibilities of product design and create their own for a chocolate bar

- Distribute a chocolate bar wrapper to each student. Ask them to look at it and fill in Worksheet 13. This sheet will help students to start thinking:
 - What is the purpose of the wrappers? And
 - How well do they fulfil that purpose?
- Tell students they are going to design a wrapper for a brand-new sweet. They could use the chocolate they created in the 'Create your own Chocolate' activity. If they have not completed this activity then ask them to create one using Worksheet 14.
- Using the advice on Worksheet 15, ask students to consider their product's audience and how the packaging could be designed so that it appeals to their target audience. Using their own feedback, students can design three different wrappers for their bar.
- Once students have completed their drawings, they should swap with a partner. The partner should choose which drawing they like best and make a note of one positive point and two areas for improvement on the design before feeding back to the designer.

VISUAL ARTS

CREATE YOUR OWN CHOCOLATE TREAT

Resources

Worksheet 13

Charlie and the Chocolate Factory novel

Learning objective

Students should ...

Explore the cooking process for creating sweets and chocolates

- As a class, read Chapter 19 of the novel, set in Willy Wonka's Inventing Room.
- Ask students to think about the sweets they would like to invent. Using Worksheet 13, they should draw a picture of their new sweet and complete the boxes to explain what it is made from and how it would be made.
- Now invite students to create their own sweets by adding ingredients to melted chocolate.
- Provide students with a range of ingredients such as marshmallows, rose petals or even spices like cinnamon; students could choose their ingredients and add them to melted chocolate before adding them to a mould and leaving to set. Students can develop names for their inventions.
- Once the chocolates are set, the class can try each other's inventions and make notes on what they do and don't like.
- Ensure that students consider health and hygiene when handling food items.

VISUAL ARTS

YOUR FAVOURITE SCENE

Resources

Craft materials for drawing / painting

Learning objective

Students should ...

Represent their impressions of the musical using artistic media

- Discuss with students their favourite scene from the play.
- Ask students to draw a picture to represent that scene.
- Their picture does not have to be perfect but should show the key interactions between characters in that scene or reflect the reason why they liked that scene.
- Students could use different materials to reflect different moods (i.e. chalk to show energy).
- The drawings could be used to create a classroom display about your trip to **Charlie and the Chocolate Factory**.

A vibrant, multi-colored spiral graphic with the word 'WORKSHEETS' in the center. The spiral is composed of thick, glossy bands of color: purple, yellow, red, green, and white, creating a dynamic, swirling effect. The word 'WORKSHEETS' is written in a bold, white, sans-serif font, centered horizontally and slightly above the middle vertically, with a subtle drop shadow that makes it stand out against the colorful background.

WORKSHEETS

1. CHARACTER CARDS

WILLY WONKA

Willy Wonka is the best chocolate maker and inventor in the world. He owns a big factory where he creates delicious candies and chocolates.

He is a small man who dresses in a top hat and brightly coloured clothes.

He is an unusual man who does not trust other people since spies started giving away his secret recipes.

He is willing to try anything and refuses to believe other people who say things are impossible.

CHARLIE BUCKET

Charlie comes from a poor family and lives in a wooden house with his parents and grandparents.

Charlie is a very small boy with ragged clothes because he is so poor he can't afford to eat very much or buy new clothes.

He loves chocolate but only gets one chocolate bar per year for his birthday.

He is very close to his grandparents and enjoys listening to their stories.

Charlie is very selfless and is always thinking of others.

GRANDPA JOE

Grandpa Joe is 96 years old. He hasn't been out of bed for 20 years when **Charlie** finds a Golden Ticket, but when he hears the news he jumps out of bed to celebrate and accompany **Charlie** on the tour.

He is very tall and thin.

Grandpa Joe is a great storyteller but can get a bit overexcited. He loves chocolate as well.

Grandpa Joe is a big fan of **Willy Wonka** and is overjoyed that he gets to visit the factory.

AUGUSTUS GLOOP

Augustus Gloop finds the first Golden Ticket.

He is a very greedy young man who has only one habit – eating. As a result he is very fat, but his mother doesn't seem to worry about his health.

Augustus is so overexcited about the river of chocolate in **Wonka's** factory that he starts drinking from it and falls in.

THE OOMPA-LOOMPAS

Oompa-Loompas are small people with long hair who come from a tropical country called Loompaland. In their homeland they had spent their whole lives in the trees, hiding from the terrible creatures on the ground.

Their favourite food is cacao beans and they agreed to come and work in **Mr Wonka's** factory in exchange for as many cacao beans as they could eat.

They are very mischievous and like to sing songs all day to entertain themselves.

VIOLET BEAUREGARDE

Violet Beauregarde finds the third Golden Ticket.

She loves chewing gum more than anything but switches to chocolate to help find the ticket.

Violet's current record for chewing the same piece of gum is three months. After every night she sticks it on the bedpost and then starts again in the morning.

She is very rude about her mother who she thinks nags her, and enjoys sticking her gum on the buttons in the elevator so people get it stuck on their fingers.

2. POETRY IN MOTION

Use the template below to help you create an Acrostic Poem about your trip to the theatre to see *Charlie and the Chocolate Factory*. Use the first letter provided to start each line.

C
H
A
R
L
I
E

A
N
D

T
H
E

C
H
O
C
O
L
A
T
E

F
A
C
T
O
R
Y

3. SPOTTING THE ADJECTIVES

Adjectives are **describing words**. They are used to describe nouns (things, people or places).

Adjectives normally come **before** or **after** the noun.

Read the two passages below and underline all of the adjectives that you find to describe the two characters.

WILLY WONKA

Chapter 14

Mr Wonka was standing all alone just inside the open gates of the factory. And what an extraordinary little man he was! He had a black top hat on his head. He wore a tailcoat made of a beautiful plum-coloured velvet. His trousers were bottle green. His gloves were pearly grey. And in one hand he carried a fine gold-topped walking cane.

Covering his chin, there was a small, neat, pointed black beard – a goatee. And his eyes – his eyes were most marvellously bright. They seemed to be sparkling and twinkling at you all the time. The whole face, in fact, was alight with fun and laughter.

And oh, how clever he looked! How quick and sharp and full of life! He kept making quick jerky little movements with his head, cocking it this way and that, and taking everything in with those bright twinkling eyes. He was like a squirrel in the quickness of his movements, like a quick clever old squirrel from the park.

Suddenly, he did a funny little skipping dance in the snow, and he spread his arms wide, and he smiled at the five children who were clustered near the gates, and he called out, 'Welcome, my little friends! Welcome to the factory!'

His voice was high and flutey. 'Will you come forward one at a time, please,' he called out, 'and bring your parents. Then show me your Golden Ticket and give me your name. Who's first?'

(© Roald Dahl Nominee Limited)

AUGUSTUS GLOOP

Chapter 6

The very next day, the first Golden Ticket was found. The finder was a boy called Augustus Gloop, and Mr Bucket's evening newspaper carried a large picture of him on the front page. The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world. The town in which Augustus Gloop lived, the newspaper said, had gone wild with excitement over their hero. Flags were flying from all the windows, children had been given a holiday from school, and a parade was being organized in honour of the famous youth.

'I just knew Augustus would find a Golden Ticket,' his mother had told the newspapermen. 'He eats so many bars of chocolate a day that it was almost impossible for him not to find one. Eating is his hobby, you know. That's all he's interested in. But still, that's better than being a hooligan and shooting off zip guns and things like that in his spare time, isn't it? And what I always say is, he wouldn't go on eating like he does unless he needed nourishment, would he? It's all vitamins, anyway. What a thrill it will be for him to visit Mr Wonka's marvellous factory! We're just as proud as anything!'

(© Roald Dahl Nominee Limited)

4A. MR WONKA'S FACTORY (EXCERPT)

A RIDE IN THE GLASS ELEVATOR

Chapter 25

"Now then," cried Mr. Wonka, "which button shall we press first? Take your pick!"

Charlie stared around him in astonishment. This was the craziest elevator he had ever seen. There were buttons everywhere! The walls, and even the ceiling, were covered all over with rows and rows and rows of small, black push buttons! There must have been a thousand of them on each wall, and another thousand on the ceiling! And now Charlie noticed that every single button had a tiny printed label beside it telling you which room you would be taken to if you pressed it.

"This isn't just an ordinary up-and-down elevator!" announced Mr. Wonka proudly. "This elevator can go sideways and longways and slantways and any other way you can think of! It can visit any single room in the whole factory, no matter where it is! You simply press the button... and zing! ... you're off!"

"Fantastic!" murmured Grandpa Joe. His eyes were shining with excitement as he stared at the rows of buttons.

"The whole elevator is made of thick, clear glass!" Mr. Wonka declared. "Walls, doors, ceiling, floor, everything is made of glass so that you can see out!"

"But there's nothing to see," said Mike Teavee.

"Choose a button!" said Mr. Wonka. "The two children may press one button each. So take your pick! Hurry up! In every room, something delicious and wonderful is being made."

Quickly, Charlie started reading some of the labels alongside the buttons.

THE ROCK-CANDY MINE - 10,000 FEET DEEP, it said on one.

COKERNUT-ICE SKATING RINKS, it said on another.

Then... STRAWBERRY-JUICE WATER PISTOLS.

TOFFEE-APPLE TREES FOR PLANTING OUT IN YOUR GARDEN - ALL SIZES.

EXPLODING SWEETS FOR YOUR ENEMIES.

LUMINOUS LOLLIES FOR EATING IN BED AT NIGHT.

MINT JUJUBES FOR THE BOY NEXT DOOR - THEY'LL GIVE HIM GREEN TEETH FOR A MONTH.

CAVITY-FILLING CARAMELS - NO MORE DENTISTS.

STICKJAW FOR TALKATIVE PARENTS.

WRIGGLE-SWEETS THAT WRIGGLE DELIGHTFULLY IN YOUR TUMMY AFTER SWALLOWING.

INVISIBLE CHOCOLATE BARS FOR EATING IN CLASS.

SUGAR-COATED PENCILS FOR SUCKING.

FIZZY LEMONADE SWIMMING POOLS.

MAGIC HAND-FUDGE - WHEN YOU HOLD IT IN YOUR HAND, YOU TASTE IT IN YOUR MOUTH.

RAINBOW DROPS - SUCK THEM AND YOU CAN SPIT IN SIX DIFFERENT COLOURS.

"Come on, come on!" cried Mr. Wonka. "We can't wait all day!"

(© Roald Dahl Nominee Limited)

4B. MR WONKA'S FACTORY (CREATIVE WRITING)

1. Imagine you are in the elevator with **Charlie**, **Mr Wonka** and **Mike Teavee** and you get to choose which button to press and which room to visit. You will be acting out what happens when you push your chosen button. First think about the questions below and write notes about what you imagine.

- What would the name of the room be on the button?
- What would the journey to your room be like?
- What do you find in the room?
- What happens when you explore the room?
- Do you meet anyone new in the room?
- What happens to the other characters in the room?
- Write down what you see, hear, smell and touch in your room.

2. Now act out your trip to the room. Try to imagine all the things that you see and how you react when you reach your room. You can act it out a few times and make some changes each time. This will help you to paint a detailed picture of your room and what happens there in your head.

3. Now you have decided what the room is like and imagined what happens when you visit it, write a short story about the way in which it could be used as the basis for a new scene in the **Charlie and the Chocolate Factory** musical. Use this as your story starter:

Suddenly I saw it. There was no question about it; this was the button which I wanted to press. I was so excited I was shaking! Slowly I reached down towards the floor and pressed the button. It gave a satisfying click but at first nothing happened. Then, all of a sudden ...

5. CHARACTER PORTRAITS

CHARACTER NAME:

Draw a picture of the character

- What does this character like to do?
- What are this character's good points?
- What are this character's bad points?
- What happens to this character at the end of the book?

6. ADVENTURE CARDS

ADVENTURE CARDS

ADVENTURE CARD 1

While flying from the **Bucket's** house to the chocolate factory, **Grandma Josephine** grabs the controls and the elevator flies into space.

How will you survive and get back to earth?



ADVENTURE CARD 2

You arrive back at the chocolate factory to find that rain has come through the hole in the roof and flooded the **Oompa-Loompas'** homes.

How will you rescue them?



ADVENTURE CARD 3

When you arrive at the chocolate factory you find that a vicious **Whangdoodle** has hidden in one of the crates delivered from Loompaland and is rampaging around the chocolate room.

How will you capture the beast?



ADVENTURE CARD 4

Mr Wonka falls ill while the elevator is flying back to the factory and he diverts the flight to Loompaland, the only place where a cure can be found.

Where will you find the cure for **Mr Wonka**?



ADVENTURE CARD 5

You return to the factory and begin exploring the different rooms. You find a genie in an old crate of cacao beans who promises to give you one wish.

What will your wish be?



ADVENTURE CARD 6

Once you return to the factory **Mr Wonka** decides that he wants to celebrate **Charlie's** ownership of the factory by releasing a new sweet.

What will the new sweet be and how will it be made?



7. STRUCTURING YOUR SCENE

Use the headings below to help structure your scene:

Characters:

What characters will be involved in your scene?

Setting:

Where does the scene take place?

Do the characters go to more than one place?

Problem:

What is the problem that the characters have to solve?

Resolution:

How do they solve the problem and what happens once it has been solved?

8. WHO'S INVOLVED?

Director

.....

Composer

.....

Lyricist

.....

Book Writer

.....

Set Designer

.....

Costume Designer

.....

Choreographer

.....

Special Effects Designer

.....

Actor

.....

9. DESIGN A MOOD BOARD

CREATING A MOOD BOARD

What is a mood board?

- Mood boards are a way of showing ideas using pictures and materials.
- Designers create mood boards to help inspire them and guide their ideas.
- They could be used to help create a set, costume, design for a room or even a painting.
- Mood boards are often made up of pictures cut from magazines or the Internet but can also contain ribbons, pieces of fabric, photos or colour samples.
- A good mood board will help a designer to see how different ideas work together and helps them to develop their own ideas.
- For example, if a designer wanted to create a long flowing dress they might cut out pictures of waves to inspire the way that the dress moves around the body.

How to create a mood board:

- Start by looking through a stack of magazines; every time you see something you like, simply tear or cut it out.
- You don't have to look for specific images – choose any colours, shapes, spaces, words or pictures that you like or inspire you.
- Once you have gathered lots of materials, lay them all out in the centre of your board and try some different ways of arranging them until you find a layout that you are happy with.
- Once your board has been created, see whether there are any themes coming through; what ideas does it give you for the project you are starting?

10. THE RIGHT MATERIAL

Read the information below to find out more about these common materials.

WOOL

Wool is a fabric that comes from the coat of a sheep. Wool can be used for clothes that are light and warm.

It can be very comfortable and resists dirt so doesn't get as dirty as some other fabrics.

SPANDEX

Spandex is a man-made fibre – this means it cannot be found in the natural world. It is made by processing oil. Spandex is very stretchy and is often used to make workout clothes.

COTTON

Cotton is the most popular fabric in the world and is used to make lots of different items. It is soft and comfortable but also strong, although it wrinkles easily so sometimes it needs to be ironed to keep it flat.

SILK

Silk is a luxurious material that can have a beautiful shiny appearance. It can absorb colour very well so often appears in bright colours. Silk can be light and airy which makes it comfortable in hot countries but is also quite delicate and can be easily stained.

LEATHER

Leather is made by processing animal skin. It is very strong and can last for many years. The more that leather is used the softer and more comfortable it becomes. It is usually brown or black but can be dyed many different colours.

NYLON

Nylon is a tough man-made fabric. It is thin, a little bit stretchy and dries quickly. It is very cheap to make but can be less comfortable than a natural fabric like cotton.

10. THE RIGHT MATERIAL (continued)

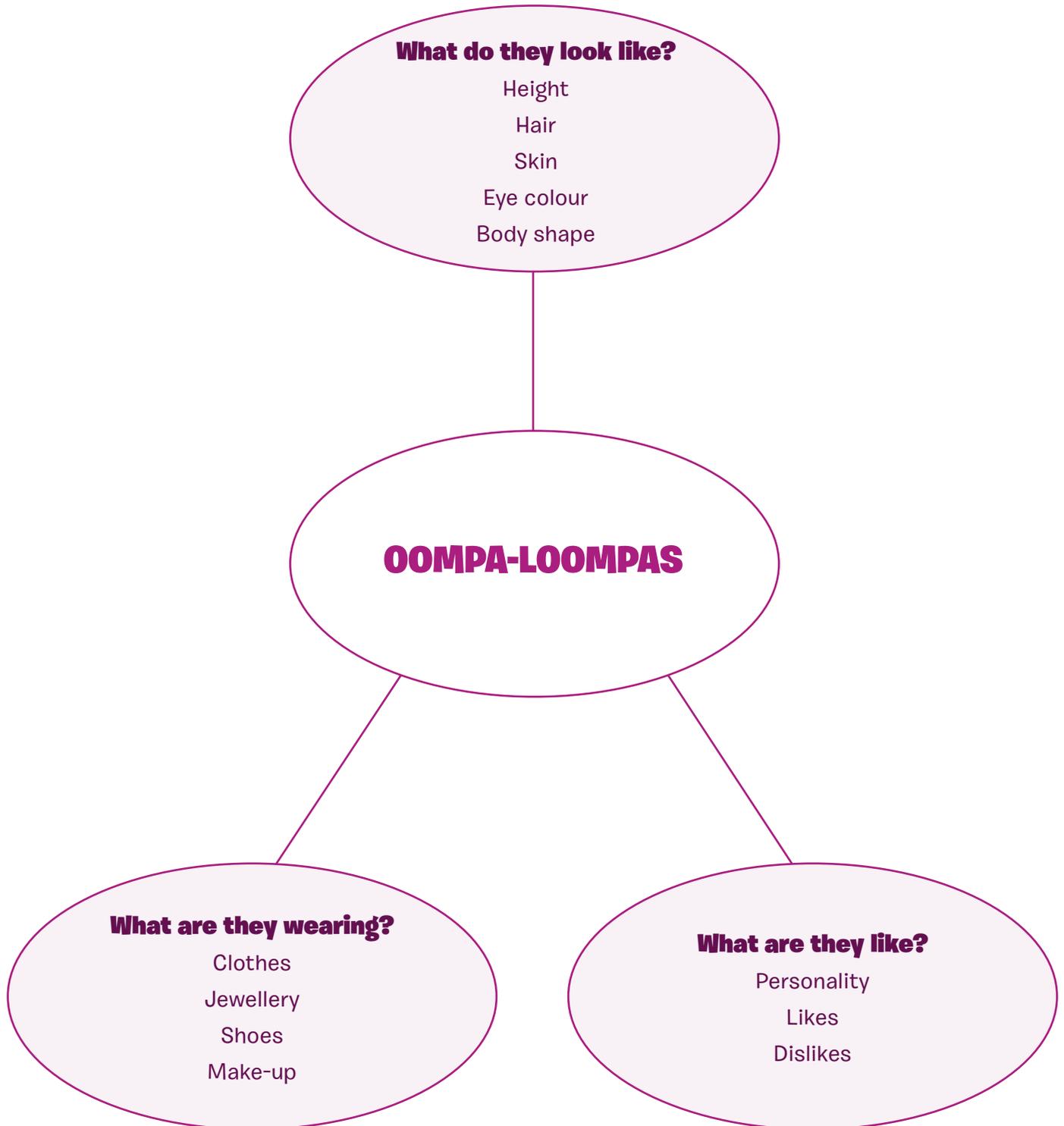
Lending a Hand

The costume designers working on *Charlie and the Chocolate Factory* need some help deciding which material to use for certain parts of the costumes. Read the information below and decide which material would be best for each character's piece.

Character	Which item	What is it used for?	Material
<i>Willy Wonka</i>	Pants	<i>Willy Wonka</i> spends lots of time running, jumping and generally rushing around his factory so he needs some light and flexible pants that will stretch instead of ripping.	
<i>Grandpa Joe</i>	Cardigan	<i>Grandpa Joe</i> spends all day every day in bed in a cold room in the Bucket's house. He needs a cardigan that will keep him really warm!	
<i>Charlie</i>	Shirt	<i>Charlie</i> doesn't have much money to spend so he has nice plain simple shirts. They need to be a strong material so they don't tear too easily but also keep him warm.	
<i>Willy Wonka</i>	Bow tie	<i>Willy Wonka</i> likes to look extravagant. For this he needs a shiny, colourful and elegant bow tie.	
<i>Veruca Salt</i>	Shoes	<i>Veruca Salt</i> only wears the best shoes. She needs them to be durable so she can walk around town showing them off but also likes them to be soft and comfortable.	

11. DRESSING THE OOMPA-LOOMPAS

Create a mind map listing all of the words that spring to mind when describing the *Oompa-Loompas*. We have given you some headings to help you get started.



12. READ ALL ABOUT IT

Imagine that you will be taking on the role of a theatre critic. This means that it is your job to watch plays and musicals at the theatre and write a review to tell other people about it. You will be writing your first review about ***Charlie and the Chocolate Factory***.

Choose your format

You could choose to create a review for a newspaper, television show or radio station. Whichever format you choose, you will need to plan your review before creating the final version.

What's the story?

It is useful to give people a quick summary of what happens in the performance. Tell your audience who the key characters are and roughly what happens to them but don't tell them everything in case they wanted the ending to be a surprise!

What to discuss

You should tell your audience what you liked about the show and what you thought could have been better. You might want to talk about any of the following areas:

- The acting
- The set
- The costumes
- The music and songs
- The dancing
- The lights and special effects

Use visuals

Help bring the performance to life for your audience by including a picture of the show (if you are creating a newspaper review) or a video or audio clip if you are creating a piece for television or radio.

What's the score?

Give the performance a 'star' rating out of five to help your audience quickly see how much you liked it.

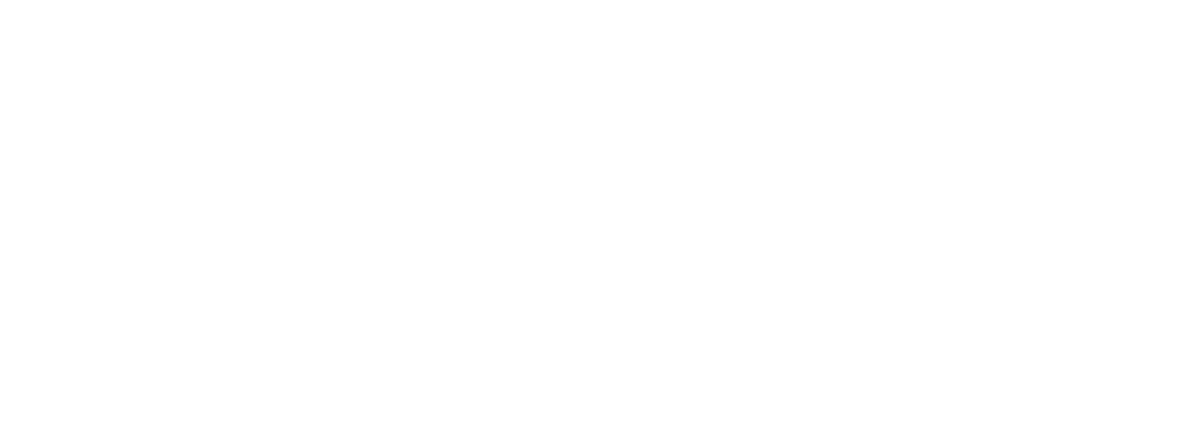
13. CREATE YOUR OWN CHOCOLATE TREAT

Imagine that you are helping **Mr Wonka** by coming up with a brand-new chocolate for him to make in his Inventing Room. Complete the sheet below to tell **Mr Wonka** all about your new invention.

What is the chocolate called?

.....
.....

Draw a picture of your chocolate in the space below:



How does it taste?

.....
.....

What are the ingredients?

.....
.....

How is it made?

.....
.....

Does it have any unusual effects on the person eating it?

.....
.....

Who is it for?

.....
.....

14. DESIGN A CHOCOLATE BAR WRAPPER

Look at the wrapper in front of you and complete the following questions:

What is the bar called?

.....
.....

Who makes it?

.....
.....

What is the wrapper made of?

.....
.....

What is the wrapper's job?

.....
.....

Who is this wrapper meant to appeal to?

.....
.....

What information does the wrapper tell us?

.....
.....

What colours are used on the wrapper?

.....
.....

What do you like about the wrapper?

.....
.....

What don't you like about the wrapper?

.....
.....

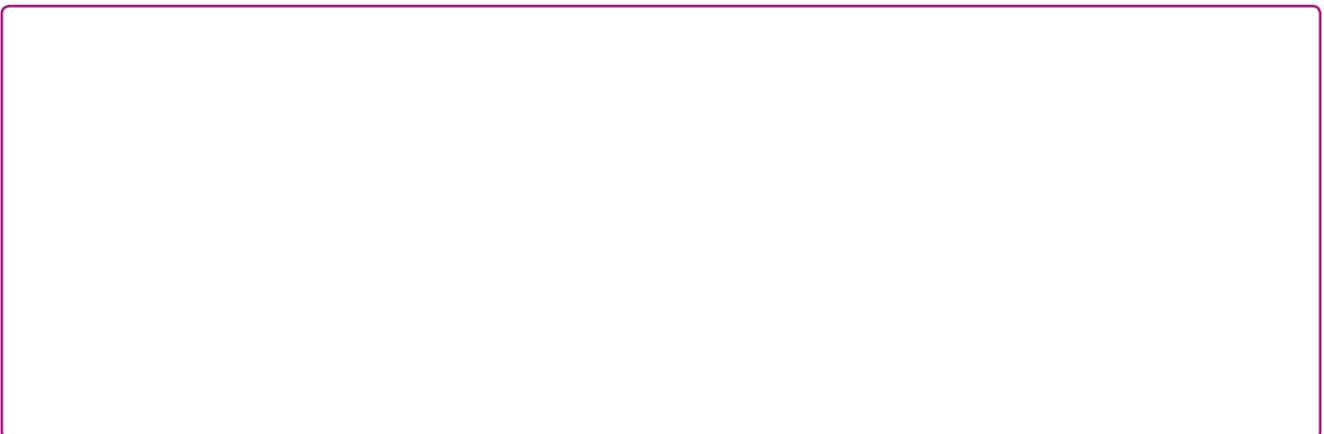
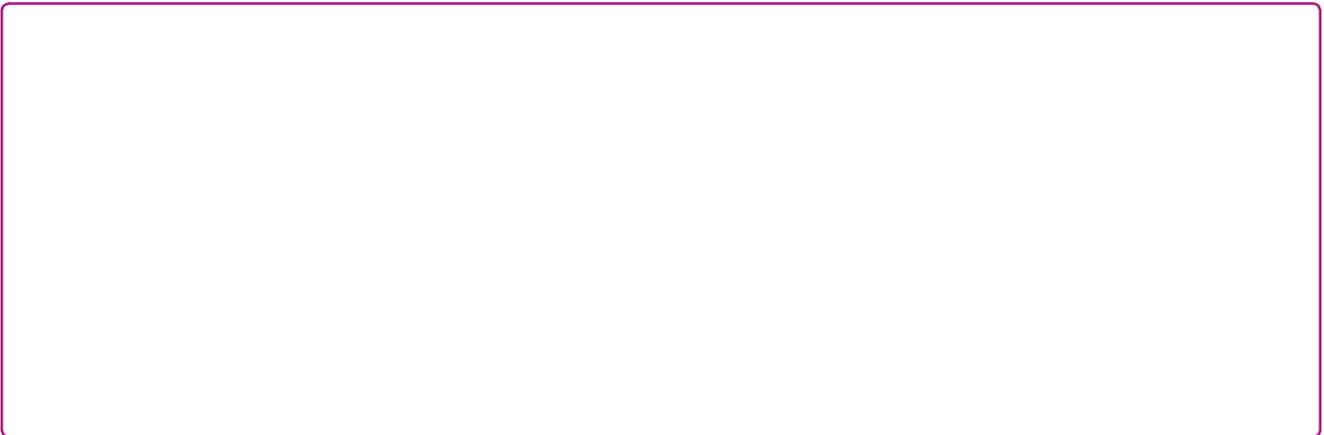
15. DESIGN YOUR OWN PACKAGING

Before you start designing your packaging, think about the following questions:

- What is the best material to make your packaging from? You could use foil, cardboard, plastic or cellophane – which do you think works best for your chocolate?
- Who is your chocolate bar for? What sort of packaging do you think will appeal to them? Think about the sort of colours and pictures that you think they would like to see.
- What information are you going to include on your packaging?

It could just be the name of your sweet, or you could include other exciting information that would appeal to your audience: e.g. 'This toffee will have your hair standing on end!'

Using the spaces below, draw three different designs for your chocolate bar wrapper.



COSTUMES

Willy Wonka



Charlie Bucket



Grandpa Joe



Mrs Bucket



Costumes by Mark Thompson

COSTUMES

Augustus Gloop



Mrs Gloop



Veruca Salt



Mr Salt



Costumes by Mark Thompson

COSTUMES

Violet Beauregard



Mr Beauregard



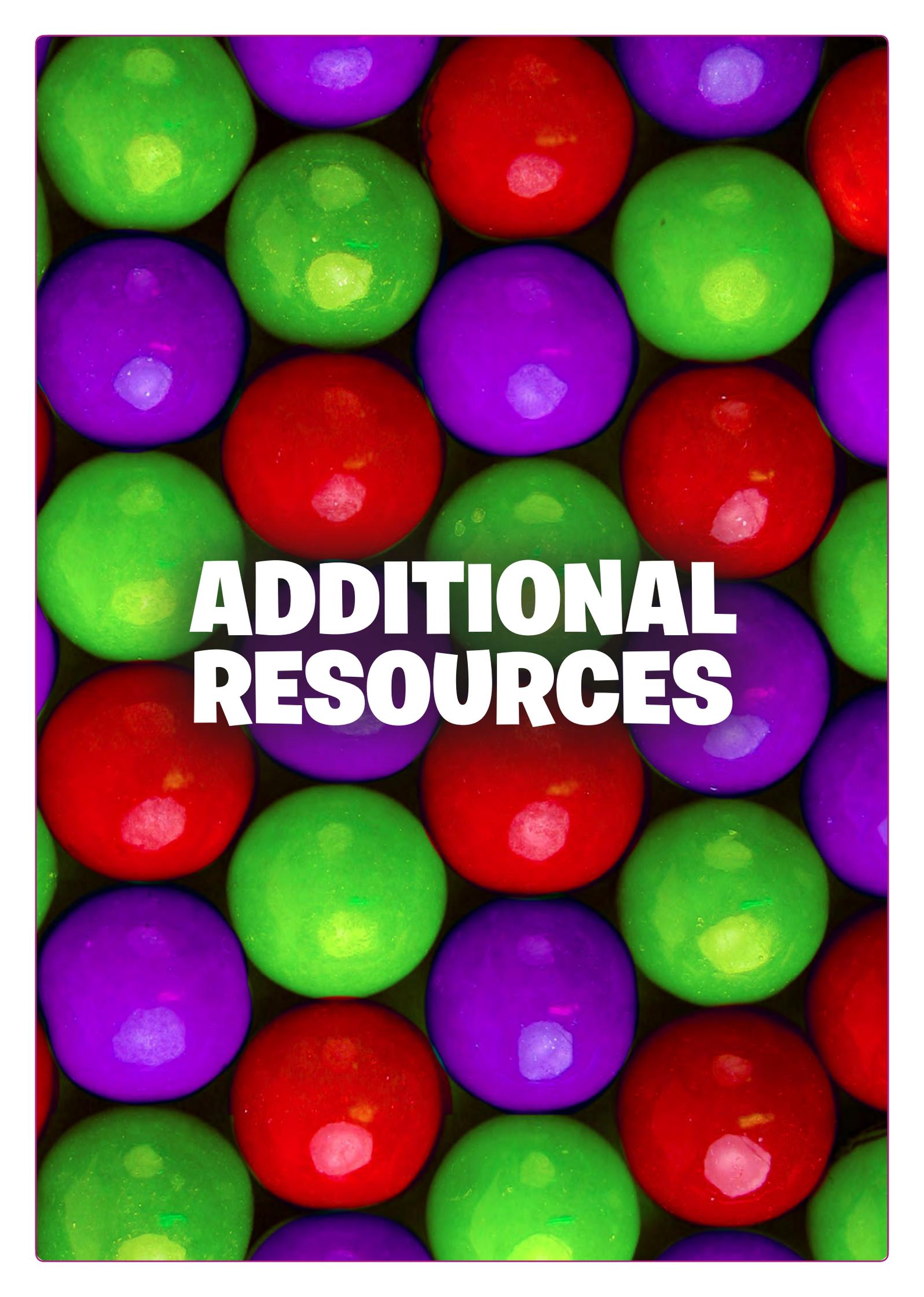
Mike Teevee



Mrs Teevee



Costumes by Mark Thompson

A microscopic image showing a dense field of cells. Each cell has a prominent, brightly colored nucleus. The nuclei are in three colors: red, green, and purple. The cytoplasm of the cells is a lighter, translucent color. The overall appearance is that of a tissue section stained with different dyes to highlight specific cellular components.

ADDITIONAL RESOURCES

BIOGRAPHIES OF THE CAST AND CREATIVE TEAM

PRODUCER

JOHN FROST

John Frost is Australia's most prolific and successful theatre producer. In recent times he has been responsible for the Australian productions of *The Book of Mormon*, *Wicked*, *My Fair Lady* directed by Julie Andrews, *The Producers*, *Stephen Daldry's An Inspector Calls*, *Chicago*, *The King and I*, *The Secret Garden*, *Doctor Zhivago*, *Annie*, *Anything Goes*, *Calendar Girls*, *Evita*, *The Wizard of Oz*, *Dirty Dancing*, *Pippin*, *Shrek* and *The Phantom of the Opera*. Other productions include The Lincoln Centre's production of *South Pacific*, *Legally Blonde*, *A Funny Thing Happened on the Way to the Forum* with Geoffrey Rush and *Driving Miss Daisy* with Angela Lansbury and James Earl Jones. On Broadway John has been represented by the Tony Award-winning productions *The King and I*, *Hairspray*, *An Act of God* and *Exit the King*, starring Geoffrey Rush and Susan Sarandon. In London credits include *The Bodyguard*, *Priscilla Queen of the Desert at the Palace*, Julie Andrews in *The Gift of Music* at the O2 Arena, *Lady Windermere's Fan* starring Vanessa Redgrave, Googie Withers, Joely Richardson and John McCallum at the Theatre Royal Haymarket and the international multi- award-winning *The King and I* starring Elaine Paige at the Palladium.

BIOGRAPHIES OF THE CAST AND CREATIVE TEAM

CREATIVE TEAM

ROALD DAHL (*Writer*) Roald Dahl (1916–1990) is one of the world’s favourite storytellers with more than 250 million books sold. He is loved for such favourites as *James and the Giant Peach*, *Matilda*, *The BFG*, *Fantastic Mr. Fox* and *Charlie and the Chocolate Factory*.

DAVID GREIG (*Book writer*) David is a playwright, and his plays include *The Events*, *The Strange Undoing of Prudencia Hart*, *Monster in the Hall*, *Midsummer*, *Dunsinane*, *Yellow Moon*, *Damascus*, *Outlying Islands*, *The American Pilot*, *San Diego*, *Pyrenees*, *The Cosmonaut’s Last Message*, *Dr. Korzcak’s Example*, *The Architect* and *Europe*. David’s adaptations include *The Suppliant Women*, *The Father*, *The Lorax*, *Lanark*, *Creditors* and *Caligula*. In 1990 he co-founded Suspect Culture Theatre Co., for whom he wrote *Timeless*, *Mainstream & 8000M*. Since 2016, David has been the Artistic Director of The Royal Lyceum Theatre in Edinburgh.

MARC SHAIMAN (*Music & Lyrics*) In 100 words or less, Marc has been awarded a Tony, Grammy and an Emmy, but despite five nominations, no Oscar. Career highlights include *Hairspray*, *Mary Poppins Returns* (currently in production), *Sleepless in Seattle*, *The First Wives Club*, *Patch Adams*, *The American President*, *South Park: Bigger, Longer & Uncut*, *When Harry Met Sally*, *Beaches*, *Misery*, *City Slickers*, *The Addams Family*, *A Few Good Men*, *Sister Act*, *The Bucket List*, *Martin Short: Fame Becomes Me*, *Catch Me If You Can*, *SNL*, *Smash*, Billy’s Oscar medleys, Bette, Barbra, Patti, Christine, Harry Jnr, Mariah, *Prop 8: The Musical*. For further credits, call him.

SCOTT WITTMAN (*Lyrics*) co-wrote (with Marc Shaiman) the lyrics for *Hairspray*, for which they received Tony and Grammy awards. Scott and Marc teamed up again on Broadway for *Martin Short: Fame Becomes Me*, which he also directed, and *Catch Me If You Can*. For their original songs for the NBC’s series *Smash*, they were nominated for two Emmy Awards, a Grammy and a Golden Globe. Scott has created, written and/or directed shows for Patti LuPone, Christine Ebersole, Justin Vivian Bond, Bette Midler and Bridget Everett. He co-wrote the lyrics for Disney’s film musical *Mary Poppins Returns* starring Emily Blunt and Lin Manuel Miranda.

JACK O’BRIEN (*Director*) has won three Tony Awards, for his direction of *Hairspray*, *Henry IV* and *The Coast of Utopia*. His other Broadway credits include *The Front Page*, *It’s Only a Play*, *Macbeth*, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *Dirty Rotten Scoundrels* (Tony nomination), *Imaginary Friends*, *The Invention of Love* (Tony nomination and Drama Desk winner), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away With Murder*, *The Little Foxes*, *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination) and *Porgy and Bess* (Tony nomination). Off-Broadway credits include *Pride’s Crossing* and *Hapgood* (Lucille Lortel Award). Other productions include *Il Trittico* at the Metropolitan Opera, *Guys and Dolls* at Carnegie Hall, *Much Ado About Nothing* for The Public’s Shakespeare in the Park, and *Love Never Dies* and *Hairspray* (Olivier nomination) in London. Mr O’Brien was the Artistic Director of the Old Globe Theatre from 1981 until 2007. He has directed six movies for PBS’ American Playhouse. Mr O’Brien co-executive produced and was nominated for a 2016 Emmy for his work on the HBO special *Becoming Mike Nichols*. His book *Jack Be Nimble* is published by Farrar, Straus and Giroux.

JOSHUA BERGASSE (*Choreographer*) Broadway credits include *On the Town* (Tony, Drama Desk, OCC noms, Astaire Award) and *Gigi*. Off-Broadway credits are *Sweet Charity* (The New Group), *Cagney* (Drama Desk, OCC, Astaire noms, Callaway finalist), *Bomb-itty of Errors* and *Captain Louie*. For Encores! *Little Me* and *It's a Bird...It's a Plane...It's Superman!* Carnegie Hall: *Guys and Dolls* and *The Sound of Music*. As director/choreographer: *Hazel* (Drury Lane), *West Side Story* (NCT); as co-director/choreographer: *Bombshell on Broadway* (Minskoff Theatre). Television credits are *Smash* (NBC, Emmy Award), *So You Think You Can Dance* (FOX) and *Sinatra; A Voice for a Century* (PBS).

MARK THOMPSON (*Scenic and Costume Design*) Mark's work in the theatre has been recognized with two Critics' Circle, five Olivier Awards, five Tony Award nominations and most recently the Olivier for best costume design for *Charlie and the Chocolate Factory* (West End production). His recent international theatre includes *Charlie and the Chocolate Factory* (London), *The Taming of the Shrew* (The Public), *Mamma Mia!* (worldwide), *A Raisin in the Sun* (NY), *Joseph and the Amazing Technicolor Dreamcoat* (worldwide), *God of Carnage* (London/NY), *Bombay Dreams* (London/NY), *Art* (worldwide), *La Bête* (London/NY), *One Man, Two Guvnors* (London/NY), *The Blue Room* (London/NY), *Arcadia* (NT/Lincoln Center). *Opera includes The Queen of Spades* (The Met), *The Mikado* (Lyric, Chicago), *Montag aus Licht* (La Scala, Milan), *Hansel and Gretel* (Sydney Opera House), *Carmen* (Opéra Comique Paris) and *Macbeth* (The Met).

JAPHY WEIDEMAN (*Lighting Design*) Broadway credits include *Dear Evan Hansen*, *Bright Star*, *The Visit* (Tony nom), *The Nance* (Tony nom), *Of Mice and Men* (Tony nom), *Airline Highway* (Tony nom), *Sylvia*, *Old Times*, *The Heidi Chronicles*, *Macbeth* (Drama Desk nom), *Cyrano de Bergerac* and *The Snow Geese*. Off-Broadway credits at Lincoln Center Theater, Roundabout, The Public Theater, NYTW, Second Stage, Playwrights Horizons, MTC, MCC, LAByrinth and Vineyard. International credits at West End, RSC, La Scala, Nederlands Opera, Edinburgh International Festival.

ANDREW KEISTER (*Sound Design*) Broadway credits include *Godspell*, *Company*, *Taller Than a Dwarf*. Other notable designs at The Public Theater, Atlantic Theater Company, Stratford Shakespeare Festival, Cincinnati Playhouse, La Jolla Playhouse and Trinity Rep. As a partner in SCK Sound Design, his Broadway credits include *On Your Feet!* and *Dr. Zhivago* as well as the *Radio City Christmas Spectacular* and *The Rockettes New York Spectacular*. Associate Sound Design credits include *Catch Me If You Can*, *Jersey Boys*, *Hairspray* and *Mary Poppins*.

JEFF SUGG (*Video and Projection Design*) Select theatre credits include Broadway: *Sweat*, *Macbeth* (Lincoln Center Theater), *Bring It On*, *33 Variations*. Off-Broadway: *The Layover*, *The Fortress of Solitude*, *An Octoroon*, *Tribes*, *The Slug Bearers of Kayrol Island*. Regional credits include work at Steppenwolf, The Old Globe, Mark Taper Forum, Oregon Shakespeare and Arena Stage. Music: *Anthracite Fields* (Julia Wolfe's Pulitzer Prize-winning composition), Prince's final appearance on *Saturday Night Live*. Awards include Lucille Lortel Award, Obie Award, Bessie Award and two Henry Hewes Design Awards.

BASIL TWIST (*Puppetry Design*) Broadway credits include *The Addams Family* (Drama Desk), *The Pee-wee Herman Show*, *Oh, Hello!* on Broadway. Original creations include *Symphonie Fantastique*, *La bella dormentenel bosco*, *Dogugaeshi*, *Hansel and Gretel*, *Behind the Lid*, *Arias With a Twist*, *Seafoam Sleepwalk*, *The Rite of Spring* and *Sisters Follies*. Awards include Obie, US Artists, Doris Duke Artists Award, New York Innovative Theatre, Henry Hewes, UNIMA, Bessies, Guggenheim, MacArthur Fellow. He is the director of the Dream Music Puppetry Program at HERE Arts Center.

NICHOLAS SKILBECK (*Music Supervision*) As Music Supervisor/Director, West End credits include *Gypsy*, *Kate Bush: Before the Dawn*, *Charlie and the Chocolate Factory*, *Sweeney Todd*, *Sister Act*, *Hairspray*, *Billy Elliot*, *Mamma Mia!*, *Chitty Chitty Bang Bang* and *Cats* (New London). As composer, credits include *Quand La Guerre Sera Finie*, *Asylum*, *Affairs of the Heart*, *Hell Bent*, *Much Ado About Nothing* and *Twelfth Night*. Producer of the *Gypsy* London cast recording (2015), Associate Producer on the *Sweeney Todd* London cast recording (2012). Co-Author of the book *The Singing And Acting Handbook– Games and Exercises for the Performer* (published by Taylor and Francis).

CAMPBELL YOUNG ASSOCIATES (*Hair & Makeup Design*) Broadway credits are *Hello, Dolly!*, *Groundhog Day*, *The Front Page*, *The Crucible*, *Misery*, *Sylvia*, *A Delicate Balance*, *The Last Ship*, *It's Only a Play*, *Betrayal*, *Les Misérables*, *One Man, Two Guvnors*, *Spider-Man*. West End/Broadway credits include *Les Liaisons Dangereuses*, *American Psycho*, *The Cripple of Inishmaan*, *Matilda*, *Ghost*, *Mary Stuart*, *Billy Elliot*, *Private Lives*. On the West End, *Funny Girl*, *The Master Builder*, *The Lorax*, *Gypsy*, *Charlie and the Chocolate Factory*, *The Bodyguard*. Film/TV credits are *The Americans*, *House of Cards*, *Orange Is the New Black*.

TELSEY + COMPANY (*Casting*) Broadway/tour credits: *SpongeBob SquarePants*, *Once on This Island*, *The Parisian Woman*, *M. Butterfly*, *Anastasia*, *Hello, Dolly!*, *War Paint*, *Come From Away*, *Waitress*, *Hamilton*, *Kinky Boots*, *Wicked*, *On Your Feet!*, *Something Rotten!*, *The King and I*, *An American in Paris*. Off-Broadway credits: *Sweeney Todd* (Atlantic, Classic Stage, MCC, Second Stage). Film credits include *Miss Sloane*, *Into the Woods*, *Margin Call*, *Rachel Getting Married*. TV: *This Is Us*, *House of Cards*, *One Day at a Time*, *Graves*, *Atypical*, commercials.

MARK KAUFMAN (*Producer*) As Executive Vice President, Warner Bros. Theatre Ventures, Kaufman was previously represented on the West End by Olivier Award-winning hit stage musical *Charlie and the Chocolate Factory* and on Broadway by the stage adaptation of Stephen King's *Misery* starring Bruce Willis and Laurie Metcalf, as well as Tony Award-winning *The Curious Incident of the Dog in the Night-Time*. Before joining WBThV, Kaufman oversaw the Broadway productions of *Hairspray*, *The Wedding Singer* and *Elf* for New Line Cinema. At New Line, Kaufman executive produced such films as *Secondhand Lions*, *Hairspray*, *Four Christmases*, *17 Again* and *My Sister's Keeper*, and co-produced *Valentine's Day*. Kaufman wrote *Toothless* for ABC's *Wonderful World of Disney* and *Just a Walk in the Park* for ABC Family. Love to Stacey, Ethan, Spencer and Victoria.

WARNER BROS. THEATRE VENTURES (*Producer*) develops and produces first-class musicals and stage productions from the company's expansive catalogue. WBThV was previously represented on the West End by Olivier Award-winning musical *Charlie and the Chocolate Factory* and on Broadway by the stage adaptation of Stephen King's *Misery* starring Bruce Willis and Laurie Metcalf and Tony Award Best Play winner *The Curious Incident of the Dog in the Night-Time*. Other Broadway credits include the Tony Award-winning musical *The Bridges of Madison County* and the holiday hit *Elf*. The division is readying productions of *17 Again*, *Dave*, *Beetlejuice*, *Night Shift*, *A Star is Born* and *Dog Day Afternoon* for the stage. WBThV also licenses third-party stage rights including such productions as *The Bodyguard*, *Singin' in the Rain*, *Hairspray*, *The Wizard of Oz*, *The Color Purple* and *42nd Street*.

LANGLEY PARK PRODUCTIONS (*Producer*) Langley Park is a Warner Brothers-based production company led by EVP Production, Senior Advisor Warner Bros Motion Pictures Kevin McCormick. Kevin produced *Charlie and the Chocolate Factory* in London before bringing the show to New York. Next up with Warner Theatrical is *Beetlejuice: The Musical*. His next film & TV projects include crime suspense film *Lost Girls* for Amazon Studios, a series adaptation of bestseller *Major Pettigrew* for the BBC, and a six-hour limited series about Charles Lindbergh for Paramount Television, based on Pulitzer Prize-winning *Lindbergh* by A. Scott Berg.

NEAL STREET PRODUCTIONS (*Producer*) Founders Sam Mendes, Pippa Harris, Caro Newling. Since 2015 owned by All3Media. Mendes/Newling established Donmar Warehouse 1992–2002. Recent credits include *The Ferryman*, *This House*, *Charlie and the Chocolate Factory*. West End credits: *Shrek* co-producer DreamWorks Animation Broadway 2008, West End 2011, U.K. tours 2014–2016 & 2017–2018. Previous projects were *The Bridge Project* with Old Vic/Brooklyn Academy of Music, Mendes directing classic plays across 15 international cities with Simon Russell Beale, Rebecca Hall, Ethan Hawke, Stephen Dillane, Juliet Rylance & Kevin Spacey. UK & world premieres have been *Three Days of Rain*, *The Vertical Hour*, *The House of Special Purpose*, *All About My Mother*, *Anna in the Tropics*, *The Hound of the Baskervilles*, *Fuddy Meers*. West End/Broadway transfers include *The Painkiller*, *Merrily We Roll Along*, *South Downs* *The Browning Version*, *Enron*, *Hamlet*, *Mary Stuart*, *Red*, *Sunday in the Park With George*. Television credits are *Call the Midwife*, *Penny Dreadful*, *Britannia*, *The Hollow Crown: Richard II*, *Henry IV Part 1 & Part 2*, *Henry V*, *Henry VI parts 1 and 2*, *Richard III*. Film credits are *Stuart: A Life Backwards*, *Starter for Ten*, *Things We Lost in the Fire*, *Jarhead*, *Revolutionary Road*, *Away We Go*, *Blood*.

SYNOPSIS

Willy Wonka is opening his marvellous and mysterious chocolate factory to a lucky few. That includes Charlie Bucket, whose bland life is about to sweeten with colour and confection beyond his wildest dreams.

He and four other golden ticket winners will embark on a mesmerising joyride through a world of pure imagination.

Now's your chance to experience the wonders of Wonka! Get ready for the Oompa-Loompas, incredible inventions, costumes and sets and more, more, more at this everlasting showstopper!

CHARACTER DESCRIPTIONS

WILLY WONKA is extraordinary. He's a chocolate-making genius who relishes nonsense. And he's not just a genius with chocolate. Mr Wonka is also a very well-travelled man, having been all the way to Loompa-Land and to the farthest reaches of outer space. He's a thoughtful man, who knows that Charlie is the right person to take over his Chocolate Factory. He's also a clever man, with a knack of getting the right people to do the right things at the right time.

THE OOMPA-LOOMPAS are from Loompaland. Loompaland is such a terrible place that when Mr Wonka invited the Oompa-Loompas to come back to his Chocolate Factory, they leapt at the chance. Now they live and work there, helping Mr Wonka with his experiments and generally keeping his Chocolate Factory going. The Oompa-Loompas enjoy singing and dancing. Their favourite food is the cacao bean, the central ingredient in a bar of chocolate, and in the Wonka Factory they have access to as many cacao beans as they could possibly wish for.

CHARLIE BUCKET lives with his mother, his father and his four grandparents in a little wooden house. Charlie and his family don't have much money. That means they don't have much to eat. This makes the fact that there is a great big Chocolate Factory in his very own town all the more difficult for poor Charlie because more than anything else, Charlie loves chocolate - Wonka chocolate especially. When he finds a Golden Ticket Charlie's luck starts to change.

AUGUSTUS GLOOP is a young boy who enjoys eating. His mother, Mrs Gloop, tells us he eats so much chocolate it would have been impossible for him not to find one of the Golden Tickets. Augustus is a greedy boy. Once inside Willy Wonka's Chocolate Factory he won't listen to what Mr Wonka says and very nearly meets a very sticky end in the chocolate river.

VERUCA SALT ("the little brute," as the Oompa-Loompas call her) is the second finder of one of chocolatier Willy Wonka's Golden Tickets, joining Charlie Bucket and the other finders on a tour of Mr Wonka's Chocolate Factory. Veruca is an only child whose parents spoil her excessively. She only receives her Golden Ticket after the workers at her father's peanut factory are commanded to start shelling chocolate bars instead of peanuts. Veruca Salt and her parents are forced to evacuate in a rather unpleasant manner - after Mr Wonka's trained squirrels decide they're all Bad Nuts and sends them down the rubbish chute.

VIOLET BEAUREGARDE is the third person to find one of Willy Wonka's Golden Tickets and secure a visit to his magical Chocolate Factory. She's a competitive and determined child who takes great pride in her record-breaking gum-chewing abilities. But her excessive gum habit leads her into trouble inside the Chocolate Factory. As soon as she sees The Great Gum Machine, so keen is she to be the first person in the world to try a full chewing-gum meal that she refuses to listen to any of Mr Wonka's warnings.

MIKE TEAVEE is the fourth finder of Willy Wonka's Golden Tickets. Mike is obsessed with TV and gadgets and is far less keen on people. It is his dependence on the small screen that ultimately proves his downfall. Like the other children before him, he ignores Mr Wonka's warnings and that leads to his departure from the Wonka Factory.

MR BUCKET is married to Mrs Bucket and they have one son, Charlie. His parents are Charlie's Grandpa Joe and Grandma Josephine, although in the 1971 film he is the son of Grandpa George and Grandma Georgina. When we first meet him at the beginning of *Charlie and the Chocolate Factory*, he works in the local toothpaste factory, but when he later loses his job, money for the Bucket family becomes even tighter than usual. Luckily for Mr Bucket, everything changes when Charlie finds his Golden Ticket.

MRS BUCKET is the wife of Mr Bucket and the mother of Charlie. Her parents in the original story are Charlie's Grandpa George and Grandma Georgina, although in the 1971 film she is the daughter of Grandpa Joe and Grandma Josephine. Mrs Bucket is a kind and caring mother. In the original story, when Mr Bucket loses his job and the family begin to starve, Mrs Bucket tries to make sure Charlie has her extra piece of bread, although Charlie won't take it.

GRANDPA JOE is the father of Mr Bucket - Charlie's dad - although in the 1971 film *Willy Wonka and the Chocolate Factory*, it is Mrs Bucket who is his daughter. Grandpa Joe is an enthusiastic storyteller, an eternal optimist and a bit of a gambler. It is he who tells Charlie all about the famous chocolatier Willy Wonka and he encourages Charlie in his hopes for a Golden Ticket, even giving Charlie the money to have one more try. When we first meet him, Grandpa Joe has not been out of bed in years, but when Charlie does find his Golden Ticket he is so excited that he leaps out of bed. Grandpa Joe accompanies Charlie to the Chocolate Factory and shares in all the adventures.

GRANDMA JOSEPHINE is the wife of Grandpa Joe and, in the original story, the mother of Mr Bucket - although in the 1971 film *Willy Wonka and the Chocolate Factory*, it is Mrs Bucket who is her daughter. When we first meet Grandma Josephine she has not been out of the bed she shares with Grandpa Joe, Grandma Georgina and Grandpa George in many years. But when Grandpa Joe is so enthused by Charlie's Golden Ticket win that he leaps out of the bed to join him at the Factory, Grandma Josephine would much rather stay where she is.

Grandpa George is the grandfather of Charlie Bucket and the husband of Grandma Georgina. In the original stories, he is the father of Mrs Bucket, although in the 1971 film *Willy Wonka and the Chocolate Factory* he became Mr Bucket's father. If Grandpa Joe is an eternal optimist, Grandpa George is more of a cynic. He reminds Charlie that his chances of winning a Golden Ticket are small, and he - like his wife and Grandma Josephine - is very distrustful of Mr Wonka.

GRANDMA GEORGINA is married to Grandpa George and her daughter is Charlie's mother, at least in the original stories. In the 1971 film *Willy Wonka and the Chocolate Factory*, she became Mr Bucket's mother instead. Grandma Georgina, like her husband and Grandma Josephine, does not trust Willy Wonka.