



# KING ARTHUR

## ALPHASHOWS Pre-Show Activities

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

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

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## **ABOUT THE PRE SHOW ACTIVITIES**

Alpha honours and highly respects the work that all your teachers do with children and we can only hope that our brief visit at your school will help to brighten your day, and help to make learning and the classroom fun. Teachers have a phenomenal capacity and we look forward to meeting you and your children and being at your school. We believe in peak states, happiness, high energy and enthusiasm in general being the most effective ways of learning, we sincerely hope that the show is useful to you in that and many other ways.

## **THE OUTCOME**

**ALPHASHOWS'** outcome for our performances in schools are:

- ◆ To provide an intense, memorable, high quality and high impact musical, that engages children the entire time. We hope to give them an experience of what 'theatre' is that encourages further participation in arts and theatre in the future.
- ◆ To bring a marvellous tradition, namely 'pantomime', to new Australian audiences and update the format for the 21<sup>st</sup> century. This means we honour the traditions of pantomime, such as villains, hilarious characters, "behind you" gags and audience participation, but include modern references, songs and ideas, and stories that are traditional yet modern.
- ◆ To give the most talented young performers a chance to perform in a large cast of six to a 'tough' audience – namely children – and have them give a real experience of 'being a performer' to children by answering questions and generally being happy, accessible, fun and cooperative with children and teachers.
- ◆ To provide the most outstanding role models within the stories and ideas of how to be most effective in our world in general. We hope to impart these ideas and to promote discussion by finding ways to reach children in subtle, subconscious ways.
- ◆ To provide a launching pad for creativity, writing, drama, music, and fun in the classroom. To create enthusiasm and encourage children to be in the peak state for learning.
- ◆ To have 'arts for arts' sake that has been shown time and time again to be equally as important as all other Key Learning Areas (Essential Learning Standards), and having a measurable impact on improving results of those other KLAs.
- ◆ More specifically, to provide art that is not sub-standard or 'less' because it is aimed at children, but art that is of the very highest quality possible within the constraints of a touring production. Alpha shows also tour directly into theatres – you have chosen to bring real theatre to your school.
- ◆ To continue to do this in as many schools as possible year after year with a brand new show; to condition and reinforce our other outcomes so it isn't just a one-off but an annual tradition that results in a measurable progression of consciousness and awareness in children and adults; an event that invigorates the entire community!

# ABOUT THE SHOW 'KING ARTHUR'

## OVER ARCHING VALUES THEME: ONENESS & FRIENDSHIP

King Arthur was the first show Alpha produced that departed from some of the established plots and devices used in other Alpha shows. We wanted to explore the idea of Oneness, and how important recognising our innate unbreakable connection with all of humanity is. The concept of 'ego' and how it works to promote the illusion of separation, being the antithesis of the idea of oneness, became the 'villain' in this piece, devoid of a traditional villain (often played by Ben, Alpha's founder and creator). Ben in this show, plays Merlin instead, and the character villains end up being representations of ego in various forms. We explore sending a character to the dark side and back again, George Lucas style, and blurring the lines a little more from pure black and white characters. Through these journey's of various characters, King Arthur comes together to wrap up many elements we have introduced over 7 years, 7 shows, and is the perfect show to have once you've had a number of other shows (although would still be great as your first or second show too). By bringing together the characters, audience and everyone together in Oneness, we can move towards creating this in the world as a whole too.

**QUICK SYNOPSIS** – Britain is without a King, and Merlin is working to help the Council of Camelot find the true King, who will be the one to pull the sword from the stone. Morgana, a lady on the Council, becomes frustrated with Merlin and his methods, and leaves to pursue her own evil plottings. She convinces Lancelot, a Knight in Training (and friend to Arthur) to become her apprentice and train in the ways of dark magic, and he becomes "Mordred". He agrees and through 'force' and control tries to take over the kingdom and become King. Arthur, dealing with his own feelings for Guinevere (who herself is also tempted by Lancelot to 'control' the Kingdom together) and his deep down understanding of his path to leadership, eventually finds his place. Through various adventures, Arthur's journey to Oneness is complete, after realising the power of the Round Table and Camelot. At this stage, he finally pulls the sword from the stone (after many attempts by the audience!) and steps into the King he is destined to be. Britain finally has their King.

### How the show addresses our outcomes:

- ◆ Ashley Weidner, a member of Alpha in 2006/7/8, wrote the initial draft of a King Arthur script. Alpha Shows bought this script from him and then Ben rewrote the majority of the script to work in with the values theme he was after and what people expect of an Alpha show.
- ◆ It isn't so much a pantomime anymore, with only a few random panto gags still there.
- ◆ A phenomenal cast of 6, that are all very enthusiastic and keen to be with children.
- ◆ King Arthur is focussed on fun but also contains a nice closed eye for the children to experience oneness. It is quite an advanced subject and may lose some, but we believe it's important to challenge our audiences – some will really connect with the idea and find it to be a new opening to a new level of awareness and consciousness.
- ◆ King Arthur will provide a wealth of visual and auditory stimulation, and has elements designed to condition peak states that are both kinetically intense and also quietly intent.
- ◆ King Arthur's set is just great, using various technologies we've invented in new ways all combined together in this show.

The content is delivered through a wide range of engaging and accessible dramatic techniques: including, of course, pantomime-styled sequences, physical comedy, audience interaction in the form of questions, witty dialogue with humour that appeals to children (including the occasional bit of toilet humour!), stylised movement, choreography, modern music interweaved in the story, dramatic lighting and effects, high quality sound and sound effects, magnificent costumes and big realistic sets.

## PRE-SHOW ACTIVITIES

### ➔ Fairy Tales, Folk Tales and other Stories

**Learning Area:** Literacy

**Outcome:** To create an understanding of the origins of fairytales and classic stories, and to dispel myths about the common held beliefs about where these stories originated from. To connect children in with the archetypal nature of these stories to ensure they have a strong connection to the show in advance. To explore stories from different cultures

**Materials:** Discussion in classroom and the internet

#### **Information:**

*Fairy tale, or wonder tale, is a kind of folktale or fable. In these stories we meet witches and queens, giants and elves, princes, dragons, talking animals, ogres, princesses, and sometimes even fairies. Marvellous and magical things happen to characters in fairy tales. A boy may become a bird. A princess may sleep for a hundred years. Objects too can be enchanted — mirrors talk, pumpkins become carriages, and a lamp may be home to a genie.*

*The oldest fairy tales were told and retold for generations before they were written down. French fairy tales, like Sleeping Beauty were the first to be collected and written down, but now we can read fairy tales from almost any culture. When these stories were studied together, something amazing was discovered. From countries as distant and different as Egypt and Iceland similar fairy tales are told. Both Egypt and Iceland have "Cinderella" stories, as do China, England, Korea, Siberia, France, and Vietnam; and the list doesn't stop there. There may be a thousand versions of the Cinderella story, each with a unique telling which carries cultural information about the time and place the story was told. One thing is for sure; people everywhere like stories in which truth prevails over deception, generosity is ultimately rewarded, hard work overcomes obstacles, and love, mercy and kindness are the greatest powers of all.*

**Activity:** Read old folk stories or fairy tales and then ask children to retell them in a modern setting.

#### **Interesting Web Addresses Relating to Fairy Tales, Folk Tales and other Stories:**

Alpha Shows Website

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

Interactive Grimm Brothers Website

<http://www.grimmfairytales.com/en/main>

Aesop's Fables

<http://www.umass.edu/aesop>

Australian Aboriginal Dreamtime Stories

<http://www.dreamtime.net.au/dreaming/storylist.htm>

Native American stories

<http://www.ihawaii.net/~stony/loreindx.html>

## ➔ Discuss the history / legend of 'King Arthur'

**Learning Area:** Literacy

**Outcome:** To provide an expanding awareness of myths & legends and their origins and purpose

**Materials:** Discussion in classroom and writing

**Information:**

King Arthur is a legendary British leader who, according to medieval histories and romances, led the defence of Britain against the Saxon invaders in the early 6th century. The details of Arthur's story are mainly composed of folklore and literary invention, and his historical existence is debated and disputed by modern historians. The sparse historical background of Arthur is gleaned from various sources, including the *Annales Cambriae*, the *Historia Brittonum*, and the writings of Gildas. Arthur's name also occurs in early poetic sources such as *Y Gododdin*.

The legendary Arthur developed as a figure of international interest largely through the popularity of Geoffrey of Monmouth's fanciful and imaginative 12th-century *Historia Regum Britanniae* (*History of the Kings of Britain*). However, some Welsh and Breton tales and poems relating the story of Arthur date from earlier than this work; in these works, Arthur appears either as a great warrior defending Britain from human and supernatural enemies or as a magical figure of folklore, sometimes associated with the Welsh Otherworld, *Annwn*.<sup>[5]</sup> How much of Geoffrey's *Historia* (completed in 1138) was adapted from such earlier sources, rather than invented by Geoffrey himself, is unknown.

Although the themes, events and characters of the Arthurian legend varied widely from text to text, and there is no one canonical version, Geoffrey's version of events often served as the starting point for later stories. Geoffrey depicted Arthur as a king of Britain who defeated the Saxons and established an empire over Britain, Ireland, Iceland, Norway and Gaul. In fact, many elements and incidents that are now an integral part of the Arthurian story appear in Geoffrey's *Historia*, including Arthur's father Uther Pendragon, the wizard Merlin, the sword Excalibur, Arthur's birth at Tintagel, his final battle against Mordred at Camlann and final rest in Avalon. The 12th-century French writer Chrétien de Troyes, who added Lancelot and the Holy Grail to the story, began the genre of Arthurian romance that became a significant strand of medieval literature. In these French stories, the narrative focus often shifts from King Arthur himself to other characters, such as various Knights of the Round Table. Arthurian literature thrived during the Middle Ages but waned in the centuries that followed until it experienced a major resurgence in the 19th century. In the 21st century, the legend lives on, both in literature and in adaptations for theatre, film, television, comics and other media.

**Activity:**

Discuss the elements of the legend, the characters etc, to familiarise your children with the various elements.

Characters in Alpha's show:

PH: 1300 850 658 | FAX: 03 5978 6855 | WEB: <http://www.alphashows.com.au>



Arthur – a Knight in Training at Camelot

Lancelot – his friend, arrogant and full of himself, wants to be king, also a Knight in training, frustrated with how long it takes to train as a Knight

Merlin – a Wizard who assists those in Camelot, chairs the council meetings of Camelot

Morgan Le Fay (Morgana) – the first woman on the council, keen to find the king and work with him to rule

Guinevere – another woman on the council, sure of herself. Also wants to take control and help the kingdom to find the true king. Arthur's crush, but also the fancy of Lancelot. She is not sure about any of it!

Lady of the Lake – the mystical being who created the sword Excalibur and who helps Arthur on his journey

Katoka – Merlin's friend and Camelot's guard. A dragon.

Banshee – Morgana's friend and helper, a Banshee.

Symbols in the show:

- Excalibur sword
- Sword in the stone
- Holy Grail (mentioned at end)
- Round Table
- Camelot
- Flower of Life

Discuss the relevance of these symbols to the story and become familiar with the characters and how we use the symbols and characters in the show to create a story worth telling in the 21<sup>st</sup> century. There is more information on these symbols in the Post-Show Discussion pack. Symbology is important in this story more than any other Alpha show. Allow your students to find out more about them before the show so they are familiar, but the main activities should be done after the show, once they're excited about it all.

## ➔ Question Time

### Learning Area:

Literacy / Theatre / Music / Performing Arts / Science & Technology / Art / Values Education

**Outcome:** To prepare the students for asking quality questions after the show and in life.

**Materials:** Discussion in classroom and writing

### Information:

At the end of each show, when time permits, Alpha's performers come back on stage to give the children an opportunity to ask questions.

If you have specific children who did not get their questions answered, you are more than welcome to bring them to us whilst we are packing up, to talk to us. We welcome and encourage the performers to have the maximum possible contact time with students. We are also very happy to provide autographs and personal messages to each child.

You may have had actors in your school before who answer questions after their performance.

Here is how we do it differently:

- ◆ It is almost 'part of the show'.
- ◆ We have a voiceover introduction and 'pump-up' music before the actors come back out on stage. It is always important that children are in a 'peak state' to ask and answer questions
- ◆ The actors will come out in costume, but as 'themselves' (not in character). They will remain energised and enthusiastic, rather than showing fatigue (even if the Actors themselves are fatigued at all)

### Activity:

Get the students to brainstorm various question 'areas'. There are multiple types of questions to ask, that coincide with the possible Learning Areas above. Then brainstorm 1 or 2 great questions in each area.

You may want to also run the 'sensory acuity' activity below.

It's important to reinforce the purpose of the question time. Ask them what they think their focus should be during the time. If they ask a question that is silly, the purpose of that would be to make people laugh. If they ask a question where the whole audience finds out some really great valuable information, the purpose is to provide a worthwhile and beneficial experience for the whole audience. We reward 'clever questions' so the more preparation, the more reward!

You can then follow up with a discussion about how a great truth in life is the importance of questions and how they effect our lives.

*The quality of life is in direct proportion to the quality of the questions we ask, especially those we ask on a consistent basis*

So mastering this area of our life is imperative. If we're always asking a question like 'why do I always get it wrong', our brain comes up with an answer ('cause you're an idiot!'). If we ask quality questions like, 'How can I do my best and have fun at the same time?' you'll always come up with a better answer!

### QUESTION TIME (continued):

*EXAMPLES of QUESTION AREAS POSSIBLE TO ASK US ABOUT:*

- ◆ So **Literacy questions** are about the story, how we told it, the script, the humour, our version of the story and our choices we made.

## ALPHASHOWS - **PRE-SHOW** ACTIVITIES for KING ARTHUR



- ◆ **Theatre questions** are about the show, bringing theatre into a school etc.
- ◆ **Music questions** are about our song selections, the live singing, how we learnt to sing etc.
- ◆ **Performing Arts** questions are about acting, role playing, creating a character, character choices, how we got cast, auditions, the experience of being an actor.
- ◆ **Science & technology questions** are about the set, how we built them, the construction methods we used, how long it took, how we planned to do it, what skills were needed etc.
- ◆ **Art questions** are about the costumes and the set painting.
- ◆ **Values Education questions** are about the embedded messages in the show, the role models of the performers and what we hoped the children learnt during the show about how to live life with passion, enthusiasm and success.

Below are some examples of good questions and also some examples of questions we've received in the past (some not so good!). Great questions (ones where we'll answer something really useful to the experience) are marked with an \*

### **Rehearsals and Preparation**

- \*How long does it take to rehearse?
- Where do you rehearse the show?
- \*Who makes up the dances?
- \*Who writes the shows?
- Was it hard to learn your lines?

*Please note: "Question Time" sessions are an extra value in addition to the show your school has purchased from Alpha, provided free of charge – as a result, we cannot guarantee that we will have time – especially if we have another school to go to afterwards, or if it is already too close to the end of your school day. If this is the case, please feel free to allow children to speak to the performers as they pack up.*

### **The Set-up**

- \*How long does it take to set the set up?
- \*Who made/painted the sets?
- What's behind the set?
- Where did you get the costumes?
- How do you get changed so quickly?
- \*Where does the smoke come from?
- \*How do the lights/music/sound work?
- Were the swords real?

### **King Arthur Specific**

- \*\*\*Why was Morgana so mean?
- How did the magic work?
- \*\*\*Why did Lancelot/Arthur want to be King?
- \*\*\*What happened to Lancelot?
- \*\*\*Why was Arthur to be King and not someone else?
- \*\*\*What was Merlin on about with all this 'Oneness' stuff?
- \*\*\*And what's the Lady of the Lake all about?

### **The Company**

- \*\*What other shows does Alpha do?
- How many shows have you done?
- \*Which show are you doing next year?
- \*\*\*Why do you do shows like this in schools?
- Whose idea was it to perform in schools?
- \*Do you perform anywhere in the school holidays?

### **The Performers**

- \*How did you all get to be in the show?
- \*What acting training have you done?
- \*Where/How did you learn to dance/sing?
- How old are you?
- \*How does it feel to be an actor?
- \*Do you get scared/nervous?
- Have you ever been on TV?
- \*What other shows have you been in?
- \*What is your favourite thing about performing?
- What is your favourite colour?
- What is your hair like?

## ➔ Alpha-Writing

**Learning Area:** Literacy

**Outcome:** To engage children in passionate creative writing in response to the Alpha Show.

**Materials:** Writing materials

**Information:** Alpha shows can inspire much enthusiasm and creativity. Harness this energy to create amazing creative writing!

### **Activity:**

#### **For K-2:**

Storytelling. Seat them in a circle and using one of our story starters below, begin the story. One by one in the circle, the children can contribute a line to the story, each taking the story in their own crazy direction.

- ie.
- 1) Once there was a rabbit who loved to dance.
  - 2) He would dance all around his little house.
  - 3) Then he fell and broke his leg!
  - 4) So he couldn't dance any more.
  - 5) He was so sad that his friend, the frog, wanted to cheer him up.
  - 6) He said, "Why don't we try doing something different? What about knitting?"  
and so on and so on.)

#### **For Gr 3-4:**

Choose a character and write an entry in their diary

# ALPHASHOWS - **PRE-SHOW** ACTIVITIES for KING ARTHUR

## Alpha-Writing (continued...)



### For Gr 5-6

1. Write a newspaper article about the events of the story, 'Extra Extra! New King on the Horizon!' "Editorial on our council: Are they being successful in finding our new King?"
2. Write your own Fairytale, play or pantomime, brainstorm the elements of these stories ie  
Characters: an evil magical person, a good magical person, a mother, a wolf, a prince, a princess, a cow, a king, a narrator, a grandmother, a boy/girl, a fairy, a goblin, a bossy person  
Place: a castle, a dark wood, a cottage, a cloud in the sky, up a tree, in the city,  
Events: falling asleep, getting married, running away, meeting a magical creature, finding treasure  
Then put it all together! Remember the happy ending!
3. Choose from one of our 'Story Starters' to create their own fairy tale.

### **Story Starters:**

- ◆ *Once upon a time, in a deep dark wood, in a teeny tiny cottage with a straw roof, lived a big rat. His name was Claude.*
- ◆ *Deep, deep down in the ocean as I was minding my own business...*
- ◆ *Way back in the back hills where even the ants didn't go, I remember...*
- ◆ *In old grandmother's trunk there was a ...*
- ◆ *There once was a rabbit who loved to dance*
- ◆ *My grandmother used to tell me home is where the heart is. I did not understand what she meant by that until one stormy night when ...*
- ◆ *Long ago, in a faraway place, there was a land filled with wonder. In this fantastic place there was a little girl. She was very special, for she had magic...*
- ◆ *It started out just like any other school day. I finished the last soggy pieces of cereal from my bowl full of milk. (I always pour too much!) But as I grabbed my coat and ran out the door, I couldn't believe my eyes!*

## ➔ Alpha Shows Performance Style

**Learning Area:** Literacy / Performing Arts / Theatre



**Outcome:** To develop an understanding of Alpha's traditions, our conventions and how to be an ideal audience to enrich the experience of an Alpha Show. ***This section is HIGHLY RECOMMENDED for all teachers to use with all students to ensure maximum value.***

**Information:** Alpha Shows allow the students to be free and to yell out and talk to the characters. Alpha's versions of stories are usually significantly different than anything they have seen before. Explore the value of doing this with your children, and how using theatre and our special format of theatre helps bring new life to classic stories.

### **Energy and Pace**

You may like to look at how the energy and pace of the show varied considerably, to parts with only dialogue, to lots of songs, to slow bits, to parts where a LOT was happening all at once... this is all part of the theatre experience and also necessary for children to have parts where they can tune out for a moment and chat to each other, and to let it integrate into their subconscious, and take a break! The structure of the shows is all done on purpose. Generally Alpha shows are high energy and pace, to ensure children don't get bored. They are far more impatient than an adult audience, as they pick up on the crux of a scene immediately and don't always need all the details.

**Therefore, we always speak fast, move each scene along quickly etc (which can sometimes be too fast for adults!).**

HOWEVER, you could prep your children in advance to ensure they are listening at the right times, and not taking advantage of the style of the show which allows them essentially to do what they like. You can use the following activity for this purpose or your own way of teaching awareness of when to listen and when to actively participate. **This is up to you – as the actors will not 'punish' children for being loud and having fun during the show.** If you think they should listen, prepare them to do so in advance (not at the show by shooshing as this is too distracting)

### **Activity: Screaming & Listening**

To get an idea of what an Alpha show is like

Ask a simple question, like, 'do you think Arthur can do it?'. Prepare them in advance, to yell yes at the tops of their voices, scream, do 'wohoo's' or whatever else. And then visibly and physically 'cut' them, and see how fast they can stop and listen again. As soon as you 'cut' them, tell them some hard to remember information, and test to see who remembered it. This is a great game for preparing them for what an Alpha show is like and how they'll be yelling out at some points, and listening at others.

### **Activity: Sensory Acuity Game**

You should also promote the skill of 'sensory acuity' so they know when it is NOT time to 'yell out'! Sensory acuity is a useful skill in all areas of life!

You could play a game where children pair up and one tells a story and the other, without speaking, gives the storyteller cues about what they're feeling, whether they like the story or hate it, or other things. You, as the teacher/facilitator, can come round holding up cards behind the storyteller like "You need to go to the toilet" to tell the non-talker what to 'act out'. After it's over you can see how much the storyteller picked up about the other person, by using their skills of 'Sensory Acuity'.

## ➔ Alpha's audience participation elements

**Learning Area:** Literacy / Performing Arts / Theatre

**Outcome:** To become very familiar with the specific chances to participate in the show

### **Information:**

Alpha Shows borrow from the pantomime genre many traditions which increase the level of audience participation eg. "He's behind you" and "Ohhh no you're not" etc. as well as 'booing the villain'. The cliché's and most traditions of pantomime are always honoured by Alpha shows – and we also have created new ways for an audience to interact with us, most specifically, with the 'closed eye processes' in the show as well as other fun creations we've had over the years.

Discuss how we use this as a tool to create fun in stories in ways not possible with other formats, especially non-live formats (you wouldn't bother booing a villain in a TV show, as they can't hear you! How boring is that!). Vocal participation by children is important in our shows, and whilst our stories will structure it and educate how it works during the show in the best way possible, initially children may not realise they can yell out – especially if your group is very well behaved, it may be a new experience for them!

You can encourage and let them know it is part of the experience to join in with the singing, dancing, the booing and being a part of the story by answering questions - we'll remind them during the show as well.

On the other hand, some children will take the opportunity too far, and whilst our shows are structured in the best way possible to control over-the-top participation, you may like to also discuss how your children should recognise when to yell-out and when not to. As mentioned, it's a great skill to learn for life in general! The activity above will help with this.

If you want to know more about the history of pantomime, visit this website. Note however, that Alpha shows are not really a pantomime, we just borrow a few techniques from the genre.

**Visit the following website for more info on pantomime genre:**

<http://www.its-behind-you.com/history.html>

## ACTIVITY: Alpha's audience participation elements

You can practice all the different Alpha traditions in class. It makes the show extra fun if children have a few clichés that they can look for and really get excited about doing. Try these out:



1. **"Oh no you're not"**. At some stage during the show, the villain will ask a question like "I am the most gorgeous beauty in the entire world, aren't I boys and girls?". The audience's response should be "Oh no you're not!". The villain then responds with "Oh yes I am", audience with "Oh no you're not", etc. It repeats 3 times at which point the story moves on. Not every show uses this as it can drag on a bit.
2. **"He's Behind You!"**. This is where a character is looking for another character and can't find them, but the audience CAN see the other character. At one point, the other character will be behind them, and will ask "Where is he boys and girls?" At this point, the audience should respond with "He's behind you!"
3. **"BOOING THE VILLAIN"**. Whilst we agree that 'booing' isn't something that should be encouraged in normal day to day life, it is a time honoured tradition and we believe we should keep it. It is also a brilliant way for the audience to band together in opposition to what the villain represents – ie. nastiness, selfishness and being mean! Remember to remind the children to be aware of when to stop 'booing' so that the story can continue. In King Arthur, there is NO villain to begin with. So booing will not be necessary for most of it, until they start acting like a villain (which will be obvious). Talk to your students about this.
4. **Answering Questions**. In addition, the audience will help the characters along the way with anything from simple 'yes's' to sometimes more involved answers or repeating things. It will usually seem like the audience is actually affecting the action (sometimes they really are!). It's great when an audience altogether really believes this so try to explain how they are part of the story and can involve themselves.
5. **"Say Yes!"**. During all of our shows, we have the audience repeating phrases or otherwise engaging in helping one of the characters 'grow' and expand on the lesson of the story. Whilst doing this, the audience learns new things about themselves and the world. It will *usually* involve 'standing up' as an audience. Encourage them to play full out during these sequences, as these sequences are the chance to have the most beneficial experience from our show, the chance to become 'stronger' or 'more awesome' in every way – surely something all children are interested in deep down. It will often involve **STANDING TALL**, strong and focussed (ie. Not talking, and not fooling around with their friends), Saying **"YES"** in a really powerful and strong way, squeezing their fist or putting their hand on their heart, and repeating a certain personal development phrase like "All I need is within me now" (different for every show). It's important for teachers to participate in these sequences too, and encourage all students to stand up and do it too. If you know of certain students who are unlikely to participate, have them seated at the sides near you, and ensure they are not distracting or discouraging other students to get the value out of the process.

Apart from that, strange as it seems, we love the random call outs from the audience. It keeps us on our toes and helps us grow as performers as well! If it's actually understandable and feasible, the actors will attempt to address what was said and go with it, much to everyone's amusement! So again, an important point – as long as a child isn't being obscene, if they yell out random stuff, **PLEASE don't tell them to shoosh as it spoils it for them** and we don't get a chance to play with them in a unique way for you! It also generates a negative anchor to participating in 'theatre'. Although remember to watch for children taking the opportunity too far and spoiling the plot and non-participative moments. This may require that you move children or yes, even shoosh them surreptitiously.

## ALPHASHOWS - **PRE-SHOW** ACTIVITIES for KING ARTHUR

### ➔ 'Fly Away' finalé song

**Learning Area:** Music



**Outcome:** To increase skills in performance, singing and music. To enhance the show by teaching and learning Alpha's finalé song so that everyone can join in at the end with every Alpha Show.

#### **Information:**

The final song in the show is just great to join in with, so it's up to you how much you decide to take advantage of this special event visiting your school. The song is our original song first used in 2009, so once we've performed it for a while you'll start to know it. You can speed this process up by practicing in class.

#### **Activity:**

Learn or listen to the song "Fly Away" by Alpha Shows – it's Alpha's finale for all our shows. You could even choreograph a dance to the song and join in at the end. We punch our fists in the air for the 'Say Yes' parts. You can download off our website the song in the Downloads section, and/or it may be included in your Touring Pack. <http://www.alphashows.com.au/downloads/>

The lyrics are on the next page.

For an advanced activity, have your children go to:

<http://www.alphashows.com.au/curriculum/> or <http://www.alphashows.com.au/theatre-in-education/>

And analyse the curriculum content of the shows as shown on the curriculum page above. Then look at the lyrics, and ask the following questions:

1. What do you notice about all the lyrics?
2. This was Alpha's first song we wrote entirely fresh (without using inspiration of another song and backing track etc). In the past we have not done this, as we wanted the audience to always recognise and automatically be able to sing along with every song in the show. Do you think having an original song as our finale will work? Why?
3. Go through the lyrics and match up each one to one of the values messages listed on the curriculum web page on our website. Each core value relates to 1 particular show, but they also cross over. Some lyrics are just simply lyrical and musical or related to fun as well, or just a general positive message.
4. Now that you've matched up the lyrics with each value, do you think the song is successful in covering all of the shows core messages and wrapping them up nicely?
5. Why do you think we used the words "SAY YES" repeatedly throughout the song in the 2<sup>nd</sup> and 3<sup>rd</sup> choruses? What is the relevance of getting an audience to say YES? This was very similar to the old song we used, do you remember what word we used there (based on the S Club 7 song we borrowed for our finale). Do you think SAY YES is a better message? Why?
6. Learn the chorus and choreograph a dance, and perform it for your class. If you have access to the real song, download it and learn it properly. We look forward to seeing you join in with us at the end of the show!

# FLY AWAY – ALPHA SHOWS

Lyrics by Toby Wilkins, Ben Jackson & Katja Glieson

Music by Toby Wilkins

Arranged & Produced by Ben Jackson

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When you're feeling blue  
I'll be there to see you through  
You've got a friend in me  
Because I've got a friend in you  
And if you think you've lost your way  
Don't worry cause I'm here to stay  
And we will laugh our cares away

Tomorrow is a brand new day  
If you look inside you'll see  
The way to let yourself be free  
With life before us,  
All part of one great chorus

If you look inside your heart  
You'll see that you and me  
Are destined for the start of  
something wonderful

And so we'll fly  
Fly Away Now  
Yes we'll fly  
It's a brand new day now  
We'll fly where our hearts take us  
Nobody's gonna make us  
Come back down  
We'll Fly away now  
To the ground  
I can say now  
That if you be you and I'll be me  
There's nothing that we can't be

You have got the strength  
To make a brand new day  
When you leave the past behind  
you  
There'll be nothing in your way

There's something out there just  
for you  
That's where you'll find your  
hopes come true

There's so much more that we can  
do  
But we will get each other  
through

If you feel that you may fall  
Then I'll help you, you'll help us all

Follow all your hopes and dreams

Have the courage to believe

And say YES!  
Fly away now

SAY YES!

To a brand new day now  
You create your path  
Choose to follow your own heart

And say YES!  
Fly away now  
SAY YES!

To all that comes your way now  
Find the light so you can see  
Let your heart shine bright and  
free

Together we are one  
On our journey to what we'll  
become

We'll all play our part

You'll be my hero and I'll be your  
heart

And we'll find

When it's time  
Say YES!  
Be all you can be  
Say YES!  
And stand tall with me  
Say YES!  
Look inside of you  
Say YES!  
Then see what you can do

And say YES!

Fly away now

SAY YES!

To a brand new day  
now

You create your path

Choose to follow  
your own heart

And say YES!

Fly away now

SAY YES!

To all that comes  
your way now

Find the light so you  
can see

Let your heart shine  
bright and free

**AND SAY YES!**

(repeat chorus)