

# Teacher Guide



by Roald Dahl and Richard George  
from the book by Roald Dahl  
directed by Rachel Slavick

**October 3 - December 2, 2000**



at DePaul's Merle Reskin Theatre  
60 E. Balbo Drive, Chicago

**Box Office: (312) 922-1999**



**Teacher Guides**

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Guides are distributed free of charge to teachers and other ticket purchasers. They are intended as a tool to facilitate learning, discussion, and an enhanced theatre experience for our audience.

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## The Essence of *Charlie and the Chocolate Factory*

*Charlie and the Chocolate Factory* was first published in 1964, and it is one of the most celebrated children's books of all time. According to more than one biography of the author Roald Dahl, critics of the story accused him of using too much violence and exaggeration. Dahl himself said, "children love to be spooked, to be made to giggle. They like a touch of the macabre as long as it's funny, too. They don't relate it to life. They enjoy the fantasy. And my nastiness is never gratuitous. It's retribution. Beastly people must be punished."

When Roald Dahl was a teenager at Repton Public School, one of the most prestigious schools in England, the nearby Cadbury Chocolate Company would send a plain grey cardboard box to each student in his house. Inside were twelve bars of chocolate, one "control" bar of coffee cream and eleven test bars. Also in the box was a paper to be used for ranking the chocolate on a scale of 0 to 10. Dahl called this "a clever stunt. . .using some of the greatest chocolate-bar experts in the world to test out their new inventions." As a result of this exercise, he realized that chocolate bars were "invented" and pictured in his mind the chocolate laboratory at the factory.

Thirty-five years later, Dahl wrote his second book for children, using his childhood experience in the plot. Unlike Harry Potter, Charlie Bucket lives with a loving family of parents and grandparents, all under one roof. But they are poor, and they all live on boiled cabbage for every meal. Charlie walks past Mr. Willy Wonka's Chocolate Factory every day, smelling the extraordinary odor of luscious candy. It is an incredible stroke of luck that puts one of five golden tickets into Charlie's hands, giving him an almost exclusive tour of the factory.

Like many tales for children, *Charlie and the Chocolate Factory* has playful and comic characters in a fantastical setting. The other four lucky winners are symbolic. Augustus Gloop symbolizes gluttony. Veruca Salt is terribly selfish. Violet Beauregarde chews gum and chatters constantly. Mike Teavee is the epitome of laziness, addicted to watching television.

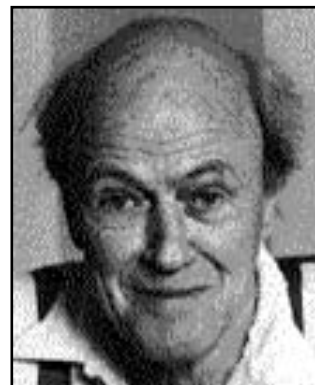
The story is told with humor, nonsense and imagination. Willy Wonka teaches each of the four obnoxious children a lesson, and he rewards Charlie, the simple generous child. Roald Dahl's beliefs and his happiest experiences as a child with his family guided him to create the happy outcome of the story.

— Leslie Shook, *Theatre Manager*

## About Roald Dahl

Roald (pronounced Roo-ahl) Dahl was born on September 13, 1916, in South Wales to Norwegian parents. His father died when he was four, leaving his mother to raise him along with his five siblings. He attended a local prep school from age nine, where he learned to escape in books and became an avid reader.

Dahl was a prolific writer. His work can be read in print and seen on television and film. His children's stories were an answer to the beatings inflicted upon young students in his English boarding school. As a child Dahl witnessed wicked vicious behavior being rewarded. Dahl's writings demonstrate for children that virtue is rewarded while vice is vigorously punished.



A fighter pilot in World War II, he survived a near-fatal crash described vividly in his autobiography *Going Solo* (1986). Dahl is most likely to be remembered for his children's literature: *James and the Giant Peach* (1961) and *Charlie and the Chocolate Factory* (1964) (both made into films), *The BFG* (1982) and *The Witches* (for which he won the 1983 Whitbread prize). Dahl died on November 23, 1990 at the age of 74.

## The Characters

### The Narrator

Willy Wonka — an imaginative, reclusive eccentric who is a highly successful chocolate candy maker

Charlie Bucket — our hero, one of the winners of Willy Wonka's Golden Ticket Contest; a poor boy who lives with six adult members of his family in a two-room house with one bed

The other winners of the golden tickets:

Augustus Gloop — a greedy boy

Veruca Salt — a demanding spoiled brat

Violet Beauregarde — a constant gum chewer

Mike Teavee — a boy who is always watching television

Some of the parents and grandparents of the above-mentioned golden ticket winners

The Oompa Loompas — little people from Loompaland who now live and work in Willy Wonka's chocolate factory in exchange for an unlimited supply of cacao beans, which they love

# Theme and Setting

Willy Wonka, the world's most amazing chocolate maker, opens his factory doors to the five winners of his Golden Ticket Contest. The lucky golden ticket winners tour Willy Wonka's never-before-seen factory. The contest and tour were created by Wonka to test the moral fiber and honesty of each winner. Except for Charlie Bucket, each of the other winners has a personality and character flaw which is manifested along the tour. What nobody realizes is that Willy Wonka is actually looking for a suitable person to whom he can entrust his secret formula and train to take over the factory when he retires.

## A Sampling of Oompa Loompa Music

Oompa Loompas create a song for each child in the story describing the child's behavior during the factory tour. Make up a melody that fits with the lines of the song and sing it.

Song about Augustus Gloop:

*Augustus Gloop! Augustus Gloop!  
The great big greedy nincompoop!  
How long could we allow this beast  
To gorge and guzzle, feed and feast  
On everything he wanted to?  
Great Scott! It simply wouldn't do!*

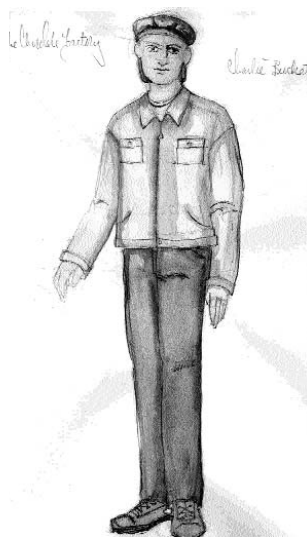
Song about Violet Beauregarde:

*Dear friends, we surely all agree  
There's almost nothing worse to see  
Than some repulsive little bum  
Who's always chewing chewing gum ...*

Song about Mike Teavee:

*The most important thing we've learned,  
So far as children are concerned,  
Is never, never, never let  
Them near your television set —  
They loll and slop and lounge about  
And stare until their eyes pop out.*

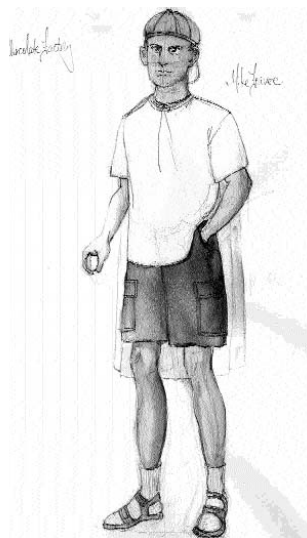
## A Costume Gallery by Mary Ellen Park



Charlie Bucket



Violet Beauregarde



Mike Teavee



Veruca Salt

## Director's Note

As a fan of *Charlie and the Chocolate Factory*, I was most concerned about translating the spirit of Dahl's novel as faithfully as possible. It is a story about a good little boy, with a lovely, unique family, who is starving to death. The world that Dahl creates is not a particularly pretty one. It's a world full of risk and consequence, populated with good people and bad people. There are no moral ambiguities in the story. The dramatic tension is created by Charlie's struggle not only to survive, but to survive with integrity. While the other children (and their parents) struggle to feed their endless appetites by grabbing and shoving, Charlie and Grandpa Joe remain gracious, kind and patient. In the end, it is those very qualities that wins Charlie the best prize of all.

It's a wonderful message to send, that goodness brings its own rewards — especially wonderful in a world where wickedness appears to be rewarded all too often. In Dahl's story, it is delivered with great humor and heart. We have worked very hard to capture that spirit.

— Rachel Slavick

## Scenic Designer's Note

The imagery presented by the Roald Dahl classic *Charlie and the Chocolate Factory* is unshakably imaginative and vivid. To attempt to create a lifesize full-color version of Charlie's magical world is a pretentious act in itself. How does one do justice to an Oompa Loompa? Everyone who has read the story has their own particular vision of what the little guys should look like. What readers are able to imagine in their mind is football fields beyond anything we can do in three weeks building the scenery, but we can certainly try.

Being able to create rich colorful worlds of my own is what drew me fiercely to reading as a child. Luckily for me, scenic design gives me a chance to share my particular vision of a story. With *Charlie and the Chocolate Factory*, the movie version of the story is so popular, it is hard to draw people away from Gene Wilder and the orange midgits and the other images that they know so well. Our job is to toss all of that out the window, return to the basics of the original story and start over with a fresh look.

There are two distinctive locations to the play — inside the factory and Charlie's house/outside world. Murky browns and blacks muddle the surface of Charlie's rather two-dimensional everyday life, with only a few muted colors on the horizon to hint at the hope of a brighter day ahead for the boy.

To my delight, Willy Wonka's Factory is a dark and dangerous place. Machines gobble children up as their various vices deserve. Those inky drawings in the published book gave me the willies. But Willy's world is a fascinating and tempting kind of creepy. Much like kids pulling the legs off of spiders, I wanted the factory to hold that sort of very forbidding yet titillating thrill, luring the bad children into their demise. Thus, the factory has taken on a spiky, dark and dangerous look covered in bright candy-like colors tempered with black twisting wrought-iron accents.

In designing the factory interior, my one all-consuming thought was to make it fun to play on. Individual pieces, such as the "Wonkatic," have more personal reflections. I always wanted to float around in my umbrella as a child; hence, Willy Wonka's boat has taken the shape of an upside-down umbrella. The waterglass hanging from the mast is a nod to "Hegel's Holiday," a painting by my favorite surrealist thinker, René Magritte.

Much of Willy's world calls for the "smoke and mirrors" brand of magician's tricks: shrinking candy bars and little boys, turning children into blueberries, attacking squirrels, non-human factory workers, etc. But, in a bluntly presentational fashion, we let our slip show and allow the audience in on the secrets. In that vein, the wheels on the platforms are exposed. You can see the actors moving the machinery and making the sounds of the factory. The puppeteers are openly operating the squirrels, and the Oompa Loompa has become a parasitic extension of the actor. After all, to attempt to hide a six-foot actor behind a two-foot puppet is a fairly futile effort — so taking a bit of inspiration from Japanese puppet theatre — we leave the operator fully exposed. Instead of trying to fool the kids in the audience, it's a challenge to accept and use your imagination to make it real.

Thanks to *Charlie and the Chocolate Factory*, scenic design has become for me a self-indulgent practice of creating giant toys. Mind you — giant *functional* playthings, appropriate to the action of the play, but toys nonetheless.

— E. Elizabeth Schuch

# Costume Designer's Note

As a costume designer, I find myself constantly faced with problems and questions. Choosing a path amidst the myriad possible answers to these questions is rarely smooth. But, who wants smooth? I don't think you learn as much if you aren't tackling obstacles along the way.

The first thing I ask myself when choosing a new project is “Will I learn from this?” “Will I be challenged to discover new things?” With *Charlie and the Chocolate Factory*, I found that it was impossible to not unearth a different way to see things. Roald Dahl wrote a brilliant book and the adaptation of his book into 3-D was an enormous challenge. I learned much along this path.

As a design team, we sought to create a dynamic, thriving world, one full of mystery and danger — one in which the characters are facing life and death in the midst of sweet candy and sugary treats. The play combines conflicting elements in thought and action, and we sought to portray these conflicts in our design.

We chose to emphasize the fantastical features of the story. Certainly in the costume design, I tried to exaggerate the flaws and idiosyncrasies of each character. Willy Wonka's costume represents his aging, hip, rock star persona; a trifle wise and a bit weary. Willy plays with special hats and coats throughout the play as a celebration of his achievements in the factory. The fat suits for Augustus and Mrs. Gloop are on the outside of their costume to accentuate their movement and behavior. Veruca Salt's dress is a pink, full, flouncy, confection which echoes Veruca's pouty, petulant, spoiled actions. For each character I tried to develop the costumes around the actions of each character and accentuate their specific traits.

There are three factions of costume styles in *Charlie and The Chocolate Factory*. The Buckets represent the downtrodden, starving working class in clothes faded from work and washing. The Narrators and the Oompa Loompas are the magical, macabre, mysterious characters who stick to the shadows in blacks, greys and whites. And lastly, Willy Wonka and the upper-class characters choose bright, vivid colors in an array of different historical styles to represent a more garish, boisterous, loud faction.

I hope you enjoy the play. We certainly have enjoyed producing it for you. I hope you learn from it and that you think about it and that many of the ideas stay with you.

— Mary Ellen Park

# Lighting Designer's Note

It was not so long ago that I dove into the worlds created by Roald Dahl, indulging in the adventures and antics of his colorful characters. Through the use of my own imagination and experiences, these stories became individualized and unique to me. The worlds he created did not always seem as if they were so far from what I knew to be true. There was always a piece that I was able to connect with, making the story that much more genuine. This familiarity is what made his storytelling so compelling and extraordinary. Even as a person nearing their adulthood, Dahl's ability to rediscover the child within was made easy. As a member of the design team, it was very important for me to understand the characters and the world we were creating for them.

In the story of *Charlie and the Chocolate Factory*, we follow Charlie Bucket and others on an amazing journey. This journey can be broken into two very distinct parts: the “real” world, a simple world full of limitations; and the world of Wonka's factory, a complex world full of imagination and wonder. These two worlds have very unique feels or looks to them. As the lighting designer, I communicate this through the manipulation of color, texture, angle and intensity of light.

The “real” world is established through a bland color palette (in comparison to the factory) and very subtle contrasts within the world. For example, although there are several different locations and a definite passage of time; that is not shown. The light changes very slightly, but for the most part remains consistent throughout this world. Wonka's factory, however, is made up of very vibrant colors with high contrasts between them. This world has a very large variety of locations, all of which have very distinct looks to them. For example, the progression from the first room of the factory (The Chocolate Room) to the last room of the factory (The Television-Chocolate Room) is very extreme. We go from a very open room made up of a kaleidoscope of colors to a very isolating and murky atmosphere.

I hope you'll find the play's journey through its various locations to be just as exciting as its destination — and like its characters — to be an eventful one. From the words of the French diarist, Marie de Sevigne, “. . . long journeys are strange things: if we were always to continue in the same mind we are in at the end of a journey, we should never stir from the place we were then in.”

— Jason A. Brown

# A Roald Dahl Chronology

- 1916** Roald Dahl born in Llandaff, South Wales, the son of Harald (a shipbroker, painter, and horticulturist) and Sofie (Hesselberg) Dahl.
- 1919** Dahl's father dies.
- 1924** Sent to boarding school at Weston-Super-Mare.
- 1929** Educated, 1929-1933, at Repton School in Derbyshire.
- 1934** Goes to work for Shell Oil Company.
- 1937** Dispatched to Dar-es-Salaam, Tanzania, East Africa.
- 1939** Joins the Royal Air Force at Nairobi.
- 1940** Shot down in Libyan Desert, hospitalized six months with fractured skull.
- 1942** Sent to Washington, D.C., as assistant air attache; meets C. S. Forester, who submits his flying story to *The Saturday Evening Post: A Piece of Cake*. Dahl's first story, *Shot Down in Libya*, is published.
- 1943** *The Gremlins* is published. Begins writing the first of 11 short stories which will be published between 1943 and 1945.
- 1945** *Over to You*, Dahl's first short story collection, all on flying themes, appears.
- 1948** *Some Time Never* published. Dahl begins publishing short stories in *The New Yorker*.
- 1953** Marries Patricia Neal. *Someone Like You* released.
- 1954** Receives Mystery Writers of America's Edgar Award for Best Collection for *Someone Like You*.
- 1955** *The Honeys*, a play, is produced in New York City.
- 1958** Between 1958 and 1961, six of Dahl's stories are adapted for *Alfred Hitchcock Presents*.
- 1959** *Kiss Kiss* is published. Dahl receives a second Edgar Award for *The Landlady* for Best Short Story.
- 1961** *James and the Giant Peach* appears. Dahl hosts *Way Out* on CBS-TV.
- 1962** Dahl's daughter Olivia dies.
- 1964** *Charlie and the Chocolate Factory* is published.
- 1965** Patricia Neal suffers a stroke and begins long recuperation. *The Visitor*, published in *Playboy*, wins that magazine's annual fiction award.
- 1966** *The Magic Finger* is published.
- 1967** The film, *You Only Live Twice*, is released.
- 1970** *Selected Stories*, a collection, is published. *Fantastic Mr. Fox* appears.
- 1971** Film, *The Night Digger*, is released.
- 1972** *Charlie and the Great Glass Elevator* is published.
- 1974** *Switch Bitch* appears.
- 1975** *Danny: The Champion of the World* is published.
- 1976** *The Enormous Crocodile* is published.
- 1977** *The Wonderful Story of Henry Sugar and More* appears.
- 1979** Hosts first season of *Tales of the Unexpected*, presenting 22 of his stories. *My Uncle Oswald* is published in England; American publication follows one year later.
- 1980** *The Twits* is released.
- 1981** *George's Marvelous Medicine* appears in print.
- 1982** The *BFG* is published.
- 1983** Dissolves marriage with Patricia Neal; Dahl marries Felicity Crossland. *The Witches*, *Dirty Beasts*, and Roald Dahl's *Revoltin' Rhymes* are published.
- 1984** *Boy: Tales of Childhood* is released.
- 1985** *The Giraffe and the Pelly and Me* is published.
- 1986** *Going Solo* and *Two Fables* are published.
- 1988** *Matilda* is published. Dahl's last story, *The Surgeon*, is published in *Playboy*.
- 1990** *Rhyme Stew* is published. Dahl dies on November 23 of leukemia.
- 1991** *The Vicar of Nibbleswick*, Dahl's final children's story, is published.

From *Roald Dahl: From The Gremlins to The Chocolate Factory* by Alan Warren, San Bernadino, CA: The Milford Series, Popular Writers of Today, Volume 57, Second Edition, published by R. Reginald, The Borgo Press, 1994.

# Roald Dahl's Revolting Recipes

After Dahl's death, his wife Felicity Dahl and Josie Fison collected and published recipes based on his stories. Here are just a few from *Charlie and the Chocolate Factory*.

## Willie Wonka's Nutty Crunch Surprise

(Serves 8)

You will need: Pyrex Bowl, small saucepan, 8 X 10 inch shallow pan, wax paper.

### Ingredients:

- 7 ounces semisweet chocolate, broken into small pieces
- 4 tablespoons (1/2 stick) unsalted butter
- 5 tablespoons light corn syrup
- 3 ounces slivered almonds
- 6 plain vanilla cookies (Rich Tea Biscuits are good) or graham crackers finely crushed
- 1 ounce Rice Krispies
- a few drops of vanilla extract

For the Nutty Crunch:

- 2 tablespoons water
- 1/2 cup of sugar
- 2 ounces slivered almonds, finely chopped

For the Chocolate Coating:

- 7 ounces milk chocolate, broken into small pieces

1. Put semisweet chocolate, butter, and corn syrup in a Pyrex bowl and place in a saucepan of simmering water. Stir occasionally until melted. (Or place the bowl in a microwave and cook on high for about 1 1/2 minutes.)
2. Add the almonds, crushed cookies, Rice Krispies, and vanilla extract and mix well.
3. Spoon the mixture into a shallow pan lined with wax paper. Press the mixture down with the back of a fork, creating a level surface.
4. Refrigerate until cool, then cut into bars.
5. Once the bars are ready, make the nutty crunch. Begin by placing the water and sugar in a small saucepan. Cook over low heat until the sugar has dissolved. Do not stir, but occasionally swirl the pan around gently. Once the sugar has dissolved, increase the heat and stir constantly until the sugar caramelizes and turns golden brown, about 2 to 3 minutes.
6. Remove from the heat. Working quickly, add the chopped almonds, stir thoroughly, and dip

one end of each bar in the mixture. Place the bars on a sheet of buttered wax paper to set.

7. Melt the chocolate in a Pyrex bowl set in a pan of simmering water, or microwave as above. Once it has melted, remove from the heat and dip the other end of each bar in the chocolate.
8. Let the bars cool on a sheet of wax paper.

## Strawberry-Flavored Chocolate-Coated Fudge

(Makes enough for 10 greedy children)

You will need: 8 x 10 inch shallow baking pan, large heavy-bottomed saucepan, wax paper, candy thermometer (optional)

### Ingredients:

- 2 cups of sugar
- 1 stick unsalted butter
- 4 ounces evaporated milk
- 2 ounces strawberry syrup (Hershey's if available)
- 4 ounces melted semisweet chocolate for dipping

1. Line baking pan with buttered wax paper.
2. Put the sugar, butter, evaporated milk, and strawberry syrup into a large heavy-bottomed saucepan and place over low heat.
3. Stir occasionally. Once the sugar has dissolved, bring the mixture to a boil gently, stirring constantly to prevent sticking and burning on the bottom of the pan. Boil gently until a little of the mixture dropped into cold water forms a soft ball, about 5 minutes. (Or you can place a warmed candy thermometer in the saucepan and boil the mixture until it reaches 234 degrees F.)
4. Take the pan off the heat and stir until the bubbles subside.
5. Beat rapidly with wooden spoon until mixture thickens and becomes granular, about 3 minutes.
6. Pour the fudge into the lined baking pan and let set. If necessary, smooth with a spatula dipped in boiling water.
7. With shaped cutters, cut out the fudge, and dip one side into the melted chocolate; or decorate with piped chocolate, creating different patterns.

## Lickable Wallpaper

(Makes 6 strips)

This wallpaper needs to be made a day or two before serving to allow it to dry out. It will keep easily for a week and can be rolled up for storage.

You will need: food processor, small Pyrex bowl, small saucepan, plastic wrap, rolling pin, wire rack

### Apple Wallpaper

#### Ingredients:

- 5 ounces dried apple chunks
- 1/2 tablespoon light brown sugar
- 2 tablespoons water
- 1 teaspoon gelatin

1. In a food processor, puree the apple chunks with the brown sugar until the mixture resembles chopped nuts.
2. Put the water in a small Pyrex bowl and sprinkle in the gelatin. Let stand for 5 minutes, then set the bowl in a small saucepan filled with a little simmering water and let the gelatin dissolve.
3. Once the gelatin has dissolved, slowly add it to the apple puree and mix well.
4. Shape the puree into a ball and place it on a large sheet of plastic wrap. Gently flatten it with your hand into a square shape.
5. Now place another sheet of plastic wrap on top and gently roll out the puree into a thin squarish sheet about 1/16 of an inch thick (you should be able to see through it when it is held up to the light).
6. Rest the wallpaper on a wire rack and carefully remove the top sheet of plastic wrap. Let stand in a warm place to dry out.
7. After eight hours or so turn the wallpaper over, gently remove the bottom sheet of plastic wrap, and let dry again.
8. To decorate, cut each sheet of fruit into long strips of equal width and decorate with fresh fruit, melted chocolate, icing, edible flowers, etc.

### Apricot Wallpaper

This is also delicious. Simply substitute 5 ounces dried apricots for the dried apples, omit all other ingredients, and skip steps 2 and 3.

## Hot Ice Cream for Cold Days

Serves 6

You will need: 10-inch-square ovenproof dish, 2 inches deep

#### Ingredients:

- 3 egg whites
- A pinch of salt
- 1/4 cup sugar
- 1 prepared spice cake
- 1 can (15 ounces) peach slices in syrup
- 1 quart good-quality vanilla ice cream (you probably won't use all of this)
- stem ginger in syrup, drained and finely chopped (as little or as much as you dare)

1. Preheat the oven to 450 degrees F.
2. Whisk the egg whites with the salt until stiff. Gradually whisk in the sugar until the meringue is very thick and shiny.
3. Cut the spice cake into three horizontal slices, then cut each slice into half.
4. Brush each piece of cake with a little peach syrup.
5. Arrange the six pieces in a square ovenproof dish.
6. Divide the peaches equally and place on top of the cake.
7. Mix the chopped slices of stem ginger into the meringue.
8. Carefully scoop the ice cream on top of the peaches (one scoop per piece of cake).
9. Spoon the meringue over the ice cream, completely covering the entire surface of the ice cream and the cake.
10. Place the dessert in the oven and bake until the meringue turns golden brown.
11. Serve immediately.

# Curriculum Connections & Activities

It is our intention to create questions and activities that feed into many subject areas and multiple grades. Teachers are encouraged to find things that work. We welcome your feedback so that we may continue to improve these guides, making them a more valuable resource.

## Illinois State Goals/Fine Arts Standards for Drama

**State Goal 25:** Know the language of the arts.

**State Goal 26:** Through creating and performing, understand how works of art are produced.

**State Goal 27:** Understand the role of the arts in civilizations, past and present.

1 Read the book *Charlie and the Chocolate Factory*. Set aside fall class time for your students to discuss and draw their own candy factory. Encourage students to use their imaginations as Willy does to invent new candies and candy-making machines.

2 Discuss the strong moral spine to the story and ask the students the meaning of the saying, “The meek shall inherit the earth.” If you are a righteous person in today’s society, what are the benefits?

3 Think of some bad habits exhibited by children and adults. Make a list. How do you think Willy Wonka would deal with someone who had this bad habit? For example, if a child chews his fingernails, Willy Wonka might dip his hand in a special candy that tasted terrible!

4 Talk about cooperation and respect. How might you behave in these circumstances: if you did not eat your food; if you did not go to bed on time; if you did not go to school; if you picked on smaller children in your neighborhood? Act out one of these circumstances. How do you think Willy Wonka might punish a person who does not cooperate and show respect for others?

5 Involve several grades and teachers in creating a chocolate factory new candy art exhibit. If possible, use real candy for this project.

6 Encourage students to research the history of chocolate around the world and the use of candy molds. Plan a visit to a candy store or factory to see molded candy. Bring various modern molds from craft stores like Frank’s

and Michael’s or contact candy companies for information and brochures with pictures of machines they have used over the years.

7 Ask your students what skills they would need to set up a new candy manufacturing business in Chicago today? What would they call their new brand? Who would supply them with ingredients? How much would they want to charge for their product? To whom would they distribute the candy? Who might be their competition?

8 Have students identify each of the personality quirks of the characters in the story. Ask students if they know anyone with these traits and ask them to describe the person. What are some other passions or obsessions that are prominent in today’s society?

9 Ask each student to bring in a recipe for his/her favorite candy or dessert. Or you may use the recipes in this guide. Have students compute the amount of ingredients necessary to serve all of the students in the class.

## Chocolate — Botanically Speaking

The cacao tree provides, with its seeds, the raw material for chocolate. Linnaeus, a chocolate-lover, assigned the species to a botanical genus which he named *Theobroma*, “food of the gods.” In this genus 22 species are now recognized, all native to Central and South America, and two are cultivated. *Theobroma bicolor* is grown from Mexico to Brazil and produces *pataxte*, which can be drunk on its own or mixed with chocolate drinks. But vastly greater is the importance of cacao, the source of chocolate.

Cacao is the usual term for the tree and for its seeds (misleadingly, “cocoa” has sometimes been used in English). A complex process of roasting, fermenting, and grinding turns these seeds into chocolate. Efficient extraction of cacao butter (a valuable and nutritious substance) leaves a residue which is marketed as “cocoa powder” or, mixed with sugar, as “drinking chocolate.”

— *The Oxford Companion to Food*

# Suggested Reading

Roald Dahl wanted to be considered a classic children's writer. *James and the Giant Peach*, written in 1961, is his second most popular children's story. He also wrote a sequel to *Charlie and the Chocolate Factory* called *Charlie and the Great Glass Elevator*. Dahl wrote the book and screenplay for *Matilda* and also for *The Witches*. Children love his grotesque but imaginative stories. Lewis Carroll's *Alice in Wonderland* and stories by Edward Gorey and Richard Scarry evoke similar responses in children.

Biographical information can be found in his autobiography *Boy: Tales of Childhood* (1984) and the book *Going Solo* (1986). These give Dahl's funny accounts of his childhood and of his days as a fighter pilot. His biography, *Roald Dahl, A Biography*, was written by Jeremy Treglown.

Adults may enjoy *Rhyme Stew*, a book of rewritten nursery rhymes and fables by Roald Dahl, published in 1989.



Augustus Gloop

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Author I.D. Card for Roald Dahl:

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*Charlie and the Chocolate Factory*:

<[http://www.bartholomew.oxon.sch.uk/pupil\\_wk/a\\_break/review/charlie.htm](http://www.bartholomew.oxon.sch.uk/pupil_wk/a_break/review/charlie.htm)>

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Willy Wonka

# 2000-01 Season Schedule

## Announcing The Theatre School's 2000-2001 Season

### *Charlie and the Chocolate Factory*

October 3 - December 2, 2000

Tuesdays at 10 a.m.: 10/3, 10/17, 10/24, 10/31, 11/7, 11/14, 11/28  
Thursdays at 10 a.m.: 10/5, 10/12, 10/19, 10/26, 11/2\*\*, 11/30  
Wednesday, 11/29 and Friday, 12/1 at 10 a.m.  
Saturdays at 2 p.m.: 10/7, 10/14, 11/4\* \*\*, 11/11, 12/2

### *Jungalbook*

January 18 - March 10, 2001

Tuesdays at 10 a.m.: 1/23, 1/30, 2/6, 2/13\*\*, 2/27, 3/6  
Thursdays at 10 a.m.: 1/18, 1/25, 2/1, 2/8, 2/15, 3/1, 3/8  
Saturdays at 2 p.m.: 1/20, 1/27, 2/17\* \*\*, 2/24, 3/3, 3/10

### *Duke Kahanamoku vs. the Surfnappers*

March 27 - May 26, 2001

Tuesdays at 10 a.m.: 3/27, 4/3, 4/10, 4/17, 4/24\*\*, 5/1, 5/8, 5/15, 5/22  
Thursdays at 10 a.m.: 3/29, 4/5, 4/12, 4/19, 5/3, 5/17  
Saturdays at 2 p.m.: 3/31, 4/21, 4/28\* \*\*, 5/19, 5/26

\*Ice Cream Social at Hilton Chicago and Towers after the play

\*\* Interpreted in American Sign Language by Sign On Stage

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**The Theatre School Showcase plays have a 10 a.m. student/senior matinee, noted below. Interpreted Performances are interpreted in American Sign Language by Sign On Stage. Please call the Box Office for other days and times.**

### *Sight Unseen*

by Donald Margulies

November 3 - 12, 2000 (previews 11/1 & 11/2)

Morning Matinee: Thursday, 11/9/00

Interpreted Performance: Sunday, 11/12/00 at 2 p.m.

### *Anna Karenina*

by Helen Edmundson

adapted from the novel by Leo Tolstoy

February 16 - 25, 2001 (previews 2/14 & 2/15)

Morning Matinee: Thursday, 2/22/01

Interpreted Performance: Sunday, 2/25/01 at 2 p.m.

### *Yerma*

by Federico García Lorca

April 20 - 29, 2001 (previews 4/18 - 4/19)

Morning Matinee: Thursday, 4/26/01

Interpreted Performance: Sunday, 4/29/01 at 2 p.m.

### *Noises Off!*

by Michael Frayn

May 18 - 27, 2001 (previews 5/16 & 5/17)

Morning Matinee: Thursday, 5/24/01

Interpreted Performance: Sunday, 5/27/01 at 2 p.m.

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Web Site: <http://theatreschool.depaul.edu>

Box Office: (312) 922-1999

Group Sales: (312) 922-0999





