

Words and Music by  
**Leslie Bricusse & Anthony Newley**  
Adapted for the stage by  
**Leslie Bricusse & Timothy A. McDonald**  
Based on the book  
*Charlie and the Chocolate Factory* by  
**Roald Dahl**

# Nine O'Clock Players Educators' Guide



## A MESSAGE FROM NINE O’CLOCK PLAYERS

Dear Educator,

Thank you for your interest in Nine O’Clock Players (NOP) Theatre for Children, an auxiliary of Assistance League of Los Angeles! We hope that you find this Educators Guide a helpful resource so that your students who may never have attended a live theatre production can fully appreciate their first experience.

NOP was founded in 1929 and is now one of the oldest continuously performing children’s theatres in the country. All the productions were originally fundraisers supporting the then Assistance League Children’s Day Nursery. Today over 9,000 school children from the Los Angeles metropolitan area see our critically acclaimed plays annually.

Each school year, NOP volunteers provide two full musical productions of classic children’s literature with life lessons adapted for children today. Field trips to the theatre are available at low or no-cost to schools on weekdays (Tuesdays, Wednesdays, and Thursdays), a rare opportunity for low-income and special-needs students who might not otherwise be exposed to the magic of live theatre. Four to five Sunday afternoon matinees are open to the public in both Fall and Spring so that interested parents and friends can also enjoy our shows—these include an informal “Meet & Greet” where young (and older) audience members can interact with the characters (actors in full costume and make-up) after the show!

If you have not yet booked a performance to our current production, reservations can be initiated by sending an email expressing your interest *and* your contact information to the following address: [nop@assistanceleaguela.org](mailto:nop@assistanceleaguela.org).

We look forward to seeing you and your students — be prepared to have an excellent time!

*Come with me and you’ll be in a world of pure imagination!  
Take a look and you’ll see into your imagination!*

Willy Wonka

## **CREDITS:**

### **ROALD DAHL's WILLY WONKA TYA**

- Words and Music by Leslie Bricusse & Anthony Newley
- Adapted for the stage by Leslie Bricusse & Timothy A. McDonald
- Based on the book Charlie and the Chocolate Factory by Roald Dahl

## **COPYRIGHTS:**

### **Roald Dahl's Willy Wonka TYA**

- Play © 2004 Roald Dahl Nominee Ltd. New Music and Lyrics © 2004 Stage and Screen Music, Inc.
- Music and Lyrics previously used in the film, "Willy Wonka and the Chocolate Factory" © 1970, 1971 Taradam Music, Inc. Broadway
- Junior materials © 2007 MTI Enterprises, Inc.
- MTI's TYA and MTI's TYA Collection are trademarks of Music Theatre International. Unauthorized duplication is prohibited. All rights reserved.
- "I Eat More," "I See It All On TV," "Chew it," "In This Room Here," "Flying" –Words and Music by Leslie Bricusse, Stage & Screen Music Ltd., 2004.
- All other musical numbers in Roald Dahl's Willy Wonka TYA – Words and Music by Leslie Bricusse and Anthony Newley, Taradam Music, Inc., 1970, 1971 Roald Dahl's Willy Wonka TYA
- Play © 2004 Roald Dahl Nominee Ltd. New Music and Lyrics © 2004 Stage and Screen Music, Inc.
- Music and Lyrics previously used in the film, "Willy Wonka and the Chocolate Factory" © 1970, 1971 Taradam Music, Inc. MTI's TYA and MTI's TYA Collection are registered trademarks of Music Theatre International.
- Unauthorized duplication is prohibited by law. All rights reserved.

## **Special Thanks to:**

The Roald Dahl Estate  
and

The John F. Kennedy Center for the Performing Arts,  
who commissioned and premiered Roald Dahl's Willy Wonka.

# **Additional Credits & Notes**

## **Field Trips / Invitationals**

Pam Chinelli

Gale Jaffe

## **Educators' Guide**

*Art & Layout:* Katie Best Hilty

*Content & Text:* Mark L. Hummer

*Original Art:* Natalie Perez

## **Special Education Consultation**

Rita Cabezas, M.S. SpEd, NBCT, ESN Educator, MMSN Educator,  
Bilingual / Biliterate, Multi-subject K-12 Educator

---

This educators' guide includes in part materials from guides developed by members of the Nine O'Clock Players for previous productions. Nine O'Clock Players is an auxiliary of the Assistance League of Los Angeles.

### *Note to the Educator:*

This guide is provided to facilitate understanding of, to prompt discussion around, and to engender an appreciation in our young audiences for the live theatre experience. These pages have been written so as to provide you with resources to help you meet these aims. Where possible/practical, state standards have been included to assist you with lesson planning and/or grant writing or other requisition documentation.

# Table of Contents

(NOTE: Activities marked with a 🍌 symbol are deemed appropriate for Special Education students with mild / moderate support needs, as is, in part, or with slight modification. Other activities may be modified more extensively to accommodate these students.)

Click p.# to  
go to page.

A Message from the NOP Chair	i
Copyrights & Credits	ii
Additional Credits & Notes	iii
Production & Theatre Information / “Please Keep in Touch” (NOP Social Media)	1
Standards Referenced in This Guide	2
<b>“Overture”: Resources for Prior to Attending the NOP Production</b>	4
Assistance League Theatre	5
<i>The Program</i> or “Getting to Know Us” – A brief guide to various jobs in the theatre	6
An Informative Intro to the NOP Production of Roald Dahl’s Willy Wonka	7
Roald Dahl Biography / A Smallicious Glossuary	8
A Roald Dahl Word Wall	9
A Roald Dahl Word Wall – Educator Notes	
A Roald Dahl Word Wall – Words/Sources	
A Roald Dahl Word Wall – w/ Definitions	
A Roald Dahl Word Wall – Flash Card Mirrored Version of Words	
A Lesson in Etiquette or Acting Safe, Respectful, & Responsible in the Theatre 🍌	13
A Lesson In Etiquette – Educator Notes	
A Lesson In Etiquette – A Quick Quiz	
A Lesson In Etiquette – The Key to A Quick Quiz	
<b>“Entr’acte”: A Collection of Entertaining Activities</b>	16
NOP’s Magical Theatre Experience –	
Links to NOP’s YouTube videos for kids re: the theatre 🍌	17
Write a Letter	18
Write a Letter – Primary (Student invites a character to speak to their class.) 🍌	
Write a Letter – Upper (Student invites a character to speak to their class.)	

Candy Coloring Pages	20
CCP #1 – A coloring sheet of simple wrapped candies 🍬	
CCP #2 – A coloring sheet of wrapped candies with a simple pattern 🍬	
CCP #3 – A coloring sheet of more intricate wrapped candies	
Design Your Own Candy – An advanced coloring sheet for the consummate colorer	
Counting Candies!	24
Counting Candies #1 – A simple math exercise; two distractors; #'s in sequence 🍬	
Counting Candies #2 – A bit more challenging; three distractors; random #'s	
Let's Make 10! 🍬	26
Let's Make 10! (Addition) – Simple math addition problems using ten frames	
Let's Make 10! (Subtraction) – Simple math subtraction problems using ten frames	
WILLY WONKA WORD SEARCH PUZZLES	28
WILLY WONKA WORD SEARCH #1 – Easy; 11 shorter words; Two directions 🍬	
WILLY WONKA WORD SEARCH #2 – Moderate; 17 longer words; Two directions	
WILLY WONKA WORD SEARCH #3 – Challenging, 20 longer words; Six directions	
<b><i>“Exit Music”: Resources for After Attending the NOP Production</i></b>	31
READ THE BOOKS / A Brief Bibliography	32
You Can Be an Actor!	33
You Can Be an Actor! – Educator Notes	
You Can Be an Actor – Overview	
You Can Be a Costume Designer!	35
You Can Be a Costume Designer – Educator Notes	
You Can Be a Costume Designer – Instructions more simply worded for early language students 🍬	
You Can Be a Costume Designer – A design page with early grade line format 🍬	
You Can Be a Costume Designer – Instructions worded for more English proficient students	
You Can Be a Costume Designer – A Design page with upper grade line format	
You Can Be a Theatre Critic!	40
You Can Be a Theatre Critic – Educator Notes	
You Can Be a Theatre Critic – What Does It Mean to Be a Critic? – A Short Glossary 🍬	
You Can Be a Theatre Critic – Primary Grade Note Paper for Oral / Small Group Share-out 🍬	
You Can Be a Theatre Critic – Review Outline for Upper Grade Students	
You Can Be a Theatre Critic – Writing paper in upper Grade Format	
A Bouquet of Roses Just for You! – A Student Participation Award 🍬	47

# **Theatre & Production Information**

**Assistance League Theatre**  
1367 N. St. Andrews Place  
Hollywood, CA 90028

**Nine O'Clock Players Mailing Address:**  
6640 W Sunset Blvd  
Los Angeles, CA 90028

**Box Office:**  
323-545-6153

**Email:**  
nop@assistanceleaguella.org

**Website:**  
[www.nineoclockplayers.com](http://www.nineoclockplayers.com)

## ***Want to See the Show?***

If you wish to plan a field trip to see this, or any other Nine O'Clock Players production, it's easy. Simply send an email expressing interest to the email address above, and you will be contacted with details.

**We look forward to seeing you at the show!**

## ***Want to See It Again?***

Might some of your students wish to see the show again with their friends and family? Or perhaps a student was absent the day your class attended? We have PUBLIC PERFORMANCES! These take place on Sundays. Information and tickets can be found on the Nine O'Clock Players website. Please share the web address below with anyone you believe may want to attend a public performance of this production.

**Thank you for helping promote our show!**

---

## **Please Keep in Touch!**

Follow us on social media to get all the latest updates on what we are up to over here at Nine O'Clock Players! Email us completed student work or post it and tag us on Instagram for a chance to be featured on our page.



[nineoclockplayers](https://www.facebook.com/nineoclockplayers)



@nineoclockplayers



@[nineoclockplayers](https://www.pinterest.com/nineoclockplayers)



[Nine O'Clock Players](https://www.youtube.com/Nine_O'Clock_Players)



<http://www.nineoclockplayers.com/>



nop@assistanceleaguella.org

## **Standards Referenced in This Guide**

*(Standards below may only include wording from one grade level or be a portion of the standard with grade level differentiation. At the end of this list, you will find links to easily access these standards in order to do a deeper dive.)*

### **California Arts Standards for Public Schools: Theatre**

*Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work*

Envision/Conceptualize – Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

*Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work*

Develop – Theatre artists work to discover different ways of communicating meaning.

b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.

b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

*Creating—Anchor Standard 3: Refine and Complete Artistic Work*

Rehearse – Theatre artists refine their work and practice their craft through rehearsal.

*Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation*

Select – Theatre artists make strong choices to effectively convey meaning.

*Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation*

Prepare – Theatre artists develop personal processes and skills for a performance or design.

*Performing—Anchor Standard 6: Apply Criteria to Evaluate Artistic Work*

Share / Present – Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience in diverse cultures.

*Responding—Anchor Standard 7: Perceive and Analyze Artistic Work*

Reflect – Theatre artists reflect to understand the impact of drama processes and theatre experiences.

*Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work*

Interpret – Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

*Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work*

Evaluate – Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

*Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding*

Research – Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. Example: (3.Th:Cn11.2a.) – Explore how stories are adapted from literature to drama / theatre work.

### **California Common Core State Standards: English Language Arts & Literacy**

(Please use the link below to access the CA CCSS to see the full standards at your grade level)

W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning, relevant, and sufficient evidence. (C&CRAS-W)

SL.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail...

SL.5 Add drawings or other visual displays to descriptions as desired to provide additional detail...

L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases... (from grades 3-6)



## California English Language Development Standards

Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in **various communicative forms** (print, communicative technology, and multimedia)

Corresponding CA CCSS: W.**1-6**.6; L.**1-6**.1, 3, 6 (*Digits in bold indicate grade level and should only include one digit indicating grade level.*)

## California Preschool/Transitional Kindergarten Learning Foundations

Foundational Language Development: 2.0 Foundational Literacy Skills: Foundation 2.3 Participate in Rhyming & Wordplay

*Later (4 to 5 ½ Years) Produce rhyming sounds or words. Rhymes may be imperfect and can be real or nonsense words.*

---

## LINKS TO CALIFORNIA STATE STANDARDS

[California Arts Standards for Public Schools](#)

[California Common Core State Standards: English Language Arts & Literacy](#)

[California English Language Development Standards](#)

[California Preschool/Transitional Kindergarten Learning Foundations](#)



# **OVERTURE**

This section contains a collection of activities that we encourage you to present to your students prior to attending your scheduled performance.

Two lessons that we believe you will find most helpful are:

## *The Program*

This activity introduces students to some of the people involved in producing the play which we believe will enrich their appreciation of the experience.

## *A Lesson in Etiquette*

This activity reminds students how to behave in order to be safe, respectful, and responsible so that everyone enjoys the show!

# Assistance League Theatre

(Where You Will Come See the Play!)

*Our patio...*



Assistance League Theatre was designed by Stiles O. Clements and constructed in 1938. A slight departure from his more notable work of El Capitan Theater and the Wilton Theater, Clements was able to recreate a nostalgic summer stock theater from his native home in New England right here in the heart of Hollywood. The Playhouse was masterfully constructed out of slow growth redwood beams, some of which measure over 25 feet in length. The result is not only a beautiful aesthetic but exceptional acoustics as well. Since its completion, the Theatre has been the continual home of Nine O'Clock Players and the Assistance League's Theatre for Children program.

*the lobby...*



*This is backstage.*



*Where you sit!*



This is what the inside of the theatre looks like.

*THE PROGRAM*  
*OR*  
*“GETTING TO KNOW US”*

It takes a lot of people to produce a play or musical for the theatre. The purpose of the Playbill is to let you know about, or give *credit* to, these people. Nine O’Clock Players creates a Playbill for each of its productions. Your teacher will hand these out to you after the play, probably once you get back to your school.

So, who are the people who work on a play, and what are their jobs? Here is a list of some of the people involved, but because everyone is important, you will see more than the people on this list in the Playbill. And now, allow us to introduce to you some of the members of the “Production Team” who you can read about in the Playbill for the play you will soon see!

---

The Production Chair hires the Producer and advises on the hiring of professionals and volunteers for the jobs mentioned below and is also the liaison between the production (the show) and the Nine O’Clock Players as an organization.

The Producer manages all aspects of getting the production onto the stage, including the timeline and sticking to the budget.

The Director creates a vision of how to tell the story of the play and shares that vision with the production team (many of the people on this list) to help everyone work together. The director works especially with the actors to create their characters and helps them to tell the story of the play as he envisions (sees) it.

The Musical Director teaches the actors musical numbers and orchestrates the music throughout the entire play.

The Stage Manager runs the show behind the scenes, helping everyone else do their jobs so that each and every performance goes smoothly and that you, the audience, enjoy the show.

The Costume Designer creates costumes based on the director’s vision of the characters.

The Scenic Designer builds “sets” which make the scenery, or the different places in the story that appear onstage.

The Prop Designer fills the stage with objects (perhaps a book or a bit of food) that the actors use to tell their stories.

The Lighting Director uses lights to make the sets and stage look like real places and create moods or show the time of day.

The Sound Designer / Engineer creates some of the sound effects you hear onstage. They also teach the actors how to use “mics” (microphones) they will wear during the play and help them to sound good so that you can hear them.

The Actors use their voices and movements to “portray” the characters. The rehearsal and work to learn their lines and the director’s blocking (where they move on stage) all so that the characters “come to life” and you truly enjoy the show.





# ROALD DAHL'S **Willy Wonka**

## THEATER FOR YOUNG AUDIENCES VERSION

is a musical for young people based on the Roald Dahl book "Charlie and the Chocolate Factory," follows enigmatic candy manufacturer Willy Wonka as he stages a contest by hiding golden tickets in five of his scrumptious candy bars. Whomever comes up with these tickets will win a free tour of the Wonka factory, as well as a lifetime supply of candy! Willy Wonka touches on the troubles that are brought about when people are left to be spoiled and bossy, and also shows how you can make beautiful things with a touch of "pure imagination."

This upcoming season, join us, Charlie Bucket, and the Oompa-Loompas for a raucously, gigantic, swashboggling, scrumdiddlyumptious good time!





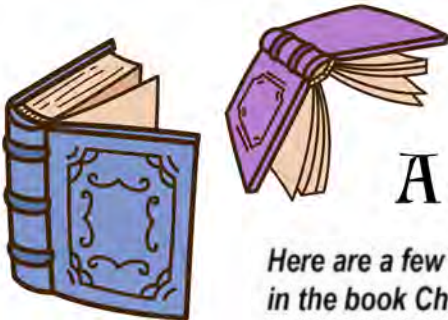


## Roald Dahl

September 13, 1916 – November 23, 1990

Roald Dahl was born on September 13, 1916 in Wales, a small country in the United Kingdom, to parents who moved there from Norway. As a child, he loved to read! He also loved listening to his mother tell stories from Norwegian legends and myths, and these tales later influenced his writing. As a young man, during World War II, Dahl became a fighter pilot in the Royal Air Force to help protect his country. Later, he became a diplomat and something of a spy and was sent to work in Washington DC, the capital of the United States of America. It was during this time that he began writing.

He wrote books, poems, and short stories for both children and adults, and he became one of the most loved authors of the 20th century. There were several reasons people liked his books for children. One was because kids were often the heroes, and adults were the villains. But one of the biggest reasons may be that he liked to make up interesting words and coined, or invented, over 500 new words, many included in his books for young people. Eventually, he was asked to turn some of his writings into screenplays which were made into movies and television shows. One significant award he won was the "World Fantasy Award for Life Achievement" presented to him in 1983, but he earned many other awards during his lifetime and even after he died on November 23, 1990. As of today, his books have sold over 300 million copies all around the world!



### A Smallicious Glossary



*Here are a few words invented or popularized by Roald Dahl that are found in the book **Charlie and the Chocolate Factory**. You may hear some of these words in the **Nine O'Clock Players** production of **Willy Wonka**, a play based on the book. So, if you don't hear them when you see the play, you will certainly find them when you read the book!*

**Gobblefunk:** The word Dahl invented to call/describe the words he invented.

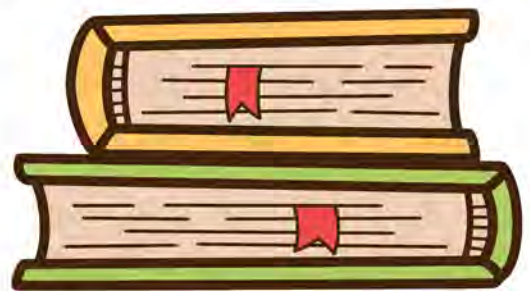
**Oompa Loompa:** Workers in Wonka's factory who are refugees from Loompaland.

**Phizz-whizzing:** Something or someone very, very special.

**Scrumdiddlyumptious:** A food that is utterly and amazingly delicious.

**Snozzberry:** A type of berry.

**Wondercrump:** Something splendidous or wonderful.



# A Roald Dahl Word Wall

## Standard(s):

Foundational Language Development: 2.0 Foundational Literacy Skills: Foundation 2.3 Participate in Rhyming & Wordplay Later (4 to 5 ½ Years) Produce rhyming sounds or words. Rhymes may be imperfect and can be real or nonsense words.

(While no other state standards explicitly mention word play; these foundational skills for early education suggest appropriate scaffolding activities for English Language Learners, Special Needs Students or students struggling with language development.)

## Groupings:

The suggested activities can be delivered such that students work individually, in pairs, small-group, or whole-group.

## Supplied Materials:

To facilitate these activities, we are providing three separate sheets:

- Definition Page - 24 words coined by Roald Dahl (Gobblefunk) with definitions and original sources.
- Original Sources Page - 24 of the same Gobblefunk with just the original sources.
- Reverse Order Page - The Gobblefunk in reverse order with their original sources.

## Suggested Activities:

An important factor regarding Dahl's invented words is that he rarely coined completely new words but instead combined two or more existing words to create one that he thought to be interesting in sound and meaning. Their definitions typically pointed to the source word(s) but provided a new connotation. This fact is integral to the activities below. These activities are meant to address a variety of grade and/or ability levels. Which ones you choose for which students is left to your discretion.

- 1) Group your students as you deem appropriate and distribute the sheet *with* definitions.
  - A. Have the students practice decoding the words and/or definitions.
  - B. Have the students think of another word they know that sounds similar.
  - C. Have them use the word in a sentence of their own (spoken or written as appropriate).
  - D. Have students share their sentence with their peers.
- 2) Group your students as you deem appropriate and distribute the sheet *without* definitions. Ask the students to analyze the words to determine the following:
  - A. What might be the source word or words of the word coined by Dahl? What do those words mean?
  - B. Based on this analysis, what might the new word coined by Dahl mean? What is the evidence to support their assertion?
  - C. Have them use the word(s) in a sentence of their own (spoken or written as appropriate).
  - D. Have students share their sentence with their peers.
- 3) Group your students as you deem appropriate.
  - A. Have the students combine words that they know to create new words with a different meaning.
  - B. Have the students explain their thought processes in the invention of their new word.
  - C. Have them use their new word(s) in a sentence or paragraph (as appropriate).
  - D. Have students share their sentence with their peers.
- 4) Facilitate a class discussion regarding other writers/playwrights/poets who coined new words.  
(Shakespeare is of course the most obvious.)
- 5) Ask students to actively listen for Dahl's coined words in the Nine O'Clock Players production of Roald Dahl's Willy Wonka!

# A Roald Dahl Word Wall

<b>Cloud-Men</b> (James and the Giant Peach)	<b>Fizzlecrimp</b> (Charlie and the Great Glass Elevator)	<b>Frogsquash</b> (Fantastic Mr. Fox)
<b>Gobblefunk</b> (Big Friendly Giant)	<b>Gremlish</b> (The Gremlins)	<b>Mudslug</b> (Charlie and the Chocolate Factory)
<b>Oompa-Loompa</b> (Charlie and the Chocolate Factory)	<b>Phizzwizard</b> (Big Friendly Giant)	<b>Rotten-grot</b> (Matilda)
<b>Snatchsnap</b> (The Witches)	<b>Snizzle</b> (Charlie and the Chocolate Factory)	<b>Snozzwanger</b> (Charlie and the Chocolate Factory)
<b>Smashwizzle</b> (Fantastic Mr. Fox)	<b>Squizzle</b> (The Twits)	<b>Swishwhiff</b> (Matilda)
<b>Thumple</b> (Matilda)	<b>Tricksy</b> (The Witches)	<b>Trogglehumper</b> (Big Friendly Giant)
<b>Wizzlewhip</b> (Charlie and the Great Glass Elevator)	<b>Whizzpopper</b> (Big Friendly Giant)	<b>Wonka-Vite</b> (Charlie and the Great Glass Elevator)
<b>Wonky</b> (The Twits)	<b>Zapdash</b> (Charlie and the Chocolate Factory)	<b>Zozimus</b> (Big Friendly Giant)

Gobblefunk with Original Source



# A Roald Dahl Word Wall

<p><b>Cloud-Men</b> Imaginary creatures that control the weather. (James and the Giant Peach)</p>	<p><b>Fizzlecrimp</b> A twist or wrinkle in something that suggests imperfection. (Charlie and the Great Glass Elevator)</p>	<p><b>Frogsquash</b> A messy, chaotic situation. (Fantastic Mr. Fox)</p>
<p><b>Gobblefunk</b> The word Dahl invented to call/ describe the words he invented. (Big Friendly Giant)</p>	<p><b>Gremlish</b> Something mischievous or causing minor trouble. (The Gremlins)</p>	<p><b>Mudslug</b> A slimy creature kind of like a slug, often meaning something unpleasant. (Charlie and the Chocolate Factory)</p>
<p><b>Oompa-Loompa</b> Workers in Wonka's factory who are refugees from Lumpalana. (Charlie and the Chocolate Factory)</p>	<p><b>Phizzwizard</b> A lovely dream from which you wake feeling good. (Big Friendly Giant)</p>	<p><b>Rotten-grot</b> Something unpleasant or disgusting. (Matilda)</p>
<p><b>Snatchsnap</b> A quick, sneaky act of grabbing. (The Witches)</p>	<p><b>Snizzle</b> A drizzle mixed with a light snow. (Charlie and the Chocolate Factory)</p>	<p><b>Snozzwanger</b> A dangerous, three-footed beast that hunts Oompa-Loompas. (Charlie and the Chocolate Factory)</p>
<p><b>Smashwizzle</b> A dramatic, overwhelming event. (Fantastic Mr. Fox)</p>	<p><b>Squizzle</b> A quick, squirming movement. (The Twits)</p>	<p><b>Swishwhiff</b> A magical and delightful scent that carries a sense of wonder. (Matilda)</p>
<p><b>Thumple</b> A mild thudding sound or sensation. (Matilda)</p>	<p><b>Tricksy</b> Something deceitful or cunning. (The Witches)</p>	<p><b>Trogglehumper</b> A really scary dream; nightmare. (Big Friendly Giant)</p>
<p><b>Wizzlewhip</b> A swift and sweeping motion. (Charlie and the Great Glass Elevator)</p>	<p><b>Whizzpopper</b> The result of passing gas. (Big Friendly Giant)</p>	<p><b>Wonka-Vite</b> A magical vitamin capable of restoring someone. (Charlie and the Great Glass Elevator)</p>
<p><b>Wonky</b> Something crooked or unstable. (The Twits)</p>	<p><b>Zapdash</b> A fast, electrifying occurrence. (Charlie and the Chocolate Factory)</p>	<p><b>Zozimus</b> The stuff of which dreams are made. (Big Friendly Giant)</p>

Definition Page

# A Roald Dahl Word Wall

**Frogsquash**

(Fantastic Mr. Fox)

**Fizzlecrimp**

(Charlie and the Great Glass Elevator)

**Cloud-Men**

(James and the Giant Peach)

**Mudslug**

(Charlie and the Chocolate Factory)

**Gremlish**

(The Gremlins)

**Gobblefunk**

(Big Friendly Giant)

**Rotten-grot**

(Matilda)

**Phizzwizd**

(Big Friendly Giant)

**Oompa-Loompa**

(Charlie and the Chocolate Factory)

**Snozzwanger**

(Charlie and the Chocolate Factory)

**Snizzle**

(Charlie and the Chocolate Factory)

**Snatchsnap**

(The Witches)

**Swishwhiff**

(Matilda)

**Squizzle**

(The Twits)

**Smashwizzle**

(Fantastic Mr. Fox)

**Trogglehumper**

(Big Friendly Giant)

**Tricksy**

(The Witches)

**Thumple**

(Matilda)

**Wonka-Vite**

(Charlie and the Great Glass Elevator)

**Whizzpopper**

(Big Friendly Giant)

**Wizzlewhip**

(Charlie and the Great Glass Elevator)

**Zozimus**

(Big Friendly Giant)

**Zapdash**

(Charlie and the Chocolate Factory)

**Wonky**

(The Twits)

[Reverse Order Page \(Flashcards!\)](#)

Print this page double-sided with Definition Page for easy flashcards.

# **A LESSON IN ETIQUETTE**

or

## **Acting Safely, Respectfully, and Responsibly in the Theatre**

*(This lesson/activity is intended to be delivered before the students have seen the play.)*

### **Standard(s):**

Your school most likely has a school-wide behavior plan. You can reference this plan as needed.

### **Groupings:**

It is suggested that the instructions be presented to the class whole group to allow for clarification of vocabulary (i.e., etiquette) as well as reviewing the opening paragraph of the activity sheet as well as appropriate behavior in general. Instructions should also be reframed to be appropriate for student understanding, i.e., by grade or ability level. The students can then work as you see fit. You may choose to continue working whole group, break students up into groups (recommended, as this allows student discussion and sharing of ideas / understandings), or even choose to have students work individually. After completion of the True/False exercise, we suggest you review the answers whole group to assure student are clear on the behavior expectations during their trip to the theatre.

Thank you in advance for assuring your students are safe, respectful and responsible!

### **Supplied Materials:**

To facilitate these activities, we are providing two separate sheets:

- One sheet consists of the “A Lesson in Etiquette” student activity.
- One sheet is an Answer Key for your convenience, even though we know the answers are obvious to you.

### **Suggested Extension Activities:**

- 1) Students can access technology to research more about the theatre and the Nine O’Clock Players.
- 2) You can group students into small groups and ask them to create brief scenarios regarding the situations described in the exercise.
- 3) Another option may be to ask students to write a short sentence or paragraph, or create a visual artwork, about their commitment to being safe, respectful, and responsible.

(Activities 2 and 3 are covered by California Arts Standards for Public Schools that are not explicitly mentioned here.)

# **A LESSON IN ETIQUETTE**

or

## **Acting Safely, Respectfully, and Responsibly in the Theatre**

When you attend the theatre, it is very important that you behave in a manner that will keep you safe. You want to enjoy yourself, but so does everyone else attending the play, so you should act in a way that is respectful of everyone, and they should be respectful of you. This also means treating the theatre itself responsibly. Below are some sentences that may tell you how to be safe, respectful, and responsible, or they may be telling you how NOT to behave. You decide which statements are appropriate behavior.

*Instructions:* Read each of these sentences below or follow along while someone reads them to you. Decide if the statement is APPROPRIATE behavior or whether it is instead how you should NOT act. Write a "T" for TRUE on the line before each statement that describes how you WILL act at the theatre, and write an "F" for FALSE on the line before each statement that describes how you WILL NOT act at the theatre. Don't worry! This will be easy because we know you know how to behave!

- 1) \_\_\_\_\_ You are really liking the show and want to say something to your friend, but to be respectful, you should wait until after the show to talk to them about it.
- 2) \_\_\_\_\_ While waiting to enter the theatre, you have a bit of trash in your hand that you want to get rid of, so you just toss it on the ground because someone else will be responsible for cleaning it up.
- 3) \_\_\_\_\_ You want to be safe, so if you need to go to the bathroom, you should ask an adult that you know to take you.
- 4) \_\_\_\_\_ You are really excited by the singing, and you want to clap along, but because you are respectful you wait to clap at the end of the songs because you want everyone to hear the words and don't want to distract the actors on stage.
- 5) \_\_\_\_\_ You really, really need to get somewhere in the theatre, so you can run because it is safe to do so, especially in the theatre aisles.
- 6) \_\_\_\_\_ If there is an unfortunate emergency at the theatre, it's safe to scream and get out of your seat because it's an emergency, so you don't need to be responsible.
- 7) \_\_\_\_\_ Sometimes actors will leave the stage and go into the audience. To be respectful, you don't try to touch them or get in their way, even if you really want to.

# **A LESSON IN ETIQUETTE**

or

## **Acting Safely, Respectfully, and Responsibly in the Theatre**

### *ANSWER KEY*

When you attend the theatre, it is very important that you behave in a manner that will keep you safe. You want to enjoy yourself, but so does everyone else attending the play, so you should act in a way that is respectful of everyone, and they should be respectful of you. This also means treating the theatre itself responsibly. Below are some sentences that may tell you how to be safe, respectful, and responsible, or they may be telling you how NOT to behave. You decide which statements are appropriate behavior.

**Instructions:** Read each of these sentences below or follow along while someone reads them to you. Decide if the statement is APPROPRIATE behavior or whether it is instead how you should NOT act. Write a "T" for TRUE on the line before each statement that describes how you WILL act at the theatre, and write an "F" for FALSE on the line before each statement that describes how you WILL NOT act at the theatre. Don't worry! This will be easy because we know you know how to behave!

- 1)   T   You are really liking the show and want to say something to your friend, but to be respectful, you should wait until after the show to talk to them about it.
- 2)   F   While waiting to enter the theatre, you have a bit of trash in your hand that you want to get rid of, so you just toss it on the ground because someone else can be responsible for cleaning it up.
- 3)   T   You want to be safe, so if you need to go to the bathroom, you should ask an adult that you know to take you.
- 4)   T   You are really excited by the singing, and you want to clap along, but because you are respectful you wait to clap at the end of the songs because you want everyone to hear the words and don't want to distract the actors on stage.
- 5)   F   You really, really need to get somewhere in the theatre, so you can run because it is safe to do so, especially in the theatre aisles.
- 6)   F   If there is an unfortunate emergency at the theatre, it's safe to scream and get out of your seat because it's an emergency, so you don't need to be responsible.
- 7)   T   Sometimes actors will leave the stage and go into the audience. To be respectful, you don't try to touch them or get in their way, even if you really want to.



# NTR'ACTE

This section includes a collection of entertaining activities that, if at all standards-based, will be narrower as to whom those standards apply. Because of this, no standards will be referenced for these activities.

Please note, a number of these are aimed at the youngest of our young audiences and can be presented at any time you deem appropriate.

We hope you and your students have fun with these!



# *Magical Theatre Experience*

Note: If you have issues with the links on this page, you can find these videos at this web address:  
(Cut & paste into your web browser.) <https://www.youtube.com/nineoclockplayersmagicaltheatreexperience>

[Magical Theatre Experience Promo](#) 0:50

## **Short Videos About Different Elements of Theatre**

[Acting Tips for Kids](#) 3:43

[The Audition Process](#) 4:53

[Bunny's Makeup Tutorial](#) 5:56

[Costumerie](#) 9:37

[Ghost Makeup Tutorial](#) 5:45

[Let's Dance! Learn the Hop](#) 7:50

[Mad Hatter's Makeup Tutorial](#) 6:50

[Magic Mirror Makeup Tutorial](#) 7:01

[Memorizing Your Lines](#) 3:41

[Moving Like Your Character](#) 6:11

[Overcoming Stage Fright](#) 2:15

[Scarecrow's Makeup Tutorial](#) 5:05

[Shadowboxes](#) 2:04

[Stage Lighting](#) 4:53

[Theatre Audio](#) 4:08

[Theatre Etiquette for Kids](#) 2:23

[Theatre Props](#) 4:57

[Theatre Sets](#) 9:11

[Theatre Tour](#) 3:46

[What a Choreographer Does](#) 6:19

[Writing Musicals](#) 9:56

## **Several Past Productions with Activities Throughout**

[Oz the Musical - with Activities](#) 1:24:45

[The Tortoise and the Hare - Musical with Activities](#) 1:05:40

[The Velveteen Rabbit with interactive activities hosted by "Bunny"](#) 1:11:05

## **Several Past Productions Performed without Interruptions**

[The Adventures of Peter & Wendy \(Peter Pan Musical\)](#) 1:07:27

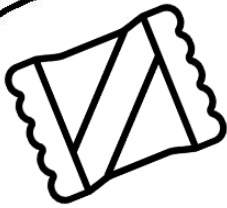
[Alice! \(The Musical\)](#) 59:09

[Mr. Scrooge \(Musical Version of A Christmas Carol\)](#) 1:08:12

[The Velveteen Rabbit - Full Show! No Interruptions!](#) 1:01:33

## Write a Letter

Write an invitation to one of the characters to come and speak to your class. Tell the character what you want the speech to be about.



\_\_\_\_\_

-----

\_\_\_\_\_

Dear \_\_\_\_\_



\_\_\_\_\_

-----

\_\_\_\_\_

\_\_\_\_\_

-----

\_\_\_\_\_

\_\_\_\_\_

-----

\_\_\_\_\_

\_\_\_\_\_

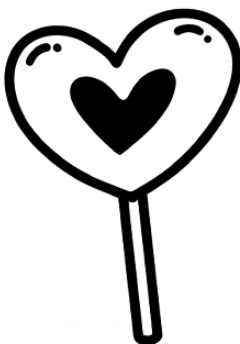
-----

\_\_\_\_\_

\_\_\_\_\_

-----

\_\_\_\_\_



Your Friend,

\_\_\_\_\_

-----

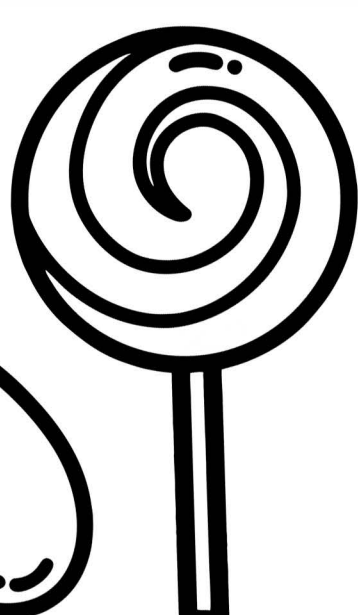
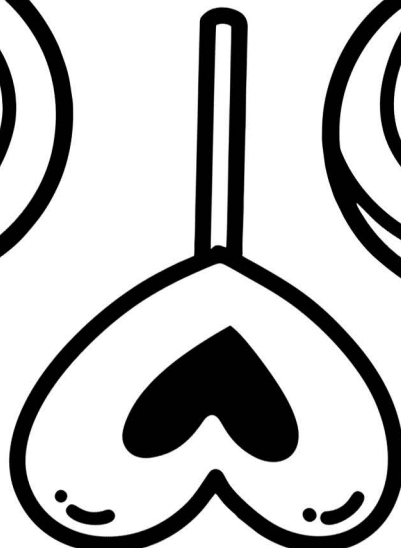
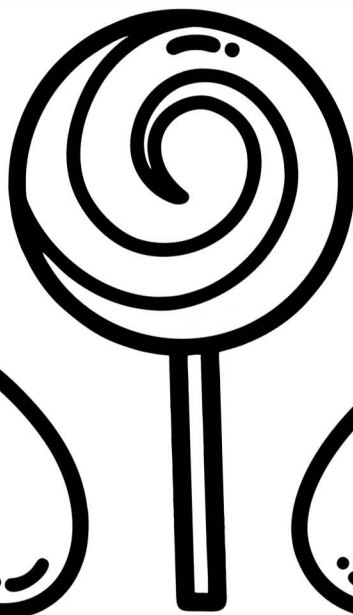
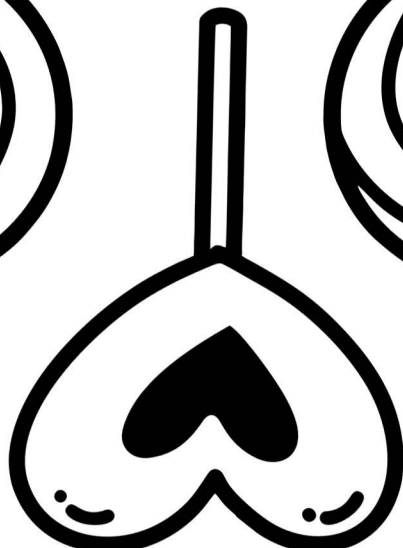
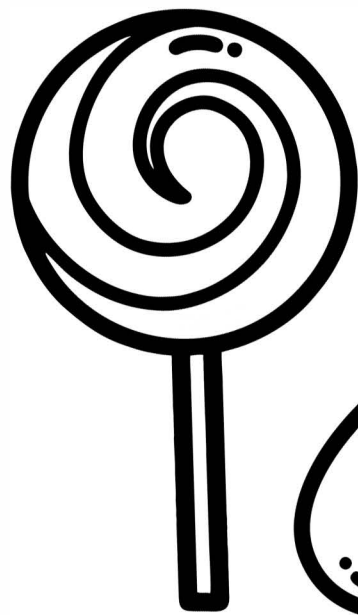
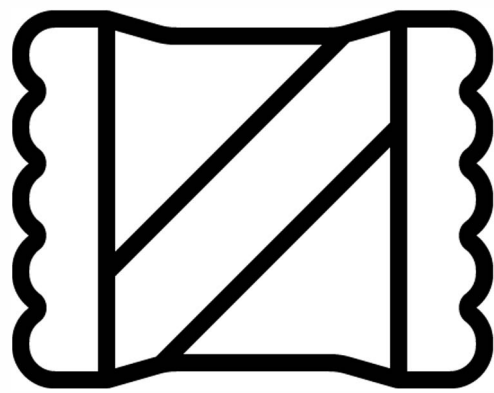
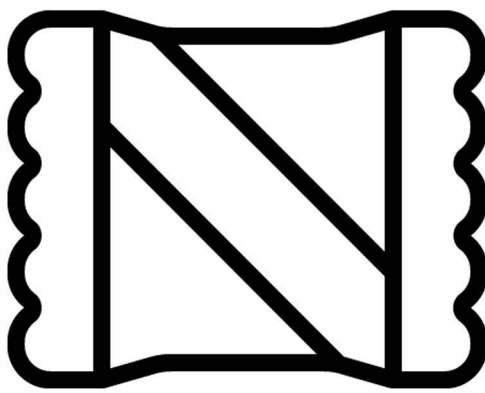
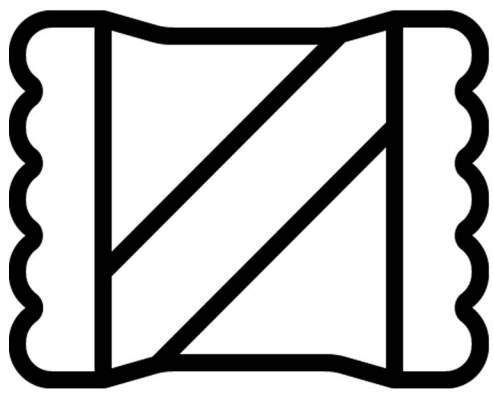
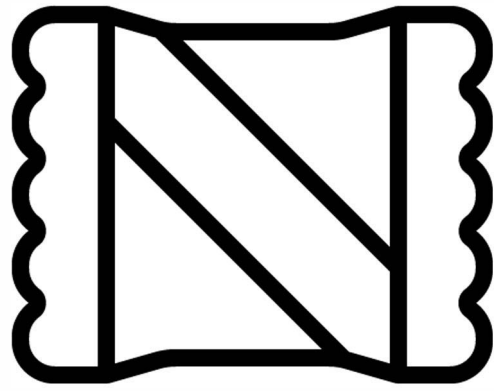
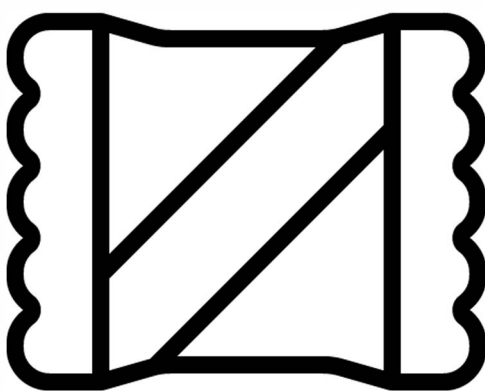
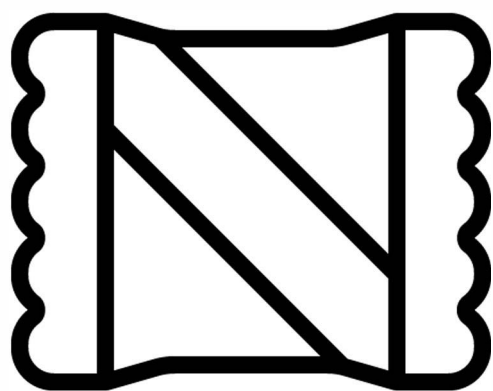
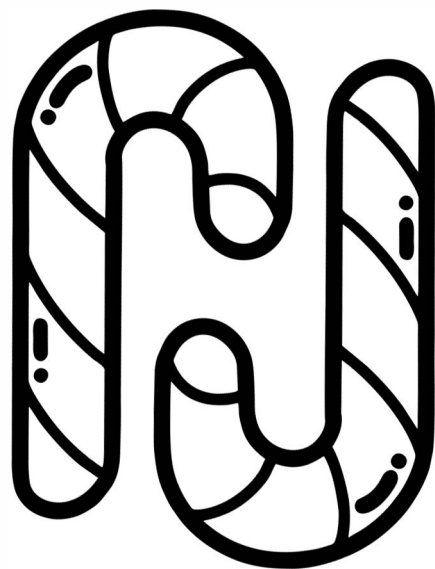
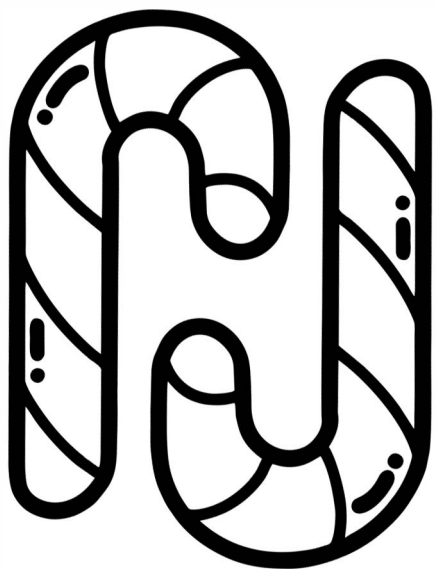
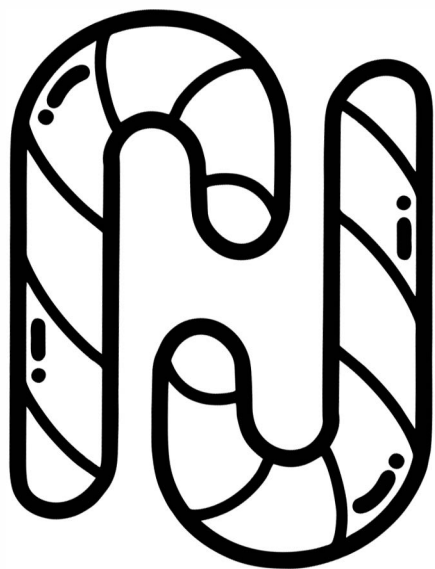
\_\_\_\_\_



## Write a Letter

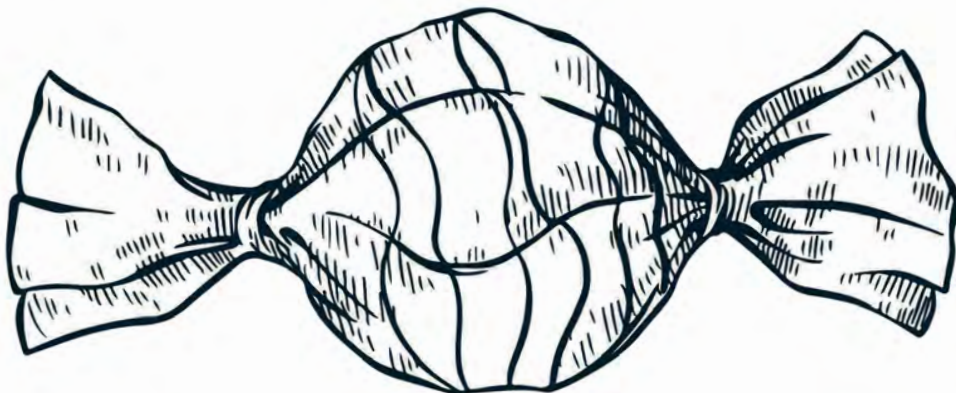
Write an invitation to one of the characters to come and speak to your class. Tell the character what you want the speech to be about.

[illegible]



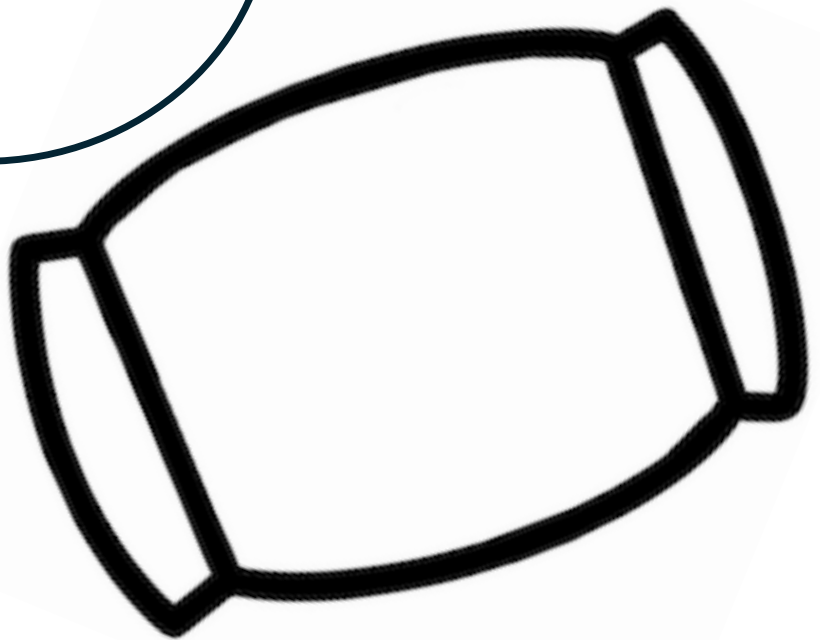
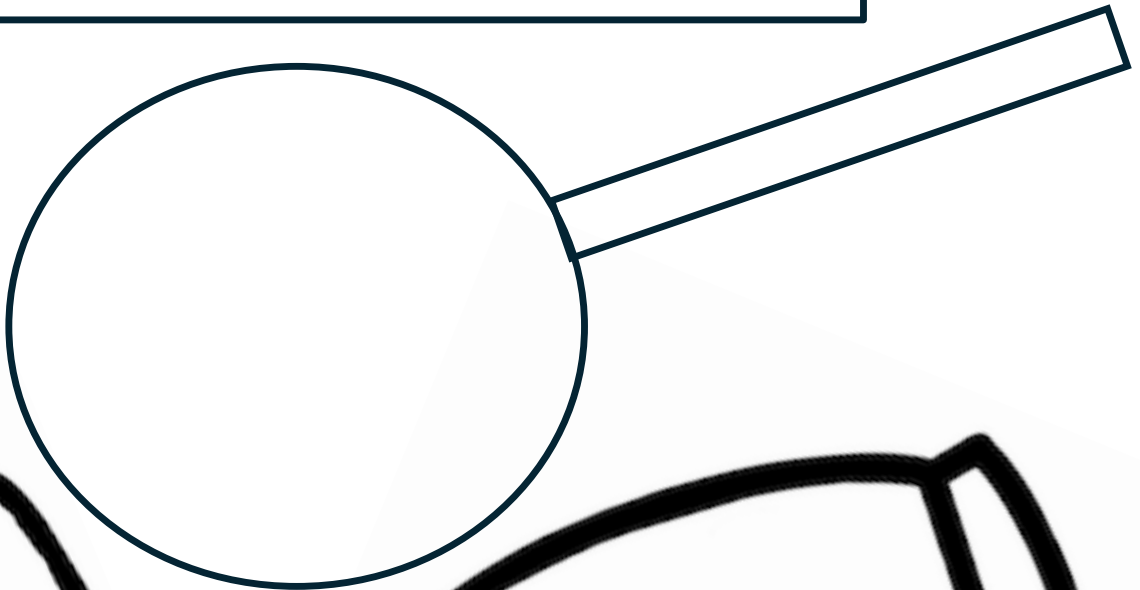






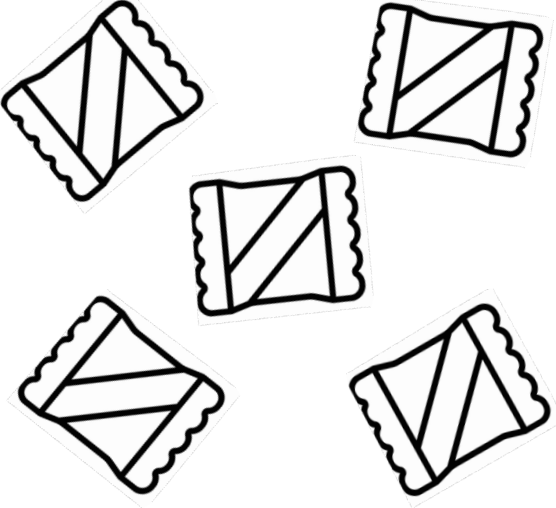
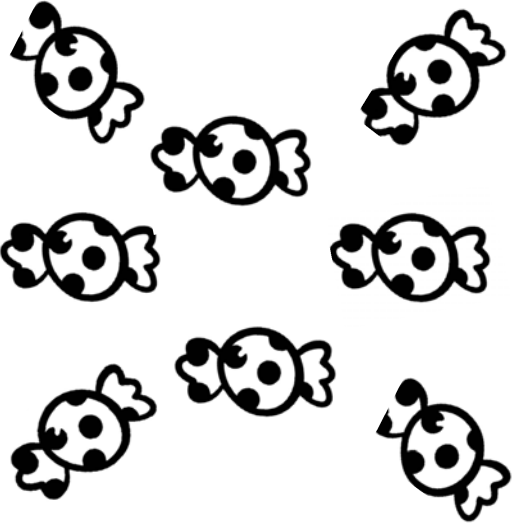
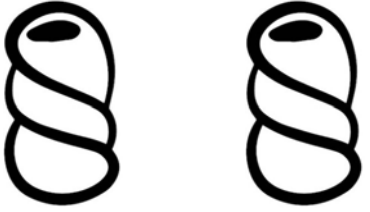
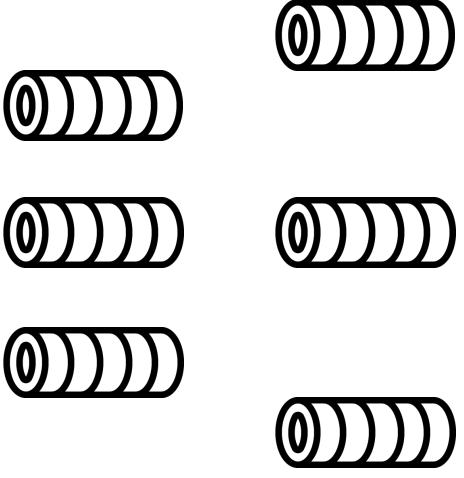
# Design Your Own Candy

Color these candies how you think they should look. HAVE FUN!



# Counting Candies #1!

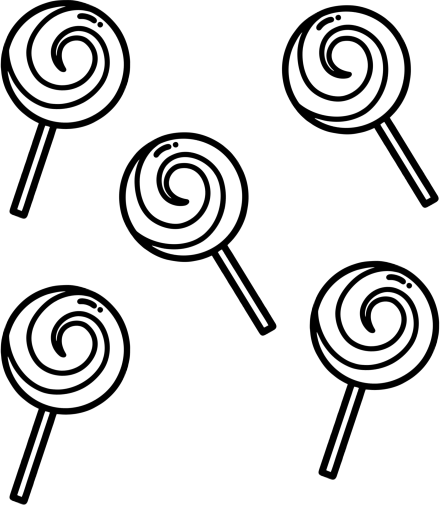
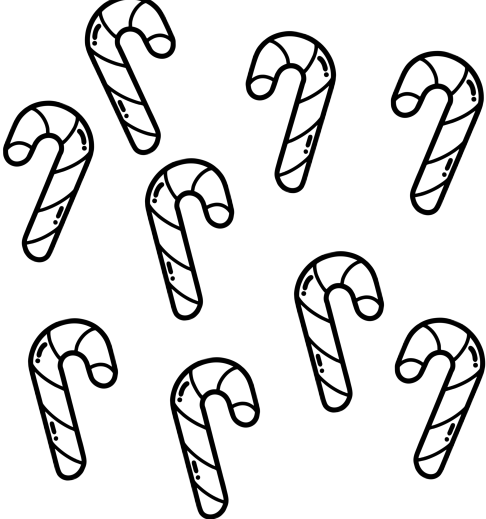
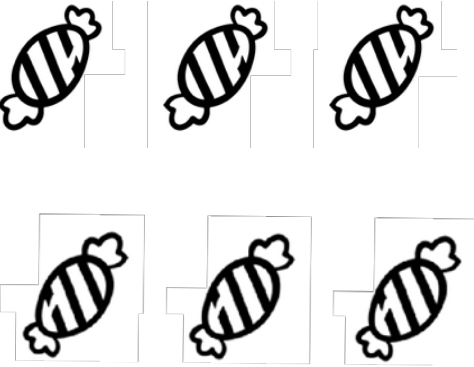
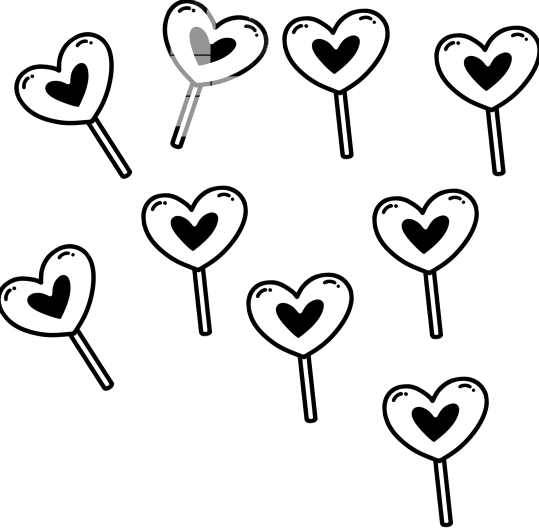
Circle the correct number of candies in each box!

	
3      4      5	7      8      9
	
1      2      3	6      7      8







# Counting Candies #2!


Circle the correct number of candies in each box!

	
3   7   5   8	4   9   7   2
	
9   2   1   6	10   3   8   4







## Let's Make 10! (Addition)

$$\underline{\quad} + \underline{\quad} = 10$$

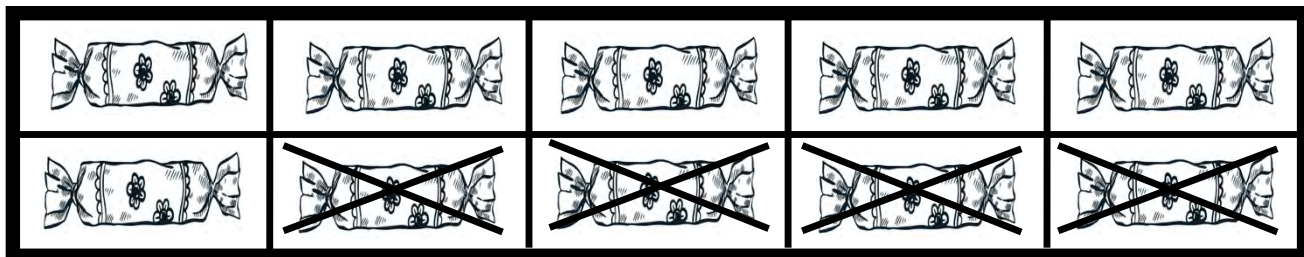
$$\underline{\quad} + \underline{\quad} = 10$$

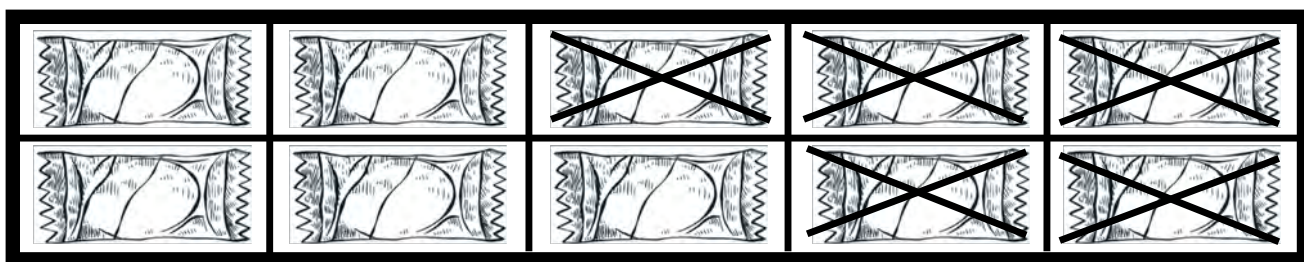
$$\underline{\quad} + \underline{\quad} = 10$$



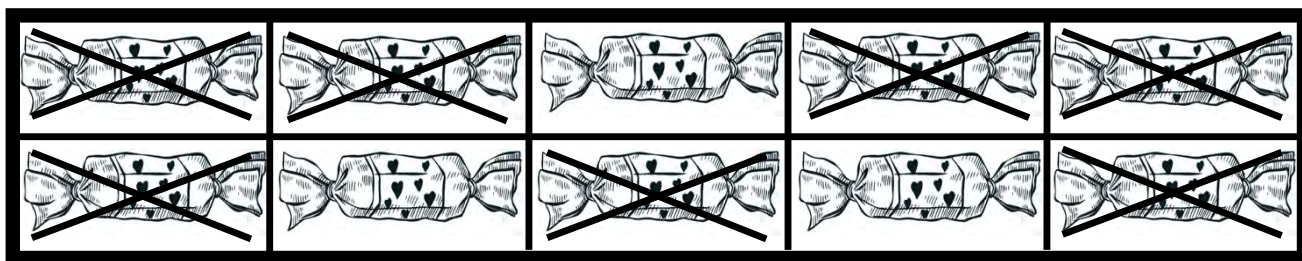
# Let's Make 10! (Subtraction)



$$10 - \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$$



$$10 - \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$$



$$10 - \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$$

# WILLY WONKA WORD SEARCH #1

In this puzzle, circle the words on the list below from the Nine O'Clock Players production of Roald Dahl's Willy Wonka.

The words go → and ↓. Good Luck!



BUCKET  
CANDY  
CHOCOLATE  
DREAM  
GRANDPA  
NUT

PUZZLE  
ROOM  
TASTE  
TOUCH  
TOUR  
WINNER

# WILLY WONKA WORD SEARCH #2

In this puzzle, circle the words on the list below from the Nine O'Clock Players production of Roald Dahl's Willy Wonka.  
The words go → and ↓. Good Luck!



BLUEBERRY  
CHARACTER  
CHARLIE  
DELICIOUS  
FACTORY  
FLYING

GRANDPAJOE  
GUM  
INVENTION  
MILLION  
PHINEOUS  
RETIRE

SNOZZYWANGERS  
SQUIRRELS  
TELEVISION  
TOOTHPASTE  
WRAPPER

# WILLY WONKA WORD SEARCH #3

In this puzzle, circle the words on the list below from the Nine O'Clock Players production of Roald Dahl's Willy Wonka.

The words can go →, ←, ↓, ↑, ↘, ↙, ↗, or ↖! Good Luck!



BEAUREGARDE

BUCKET

CANDYMAN

CHOCOLATE

DREAMS

GLOOP

GOLDENTICKET

GRANDPA

IMAGINATION

NUT

OPINION

POSITIVE

ROOMS

SALT


TASTE

TEAVEE

TOUCH

TOUR

WINNER



# EXIT MUSIC

This section contains a collection of activities that we encourage you to present to your students after attending your scheduled performance.

A lesson that we believe you will find most apt because of the number of state standards it hits is:

## You Can Be a Theatre Critic

This activity allows students to be reflective and to communicate, either orally or in writing, their critical opinions regarding their experience seeing this show.



# READ THE BOOKS!

**Roald Dahl's Willy Wonka! is an exciting musical based on the book Charlie and the Chocolate Factory. You can read it now!**

## Charlie and the Chocolate Factory

By Roald Dahl     Illustrations by Quentin Blake

Willy Wonka owns a factory that makes the most magical confections ever! What makes his candy so incredibly good? Nobody knows because one day, Wonka closed the doors to his factory and no longer lets anyone in. But now, the whole world is agog since Wonka announced that five Golden Tickets are hidden in his candy, and the lucky people who find those tickets will be invited to tour his factory. People all around the planet hope to find one of these special tickets, but none as much as poor Charlie Bucket. Will he be fortunate enough to find one? Perhaps, Dear Reader, you can guess! But to find out what happens next, you will have to read the book!

## Charlie and the Great Glass Elevator

By Roald Dahl     Illustrations by Quentin Blake

Charlie and the Great Glass Elevator is the sequel to Charlie and the Chocolate Factory. Who would ever imagine that Charlie Bucket would travel into outer space, or that he would battle the Vermicious Knids? Will Charlie and his family ever make it back to Earth? And if so, where will he end up? And of course, what happens next? To find that out, you'll have to read the book!

---

## **Movies are marvelous, but books are better!**

---

**A magnificent amount of Roald Dahl's books have been made into movies and plays.**

**While these are often quite entertaining, many people believe they are never quite as good as the original book.**

**Look for these and even more titles by Roald Dahl at your local library:**

- The Gremlins (1943): Illustrated by Quentin Blake.
- James and the Giant Peach (1961): Illustrated by Quentin Blake.
- Fantastic Mr Fox (1970): Illustrated by Quentin Blake.
- The Twits (1980): Illustrated by Quentin Blake.
- George's Marvellous Medicine (1981): Illustrated by Quentin Blake.
- The BFG (1982): Illustrated by Quentin Blake.
- The Witches (1983): Illustrated by Quentin Blake.
- The Giraffe, and the Pelly and Me (1985): Illustrated by Quentin Blake.
- Matilda (1988): Illustrated by Quentin Blake.

**We at Nine O'Clock Players wish you many hours of wondrous reading and hope to see you at our production of Roald Dahl's Willy Wonka!**

# **You Can Be an Actor!**

(This lesson/activity is intended to be delivered after the students have seen the play.)

## **Standard(s):**

### CA Arts Standards for Theater

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

Select – Theatre artists make strong choices to effectively convey meaning.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

Prepare – Theatre artists develop personal processes and skills for a performance or design.

Performing—Anchor Standard 6: Apply Criteria to Evaluate Artistic Work

Share / Present – Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience in diverse cultures.

### CA Common Core State Standards

Speaking & Listening.4a. Plan and deliver a narrative presentation that: recounts a well-elaborated event, includes details, reflects a logical sequence, and provides a conclusion. (From Gr. 2 – C&CRAS-SL)

### CA English Language Development Standards

ELD Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in various communicative forms (print, communicative technology, and multimedia (Specific wording may be revised across grade levels.)

Corresponding CA CCSS: W.1-6.6; L.1-6.1, 3, 6 (Digits in bold indicate grade level and should only include one digit indicating grade level.)

## **Groupings & Procedures:** (Small group activities can be broken into separate lessons.)

- Review with the whole class the “You Can Be an Actor! overview focusing on how actors use their bodies and voices to portray a character. Not all students will be able to read this overview, but you can either read it to them or reframe the points so that they are able to understand. The questions they should consider listed in this overview are fairly basic and easy to comprehend, even for those who cannot read.
- Break the students up into small groups, the number of which is of your choosing. Have students share with each other their understanding of how different voices convey different feelings, places (accents), or physical characteristics such as age. Group members should practice using different voices to support their assertions. (Ex: This is how someone sounds when they are happy, sad, excited, etc.) As time allows, they should analyze the characteristics of each example. (Ex: I know this person is shy because their voice is soft, etc.)
- Break the students up into small groups, the number of which is of your choosing. Have students share with each other their understanding of how different facial expressions convey different feelings/emotions. Group members should practice different facial expressions to support their assertions. (This is how someone’s face looks when they are happy, sad, excited, etc.) As time allows, they should analyze the characteristics of each example. (Ex:, I know this person is shy because their face is looking down, etc.)
- Break the students up into small groups, the number of which is of your choosing. Have students share with each other their understanding of how different body movements / gestures convey different feelings/emotions or physical characteristics such as age. Group members should practice different movements / gestures to support their assertions. (This is how someone moves when they are happy, sad, excited, etc.) As time allows, they should analyze the characteristics of each example. (Ex: I know this person is shy because their hand is covering their face and / or they are turning away, etc.)
- Using topics that you are covering in other lessons, have small groups improvise short scenes of two or three lines a piece to have characters solve a problem or resolve a conflict. Give them time to devise a script and practice. Then have students perform their scenes for the class.
- Consider having several students provide feedback, perhaps using the “Two Stars and a Wish” model.

## **Supplied Materials:**

To facilitate these activities, we are providing an overview of how actors use their voices and their bodies to convey a character to guide your whole group and small group lessons.

## **Suggested Extension Activities:**

- 1) As a way to share out their final projects, students can select scenes to be shared at an appropriate activity such as the weekly assembly.
- 2) If allowed, have students video their performances and then analyze them to see how they feel they can improve their performance.
- 3) With your guidance, students can explore how actors who may not have a voice or may face physical challenges adapt to portray a character.

# **You Can Be an Actor!**

## How Do Actors Act?

An actor has two important tools to pretend to be someone else: their body and their voice. Actors practice a lot to control how they move and sound. They watch how people act, walk, and talk, and then they try to copy them. When they think about their character, they imagine how that person might look, move, and talk. It is because of things that make them who they are like their age, size, or health. But the most important part is that how someone looks, moves, or talks often shows how they are feeling inside!

### **The Actor's Body**

When actors use their bodies, they think about two things. One is how their faces look at different times—this is called facial expressions or sometimes "making faces". The other is how they move their bodies. If you watch people, you'll notice everyone moves a little differently. This can be because of how they feel or who they are. Let's think about these one at a time to understand them better.

#### Facial Expressions

- How does someone's face look when they are happy? When they are mad? When they are excited?
- How does someone's face look when they are hurt? When they get a hug? When they are surprised?
- How does someone's face look when they see their friend coming? When they see something icky?

#### Movement

- How does someone move when they are in a hurry? When they are tired? When they are excited?
- How does someone move when they are a baby? When they are old? When they are a teenager?
- How does someone move when they are in the park? When they dance? When they are scared?

### **The Actor's Voice**

When actors use their voices, they think about how they sound. A voice can be loud like a shout or quiet like a whisper. It can be high like a little bird or low like a big bear. Sometimes, voices can be soft and sweet, like a song, or rough and scratchy, like a sore throat. People also sound different depending on where they grew up, and this is called an accent. It takes actors a lot of practice to do different voices and accents. Let's think about voices to understand how they can change.

#### Voices

- How does someone's voice sound when they are glad? When they are sad? When they are mad?
- How does someone's voice sound when they are sick? When they are scared?
- How does someone's voice sound when they just ran a race? When they are cold? When they are old?

#### **Practice** (*How would your face look, your body move, and your voice sound when you say these lines?*)

- |  |   |
|--|---|
| ➤ "We're going to get ice cream!"      | ➤ "That dog is scary, but that kitten is cute."         |
| ➤ "Wait for me—I want to go with you." | ➤ "Please, can we go see that movie? It's my favorite!" |
| ➤ "Mommy, I don't feel good."          | ➤ "I love you, Grandma!"                                |

**REMEMBER, YOU CAN BE AN ACTOR!**



# You Can Be a Costume Designer!

*This lesson/activity is intended to be delivered after the students have seen the play.*

## **Standard(s):**

CA Arts Standards – Creating Anchor Standard 2

Connecting Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Theatre artists work to discover different ways of communicating meaning.

K.TH:Cr 2b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.

5.TH:Cr 2b. Participate in defined responsibilities required to present a drama/theatre work informally to

Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in various communicative forms (print, communicative technology, and multimedia (Specific wording may be revised across grade levels.)

Corresponding CA CCSS: W. **1-6.6**; L. **1-6.1**, 3, 6 (Digits in bold indicate grade level and should only include one digit indicating grade level.)

## **Groupings & Procedures:**

It is suggested that the instructions be presented to the class whole group to allow for an overview of the role of a costume designer, including a review of the questions the students should consider, as well as discussing the expectations for the design project. Instructions should also be reframed to be appropriate for student understanding, i.e., by grade or ability level. The students can then work independently. After completion of the design projects, students can be grouped in pairs, small groups, or whole class to share out their work.

## **Supplied Materials:**

To facilitate these activities, we are providing three separate sheets:

- One sheet consists of project instructions that can be presented whole group or handed out to each student.
- One sheet is a project page for younger or language emergent students.
- One sheet is a project page for older or language proficient students.

## **Suggested Extension Activities:**

- 1) Students can access technology to research the works of famous costume designers such as Edith Head, Julie Taymour, and Alice Davis.
- 2) If you wish to allow students more choice, the activity can be reframed to allow for other designer options such as set designer, properties designer, or hair and makeup designer.
- 3) As a way to share out their final projects, the student works can be posted around the room, and small groups can move about to review and discuss any number of the works as time allows.
- 4) Students can be provided appropriate materials to construct at least one costume item from their design. Students can share as you see fit.

# You Can Be a Costume Designer!

## INSTRUCTIONS:

Costume designers choose the clothes the characters in a play wear. Many times, they think about what the character is like and make up the costume from their imagination.

Pick a character from Willy Wonka that you think was fun. What do *you* think the character should wear? There are things you can think about to help you decide:

- “What is your characters job?” What kind of clothes do people who do that job wear?
- “Where in the world do they live, and how do people who live there dress?”
- “Is your character rich or poor or in between?”
- “How old is the character?” Are they young, old, or in between?
- “What is the character’s personality? Are they nice, mean, happy, sad, or maybe a hero or a villain?”

Draw your idea of how the character should look. When you are done write some words or a sentence or more to tell why *you* think they would dress this way.

***Have fun, and remember, you can be a costume designer!***

---

Check out these examples of costume “renderings” of characters you may know; they may even help you think of ideas!



---

---

Name:

Date:

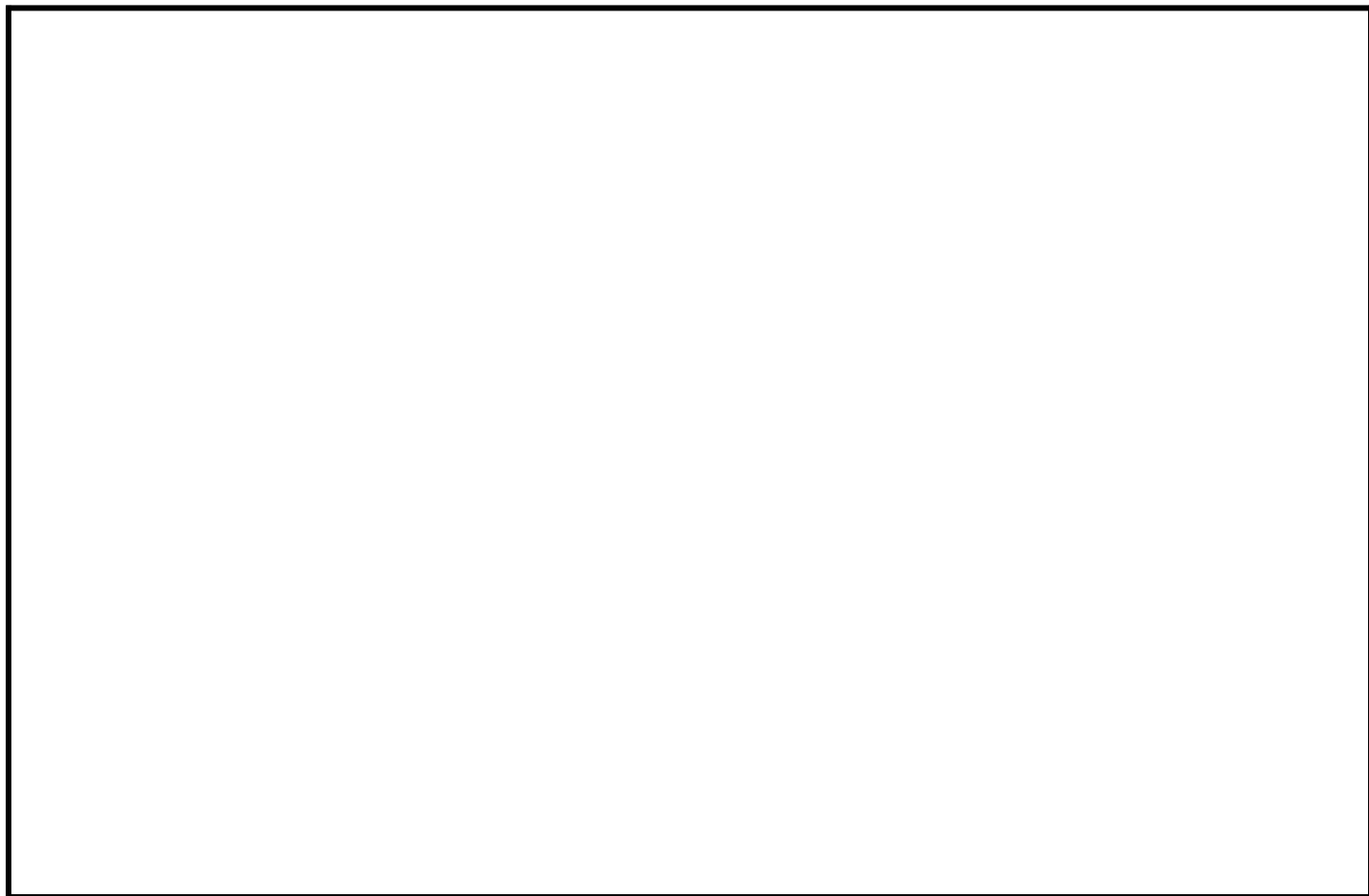
# **You Can Be a Costume Designer!**

---

---

Character:

Play:



## **About My Design**

# You Can Be a Costume Designer

## INSTRUCTIONS:

Costume designs do *not* have to be a work of art! They are meant to show the director and costume staff the designer's ideas for the look of the characters. For this activity, choose a character from the Willy Wonka musical for young people that you found interesting and design a costume that shows how *you* think the character should be dressed. (Remember that the Hair and Makeup Designer will work with the design teams on those, so you don't even need to draw a face.)

To help come up with your own ideas, these are some questions you should think about:

- "What is the character's age, and how would this affect the way the character is dressed?"
- "What does the character do to make a living, and how would this affect the way the character is dressed?"
- "Is the character rich or poor or in between, and how would this affect the way the character is dressed?"
- "What is the character's cultural background, or where in the world do they live?"
- "What is the character's personality (Are they nice, mean, confident, insecure, etc.), and how would this affect the way the character is dressed?"
- "What kinds of clothes, colors, fabrics and such will best help the audience understand the character?"

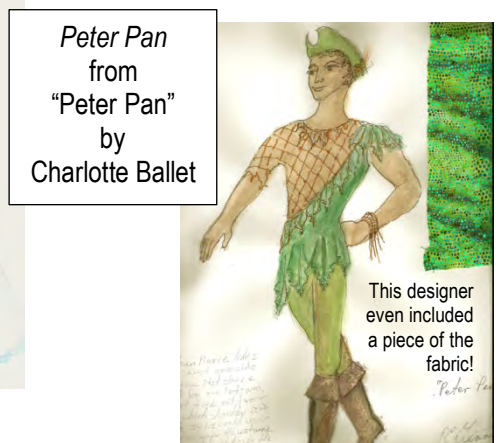
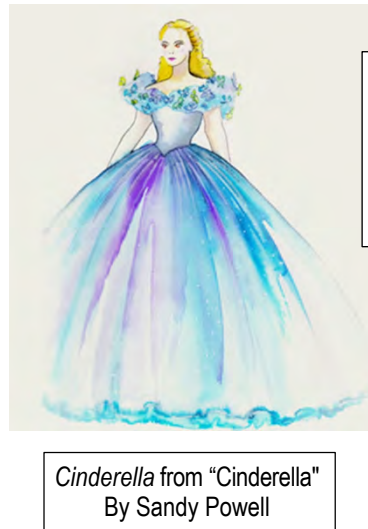
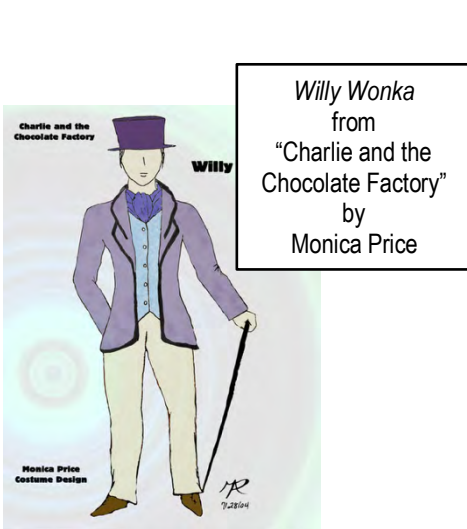
Using the materials by your teacher, draw your ideas of what the character should wear.

When you are done write a brief sentence or more to explain your design choices. (Some designers even write this on their designs.) How do your design choices help the audience understand the character?

***Remember, you can be a costume designer!***

---

Check out these examples of costume "renderings" of characters you may know; they may even help you think of ideas!



Name: \_\_\_\_\_

Date: \_\_\_\_\_

# You Can Be a Costume Designer!

Character: \_\_\_\_\_

Play: \_\_\_\_\_

## About My Design

# **You Can Be a Theatre Critic!**

*(This lesson/activity is intended to be delivered after the students have seen the play.)*

## **Standard(s):**

CA Arts Standards for Theater

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

Reflect – Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Interpret – Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

Evaluate – Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

CA Common Core State Standards

Writing.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning, relevant, and sufficient evidence. (C&CRAS-W)

Speaking & Listening.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail...

SL.5 Add drawings or other visual displays to descriptions as desired to provide additional detail...

Literacy.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases... (from grades 3-6)

CA English Language Development Standards

ELD Pt.1 – Interacting in Meaningful Ways; A – Collaborative; 2. Interacting with others in written English in various communicative forms (print, communicative technology, and multimedia (Specific wording may be revised across grade levels.)

Corresponding CA CCSS: **W.1-6.6**; **L.1-6.1**, 3, 6 (Digits in bold indicate grade level and should only include one digit indicating grade level.)

## **Groupings & Procedures:**

*Younger or Language Emergent Students*

For these students, this project will be an oral share-out in small groups

It is suggested that the instructions be presented to the class whole group to allow for an overview of the role of a theatre critic based on the explanation included in this guide.

Consider reviewing the different roles outlined in "The Playbill" activity you may have chosen to present prior to attending the show as these reflect the "elements" of the play (sets, props, acting, etc..) which students may consider including in their review.

Next, discuss how students should structure their responses based on their current understanding of oral literacy. You are welcome to consult the outline for the older or language proficient students and adapt as appropriate. You should also present your expectations for the review based on any criteria or rubrics you use in the classroom. Be sure to let them know how long they will have to talk about the show. You can determine this based on your knowledge of your students' abilities.

Group students in small (3 or 4 students), heterogeneous (varied ability levels) groups to first take turns sharing out the expectations of the project to assess and reinforce understanding. If they are versed in the Kagan or such model, you can use it for this activity by assigning roles to the student. Next, students should be given an appropriate amount of think time to formulate their ideas. For students who possess some level of writing ability, provide them with paper on which to jot down notes. (We have included a primary sheet for your convenience, but you can certainly use other paper as appropriate.)

Finally, have each student in the group share their review, or assessment, of the show with their group

*Older or Language Proficient Students*

It is suggested that the instructions be presented to the class whole group to allow for an overview of role of a theatre critic including a review of the different roles outlined in "The Playbill" activity you may have chosen to present prior to attending the show as these reflect the "elements" of the play which students may consider including in their review. You should also present your expectations for the review based on any criteria or rubrics you use in the classroom. Instructions are included with the outline for the written review, but feel free to revise them as fits your situation. The students will then work independently to write their review. After completion of their reviews, students can be grouped in pairs, small groups, or whole class to share out their work.

## Supplied Materials:

To facilitate these activities, we are providing four separate sheets:

- One sheet consists of an overview of the role of the theatre critic with a short glossary of words that may be new to them.
- One sheet is a page of note paper for younger or language emergent students who possess some writing skills for note taking. (Optional)
- One sheet is an outline for older or language proficient students to follow in writing their reviews.
- One sheet is writing paper on which older or language proficient students may write their review (two pages).

## Suggested Extension Activities:

- 1) Students can access technology to research the works of famous theatre critics such as Hilton Als, Elisabeth Vincentelli, or Jose Solís.
- 2) As a way to share out their final projects, students can select reviews to be shared at an appropriate activity such as the weekly assembly.
- 3) For students engaging in the oral review lesson, consider including student feedback after each review in a “Two Stars & a Wish” format.
- 4) For students who are writing their reviews, consider collating copies of each student’s review into a book to be included in the class library.

# **You Can Be a Theatre Critic!**

## What Does it Mean to Be a Critic?

Did you like the Nine O’Clock Players show you saw? Some people have jobs where they tell others if they liked something or not. These people are called *critics*. What they think about something is called a *critique*, and it is their *opinion*. There are critics for many things, like movies, music, dance, and even more. Theatre critics know a lot about the theatre, and they write *reviews* for newspapers, TV, radio, and even the Internet. These reviews tell people if they thought the show was good or maybe not so good. They may even like some parts and not like others, but this is their opinion.

Why do we need critics? There are a lot of plays, movies, and music to choose from. People may not know which one to pick, and reviews help them decide. Everyone can have an opinion and maybe even be a critic. Have you ever watched a movie or read a story that you really liked and then told your friends about it? If so (and we think you have), you can be a theatre critic!

Nine O’Clock Players is proud to make shows for you to enjoy, and we hope that you liked this one. We also hope that you talked to your friends about it, and we think you can be a theatre critic. So, have a good time sharing your opinion of the show in your own review! You can even share your review with your friends and family!

*YOU CAN BE A THEATRE CRITIC!*

---

## A Short Glossary of Words from the Overview Above

(Taken from Merriam Webster’s definitions for kids.)

**critic** (noun) *krit-ik* : a person who makes or gives a judgment of the value, worth, beauty, or excellence of something

**critique** (verb) *krə- 'tēk* : to examine critically : review

**opinion** (noun) *ə-pin-yən* : a judgment about a person or thing

**review** (noun) *ri- 'vyü* : a discussion by a critic of the quality of something (as a book or play)  
(verb) *ri- 'vyü* : to discuss the quality of (as a book or play)



Date:

### Notes for My Review

# You Can Be a Theatre Critic!

## Write Your Review

*Instructions:* To write a review that is clear and informative, follow the outline below. You will complete a rough draft, then revise and edit your review. Use the checkboxes (☐) to keep track of your progress.

---

*This first paragraph should introduce the reader to the play and give them an idea as to your opinion.*

- ☐ Write a sentence telling the reader what show you are reviewing.
- ☐ Tell the reader whether you thought the play was good or not so good, and *how* good or not so good.

*This second paragraph is to tell the reader about one element of the play you thought was good or not so good.*

- ☐ Write a sentence that identifies one element of the play you thought was good or not so good.
- ☐ Write a sentence giving one reason why that element was good or not so good.
- ☐ (Optional) Write another sentence giving another reason why that element was good or not so good.

*This third paragraph is to tell the reader about a different element of the play you thought was good or not so good.*

- ☐ Write a sentence that identifies another element of the play you thought was good or not so good.
- ☐ Write a sentence giving one reason why that element was good or not so good.
- ☐ (Optional) Write another sentence giving another reason why that element was good or not so good.

*This fourth paragraph is to tell the reader about a different element of the play you thought was good or not so good.*

*(This paragraph MAY express a different opinion. If you liked the play, you could say, "This one part wasn't so good." or the other way around.)*

- ☐ Write a sentence that identifies another element of the play you thought was good or not so good.
- ☐ Write a sentence giving one reason why that element was good or not so good.
- ☐ (Optional) Write another sentence giving another reason why that element was good or not so good.

*This fifth and final paragraph should give the reader important information about the play.*

- ☐ Write a sentence that tells the reader whether you think they should see the play or not. (Include the name again.)
- ☐ Write a sentence about where the reader can go to see the play if they want to (the theatre and where it is).
- ☐ Write a sentence about the dates the play is running and how much tickets cost. (Your teacher may know.)
- ☐ Write one last sentence to sum up your opinion of the play and whether you recommend people see it or not.

Now, continue to the next step of the writing process and revise your rough draft to make sure it is clear and informative.

- ☐ Consider adding adjectives and adverbs to make your opinions more descriptive.
- ☐ Make certain that your language is descriptive.
- ☐ Is your punctuation correct?
- ☐ Have you capitalized everything that should be capitalized (including the title of the play)?
- ☐ Are all your words spelled correctly, especially if you have included names?

Time to publish! If you've done all this on a computer, you know you are ready to print. If you have written your drafts by hand, you will need to now write out a clean copy. This will give you a chance to check everything one last time, but more importantly, it will give you a chance to congratulate yourself on your great writing and being such an excellent theatre critic!

## **You Can Be a Theatre Critic!**

(Name)

(Date)

(Title)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]



# *Congratulations!*

In accordance with a longstanding tradition of theatre,  
Nine O'Clock Players presents this bouquet of roses to

---

(Name)

for your most excellent performance  
as a patron of the arts  
as well as a safe, respectful and responsible life-long learner!



---

Teacher's Name



---

Title of the Musical

