



THE  
SNOW  
QUEEN

ALPHASHOWS  
Post-Show Activities

This guide contains classroom activities for use AFTER the Alpha show of 'The Snow Queen'.

**[ 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 / Social & Emotional Learning

**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 and writing about their favourite character, scene etc. Try to hook in their drawings with the learnings of the show, showing the hero to be confident etc

## Write to Alpha!

**Learning Area:** Literacy / Social & Emotional Learning / 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!

**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

<https://www.alphashows.com.au/contact/>

Sign up and post messages in the children's message section.

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

**ALPHASHOWS**  
Warehouse 34  
42 McArthurs Road  
Altona North VIC 3025

Any queries call 03 9999 6060

It is very unlikely we will be able to reply to messages sent via mail, however, we do try to reply to any messages we receive on the forum website.

## Alignment

**Outcome:** To develop a real understanding of the importance of being in alignment, both with our true selves and our desires/goals, but also within ourselves, about our true emotional condition.

**Learning Area:** Social & Emotional Learning

### Information:

One of the biggest confusing things about living this life is that we have things we 'want' but don't know how to get them. Our version of Snow Queen tries to tackle this topic and give concrete answers to the way the 'system' is set up for us to get exactly what we want, as long as we get out of our own way. Therefore, the Snow Queen story as told by Alpha, is representative of the culmination of everything previously learned in other shows and for our own life, how we figured out how to 'get where we are' and create all of this from scratch.

To 'get what you want', you have to be in 'alignment' with those things. We use the metaphor in the story of 'riding the wave' or going 'downstream' in a river. It's obviously easy to go downstream, and the metaphor extends to say that everything you want and desire, and your true purpose and your true nature/self, is all 'downstream'. Nothing you want is upstream.

However, most humans find themselves in some sort of 'rut' or constant negative cycle of struggling against the flow of the river and trying to swim 'upstream', thinking that's where all the things you want are. This is very common.

What causes us to try to swim upstream? Being out of alignment with who you are. So it's thing like, a fear, or a limiting belief, an issue of unworthiness, lack of equality – incidentally, the various other themes in all our other shows. Snow Queen tries to bring all of that together and show the path forward to truly being in alignment. Read here for the speech from the 'Clever Princess' to get more in depth about this topic:

### *CLEVER PRINCESS*

*I don't think anyone in this room would disagree with you that there is indeed contrast in this world, of immense proportions, of pain and suffering. We get that it's easy to focus on the things that are wrong with the world. But having said that, we also know that every one of you came forth to the world with clear foresight of what was here. Not one of you was told or believed that everything was perfect. You believed that you would carve your life out of that which exists in the world. And you have choices. It's hard to believe, when people are living unwanted things, that they have free will, because it's hard to believe that someone would choose something horrific or horrendous. But that's why I am here to remind you, because people don't realise they are making those choices. So it's easy to think there is some force of darkness or evil that is the cause of the*



*unwanted things. But you have a strong wanting, all your life, that you want something better. We all do, don't we boys and girls? Unless you start at a basis of understanding how you create things, you cannot ever create what you need. Your life will reflect exactly what you believe. Just like the Master Mirror perpetuates completely from you, onto the world. So it's good - you know what you don't want. Now it's time to come into alignment with the feeling of what you do want, that sense of wellbeing, the perfect vibration that causes the feeling, where you have taken your guard down and the full stream of clarity and fun and wellbeing and flow can be present for you. It's as simple as thinking a happy thought!*

### *ELSA*

*But how can I think a happy thought when there is so much wrong? If I take my guard down, someone will get hurt!*

### *CLEVER PRINCESS*

*We understand what you mean. That the momentum of your life events so far does not lead to happy thoughts and feelings. You must find the path of least resistance. Find the thought and the feeling that DOES feel good, even if it's just a little bit better than before, and keep thinking those thoughts! So you might say:*

*"I am a powerful woman who can change the world at my will to create magic and happiness for all those around me. There is so much abundance in my life that I can see and hear and feel, in the food I eat, in the air I breathe, in the world itself. All my needs are being taken care of in every moment and I feel good as I notice this. I will watch for any and all opportunities to feel good".*

*And if you have the acuity and courage to RUN with that thought for a moment, your inner being will find itself in a place of no resistance to all the abundance of life, and you will feel better and better as you keep noticing all of the abundance around you.*

In this manner, the Clever Princess teaches Elsa the simple method for getting back into alignment with who you are and what you really want. It's really as simple as that. If you practice that every day, you will find your life automatically creating that which you want, instead of the undesired things you don't really want (but might be being attracted into your life regardless to help you face/trigger something you still need to deal with on an emotional level).

## Activities – Being in Alignment games

Relative to our children or any children with whom we would interact, our one dominant intention would be to give them a conscious understanding of how powerful and important and valuable and perfect they are. Every word that would come out of our mouths would be a word that would be offered with the desire to help this individual know that they are powerful. It would be a word of empowerment. We would set the Tone for upliftment and understand that everything will gravitate to that Tone if we would maintain it consistently.

### Who is in the VORTEX?

A fun way to emphasise the importance of being in the ‘vortex’ (ie. in alignment). Designate a nice area of the room as ‘THE VORTEX’. Explain that everything that they want is ALREADY in the Vortex. Now get everyone to write down something they really want (something sensible, not fanciful – it cannot be things like ‘to fly’).

Now everyone stand in a line, say the thing they want, and then tell the class WHY they DO NOT HAVE IT YET – what about that thing is hard or they don’t deserve etc. The negative aspects. As the teacher, stand in the vortex area of the room, and instruct the children whilst saying these negative things to try to ‘get in the vortex’. Stand solid and physically prevent the children from entering the vortex area (gently, obviously, and any children being rough should be corrected, they would be instructed to only be able to try to get in the vortex by walking).

Now change and have the children say how they are ‘already on the path’ to getting that thing, and how good it makes them feel. Use Elsa’s speech as an example:

*Today will be different. This is a new me. A stronger me. This is me, deliberately choosing my perceptions. This is me, in touch with my emotions and their value. It's a new beginning. The beginning of me living in full alignment, with all that I am! This is me living in flow with a whole universe of possibilities available to everyone. This is me being of service, being a true leader. With the source of all that is positive and good. Not just like every day. This is a new day. This is a new me!*



Now let the children say their new ‘in alignment’ speech (even if it’s just a simplified version of Elsa’s speech) and let them into the Vortex and celebrate! (one by one) Once they are in the vortex that means they are now ‘aligned’ with that which they want, and it’s only a matter of time before it come true (provided it’s a realistic goal/achievement, not something silly, which you can help them decide upon at the beginning).

## Discussions about the show

### Learning Area:

Literacy / Theatre / Performing Arts / Social & Emotional Learning

**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: 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.

### Theatrical Effects

Talk about the production elements et

### Values

What were the social & emotional learning values in the show. How were these portrayed etc.



## Activity Sheets

**Learning Area:** Literacy, Mathematics, Science

**Outcome:** To engage the students further in activities related to snow, the show & story.

The Snow Queen is a lesser-known tale by Hans Christian Andersen. It's a collection of stories, really. The first is about a mirror made by an evil sprite, which shows everything reflected in it at its worst. This mirror is broken, and bits of it fly into people's eyes and hearts and so on, causing them to perceive things in the worst possible ways. The next story tells of Kay and Gerda, neighbors and friends, and the happy times they have together at different seasons. Kay gets a bit of the mirror into his heart and another into his eye. He goes sledding, is lost in the snow, and is rescued — or perhaps kidnapped — by the Snow Queen. In the third through sixth stories, Gerda sets off to look for Kay and has adventures with talking flowers, a raven, and a robber maiden. In the seventh story, she finds Kay, who has grown cold and unfeeling, and frees him with her love from the spell of the snow queen.

### English

- Jeanine Gailey Hall's poem will be great for reading with teens. After reading the original story, use this poem to spark discussion and writing.

### Music

- Tchaikovsky's composition may be the most famous, and it is readily available

### Math

- When Kai is frightened, he tries to pray but can only remember his multiplication tables. If your class still needs to review the multiplication tables, shamelessly seize this opportunity.
- We hear also that Kai can do mental arithmetic "up to fractions." Some writers claim that Kai's aptitude for math is part of his coldness after the shards of the mirror enter his heart. Is this a stereotype about math and mathematicians? Is a quantitative approach to life necessarily cold or negative? See if you can prepare a debate on the subject.

### Science

- A distorting mirror is one of the important elements of the story. Check out the science of fun house mirrors.
- Moira Li-Lynn Ong has written that The Snow Queen is a metaphorical view of depression.
- PBS has a science-oriented lesson plan on depression.
- There is a feature on Mars known as the Snow Queen. Read the article and check out the NASA photos for some science-related reading practice.

### Character Education

- One interpretation of The Snow Queen is that it is about friendship. Use a snowflake graphic organizer to explore the characteristics of a good friend.
- Some say that Kai's decision to go play with the boys is a rejection of his early friendship with Greta. Ask students whether they went through a spell of rejecting their early neighborhood friends for classmates who seemed cooler for some reason. How do they feel about it now? Use this as a writing prompt



# Prince Hans' Manifest Destiny Lesson Plan

**Lesson length: 9–10 50-minute class periods**

**Lesson overview:** Students will analyze the term 'Manifest Destiny' through picture and song and be able to compare and contrast two points of view, synthesizing the information by creating their own song or pictorial representation of Manifest Destiny and evaluating the term Manifest Destiny by composing an essay.

## List of Materials:

1. Engage activity placards and handouts, 10 sets (in trunk master binder)
2. White paper and markers
3. Butcher paper
4. Michael Jackson's "Beat It" on CD; Weird Al Yankovic's "Eat It" on CD (in trunk)
5. Placards of "American Progress" and "Westward the Course of Empire Takes Its Way" (in trunk master binder)
6. Copies of "To the West" lyrics and parody of "To the West" lyrics, 10 sets (in trunk, Document Based Activities: Westward Expansion, pages 41–42)
7. 8.5 by 14 inch construction paper
8. Copies of questions to paste into foldables (in trunk master binder)
9. Glue or tape
10. Access to KLRN United Streaming ([www.klrn.unitedstreaming.com](http://www.klrn.unitedstreaming.com))



## Instructional Sequence

Phase One: Engage the learner

The activities mentally engage students with an event or question. Engagement activities capture students' interest and help them to make connections with what they know and can do. The teacher provides an orientation to the unit and assesses prior knowledge of the subject.

- Captures student interest
- Taps into what students know or think about a topic
- Raises questions and encourages responses

Students will work with a partner to discuss and answer the following three questions. They will then complete the activity accompanying the questions. This activity can be set up as either stations or in a rotation matter. Students should spend approximately 25 minutes discussing and doing the activity for each question.

## Snow Paint

Snowflakes in the air can be an exciting phenomenon for kids to watch. Your child can recreate the magic of snow with this activity, which involves creating your own white “snow” paint. You can turn the activity into a discussion about not only snow, but also weather and seasons. Your child will also get to express his creativity and practice fine motor skills.

### What You Need:

- Paper
- Paintbrush
- Bowl
- Shaving cream
- Glue

### What You Do:

1. Pour an equal amount of glue and shaving cream into a bowl and mix together until the mixture is thick. Now you have snow paint!
2. Let your child create a picture on the paper using the paintbrush and snow paint. If he uses thicker amounts, he can create more texture on the page and a 3 dimensional effect.
3. Ask your child questions about snow. In what environments does it snow? What do you think snow feels like? Do you think snow is hot or cold? What do other types of weather feel like, such as rain and sun? What is his favorite season and why?
4. When your child is done with his painting, ask him to describe what he made. Did he make snowflakes, a snowman, or something else?
5. Let the paint dry. Then your child will be able to enjoy his snow painting.

You can also use this paint for other occasions. For example, you can add red or pink to make a Valentine’s Day painting, or green for a St. Patrick’s Day painting.



# TELL A TALE

## WRITING PROMPT

School has been canceled for the day because of a blizzard! What would you do on your snowy day off? Use your imagination and descriptive language to tell a story.

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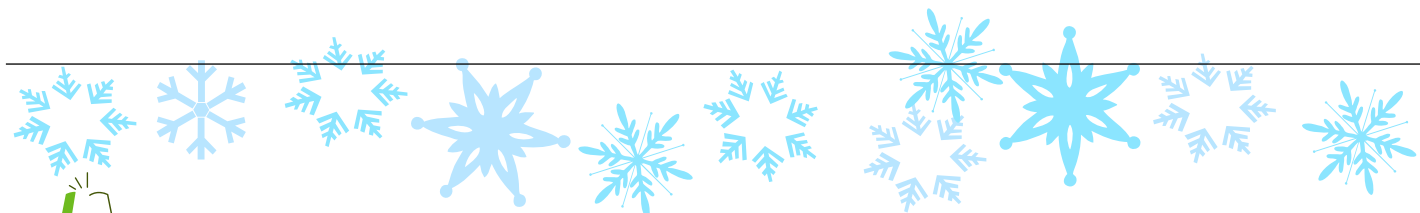
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\*\*Research based strategy (cooperative learning) from Classroom Instruction that Works book study

Kristina Carssow Gateways Lesson Plan Lesson Plan #1

1. “The grass is always greener on the other side.” Discuss with your partner what this quote may mean, have you ever been in a situation like this and do you think this is a true or false statement. On the white paper provided, illustrate you and your partners’ answers with a visual representation. Be prepared to explain it to the class. Post pictures on the board.

\*\*Quote and questions taken from Alief ISD lesson plan written by Ellen Barnhouse.

2. On the circle map provided, put “Manifest Destiny” in the middle and brainstorm what you already know about this phrase. Think about what you learned in seventh grade Texas History. Come up with words, descriptions and even pictures. Be prepared to explain it to the class. As students share, class will create one big circle map on butcher paper.

3. Horace Greeley is attributed in an editorial in the newspaper the New York Tribune in 1851 with saying, “Go west, young man, and grow up with the country.” Discuss with your partner: What might be out west? Are only young men moving west? What does he mean by ‘grow up with the country?’ If you were alive during the mid-1800s, would you take Greeley’s advice? Explain. Students will create a short dialogue/skit that explains and illustrates their answers. They will then have 3–5 minutes to perform in front of the class.

Estimated time: 75 minutes

Phase Two: Explore the Content

These activities include hands-on experiences in which students explore the content further. Students receive little explanation and few terms at this point, because they are to define the problem or phenomenon in their own words. The purpose of this stage is for students to acquire a common set of experiences, both to articulate their own understanding and to understand another’s viewpoint.

- Hands-on/minds-on activities prior to technical explanations

- Focus is on student observation and interaction with materials and each other

1. Vocabulary: Parody. Students will learn the meaning of the word parody to facilitate activity. Teacher will read the ‘Night Before Christmas’ parody for the class and ask students to guess what it sounds like. After a discussion, teacher will read definition of parody to class and discuss it. To illustrate the meaning of the word as used in songs, students will listen to ‘Beat It’ by Michael Jackson and ‘Eat It’ by Weird Al Yankovic. As a class we will discuss what makes the Yankovic song a parody.

2. Learning stations: In groups of no more than four, students will visit four stations. They will complete a foldable as they travel to each station. Two stations will include analyzing a picture and two stations will include analyzing a song. Teachers will make copies of the four columns that students can tape into their foldable. The foldable will be made of colored construction paper (8.5 by 14 inches). Students will spend 20 minutes at each station.

3. Compare and Contrast: Students will then compare and contrast the two songs and the two pictures with either a Venn Diagram or the Thinking Map double bubble. Before they begin this activity, the teacher will hand out a copy of the facilitative questions and the class will discuss them as a means of getting the students to look at both.

\*\*Research based strategy (advance organizers, cooperative learning, note-taking, non-linguistic representation) from Classroom Instruction that Works book study

# WINTER



## bucket list

Winter is a time for change and renewal. Make your own winter bucket list.

Think of **ONE** healthy thing that you want to start doing every single day.

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*now do it!*

What are **TWO** things you've really been wanting to buy? Write up a budget so you can start saving; you'll appreciate them more if you work hard for them!

1. -----

2. -----

Plan out your budget here:

**Goal amount:** -----

**Amount of money I'll save every week:** -----

**How many weeks I will save up:** -----

*I got them!*

Think of **THREE** fun winter activities that you've always wanted to do. Bring your friends!

1. -----

2. -----

3. -----

*I did it!*

# Let it Snow! Three-Digit Multiplication Practice

$$\begin{array}{r} 1) \quad 420 \\ \times 426 \\ \hline \end{array}$$

$$\begin{array}{r} 2) \quad 333 \\ \times 390 \\ \hline \end{array}$$

$$\begin{array}{r} 3) \quad 990 \\ \times 856 \\ \hline \end{array}$$

$$\begin{array}{r} 4) \quad 243 \\ \times 426 \\ \hline \end{array}$$

$$\begin{array}{r} 5) \quad 645 \\ \times 835 \\ \hline \end{array}$$

$$\begin{array}{r} 6) \quad 954 \\ \times 759 \\ \hline \end{array}$$

$$\begin{array}{r} 7) \quad 240 \\ \times 783 \\ \hline \end{array}$$

$$\begin{array}{r} 8) \quad 420 \\ \times 893 \\ \hline \end{array}$$

$$\begin{array}{r} 9) \quad 125 \\ \times 603 \\ \hline \end{array}$$

$$\begin{array}{r} 10) \quad 718 \\ \times 342 \\ \hline \end{array}$$

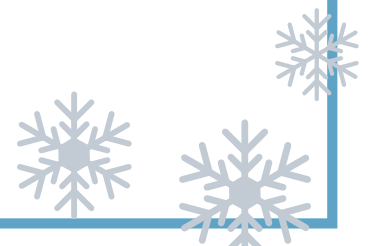
$$\begin{array}{r} 11) \quad 548 \\ \times 785 \\ \hline \end{array}$$

$$\begin{array}{r} 12) \quad 391 \\ \times 688 \\ \hline \end{array}$$

$$\begin{array}{r} 13) \quad 420 \\ \times 174 \\ \hline \end{array}$$

$$\begin{array}{r} 14) \quad 915 \\ \times 361 \\ \hline \end{array}$$

$$\begin{array}{r} 15) \quad 972 \\ \times 559 \\ \hline \end{array}$$



## Facilitative Questions



I know it's wintertime when...

Handwriting practice area with ten sets of horizontal lines (top solid, middle dashed, bottom solid).



1. How do the two pictures illustrate Manifest Destiny? Are they similar or different?
2. How do the two songs illustrate Manifest Destiny? Are they similar or different?
3. How does the ‘Westward the Course ...’ picture illustrate the artist’s idea of Manifest Destiny?
4. How does the artist of ‘American Progress’ make westward expansion seem strongly appealing to viewers of the painting?
5. How does the ‘American Progress’ picture illustrate the artist’s idea of Manifest Destiny?
6. How does the artist of ‘Westward the Course...’ make westward expansion seem strongly appealing to viewers of the painting?
7. If the songwriters of both songs were to meet, would they agree with each other about what it would be like to move westward?
8. Which song best expresses the ideas of Manifest Destiny?
9. Does the person who wrote the parody disagree with the concept of Manifest Destiny? Is his attitude more about what the country as a whole should do or about his personal preferences and choices for his own life?
10. What might the writer of the parody say to a person who was considering taking the concept of Manifest Destiny to heart and moving west?

Estimated time: three 50-minute periods

#### Phase Three: Explain

After students have explored the content students and/or the teacher can provide technical explanations and terms for what is being studied. The teacher may present the content via lecture, demonstration, reading, or multi-media. Students then use the information to describe what they have experienced, and they begin to examine mentally how this explanation fits with what they already know.

- Emphasis is on student rather than teacher explanation
- Students connect explanations to evidence

- Teacher encourages students to explain observations in their own words before connecting experiences to knowledge

Students will watch “Gone West: The Growth of a Nation” (28:00) from [klrn.unitedstreaming.com](http://klrn.unitedstreaming.com) site. We will discuss preview questions and then the students will complete a quiz at the end of viewing the video.

#### Facilitative Questions:

Preview questions. Video will be stopped periodically to check for understanding and to emphasize important points.

Estimated time: 80–90 minutes

#### Phase Four: Elaboration

This stage allows students to elaborate on their understanding of the content. Students are given opportunities to further explore and explain content. Interaction between the students is essential during the elaboration stage. By discussing their ideas with others, students construct a deeper understanding of the content.

- Multiple or varied opportunities for students to apply newly learned content
- Students utilize newly learned content in different context

Students will either create a song or draw a picture illustrating what they think “Manifest Destiny” means. They may work individually or with a partner. They will use their responses to

the engage activity, the songs and pictures analyzed and what they viewed on the video as a reference point. A rubric will be used to grade and all pictures and songs will be presented to the class.

\*\*Research based strategy (cooperative learning, non-linguistic representation) from Classroom Instruction that Works book study

Facilitative Questions:

1. What drew people westward?
2. What types of people moved west?
3. Was the journey easy, difficult, explain.
4. What groups of people benefited from moving west? 5. Did all people benefit from moving west?
6. Did the United States achieve Manifest Destiny?
7. How did the United States achieve Manifest Destiny?

Estimated time: three 50-minute class periods (two to create, one to present)

#### Phase Five: Evaluation

This stage is designed for the students to continue to elaborate on their understanding and to evaluate what they know. Evaluation of student understanding should take place throughout all phases of the instructional model. The evaluation stage is where the teacher determines the extent to which students have developed a meaningful understanding of the concept.

- Students demonstrate an understanding of cited TEKS and performance standards
- Methods for evaluating student progress toward objectives are evident throughout the lesson
- Evaluation assists teachers in diagnosing what students know as well as what they do not know

Students will write an essay on the prompt, “How did Manifest Destiny influence people? Did everyone in the United States agree with this doctrine? Did you agree with it? Why? Give one example of a group of people harmed by Manifest Destiny and an example of a group of people who benefited from Manifest Destiny.”

Students will use their pictures, the foldable questions and Manifest Destiny circle map to help craft their essay. A rubric will be used to grade.

# Alignment Tips

## Learning Area:

Social & Emotional Learning

## 1. Watch Your Language

**It's important for students to understand that your thoughts become things.**

So "NO" is an interesting choice of words. While as parents/teachers, we definitely need to set boundaries – See if you can find other ways to say 'NO'.

No is basically telling them that it's impossible. And you want to cultivate possibility and curiosity in your child. Remember that's where manifesting & coming into alignment begins. So try explaining why you don't do certain things instead. You could explain what might happen if you did do that thing that they're not supposed to do. You can ask them why they want to do certain things. "Well, maybe..." is a good way to start a sentence.

The same goes with the words 'Can't' and 'Don't'. Remember, no one is perfect. I find myself saying these words sometimes too. It's okay! Sometimes they might be necessary.

**Just try to incorporate some other language to replace the over-use of limiting and negative words that we often say without realizing it.**

## 2. Cultivate Curiosity

**Imagination is where it all begins. So start inviting students to play with their imagination!**

"I see" game (younger students):

Tell the students something you see, and then get them to tell you what they see. For example, I say, "I see a red butterfly." And she says, "I see a purple butterfly." And I say, "I see a green butterfly." And she says, "I see a green butterfly too." We go back and forth for a while and it's a lot of fun.

The "I see" game can be simpler for younger children, and more intentional with older children. You can use this game to set intentions with the older students. Then you can actually see the next night if you were able to "see" or experience some of the things you thought of the night before.

**Cultivating Curiosity means not negating what they tell you they see.**

**So before negating what your child tells you she sees or hears, try asking her for more information first.** For seeing a 'monster' in the room example, you could say, "Oh yeah? Where is the monster?" Your goal should be to normalize natural imagination so they are not afraid of the thing. So why should I limit her imagination?

If your child is really scared, I simply say, "You're totally safe." And she repeats, "I'm totally safe."

Now there are lots of stimulating ways to incorporate imagination into play time (like dressing up, playing with stuffed animals, etc.)

**You can even create a vision board with them!**



### 3. Praise Them

**If a student did something awesome, tell them how awesome it was! Praise the effort.** Even if he wasn't able to accomplish what he'd intended, make sure to let him know that you're proud of him for trying.

And if your child did manifest something, tell him "That's great. YOU manifested that!" So make sure to acknowledge that they are already a powerful manifestor!

**Along with praise is expressing Gratitude!**

You can do this at the end of the day by simply taking turns telling each other what you're grateful for at bedtime. You could also make this a family ritual at dinnertime after you bless and thank your food.

And if your child is helpful, thank them!

There are lots of ways to incorporate gratitude into your routine!

Great books for being in alignment:

The Alchemist

Chicken Soup for the Teenage Soul: Stories of Life, Love and Learning (Chicken Soup for the Soul)

Way of the Peaceful Warrior: A Book That Changes Lives

## 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

# 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 (or better in some ways) 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

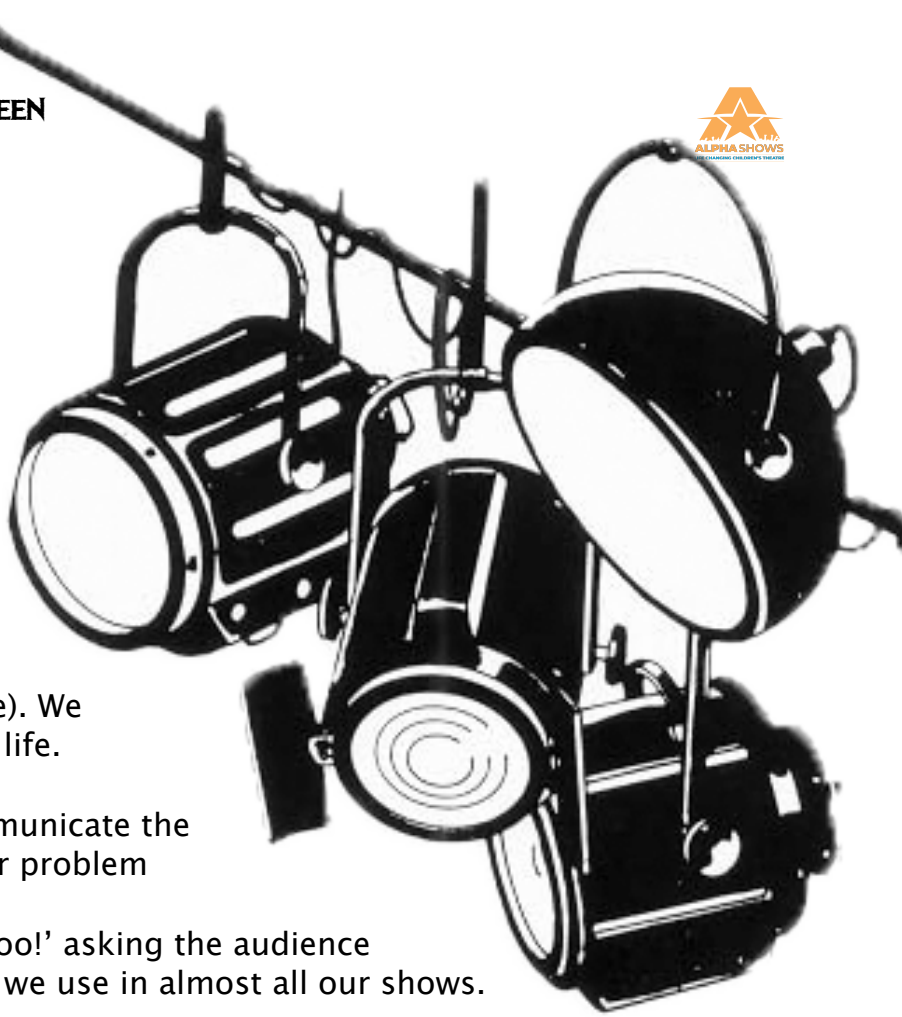
Explore the theatre experience – ask questions about how we created all the elements of theatre. These activities and points for discussion are also great if you want tips on how to create characters on stage or even for emotional mastery in all areas of life. For example:

- ◆ 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.
  - Ownership and responsibility for our feelings. As an actor you must be able to access all your feelings on stage. But as the person in real life, you must be able to feel all your feelings, so that you understand the causes behind behaviours. To not do so would constrict your ability to act a character. So the message in the show was powerful – feel all your feelings fully. All abilities are expanded once you choose to do this.

## More Activities about the Theatre Experience:

Theatre and Alpha's style of show 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 Alpha!



- ◆ 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 with 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.



## Re-enacting Alpha's story

### Learning Area:

Theatre / Music / Performing Arts / Social & Emotional Learning

**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 / Social & Emotional Learning

**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 5-8 songs in total
- ◆ Ensure the script has all the elements loved by our audiences:
  - Possibly some panto 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

- o Poo jokes and other low level humour for Primary aged children
- o More sophisticated humour for Year 5 and 6's and High school students
- o More sophisticated humour for adults (and possibly older children)
- o Cultural references / local references
- o A love story
- o A part where the audience cheers for a good guy
- o Booing the villain
- o One or two touching moments
- o Any boring bits or slow songs add comedy to, to ensure engagement of all audience
- o Sword fight or some sort of climatic confrontation
- o Heightened tension about  $\frac{3}{4}$  of the way through
- o The song "Fly Away" at the end
- o A Happy ending
- o The Villain gets what they deserve (children respond positively to justice) but is left open to the possibility of repentance and forgiveness
- o Ensure there is major growth for the 'heroes' or the characters children will relate to
- o Ensure there are subtle 'how to live life in a great way' hints and strategies
- o Ensure there is some sort of Social & Emotional Learning that fits in with various school philosophies and various religions (ie. You can Do it Program etc)

**Activity:**

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 Social & Emotional Learning 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?**

## Role Models & Performers

**Learning Area:** Social & Emotional Learning

**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:** (over page)

## 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?
- ◆ What emotions were they willing to feel (onstage and off)
- ◆ Were they humble with their feelings (ie. Willing to feel all their feelings?)
- ◆ 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 / Social & Emotional Learning

**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, and they did a real sword fight
- 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!)
- In Beauty and the Beast, the Beast wasn't really stabbed (obviously, otherwise he would be hurt)
- In Hercules, Megara wasn't really stabbed either
- In Aladdin, they didn't really fly on a magic carpet, but we did our best to make it look like they did
- In Snow Queen, the fighting isn't real, in fact it's used as a metaphor for being strong and in alignment, 'carving out' the life you want.
- The sets are pictures
- 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...To be an example of what happens when you repress your dark anger based emotions and then project them on others.

### 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.

Truth is most powerful when applied to your own soul condition. So encourage children to always be truthful about how they feel. Once they are truthful, then teach them to be humble with their feelings and feel them inside themselves, instead of projecting anger or anything else at others (blame).

Truth NEVER hurts. It is the error (opposite to truth) leaving the person that is hurting. Truth will always set you free. A belief that telling the truth equals pain is an error based belief and the emotions that cause this belief must be fully experienced (ie. If I tell the truth my mummy yelled at me. Feel the grief of this). This needs to happen as adults too. Once released, events in your life will no longer be there to help trigger these repressed emotions. Lying to yourself about not having any 'pain' or bad feelings inside you is the best way to deny your soul. It's best not to do that and be truthful instead.

## 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.

Our beliefs about music are that it affects us as profoundly as anything we experience. Very many people say that music is a big part of their everyday life. We can hear evidence of this in the blaring car radio, and see the jogger with his personal stereo. We can see the way that products like iTunes and the iPod have hit a huge tipping point and critical mass. That is the new portability of music that brings it everywhere people live, play and work. There are different kinds of music for all tastes – classical, pop, rock, rap, jazz, folk – each culture has its own style. All this testifies to the great effect music has on virtually all people. Different parts of the body resonate to different sounds and pitches, and most significantly, certain kinds of music resound powerfully in the human spirit. We can listen to music anywhere and everywhere.

In applied kinesiology, music generally 'tests strong' ie. When you test the body using the applied kinesiology techniques, almost all music will cause the body to 'test strong'. The only exceptions are very heavy 'death metal' or some negative rap music. Even rock and roll and pop all tests strong.

Those who make music with voice or instrument experience an added dimension to life, but it is true that many who might make music do not do so only through lack of confidence in themselves and their abilities. This is incredibly true for SINGING, for which almost everyone who believes they 'can't sing' can remember the specific time in their life in the past, that they started to believe that. We find this to be a very saddening thing! As singing is a wonderful way to connect in with our inner song and soul. We encourage any ways that we can bring people back to music and singing and to remember that EVERYONE CAN SING.

Music transcends all. It cuts through language, culture, age and religion.

Music is already real therapy for millions, whether they make it or listen to it. It reaches its greatest significance when it becomes part of spiritual life. Every significant religious tradition contains music that embodies the spirituality and longing of the people.

Listening to music can change your mood – sometimes dramatically. Sometimes if you're feeling low, it's tempting to play slow sad music, but this will make you feel worse. An uplifting tune or cheerful song can instantly improve your energy levels and your emotional well being!

### **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. You can also discuss some of the above ideas to help your students understand the important of music and singing.

### **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.

### **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 our shows when you want to create a certain mood in your classroom. Other songs we use that seem to create a strong anchor:

**“Mighty Wings”**, Cheap Trick; from the movie Top Gun;  
**“Spirit of Radio Intro”**;  
**“Twilight Zone”**, Jock Jams;

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



## Feelings Activity: Emotion Storybooks

### Learning Area:

Art / Social & Emotional Learning

**Outcome:** To help children identify, express, and share their emotions through storytelling and art.

### Materials Needed:

Paper

Crayons, markers, or colored pencils

Stapler or string for binding

### Steps:

#### 1. Introduction:

- Explain that each student will create a short storybook about a character who feels the same emotion they are feeling today.

#### 2. Choosing a Feeling:

- Ask each student to reflect on their current emotion and choose a feeling they want to explore.

#### 3. Story Planning:

- Provide a simple story structure: beginning (character feels a strong emotion), middle (character faces a challenge related to their emotion), and end (character resolves their feeling in a positive way).

#### 4. Illustration and Writing:

- Have students draw and write their story on individual pages.
- Encourage them to use colors and drawings to express the emotion vividly.

#### 5. Group Sharing:

- Divide the class into small groups. Each student shares their storybook with their group.
- Group members guess the emotion based on the story before the author reveals it.

#### 6. Class Gallery:

- Create a class library of the storybooks. Have a "reading day" where students can read each other's stories and discuss the emotions portrayed.

# Kindness Web

## Learning Area:

Art / Social & Emotional Learning

**Outcome:** To build a supportive classroom community by recognizing acts of kindness.

## Materials Needed:

- Ball of yarn or string

## Steps:

### 1. Introduction:

- Have the class sit in a circle. Explain that they will create a "Kindness Web" by recognizing acts of kindness.

### 2. Starting the Web:

- The teacher starts with the ball of yarn, holds onto the end, and gives the ball to a student while giving them a compliment or acknowledging an act of kindness they did.

### 3. Continuing the Web:

- The student who receives the yarn holds onto a piece and passes the ball to another student, along with a compliment or acknowledgment.
- This continues until everyone has received the yarn at least once, creating a web.

### 4. Reflection:

- Discuss how it feels to give and receive compliments.
- Leave the web up as a visual reminder of the kindness within the classroom.

# Feelings Charades

## Learning Area:

Social & Emotional Learning

**Outcome:** To help children understand and express emotions through acting and observation.

## Steps:

### 1. Introduction:

- Explain the rules of charades and how it will be used to act out different emotions.

### 2. Emotion Cards:

- Prepare cards with different emotions written on them (e.g., happy, sad, angry, excited, scared, surprised).

### 3. Acting Out:

- Students take turns drawing an emotion card and acting out the emotion without using words.
- The rest of the class guesses the emotion.

### 4. Group Discussion:

- After each round, discuss how the actor portrayed the emotion and what clues helped the guessers identify it.

### 5. Reflection:

- Talk about why it's important to recognize and express emotions and how it helps in understanding others.

# Science of Emotions: Body Response Exploration

## Learning Area:

Science / Social & Emotional Learning

**Outcome:** To understand the physiological responses associated with different emotions.

## Materials Needed:

- Heart rate monitors (if available)
- Paper and markers for charts
- Internet access for research (optional)

## Steps:

### 1. Introduction:

- Explain how different emotions can cause physical changes in the body, such as heart rate, sweating, or changes in breathing.

### 2. Experiment Setup:

- If heart rate monitors are available, let students measure their heart rate at rest and after thinking about different emotions (e.g., excitement, fear).

### 3. Data Collection:

- Have students record their heart rates and other observed physical responses.

### 4. Discussion and Charting:

- Create charts to display the class data. Discuss patterns and what they might mean about how our bodies react to emotions.

### 5. Research and Presentation:

- In small groups, have students research different physiological responses to emotions and present their findings to the class.

# Emotion Dance Party

## Learning Area:

Music / Movement / Theatre / Social & Emotional Learning

**Outcome:** To express and manage emotions through movement and dance.

## Materials Needed:

- Music player and a variety of songs
- Open space for dancing

## Steps:

### 1. Introduction:

- Explain that the class will have a dance party where they will express their emotions through dance.

### 2. Emotion Music:

- Play different types of music that evoke various emotions (e.g., fast-paced for excitement, slow for sadness).

### 3. Dance Expression:

- As the music plays, students dance in a way that expresses how the music makes them feel.

### 4. Sharing Dance Moves:

- Pause the music and ask volunteers to show their dance moves and explain what emotion they were expressing.

### 5. Group Dance:

- Encourage the class to join in and mimic each other's dance moves, experiencing and expressing a range of emotions together.

### 6. Memory Challenge (Advanced):

- For older students, after a few rounds, create a sequence of dance moves that represent different emotions and practice remembering and performing the sequence as a group.

# Vocalization Feeling Circle

## Learning Area:

Music / Movement / Theatre / Social & Emotional Learning

**Outcome:** To help children verbalize and transform their emotions through vocal expression.

## Steps:

### 1. Introduction:

- Explain that the class will share how they feel and express these feelings through sounds.

### 2. Feelings Sharing:

- One at a time, each child shares how they are feeling and makes a sound that represents that feeling.

### 3. Positive Transformation:

- If a child shares a negative feeling, encourage them to state how they would like to feel instead and make a sound representing that positive emotion.

### 4. Group Support:

- The class repeats the positive sound together to support their classmate.

### 5. Reflection:

- Discuss how it felt to vocalize emotions and hear the supportive sounds from classmates.
- Positive Affirmations: After the closed-eye vocalization exercise from the show, have students write down new positive beliefs and feelings. Create a classroom display of these affirmations to reinforce a positive self-image.

## How Mirrors Work

### Learning Area:

Science / Social & Emotional Learning

**Outcome:** To help children see beyond the surface world, understanding the science of mirrors but also how they relate to spirituality and symbolism.

### Information:

Mirrors are part of our everyday lives, but contemporary mirrors haven't been around forever.

The conventional modern mirror is usually nothing more than a sheet of glass attached to a thin layer of metallic backing. It seems as if mirrors have been around forever in some form or another, but mirrors as we know them today haven't been around that long. As early as a thousand years ago, mirrors were still polished discs of plain metal that cost more than most people of that era could afford: A peasant who wanted to see his or her reflection had to go look in a pond like everyone else -- and had to stand in line to do it. Full-length mirrors are an even more recent invention. They're only about 400 years old.

You'd think that four centuries would give people time to adjust to looking at themselves, but you'd have another thing coming. In a 2005 study at the University of Liverpool, a group of researchers asked subjects to predict when their reflection would appear as they walked past a mirror. Their answers were embarrassingly off. The same poor results came back when people were asked to judge the size of their heads in the mirror [source: Martin].

The results of the Liverpool study suggest that humans simply aren't intuitively equipped to deal with reflections, yet mirrors resonate deeply in the human psyche. They represent truth and illusion at the same time. They show us ourselves as we are -- yet not quite -- and we see a new world to explore behind the mirror that we can't access. Perhaps these disorienting paradoxes are what make mirrors so central to both magic and science.



## Mirrors in History

When humans started making simple mirrors around 600 B.C., they used polished obsidian as a reflective surface. Eventually, they started to produce more sophisticated mirrors made of copper, bronze, silver, gold and even lead. However, because of the weight of the material, these mirrors were tiny by our standards: They rarely measured more than 8 inches (20 centimeters) in diameter and were used mostly for decoration. One exception was the Pharos, the lighthouse of Alexandria, whose large metal mirror reflected sunlight during the day and the fire used to mark the lighthouse at night.

Contemporary mirrors did not come into being until the late Middle Ages, and even then their manufacture was difficult and expensive. One of the problems involved was the fact that the sand used for glassmaking contained too many impurities to produce real clarity. In addition, the shock caused by the heat of adding molten metal for backing almost always broke the glass.

It wasn't until the Renaissance, when the Florentines invented a process for making low-temperature lead backing, that modern mirrors made their debut. These mirrors were finally clear enough for artists to use. For example, architect Filippo Brunelleschi created linear perspective with a mirror to give the illusion of depth of field. In addition, mirrors helped jump-start a new form of art: the self-portrait. Later, the Venetians would conquer the mirror-making trade with their glass-making techniques. Their secrets were so precious and the trade so lucrative that renegade craftsmen who tried to sell their knowledge to foreign workshops were often assassinated.

At this point, mirrors were still only affordable for the rich, but scientists had noticed some alternative uses for them in the meantime. As early as the 1660s, mathematicians noted that mirrors could potentially be used in telescopes instead of lenses; James Bradley used this knowledge to build the first reflecting telescope in 1721 [source: Panek]. Despite the importance of this discovery, the fact remained that both were cost-prohibitive.

The modern mirror is made by silvering, or spraying a thin layer of silver or aluminum onto the back of a sheet of glass. Justus Von Leibig invented the process in 1835, but most mirrors are made today by heating aluminum in a vacuum, which then bonds to the cooler glass [source: Britannica]. Mirrors are now used for all kinds of purposes, from LCD projection to lasers and car headlights. But how do mirrors actually work? Find out on the next page.

### Archimedes' Death Ray

According to legend, the ancient Greek mathematician and inventor Archimedes used an array of mirrors to defend his hometown of Syracuse against the Roman navy. By using the mirrors to focus the sun's rays on a single point, Archimedes' heat beam supposedly harnessed enough solar power to set the invading ships on fire and sink them. Debate continues over whether or not this was actually possible at the time, but Archimedes gets some points for style nonetheless.



## Mirror Physics

In order to understand mirrors, we first must understand light. The law of reflection says that when a ray of light hits a surface, it bounces in a certain way, like a tennis ball thrown against a wall. The incoming angle, called the angle of incidence, is always equal to the angle leaving the surface, or the angle of reflection. When light hits a surface at a low angle -- like on a lake at sunset -- it bounces off at the same low angle and hits your eyes full blast, rather than obliquely as when the sun sits overhead. This is why the sun's glare during the evening and morning is so much more intense than during the rest of the day.

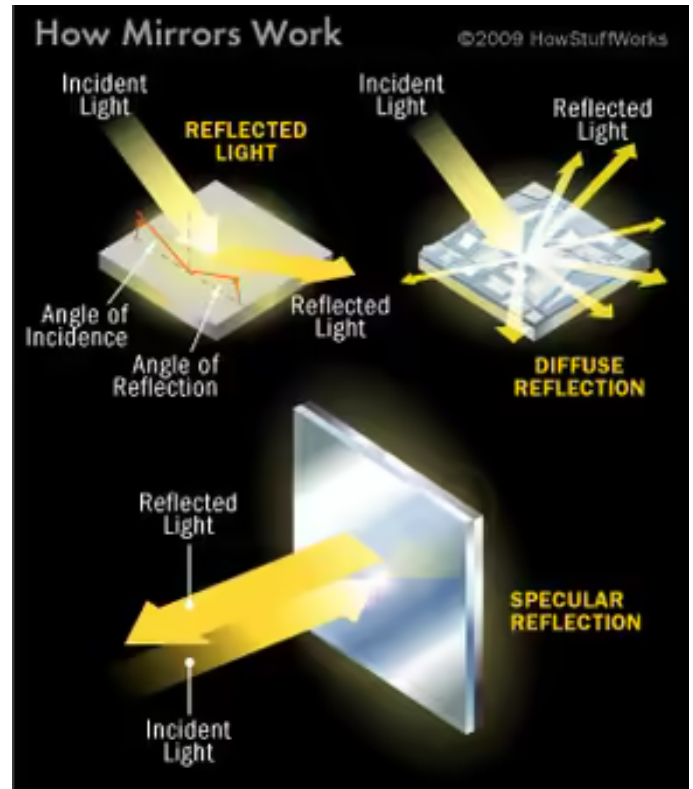
Light itself is invisible until it bounces off something and hits our eyes. For instance, a beam of light traveling through space can't be seen from the side until it runs into something that scatters it, like a cloud of hydrogen or a satellite. This scattering is known as diffuse reflection and this is how our eyes interpret what happens when light hits an uneven surface. The law of reflection still applies, but instead of hitting one smooth surface, light is hitting many microscopic surfaces. It's more like throwing a handful of marbles against a statue and then guessing the statue's shape based on how the marbles bounce.

Mirrors, however, don't scatter light in this way. With a smooth surface, light reflects without disturbing the incoming image. This is called specular reflection. That concept raises an interesting question: If mirrors preserve the images that hit them, why do they turn left into right and vice versa? Why not up and down? The truth is that a mirror doesn't really reverse left and right. What mirrors switch is front and back, like a printing press or a rubber stamp. Imagine writing something on a sheet of paper in dark pen and then holding it up to a mirror. It looks backward, but it also looks the same as if you held it up to a lamp and looked at it from behind. Your mirror image is a light-print of you, not a reflection of you from the mirror's perspective.

Mirrors can be more than just flat surfaces. Next up, we'll look at some imaginative ways to use mirrors.

### The Virtual Image

The type of image produced by a flat mirror is called a virtual image. Even though light is bouncing off the mirror, our eyes are fooled into thinking it's coming out of the mirror in a straight line. The virtual image can't be focused, but some mirrors, like concave mirrors, can produce a real image, which can be projected onto a surface.



## Types of Mirrors

One quick way to change the way a mirror works is to curve it. Curved mirrors come in two basic flavors: convex and concave. A convex mirror, which bulges outward, reflects at a wider angle near its edges than at its center, creating a slightly distorted image that's smaller than actual size. Convex mirrors have many uses. The smaller size of the images means that you can see more with these surfaces, hence their use in safety mirrors. (This is why your passenger side mirror says that objects are closer than they appear.) Some department stores have reportedly placed convex mirrors in their dressing rooms. Why? Slight bends at the top and bottom make you look taller and thinner.

Concave or converging mirrors curve inward like a spoon (the side that holds soup). This gives these mirrors the ability to create an image when their curvature bounces light to a specific area in front of them. This area is called the focal point. From far away, objects will seem upside down, but as you get closer and pass the focal point, the image flips and magnifies. Concave mirrors are used in everything from shaving mirrors to lighting the Olympic torch.

Now that you know the basic mirror types, let's learn about other, more unusual types of mirrors. Here's a short list:

- **Non-reversing mirrors:** Patents for non-reversing mirrors go back as far as 1887, when John Derby created one by placing two mirrors perpendicular to each other [source: O'Mara].
- **Acoustic mirrors:** Acoustic mirrors are huge concrete dishes built to reflect and distribute sound instead of light. The English military used them before the invention of radar as an early warning system against air attacks.
- **Two-way mirrors:** These mirrors are made by coating one side of a sheet of glass with a very thin, very lightly reflective material. When the coated side faces a lighted room, some of the light reflects and some goes into a dark room behind the mirror, making it possible to see into the lighted room but not out. (If you've ever watched an interrogation scene on a police show, you've seen one of these mirrors.) Glass is also a mildly reflective material -- this is the same reason that seeing outside at night is difficult if you turn on the lights in your house.

Mirrors clearly play a role in our everyday lives, but what roles have they played in literature and folklore over the years? Find out on the next page.

## Mirrors in Literature and Superstition

According to superstition, a broken mirror like this one can lead to seven years of bad luck.

Science aside, mirrors have always possessed a certain spooky otherworldliness. Magic mirrors in literature abound, from the ancient story of Narcissus, who fell in love with and pined for his own reflection in a pool of water, to present-day urban legends about summoning Bloody Mary by saying her name three times into a mirror. Snow White's queen had a magic mirror and Alice traveled through the looking glass to the other side. In ancient Chinese mythology, there's the story of the Mirror Kingdom, where creatures are bound by magic to sleep but will one day rise again to do battle with our world. Strange movements we see in mirrors out of the corners of our eyes are supposedly the first stirrings of this world as it wakes up.

Mirrors also have a strong connection to the concept of the soul, which results in a wealth of superstition. For instance, one of the reasons that breaking a mirror causes seven years of bad luck (on top of having to pay for the mirror) is that the soul, thought to regenerate every seven years, shatters with the broken mirror. Vampires, who have no souls, are thus invisible to mirrors. It's also dangerous for babies, whose souls are undeveloped, to look into mirrors before their first birthday or they will become stutterers.

Spirits are often associated with mirrors. Mirrors are covered out of respect for the dead during the Jewish mourning ritual of sitting shiva, but in many people in the U.S. also cover their mirrors when someone dies. According to superstition, a mirror can trap a dying soul. A woman who gives birth and looks in a mirror too soon afterward will also see ghostly faces peek out from behind her reflection. What's more, rumor has it that if you go to a mirror on New Year's Eve with a candle in your hand and call out the name of a dead person in a loud voice, the power of the mirror will show you that person's face.



# ADVANCED TOPICS

## Learning Area:

Literacy / Social & Emotional Learning

**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 experience 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.

## Testing for 'alignment'

Most children are conditioned to not be in alignment and not be in truth. Being out of alignment is of a very low 'energy'. The low energy actually weakens the body. But the good part about learning this is that we can therefore USE the body to test for this. The body is connected to what is generally termed 'consciousness', that universal 'database' of all that has ever occurred, and that we can access through the body. The same source of our 'gut' feelings or instincts, consciousness can be the doorway to ultimate truth.

Bottom line – you must be truthful about not only ordinary day to day things, but the most important thing to be truthful about is how you truly FEEL. If you feel sad but lie about that even to yourself, you are damaging your soul condition and condemning yourself to a life of sadness and depression (depression is really just the complete suppression of all emotion due to not wanting to feel bad – not knowing that just feeling bad completely would release those feelings in 10 minutes or so).

Elsa had a problem with being way out of alignment with her true self, her powers, her ability to make her life how she truly wanted it. She got so far out that the Snow Queen could trick her and send her off on her own, alone and shut off.

Muscle testing is a tool (from the science 'Applied Kinesiology'), whilst taking a bit of practice to master, and realising it's a bit of an art as well, is a great way to introduce this concept to children, and then also has further positive ramifications in being a powerful way to calibrate truth/positive energy of anything/any topic etc.

[See next page for the muscle testing procedure](#)



## MUSCLE TESTING PROCEDURE

Muscle-testing is a very simple way of discovering our bodies' instant reactions to truth and subtle energies, especially as it relates to being in alignment and flowing in the natural flow of life. It's our own consciousness talking to ourselves. (Our selves/plural – we are multidimensional beings!) Our bodies are the tools we may have been looking for 'out there', hoping a scientist will one day devise something that can show us the subtle energies we can feel and experience but not explain. We already have one! Our own body – an incredibly sensitive instrument to detect subtle energies and express our consciousness.

In his book *Power vs Force*, Dr Hawkins explains that he discovered the human body responds to the draining or charging effects of truthful or untruthful statements, and used that to test consciousness itself. He found that we react physically to everything, instantly, by either going weak or strong. (I highly recommend you read this book!) A weakening response can happen hundreds of times during any average television programme, without us consciously registering the fact! But though we may not be aware of it, our bodies are, and react instantly to the reduction in Power (Life Force) – Politicians, beware! I look forward to the time there are muscle-testers visible during party political conferences and broadcasts...

Anyway, the method for muscle-testing is very simple. You need a willing partner. Ask them to hold their arm out at a right-angle to the body (the weakest one, so left arm if they're right-handed.) Then ask them to “resist” while you push down firmly but gently. It should not fatigue the muscle at all. This is their 'neutral' or base-line level of strength. You need something against which to measure the effects of true or false statements etc. Then, you can start to test whatever it is you're interested in. I would suggest that you first test the true/false response to statements.

Ask your partner to say something that is blatantly not true, and test the response. Before you push down say RESIST, every time. (I went very weak when I was tested for the statement 'I was born on Mars!') Then ask them to say something that is true,(e.g.I was born on Earth) and compare the two responses. (This might be a good way to find out if people were really abducted by aliens! The body cannot lie.) That gives you your basic true/false, or yes/no responses. (Some things make us go stronger/weaker, so it's not totally black and white.). You can say the statement or they can, it makes no difference. If you are testing a series of questions, it actually helps you to say them on your own and have the person kind of ‘tune out’ and just resist when you say “RESIST”.

To test thoughts – ask your partner to think of someone/thing they love – then try an angry or hateful thought – you may both be surprised how much stronger and weaker they go in response! ('Power vs Force' has a complete Map of Consciousness, and grades attitudes, emotions and world-views on a scale of 1 – 1000. Anything above 200 strengthens us.)

Natural love principles and ‘truth’ calibrate up to 1000. Divine love principles calibrate over 1000 and are even more powerful. Anything that calibrates over 1000 will help you greatly to have humility and feel your feelings and strengthen your desires.

So the basic principle on which muscle-testing works is that we are conscious of everything that's meaningful to us, and that everything has a measurable effect on our Power, or Life Force. It either increases it, or decreases it, and we respond by physically going strong or weak. Truth has a strengthening effect, and untruth/lies have a weakening effect. Simple! It confirms that everything we say, think or do has either a beneficial or detrimental effect on us. A valuable lesson in the necessity for being consciously in control of our thoughts and emotions – otherwise, we're losing our Power!) That's why it's important to have the one being tested make a statement, such as 'This food (that they're holding) is good for me to eat'. (If you don't have any to hold, they would say the name of the food while thinking about the last time they ate some.) That way, you're testing for the level of truth of that statement, and it's very clear whether what you're testing is beneficial or detrimental to that person.

For example, I have tried getting someone to simply hold different foods, to test for allergy etc, but we found she could override the weakening effect of the diet drink she was holding by thinking 'Strong!' By getting the tester to make the statement "This (name of drink/food) is good for me to drink/eat" you make sure they can't cheat! (Artificial sweetener is extremely detrimental to most bodies, by the way. Sorry, but it's true!) What's interesting about that, though, is that our thoughts are stronger than physical substances – so perhaps if we remember to bless our food and drink, or think 'Strong' while eating/drinking, we can change the effects on our bodies of even the worst things! I'm not recommending that approach, though. Not yet, anyway!

However, the bottom line is that ANYTHING CAN BE TESTED. But the important thing is that the INTENTION behind the test must be integrous, it must calibrate highly itself. You cannot use this technique for personal gain. For instance, we tried to use it to see if we could discover where to 'dig' in the competition on the internet called "Prize Rush". Before you test you should ask permission, "It is ok for us to ask this". We got a no response so therefore it wasn't ok. Results would therefore be skewed, as the reason for inquiry is not integrous. However, if your only intention is to seek truth, then you can test anything.

Try this with students, and see if they can get it working. It's really fun to play with, a good physical exercise and something that will give them a real experiential connection to truth on a real fundamental, physical level.

**YOU CAN TEST FOR ALIGNMENT!** It's basically just 'truth'. If you're in the vortex and flowing and going 'downstream' with your thoughts and feelings, you'll test 'strong'. So have the person say the thing about what they want, and test for it. If they go weak, you know they're not in alignment. Easy way to test! Keep testing different phrases until you get to one that makes you go super strong and stay strong no matter what!

## 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.

## 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 younger levels 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?