



# *Cinderella*

## **ALPHASHOWS Post-Show Activities**

This guide contains classroom activities for use AFTER the Alpha show of 'Cinderella'. For ease-of-use and duplication, it might be easier to download these documents from the website <http://www.alphashows.com.au/curriculum>

**[ Photocopy / print / email this document  
and give to all teachers AFTER the show ]**

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## ABOUT THE POST SHOW ACTIVITIES

### Post-show ideas

Read this guide for ideas for discussions and activities that are great for the afternoon or next day or so after an Alpha show.

### Advanced Topics

Some of the topics covered here may not be suitable for discussion, especially with younger year levels, but we wish to include some of the more advanced ideas, even if just for your own information, about the thinking and creativity that has gone into this show; and certainly we would welcome hearing about how discussion went with your children about any of these advanced topics!

We apologise that this pack is so long, we know your time is valuable. We just wanted to provide as much information as possible, to cover the possibility that you may wish to do a lot of post show work with your students. There is even more information available on our website, link below.

## POST-SHOW ACTIVITIES

### ➔ Autographs and talking with the actors

**Learning Area:** Theatre / Performing Arts / Values Education

**Outcome:** To give an experience that is beyond expectations to children; to allow them to meet and be inspired by the role models of the actor behind the character

#### Information:

Immediately post-show, children are encouraged to talk with the actors and some may even wish to get autographs. If many children want autographs or personal messages, we will provide one A4 sheet that can be photocopied for any student that wants one, and the six actors will sign it as the various characters they played. It will also have our contact details on it for anyone who would like to contact their favourite character.

Encourage your children to talk to the actors about who they are, how they came to work in a job that is their dream job and find their true purpose in life.

### ➔ Drawing

**Learning Area:** Art

**Outcome:** To let children express their creativity at a time when they will be highly inspired by the visual stimulus they will have had

#### Information:

Children might like to spend some time drawing their favourite character from the show (subtle hint: we always love to receive pictures and messages from children! We usually add these to the website too!) and writing about their favourite character, scene etc

## ➔ Write to Alpha!

**Learning Area:** Literacy / Values Education / Art

**Outcome:** To give children a chance to express themselves in their creative writing.

### **Information:**

There is nothing we love more than to receive letters, pictures and feedback from our number one clients – the children! The actors are:

#### **Cinderella 2009**

Cinderella – Katja Glieson  
Prince Charming – Scott Jackson  
Beady / Baldrick – Toby Wilkins  
Fairy Godmother / Hormone – Belinda Howe  
Evil Stepmother – Rachel Ferris  
Trombone – Ashley Clarke

You may also like to use the Values based Worksheets which helps structure the writing responses as well as reinforce some of the values of the show.

### **Activity**

Encourage them to write to individual characters, or to the actors themselves. A great letter structure is:

- ◆ Greeting
- ◆ My favourite part / the funniest part was
- ◆ What I learned
- ◆ Questions

A great way to send through mail is on the website

<http://www.alphashows.com.au>

Click on the "KIDS!" Button and the on the "Write to the Characters" bit.

If you want to send through pictures and letters in the old fashioned way ;- ) send to:

#### **ALPHASHOWS**

1565 Westernport Highway  
Langwarrin Vic 3910

Any queries call 03 5978 5789

We do try to reply to any messages as soon as we can!

### **Activity #2**

As mentioned, we have a KIDS section on our site. This is where children can find word games, memory games and colour-ins all relating to Alpha shows, as well as where to write to the characters/actors. Also explore other sections and do some research on the company, the other shows, look at the pictures and listen to the music! Encourage discussions with other children on the forum (<http://www.alphashows.com.au/forum>).

Our main website address is: <http://www.alphashows.com.au>.

## ➔ **Discussions about the show**

### **Learning Area:**

Literacy / Theatre / Performing Arts / Values Education

**Outcome:** One of the most important parts of Alpha Shows is that there are subtle themes running throughout the show. If you take notice, you'll notice lines, songs and sequences scattered everywhere in the show, that you can use to create values-based learnings. If children are particularly excited straight after the show, use this time to discuss, draw and play. It is one of the most valuable things you can do when you have the children in a 'peak state for learning' after our show.

### **Information:**

All learning and significant memories happen through emotion. The idea is to use the peak emotional state created by the show to create learnings and memories that will last a lifetime. It's best to not try and 'quieten' or 'dull' the emotional state – use it instead. You can even start to use some of the parts of the show or question time (eg. Clever questions, 1,2,3 You Rock etc) to create 'anchors' (ie. reminders or links) to those emotional states so you can utilise them whenever you need to.

## **Activity – see over page**

## Activity: Discussion points

### Alpha's version of the story

You might like to revisit some of the discussions before the show, talk about what their expectations were of the story and what we changed or did better or added in for fun.

### Fairytales

How was this like a traditional fairytale? How was it different?

### Consequences

Match up behaviours and consequences. What was the outcome of the Evil Stepmother and Ugly Stepsisters behaviour? What happened when the Prince stopped being pathetic and actionless and grew up and went for what he wanted? You can use the Worksheets that we provide to ask the questions in class as a group and write down the answers on the board, using suggestions from your class. If you feel you'd like to challenge your class, why not try the worksheet for a year level above your class? (eg. Use the 5/6 for a 3/4 class)

### Cinderella

Cinderella was in an environment that was not ideal. Many of your children may live in family environments that are far from ideal also. Discuss what Cinderella, as a person, was like, even though she was treated so badly. What characteristics did she exhibit in abundance? What did she do at the end, seek revenge, or grant mercy?

Cinderella also felt unworthy of being loved, and sometimes 'played small' as well. She felt she didn't deserve things because that's what she was told by her adopted family. This is a big issue for children, especially girls, so that's why the sequence is in the show (called a "Closed Eye") to allow the children to flood their bodies and souls with positive emotions, to anchor them in to the power of doing that every day. We suggest you continue and support this process to allow them to condition in the concepts to enable them to be strong and confident, and most importantly, feel like they are 'good enough' (a fear that we all have, that we're not good enough). **SEE 'ADVANCED TOPICS' BELOW FOR MORE INFO ON THIS**

You could get children to talk about or write down the answer to the question "If I could be anything in the world..."

### Prince Charming

On the other hand, some children have everything handed to them and can be somewhat spoiled and selfish and unwilling to do things that will make life better. Discuss how the Prince broke this negative pattern with the help of the Fairy and his friend Baldrick, and how he stopped thinking everything was stupid and took a chance on life and love.

### Pantomime

What were the specific pantomime elements we used? Which ones were traditional? Which ones were newer Alpha-styled ones? Why did we use a pantomime style? How did it make the show more fun and appealing to all age groups? What parts of pantomime are annoying and seem silly? Why do we still use these silly parts of pantomime?

### Song selection - MUSIC

Take a look at our song selection and discuss what songs were great and which ones they liked best. Also look at the incidental music we used, such as the classical instrumentals to set mood. Cinderella especially uses a number of classical pieces, most notably Tchaikovsky's 'The Nutcracker' Suite. Have a listen to this piece and see if you can pick which bits were used where.

For more discussion topics, see the Advanced Topics section at the end

## ➔ The Theatre Experience

**Learning Area:** Theatre / Music / Performing Arts / Technology

**Outcome:** To increase awareness of the art form of theatre; to encourage a love for theatre, art and culture; to encourage participation and increased skill levels in your own performing arts events

**Information:** Alpha brought a live theatre event right into your school. And if you had a blackout and a stage, the effect was virtually identical to taking a trip to a Melbourne theatre. It had lights, sound, effects and a quality story that was entertaining, memorable and life changing.

### **Activity: The Theatre Experience**

Explore the theatre experience – ask questions about how we created all the elements of theatre. These activities and points for discussion are also great if you want tips on how to create characters on stage or even for emotional mastery in all areas of life. For example:

- ◆ the way the characters were portrayed / playing more than 1 character
  - You might like to guess which actors played more than one character!
- ◆ the costumes
- ◆ makeup
- ◆ choreography
- ◆ sound and lighting
- ◆ scenery and the way the set worked / scenes were changed
- ◆ the experience of being an actor:
  - Managing feelings of embarrassment on stage. This is a common issue for children performers. Our answer to it is always “Who do you have to focus on to feel embarrassed?” The answer is, of course, yourself. So we use the example of the actors on stage and say we’re focussing on the audience’s enjoyment, not ourselves, so we don’t get embarrassed. This is a great lesson for life too. Focus on other people and contributing to others and your life will be better and you won’t get so ‘internal’ and embarrassed all the time
  - Learning lines, the importance of doing this BEFORE rehearsals
  - Having fun and playing FULL OUT. The best parts in the show were created from us being silly, being over the top and having a lot of fun in rehearsals
  - Making the decision to “BE AN ACTOR/PERFORMER”. If you have children who would like to do this as a career one day, or even just want to be in the school production, this is the NUMBER ONE thing they must do first. Make the choice, and declare to everyone “I AM AN ACTOR”. That way all the necessary teachers, lessons, opportunities etc will come into your life to create this identity for you. Make sure they understand that they don’t need to know “how” to do it, just make the choice and everything will eventually fall into place if you focus on who you have decided to be, and keep having fun and feeling good.
- ◆ the process of developing and portraying a character on stage:
  - Specifically, state management. All emotions are created by your ‘state’, your emotional state. State is controlled by ONLY 3 things:
    - PHYSIOLOGY. Ie your physicality, your internal biology etc
    - FOCUS. What you’re focussing on (and what you decide things mean)
    - LANGUAGE. The words you use to describe things and communicate with.
  - You can use these 3 things to create any emotional state on stage that you want.
  - Incidentally, this is also how you can teach children to manage their emotional states at ANY TIME in their life. If you’re feeling bad about something, first thing to do is change your physiology. Drink water. Move around. Put your shoulders back and head high. The other 2 have a similar effect, although physiology is the most powerful, especially with children.

- If they also change their focus, and what things mean to them, that will also change how they feel in any moment. Same with language – what you label things with in our language creates your reality.

**More Activities about the Theatre Experience:**

Theatre and pantomime are different to 'real life'. Break up into groups and do your own version of the story – act out the whole show in 3 minutes!

First, brainstorm some techniques to include to make your performance very panto!

- ◆ Repetitions (usually groups of three). We don't usually speak like this in real life.
- ◆ Clichés and stereotypes.
  - We use these to quickly communicate the type of character, situation or problem
- ◆ Comedic traditions
  - Like our 'He's behind you' 'Boo!' asking the audience questions or other traditions we use in almost all our shows.
- ◆ 'Asides'
  - ie. talking to the audience without the other characters hearing
  - some of our shows have two scenes going simultaneously on either side of the stage
- ◆ Stage conventions
  - Like the fact we all talk to each other whilst facing the front
  - Stage Right (SR) and Stage Left (SL)
  - Add singing and sound effects (you can make all kinds of sounds with your mouth!)
- ◆ Gestures
  - These are always BIG! This is different to real life and part of playing a character on the stage
- ◆ Suspension of disbelief
  - You can't get emotionally involved and excited without this occurring
  - Discuss the importance of this with ALL theatre, movies and stories
- ◆ 'Cheating'
  - The way we might enter on stage when a character we're not supposed to see is just leaving – to avoid gaps in the show
  - Maybe we are pretending to be able to see something when we really can't
- ◆ Time distortions
  - To keep the show moving and maintain a good pace, we distort time. So even though 80 to 90 minutes passed it could represent days or weeks, and sometimes even years

We have found many students are just generally much more excited about theatre in general after seeing one of our shows - you can encourage more participation in the arts as well as going to see more live theatre outside of school.

## ➔ **Fairytale Village**

### **Learning Area:**

Science & Technology / Art / Literacy

**Outcome:** To use their science and art skills to create a model of a village and to explore the consequences of mixing up characters and stories.

**Materials:** Boxes, egg cartons paper, pipe cleaners, glue, scissors, wooden pegs etc

**Information:** Expand on what children have seen in the Alpha sets by creating their own fairytale environment. Many children actually see more than is actually represented on the stage and they should be encouraged to explore this part of their imagination. For example, a young boy once told us that he loved the birds flying over the set...we were quite surprised as there were no birds! To him, however, they were real.

### **Activity:**

*Fairytale Village.* Encourage children to create and set up a Fairytale Village made out of boxes and cartons etc. Each child can choose a fairytale character and make the house, castle etc that belongs to that person or animal. Make the 3 little pigs houses of straw, sticks and bricks, make Rapunzel's tower, Cinderella's cottage, Sleeping Beauty's palace, grandmother's house, a big giant's house – as many as you can think of!

Make all these structures into a village by adding roads and trees. Then create little characters to live in the village out of wooden pegs.

Children can act out fairytales and try putting fairytale characters in different situations and settings:

- ◆ what if the City Mouse and the Country Mouse dropped in on the Three Little Pigs?
- ◆ What if the Steadfast Tin Soldier tried saving Rapunzel from her tower in the Village of Round and Square Houses?

Encourage children to investigate different combinations of their favourite fairytale characters

## ➔ **Re-enacting Alpha's story**

### **Learning Area:**

Theatre / Music / Performing Arts / Values Education

**Outcome:** To have fun re-enacting parts of the show; increase performance skills; to be a springboard for discussion about the values and content of the show.

### **Information:**

Children should be reasonably excited by the show and certainly have favourite parts, their funniest character etc. You can use this excitement to anchor in peak states and emotions that can bring even the most unconfident and shy child out of their shell.

### **Activity:**

Have the children re-enact their favourite part of the show.

Finish each performance with questions on what was great about it and also the lessons learned / what ultimately happened to the characters etc.

Example: If the children re-enact a portion where the Villain is being nasty or a character is being silly and making crude jokes, bring it back to something relevant or an important reason why that part was in the show.

## ➔ The Adaptation

### **Learning Area:**

Literacy / Theatre / Values Education

**Outcome:** To gain an understanding of how classic literary stories are adapted and made into a modern musical rock concert show.

### **Information:**

Alpha makes classic stories with serious themes fun and entertaining by adding in slapstick and other comedy elements. The importance of laughter for a Primary School aged audience is part of the key to how we adapt these stories.

The method:

- ◆ Ben, who writes the scripts, takes a story which we think would appeal to audiences
- ◆ He writes a script, using a formulaic structure, (ie. happy ending, villains/sidekicks, love story, some sort of growth as characters, other comedy sequences)
- ◆ He also finds songs that would be appropriate for the story but also well known or recent hits that would entertain and be able to be 'sung along' with.
- ◆ The script should be about 80 pages with 7-11 songs in total
- ◆ Ensure the script has all the elements loved by our audiences:
  - Behind you gag
  - Ohh yes you are / Ohh no you're not gags
  - Lots of questions and answers – audience interaction
  - Somewhere where the audience can do more sophisticated interaction and assistance to the characters
  - Something where we pick on adults as children enjoy this
  - Poo jokes and other low level humour for Primary aged children
  - More sophisticated humour for Year 5 and 6's
  - More sophisticated humour for adults (and possibly older children)
  - Cultural references / local references
  - A love story
  - A part where the audience cheers for a good guy
  - Booing the villain
  - One or two touching moments
  - Any boring bits or slow songs add comedy to, to ensure engagement of all audience
  - Sword fight or some sort of climatic confrontation
  - Heightened tension about  $\frac{3}{4}$  of the way through
  - The song "Reach" at the end
  - A Happy ending
  - The Villain gets what they deserve (children respond positively to justice)
  - Ensure there is major growth for the 'heroes' or the characters children will relate to
  - Ensure there are subtle 'how to live life in a great way' hints and strategies

- Ensure there is some sort of Values Education that fits in with various school philosophies and various religions (ie. You can Do it Program etc)

**Activity:**

Discuss the differences in our show, the Disney movie (if you want to mention this, depending on whether your children have seen it), and the fairytales.

Why did Alpha (and Disney) have to make changes? What was the same? How did the Alpha and Disney versions differ? Critically analyse each and discuss what was great about each. Did Alpha do a good job in adapting the myths into a story that can be used for mythology studies as well as values education/theatre etc?

Younger children: ask them to write down "What was the funniest part?", "Who was the funniest character?". Or if they've seen more than 1 Alpha show, see if they can spot the similarities.

For older children, it's about how we are actually 'allowed' to take a story that everyone knows, find modern elements we can add in, like songs and humour, and then add in valuable messages for the 21<sup>st</sup> century to give a theatre experience that isn't just about entertainment, or isn't just about telling a story, or isn't just about ramming values education down children's throats.

You can get your students to take a story they know, perhaps a fairytale or a classic book or story, and turn that into a show like this, that is funny and engages young audiences, with cool modern songs etc. How would they have done it differently? Would they have adapted this Alpha Show in a different way? Would they have chosen different songs? Why did we choose such a variety of songs?

Focus on the magical element, of being taken into 'another world' for 90 minutes. What else can do this for us? Songs, books, movies, ballet, live theatre, dance – even just our own imagination. All **expressions of the soul**. Encourage children to immerse themselves in all these other artforms, as they can be just as rewarding in their own special ways.

***How does a performance like this prompt us to start to dream again, to imagine what is possible, to live to our full potential?***

## ➔ Phobia Cure

**Learning Area:** Values Education

**Outcome:** To allow your students to eliminate a fear and to empower teachers with a new skill

### **Information:**

A phobia cure is a very simple NLP (Neuro Linguistic Programming) technique for helping to reduce the anxiety and panic experience by some to a certain event, object or situation. In the Alpha Show of Cinderella there is a very crude and rough approximation of a phobia cure that the Fairy Godmother does with Baldrick, to help him overcome his fear of having balls in the palace, so that the Prince can have a ball to invite Cinderella to. The technique uses a tool called "Double Disassociation", that the Fairy Godmother doesn't really do in the show.

### **Activity:**

Have your children identify something that they are scared/feared of, that they would like to feel less scared or eliminate feeling scared altogether. The best candidate is something that is really holding them back from their full potential eg. A child who is a good singer but has a fear of performing in front of a group; or something that is generally inappropriate for their level of development (ie. Some fears are natural at certain ages and you wouldn't want to necessarily take these away yet).

The steps are reasonably simply, so I will outline them here but I suggest you also check out the website and YouTube video linked below before trying this out, or even better, find a good NLP resource if you haven't already got one / used NLP before (which I'm sure a lot of teachers have nowadays).

**Step 1:** Elicit the phobia and calibrate the level of fear on scale of 1-10

**Step 2:** Have them walk into a movie theatre and see themselves on the screen doing the fearful thing

**Step 3:** have them float out of their body and go sit up the back, looking down on themselves in the theatre watching the screen.

**Step 4:** Then have them float up out of that body too (double disassociation) and into the projector room at the back of the theatre, and watch themselves watching themselves watching the screen.

**Step 5:** Now scramble it, have the screen go back and forth, in fast forward, slowly backwards, wearing funny clothes, making funny noises, wacky – as silly as can be. You can even play silly music to help. Do this for 1 minute or more.

**Step 6:** Now have them associate back into the original body and play the movie normally and ask them how they feel about it now on a scale of 1-10 (level of fear). OR test it in real life, have them try out the thing that they were actually fearful of. You want to aim for a fear level of 10 coming down to at least a 5 or less.

This is a VERY crude instruction on how to do this.

Here is a sample script for a fast phobia cure and should work quite well:

### **Phobia Cure Script:**

*The following is a script based on the NLP Fast Phobia Cure. It includes some hypnotic language patterns and is designed to be used after a light induction, with some anchors set up in advance that can be fired at the point indicated. If you are not familiar with the NLP concept of eliciting and anchoring resourceful*

*states, I suggest you find out more about it, as it complements this approach immensely.*

OK, I want to imagine yourself seated in the middle of a cinema. Be there... see the screen from your own eyes and notice the colour of the seats, the size of the auditorium. Be aware of the sensation of the seat comfortably supporting you.

Up on the screen, see a black and white snapshot of yourself in a situation just before an experience in which you would have had this phobic response.

Now, I would like you to imagine that you float out of your body and back, toward the back of the cinema, so that you can see your self in front of you in the middle of the cinema looking at the screen. And again, float out of your body, floating back, further back into the projection booth, so you can see yourself sat at the back of the cinema looking at yourself sat in the middle of the cinema looking at the black and white snapshot of yourself on the screen.

Now, I want you to turn that snapshot into a black and white movie running all the way through that experience in which you used to have a phobic response. Let it run all the way to the end... and freeze it as a still image, before stepping into the screen and into your body in that image. Now allow the film to run backwards this time in colour. Run the film backwards quickly now, so all the people are moving backwards, all the sounds are played backwards, but with you IN the movie. All the way back to the beginning now. Good.

Now run the movie forwards, but with you in it, checking how you feel dealing with that situation in which you used to experience the phobic response (at this point, it is useful to fire some pre-set up resourceful anchors). That's it. Good.

Now, if you feel it would be of benefit, we can run the movie backwards again in just a minute. But this time, allow yourself to hear to funniest, most ludicrous background music you can imagine... something from a circus act, maybe. OK, now, run that film backwards as before but with music. All the way back to the beginning. Excellent. And relax.

For an example of how this works, see the following video:

**Website:**

<http://www.youtube.com/watch?v=ZRDwhqXWu-A>

## ➔ Role Models & Performers

**Learning Area:** Values Education

**Outcome:** To be great examples to children and provide an understanding of what were great attributes of the actors that visited and how we can model that into our own lives.

### **Information:**

During Question Time or after the show, the children will have had a chance to talk to the real person behind each character they played. The actors are people who are doing something that they love.

The message is really about how important it is to find something that you love to do and how you can do that to provide value to others and the world.

Finding your purpose in life isn't some magical hard to find unknown that nobody ever gets to, it's simply doing something you love that contributes to yourself and others. As long as whatever you're doing 'right now' (not what you hope to do in the future) is something that does this, then you're living your purpose.

### **Activity:**

Find ways to reinforce the example set by the actors.

Ask questions about the actors themselves (not their characters):

- ◆ How did they stand? How did they hold themselves physically?
- ◆ How did they talk?
- ◆ Were they selfish people or were they very giving people?
- ◆ Did they look like they were having fun?
- ◆ Were they all about themselves (ie. ego driven people)?
- ◆ Do actors in Hollywood etc usually seem a bit ego driven? Were these actors?
  - It takes a special person to be passionate enough to do what our actors do. They don't get fame or fortune from touring to schools, but simply the joy of being with and performing for children and seeing the excitement and love in their eyes after the show.
- ◆ Did you see anything they ate? Was it healthy or unhealthy?
- ◆ Were they drinking lots of water? How important is water to being your best in life?
- ◆ Even when they were doing the 'hard' parts of the job like carrying stuff out to the van, did they still have fun and stay happy and not complain?
- ◆ Do you think you could be like that too?
- ◆ Do you think, even when you have to do something hard or something you don't really want to do, do you think it would make it easier and better if you focussed on how you could have fun whilst doing it? Is this what the actors were focussed on?
- ◆ Do you think the actors were doing their dream job? Living to their full potential?

Find ways to not just use the made-up stories on stage but the real life stories of the actors to reinforce the values of the show, such as living to your full potential, keeping the dream alive etc.

## ➔ Real vs Fake

### Learning Area:

Literacy / Theatre / Values Education

**Outcome:** To help students understand what was real and what was fake in the show (they are usually obsessed with this); to create an understanding of what is possible in 'theatre'; to encourage truthfulness as a power beyond anything else.

### Information:

Children are obsessed with knowing what is real and what is fake. Most questions will revolve around this theme. We believe that it is our nature as humans to be always seeking the truth and children are more in tune with that than most adults. We endeavour to make as much of the show as possible 'real' because children value 'realness' (ie. Truth) very highly.

The second activity is to encourage truthfulness and more 'obsession' with truth (which is a great obsession!). It can be a lot of fun and can also be valuable for learnings around 'peer pressure'. Use the examples of the show and how they valued what we did that was 'real' as an anchor for how important and valued 'truth' is.

### Activity: What was Real and what was Fake in the show?

So discuss with your students what is real and what isn't. Here's what is real:

- Yes, they were all really singing (not miming)
- The swords are real
- They really did kiss
- The costumes are real (they were designed & made by our costume designer, Jodie)

What isn't real, or is made-up, pretend etc.

- They aren't really married (they're acting!)
- Megara wasn't really stabbed (obviously, otherwise she would be hurt)
- The sets are pictures (this is how theatre works, plus a 'real' set isn't possible in a touring show)
- The Villain isn't really mean, he or she is acting. The purpose of acting mean on stage is to give the children a great example of what happens when you're a bully/mean/not nice etc...

### Activity #2 (continued on next page...)

### **Activity: An exercise in truth and peer pressure**

Take half of your students out of the room. The selection can either be random or you may wish to choose the 'leaders'. Show them an object that has a defining characteristic (ie. Something red, or short etc). Tell them that when we go back in the room, under all circumstances they are to insist that the object is the opposite of what it 'really' is, ie. it's blue, or long.

Rejoin the rest of the class. To avoid the other half of the class feeling 'left out', you may want to have distracted them with another activity first. Now get everyone standing in the middle of the room. Ask (when you say go) for everyone who thinks the object is one way to move to one side of the room, and ask for everyone who thinks the object is the opposite way to move to the other side of the room. You may want to delay saying 'go' so that they talk just for a brief moment to each other about where they're heading. When you say go, observe where people go.

The dilemma for a child (who wasn't in on the preframe) will be to either tell the truth, to succumb to peer pressure, or to be completely confused and stay in the middle of the room! Watch who shows leadership qualities and tells the truth, and notice who will lie in order to remain in rapport with their friends.

Discuss what just happened. Who was willing to lie? Why? Find ways to reinforce the importance of leadership and telling the truth even if it means losing connection with someone that they care for. People become their peer group, and it is vital to an empowering life that people find a peer group that drives them to be 'more', not less. People will do more to stay connected to those they call their friends rather than tell the truth or strive for growth in their lives. The root cause of this is fear (fear of loss of connection with someone) and we can only do our best to condition in children from a young age truth and love as the antidote to fear.

To link back to the show, the children have the same dilemma when they are asked a question by the villain, when they know telling the truth will help the villain. Find out who told the truth even though they didn't like the villain, and who was willing to lie to try to stop him. In the end, did lying help stop the villain? Truth has a power to it and the importance of it should be reinforced as much as possible, even if it seems like it's the 'wrong' thing to do, always choose truth. Truth triumphs over all.

## ➔ Music and Singing

### Learning Area:

Theatre / Music

**Outcome:** To engage children with regards to the music in the show and create further understanding, appreciation and participation in music and music theatre.

### Information:

Alpha shows would NOT be the same without the music we use. Music is an anchor to an emotional state, and can sometimes get the point across quicker than dialogue. Additionally, dancing and movement was used to entertain and structure plot developments. Music and singing is great for character development, we can hear a character's internal dialogue. We try to use the modern songs and pop music in a music theatre style – ie. so it's relevant to the story. Sometimes we also just have comedy songs or music that children are guaranteed to enjoy to engage them right from the start.

### Activity

Discuss how singing and music was used in the show to move the story along and develop characters. Then move into a look at how music is used in various styles of theatre and how it creates mood.

### Activity: Song analysis

Have a look at the lyrics of the songs we have selected in the show. Whilst they have all been written by others, we use them where they fit, and often the lyrics are quite relevant, and in some cases, we change the lyrics to fit the moment.

We again apologise that we CANNOT supply a CD of the songs due to copyright. We only license the works to be performed live.

Here is a list of the songs in the show\*:

**"Gold Digger"**, Kanye West;

**"Boogie Wonderland"**, From the movie Happy Feet;

**"Just Dance"**, Lady Ga Ga;

**"Don't Cha"**, Pussycat Dolls;

**"Holding out for a Hero"**, Bonnie Tyler;

**"When I Grow Up"**, Pussycat Dolls;

**"Shake ya Tailfeather"**, Ray Charles/Blues Brothers;

**"Accidentally in Love"**, Counting Crows;

**"Everything"**, Michael Bublé;

**"Reach"**, S Club 7

**BE CAREFUL PLAYING THE ORIGINALS AS SOME LYRICS IN THE ORIGINALS HAVE INAPPROPRIATE LANGUAGE FOR SOME STUDENTS / SCHOOLS (Especially Gold Digger & Don't Cha)**

You can, however, listen to all the songs on our website: <http://www.alphashows.com.au>. The music player is on the front page of the website only. We update this as soon as we can, so any new show of the year might not have the songs on there yet.

Download some of the songs and listen to them again and analyse how we have changed some of the lyrics to fit the show. Compare our versions to the originals.

**How can we use the lessons found in the songs and other areas of the show to condition new skills, ideals, archetypes and empowering concepts with your children?**

You could even have songs playing from the show when you want to create a certain mood in your classroom

\*the songs performed is subject to change at any time – we're always updating and changing things.

## ADVANCED TOPICS

### Learning Area:

Literacy / Values Education

**Outcome:** To create an advanced understanding for teachers and adults as well as older children who wish to tackle more sophisticated thought and discussion about the show; to participate in advanced activities that have been taken from the world's best in personal development technologies and customised to Alpha Shows, and the children and adults who have experienced an Alpha Show.

### Information:

Alpha Shows aren't just silly stories. They have a huge amount of background work and thought gone into the messages and values we want to spread. This section basically will take you through the various advanced topics. It does not have specific activities for each topic, just the information for you to use as you see fit. You may feel overwhelmed with the bulk of information contained here. This section isn't streamlined for a quick 'use this one in class' kind of thing. It's more a 'sit down and absorb for an hour' type of thing, so if you don't have an hour, you probably should skip this section. We think it is interesting reading, however!

**Activities:** There are a bunch of activities scattered throughout the information. These can be really powerful if you choose to use them.

### ➔ Themes in all Alpha Shows

All Alpha shows contain hidden meanings and subtle themes. They also usually have a focus on the importance of femininity and the power of it and the importance of reintegrating it into our lives. Also a focus is the value of "being who you really are", positive role models, inner beauty, bullying and its consequences, and many other themes. See if you can find themes and symbols and discuss these in class.

### ➔ Cinderella

Cinderella, and most fairytale principle girls, is the perfect expression of feminine beauty. She is not 'pathetic', but strong and powerful, in a feminine way.

Look at how ancient feminine values are important and how many women today devalue them and feel they need to have a masculine mask on to operate successfully. Discuss ways that we can promote the valuation of femininity in our culture. Look at the results in the world of being 'out of balance' (ie. Too much masculinity), for example, wars. Don't start man-bashing, that has started happening a bit too much in recent times, just become aware of the problems associated with being out of balance.

Fairytales in the olden days were told mainly to little girls by older women, as lessons on how to live in the world as women. Cinderella is the ultimate story for little girls. Cinderella, moreso than any other 'Princess' character, shows an abundance of grace, kindness, beauty (inner and outer), gratitude and forgiveness. The world would be a far better place if all of us showed just a little more of the traits that make Cinderella a perfect example to us all.

## ➔ **The Prince – becoming who he ‘really is’**

**Our shows always have an emphasis on becoming who you really are. We cannot stress enough the power of children (and adults) having a strong emotional and experiential connection to ideas like these. Being certain of who you are and how to be fulfilled in life solves virtually any social or psychological problem we have as humans, because your identity (how you define yourself) is the strongest force in the human condition. If we have a positive view of ‘who we are’, a powerful and contribution focussed identity, then all other problems become far less dramatic in our lives.**

Like the Beast in *Beauty and the Beast*, or Quasimodo in *Hunchback*, and Jamie in *Sleeping Beauty*, we join our principle boy character Prince Charming at a time in his life where he grows substantially, from what is essentially a bratty schoolboy, to an honourable, gentle and yet strong and decisive masculine figure. Find ways to reinforce the beauty and appeal for boys to have this as a role model for how to ‘grow up’ when they eventually do. More and more we see less than ideal male role models for young boys to mimic, so we try our best to portray positive role models for boys, so please do your best to reinforce and condition these examples with the boys you care for.

## ➔ **The Evil Stepmother**

Played in our story by a man. This is no coincidence and is a great shortcut to show the character’s downfall. The problem I had in writing the script from the original fairytale is that obviously there are lots of families in Australia that would have children where the ‘mother figure’ is not their birth mother, but a ‘stepmother’ or other person who has come in to the family at a later stage. I did not want to give the message that all stepmother’s are evil – children are already easily sceptical about these new additions to the family. There are a couple of lines that attempt to fix this up a bit, to point to the fact that this particular stepmother only is clearly wrong, and not nice.

Her main theme is jealousy. Talk to your children about why they think the Stepmother treated Cinderella so badly. Make sure that they understand that despite all that bad treatment it wasn’t Cinderella who took revenge or was ever anything but kind and caring. That the root cause of the Stepmother being an ‘evil’ stepmother was her jealousy of Cinderella. She was so twisted in her own inner decaying jealousy that she had convinced herself that Cinderella was a badly behaved brat, deserved to be their slave and that her ‘real’ daughters, the Ugly Stepsisters, were perfect angels and the most beautiful girls in the world. As a result, she became insanely certain that one of them should marry the Prince. And additionally, quite nicely mirroring the Prince’s final decision, was certain that if she could only get a hand on some of the Prince’s wealth and fame, then all her problems would go away.

This is a classic ‘warning’ character. Many people in the world believe that ‘if only’ they could get this or win that or achieve this or make this amount of money then all their problems would be solved. The lesson here is how the opposite is true. Whilst you may require patience (eg. Nelson Mandela, who spent decades in prison and when asked if he was angry and what he did, answered “No I wasn’t angry, I was preparing to lead”), remaining true to who you are and living life with kindness, graciousness and love will ultimately break you free to a new level of consciousness, awareness and life, as what eventually happened for Cinderella.

Find ways to condition this lesson and discuss the consequences of being like the Stepmother even in small ways every day.

I would also like to put a note in here about the lack of the ‘real father of Cinderella’ character. Usually in the fairytale, there is Cinderella’s real father, who remarried after her mother died, because he felt like he couldn’t raise Cinderella on his own and thought she would benefit from

having a new mother and new sisters. What is always frustrating is that you'd have to be a complete moron to not notice that the Stepmother treats Cinderella so badly; just look at what Cinders is forced to wear! The Father always seems to not notice any of this – of course, this is done on purpose as the women who were telling the Fairytale probably thought it important to teach the lesson that you shouldn't rely on men.

Whilst I fully agree that men can be pretty dopey a lot of the time and not notice things like that, I don't wish to continue this stereotype and hope that the absence of the Father will help to prevent that. It is assumed that the Father has also died at a later stage after he remarried, or that he is just absent on business. I didn't get into it in the script. Hopefully we can start to have a new view of men, the purpose they serve and remember that when trust is put in them in a feminine way, the caring, trustworthy and present masculinity that we want to see in them is revealed, that they step into the new vision we have for them.

### ➔ **Ugly Stepsisters**

As the Fairy explains in the opening monologue, the special magic in the story allows the audience to see the sisters on the outside as what they are like on the inside. Now, we felt this was important, as we don't want to reinforce negative stereotypes that nasty people are also fat and ugly. We endeavour to cast girls in this role that are actually quite attractive according to society. We just then have them 'act' in ugly ways, both with body and behaviour (and costume etc). We want to ensure that you condition this concept, that the *ugly stepsisters* were so named for their *ugly behaviour*.

Whilst the characters are way over the top, there are many children that exhibit behaviour like the ugly sisters. Selfish, demanding, greedy, petty and whiny. Match up the consequences of behaving like this with your children. The only hope for anybody who acts like this is that the person who in the end will decide your destiny (ie. Cinderella) is a kind and forgiving person. This, of course, is the case and they're allowed to remain free and not sent to the dungeon.

The fact that the sisters aren't 'ugly' in appearance (ie. body and face) is consistent with the original fairytale (Disney got it a bit wrong, made them physically ugly and caused us all to have to call them 'ugly stepsisters', thank you Walt!)...however, they were not ugly in the original stories, just mean of heart and spirit. We have tried to mix in both ideas to satisfy the audience and also keep the real lesson to be learned.

## ➔ The 'Closed Eye Process' for SELF-WORTH

In Cinderella, there is an advanced guided closed eye process that the Fairy Godmother takes Cinderella through, as well as anybody in the audience who wishes to have the experience also.

The issue the Fairy is trying to help Cinderella with is her belief that she is not 'worthy' of going to the ball, or doesn't feel she deserves it. We all have these fears and especially young girls, even at a young age, can start to feel unworthy, not good enough etc etc. We felt it an important issue to address subtly in our show, and to deepen the character and storyline of Cinderella beyond the fairytale.

How many times in life have we 'played small', not tried to do something because you didn't think you were good enough or worthy enough to do it. Like Cinderella, we sometimes accept those things that aren't fair or at a good enough standard to live an outstanding life because we don't think we're worth it, we don't even believe in ourselves enough.

The process is called an "**Emotional Flood**". Its outcome is to take the audience or person on a journey, by remembering various times in their life when they felt certain emotions, such as laughter, happiness, joy, pride, determination, courage, and love. Each new memory 'stacks' on top of the others, and you literally imagine each memory flying (flooding) into your body, and you can even get them to 'reach out' and grab the memories and bring them into their body. It's very fun and children love it. The other side of the process is doing the same thing with 'future' memories, so imagining things in the future that will make you feel all those great feelings. This sets up the unconscious mind to 'search' and 'manifest' great things that will create these emotions. This part is not included in the closed eye process in the show but you can add it in if you try it.

### ***What you focus on, you get***

So with that in mind, it's important to control your focus and allow the emotions you WANT to feel to naturally manifest into your life. This process helps that.

The final part of the process simply 'future paces' the person into using these powerful emotional states in the future, by imaging a situation that might have made you feel sad, unworthy of love or unconfident etc. Then imagine bringing these powerful emotions to the situation and see how different it turns out – IN ADVANCE. This is called a future pace and an important part of the conditioning process, to ensure it all works in the future, and not just for the moment.

We suggest you play around with these ideas and try them out in your class, to enable the children to condition in the positive emotional states almost daily, so that it becomes part of them and not just a once off during the show.

**Here is a copy of the process** from our script so you can use it/adapt it for your own needs. The language is quite specific:

*Yes well, I think all of us feel like you at some time. Boys and girls, let's help Cinderella....have you ever felt like Cinderella, and felt like you weren't worthy of being loved or felt not very special? Would you like to feel more happiness and joy instead? Even if you already feel happy, would you like to do something to help Cinderella feel happy? If you do then say yes!  
Ok good.*

*Cinderella, and all the boys and girls, take a nice deep breath in - that's it - and close your eyes. Everyone in the room, close your eyes, all the boys and girls, and all the teachers (and/or grown ups), close your eyes. Shhhhh. We're going to do something very special now and you*

*know that it will work if you keep your eyes closed and stay very very quiet. Sit up straight, take a deep breath in and feel really good. Feel right now like you are about to do something that will help you feel more happiness and fun in the future than ever before, put yourself in that feeling of excitement, of knowing we're going to have some fun! Are you ready to have fun and feel good boys and girls?*

*Alright, well, everyone think of a time in the past, when you felt really really loving, like you knew you were absolutely loved. A time when you were certain that you were loved, or a time when you showed love to someone else. Remember a loving time right now. What about you boys and girls, can you remember a time when you felt really really loved? If not, just make one up! Does everybody have one? Ok great. Now imagine the loving memory flying into your body, with your eyes closed....you can see it coming into your body, you can even reach out and grab it! Pull it into your heart. Now think of another time that you felt loved, and bring that in, reach out and grab that memory, still with your eyes closed, and pull it into your chest. Pull another one in, that's it! Feel it, just remember how it made you feel. Remember a time when you felt love for yourself, knowing how generous and kind you can be. Remember a time like that and bring that in too, remember how happy it made you feel when you were nice to someone.*

*Now remember another time in your life, a time when you felt really proud, when you felt so totally proud about who you are or something you had accomplished. Remember a time when you were really proud about yourself, when you knew inside that you had done a really great job. That's it! Think of another time when you felt really proud, and bring that in too. That's it!*

**[FLOOD]**

*Now, before we finish, let's just go really really fast for 30 seconds, think of any great moment from your life, any moment that made you feel good, when you were laughing, or a proud moment, or a loving moment, and bring them into your body really really fast! Think of another, bring that in, reach out and grab it! That's it, think of another, faster, faster, and another, and another, faster faster faster! Bring them all in, all the great memories from your life! That's it, faster .. 5 more seconds, quick, a few more.....grab them and bring them in...and....STOP!*

**[ANCHOR]**

*And now, put your hand on your heart, feel now, how you are connected to all things, all people, and how all that exists is love. Take in all the memories you just remembered, feeling all those feelings of joy, happiness, laughter, and love and feel them in your heart right now, all together. Put your hand on your heart and remember that fear no longer exists, and you know that you are only pure love and joy. Can you feel it? Great!*

*You can open your eyes again now...*

### ➔ **Going beyond the 'script'**

Obviously, this show is a fun show for children. However, a great deal of thought has been put into every little detail. See if you can find ways to delve deeper into the heart of this fairytale. **This isn't an event to be at your school only for when your grade 1's are studying fairytales!** Look deeper and see how stories like this, and other Alpha shows - as well as all the other impactful aspects of Alpha shows (like the lights, sound, music etc) - make this something beyond just another retelling of an old fairytale.

How can we use this show? – a show where children are guaranteed to be excited afterwards, and left in a peak state that is passionate and perfect for reinforcing and conditioning positive ideas. Don't waste this opportunity! What lessons, skills, and subconscious patterns can we instil right now in the children you care about? That could change their life forever?

For more discussion topics, see the Discussions section earlier in this guide

***What other positive values could be reinforced? We look forward to hearing how this discussion goes!***