The Jefferson Performing Arts Society
Presents

A Study Companion

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Theatre Kids! Presents *Willy Wonka Junior*

Lyrics and Music by Leslie Bricusse and Anthony Newley

Adapted for the stage by Leslie Bricusse and Timothy Allen McDonal

Based on the book Charlie and The Chocolate Factory by Roald Dahl

Roald Dahl's WILLY WONKA JR., featuring a memorable score by Leslie Bricusse (JEKYLL & HYDE, DOCTOR DOLITTLE) and Anthony Newley, follows enigmatic candy manufacturer Willy Wonka as he stages a contest by hiding five golden tickets in five of his scrumptious candy bars. Whoever comes up with these tickets will win a free tour of the Wonka factory, as well as a lifetime supply of candy. Four of the five winning children are insufferable brats: the fifth is a likeable young lad named Charlie Bucket who takes the tour in the company of his equally amiable grandfather. The children must learn to follow Mr. Wonka's rules in the factory--or suffer the consequences.

Roald Dahl's timeless story of the world-famous candy man and his quest to find an heir comes to life in this stage adaptation of Charlie and the Chocolate Factory, which features the songs from the classic 1971 family film Willy Wonka and the Chocolate Factory. This scrumdidilyumptious musical is guaranteed to delight everyone's sweet tooth.

Lessons in this Companion explore many aspects of this timeless tale. The Book, The Film, The Film and The Play compare and contrast, investigating four different ways Dahl’s story has been adapted. Mike TeaVee and My Pop Studio analyze the influence television has on our lives and the importance of becoming more media literate. At JPS: The Costume Design uses math to take students through the process of crafting their own Wonka top hat. Social Studies takes a peek at people, places and things. This section begins with the how and why of character adaptation, investigating the many ways the Oompa-Loompas have been portrayed, including an overview of how Roald Dahl himself revised the characters for the second printing of his book. This section also looks at where chocolate comes from and what is happening right now in places where the majority of the world's cocoa beans are being grown. The final section, Science: The Power of the Imagination uses the
song “Pure Imagination” from the 1971 film as a way to investigate the power our thoughts and words have to alter our reality.

Join us on a fantasy ride into the land of pure imagination!
The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. The arts are even more critical now with the introduction of Louisiana Common Core. Common Core is replacing the system of Grade Level Expectations and Standards and Benchmarks previously used to measure student achievement. Here is some background information on Louisiana Common Core:

**COMMON CORE STATE STANDARDS**

Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. In 2010, Louisiana adopted Common Core State Standards in English language arts and math. The Common Core State Standards define what students need to learn in reading, writing and math in each grade to stay on track for college and careers. Louisiana is aligning state assessments and end-of-course tests to the new academic standards, phasing in additional common core test items each year until completely measuring students’ achievement of the Common Core State Standards in English language arts and math in 2014-2015. Please visit this site for more information:

http://www.louisianabelieves.com/academics/common-core-state-standards

For more information on the implementation of the Common Core in Louisiana, (the article and the comments that follow it) both positive and negative, please refer to:


All Common Core connections were retrieved from:

http://www.corestandards.org/ELA-Literacy

and

http://www.corestandards.org/math
Lessons
The Book, The Film (1971,) The Film (2005) and The Play
Comparison **Charlie and the Chocolate Factory** (1964,) a children's book by Welsh author Roald Dahl, **Willy Wonka and the Chocolate Factory** (1971 film) and **Charlie and the Chocolate Factory** in (2005 film.)


**Charlie’s Home Life**

1971: Raised by a single mother. The four grandparents live with them, in 1 bed.
2005: Raised by both parents (father works at a toothpaste factory, then is laid off, then re-hired toward the end of the movie).
Book: Raised by both parents. Mr. Bucket is not laid off from his job, the toothpaste factory is shut down. He is not re-hired at the factory. (pp. 5, 38)

**Charlie Finds the Golden Ticket**

**1971**: Charlie runs straight home and feverishly shares the news to everyone, wanting nothing more than to go to the factory. Actually, Charlie is mobbed for the ticket and the candy shopkeeper tells him to run straight home with it. On his way home, Slugworth tells Charlie he wants a gobstopper from the Wonka factory and will pay him $10,000 for one.
2005: Charlie offers to auction the ticket so his family can have the money.
Book: Charlie is mobbed for the ticket and the candy shopkeeper tells him to run straight home with it. (page 46)

**Grandpa Joe**

1971: Eager to accompany Charlie to the factory for no other reason than that he loved Charlie.
2005: Eager to accompany Charlie to the factory because he had once worked there and wanted to see it again.
Book: Mrs. Bucket thinks Mr. Bucket should go, but Mr. Bucket says "the person who really deserves to go the most is Grandpa Joe himself." Grandpa Joe did not
work at the factory, but he is the one who has told Charlie all about Willy Wonka. (p. 52 for Mr. Bucket, pp. 9-18 for Grandpa Joe telling about Willy Wonka)

Willie Wonka

1971: Nothing is revealed about his life before the factory, or after Charlie inherits it.
2005: Reveals a backstory about being raised by a dentist father, being estranged from him, and reconciling with him (with Charlie's help).
Book: There is no information about Willy Wonka before he became a candymaker.

Charlie Inherits the Factory

1971: Hugs & Kisses all around.
2005: Charlie doesn't want it because WW expects him to leave his family behind.
Charlie convinces WW to allow his family to move into the factory with him and reconcile with his father in the process.
Book: After Wonka destroys the Bucket home by crashing the GGE into it, they manage to get the bed with the 3 grandparents into the GGE to take everyone back to the factory. (pp. 153-155)

The Factory

1971: Suggests that the only employees have been oompa-loompas for as long as the factory has been open. Actually, Grandpa Joe tells Charlie that the factory closed down because of spies from rival candymakers, only to begin running with no (apparent) workers sometime later.
2005: The factory had human employees at first but they were all given the sack when WW's trade secrets leaked out.
Book: Grandpa Joe tells Charlie that the factory closed 10 years ago because of spies from rival candymakers, only to begin running with no (apparent) workers sometime later. (pp. 14-18)

Slugworth

1971: Subplot about a shady character who tries to convince the kids to steal an Everlasting Gobstopper and sell it to him for an insane amount of money. Turns out this was a test to see if Charlie was honest and pure enough for the job.
2005: Named only as an ex-employee who stole some of WW's trade secrets and opened his own candy company.
Book: Named only as a rival candymaker who began making candy balloons with a formula stolen from Wonka. (p. 16)

Violet Beauregard

1971: Accompanied by father.
2005: Accompanied by mother.
Book: Accompanied by both parents.

Mike TeeVee

1971: Accompanied by mother.
2005: Accompanied by father.
Book: Accompanied by both parents.

Charlie Steals Fizzy Lifting Drinks

1971: Charlie and Grandpa Joe steal a swig of WW’s experimental Fizzy Lifting Drinks, and narrowly escape death as a result of their impertinence. WW overlooks this.
2005: Not mentioned at all.
Book: Fizzy Lifting Drinks are in one of the rooms they pass. Wonka describes the effect and tells them that to get down, one must burp. Grandpa Joe and Charlie do not steal any; the whole group just moves on. (pp. 105-106)

Raft Sequence

1971: WW grosses out and frightens the kids with a raft ride through a tunnel of sorts where disturbing images play out on a screen.
2005: WW takes the kids on a harrowing white-water raft ride through the factory, catching glimpses of various rooms in the factory during the trip.
Book: WW takes the kids on a boat ride that goes into a dark tunnel. The Oompa-Loompas row faster and faster as WW recites a creepy little ditty. The kids and parents become quite upset and begin screaming, until WW finally shouts “Switch on the lights!” They continue to move at a rapid rate, going past storerooms with signs indicating what is stored there (creams, whipped creams, and beans), finally coming to a stop in front of the inventing room. (pp. 83-87)

RETRIEVED FROM:
Charlie And The Chocolate Factory (book)  

vs  Charlie And The Chocolate Factory (film)

Charlie and the Chocolate Factory (1964) is a children's book by Welsh author Roald Dahl. This story of the adventures of young Charlie Bucket inside the chocolate factory of eccentric candymaker Willy Wonka is often considered one of the most beloved children's stories of the 20th century.

The book was adapted into two major motion pictures: Willy Wonka and the Chocolate Factory in 1971 and Charlie and the Chocolate Factory in 2005. There are several differences between the book and its movie adaptation.

**Comparison Chart**

<table>
<thead>
<tr>
<th>Mike's fate</th>
<th>Mike emerges from the factory ten feet tall and thin as a wire. Mr. Wonka says that Mike will be a great basketball player.</th>
<th>Mike exits the factory ten feet tall and as thin as paper.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Oompa Loompas' clothing</td>
<td>Men wear deer skins, women wear fresh leaves, and children wear nothing. In the Television Chocolate Room, the Oompa Loompas wear red spacesuits.</td>
<td>Factory workers wear shiny plastic jumpsuits which are colored in accordance to the room in which they are working. Those with specialized jobs dress in a manner appropriate to their position.</td>
</tr>
<tr>
<td>Candy shop owner</td>
<td>Unnamed. Looked, &quot;Fat and well-fed.&quot; Has, &quot;Big lips and fat cheeks and a very fat neck.&quot; Is very excited Charlie finds the ticket in his shop. Stops the people who offer to buy it from him.</td>
<td>Unnamed; fat, black man. Is excited Charlie finds the ticket in his shop. Stops the people who offer to buy it from him.</td>
</tr>
<tr>
<td>Mrs. Salt, Veruca's mother</td>
<td>Fat, ugly blonde woman named Angina. Teaches</td>
<td>Skinny, beautiful blonde-haired</td>
</tr>
<tr>
<td><strong>geography.</strong></td>
<td>woman, possibly a &quot;trophy wife&quot;.</td>
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</tbody>
</table>

| Mike Teavee | Obsessed with television and gangsters. | Obsessed with television, the Internet, and likes video games, particularly first-person shooter games. He also is much more intelligent than the previous Mikes. This Mike's character fault focuses more on his anger than his TV habit. |

| Wonka's welcome routine | Does a little dance. | Has an elaborate, automated puppet show that bursts into flames (appears unnoticed and applauds after the show). |

| I think I'm going to be sick! / "Now I am going to be sick!" | Mrs. Teavee says the lines on the high-speed elevator ride to which Wonka offers her his hat to vomit into, the second being said when Mr. Wonka says there is another elevator on the same track, with which they might have a collision. | The lines are not said. |

| Charlie's Golden Ticket | Charlie does not find a ticket in the bar that he gets for his birthday, or the one he buys with the dime Grandpa Joe gives him or the 1st bar he buys with money found on the street. He then buys another bar and finds the ticket. | Charlie gets a chocolate bar 1 day early for his birthday, no ticket; he then buys a chocolate bar using Grandpa Joe's secret hoard money, no ticket. Charlie buys only one candy bar at a Newsagent with money he finds on the street & finds the ticket. |

| Charlie's location | Not stated, but most assume UK because of author. Versions published in the UK say that Charlie found a fifty-pence piece, further corroborating this. However, it is stated in the versions published in North America that Charlie found a dollar bill. | Not stated. Film makers have stated that the location was made ambiguous because it was never stated in the book. |

<p>| The Inventing | Mr. Wonka says that not | Several Oompa Loompas are seen |</p>
<table>
<thead>
<tr>
<th>Room</th>
<th>even Oompa Loompas are permitted into the Inventing Room; however, Mr. Wonka later calls a couple of Oompa Loompas into the room to roll Violet to the Juicing Room.</th>
<th>making and testing candy even before Violet turns into a blueberry.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs</td>
<td>Oompa-Loompas sing songs about each of the bad children.</td>
<td>An original song, &quot;Willy Wonka's Welcome Song,&quot; is sung by puppets at the factory entrance. The Oompa-Loompa songs use Dahl's original lyrics, although they have fewer words. Each of the latter is done in a different contemporary musical style.</td>
</tr>
<tr>
<td>Oompa Loompa's songs</td>
<td>Impromptu.</td>
<td>Impromptu, but suspected by Mr. Salt and Mike Teavee to be rehearsed.</td>
</tr>
<tr>
<td>Swearing</td>
<td>Wonka's description of one of the Oompa Loompas as an &quot;ass&quot; is clearly a reference to donkey (hence, ass)-like stupidity or slowness. This is not a reference to the completely different &quot;arse&quot;, which Dahl - as a Welsh writer - well knew.</td>
<td>Grandpa George mutters &quot;hell&quot;, and is heard saying the first syllable of &quot;bugger&quot; before Charlie's father covers his son's ears during George's explicit rant.</td>
</tr>
<tr>
<td>Oompa Loompas</td>
<td>In original publication, they were black pygmies from Africa. Due to slavery-like portrayal, changed in 1973 to golden-brown hair and rosy-white skin from Loompaland. Very happy people, and will laugh at almost anything. Knee high.</td>
<td>Incredibly small men with heavy tanned skin from Loompaland. Look exactly the same except their clothing. Show greater sophistication in their jobs, which include factory workers, a barber, a secretary &amp; a psychoanalyst. Laugh only once. Rarely smile</td>
</tr>
<tr>
<td>Violet Beauregarde</td>
<td>Chews chewing gum, is boastful, and has unhygienic habits.</td>
<td>Chews and blows bubbles with bubble gum, and is highly competitive in sports, driven by her equally competitive mother.</td>
</tr>
<tr>
<td>Violet and Veruca</td>
<td>No specific interaction or friendship mentioned.</td>
<td>Cheerily agree to be best friends, then look away with mildly disgusted expressions. Do not interact well together overall.</td>
</tr>
<tr>
<td>Event Description</td>
<td>Details</td>
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<td>------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>When Violet becomes a blueberry, Veruca taunts her mother</td>
<td>&quot;You could put her in a county fair!&quot;</td>
<td></td>
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<tr>
<td>Charlie accompanied by Grandpa Joe; all four bad children</td>
<td>Charlie with Grandpa Joe; Augustus with his mother, Mike with his father; Veruca with her father; Violet with her mother</td>
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<td>accompanied by both their mothers and their fathers.</td>
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<tr>
<td>Wonka excitedly sings a song about the unknown direction</td>
<td>Wonka sings no song; He simply says, &quot;There's no knowing where they're (Oompa Loompa's) going.&quot;</td>
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<td>of the boat.</td>
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<tr>
<td>When he sees the Golden Ticket, Grandpa Joe leaps out of</td>
<td>When he sees the Golden Ticket, Grandpa Joe leaps out of bed yelling, &quot;Yipee!&quot; and does a little dance.</td>
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<td>bed yelling &quot;Yipee!&quot;</td>
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<tr>
<td>Not mentioned. Willy Wonka mentions that he has no family</td>
<td>Invented for the film. Named Wilbur Wonka. Is a dentist. Wonka runs away from his father as a child. Wonka, with Charlie's help, reconciles with his father at the end of the film. Played by Christopher Lee.</td>
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<td>to speak of, so his father is presumably dead.</td>
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<tr>
<td>Foulbody, a professor, invents a machine with a mechanical</td>
<td>None mentioned, but Mike describes how he used algorithm to find his ticket. Wonka later calls Mike, &quot;The little devil who cracked the system.&quot;</td>
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<td>arm that grabs at anything with any gold in it in order to</td>
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<tr>
<td>find the Golden Tickets; while he is demonstrating it, the</td>
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<tr>
<td>machine grabs at a duchess' gold tooth, &amp; the crowd</td>
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<tr>
<td>smashes it.</td>
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<tr>
<td>Using his secret hoard, Grandpa Joe has Charlie buy a</td>
<td>用他的秘密藏宝，祖父乔让查理买一块威利·旺卡巧克力。他们然后争论谁应该打开它以及应该打开哪个角落。在发现没有票时，他们大笑起来。</td>
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<tr>
<td>Wonka Bar. They then argue over who should open it and</td>
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<td>which corner to open. At the discovery of no ticket, they</td>
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<tr>
<td>burst into laughter.</td>
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<tr>
<td>Augustus Gloop's appearance</td>
<td>A red striped sweater with blue jeans shorts.</td>
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<td>Judging from the illustrations in all releases</td>
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<tr>
<td><strong>Ending</strong></td>
<td>Wonka picks up the Bucket family in the Great Glass Elevator. They blast off into outer space, paving way for the sequel Charlie and the Great Glass Elevator.</td>
<td>Wonka says Charlie must abandon his family. Charlie rejects Wonka's offer and eventually helps him reconcile with his father. In the end, Wonka moves the house to his factory.</td>
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<tr>
<td><strong>Whips (for making whipped cream)</strong></td>
<td>Mentioned as being stored in a separate room. Wonka says that whipped cream &quot;is not whipped cream at all unless it's been whipped with whips.&quot; Also says that a poached egg is not such &quot;unless it's been stolen from the woods in the dead of night&quot;.</td>
<td>Process of using whips shown; a cow is suspended by straps from the ceiling while being whipped by several Oompa-Loompas. After Charlie correctly tells Wonka that they are making whipped cream, Veruca says it doesn’t make sense.</td>
</tr>
<tr>
<td><strong>Adult companions</strong></td>
<td>Two permitted per child except for Charlie.</td>
<td>Only one permitted.</td>
</tr>
<tr>
<td><strong>Arthur Slugworth, Wonka's rival candy maker</strong></td>
<td>Mentioned early, and not again.</td>
<td>Selling candy balloons on the street; not mentioned again.</td>
</tr>
<tr>
<td><strong>Hair cream</strong></td>
<td>Stored in a room marked &quot;All the creams&quot; along with dairy cream, whipped cream, violet cream, coffee cream, pineapple cream, and vanilla cream. Upon seeing the sign, Mike reacts, &quot;Hair cream? You don't use hair cream?&quot; but Wonka ignores him.</td>
<td>Mentioned to be stored in a separate storage room. Upon seeing the sign, Mrs. Beauregarde asks &quot;What do you use hair cream for?&quot; Wonka answers, &quot;To lock in moisture,&quot; obviously referring to his hair. Clotted cream and coffee cream are also mentioned.</td>
</tr>
<tr>
<td><strong>Loompaland? There's no such place! / &quot;Mr. Wonka, I am a teacher of geography!&quot;</strong></td>
<td>In the revised version of the book, Mrs. Salt says the line. In the original edition, the line does not appear.</td>
<td>Mr. Teavee says the line. Also, Mr. Teavee says, &quot;And I'm here to tell you that --&quot; and is quickly cut off by Willy Wonka.</td>
</tr>
<tr>
<td><strong>Bucket family meals</strong></td>
<td>Bread and margarine for breakfast, boiled potatoes and cabbage for lunch, and cabbage soup for dinner. Allowed a second helping on</td>
<td>Cabbage soup for dinner is shown. Very watery.</td>
</tr>
<tr>
<td><strong>Grandparents' ages</strong></td>
<td>It is stated that all four grandparents are more than 90 years old. Grandpa Joe's age is specifically given as 96 and a half.</td>
<td>Their individual ages are not given; however, Grandpa Joe says that all together, their ages total 381.</td>
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<td>--------------------------------------------------------------------------------------------------</td>
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<tr>
<td><strong>The furnace and incinerator</strong></td>
<td>Incinerator is lit every other day; Veruca and Mr. and Mrs. Salt are lucky, since the day of the tour was one of the days it was not lit.</td>
<td>Lit only on Tuesdays; although the tour does take place on a Tuesday, Veruca and Mr. Salt are lucky, since the furnace happens to be broken and there is three weeks' worth of rotten garbage to break their fall.</td>
</tr>
<tr>
<td><strong>Mr. Salt, Veruca's father</strong></td>
<td>Fat man with moustache.</td>
<td>Stereotypical rich old English man; named Rupert (played by James Fox)</td>
</tr>
<tr>
<td><strong>Appearance of Everlasting Gobstoppers</strong></td>
<td>Look like green marbles.</td>
<td>Look like red, yellow, green, and blue Super Balls.</td>
</tr>
<tr>
<td><strong>Fake Golden Ticket</strong></td>
<td>A Russian woman named Charlotte Russe claims to have the second Golden Ticket, but it turns out to be a forgery.</td>
<td>Charlie overhears a conversation about the fifth Golden Ticket being found in Russia; a newspaper in a newsagent later reveals the fifth ticket as a forgery. The forger is never named.</td>
</tr>
<tr>
<td><strong>Seeing the Oompa-Loompas / &quot;They can't be real people.&quot;</strong></td>
<td>Veruca first sees the Oompa-Loompas. Charlie says the latter.</td>
<td>Veruca first sees the Oompa-Loompas. Mike asks &quot;Are they real people?&quot;</td>
</tr>
<tr>
<td><strong>Hair-toffee</strong></td>
<td>Effects described. Veruca asks &quot;Who wants a beard, for Heavens sake?&quot; to which Wonka replies with &quot;It would suit you very well.&quot;</td>
<td>Effects shown. Mike asks &quot;Who wants a beard?&quot; to which Wonka replies by listing people who have beards. An Oompa Loompa is shown covered with hair.</td>
</tr>
<tr>
<td><strong>Butterscotch and Buttergin</strong></td>
<td>Mentioned on one of the doors that the party passes in the corridor; they can hear drunken Oompa-Loompas inside the room. Mr. Wonka says that butterscotch with soda and buttergin with tonic are popular among the</td>
<td>Not mentioned.</td>
</tr>
<tr>
<td><strong>Oompa-Loompas.</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Date of the factory tour</strong></td>
<td>Saturday, 1 February, 1964.</td>
<td>Tuesday, 1 February 2005.</td>
</tr>
<tr>
<td><strong>Everlasting Gobstoppers</strong></td>
<td>Mentioned.</td>
<td>Shown.</td>
</tr>
<tr>
<td><strong>Violet’s fate</strong></td>
<td>Returned to normal shape; now purple in the face.</td>
<td>Returned to normal shape; now blue and more flexible. She is very pleased with her condition, much to her mom’s regret.</td>
</tr>
<tr>
<td><strong>Parents of bad children</strong></td>
<td>Mr. &amp; Mrs. Gloop and Mr. &amp; Mrs. Salt don’t mind their children's faults at all. Mrs. Beauregarde is said to disapprove of Violet’s gum chewing, but none the less encourages her to try the three-course-dinner gum against Wonka’s advice.</td>
<td>Only Mr. Salt and Mr. Teavvee are critical of their bad children (though Mr. Salt tries to hide his criticalness from his daughter so her feelings won’t be hurt). Mrs. Beauregarde, however, becomes critical of her daughter at the near-end of the film.</td>
</tr>
<tr>
<td><strong>Charlie’s dad</strong></td>
<td>Loses job when cap-screw factory closes due to bankruptcy.</td>
<td>Loses job when automated machines take over, but later gets a new job maintaining them.</td>
</tr>
<tr>
<td><strong>Prince Pondicherry</strong></td>
<td>Wonka builds him a palace made of chocolate and warns him that it will not last long. Pondicherry ignores him and lives in the palace. Wakes up one day swimming in a huge lake of chocolate when the palace melts.</td>
<td>Wonka builds him a palace made of chocolate and warns him that it will not last long. Pondicherry ignores him and lives in the palace. Is eating candy while sitting in a chocolate throne with his wife when suddenly the palace begins melting.</td>
</tr>
<tr>
<td><strong>Veruca Salt’s downfall</strong></td>
<td>Veruca attempts to get a squirrel after Wonka refuses to sell one to her father. The squirrels reject her as a &quot;bad nut&quot; and throw her down the garbage chute.</td>
<td>Same as book</td>
</tr>
<tr>
<td><strong>Violet’s appearance</strong></td>
<td>Has curly red hair, wears a purple T-shirt and dark blue jeans.</td>
<td>Has short blonde hair in a bowl cut/ bob hairstyle, and wears a light blue tracksuit and sneakers.</td>
</tr>
<tr>
<td><strong>Veruca’s appearance</strong></td>
<td>Has curly blonde hair with a bow on top. Wears a frilly pink and purple tutu dress with pink gloves and purple</td>
<td>Wears pink dress with white tights and black Mary Janes. A pink change purse hangs askew around her waist. Hair styled in</td>
</tr>
<tr>
<td><strong>shoes.</strong></td>
<td>oversized ringlets and pulled back with two hair clips.</td>
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</tr>
<tr>
<td><strong>Grandpa Joe's relationship with Wonka</strong></td>
<td>Merely knows about Wonka and his factory.</td>
<td>Once worked for Wonka before all employees were fired years ago and factory closed.</td>
</tr>
<tr>
<td><strong>Business cards</strong></td>
<td>None mentioned.</td>
<td>Mr. Salt gives Wonka his card before they enter the Nut Room and Wonka promptly tosses it away without looking at it.</td>
</tr>
<tr>
<td><strong>Wonka running into elevator</strong></td>
<td>Not shown.</td>
<td>Wonka comically forgets the elevator is there (because of it being made of glass and thus hard to see) and runs into the wall twice in the film, the second time stating, &quot;I gotta be more careful where I park this thing.&quot;</td>
</tr>
<tr>
<td><strong>Media circus</strong></td>
<td>A large group of reporters cover the ticket discoveries. The grandparents comment on the character flaws of the bad kids. A media circus arrives at the Buckets' house.</td>
<td>A large group of reporters cover the ticket discoveries. The grandparents comment on the character flaws of the bad kids. No media circus arrives at the Buckets' house.</td>
</tr>
<tr>
<td><strong>The Nut Room</strong></td>
<td>Room where Wonka uses trained squirrels to crack open walnuts for use in his sweets.</td>
<td>Same as book.</td>
</tr>
<tr>
<td><strong>Discovery of the Oompa-Loompas</strong></td>
<td>Described by Wonka and shown in an illustration.</td>
<td>Described by Wonka to the guests and shown in a cut scene.</td>
</tr>
<tr>
<td><strong>Square Sweets That Look Round</strong></td>
<td>Wonka shows the tour his square sweets.</td>
<td>Not mentioned.</td>
</tr>
<tr>
<td><strong>Wonka's flashbacks</strong></td>
<td>None shown.</td>
<td>Throughout film, Wonka recalls bits of his childhood, especially his unhappy relationship with his father.</td>
</tr>
<tr>
<td><strong>The grandparents</strong></td>
<td>Grandpa Joe and Grandma Josephine are Charlie's paternal grandparents. Grandpa George and Grandma Georgina are Charlie's maternal grandparents. They had not gotten out of bed in twenty years.</td>
<td>Presumably, Grandpa Joe and Grandma Josephine are Charlie's maternal grandparents, and Grandpa George and Grandma Georgina are Charlie's paternal grandparents, as Mr. Bucket refers to Grandpa George as &quot;Pop&quot;. Grandpa Joe and Grandma Josephine had not gotten out of bed in twenty years.</td>
</tr>
<tr>
<td>** Wonka's appearance</td>
<td>Says he is much older than he looks. Has an always happy face. Pointed, black, goatee. Wears a black top hat, plum-colored velvet tail coat, bottle green trousers, gray gloves. Carries a gold-topped cane.</td>
<td></td>
</tr>
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<td></td>
</tr>
<tr>
<td>** Veruca's fate</td>
<td>Veruca and her parents emerge from the factory completely covered in garbage. It is hinted that they are going to permanently smell like rotten trash, but again, they can be clean and normal again once the garbage washes off from them.</td>
<td></td>
</tr>
<tr>
<td>** The family begins to starve</td>
<td>After Grandpa Joe's gamble, Mr. Bucket loses his job and the family starves. Though not directly shown, Mrs. Bucket says she will thin the meals until Mr. Bucket gets a new job.</td>
<td></td>
</tr>
<tr>
<td>** Mike's appearance</td>
<td>Red shirt covered with toy pistols and blonde hair. Black shirt with skull head on fire on front and poison sign picture on back; red long-sleeved shirt underneath this shirt; wears black and white Chuck Taylor All-Stars shoes, and has brown hair.</td>
<td></td>
</tr>
<tr>
<td>** Grandpa Joe's story</td>
<td>Tells Charlie about Wonka's various candies and his work for Prince Pondicherry, then the next night talks about the spies and his secret workers. Tells Charlie of Wonka's candies, Prince Pondicherry, Wonka closing the factory, and the mystery of the workers, all at dinner.</td>
<td></td>
</tr>
<tr>
<td>** Charlie's birthday present</td>
<td>Offers to share with family; family refuses. He opens his present his birthday morning. Offers to share with family; family refuses, but later accepts. Also, he opens his present the night before his birthday.</td>
<td></td>
</tr>
<tr>
<td>** Great Glass Elevator ride</td>
<td>Mike chooses to go to the Television Room. Along the way, the group sees Fudge Mountain and an Oompa Loompa village. Wonka presses a button to demonstrate the elevator. The group sees Fudge Mountain, pink sheep being sheared, the Puppet Hospital and Burn Center, the</td>
<td></td>
</tr>
<tr>
<td><strong>Four bad children's interaction with Charlie</strong></td>
<td>No interaction shown or mentioned.</td>
<td>Violet puts down Charlie as a &quot;loser&quot;. Augustus taunts Charlie by offering him a Wonka Bar and then snatching it away. Mike and Veruca are the nicest to Charlie, despite their character flaws.</td>
</tr>
<tr>
<td><strong>Exploding Candy for Your Enemies</strong></td>
<td>Mentioned on a button in the Great Glass Elevator.</td>
<td>Not mentioned, but a candy &quot;war games&quot; testing room is seen from the glass elevator, which features exploding candies as they are fired from cannons and artillery batteries.</td>
</tr>
<tr>
<td><strong>Wonka's other rivals (Ficklegruber and Prodnose)</strong></td>
<td>Mentioned early and not again.</td>
<td>Mentioned early and not again. Prodnose is shown giving Slugworth a secret recipe, suggesting that they are business partners.</td>
</tr>
<tr>
<td><strong>Fizzy Lifting Drinks</strong></td>
<td>Mentioned, with regard to an Oompa Loompa floating away.</td>
<td>Not mentioned, though the room appears as a button in the elevator.</td>
</tr>
<tr>
<td><strong>Beginning</strong></td>
<td>We meet the Bucket family.</td>
<td>Willy Wonka is seen making chocolate, and placing the five golden tickets in five Wonka Bars, which are then shipped across the world (with a darker, more foreboding theme.)</td>
</tr>
<tr>
<td><strong>The Great Glass Elevator (elevator and flying machine)</strong></td>
<td>Made completely out of glass and covered with various buttons that can take you anywhere in the factory. Can go up and down, sideways, slantways, and any other ways.</td>
<td>Shaped like a standard elevator, but constructed completely out of glass. Transports the group to the Television Room; later travels to Charlie's home, crashing through his roof. Wonka crashes into it twice, having forgotten to open the door.</td>
</tr>
<tr>
<td><strong>Rainbow Drops</strong></td>
<td>Described on one of the buttons in the elevator. (&quot;Suck them and you can spit in six different colors&quot;).</td>
<td>Not mentioned or shown.</td>
</tr>
<tr>
<td><strong>Violet's downfall</strong></td>
<td>Violet chews an experimental piece of gum, turns into a</td>
<td>Violet chews an experimental piece of gum, turns into a way</td>
</tr>
<tr>
<td>Chocolate birds</td>
<td>Grandpa Joe describes small bird eggs made by Wonka which get smaller in one's mouth until a little sugary bird is sitting on the eater's tongue.</td>
<td>Wonka gives Grandpa Joe a chocolate egg during the candystore flashback, which turns into a bird in his mouth.</td>
</tr>
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<td>------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Contest announcement</td>
<td>Wonka sends a letter in the newspaper.</td>
<td>Wonka sends dozens of mailmen through the streets, posting announcements on several lampposts.</td>
</tr>
<tr>
<td>Augustus Gloop's fate</td>
<td>Gets stuck in the pipe, the pipe leaks out chocolate and Augustus shoots up the pipe. Then Augustus gets stuck again near the top of the pipe but finally shoots up the rest of the way.</td>
<td>Gets stuck in the pipe, the pipe leaks out chocolate and Augustus shoots up the pipe. Then Augustus gets stuck again near the top of the pipe. He struggles around in the pipe and finally shoots up the rest of the way.</td>
</tr>
<tr>
<td>Violet's father</td>
<td>Accompanies her to the factory. His occupation is never stated.</td>
<td>Not seen or mentioned. Violet's mother is likely a single parent; at one point she flirts with Wonka.</td>
</tr>
<tr>
<td>Boat ride</td>
<td>The ride is very fast, with many doors along the way.</td>
<td>Same as book</td>
</tr>
<tr>
<td>Oompa Loompa call</td>
<td>Wonka snaps his fingers three times.</td>
<td>Wonka ululates. This is shown only in the Chocolate Room; the other times a child is ejected, an Oompa Loompa is always nearby to receive instructions from Mr. Wonka.</td>
</tr>
<tr>
<td>Home countries of other children</td>
<td>Not stated, although Veruca uses English phrases.</td>
<td>Augustus Dusseldorf, Germany Violet Atlanta, Georgia Mike Denver, Colorado Veruca Buckinghamshire, United Kingdom</td>
</tr>
<tr>
<td>Lifetime supply of chocolate</td>
<td>All four bad children are seen being given truckloads of chocolate.</td>
<td>Mentioned on on the back of the ticket as &quot;all the chocolate you could dream of...&quot;</td>
</tr>
<tr>
<td>Lickable</td>
<td>Wallpaper described to</td>
<td>Not mentioned. However, there is</td>
</tr>
<tr>
<td><strong>Wallpaper for Nursery walls</strong></td>
<td>guests.</td>
<td>a button labeled &quot;Scratch and Sniff Room&quot; in the glass elevator.</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>---------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Mr. Salt's ticket discovery</strong></td>
<td>Worker finds the ticket and promptly gives it to Mr. Salt.</td>
<td>Worker finds ticket and tries to hide it for herself, but Mr. Salt snatches it out of her hand.</td>
</tr>
<tr>
<td><strong>Fate of four bad children leaving the factory</strong></td>
<td>All are seen leaving the factory alive, but with visible, lasting effects. In the illustrations, their parents are absent (apart from Veruca’s), but are mentioned to be with them.</td>
<td>All are seen leaving the factory alive, but with visible, lasting effects. Additionally, their downfalls are much more dramatic and intense.</td>
</tr>
<tr>
<td><strong>Mugs of chocolate</strong></td>
<td>Wonka offers mugs of chocolate to Charlie and Grandpa Joe while in the boat when he notices how starved they look.</td>
<td>Wonka offers Charlie and Grandpa Joe a ladle full of chocolate. They share it.</td>
</tr>
<tr>
<td><strong>Augustus's age</strong></td>
<td>9 years old.</td>
<td>Unknown</td>
</tr>
</tbody>
</table>

**RETRIEVED FROM:**

http://www.diffen.com/difference/Charlie_And_The_Chocolate_Factory_(book)_vs_Charlie_And_The_Chocolate_Factory_(film)
The Play  Synopsis

Willy Wonka, owner of a magical and mysterious chocolate factory, invites the audience to join him in a world of “Pure Imagination.” Although Wonka excels at making candy, he is ready to retire and find some “bright spark” to continue his candy confectioning (“Golden Age of Chocolate”).

Charlie Bucket’s family is poor. They do not have enough money to buy food or warm clothes, let alone candy. The local Candy Man arrives with his candy cart of Wonka treats, and gives Charlie a sample “on the house,” as well as yesterday’s paper (“The Candy Man”).

The paper contains exciting news: Willy Wonka is holding a contest! The five lucky people who find Golden Tickets inside Wonka bars win a tour of the chocolate factory and a lifetime supply of chocolate. While returning to school, Charlie learns the enormous eater, Augustus Gloop, has found the first Golden Ticket in Frankfurt, Germany. Augustus and his mother describe how Augustus has been carefully trained for the task of eating lots of food (“I Eat More”).

The reporter, Phineous Trout, announces that Veruca Salt has found the second Golden Ticket in Sao Paulo, Brazil. Veruca’s father assisted her search by having his factory workers shell chocolate wrappers. Charlie makes his way home to find his father sitting alone on a bench. Mr. Bucket has lost his job at the toothpaste factory and worries the family will starve. Charlie reminds his father "the Bucket family always thinks positive" (“Think Positive”).

Charlie and his father return home and, "surprise!" it’s Charlie's birthday! Charlie receives a Wonka bar as a birthday present, but no Golden Ticket is found. The family tunes in the radio, only to learn Violet Beauregarde, of Snellville, Georgia, has found the third Golden Ticket. Violet is a gum chewer who switched to chocolate in order to win the contest, but is now back to constantly chewing gum. Phineous Trout interrupts to announce Mike Teavee, in Television City, California, has found the fourth Golden Ticket. Mike and his mother explain the only thing they need is TV, the Internet and computer games (“I See It All on TV”).

Charlie wishes he’d never heard of "chocolate" or "Willy Wonka" and the family encourages Charlie to cheer up (“Cheer Up, Charlie”). The city is blanketed in a deep snow; on his way to school, Charlie meets the Candy Man, who gives Charlie his scarf. Charlie finds a coin buried in the snow, and offers to post a notice about the lost coin. The Candy Man rewards Charlie with a Wonka bar for being "such a
good kid." Charlie then purchases a Wonka bar and finds the final Golden Ticket ("Think Positive - Reprise" and ("I've Got a) Golden Ticket")!

He runs home to tell his family of his win and they decide Grandpa Joe should accompany Charlie on the tour of Wonka's factory ("At The Gates"). Wonka greets the five winners and their parents at the gates, and they begin their tour of the magical factory ("In This Room Here").

They arrive at the Chocolate Smelting Room, where Wonka chills chocolate to the perfect temperature for dipping strawberries. Augustus cannot resist tasting the chocolate and falls into a vat of it, which hardens instantly like magic shell, trapping Augustus. The Oompa-Loompas remove Augustus and his mother and reveal the moral of eating too much ("Oompa-Loompa 1").

Wonka continues the tour by revealing a pink candy boat that takes the remaining group on a psychedelic adventure down a chocolate river ("There's No Knowing"). They arrive at the Inventing Room where Violet is tempted by the Everlasting Gourmet Gobstopper ("Chew It"). She snatches one, chews it, and swells like a giant blueberry. The Oompa-Loompas remove her and her mother and detail the moral of children who chew gum more than once in a while ("Oompa-Loompa 2").

Charlie and Grandpa Joe are separated from the group and discover the Fizzy Lifting Drink. They taste a bit of the drink and fly towards the sky ("Flying"). They encounter an exhaust fan overhead—which could mean their untimely demise—but they discover that by burping they float safely to the ground ("Burping Song"). They rejoin the group in the Nut Room where Veruca demands a Squirrel, a pink candy boat and an Oompa-Loompa ("I Want It Now!"). Veruca and her father disappear down a trash chute that may or may not lead to the incinerator, and the Oompa-Loompas discuss the moral of spoiled brats ("Oompa-Loompa 3").

With just Charlie, Grandpa Joe, Mike and Ms. Teavee left, the tour reaches the Choco-Vision Room, where Mike meets his temptation and is shrunk to barely six inches tall. The Oompa-Loompas discuss the moral of too much TV and technology ("Oompa-Loompa 4").

At the conclusion of the tour Charlie does something remarkable: he thanks Wonka for the tour and admits to tasting the Fizzy Lifting Drink and breaking the rules. Wonka reveals the tour was a test of character and only Charlie has succeeded. Wonka proclaims Charlie as his successor as Charlie’s family joins them at Wonka’s factory ("Finale").

RETRIEVED FROM: https://www.mtishows.com/show_detail.asp?showid=000255
The Play

Character Breakdown

AUGUSTUS GLOOP Augustus is the overachieving eater who represents the evils of eating too much. Be extremely sensitive in casting this role as it is tempting to cast an overweight young person and that can be scarring—especially if the child struggles with this issue. Consider casting a thin child and creating the illusion of size via the costume. Either a boy or a girl acting like a boy can play Augustus. Augustus sings “I Eat More!” along with his mother and Phineous Trout. The song is on the difficult side, but does not need to be sung with a polished pretty voice, in fact, the more character the better. B3 - G5

CHARLIE BUCKET The role of Charlie Bucket is the emotional heart and soul of the musical. The actor performing Charlie should have an unchanged voice and lots of pluck and enthusiasm. Think a male “Annie.” Charlie is in nearly every scene, so make sure you select an actor who can handle the demands of a sizable role.

CHORUS OF COOKS Please note this is an optional chorus. The Cooks appear during “I Eat More!” presenting Augustus with a smorgasbord of food choices. (Check out the Director’s Guide note in the song for more information.) Double the Candy Man Kids Chorus and Oompa-Loompa Chorus or cast a single class of kids to perform this
section.
A3 - F5

**GRANDMA JOSEPHINA, GRANDMA GEORGINA, and GRANDPA GEORGE**
Charlie’s three grandparents are mainly non-singing character roles. Cast performers that are innately interesting, who have good comic timing and are solid actors. These actors can double as Oompa-Loompas in the second half of the show.

**GRANDPA JOE**
Grandpa Joe is the grandfather we all wish we had when we were Charlie’s age. He is caring, patient, sweet and always reminds Charlie to remain cheerful. Cast an actor who can be kind and funny. The role sings a bit, but the singing is secondary.
Bb3 - Eb5

**JAMES**
James is Charlie’s friend from school. He has a few lines and sings the introduction of “The Candy Man” along with Matilda and Charlie.
A3 - A4

**MATILDA**
Matilda is also a schoolmate of Charlie’s, but she’s a bit of bully. Matilda has a few lines and sings the introduction of “The Candy Man” along with James and Charlie.
C#4 - B4

**MIKE TEAVEE**
For this adaptation Mike is not just a TV junky. He is also addicted to video games, the Internet and any other mindnumbing technological device. Mike is bratty, loud and obnoxious. He does not know the word “no.” Mike and Ms. Teavee sing “I See It All On TV” so he should be a reasonable singer, but does not need to be phenomenal. Mike could also be portrayed by a girl playing a boy, but generally works best with a male actor.
G3 - G5

**MR. AND MRS. BUCKET**
These are great roles for young people who have nice voices, and are natural nurturers. Both sing solos; Mr. Bucket performs the number “Think Positive” with Charlie and Mrs. Bucket sings “Cheer Up,
Charlie” with Mr. Bucket and Grandpa Joe. Mr. and Mrs. Bucket can double as Oompa-Loompas in the second half of the show.
D#4 - F#5 (MR.) Bb3 - Db5 (MRS.)

**MR. SALT**
Mr. Salt’s solution to most problems is to buy his way out. He is upper class, and usually portrayed with a high British accent. (But this accent is not necessary—just make sure Veruca and Mr. Salt sound like they hail from the same place.) He sings very little. A female actress playing male may also play the role.

**MRS. BEAUREGARDE**
Mrs. Beauregard is a teacher of geography and has invested a great deal of hard-earned money on therapy for her orally fixated daughter, with less than stellar results. The role is virtually non-singing. Her accent should match Violet’s.

**MRS. GLOOP**
Mrs. Gloop is Augustus’ mother who has overindulged her son with food. She accompanies Augustus on the tour of the factory, and sings “I Eat More!” which is one of the more difficult songs in the score for young people. The role requires a character actress who isn’t afraid to take positive risks both in her acting and her singing.
B3 - E5

**MS. TEAVEE**
Ms. Teavee is a take on all television moms of the distant past. Think June Cleaver (Leave it to Beaver) or Marion Cunningham (Happy Days) or even Carol Brady (The Brady Bunch). She’s perfectly put together and a bit vacant. She sings “I See It All On TV” but does not require a polished voice.
B3 - F5

**OOMPA-LOOMPA CHORUS**
The Oompa-Loompa Chorus can be as small as a handful of performers or as large as your stage and theater can accommodate. Consider casting your youngest performers as Oompa-Loompas.
(like the sixth grade chorus) and augment them with a handful of older students who can take the lead and serve as Oompa-Loompa wranglers.

**PHINEOUS TROUT**

Phineous is the reporter who announces the winners of the Golden Ticket contest throughout the show. The role requires some singing, and can be doubled by Wonka or played by another actor. In addition, either a boy or a girl can play the role.

Eb3 - C5

**SQUIRRELS**

The squirrels are non-speaking, non-singing roles and you can cast as many as necessary. This is a great part for beginning actors.

A3 - F5

**THE CANDY MAN KIDS**

(a.k.a. SOPHIE, DANNY, ALFIE, BILLIE and additional kids as needed)

These kids sing “The Candy Man” and their numbers may be expanded as you see fit and your program will allow. The names of the characters have been drawn from other Roald Dahl books. Feel free to assign additional names to match the number of performers you cast. (All students like to go home and exclaim “I’m playing Alfie in Willy Wonka JR.” versus “I’m just Kid 2 in ‘The Candy Man.’”) You may also cast a single class (say the sixth grade chorus) to perform these roles, as they appear only in this number unless you choose to double them as Cooks and Oompa-Loompas.

A3 - F5

**VERUCA SALT**

Veruca is the wealthy, class-conscious, spoiled brat. She is often portrayed with a high British accent that is by no means required (brats come in all nationalities). Veruca’s solo number “I Want It Now” is deceptively tricky and comes late in the show, so select a young woman with a strong voice. Veruca should contrast sharply with Violet Beauregarde in terms of look and physical type.

G3 - E5
VIOLET BEAUREGARDE

Gum chewer extraordinaire, Violet hails from Snellville, Georgia, so it’s nice if she has a Southern American accent, but not necessary. Violet should stand in stark contrast to Veruca Salt. Veruca is a wealthy refined brat; Violet is more of a bluecollar, middle class brat. She sings “Chew It” along with Willy Wonka. The song is a tour-de-force for the right voice, so cast a young lady with strong voice.

G3 - G5

WILLY WONKA/CANDY MAN

Willy Wonka is an enigmatic character; at once mysterious and mischievous but also charismatic. There are a number of directions to take with Wonka, ranging from Gene Wilder’s version in the original film, Willy Wonka and The Chocolate Factory, to Johnny Depp’s portrayal in the recent film, Charlie and The Chocolate Factory, and everything in between. Pick a young man (or a young woman) who is charismatic, engaging and has a great voice (in the case of a young man, preferably a changed voice). The actor should be able to be funny and serious and change between the two on a dime. It is preferred that Wonka double as the Candy Man, as it helps reinforce that Wonka has staged the Golden Ticket competition and is somewhat controlling this contest along the way.

G3 - F5

RETRIEVED FROM: https://www.mtishows.com/show_detail.asp?showid=000255
**Charlie and the Chocolate Factory / Willy Wonka Lesson Plans: Activities Related to Book, Film, and Stage Musicals**

Did you grow up hoping to catch *Charlie and the Chocolate Factory* when it aired on TV, once a year? Are you a teacher or parent who has seen how much kids still love the story of kind, generous Charlie, and the magnificent, mysterious Mr. Wonka, in whatever form it takes?

The original 1964 book, two movies, and live stage productions, which never fail to entertain and amaze, can also act as a springboard for further learning. No matter how your students or children have come to know the story, these activity pages will help you enrich their appreciation of Roald Dahl’s creations – and it just might help us all keep control over the little bit of Augustus, Violet, Veruca and Mike in all of us.

**About Roald Dahl’s Story**

- *Charlie and the Chocolate Factory* (1964, book), by Roald Dahl
- *Charlie and the Chocolate Factory* (1971, film), starring Gene Wilder
- *Roald Dahl’s Willy Wonka* (2004, stage musical), by Tim McDonald & Leslie Bricusse
- *Willy Wonka and the Chocolate Factory* (2005, film), starring Johnny Depp

Lesson plans for English literature and writing.

**1) English/Literature**

1.1) Read other stories in which chocolate figures prominently.

- For the youngest: Erik Kraft, *Chocolatina*; H.A. Rey, *Curious George Goes to a Chocolate Factory*
- Up to Grade 5: Robert Kimmel Smith, *Chocolate Fever*, Patrick Skene Catling, *The Chocolate Touch*
- For mature teens, due to content: Robert Cormier, *The Chocolate War*
books, along with the short story “The Chocolate Kidnapping Clue,” the story can also be found in the anthology And the Dying is Easy (2001).


1.2) Read another, related work by Roald Dahl:

- The sequel to Chocolate Factory, Charlie and the Great Glass Elevator
- The Minpins, in which tiny people must live in trees like Oompa-Loompas to keep away from one of the same beasts bothering the Oompa-Loompas. (The whangdoodles and snozzwangers also get mentioned once near the end of James and the Giant Peach, in which a boy and his giant bug-friends journey to a new, better life.)
- The Magic Finger, in which a little girl teaches an avid bird-hunting family compassion through a magical bit of poetic justice (just as happens to Augustus, Violet, Veruca, Mike!). (For mature readers, Dahl’s short story “The Swan,” in The Wonderful Story of Henry Sugar & Six More, gives a more frightening and heartbreaking portrayal of a boy made into a bird by bullies on a hunt.)
- In The Witches, sweet-shops and free chocolate bars—doused in Formula 86 Delayed-Action Mouse-Maker—become part of an evil plan to eliminate all the children of England. But a boy and his grandmother foil the witches’ plan before it ever gets off the ground. (Another grandchild/grandparent adventure!)
- Boy: Tales of Childhood recounts Roald Dahl’s most important childhood memories, and two of these episodes involve sweets: the first four Llandaff sections describe the schoolboys’ problems with the disgusting owner of the sweet-shop they all adore; and “Chocolates” describes the teenaged Dahl’s experience as a Cadbury taste-tester (which he says inspired Charlie and the Chocolate Factory).
1.3) Read some of the works recommended by the Oompa-Loompas in Chapter 27, and consider why each was recommended to parents & children:

- Beatrix Potter’s stories, especially involving Mr. Tod, Squirrel Nutkin, Pigling Bland, and Mrs. Tiggy-Winkle. Why might Dahl have cited these? (and why not mention what we might consider the most famous—Peter Rabbit?)
- Rudyard Kipling’s *Just-So Stories*
- Kenneth Grahame’s *The Wind in the Willows*
- Robert Louis Stevenson’s *Treasure Island & Kidnapped* (treasure isles, pirates…)

1.4) Literature for young people has long included Cautionary Tales, or Morality Literature, in which stories are meant to teach a lesson or impart a moral, and hopefully steer readers away from the vices which brought about a character’s sad fate. The stories may be presented with the utmost seriousness, or with varying degrees of humor. Any literature intended to teach or instruct can be called “didactic” literature, from a Greek word also meaning “instructive” or “apt for teaching.” Charlie Bucket’s story is a tale of virtue rewarded, while the other children fail due to their faults.

Try reading some other cautionary tales, or literature purporting to teach moral lessons:

- Aesop’s *Fables* ([Project Gutenberg](https://www.gutenberg.org/ebooks/89))
- Medieval Morality plays (in which the seven Deadly Sins, or other abstract qualities, may appear as actual physical characters); the Medieval classic *Everyman*; or Christopher Marlowe’s *Tragical History of Dr. Faustus*
- Classic Fairy Tales (ex. *Grimm Brothers*, *Charles Perrault*) in which virtue is rewarded (be it patience, kindness, goodness, bravery, loyalty, industriousness; perhaps cleverness—for wisdom and forethought seem admirable, whereas trickery does not)
- Heinrich Hoffman’s *Struwwelpeter, or Shock-headed (Messy-Haired) Peter* (an electronic version is available from [Project Gutenberg](https://www.gutenberg.org/ebooks/20445); it is also included in many Children’s literature anthologies, such as Griffith & Frey)—a collection of strikingly illustrated tales depicting children who misbehave in ways including thumb-sucking, day-dreaming (head-in-clouds), slovenliness/poor hygiene of hair & fingernails, stubborn refusal to eat their dinner/soup, etc.
- Louisa May Alcott’s *Little Women*, in which the March girls are living & learning through their own version of John Bunyan’s *The Pilgrim’s Progress*
- Hilaire Belloc’s poem “The Vulture”
The Vulture eats between his meals,
And that’s the reason why
He very, very, rarely feels
As well as you and I.

His eye is dull, his head is bald,
His neck is growing thinner.
Oh! what a lesson for us all
To only eat at dinner!

1.5) Although Roald Dahl's first publication was a realistic retelling of one of his wartime experiences (the short story "A Piece of Cake," reprinted in *The Wonderful Story of Henry Sugar and Six More*), he achieved fame through his imaginative tales for children.

The words “fantasy” and “fantastic” both stem from a root meaning “to make visible to the mind an idea, notion, or image,” a kind of imaginative conceptualizing. Although there are many different types of fantasy writing, high fantasy usually involves living in or travelling into a fictional world (not our actual everyday one) where magical things exist—such as magical objects that seem to defy explanation, or entirely new races of beings or creatures (with their own distinctive cultures)—yet are accepted as a normal part of the workings of that locale.

Heroes may undertake a journey or quest, which may test their strengths & weaknesses of character, often as part of a larger struggle between good and evil. Yet in everyday life, people may also use “fantastic,” to mean “wonderful” or “super” or “great,” or, less positively, “highly imaginative to the point of being hard to believe, absurd, or crazy.”

- Would you consider *Charlie and the Chocolate Factory* a true work of fantasy literature? Does it seem to meet the criteria mentioned above? Why, or why not? Or is it merely a rather ‘fantastic,’ highly imaginative tale? Or would you consider it a mostly realistic story of a boy who gets a lucky break in life—in which the inventions are perhaps more scientific than magical?
- In Chapter 27, Dahl’s Oompa-Loompas complain that TV-watching destroys the ability of children to understand and appreciate “a Fantasy, a Fairy-Land.” They go on to recommend reading “wondrous, fine, fantastic tales, of dragons, gypsies, queens, and whales, and treasure isles, and distant shores, where smugglers row with muffled oars, and pirates wearing purple pants, and sailing ships and elephants, and cannibals crouching round the pot” [which holds a girl named Penelope]. Do these
sound like good subjects for young people to read about? Why or why not?
- Do these sound like stories Oompa-Loompas would tell or read in Loompaland, or do they sound like stories that would excite & entertain English boys like Dahl himself?
- The Oompa-Loompas mention “pirates wearing purple pants.” Do you think it is a coincidence that Mr. Wonka, in the book, also wears purple pants?

1.6) Does this story, in which one “contestant” for the factory is eliminated with each adventure, remind you of the many Survivor or weekly-elimination shows on TV today? How does Expedition Wonka resemble or differ from these shows? Is there a pattern to how the children are eliminated? (Dumbest to smartest? Least popular, or least likable, to most popular, or most likable? Least capable of running a candy factory to most capable? or what?)

Prepare your own Contest: Use English/Writing activity #2.8 (below) to compile a new list of Chocolate Tour “contestants” (at least 5 of them)—a list of the new, annoying people you have created. Make sure all your classmates/friends/family have the same, complete list. Then pretend you are all Oompa-Loompas who get to vote one contestant out each round. If desired, you could act out the game-show, with someone serving as the host Mr. Wonka, others as the contestants, and the rest as Oompa-Loompas to do the voting. In the end, who wins your candy factory?

Dahl would not be the only author to write “eliminations” into fiction. Suzanne Collins’ popular young-adult novel The Hunger Games suggests a darker version of Charlie’s quest for survival. Instead of golden tickets to a lifetime supply of chocolate, Collins depicts a lottery in which two UN-lucky youths from each district in Panem compete in a death-match to win a better life—good housing, plenty of food— as well as extra food for their district’s residents. Some contestants, however, are glad to have their ticket to the Games appear. Although the characters seem more impressed with bread-baking than candy-making, preteens through adults should find The Hunger Games trilogy riveting.

1.7) Ask your students to consider the significance of the names given to the characters. Which names make a positive impression, or sound pleasant, and which sound negative or unpleasant? What do the names mean (look at their root words)? In what ways do these names suit their characters?

Can you think of other works of literature in which characters bear revealing or symbolic names? (ex. the four leads in Hawthorne’s The Scarlet Letter; most characters in Suzanne Collins’ Hunger Games trilogy; some of J.K. Rowling’s Harry Potter characters; fairy tale heroines like Cinderella, Snow White, etc; Sweeney Todd; Dudley Do-right)

1.8) During multiple scenes in the Chocolate Factory book, Roald Dahl uses strings of synonyms—different words that mean basically the same—in his dialogue; Gene Wilder repeats this stylistic
element when he plays Wonka in the 70s-era movie. Can you locate some examples of this from book & film?

Now try generating your own strings of synonyms (which you can check in a thesaurus afterward, if you wish); you may include slang words or idiomatic expressions! How many ways can you say someone is hungry? pretty? sad? capable? confused? skinny? fat? being obnoxious, or misbehaving? How many words describe shades of red? green? blue? yellow? How many words & phrases mean going to the bathroom or toilet? or that you admire someone? How many words and phrases exist to describe being drunk? to vomit?

1.9) If the rest of these pages don’t keep you busy enough, Concetta Doti Ryan has written a literary Guide to Using Charlie & the Chocolate Factory in the Classroom, suggesting activities like making your own golden ticket or writing to candy companies for coupons/samples. Lorraine Kujawa has produced another guide for The Chocolate Touch, listed above (#1.1).

2) English/Writing:

2.1) Charlie Bucket and his Grandpa Joe share the dream of finding a Golden Ticket and the adventure of touring the factory. Describe a favorite memory/experience you’ve shared with an older relative.

2.2) Which of Dahl’s characters is the most like you, or which do you identify with most closely? (It could be one of the 5 children; or, it could be one of the parents, grandparents, Mr. Wonka himself, an Oompa-Loompa, etc.)

2.3) Mr. Wonka gets credit for inventing over 200 new candy products, with many of them listed in the Inventing Room and on the buttons in the Great Glass Elevator.

Which invention do you consider the most important or significant, and why?

Which is your personal favorite, and why?

2.4) Envision and describe an amazing room of your own, inspired by Wonka’s factory. (Remember to include plenty of sensory details in your description.)

2.5) Imagine and describe a new candy or dessert.

2.6) The Oompa-Loompas comment unfavorably on a number of the children (and often their parents) in their songs. Which child (or parent) do you think was the “worst,” for what reason(s)?
2.7) In Chapter 27, the Oompa-Loompas warn parents not to let a child near a television set, for: "It rots the senses in the head! It kills imagination dead! …His powers of thinking rust and freeze! He cannot think—he only sees!" Now YOU are being asked to take sides: For the most part, do you agree or disagree with the Oompa-Loompas? Explain your position, with a discussion of either the concerns/problems, or the benefits/advantages, of television-watching when it comes to mental skills.

2.8.) Create a new guest for the factory tour— a character with a BAD HABIT—and write out the scene in which the unpleasant child (and parent?) meets a sad end in the factory. Best of all, write the Oompa-Loompas a new poem/song to sing afterward, describing the annoying child’s problem!!

(You & your students can brainstorm a list of faults, annoying habits, pet peeves: What faults or habits are especially annoying to you? If Roald Dahl wrote the book today, can you guess what he might consider a widespread problem amongst contemporary children? Some ideas to consider: constant cell-phone-user/constant texter; greasy/salty/sticky fingers on a shared computer keyboard; hypochondriac; whiner, complainer; crybaby; know-it-all; hoarder; kleptomaniac; someone oversexed/immodest; fitness guru, militant healthnut, vegan, or recycler; militant hunter, gun enthusiast; name-dropper, braggart; interrupter; etc.—and any quality or habit condemned in the morality literature listed in the previous section, activity #1.4 in English/Literature.)

2.9) According to Roald Dahl, "[h]ere are some of the qualities you should possess or should try to acquire if you wish to become a fiction writer." (excerpted from "Lucky Break" in The Wonderful Story of Henry Sugar and Six More [Puffin Books, 2000], 174-175) Read through them: Do you agree with Dahl’s list? Did anything on the list surprise you? Would you add, subtract, or change anything?

- “1. You should have a lively imagination.
- 2. You should be able to write well. By that I mean you should be able to make a scene come alive in the reader’s mind. Not everybody has this ability. It is a gift, and you either have it or you don’t.
- 3. You must have stamina. In other words, you must be able to stick to what you are doing and never give up, for hour after hour, day after day, week after week, and month after month.
- 4. You must be a perfectionist. That means you must never be satisfied with what you have written until you have rewritten it again and again, making it as good as you possibly can.
- 5. You must have strong self-discipline. You are working alone. No one is employing you. No one is around to fire you if you don’t turn up for work, or tick you off if you start slacking.
- 6. It helps a lot if you have a keen sense of humor. This is not essential when writing for grown-ups, but for children, it’s vital.
- 7. You must have a degree of humility. The writer who thinks that his work is marvelous is heading for trouble."
2.10) Try your hand at writing a “Fantasy” story, or an original fairy tale, since the Oompa-Loompas recommend them so highly. Review English/Literature activity #1.5 (above) to get started. Or, for a very thorough, step-by-step guide to the process, try John Gust’s *Adventures in Fantasy: Lessons and Activities in Narrative and Descriptive Writing* (labelled Gr 5-9, but useful for a much wider range!).

Author: Leigh Jerz
Webmaster: Dennis G. Jerz

English Language Arts Standards » Reading: Informational Text » Grade 4

Craft and Structure

- **CCSS.ELA-Literacy.RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- **CCSS.ELA-Literacy.RI.4.5** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Key Ideas and Details

- **CCSS.ELA-Literacy.RI.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.RI.4.8** Explain how an author uses reasons and evidence to support particular points in a text.

English Language Arts Standards » Writing » Grade 4

Standards in this strand:

- **CCSS.ELA-Literacy.W.4.1**
- **CCSS.ELA-Literacy.W.4.2**
- **CCSS.ELA-Literacy.W.4.3**
- **CCSS.ELA-Literacy.W.4.4**
- **CCSS.ELA-Literacy.W.4.5**
- **CCSS.ELA-Literacy.W.4.6**
- **CCSS.ELA-Literacy.W.4.7**
- **CCSS.ELA-Literacy.W.4.8**
- **CCSS.ELA-Literacy.W.4.9**
- **CCSS.ELA-Literacy.W.4.10**

Text Types and Purposes
CCSS.ELA-Literacy.W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- CCSS.ELA-Literacy.W.4.1a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

- CCSS.ELA-Literacy.W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- CCSS.ELA-Literacy.W.4.2a Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

- CCSS.ELA-Literacy.W.4.2b Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

- CCSS.ELA-Literacy.W.4.2d Use precise language and domain-specific vocabulary to inform about or explain the topic.

- CCSS.ELA-Literacy.W.4.2e Provide a concluding statement or section related to the information or explanation presented.

- CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

- CCSS.ELA-Literacy.W.4.3e Provide a conclusion that follows from the narrated experiences or events.
Mike Teavee

Character Analysis

Or should we say, Mike TV? That's mostly all we know about him: he loves television. It's what he talks about from the first second, and he even dresses the part, like a character straight out of an old Western, with toy pistols hanging all over his clothes. The first thing he says is, "can't you fools see I'm watching television?" (8.13). Yes, Mike, we certainly can.

Mike seems to be the most curious of all the children, and maybe the feistiest. He tries to challenge Mr. Wonka every time he doesn't believe him about something, and even though Mr. Wonka won't answer him, we're sometimes on Mike Teavee's side, as annoying as he can be. Honestly, we're just as curious about the factory as everyone else. So when Willy Wonka calls chewing gum gross, and Mike Teavee asks him, "If you think gum is so disgusting, [...] then why do you make it in your factory?" (22.6), we have to admit: he kind of has a point.

Tiny Mike's Big Moment

It goes without saying that Mike is the star of the two chapters with the word television in the title. We saw that coming, didn't we? When Mike learns that Mr. Wonka can send a real chocolate bar through the television, he's thrilled. No surprise there. But it's a little unnerving when he asks if Mr. Wonka can send people through the television. We have a hunch we might know what he's thinking.

And as it turns out, we do. Mike heads straight for the camera and sends himself through the television. It's his dream come true, except for the fact that he's now just a "little speck of a boy," (27.47), who's "certainly not more than an inch tall." (27.48). But hey, haven't we seen this before? A rude kid ignores the warnings of his parents and Mr. Wonka, and ends up undergoing some terrible disaster. Yep, that definitely sounds familiar.

But Mike's a bit different from the others. In fact, he seems downright happy after being sent through the television. He's not worried at all. When his mother cries, "He won't be able to do anything!" Mike just says, "Oh, yes I will!" [...] I'll still be able to watch television!" (27.53-54). Good point, Mike.

Oh, and one more thing: did we mention he loves television?
POEM "Mike Teavee..." BY Roald Dahl

The most important thing we've learned,
So far as children are concerned,
Is never, NEVER, NEVER let
Them near your television set
--
Or better still, just don't install
The idiotic thing at all.

In almost every house we've been,
We've watched them gaping at the screen.
They loll and slop and lounge about,
And stare until their eyes pop out.
(Last week in someone's place we saw
A dozen eyeballs on the floor.)
They sit and stare and stare and sit
Until they're hypnotised by it,
Until they're absolutely drunk
With all that shocking ghastly junk.
Oh yes, we know it keeps them still,
They don't climb out the window sill,
They never fight or kick or punch,
They leave you free to cook the lunch
And wash the dishes in the sink
--
But did you ever stop to think,
To wonder just exactly what
This does to your beloved tot?
IT ROTS THE SENSE IN THE HEAD!
IT KILLS IMAGINATION DEAD!
IT CLOGS AND CLUTTERS UP THE MIND!
IT MAKES A CHILD SO DULL AND BLIND
HE CAN NO LONGER UNDERSTAND
A FANTASY, A FAIRYLAND!
HIS BRAIN BECOMES AS SOFT AS CHEESE!
HIS POWERS OF THINKING RUST AND FREEZE!
HE CANNOT THINK -- HE ONLY SEES!
'All right!' you'll cry. 'All right!' you'll say,
'But if we take the set away,
What shall we do to entertain
Our darling children? Please explain!'
We'll answer this by asking you,
'What used the darling ones to do?
'How used they keep themselves contented
Before this monster was invented?'
Have you forgotten? Don't you know?
We'll say it very loud and slow:
THEY ... USED ... TO ... READ! They'd READ and READ,
AND READ and READ, and then proceed
To READ some more. Great Scott! Gadzooks!
One half their lives was reading books!
The nursery shelves held books galore!
Books cluttered up the nursery floor!
And in the bedroom, by the bed,
More books were waiting to be read!
Such wondrous, fine, fantastic tales
Of dragons, gypsies, queens, and whales
And treasure isles, and distant shores
Where smugglers rowed with muffled oars,
And pirates wearing purple pants,
And sailing ships and elephants,
And cannibals crouching 'round the pot,
Stirring away at something hot.
(It smells so good, what can it be?
Good gracious, it's Penelope.)
The younger ones had Beatrix Potter
With Mr. Tod, the dirty rotter,
And Squirrel Nutkin, Pigling Bland,
And Mrs. Tiggy-Winkle and-
Just How The Camel Got His Hump,
And How the Monkey Lost His Rump,
And Mr. Toad, and bless my soul,
There's Mr. Rat and Mr. Mole-
Oh, books, what books they used to know,
Those children living long ago!
So please, oh please, we beg, we pray,
Go throw your TV set away,
And in its place you can install
A lovely bookshelf on the wall.
Then fill the shelves with lots of books,
Ignoring all the dirty looks,
The screams and yells, the bites and kicks,
And children hitting you with sticks-
Fear not, because we promise you
That, in about a week or two
Of having nothing else to do,
They'll now begin to feel the need
Of having something to read.
And once they start -- oh boy, oh boy!
You watch the slowly growing joy
That fills their hearts. They'll grow so keen
They'll wonder what they'd ever seen
In that ridiculous machine,
That nauseating, foul, unclean,
Repulsive television screen!
And later, each and every kid
Will love you more for what you did.

RETRIEVED FROM: http://www.poemhunter.com/poem/mike-teavee/
Lyrics: Charlie & The Chocolate Factory movie (2005) - Mike Teavee
Song by Danny Elfman

The most important thing we've learned,
The most important thing we've learned,
So far as children are concerned,
Is never, NEVER, NEVER let
Them near your television set
Or better still, just don't install
The idiotic thing at all.

Never Ever Let Them
Never Ever Let Them
Ooh Ooh
Never Ever Let Them

It rots the senses in the mind!
It kills Imagination dead!
It clogs and clutters up the mind!
It makes a child so dull and blind!
So Dull So Dull !
He can no Longer understand
A fairytale and a fairyland!
A Fairyland a Fairyland!
His brain becomes as soft as cheese!
His powers of thinking rust and freeze!
He cannot think he only sees!

He only Sees
He only Sees

Regarding little Mike Teavee,
We very much regret that we
Shall simply have to wait and see
If we can get him back his height.
But if we can't it serves him right."

[Thanks to jenibean2004@yahoo.com, trolleywood@gmail.com,
faustviii@myway.com for lyrics]

RETRIEVED FROM:
Lyrics: Willy Wonka & The Chocolate Factory movie (1971) - Mike Teavee

OOMPA LOOMPAS:
OOMPA LOOMPA DOOMPADEE DOO
I'VE GOT ANOTHER PUZZLE FOR YOU
OOMPA LOOMPA DOOMPADAH DEE
IF YOU ARE WISE YOU'LL LISTEN TO ME

WHAT DO YOU GET FROM A GLUT OF TV
A PAIN IN THE NECK AND AN I.Q. OF THREE
WHY DON'T YOU TRY SIMPLY READING A BOOK
OR COULD YOU JUST NOT BEAR TO LOOK

YOU'LL GET NO
YOU'LL GET NO
YOU'LL GET NO
YOU'LL GET NO
YOU'LL GET NO COMMERCIALS.

OOMPA LOOMPA DOOMPADEE DAH
IF YOU'RE NOT GREEDY YOU WILL GO FAR
YOU WILL LIVE IN HAPPINESS TOO
LIKE THE
OOMPA
OOMPA LOOMPA DOOMPADEE DO

RETRIEVED FROM: http://wonkadotcom.tripod.com/script.html
WHAT IS MY POP STUDIO?

My Pop Studio is a creative play experience that strengthens critical thinking skills about television, music, magazines and online media directed at girls. Users select from four behind-the-scenes opportunities to learn more about mass media:

- In the **Magazine Studio**, users compose a magazine layout featuring themselves as celebrities. They choose sources to quote in an article. They also explore the power of digital retouching and reflect on the role of body image in today's culture.
- In the **TV Studio**, users edit a TV show where the story keeps changing but the images remain the same. They examine their TV viewing choices, comment on teen celebrities, and compare their daily screen time with others.
- In the **Music Studio**, users create a pop star and compose her image and song. They explore the power of music in selling a product and search for truth in media gossip. They comment on the values messages in popular music.
- In the **Digital Studio**, users test their multi-tasking abilities. They share their experiences with the challenges of digital life online. They consider the "what if's" of social networking sites and reflect on the power of media and technology in their social relationships.

**My Pop Studio** strengthens media literacy skills, promotes positive youth development, and increases awareness of the role of media in health promotion. Highly interactive creative play activities guide users through the process of deconstructing, analyzing and creating media. Video segments, flash animation, media deconstruction games and quizzes, and moderated blogs make the website lively, fun and educational.

THIS CURRICULUM GUIDE

The structured activities in this booklet promote reflection and dialogue designed to strengthen young people's media literacy skills. By using these activities, educators (in school and after-school settings) can help transform the playful game of My Pop Studio into a rich learning experience.

Educators in Reading/Language Arts, Communication and Technology will find these activities a valuable addition to their programs. My Pop Studio lesson plans are ideal for use with children and young people in an after-school technology center.
After reviewing the lessons, select the ones that you’d like to use. Parents might want to work together with their children on these activities. Teachers might have students work individually, with a partner, or a small team.

Each activity is designed to provide an opportunity for discussion, so be sure to use the discussion questions shown below to promote reflection and critical thinking. You can strengthen critical thinking skills by encouraging students to explain their work, listening carefully, and asking “why?” questions.
WHY IS MEDIA LITERACY NECESSARY?

Entertainment media, popular culture, product placement, advertising, celebrity culture and online social interaction all have an influence on girls' social, mental, physical and emotional development. A recent study showed that 70% of people who work with children and youth (including educators and leaders of youth-oriented non-profits) believe that today's children are not well-equipped to deal with the current digital media and advertising environment. Few tools are available to address this need.

Children and young people are turning to the Internet for a wide range of entertainment and informational activities. Parents, teachers and peers are key agents of influence in shaping attitudes about nutrition, beauty and identity, social relationships, celebrity culture, health behaviors and the interpretation of media messages about these topics. Because many young people will play with My Pop Studio at home, parents have an opportunity to initiate dialogue about these issues by interacting with the program with their children. Educators can extend the online learning experience by using My Pop Studio lesson plans to jump-start active learning, writing, and discussion activities. These activities can strengthen critical thinking and communication skills while providing an opportunity to explore health issues like body image, nutrition and weight management, and positive youth development.
TV Studio

Recognize that people make media messages with specific goals and objectives in mind. They construct messages according to various genre formats, which have their own "rules."

Understand that television shows are constructed through the editing process. The order and sequence of events can be manipulated. These decisions are made in order to tell a story with a specific purpose and point of view.

Learn how character stereotypes are created by selective emphasis and omission in the editing process.

Gain greater awareness of the amount of time they spend in front of screens (TV, movies, videogames & the Internet).

Recognize the power of making effective choices about consumption behavior.

Know that many young people use media messages to learn about how to behave in situations they have not yet experienced.

Recognize that media messages may depict social relationships in realistic and unrealistic ways.

Gain knowledge about less familiar media messages (including books, movies, videogames TV shows, and websites).
LESSON PLAN

Facts about TV Viewing

After playing How Much Do You Love the Screen, have students read the facts about TV viewing (at the end of the game). Have them select the 3 most interesting facts and write a short essay describing their opinions, questions, and concerns about the facts they selected. This activity provides an opportunity for students to reflect more deeply on the impact of mass media on behavior and to develop their own ideas about the role of media in the socialization process.

Discuss:

- Why did you choose the facts you did?

- Which facts are most credible and believable? Why?

- Were there any facts that shocked you?

- Which facts do you have questions about?

Try This. Have students submit their essay to the local newspaper TV critic and invite him to quote from students’ writing in an upcoming column.
FACTS ABOUT TV VIEWING

After playing “How Much Do You Love the Screen?” scroll through the facts about TV viewing. In the space below, note the 3 most interesting facts you find, explain why they are interesting, and list questions you have about them. Then, on the following page write an essay about these three facts. For each fact, write a paragraph that includes your opinions, experiences, and concerns about each fact. What about each fact concerns you? How does it affect you, your friends, or your family?

THE 3 MOST INTERESTING FACTS:

1. ____________________________________________________________

2. ____________________________________________________________

3. ____________________________________________________________

WHY THEY ARE INTERESTING:

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

MY QUESTIONS:

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________
FACTS ABOUT TV VIEWING: ESSAY

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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________________________________________________________________________
ADDITIONAL RESOURCES

Girls Health
http://4Girls.gov
This Web site helps adolescent girls (ages 10-16) learn more about some of the unique health issues and social situations they will encounter during the teen years. Parents, educators and caregivers can learn more about these issues, too.

National Association for Media Literacy Education
http://www.namle.net
This organization is the national membership organization for media literacy. Members participate in a bi-annual conference to share their research and experiences helping people develop critical thinking and media production skills in responding to all forms of media and technology.
ABOUT THE AUTHORS

My Pop Studio was created by a team of researchers and media professionals at the Media Education Lab, located at Temple University's School of Communication and Theater in the Department of Broadcast Telecommunication and Mass Media. Our mission is to expand and improve the practice of media literacy and to conduct research examining the relationship between media, technology, community and education in the lives of children and youth. For more information about us, please visit: www.mediaeducationlab.com

National Advisory Board
A group of national experts from the fields of adolescent development, women's studies, publishing, public health, new media studies and medicine contributed valuable advice and insight on the development of the site. Special thanks go to:

- Henry Jenkins, Massachusetts Institute of Technology
- Sharon Lamb, St. Michael's College
- Karen Bokram, Publisher, Girls Life
- Linda Smolak, Kenyon College
- Dr. Brian Primack, University of Pittsburgh Medical School
- Nancy Gruver, New Moon Magazine
- Susannah Stern, University of California, San Diego
- Tanya Jackson, Philadelphia Communities in Schools

Regional Focus Groups
Teams of girls from different parts of the country gathered regularly to review the site and provide feedback during the development of the project. The diversity of the girls (ethnically, racially and socioeconomically) helped to assure that the site would speak to all girls. We are grateful to the 59 girls who participated in the formative evaluation process. Special thanks to our focus group moderators, including:

- Cyndy Scheibe, Project Look Sharp. Ithaca, NY
- Kim Baranowski, LeAp After School, New York, NY
- Stephanie Flores-Koulish, Loyola University , Baltimore, MD
- KC Lynch, Action for Media Education, Seattle, WA
- Gwen Hoppe, Willard Alternative High School, Missoula, MT
- Terry Miller, Good Shepherd School, Beverly Hills, CA
- Sherri Hope Culver, Media Education Lab, Philadelphia PA

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My Pop Studio was funded under a contract from the Office on Women's Health (OWH), U.S. Department of Health and Human Services. This agency coordinates the efforts of all the HHS agencies and offices involved in women's health. OWH works to improve the health and well-being of women and
girls in the United States through its innovative programs, by educating health professionals, and motivating behavior change in consumers through the dissemination of health information.

Dr. Jonelle C. Rowe is the Senior Medical Advisor for Adolescent Women's Health with a special interest in the role of media and online technologies as tools to promote adolescent health. In addition to supporting My Pop Studio, Dr. Rowe has spearheaded the development of GirlsHealth.gov, an online effort to increase awareness about health, nutrition, and positive health behavior among young women in America today. For more information, visit: http://www.girlshealth.gov.

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RETRIEVED FROM:
http://www.mypopstudio.com/pdfs/PopStudio_curriculum.pdf
English Language Arts Standards » Writing » Grade 4

Standards in this strand:

- CCSS.ELA-Literacy.W.4.1
- CCSS.ELA-Literacy.W.4.2
- CCSS.ELA-Literacy.W.4.3
- CCSS.ELA-Literacy.W.4.4
- CCSS.ELA-Literacy.W.4.5
- CCSS.ELA-Literacy.W.4.6
- CCSS.ELA-Literacy.W.4.7
- CCSS.ELA-Literacy.W.4.8
- CCSS.ELA-Literacy.W.4.9
- CCSS.ELA-Literacy.W.4.10

Text Types and Purposes

- **CCSS.ELA-Literacy.W.4.1** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
  - **CCSS.ELA-Literacy.W.4.1a** Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.
- **CCSS.ELA-Literacy.W.4.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - **CCSS.ELA-Literacy.W.4.2a** Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  - **CCSS.ELA-Literacy.W.4.2b** Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
  - **CCSS.ELA-Literacy.W.4.2d** Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - **CCSS.ELA-Literacy.W.4.2e** Provide a concluding statement or section related to the information or explanation presented.
- **CCSS.ELA-Literacy.W.4.3** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - **CCSS.ELA-Literacy.W.4.3a** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - **CCSS.ELA-Literacy.W.4.3e** Provide a conclusion that follows from the narrated experiences or events.
Materials:
- Measuring tape
- 4 sheets of 8 ½ X 11 construction paper any color of your choice!
- Scissors
- Ruler
- Tape
- Pencil
- Decorations for your hat!!

Instructions:
1. Ask a friend to measure the circumference of your head.

2. Tape two pieces of construction paper together along the short edge.

3. Add 1 inch to your circumference, head measurement. ______ + 1 = ________.
4. Measure your total from #4 along the long edge of the paper and make a mark.

5. Extend your mark, using your ruler, to the other edge of the construction paper.

6. Cut along this line.
7. Overlap the short ends of the construction paper 1/2 inch and tape both sides.

8. Stand your circle on top of another piece of construction paper and trace the circle.

9. Repeat this step on the last piece of paper.

10. Label one circle A and one B.
11. For circle A, measure and mark 1 ½ inches outside your original circle.

12. Also for circle A, measure and mark ½ inch inside your original circle.

13. Cut along the inner and outer most circles creating your top hats brim!
14. For circle B, measure ½ inch outside of your original circle.
15. Cut along the outer most circle creating your top hats top!

16. Notch the inner circle of A and the outer circle of B, as needed.

17. Fold notched edges along original circle lines.

18. Tape notched edges into the top and bottom of your cylinder.
19. You’re Done! Now decorate your very own Top Hat!
Mathematics » Grade 4 » Measurement & Data

Solve problems involving measurement and conversion of measurements.

CCSS.Math.Content.4.MD.A.2 Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving simple fractions or decimals, and problems that require expressing measurements given in a larger unit in terms of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

Mathematics » Grade 4 » Number & Operations—Fractions

Build fractions from unit fractions.

- CCSS.Math.Content.4.NF.B.3c Add and subtract mixed numbers with like denominators, e.g., by replacing each mixed number with an equivalent fraction, and/or by using properties of operations and the relationship between addition and subtraction.

- CCSS.Math.Content.4.NF.B.3d Solve word problems involving addition and subtraction of fractions referring to the same whole and having like denominators, e.g., by using visual fraction models and equations to represent the problem.
Social Studies
EXCERPT: Deconstructing
Willy Wonka’s Chocolate Factory: Race, Labor, and the Changing Depictions of the Oompa-Loompas
Chryl Corbin

Mentor: Leigh Raiford, Ph.D.
Department of African American Studies

Abstract

In his 1964 book Charlie and the Chocolate Factory Roald Dahl depicts the iconic Oompa-Loompas as African Pygmy people. Yet, in 1971 Mel Stuart’s film Willy Wonka and the Chocolate Factory the Oompa-Loompas are portrayed as little people with orange skin and green hair.

In Dahl’s 1973 revision of this text he depicts the Oompa-Loompas as white. Finally, in the film Charlie and the Chocolate Factory (2005) Tim Burton portrays the Oompa-Loompas as little brown skin people. This research traces the changing depictions of the Oompa-Loompas throughout the written and film text of the Charlie and the Chocolate Factory narrative while questioning the power dynamics between Willy Wonka and the Oompa-Loompas characters. This study moves beyond a traditional film analysis by comparing and cross analyzing the narratives from the films to the original written texts and places them within their political and historical context. What is revealed is that the political and historical context in which these texts were produced not only affects the narrative but also the visual depictions of the Oompa-Loompas.

Introduction

In 1964 British author, Roald Dahl, published the first Charlie and the Chocolate Factory book in which the Oompa-Loompas are depicted as black Pygmy people from Africa. Yet, in 1971 Mel Stuart’s film Willy Wonka and the Chocolate Factory the Oompa-Loompas are portrayed as little people with orange skin and green hair. In Dahl’s 1973 revision he depicts the Oompa-Loompas as white. Finally, in the film Charlie and the Chocolate Factory (2005) Tim Burton portrays the Oompa-Loompas as brown skin people. What was the impetus for changing the racial depictions of the Oompa-Loompas?
In 1964, British author, Roald Dahl published the first edition of *Charlie and the Chocolate Factory* in which the factory workers, the Oompa-Loompas, are depicted as African Pygmy people. As a cultural product, this text connects to the politics and the history of the United Kingdom during its time of publication. The displacement of the British workforce within the narrative directly relates to the labor anxieties expressed in the UK during the 1950s and 1960s. Furthermore, these anxieties extend to the fall of the British empire, its economic loss as a world power at the end of WWII, and the rise of Third World nations. The 1964 narrative of *Charlie and the Chocolate Factory* can be understood as a site of societal struggle as the UK contends with the decolonization process.

Within the Oompa-Loompa origin tale Wonka roots his benevolent reasonings for containing a black population of 3000 men, women, and children within his factory walls as a humanitarian effort. Using the positive good theory Wonka situates the Oompa-Loompa extraction as a way to prevent their starvation and receive their free labor. It also can be understood that the Oompa Loompas were coerced into living in perpetual servitude, to prevent starvation.

The fact that Wonka “smuggled” the Oompa-Loompas out of Africa in crates and into this factory speaks to its illegality and takes on the characteristic of the Trans Atlantic Slave Trade (Dahl 1964). Moreover, Veruca Salt demands that her father buy her an Oompa-Loompa and none of the golden ticket holders questions the selling and buying of a human being. This text as a site of the
The colonization process depicts the UK within its former glory as the British Empire. The New Commonwealth citizens, the Oompa-Loompas, are positioned back into their place as servants and slaves within the confines of the factory and by extension “Great Britain, workshop of the world” (Miles & Phizack-Lea 1984). 

Orange Oompa-Loompas - Mel Stuart’s 1971 Film


The US was in a post Civil Rights political climate when American Director, Mel Stuart, released *Willy Wonka and the Chocolate Factory* in 1971, the first cinematic adaptation of Dahl’s 1964 novel. To combat the depictions of slavery connected to the black Oompa-Loompas in the 1964 text and in response to flak from the NAACP, discussions occurred between African American actors and the film's production team to change the Oompa-Loompas (Higgins 1971) (Stuart & Young 2002). The gains that were won in the Civil Rights Movement included a new understanding of Black Power which translated to economic power. As theaters became integrated African Americans became a capitalist venture for Hollywood in which derogatory depictions of blacks also meant a loss in revenue. This was the major consideration for changing the Oompa-Loompas from their original depictions as black Pygmy people from Africa.
There are subtle but significant changes within the Oompa-Loompa tale specifically in language. Instead of being “imported” in “crates with holes” as printed in the 1964 text, in the 1971 film the Oompa-Loompas are “transported” (Dahl 1964) (Stuart 1971). This changes the perception of how the Oompa-Loompas got to the factory, from an object of commodity as associated in the use of the word imported. This is in contrast to the use of the word transported which expresses their humanity through the act of travel and not being packed into crates like merchandise. The Oompa-Loompa’s place of origin undergoes a significant change. Africa in the 1964 publication, is replaced by the fictional Loompaland. Although the switch from African to Loompaland removes the racial association with blackness it also obscures the narrative of the Trans Atlantic Slave Trade. Loompaland, “what a terrible country it is. Nothing but desolate wastes and fierce beasts” according to Wonka (Stuart 1971). The wording nothing but, expresses a lack within the Oompa-Loompa homeland.

White Oompa-Loompas - Roald Dahl's 1973 Book


Dahl's relationship as the primary screenwriter in the American 1971 cinematic production influenced the 1973 revision of his written text. Dahl buckled to the public criticism and changed the Oompa-Loompas and their literary illustrations from black to white (Sturrock 2010).

Brown Oompa-Loompas - Tim Burton's 2005 Film
In 2005 US film director Tim Burton released *Charlie and the Chocolate Factory*, the second cinematic adaptation of Dahl's novel. The depiction of the Oompa-Loompas is manifested as one brown miniature male who is multiplied through computer generated images to create Wonka's 3000 person workforce. By adhering closely to the original written texts of 1964 and 1973, the 2005 cinematic narrative reveals itself as an American anxiety tale within the context of globalization and the emergence of the internet in 2000. When fiberoptic lines were constructed globally the internet allowed India to become a major contributor and resource of labor (Friedman 2005). For US corporations and small firms this was the perfect combination of high skilled labor without the physical presence of the racialized immigrant body.

Labor strife is revisited in the 2005 film and Grandpa Joe is a former employee of Wonka's who was laid off when the factory closed. The family's impoverished state is now the direct result of the closing of the factory unlike the prior texts. Although Charlie's father is present and working, he too is soon laid off and is replaced by a machine which also connects Charlie's poverty to the presence of Wonka's factory.

Within both written texts the Oompa-Loompas reject the clothing offered to them by Wonka and instead wear their traditional deerskins for men, leaves for women, and children are nude (Dahl 1964) (Dahl 1973). In the 2005 version the Oompa-Loompas are branded by the “WW” of Willy Wonka.


Where Does Chocolate Come From?

Does it grow on trees?

Just where does chocolate come from? Does it grow on trees? Why yes! Chocolate comes from a small tropical tree called Theobroma cacao.

A cacao tree can produce close to two thousand pods per year. The ridged, football shaped pod, or fruit, of the cacao grows from the branches and, oddly, straight out of the trunk. The pods, which mature throughout the year, encase a sticky white pulp and about 30 or 40 seeds. The pulp is both sweet and tart; it is eaten and used in making drinks. The seeds, were you to bite into one straight out of the pod, are incredibly bitter. Not at all like the chocolate that comes from them.

It’s actually a perfect design. The fruit attracts forest animals, like monkeys, who eat the fruit but cast the seeds aside, dispersing them and allowing new trees to sprout up. (One of my favorite memories of a recent trip to Costa Rica was watching monkeys eating in a “chocolate” tree.) It’s hard to imagine why humans ever thought to do anything with the seeds.

What is it that we do with these seeds, which we call beans, to answer the question “Where does chocolate come from?” First, the pods must be harvested, which is usually done twice a year. Because the trees are too fragile to climb, harvesting is accomplished by workers on the ground, who wield either a machete or a long pole with a machete on the end. Then, workers open the pods by hand, taking care not to damage the beans inside.
Next comes one of the most important steps in the process – fermentation. The beans, still sticky with pulp, are placed in earthen pits or wooden bins and covered with banana leaves, then left to ferment. The heat of fermentation changes the bitter flavors in the beans into something more edible, more chocolatey. The sugars in the bean turn into acids, the color changes from pale to dark brown, and the pulp residue melts away. The length of the fermentation process depends on the type of bean; the higher quality beans may need only a few days, where others may need a week or more.

After fermentation, the beans are dried in the sun for about a week. The flavor continues to develop during this time. Some manufacturers try to speed this process along by drying the beans over a fire, which gives them a smoky, inferior flavor.

Once the beans are dry, they are ready to be shipped to a factory, where they are turned into chocolate.

Where does chocolate come from?

Growing Regions
Cacao trees grow best in the geographic band that is 15-20 degrees north or south of Equator in West Africa, Central and South America and parts of Asia. Worldwide cacao production is disbursed among the major cocoa producing countries as shown below:

![Cocoa Production Chart]

Source: UNCTAD based on the data from International Cocoa Organization, quarterly bulletin of cocoa statistics

Cacao is also grown in Sri Lanka, parts of India, Venezuela, Belize, Costa Rica, Dominican Republic, Madagascar, Peru, Colombia, Guatemala, Hawaii, Mexico, Fiji and other countries clustered near the equator.

Growing Conditions
The trees flourish in the shade of rainforests where they gain protection from the wind in rich, well drained soil. The climate is one of high humidity, usually 100% during the day and 70-80% at night. The cacao prefers a constant but moderate temperature of 77 degrees at all times, and ample rainfall of 40-80 inches per year is preferable.
Cacao Tree

The scientific name given to the cacao tree is Theobroma cacao. While there have been some recent attempts to modify to the growth cycle, as a rule the tree starts producing cacao in its 5th year with peak production in its 10th year. The trees can grow to be 100 years or more, but commercial production stops after 25 yrs. The shiny green leaves spring from branches on a trunk that grows up to 30 ft tall. The cacao flowers continuously once it has matured, with orchid-like white & pink blossoms growing directly from tree trunk. Of the thousands of blossoms approximately 100 will become mature pods, which will also grow directly from the trunk of the tree.

Cacao Pod

The pods usually mature after 5 months of growth, sporting various colors, including gold, crimson and purple. The thickness of the skin and the shape of the pod varies from long and pointed to rounded and smooth. The pods are filled with a sweet, white or rosy colored pulp and contain approximately 50 beans, all perfectly aligned in rows like corn.
**Criollo**
- earliest genotype, grown by Mayans
- grown in Mexico, South and Central America, and Indonesia
- thin skinned pods that are pointed and warty
- cotyledons (seeds) are pinkish to white
- more difficult to grow, fewer seeds per pod
- best quality beans

**Forastero**
- grown mostly in Brazil and West Africa
- Rounded pods with thick skins and flatter, dark purple beans
- More disease resistant, higher yielding and less delicate than criollo
- most common genotype now
- 90% of all cacao beans
- beans require longer fermenting than criollo

**Trinitario**
- Bred in Trinidad after devastation of criollo trees in 1727
- cross between the other remaining criollo and imported Venezuelan forastero
- hardier than criollo with more flavor than forastero

**Harvest**
When it is time to harvest, the pods are cut from the tree trunk by hand using a machete. For pods higher up on the tree, a long handle with a small curved blade is used to gently separate them from the trunk. Care must be taken not to damage the other pods or flowers on the tree, as the tree is frail and its roots are shallow. The pods are collected in baskets and brought to a central location. Within a week, all pods are split open, often with a wooden club to avoid damaging the beans inside the pod, and the contents removed. The pods will usually yield 40-60 beans each, depending on the variety of the cacao. When dry, it will take approximately 400 beans to make one pound of roasted beans.
Harvest could be year-round in most growing regions, but there are usually two specific harvesting seasons in each country. Selected country harvest schedules are listed below:

Ivory Coast (main: Oct/Mar, mid: May/Aug)  
Ghana (main: Sep/Nov, mid: May/Aug)

Indonesia (main: Sep/Dec, mid: Mar/Jul)  
Brazil: (main: Oct/Mar, mid: Jun/Sep)

Nigeria: (main: Sep/Mar, mid: Jun/Aug)  
Cameroon: (main: Sep/Feb, mid: May/Aug)

Malaysia (main: Oct/Dec, mid: Apr/May)  
Venezuela (main: Nov/April, mid: May/July)

Ecuador (main: Sep/Feb, mid: May/Aug)

**Fermentation**

Beans and surrounding white pulp are removed from the pod and piled high, to promote fermentation. Fermenting piles are often covered with banana leaves and stirred periodically to promote aeration and fermentation. After a day, microorganisms, in particular yeasts, begin to grow on the beans. The yeast converts the sugar of the pulp into ethanol, and the bacteria then oxidizes the ethanol, causing the temperature of the pile to rise and the beans to turn brown. By the second day the
pulp begins to break down into a liquid and drain away. At this point, the bean has
died from the heat and the oxidization. Bacteria continues the process of oxidation as
more and more air fills the spaces previously occupied by the pulp. The death of the
bean causes cell walls to break down and different parts of the bean to merge
together. These newly combined substances cause chemical reactions which enhance
the color and flavor characteristics in the bean. The entire fermentation process for
Criollo beans is 2-3 days, and for Forastero usually 5 days.

Drying
When fermentation is complete, the beans have a moisture content of 60% which is
much too high- drying will reduce that to 7.5%. Drying is done traditionally by
spreading the beans out on the ground or a table and allowing the sun to do the
work. More modern techniques include drying rooms and heated tables where
temperatures can be strictly controlled. The beans should be dried slowly to allow
completion of the chemical reactions that began in fermentation, but not so slowly that
moulds develop. During the drying process, the beans are continually turned to help
prevent mold and provide sufficient aeration. Once the beans are dried, which usually
takes one to two weeks, they are scooped into bags and from there the beans go to the
chocolate manufacturers.
Quality Checks
The cacao undergoes quality tests at several stages along its journey. The first stop after drying is when the plantation sorts the beans according to size. Only the premium beans command top pricing in the market. The local co-ops and plantations sell to brokers in London, Amsterdam and New York, who then act as middlemen selling to the manufacturers and chocolate companies. The beans are tested usually by sampling 300 beans per metric ton. The sample is weighed and the beans are cut open to reveal any mold or pests and to determine the extent of the fermentation. Every company has standards that define the tolerances for defective beans in a lot. As a final test, the liquors are tasted by a professional panel who evaluates the aromas and flavors of the beans.

Transformation at the Chocolate Maker
Once the beans are ready to be processed, it takes at least 2 to 4 days to manufacture a single candy bar. Though processes may differ from maker to maker, the overall process is common to most. Because each maker blends beans to his unique specifications, makers segregate their beans by type and origin. When they are ready
to process, the cocoa beans are cleaned to remove any debris or dried pulp that may remain, and then they are graded and sorted by size. Any shriveled or double beans are discarded.

**Roasting**

Next the beans are roasted in large rotating cylinders to bring out the chocolate flavor and color. The roasting can take 30 to 120 minutes, usually at 250 degrees or higher. This is a critical step where chocolate makers add their own signature to the process, by varying the temperature, moisture and time the beans are roasted. The longer the roasting the stronger the flavor, but over-roasting will rune the bean and make it bitter.

**Winnowing**

Once roasting is complete, the beans are put into a winnowing machine where they are passed between two large cones that crack the brittle shells without crushing the nibs. A fan inside blows and separates the hard outer shell from the cocoa nib. As a part of this process, the winnowing machine sifts through the nibs and separates them by size.

**Grinding Machine**

Once sorted, the nibs are crushed by large steel discs or grinding stones. The heat generated by the friction melts the cocoa butter which becomes cocoa liquor (cocoa particles suspended in cocoa butter). The cocoa particles at this point are approximately 50-70 microns in size, which is still detected as grainy on the tongue. This liquor if solidified would be pure unsweetened chocolate. The temperature and degree of milling varies according to the type of nib used and the product required.

Some liquor will be used for purposes other than eating chocolate. For this portion, the cocoa liquor is pressed at 6,000 pounds per square inch to extract the cocoa butter, producing a residual solid mass called cocoa presscake. The extracted cocoa butter is
used in the manufacture of eating chocolate, while the cocoa presscake is ground finely to form cocoa powder.

For the liquor that will go on to become chocolate, the addition of cocoa butter will be the next step. Other ingredients such as sugar, milk and emulsifying agents such as lecithin, are also added and mixed. The amount of cocoa butter depends on the type of chocolate being made. The cocoa butter and cacao solids together make up the cocoa percentage that is now being emblazoned on many labels. The higher cocoa percent in the finished chocolate, the more intense the flavor will be and the lower the sugar content.

**Mixing of Liquor and Other Ingredients**
The chocolate mixture is then put through a refining process, traveling through a series of huge steel rollers until a smooth paste is formed. The size of the chocolate particles is reduced to 14-20 microns at this stage, which greatly improves the mouth-feel of the final chocolate. The substance that comes out of this mixing process is surprisingly dry and powdery.

**Conching**
The next process, conching, further develops the flavor and texture by promoting chemical transformations in the chocolate. This process was developed first by Rodolphe Lindt around the turn of the century. Conching is a process of kneading and agitating the chocolate, which can be completed in as little as 5 hours at the more commercial facilities, but can take as long as 3 days at the more artisan manufacturers. During this process, cocoa butter is sometimes added to further enhance the smoothness of the end result. The speed, duration and temperature of the kneading also affect the flavor affect the chocolate in ways not fully understood.

**Finishing**
As a final stage before molding, the mixture is tempered by a series of heating, cooling and reheating steps. This prevents chocolate bloom by realigning the cacao butter
crystal formations. The chocolate is now ready to be molded as a whole bar or used to enrobe fillings.

This entire process, its various stages and finished products are represented below in a flow chart diagram, sourced from the International Cocoa Organization (ICCO).
Source: ICCO International Cocoa Organization

Chocolate's Child Slaves

Everyone loves chocolate. But for thousands of people, chocolate is the reason for their enslavement.

The chocolate bar you snack on likely starts at a plant in a West African cocoa plantation, and often the people who harvest it are children. Many are slaves to a system that produces something almost all of us consume and enjoy.

The CNN Freedom Project sent correspondent David McKenzie into the heart of the Ivory Coast - the world’s largest cocoa producer - to investigate what's happening to children working in the fields.

His work has resulted in a shocking, eye-opening documentary showing that despite all the promises the global chocolate industry made a decade ago, much of the trade remains unchanged. There are still child slaves harvesting cocoa, even though some have never even tasted chocolate and some don't even know what the word "chocolate" means.

In the documentary "Chocolate’s Child Slaves," CNN discovers a human trafficking network and farmers using child labor for an industry offering low prices and little more than broken promises. Watch an excerpt about Abdul, 10, who has been working in the fields for three years: http://thecnnfreedomproject.blogs.cnn.com/2012/01/12/chocolates-child-slaves/

The documentary first aired on Friday, January 20, 2012 on CNN International. As you now ponder the injustices chocolate can cause, are you considering checking your next chocolate purchase for a fair-trade label? Can that seemingly inconsequential action of looking at a label spur a chain of events? Or do you think it takes more than a label to change an industry?

How to help: Slavery in the supply chain

In "Chocolate's Child Slaves," CNN's David McKenzie travels into the heart of the Ivory Coast to investigate what's happening to children working in the cocoa fields.

It's easy to say that human trafficking is a violation against basic human rights and that it should be abolished. And we often assume that modern-day slavery only takes place in countries far away.

But chances are, you have purchased, eaten, or have worn something tainted by slavery sometime in your life. Curious about what some of those connections might be? Calculate what some groups call your "slavery footprint" [http://slaveryfootprint.org/#where_do_you_live](http://slaveryfootprint.org/#where_do_you_live) or check out Anti-Slavery International's interactive map: [http://productsofslavery.org/](http://productsofslavery.org/) of products, which includes something many of us love: chocolate.

Ten years ago, the world's biggest chocolate companies promised to get rid of child trafficking in the cocoa industry in West Africa, who produces much of the world's cocoa. But aid groups claim little has been done to end the worst forms of child abuse. ([Check out more about the issue: http://thecnnfreedomproject.blogs.cnn.com/2012/01/16/chocolate-explainer/](http://thecnnfreedomproject.blogs.cnn.com/2012/01/16/chocolate-explainer/))

So, how can you prepare yourself as a consumer before you bite into that chocolate bar or sip some hot cocoa? Here are a few ways:

- Signing an online petition against trafficked-linked chocolate:


- If you're the type of consumer who likes to vote with your wallet, you can download the Fair Trade Finder app, here: [http://www.fairtradeusa.org/](http://www.fairtradeusa.org/) The app for iPhone and Android shows you where to find your favorite Fair Trade Certified products.

Chocolate industry responds

In "Chocolate's Child Slaves," CNN's David McKenzie travels into the heart of the Ivory Coast to investigate children working in the cocoa fields.

The Harkin-Engel Protocol, a cocoa industry-wide agreement signed in 2001, was written to put an end to forced child labor in chocolate by 2005. That deadline had to be extended to 2008, and again to 2010. It's now been more than 10 years.

Before the documentary, CNN asked the companies who signed the protocol for their response.

HERSHEY:
Sent CNN this statement and referred CNN to an industry spokesperson.
Reducing the worst forms of child labor is critical and requires the involvement of communities, farmer organizations, industry and governments. No single entity or initiative can solve this problem.

The Hershey Company has helped develop and lead all significant public and private programs related to the cocoa sector in West Africa for more than a decade. These initiatives include farming modernization, health, education, technology access and community well-being. Our goal is to increase farmer income, strengthen families and provide greater opportunity for children.

It's our hope that CNN will also include the perspectives of African cocoa farmers and government leaders who working to address these important issues every day.

KRAFT-CADBURY:
Referred CNN to an industry spokesperson
Kraft Foods is working with others in the industry supporting the Harkin-Engel Protocol to work towards elimination of the worst forms of child labor in the growing of cocoa beans.

MARS:
Directed CNN to this pre-written statement and referred CNN to an industry spokesperson
Mars Chocolate has always been and continues to be deeply concerned about the worst forms of child labor in West Africa. We don’t accept trafficking in any form and are working closely with others in the industry on a number of solutions. Children working alongside their parents or guardians at family farms is a part of many cultures, but when children perform dangerous tasks or are forced to work, it is utterly unacceptable. Lifting farmers out of poverty is the best way to enable communities to address labor issues and we are committed to do the hard work with governments and industry partners to achieve a permanent solution. In the past two years, we have been working in Cote d’Ivoire and elsewhere to address the cocoa sector’s challenges. Our goal in Côte d’Ivoire is to work with government, aid organizations, non-profits and peers to build a sustainable and profitable cocoa sector in that country.

WORLD'S FINEST CHOCOLATE:
Referred CNN to an industry spokesperson
**BARRY-CALLEBAUT:**

*Sent CNN this statement and referred CNN to an industry spokesperson.*

As a signer of the Harkin-Engel Protocol, we underscored our commitment as an industry member to work to support the eventual elimination of the worst forms of child labor in cocoa growing countries. As this is a complex problem and concerning not only us but the cocoa and chocolate industry as a whole, we are working in partnership with other companies, governments, NGOs and civil society.

A key partner for us and other cocoa and chocolate companies in this effort is the International Cocoa Initiative (ICI). I would very much like you to contact ICI since they can give you a holistic picture of what the industry as a whole has reached under the protocol, but also where more work has to be done.

**NESTLÉ:**

*Discussed issue with CNN and directed CNN to this statement:*

"NESTLÉ BELIEVES CHILD LABOUR HAS NO PLACE IN OUR SUPPLY CHAIN. WE HAVE FIRMLY COMMITTED TO ERADICATE UNACCEPTABLE PRACTICES". NESTLÉ ALSO NOTED THEY HAVE A PARTNERED WITH THE FAIR LABOR ASSOCIATION TO INVESTIGATE THEIR SUPPLY CHAINS IN WEST AFRICA – SAYING “WHERE THEY FIND EVIDENCE OF CHILD LABOUR, THE FLA WILL IDENTIFY THE ROOT CAUSES AND ADVISE NESTLÉ HOW TO ADDRESS THEM IN WAYS THAT ARE SUSTAINABLE AND LASTING.”

**ADM:**

*Referral to an industry spokesperson.*

**FERRERO:**

*Sent CNN this statement and referred CNN to an industry spokesperson*

Ferrero continues its commitment through private partnerships with many projects to reach our goal in 2020 to source 100% of our cocoa certified as sustainable. We also continue our commitment within an industry-wide approach, i.e. through "the Framework of Action", signed in September 2010 which provides a "roadmap to remediation" that helps guide and refine the development of programs and interventions to create a measurable reduction in the Worst Forms of Child Labour. Our mutual goal – a 70% aggregated reduction in the Worst Forms of Child Labour in the cocoa sector of Cote d'Ivoire and Ghana – is ambitious but achievable – with a resolve and commitment by all partners to move forward.

**GUITTARD:**

*Referral to an industry spokesperson*

**BLOMMER:**

*Refused comment.*

**CHOCOSUISSE:**

Swiss chocolate manufacturers are working since years to improve social conditions for cocoa farmers in the producing countries. Most of our chocolate manufacturers have travelled with us
to Ghana and Ivory Coast to become familiar with the social problems in those countries. They committed with a codex to have a cocoa procurement system governed by the following principles:

– We want to know where the cocoa beans we use were originally grown (the principle of traceability) and will take a close interest in the social conditions under which the cocoa farmers and their families live.

– We are committed to fair working conditions along the entire cocoa bean value chain from farming to retail trading.

– We disassociate ourselves from any form of abusive working practices. We will periodically seek assurances from our suppliers that the ILO Conventions relating to children – C138 (Minimum Age) and C182 (Definition of Abusive Working Practices) – are adhered to.

– We support projects which increase quality and productivity in the cocoa bean farming sector and which improve the social conditions for cocoa farmers and their families. Key concepts here are: training programmes for the cocoa bean farmers; the creation of a socially relevant infrastructure in terms of schools and basic medical care; and direct sourcing from producer cooperatives.

The Swiss chocolate industry recognises the social problems behind cocoa production in West Africa, problems which are rooted in the great poverty to be found in the production countries. The Swiss chocolate industry therefore hopes that its activities and the implementation of its projects will lead to improving the financial situation of the cocoa farmers and to making an effective contribution in the fight against poverty. Sometimes it is difficult to achieve results in the needed time, because it is not possible to work normally (e.g. the civil war in Ivory coast).

**BLOMMER:**

Today, Blommer Chocolate continues to provide leadership, guidance, and financial support in the industry wide effort to uphold appropriate labor practices. The Global Initiatives Group, the International Cocoa Initiative, and World Cocoa Foundation are all working with a variety of United States government bodies, including the U.S. Agency for International Development, the U.S. State Department and the U.S. Department of Labor, as well as local West African governments and human rights advocacy groups are aggressively addressing this issue.

With funding provided by the chocolate industry along with public and private monetary support, these organizations are actively working in the farming communities. Educating farmers and their families on the newly established national guidelines on child labor and emphasizing the importance of school attendance. These programs have reached hundreds of thousands of farmers and their families. In 2009, Blommer along with other key industry members joined with the Bill and Melinda Gates Foundation in creating the Cocoa Livelihoods Program. Over the next 5 years the 40 million dollar program will provide training to 200,000 farmers in West Africa in areas of farming technology, marketing and business skills, and child labor sensitization.

The industry’s efforts are comprehensive and sensitive to the cultural traditions of these regions. We will continue to work in concert with the local Governments, NGO’s and other stakeholders to help put the tools necessary to improve labor conditions into the hands of West African farmers.
Blommer has a long history of providing support to the cocoa growing community and is proud of the industry’s work on child labor over the past 10 years. This is a long term challenge and the work is not yet done. With that understanding, Blommer Chocolate will continue to help drive the reforms and provide the education necessary, so that every farmer family in the cocoa growing community can lead successful and productive lives free of the worst forms of child labor.

RETRIEVED FROM: http://thecnnfreedomproject.blogs.cnn.com/2012/01/17/chocolate-industry-response/
English Language Arts Standards » Reading: Informational Text » Grade 4

Craft and Structure

- **CCSS.ELA-Literacy.RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

- **CCSS.ELA-Literacy.RI.4.5** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Key Ideas and Details

- **CCSS.ELA-Literacy.RI.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.RI.4.8** Explain how an author uses reasons and evidence to support particular points in a text.
Science: The Power of Our Imagination
Willy Wonka and the Chocolate Factory Movie Song Lyrics

Pure Imagination

Come with me and you'll be
In a world of pure imagination
Take a look and you'll see
Into your imagination

We'll begin with a spin
Trav'ling in the world of my creation
What we'll see will defy
Explanation

{Refrain}
If you want to view paradise
Simply look around and view it
Anything you want to, do it
Want to change the world, there's nothing to it

There is no life I know
To compare with pure imagination
Living there, you'll be free
If you truly wish to be

{Refrain}

There is no life I know
To compare with pure imagination
Living there, you'll be free
If you truly wish to be

RETRIEVED FROM: http://www.roalddahlfans.com/movies/wilyrics.php#pure
Imagination is more important than knowledge.
Albert Einstein

The Science of Imagination
by Jim Davies, Ph.D.

"Imagination" is one of those words that inspire us. It reminds us of children playing, and Einstein claiming that it's more important than knowledge. The word gets used in a lot of ways, but for the most part people mean one of two things.

First, people use the word to refer to creativity in general—saying that someone has a great imagination, or no imagination at all.

Second, people use the word to refer to mental imagery of some kind—either picturing something in your head, like how your childhood bedroom looked, or hearing a song in your head to try to recall lyrics.

Imagination is quite possibly a uniquely human ability. In essence, it allows us to explore ideas of things that are not in our present environment, or perhaps not even real. For example, one can imagine the cup of coffee seen the day before, or one can imagine an alien spaceship arriving in earth's orbit. The key is that what is imagined is generated from within, rather than perceived based on input from without.

In perception, one takes information from the outside world, such as light, or sound waves, and finds meaning in it, using memory and perceptual processes. In imagination, it works in reverse. Imagery is created from the memory.

This is perhaps clearest in dreaming, where our minds churn up an entire virtual reality for us to experience when we sleep. But imagination is used in a whole variety of cognitive processes, including planning, hypothetical reasoning, picturing things in the past or the future, comprehending language, and, of course, in design and creativity in engineering and the arts.

What is not obvious is that this important, fascinating phenomenon can be explored scientifically. Even though we can't read images directly off of people's brains (yet), there are still scientific means to find out what goes on in somebody's head.

RETRIEVED FROM: http://www.psychologytoday.com/blog/the-science-imagination/201207/what-imagination-is-0
...the human brain has at least a quarter of a million miles of wiring—more than enough to reach from Earth to the moon—and is already packed tight. Sam Wang, a neuroscientist at Princeton University (the same university where Einstein taught and worked,) calculated how big our brain would be if it were built with thick axons. “Making an entire brain out of them would create heads so large that we couldn’t fit through doorways,” he concluded. Such a brain would also consume a tremendous amount of energy.

In fact, reducing the speed of thought in just the right places is crucial to the fundamentals of consciousness. Our moment-to-moment awareness of our inner selves and the outer world depends on the thalamus, a region near the core of the brain, which sends out pacemaker-like signals to the brain’s outer layers. Even though some of the axons reaching out from the thalamus are short and some are long, their signals arrive throughout all parts of the brain at the same time —a good thing, since otherwise we would not be able to think straight.

In 1850 German physiologist Hermann von Helmholtz attached wires to a frog’s leg muscle so that when the muscle contracted it broke a circuit. He found that it took a tenth of a second for a signal to travel down the nerve to the muscle. In another experiment he applied a mild shock to people’s skin and had them gesture as soon as they felt it. It took time for signals to travel down human nerves, too. In fact, Helmholtz discovered it took longer for people to respond to a shock in the toe than to one at the base of the spine because the path to the brain was longer.

So when Helmholtz recognized that thought moves at a finite rate, faster than a bird but slower than sound, he missed a fundamental difference between the brain and a telegraph. In our heads, speed is not always the most important thing. Sometimes what really matters is timing.

Our thoughts produce electromagnetic waves that have the ability to induce electrical impulses in neurons. This is how our thoughts or consciousness translates into nerve impulses that puts us into action. This conscious electromagnetic field (CEM-field) is transferred throughout the body by the oscillations carried through the cerebral spinal fluid and the interconnected crystalline structure that makes up the body holographic. Our cells respond and entrain to our CEM-field by adjusting their quantum-measuring apparatuses to select that which conforms to our conscious or sub-conscious expectations.
Water

The Earth is largely made up of it.

As are we…

Mozart Symphony

And yet about it we know significantly little.

Until the groundbreaking work of a pioneer Japanese researcher whose astonishing discovery about water, documented photographically, changed most of what we didn’t know…and led to a new consciousness of Earth’s most precious resource.

Dr. Masaru Emoto was born in Japan and is a graduate of the Yokohama Municipal University and the Open International University as a Doctor of Alternative Medicine. His photographs were first featured in his self-published books Messages from Water 1 and 2. The Hidden Messages in Water was first published in Japan, with over 400,000 copies sold internationally.
You Make Me Sick

What has put Dr. Emoto at the forefront of the study of water is his proof that thoughts and feelings affect physical reality. By producing different focused intentions through written and spoken words and music and literally presenting it to the same water samples, the water appears to “change its expression”.

Love And Gratitude

Essentially, Dr. Emoto captured water’s ‘expressions.’ He developed a technique using a very powerful microscope in a very cold room along with high-speed photography, to photograph newly formed crystals of frozen water samples. Not all water samples crystallize however. Water samples from extremely polluted rivers directly seem to express the ‘state’ the water is in. Dr. Masaru Emoto discovered that crystals formed in frozen water reveal changes when specific, concentrated thoughts are directed toward them. He found that water from clear springs and water that has been exposed to loving words shows brilliant, complex, and colorful snowflake patterns. In contrast, polluted water, or water exposed to negative thoughts, forms incomplete, asymmetrical patterns with dull colors.

The implications of this research create a new awareness of how we can positively impact the earth and our personal health. The success of his books outside Japan has been remarkable. Dr. Emoto has been called to lecture around the world as a result and has conducted live experiments both in Japan and Europe as well as in the US to show how indeed our thoughts, attitudes, and emotions as humans deeply impact the environment.
Heavy Metal Music

Dr. Emoto’s newest book, *The Hidden Messages in Water*, further explores his revolutionary research. Since humans and the earth are composed mostly of water, his message is one of personal health, global environmental renewal, and a practical plan for peace that starts with each one of us. The implications of this research create a new awareness of how we can positively impact the earth and our personal health. Available from your favorite bookseller or from Beyond Words Publishing [www.beyondword.com](http://www.beyondword.com).

Hidden Messages in Water

Dr. Emoto’s web site: [http://www.masaru-emoto.net/english/](http://www.masaru-emoto.net/english/)

“Half of the earth is water; our body is three-quarters water. Water represents the interface between the 4th dimension in which we live and the 5th dimensional sphere of our soul. Many
studies have shown subtle effects of healers upon hydrogen bonding and infrared absorption of water. None of these scientific studies can compare with the beauty and clear messages shown by Dr. Emoto’s elegant work. The impact of thought and beauty has never before been demonstrated so well.”

C. Norman Shealy, M.D., Ph.D.
Founding President, American Holistic Medical Association
President, Holos University Graduate Seminary
Author of 295 publications, including *Sacred Healing*

“The Hidden Messages in Water is magnificent. Through his genius photography and superb scientific skill, Dr. Masaru Emoto has created a book that is truly a mystical treasure. His contribution to research in spiritual consciousness is positively masterful.”

- Caroline M. Myss, author of *Sacred Contracts* and *Anatomy of the Spirit*

“As with Galileo, Newton, and Einstein, Dr. Emoto’s clear vision helps us see ourselves and our universe differently. Science and spirit unite, resulting in a profound and undeniable quantum leap in how we view our world, and how we can reclaim our health and create peace.”

- Marcus Laux, ND, Editor, *Naturally Well Today*

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ADDITIONAL RESOURCES
http://www.mce.k12tn.net/chocolate/charlie/charlie_and_the_chocolate_factor.htm


https://www.teachervision.com/literature/activity/7060.html


http://www.teachingideas.co.uk/library/authors/roalddahl.htm

http://www.webenglishteacher.com/dahl.html

http://www.roalddahlday.info/DreamBig.aspx

http://www.puffin.co.uk/static/cs/uk/15/minisites/dahlday/teachers_resources.html


