



SLEEPING BEAUTY

ALPHASHOWS **Post-Show Activities**

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

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

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ALPHASHOWS – **POST-SHOW** ACTIVITIES for SLEEPING BEAUTY

ABOUT THE POST SHOW ACTIVITIES



Post-show ideas

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

Advanced Topics

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

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

POST-SHOW ACTIVITIES

➔ Autographs and talking with the actors

Learning Area: Theatre / Performing Arts / Values Education

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

Information:

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

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

➔ Drawing

Learning Area: Art

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

Information:

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

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➔ Write to Alpha!

Learning Area: Literacy / Values Education / Art

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

Information:

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

Sleeping Beauty 2008

King Bob / Professor Bumblebore – Ben Jackson

Queen / Aurora & Rose – Belinda Howe

Fairy Floss / Mite – Laura Wilson

Andy / Veg – Ashley Weidner

Maleficent & Kangaroo – Katja Glieson

Jamie – Liam Pedersen

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

Activity

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

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

A great way to send through mail is on the website

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

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

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

ALPHASHOWS

1565 Westernport Highway

Langwarrin Vic 3910

Any queries call 03 5978 5789

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

Activity #2

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

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

➔ **Discussions about the show**

Learning Area:

Literacy / Theatre / Performing Arts / Values Education

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

Information:

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

Activity: Discussion points

Alpha's version of the story

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

Fairytales

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

Consequences

Match up behaviours and consequences. What was the outcome of Maleficent's and Mite's behaviour? What happened when Jamie got enough confidence to go save Rose? How did he do it? You can use the Worksheets that we provide to ask the questions in class as a group and write down the answers on the board, using suggestions from your class. If you feel you'd like to challenge your class, why not try the worksheet for a year level above your class? (eg. Use the 5/6 for a 3/4 class)

Jamie

Jamie was just a farm boy who didn't know how to save a princess. Talk about how, because of love, Jamie found the passion and drive for life that he did not have before simply working for his dad.

Rose

Rose obviously 'felt' that she was supposed to 'be' someone else. She is a reminder to all women to awaken to the princess within. She was hidden away, and even fell asleep, as a metaphor that represents some women in the world. When she awakens, the whole kingdom celebrated. This also happens when any woman awakens to the princess within. You could get children to talk about or write down the answer to the question "If I could be anything in the world...".

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Discussions about the show (continued...)

Pantomime

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

Song selection

Take a look at our song selection and discuss what songs were great and which ones they liked best. Also look at the incidental music we used, such as the classical instrumentals to set mood.

Confidence

Discussion about the strategies the Fairy and the King used to help Jamie find his confidence. I.e. Peak state. Getting encouragement. A Strategy (magic sword in this case). Stop procrastinating and TAKE ACTION.

Choices

The King ran a section of the show when we encouraged Jamie to see how his life was not random, but part of a divine plan. All our lives are part of that, and all we need to do to participate is to take responsibility and live by consciously co-creating through making great 'choices'. Re-visit this area of the show, what the purpose of it was, then discuss all the new choices the children are going to make about:

- Who they are going to be
- How they choose to feel on a consistent basis
- Something they wish to achieve
- Something they want to give to the world / make a difference for in the world

All choices create

Once Jamie chose to step up, be the man and save Rose, the universe 'collapsed' from lots of random possibilities to just one, and it brought things into alignment with the intention. You can discuss how scientifically this is the way the universe works, and all we need to do to make this happen is:

- set a clear intention
- make some practical application / effort
- wait for luck or notice the coincidences that you can follow that lead you to the result

Now I Am The Voice

Also in the part where the children were standing, the King had the audience repeat a very powerful incantation that allows the nervous system to be programmed with a positive message of being able to “Be the Voice” that controls the above process of choices. Many people in the world believe that life is random and that it is impossible to have any sort of impact on our own lives, let alone the world. This is a very simple and powerful way to reprogram that limiting belief.

You can run this again in the classroom, here is the full incantation. Credit to Robbins Research International (RRI), the copyright lies with RRI and we use it here and in the show with thanks. Please do not duplicate or use again outside the classroom.

**NOW I AM THE VOICE
I WILL LEAD NOT FOLLOW
I WILL BELIEVE NOT DOUBT
I WILL CREATE NOT DESTROY**

**I AM A FORCE FOR GOOD
I AM A LEADER**

**DEFY THE ODDS
SET A NEW STANDARD**

STEP UP

STEP UP

STEP UP

(REPEAT)

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➔ **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.
- ◆ the process of developing and portraying a character on stage:
 - Specifically, state management. All emotions are created by your ‘state’, your emotional state. State is controlled by ONLY 3 things:
 - PHYSIOLOGY. Ie your physicality, your internal biology etc
 - FOCUS. What you’re focussing on (and what you decide things mean)
 - LANGUAGE. The words you use to describe things and communicate with.
 - You can use these 3 things to create any emotional state on stage that you want.

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- Incidentally, this is also how you can teach children to manage their emotional states at ANY TIME in their life. If you're feeling bad about something, first thing to do is change your physiology. Drink water. Move around. Put your shoulders back and head high. The other 2 have a similar effect, although physiology is the most powerful, especially with children.
- If they also change their focus, and what things mean to them, that will also change how they feel in any moment. Same with language – what you label things with in our language creates your reality.

More Activities about the Theatre Experience:

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

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

- ◆ Repetitions (usually groups of three). We don't usually speak like this in real life.
- ◆ Clichés and stereotypes.
 - We use these to quickly communicate the type of character, situation or problem
- ◆ Comedic traditions
 - Like our 'He's behind you' 'Boo!' asking the audience questions or other traditions we use in almost all our shows.
- ◆ 'Asides'
 - ie. talking to the audience without the other characters hearing
 - some of our shows have two scenes going simultaneously on either side of the stage
- ◆ Stage conventions
 - Like the fact we all talk to each other whilst facing the front
 - Stage Right (SR) and Stage Left (SL)
 - Add singing and sound effects (you can make all kinds of sounds with your mouth!)
- ◆ Gestures
 - These are always BIG! This is different to real life and part of playing a character on the stage
- ◆ Suspension of disbelief
 - You can't get emotionally involved and excited 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 / Values Education

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

Information:

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

Activity:

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

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

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

➔ The Adaptation

Learning Area:

Literacy / Theatre / Values Education

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

Information:

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

The method:

- ◆ Ben, who writes the scripts, takes a story which we think would appeal to audiences
- ◆ He writes a script, using a formulaic structure, (ie. happy ending, villains/sidekicks, love story, some sort of growth as characters, other comedy sequences)
- ◆ He also finds songs that would be appropriate for the story but also well known or recent hits that would entertain and be able to be 'sung along' with.
- ◆ The script should be about 80 pages with 7-11 songs in total
- ◆ Ensure the script has all the elements loved by our audiences:
 - Behind you gag
 - Ohh yes you are / Ohh no you're not gags
 - Lots of questions and answers – audience interaction

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

Activity:

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 21st century to give a theatre experience that isn't just about entertainment, or isn't just about telling a story, or isn't just about ramming values education down children's throats.

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

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

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

➔ **Role Models & Performers**

Learning Area: Values Education

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

Information:

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

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

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

Activity

Find ways to reinforce the example set by the actors.

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

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

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

➔ Real vs Fake

Learning Area:

Literacy / Theatre / Values Education

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

Information:

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

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

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

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

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

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

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

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

Activity: An exercise in truth and peer pressure

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

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

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

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

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

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➔ **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. Here is a list of the songs in the show*:

"Fairy Godmother Song" (from *Shrek2*), ***"Cuz I can"*** (Pink), ***"Gotta go my own way"*** (High School Musical 2), ***"Stupid Girls"*** (Pink), ***"Your Crowning Glory"*** (from *Princess Diaries 2*), ***"Start of Something New"*** (from *High School Musical*), ***"Apologize"*** (Timbaland), and ***"Reach"*** (S Club 7)

You can listen to all the songs on our website: <http://www.alphashows.com.au>. The music player is on the front page of the website only. Any newer songs we've added may not be on there yet.

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

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

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

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

ALPHASHOWS – **POST-SHOW** ACTIVITIES for SLEEPING BEAUTY

ADVANCED TOPICS



Learning Area:

Literacy / Values Education

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

Information:

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

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

➔ Themes in all Alpha Shows

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

➔ The "Rose"

The "Rose" is an ancient symbol for 'feminine'. The characters recognised the sacredness and importance of their princess and wanted to do anything to protect her. Look for other references in the story that touch on this theme of the importance of femininity.

➔ Maleficent the Villain

Maleficent (literally meaning "causing harm or doing evil intentionally"), is the personification of evil. Additionally, she is a woman who embodies negative masculine traits – there is nothing flowing, beautiful or feminine about her. Indeed, the first 4 letters of her name are "male". The story suggests women who act like this don't get what they want! She puts on a "aren't I gorgeous and beautiful" attitude but underneath she is insecure and sad – the only reason she could fathom committing the dreadful and illogical things she does.

Whilst she is an over-the-top villain character, there are people who unconsciously do things in the world like Maleficent, especially when we over-value 'significance' ie. Separateness from others. Some people try to 'cut others down' to feel good about themselves, for instance. Discuss the consequences of these types of attitudes, beliefs and the resulting behaviours.

➔ **Symbolism**

Look for symbols contained in the costumes and sets, especially if you took pictures. See if your students can identify the origins of them and their meanings, and why we may have decided to put these in the story and its design. Eg. symbols on the costumes/set etc.

➔ **Parental sacrifice**

Discussion about sacrifice and how the King and Queen gave up their daughter to protect her, and also how the Fairy and Andy dedicated 16 years of their life to protect Rose. Parents make many sacrifices for their children; find ways to explore this idea and how the love a parent has for their children is very powerful. The parents also remain part of the child throughout their life, healings occur when any past pain from either side is fully experienced and the emotional 'charge' is gone.

➔ **Parenting and protecting our children**

There is also a message to parents – no matter how hard you try to protect your children, you can never really be effective and only end up limiting your children. In our story, despite their efforts, the 'evil' of the world still 'gets' to Rose. In fact, the higher lesson is that fear itself is a self-fulfilling prophecy, and any culture that is massively fear-based (eg. the USA) is going to have troubles.

➔ **Identification with the character of Rose**

Discussion about Rose feeling like she was being smothered by her Aunty. This is a feeling many children may identify with. Discuss why the other characters were trying to protect Rose.

➔ **Jamie as a role model**

Jamie is a great role model for the boys. See if you can work out ways to condition the example set into the boys in your class. Jamie, coming from a simple background, 'steps up' – he is not a nasty or horrible guy like some male characters in our shows before. He is genuine, loving and yet brave and strong. But he is still unsure of himself at times, and "grows into" the role he must play. The focus here is the importance for males to grow up from that little boy into a man, especially in these times of men remaining at home until their 30's and never 'owning' their masculinity (real masculinity, not the fake macho style).

At one stage of the show Jamie feels it is completely hopeless. The emphasis at this point is the importance of a 'peak state' and how to 'manage our emotional states' effectively before we take on challenges. Once Jamie does this, he has a transformation of his own in a much more subtle way, which enables him to step up to what was only once a 'potential ideal man'.

Discuss and re-enact the part where the King comes out and helps Fairy to get Jamie to feel good before he goes on his mission. The emphasis here was on 'energy' and the power of intention from the entire audience. Thoughts create reality and science has proven that this works. You can remind them that what they all participated in during the show wasn't just a fun thing to do during an Alpha Show – it was something that really actually works...scientifically and through evidence.

➔ **The 'Goddess' symbology**

Research and discuss other symbols of the 'goddess' and what the artists might be trying to tell us.

ALPHASHOWS – **POST-SHOW** ACTIVITIES for SLEEPING BEAUTY



➔ **The awakening of Aurora**

Once Rose is awakened, she becomes Aurora, the woman she was born to be ('Aurora' meaning "the dawn, usually personified or regarded in classic literature as a goddess").

She "awakens" into her true self, no longer hidden from the world or told to restrict her freedom and the expansiveness of true femininity.

When this happens, she is free to love Jamie, who is then made a prince (as a metaphor for who HE has become). As all Sleeping Beauty stories are – they are a calling to all women to awaken to who they truly are, embracing everything that is beautiful about themselves (anything feminine is beautiful) – to no longer live in hiding and fear.

➔ **Feminism**

For those that might think Sleeping Beauty is anti-feminist and teaches women to depend on a man/wait for the prince to rescue the damsel in distress etc. – remember, it is Jamie who would have been locked up in the dungeon forever if he did not have the help of others, most particularly the female Fairy! Our Fairy is the most powerful 'good guy' in the story, and she essentially saves the day. You can research other fairytales that actually show that male's in these stories are often 'useless' in a lot of ways. The origin of fairytales were actually stories told by women to the younger girls of the village/family, and often had the emphasis on teaching girls NOT to depend on men - so indeed it is interesting to note that this is the antithesis of what is today commonly held to be the case about old fairytales promoting passive women! This is mainly as a result of Disney's interpretation of these stories, unfortunately.

So, whilst we don't really honour THAT tradition, of not depending on a man - as having negative and separatist beliefs about men is equally as disempowering as beliefs that support docile and passive women - Alpha's storylines promote powerful archetypes of both men and women, who are dependant on each other as part of the great circle of life. We are all connected and balance is the key, balance of the sun and the moon, of the dark and light, of the masculine and feminine.

Other examples of how Alpha's Sleeping Beauty isn't anti-feminist:

- The Fairy character in Sleeping Beauty was the one who is most powerful (check the original fairytale, above) and essentially the "Wise Woman" of the land – the one the King and Queen ask to come to bless their new child.
- The Queen is also strictly the clever one out of her and the King (who is quite crazy and rash).
- Additionally, we have a very strong feminine figure with Maleficent, although this is a distorted and less than ideal feminine model!
- There are also a number of scenes in Alpha's version of the story that show that Aurora/Rose herself is no pathetic damsel!

Suffice it to say, we take our responsibility of depicting positive and worthy role-models for children seriously - so discuss and explore these role models and what the children learned from them in class.

➔ **The Fairy and Andy**

All throughout the story it's subtly obvious that Andy is in love with the Fairy. Fairy is completely oblivious to this. What we've noticed about this is that it does mimic a real world situation. Sometimes women have closed off part of their femininity, part of their sexuality, in order to serve children. Fairy has had to be the mother figure for Rose in the forest and raised her for 16 years. It's interesting to note that for her, once Rose is safe and awakens, she also has a time of growth and new found freeness – as she now becomes open to the love from Andy.

Essentially there are 3 examples of 'femininity' in this story that roughly correspond to the various women in society today:

- The Rose character – the princess within all women (at least, those who are naturally feminine at their core), the sacred feminine, whose power is drawn from all that is free flowing, abundance of energy and movement and freedom; she is still discovering how to relate to men
- The Mother character (Fairy) – nurturing, feminine but sometimes shut off from their own needs and power; in this case shut off from the beauty that is created by connection with the pure masculine
- The anti-feminine character (Maleficent) – who uses solely masculine 'by force' strategies to get what she wants, and has learnt to use a 'feminine mask' and 'fake feminine tactics' to supplement those strategies due to the truth of her 'gender'.

In no way are we indicating that either one is better or worse than another. It's just interesting to notice the varying role models in the story, and let the audience decide what is going to work best for them in their own life.

➔ **The King and the way he responds to tragedy**

Discuss how the King, when left without a daughter and little hope, digresses into less than sane behaviour and essentially into 'battle' mode. Rather than thinking, he acts without thinking, and in one scene (whilst it is a comedy scene) even has him burning the trees down (a slight reference to man's continual destruction of the forests, or any destruction that is done in the name of 'progress') to prevent spinning wheels to be made, all in some futile and less than ideal attempt to save his daughter. This is synonymous with the unchecked testosterone fuelled wars and progress that happens in the world today.

When he comes back a bit later, and is more 'on purpose' to help Jamie save his daughter. In fact, at this point, he has reconnected with what the purpose behind all these goings on are, and helps Jamie become the man and to make new choices that will lead to the Kingdom being saved. He truly becomes a leader at this time, as he uses power rather than force to get things done.

And once Aurora has again awakened, he acts with honour in making our hero Jamie into the Prince that he has become. And in that also shows he can 'let his daughter go' in a sense.

All stories are either 'warnings' or 'examples'; in this case, we can show some elements/characters being 'warnings' and later have character transformations that show them in the end to be 'examples'.

➔ **Veg & Mite**

Discuss the characterisations of Veg and Mite. The eventual transformation of Veg into choosing what is empowering, and the opportunities he had to grow, resulted in him being pivotal in the story and the eventual defeating of Maleficent. By choosing this, he was able to strip Maleficent of her powers (by taking her wand) even though for many years he had feared confronting her for her madness.

Veg stands up for himself and shows bravery, a great example to see how a character who once lived in fear and did nasty things can eventually turn good, or what is commonly perceived as 'good'. This is for the children motivated by 'moving towards' things! The contrasting element, of Mite, the troll that stays nasty and gets defeated, is for the children more motivated by 'moving away from values'! Mite continues to serve the evil Maleficent and eventually is defeated and disappears from the story.

➔ **Darker versions of the story**

If you are REALLY adventurous, you could research some of the more sinister and dark versions of Sleeping Beauty and look at what they might have been trying to portray. Even the Grimm's versions of fairytales were often quite violent. Humanity was a little less P.C. in the old days, and the dark side of our nature was explored more! Have fun!

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