



# SLEEPING BEAUTY

## **ALPHASHOWS Pre-Show Activities**

This guide contains classroom activities for use BEFORE 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 BEFORE the show day ]**

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## **ABOUT THE PRE SHOW ACTIVITIES**

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

## **THE OUTCOME**

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

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

## **ABOUT THE SHOW 'SLEEPING BEAUTY'**

### **OVER ARCHING VALUES THEME:**

### **CHOICES, FOLLOWING YOUR PATH, and AWAKENING THE PRINCESS WITHIN**

Alpha's *Sleeping Beauty* weaves together obvious elements from the fairytale, so nobody is disappointed that we've 'missed bits out'. However, these stories only work in the 21<sup>st</sup> century if we can update gender stereotypes, and provide new learnings through the journey's of the characters. Girls will find that Rose's journey, having been hidden away in the forest and unsure of who she really is, a wonderful example of remaining true to your core, the princess within all women, and of living life with love, kindness, and how ultimately that will lead you to your destiny. We also understand that "Sleeping Beauty" may not seem to appeal to the boys or even some of the older girls, so we focus much of the show on the journey of the farm boy Jamie, and helping him 'step up' to save the princess. Along the way, the audience also gets to own a new part of themselves and realise they too, can be in control of their choices, have faith in their life's path, and have the confidence to live life with purpose and contribution.

**QUICK SYNOPSIS** – Aurora is born as a miracle to the King and Queen but Maleficent, the evil Fairy, casts a spell on her that means she will die if she pricks her finger on a spinning wheel before the sun sets on her 16<sup>th</sup> birthday. The good Fairy takes Aurora into hiding into the forest, calls her Rose, until Maleficent finds her and tricks her into pricking her finger. Of course the good Fairy has made it so she only falls asleep, and Jamie, who has fallen in love with Rose, rescues her from the castle of Maleficent, but not without help from the Fairy, the King, and some unexpected sources!

### **How the show addresses our outcomes:**

- ◆ This show is BIG! It is like our other shows, loud, entertaining and lots happening. It also has different parts that will appeal differently to various age groups and genders – allowing 'down time' for some as well. Children seeing this show will want to see more.
- ◆ It uses some traditional pantomime and the Australian writer has come up with new ideas that are pantomime-inspired but uniquely Australian and just generally unique.
- ◆ A phenomenal cast of 6, who are all very enthusiastic and keen to be with children.
- ◆ Sleeping Beauty is particularly focussed on providing good role models for masculinity and femininity and showing children practical ways of achieving them.
- ◆ Sleeping Beauty will provide a wealth of visual and auditory stimulation, and has even more elements designed to condition peak states that are both kinetically intense and also quietly intent.
- ◆ The 'Art' in Sleeping Beauty is of a high quality. A great deal of time and effort has gone into the costumes and set, and the art and design behind it all. Sleeping Beauty is one of the biggest shows that Alpha has produced, whilst still being 'tour-able'.

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

## PRE-SHOW ACTIVITIES

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

**Learning Area:** Literacy

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

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

#### **Information:**

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

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

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

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

Alpha Shows Website

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

Interactive Grimm Brothers Website

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

Aesop's Fables

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

Australian Aboriginal Dreamtime Stories

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

Native American stories

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

## ➔ **Discuss the fairytale of 'Sleeping Beauty'**

It is a very ancient story, with many versions, some completely inappropriate for children! Dealing with topics such as abuse and all sorts of horrible things – until the Brothers Grimm rewrote it into a children's version. Our version stems from this version but obviously bringing Alpha's well-loved style to the classic – with new characters, a lot of fun and music.

### ***Sleeping Beauty*** **By the Brothers Grimm**

*A long time ago there were a king and queen who said every day, "Ah, if only we had a child," but they never had one.*

*But it happened that once when the queen was bathing, a frog crept out of the water on to the land, and said to her, "Your wish shall be fulfilled, before a year has gone by, you shall have a daughter."*

*What the frog had said came true, and the queen had a little girl who was so pretty that the king could not contain himself for joy, and ordered a great feast. He invited not only his kindred, friends and acquaintances, but also the wise women, in order that they might be kind and well-disposed towards the child. There were thirteen of them in his kingdom, but, as he had only twelve golden plates for them to eat out of, one of them had to be left at home.*

*The feast was held with all manner of splendor and when it came to an end the wise women bestowed their magic gifts upon the baby - one gave virtue, another beauty, a third riches, and so on with everything in the world that one can wish for.*

*When eleven of them had made their promises, suddenly the thirteenth came in. She wished to avenge herself for not having been invited, and without greeting, or even looking at anyone, she cried with a loud voice, "The king's daughter shall in her fifteenth year prick herself with a spindle, and fall down dead." And, without saying a word more, she turned round and left the room.*

*They were all shocked, but the twelfth, whose good wish still remained unspoken, came forward, and as she could not undo the evil sentence, but only soften it, she said, it shall not be death, but a deep sleep of a hundred years, into which the princess shall fall.*

*The king, who would fain keep his dear child from the misfortune, gave orders that every spindle in the whole kingdom should be burnt. Meanwhile the gifts of the wise women were plenteously fulfilled on the young girl, for she was so beautiful, modest, good-natured, and wise, that everyone who saw her was bound to love her.*

*It happened that on the very day when she was fifteen years old, the king and queen were not at home, and the maiden was left in the palace quite alone. So she went round into all sorts of places, looked into rooms and bed-chambers just as she liked, and at last came to an old tower. She climbed up the narrow winding-staircase, and reached a little door. A rusty key was in the lock, and when she turned it the door sprang open, and there in a little room sat an old woman with a spindle, busily spinning her flax.*

*"Good day, old mother," said the king's daughter, "what are you doing there?"*

*"I am spinning," said the old woman, and nodded her head.*

*"What sort of thing is that, that rattles round so merrily," said the girl, and she took the spindle and wanted to spin too. But scarcely had she touched the spindle when the magic decree was fulfilled, and she pricked her finger with it.*

*And, in the very moment when she felt the prick, she fell down upon the bed that stood there, and lay in a deep sleep. And this sleep extended over the whole palace, the king and queen who had just come home, and had entered the great hall, began to go to sleep, and the whole of the court with them. The horses, too, went to sleep in the stable, the dogs in the yard, the pigeons upon the roof, the flies on the wall, even the fire that was flaming on the hearth became quiet and slept, the roast meat left off frizzling, and the cook, who was just going to pull the hair of the scullery boy, because he had forgotten something, let him go, and went to sleep. And the wind fell, and on the trees before the castle not a leaf moved again.*

*But round about the castle there began to grow a hedge of thorns, which every year became higher, and at last grew close up round the castle and all over it, so that there was nothing of it to be seen, not even the flag upon the roof. But the story of the beautiful sleeping briar-rose, for so the princess was named, went about the country, so that from time to time kings' sons came and tried to get through the thorny hedge into the castle. But they found it impossible, for the thorns held fast together, as if they had hands, and the youths were caught in them, could not get loose again, and died a miserable death.*

*After long, long years a king's son came again to that country, and heard an old man talking about the thorn-hedge, and that a castle was said to stand behind it in which a wonderfully beautiful princess, named briar-rose, had been asleep for a hundred years, and that the king and queen and the whole court were asleep likewise. He had heard, too, from his grandfather, that many kings, sons had already come, and had tried to get through the thorny hedge, but they had remained sticking fast in it, and had died a pitiful death.*

*Then the youth said, "I am not afraid, I will go and see the beautiful briar-rose." The good old man might dissuade him as he would, he did not listen to his words.*

*But by this time the hundred years had just passed, and the day had come when briar-rose was to awake again. When the king's son came near to the thorn-hedge, it was nothing but large and beautiful flowers, which parted from each other of their own accord, and let him pass unhurt, then they closed again behind him like a hedge. In the castle yard he saw the horses and the spotted hounds lying asleep, on the roof sat the pigeons with their heads under their wings. And when he entered the house, the flies were asleep upon the wall, the cook in the kitchen was still holding out his hand to seize the boy, and the maid was sitting by the black hen which she was going to pluck.*

*He went on farther, and in the great hall he saw the whole of the court lying asleep, and up by the throne lay the king and queen. Then he went on still farther, and all was so quiet that a breath could be heard, and at last he came to the tower, and opened the door into the little room where briar-rose was sleeping.*

*There she lay, so beautiful that he could not turn his eyes away, and he stooped down and gave her a kiss. But as soon as he kissed her, briar-rose opened her eyes and awoke, and looked at him quite sweetly.*

*Then they went down together, and the king awoke, and the queen, and the whole court, and looked at each other in great astonishment. And the horses in the courtyard stood up and shook themselves, the hounds jumped up and wagged their tails, the pigeons upon the roof pulled out their heads from under their wings, looked round, and flew into the open country, the flies on the wall crept again, the fire in the kitchen burned up and flickered and cooked the meat, the joint began to turn and sizzle again, and the cook gave the boy such a box on the ear that he screamed, and the maid finished plucking the fowl.*

*And then the marriage of the king's son with briar-rose was celebrated with all splendor, and they lived contented to the end of their days.*

## ➔ Question Time

### Learning Area:

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

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

**Materials:** Discussion in classroom and writing

### Information:

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

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

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

Here is how we do it differently:

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

### Activity:

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

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

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

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

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

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

## QUESTION TIME (continued):

EXAMPLES of QUESTION AREAS POSSIBLE TO ASK US ABOUT:

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

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

### Rehearsals and Preparation

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

### The Set-up

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

### Sleeping Beauty Specific

- Why is it different to the Disney movie?
- Why were there extra characters?
- \*\*Why was Maleficent so mean?
- How did the magic work?
- \*\*Why did we spend so much time helping Jamie?
- \*What was the metaphor behind Rose falling asleep?
- Can you go over the message again in the bit where we all stood up? Why did we stand up?
- Why are we always "saying 'yes' "?
- \*\*\*What sort of Values were in the show?

### The Company

- \*\*What other shows does Alpha do?
- How many shows have you done?

- \*Which show are you doing next year?
- \*\*\*Why do you do shows like this in schools?
- Whose idea was it to perform in schools?
- \*Do you perform anywhere in the school holidays?

### The Performers

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

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

## ➔ Alpha-Writing

**Learning Area:** Literacy

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

**Materials:** Writing materials

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

### **Activity:**

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

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

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

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

Choose a character and write an entry in their diary

## Alpha-Writing (continued...)

### For Gr 5-6

1. Write a newspaper article about the events of the story, 'Extra Extra, princess falls asleep for 100 years!' "Australia's most wanted – Evil Witch Maleficent"
2. Write your own Fairytale, play or pantomime, brainstorm the elements of these stories ie  
Characters: an evil magical person, a good magical person, a mother, a wolf, a prince, a princess, a cow, a king, a narrator, a grandmother, a boy/girl, a fairy, a goblin, a bossy person  
Place: a castle, a dark wood, a cottage, a cloud in the sky, up a tree, in the city,  
Events: falling asleep, getting married, running away, meeting a magical creature, finding treasure  
Then put it all together! Remember the happy ending!
3. Choose from one of our 'Story Starters' to create their own fairy tale.

### **Story Starters:**

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

## ➔ **The Tradition of Pantomime**

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

**Outcome:** To develop an understanding of traditional pantomime, it's conventions and how to be a pantomime audience to enrich the experience of an Alpha Show

**Information:** Alpha Shows allow the students to be free and to yell out and talk to the characters.

Alpha's versions of stories are usually significantly different than anything they have seen before – as is the tradition of pantomime. There will be new characters that may seem out of place if it were a movie, but are well suited to the pantomime style (such as Jock the Croc).

The genre of pantomime is different than movies or other children's shows. Ensuring that nobody will assume it's going to be a certain way eg. "like the movie" for instance, is important. The point is that we try to bring a NEW musical adaptation of a well-known story, that involves the audience and creates a memorable experience. Explore the value of doing this with your children, and how using theatre and the pantomime genre helps bring new life to classic stories.

### **Energy and Pace**

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

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

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

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

## ➔ **Cliché's of pantomime and Alpha's pantomime elements**

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

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

**Information:**

Alpha Shows borrow from the pantomime genre many traditions which increase the level of audience participation eg. "He's behind you" and "Ohhh no you're not" etc. as well as 'booing the villain'. The cliché's and most traditions of pantomime are always honoured by Alpha shows – and we also add in our own idea of what modern pantomime should be about.

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

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

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

**Visit the following website for more info:**

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

## **ACTIVITY: The traditional pantomime audience participation elements**

You can practice all the different pantomime traditions in class. It makes the show extra fun if children have a few clichés that they can look for and really get excited about doing. The main difference between Australian and English audiences is that Australians don't have the education with the old panto's as much so they miss out on that one element. It doesn't actually make much difference overall to how much they enjoy it but it is a fun thing to get them educated about! Try these out:

- 1. "Oh no you're not".** At some stage during the show, the villain will ask a question like "I am the most gorgeous beauty in the entire world, aren't I boys and girls?". The audience's response should be "Oh no you're not!". The villain then responds with "Oh yes I am", audience with "Oh no you're not", etc. It repeats 3 times at which point the story moves on.
- 2. "He's Behind You!"**. Obviously a classic gag, we love doing what we call "Behind You Gags". Usually in the script it literally just says "Behind you Gag" rather than scripting out all the lines! This is where a character is looking for another character and can't find them, but the audience CAN see the other character. At one point, the other character will be behind them, and will ask "Where is he boys and girls?" At this point, the audience should respond with "He's behind you!" If the audience didn't do a good enough job, the character will probably say again, "WHERE?!" until a big enough "He's behind you" is heard and then he looks behind him and catches the other character.
- 3. "BOOING THE VILLAIN".** Whilst we agree that 'booing' isn't something that should be encouraged in normal day to day life, it is a time honoured tradition and we believe we should keep it. It is also a brilliant way for the audience to band together in opposition to what the villain represents – ie. nastiness, selfishness and being mean! If the whole audience isn't booing, sometimes the villain may even say "Is that the best boo you can do?" until everyone is involved. Remember to remind the children to be aware of when to stop 'booing' so that the story can continue.
- 4. Answering Questions.** In addition, the audience will help the characters along the way with anything from simple 'yes's' to sometimes more involved answers or repeating things. It will usually seem like the audience is actually affecting the action (sometimes they really are!). It's great when an audience altogether really believes this so try to explain how they are part of the story and can involve themselves. Again, a reminder is needed to be aware of when the actor has decided to ignore the comment (eg. A villain won't really respond to someone yelling out "You're a loser!") and it's probably best to explain they should wait for the next chance to respond as a group rather than interrupting the story.

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

## ➔ 'Reach for the Stars' finalé song

**Learning Area:** Music

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

### **Information:**

The final song in the show is just great to join in with, so it's up to you how much you decide to take advantage of this special event visiting your school. If you have seen one of our shows before you will remember the song – it's a great song to always end on, it has a **great message**, the audience always knows it and enjoys the chance to really join in, so take advantage of it!

### **Activity:**

Learn or listen to the song "Reach" by S Club 7 – it's Alpha's finale for all our shows. You could even choreograph a dance to the song and join in at the end –

## **REACH by S CLUB 7**

When the world, leaves you feeling blue  
You can count on me, I will be there for you  
When it seems, all your hopes and dreams  
Are a million miles away, I will re-assure you  
We've got to all stick together  
Good friends, there for each other  
Never ever forget that  
I've got you and you've got me, so

### *Chorus:*

Reach for the stars  
Climb every mountain higher  
Reach for the stars  
Follow your hearts desire  
Reach for the stars  
And when that rainbow's shining over you  
That's when your dreams will all come true

There's a place waiting just for you  
Is a special place where your dreams all come true  
Fly away, swim the ocean blue  
Drive that open road, leave the past behind you  
Don't stop gotta keep moving  
Your hopes have gotta keep building  
Never ever forget that  
I've got you and you've got me, so

### *Chorus*

Don't believe in all that you've been told  
The sky's the limit you can reach your goal  
No-one knows just what the future holds  
There ain't nothing you can't be  
There's a whole world at your feet, I said reach

Climb every mountain (reach) Reach for the moon (reach)  
Follow that rainbow, and your dreams will all come true