



THE ALPHASHOW OF  
*Cinderella*

## ALPHASHOWS Post-Show Activities

This guide contains classroom activities for use AFTER the Alpha show of 'Beauty and the Beast'.

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

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# ABOUT THE POST SHOW ACTIVITIES

## Post-show ideas

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

## Advanced Topics

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

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



# POST-SHOW ACTIVITIES

## Autographs and talking with the actors

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

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

### **Information:**

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



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

## Drawing

**Learning Area:** Art

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

### **Information:**

Children might like to spend some time drawing their favourite character from the show 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 / Values Education / Art

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

**Information:**

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

**Cinderella 2010**

Cinderella - Josie Lamb

Prince Charming - Mark Kenny

Beady / Baldrick - Dave Lang

Fairy Godmother / Hormone - Tanya Hennessey

Evil Stepmother - Rachel Ferris

Trombone - Sally Dulson

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://forum.alphashows.com.au>

Sign up and post messages in the "Fans & Alpha Audiences" forum.

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

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.



## Activity #2

As mentioned, we have an online forum. There are other parts of the website too that you can explore in class.

Encourage discussions with other children on the forum (<http://forum.alphashows.com.au/>).

Our main website address is: <http://www.alphashows.com.au> to look at other parts about the company.



## Activity #3

You can 'go backstage' by checking out what we're up to on tour and more about the actors of Alpha. There are lots of videos and posts about Alpha in a more casual way. This is our company blog.

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

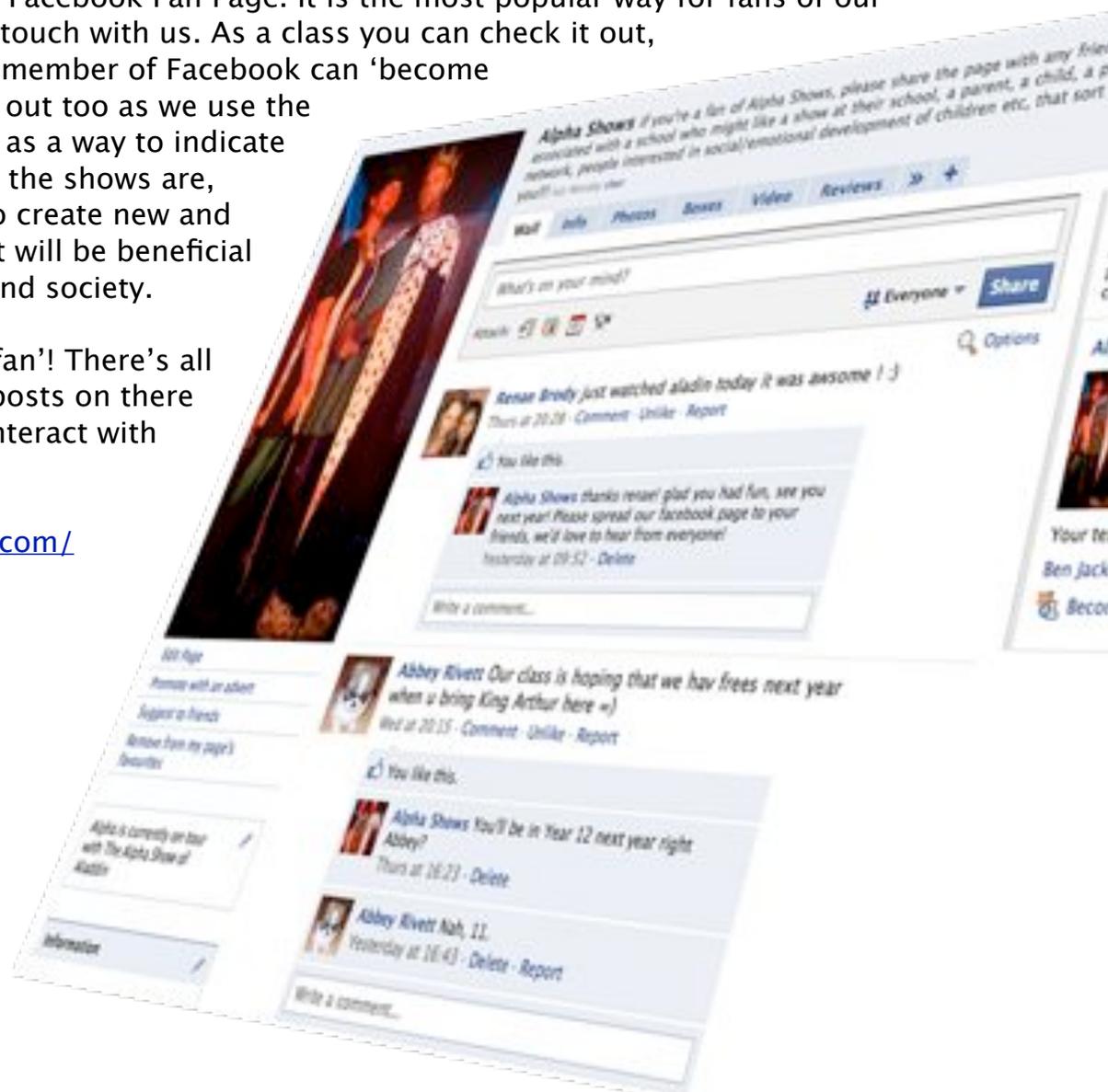


## Activity #4

Alpha also has a Facebook Fan Page. It is the most popular way for fans of our shows to stay in touch with us. As a class you can check it out, and anybody who is a member of Facebook can 'become a fan', and help Alpha out too as we use the fan page on Facebook as a way to indicate to others how popular the shows are, which will enable us to create new and different products that will be beneficial to Australian culture and society.

So please, 'become a fan'! There's all the latest videos and posts on there as well, and you can interact with other fans.

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





## Discussions about the show

### Learning Area:

Literacy / Theatre / Performing Arts / Values Education

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

### Information:

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

**Activity – see over page**

## Activity: Discussion points

### Alpha's version of the story

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

### Fairytales & this show's style

How was this like a traditional fairytale? How was it different? This show is really just a children's theatre show, and whilst we do still keep (for traditions sake now more than anything) a few pantomime gags, our newer shows are really no longer pantomimes at all. We now no longer include discussion about pantomime in this section.

### Cinderella

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

Cinderella also felt unworthy of being loved, but the grief and sadness she had about this she did not want to feel, so she avoided all her emotions and used justifications as to why she deserved what she had and that she was 'grateful' for her evil stepmother – instead of realising she was being treated very unlovingly and needed to work through why she didn't feel worthy to have love.

She felt she didn't deserve things because that's what she was told by her adopted family, and because of the grief associated with losing her parents, and the subsequent horrible treatment from her stepmother. This is a big issue for children, especially girls, so that's why the sequence is in the show (called a "Closed Eye") to allow the children to fully experience the unworthy feelings first, then flood their bodies and souls with positive emotions, to anchor them in to the power of doing that every day. We suggest you continue and support this process to allow them to condition in the concepts to enable them to be strong and confident, and most importantly, feel like they are 'good enough' (a fear that we all have, that we're not good enough).

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

- ★ Why was Cinderella in such a horrible family environment?
- ★ When we hold onto our pain and avoid feeling our grief, things in our life are 'locked' from changing. Discuss how Cinderella, by choosing to avoid her pain, was actually continuing to 'create' the horrible family environment she was in.
- ★ How did the Fairy Godmother help Cinderella feel better and worthy to receive love?
- ★ What did you feel when you cried or released some sad feelings about how YOU don't feel worthy of love?
- ★ How did it feel to flood your heart with positive and happy and loving memories?
- ★ Could this process be something you try whenever something in your life isn't working right?

**SEE 'ADVANCED TOPICS' BELOW FOR MORE DISCUSSION TOPICS**



## 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

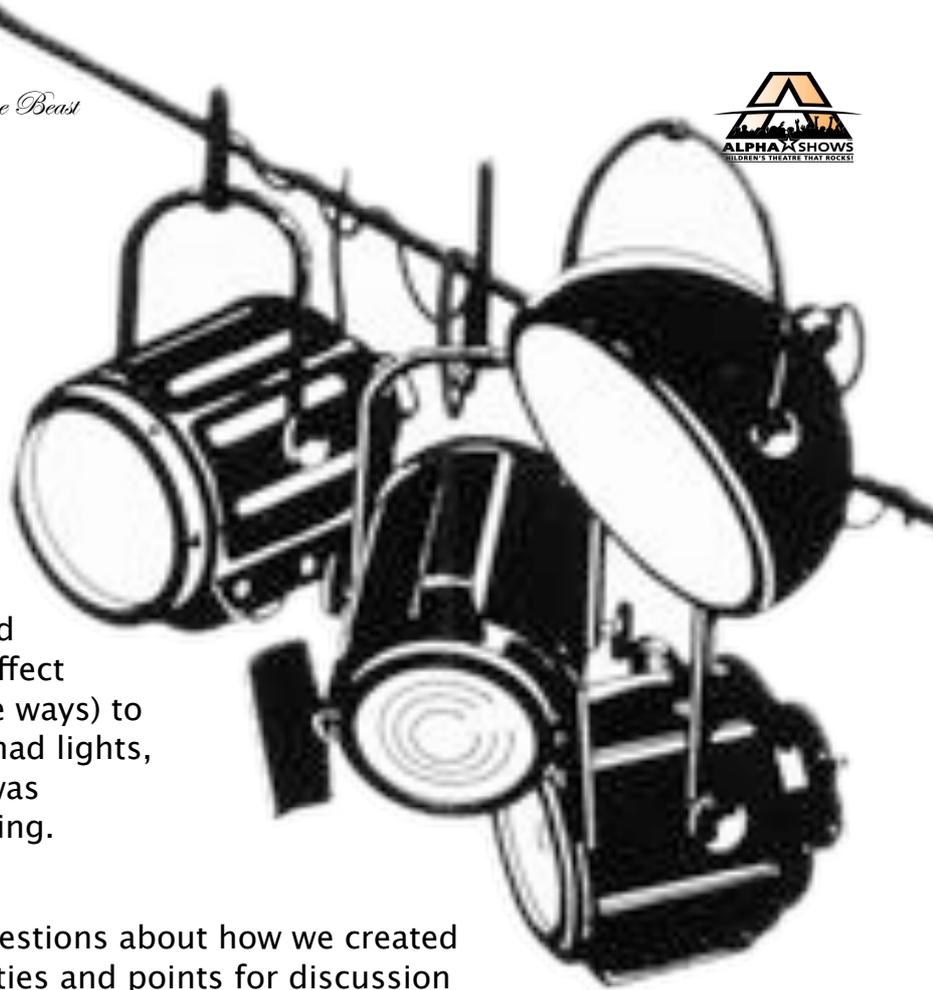
**Outcome:** To increase awareness of the art form of theatre; to encourage a love for theatre, art and culture; to encourage participation and increased skill levels in your own performing arts events

**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 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 / 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

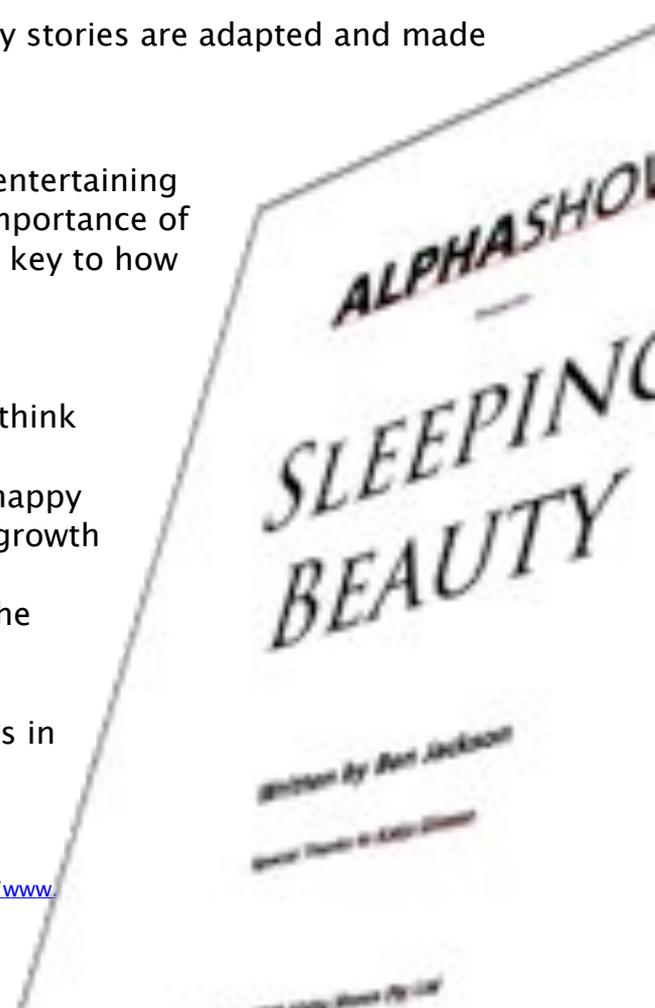
**Outcome:** To gain an understanding of how classic literary stories are adapted and made into a modern musical rock concert show.

### 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 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
- Poo jokes and other low level humour for Primary aged children
- More sophisticated humour for Year 5 and 6's and High school students
- 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 “Fly Away” at the end
- A Happy ending
- The Villain gets what they deserve (children respond positively to justice) but is left open to the possibility of repentance and forgiveness
- 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 21<sup>st</sup> century to give a theatre experience that isn't just about entertainment, or isn't just about telling a story, or isn't just about ramming values education down children's throats.

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

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

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



### 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:** (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 / 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, 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 *Hunchback*, Hugo's head isn't real (it's a puppet)
- In *Aladdin*, they didn't really fly on a magic carpet, but we did our best to make it look like they did
- 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.

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

- “Gold Digger”, Kanye West;
- “Tik Tok”, Ke\$ha;
- “Just Dance”, Lady Ga Ga;
- “Don’t Cha”, Pussycat Dolls;
- “Holding out for a Hero”, Bonnie Tyler;
- “When I Grow Up”, Pussycat Dolls;
- “Shake ya Tailfeather”, Ray Charles/Blues Brothers;
- “Baby”, Justin Beiber;
- “Haven’t met you yet”, Michael Bubl ;
- “Fly Away”, Alpha Shows

**BE CAREFUL PLAYING THE ORIGINALS AS SOME LYRICS IN THE ORIGINALS HAVE INAPPROPRIATE LANGUAGE FOR SOME STUDENTS / SCHOOLS**

**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. Other songs we use that seem to create a strong anchor:

- “Rock This Party”, Bob Sinclair;
- “Mighty Wings”, Cheap Trick; from the movie Top Gun;
- “Spirit of Radio Intro”;
- “Twilight Zone”, Jock Jams;
- “I like to move it”, Jock Jams;

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



## ADVANCED TOPICS

### Learning Area:

Literacy / Values Education

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

## Themes in all Alpha Shows

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

## Cinderella

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

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

Fairytales in the olden days were told mainly to little girls by older women, as lessons on how to live in the world as women. Cinderella is the ultimate story for little girls. Cinderella, moreso than any other 'Princess' character, shows an abundance of grace, kindness, beauty (inner and outer), gratitude and forgiveness. The world would be a far better place if all of us showed just a little more of the traits that make Cinderella a perfect example to us all. Cinderella also represents a common fear that women have, of their own grief, and the tendency to use anger (especially towards men) instead of feeling the underlying causal grief associated with the generations of abuse and mistreatment women have received. Allow the processing of this grief, as Cinderella did in the show, and you'll witness magically changes in your life, just as in a fairytale!



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

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

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

The only way to work through these issues is looking at core emotional issues in children and grown ups. To have that strong identity has a male who is also caring and in touch with their emotional truth, great humility is needed. And a willingness to take responsibility for your own emotions and own them, feel them fully, and release them.



## The Evil Stepmother

The problem I had in writing the script from the original fairytale is that obviously there are lots of families in Australia that would have children where the 'mother figure' is not their birth mother, but a 'stepmother' or other person who has come in to the family at a later stage. I did not want to give the message that all stepmother's are evil – children are already easily sceptical about these new additions to the family. There are a couple of lines that attempt to fix this up a bit, to point to the fact that this particular stepmother only is clearly wrong, and not nice.

Her main theme is jealousy and the underlying rage towards men and beautiful women. Talk to your children about why they think the Stepmother treated Cinderella so badly. Make sure that they understand that despite all that bad treatment it wasn't Cinderella who took revenge or was ever anything but kind and caring. The only thing that kept Cinderella where she was was her desire to avoid the grief about how her Stepmother treated her. Once she did, her life immediately shifted.

The root cause of the Stepmother being an 'evil' stepmother was her jealousy and anger projections towards Cinderella. She was so twisted in her own inner decaying jealousy and rage that she had convinced herself that Cinderella was a badly behaved brat, deserved to be their slave and that her 'real' daughters, the Ugly Stepsisters, were perfect angels

and the most beautiful girls in the world. As a result, she became insanely certain that one of them should marry the Prince. And additionally, quite nicely mirroring the Prince's final decision, was certain that if she could only get a hand on some of the Prince's wealth and fame, then all her problems would go away.

This is a classic 'warning' character. Many people in the world believe that 'if only' they could get this or win that or achieve this or make this amount of money then all their problems would be solved. The lesson here is how the opposite is true. If only the Evil Stepmother had worked through her rage down to the underlying grief about being a woman and the lack of love displayed towards her, she could have healed. Her character shows the results of what happens when you choose NOT to be humble and feel your feelings like Cinderella did.

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



## Where was Cinderella's Father?

I would also like to put a note in here about the lack of the 'real father of Cinderella' character. Usually in the fairytale, there is Cinderella's real father, who remarried after her mother died, because he felt like he couldn't raise Cinderella on his own and thought she would benefit from having a new mother and new sisters. What is interesting is the emotions that would cause this father to be oblivious to the fact of how badly his daughter was being treated by his new wife. A man would have massive feelings of fear towards the feminine (from his relationship with his mother), intense fear of women's anger, and would turn into a 'pleaser' – doing anything to please a woman to avoid her anger. In this case, he must feel the grief about not being treated lovingly from his mother, and work through the fear about women's anger and his subsequent error-based desire to please a woman no matter what. When a man does not stand up for the truth and face these feelings within himself, it has consequences such as more damage being done to children.

The Father in the traditional fairytales always seem to not notice any of this, and never step up to a real man that takes action – of course, this is done on purpose as the women who were telling the Fairytale probably thought it important to teach the lesson that you shouldn't rely on men.

I don't wish to continue this stereotype, however, and hope that the absence of the Father in our version will help to prevent that. It is assumed that the Father has also died at a later stage after he remarried, or that he is just absent on business. I didn't get into it in the script. Hopefully we can start to have a new view of men, the purpose they serve and remember that when trust is put in them in a feminine way, the caring, trustworthy and present masculinity that we want to see in them is revealed, that they step into the new vision we have for them. We can help the men in our life do this by the process outlined above (almost all men, or should I say every man, has issues with his mother that he is either angry about or chosen to be a pleaser)

## Ugly Stepsisters

As the Fairy explains in the opening monologue, the special magic in the story allows the audience to see the sisters on the outside as what they are like on the inside.

Now this is actually true, as the 'soul condition' of a person does affect their physical appearance. However, in our society, it is quite easy to 'cover up' your true soul condition with makeup and plastic surgery, and dangerous ways to lose weight or look younger. So it's a complex topic.

If we work through our emotions and improve our soul condition, our physical appearance will be less 'ugly' – in fact, the ageing process would even stop.

But we also don't want to reinforce bullying of 'ugly' children or anything like that. So we kept true to the fairytale by calling them 'ugly stepsisters' but hopefully expanded on the idea and gotten more to the truth – by saying that we see them on the outside as they are on the inside – which is true in real life too.

The difference here, however, is the ugly does not necessarily mean nasty and horrible behaviour. It's always an emotion in the soul that has yet to be released as the cause of any 'ugliness' in our body, such as disease or excess weight etc... However, because the ugly stepsisters are more 'ugly in behaviour', we also want this idea to be more prevalent. They are ugly because of how they ACT, not so much because of how they look. So we normally cast 'non-ugly' people in the role to emphasise this too. We endeavour to cast girls in this role that are actually quite attractive according to society. We just then have them 'act' in ugly ways, both with body and behaviour (and costume etc). We want to ensure that you condition this concept, that the ugly stepsisters were so named for their ugly behaviour.

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

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



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

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

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

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

The only reason we hold on to these beliefs about ourselves, that we are not worthy of love, or not good enough – is because of grief inside our heart that we are not feeling and releasing. Like a small baby feels whatever feeling it needs to in the moment, we need to become like children and release these feelings that are blocked up inside us, causing us pain.

The Fairy Godmother first takes Cinderella through this, along with the audience – releasing the unworthy feelings through a full body experience of this. Now in the show, for the audience, this is more of a demonstration, as it's hard to do it in 30 seconds completely, especially being confronted with everyone around you. But you can continue to encourage children to feel all their feelings fully, whenever they come up, to complete this process we've started with them.

After this, the Fairy then does another process. Once the negative unworthy feelings are released, the heart is more open to receiving joy.

This second process is called an "**Emotional Flood**". Its outcome is to take the audience or person on a journey, by remembering various times in their life when they felt certain emotions, such as laughter, happiness, joy, pride, determination, courage, and love. Each new memory 'stacks' on top of the others, and you literally imagine each memory flying (flooding) into your body, and you can even get them to 'reach out' and grab the memories and bring them into their body. It's very fun and children love it. The other side of the process is doing the same thing with 'future' memories, so imagining things in the future that will make you feel all those great feelings.

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

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

*But the magic will only last as long as your feelings are flowing through you.*

*But I know it's hard. When you don't feel very good about yourself, when people are mean to you, those feelings are very painful, and we tend to bottle up our pain and try to push it down and never feel it. But that's exactly what is stopping us from being happy all the time! We've all done it. Boys and girls, let's help Cinderella....have you ever felt like Cinderella, and felt like you weren't worthy of being loved or felt not very special? Would you like to feel more happiness and joy instead? Even if you already feel happy, would you like to do something to help Cinderella feel happy? If you do then say yes! Ok good.*

*Cinderella, and all the boys and girls, take a nice deep breath in – that's it – and close your eyes. Everyone in the room, close your eyes, all the boys and girls, and all the teachers (and/or grown ups) , close your eyes. Shhhhh. We're going to do something very special now and you know that it will work if you keep your eyes closed and stay very very quiet. Sit up straight, take a deep breath. We're going to feel all of our feelings fully, get all the bad feelings out, so that we can truly feel good about ourselves. With your eyes closed, feel any bad feelings you have. Maybe someone was mean to you, how does it make you feel? Maybe your parents or your sister or brother, or someone at school, made you feel worthless and told you you were no good and that they didn't want to be around you. Don't get angry about that any more, allow yourself to feel the sadness inside you that made them do that to you. Take responsibility for your feelings – if something sad happens to you, it's because you have sad feelings inside, so own your feelings now. Let yourself be sad, let tears come out if they need to. And now, let's get all of our sadness out, make the sounds of how all these bad things make you feel. Make the sounds of sadness, go! Let out your tears! Cinderella, feel how sad it makes you feel to feel worthless...*

*That's it. Let it out. How about you boys and girls, did you get out all your bad feelings? Well, even if there's still some left, now you know how to do it – whenever someone makes you feel sad or worthless, you know what to do, don't you! Lovely. Well now that you've done that, emptied your heart of your pain, let's fill it up with good stuff!*

[LOVE]

*Boys and girls, and Cinderella, think of a time when you felt you were truly loved! Can you remember a time when you felt really really loved? If not, just make one up! Does everybody have one? Ok great. Now imagine the loving memory flying into your body, with your eyes closed....you can see it coming into your body, you can even reach out and grab it! Pull it into your heart. Now think of another time that you felt loved, and bring that in, reach out and grab that memory, still with your eyes closed, and pull it into your chest. Pull another one in, that's it! Feel it, just remember how it made you feel.*

*(pause for about 5 seconds)*

[PROUD]

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

[FLOOD]

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

[ANCHOR]

*And now, put your hand on your heart, lock those feelings in there. Take in all the memories you just remembered, feeling all those feelings of joy, happiness, strength, courage, laughter, and love and feel them in your heart right now, all together. Put your hand on your heart and remember that you can always have the strength to do this, to be strong and feel all of your feelings fully. Fully! To get the sadness out. Then you can choose whatever feelings you want to fill up with instead, like strength and courage and love and truth.*

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

*So can you always remember to do that boys and girls?*

## Going beyond the 'script'

Obviously, this show is a fun show for children. However, a great deal of thought has been put into every little detail. See if you can find ways to delve deeper into the heart of this fairytale.

**This isn't an event to be at your school only for when your grade 1's are studying fairytales!** Look deeper and see how stories like this, and other Alpha shows – as well as all the other impactful aspects of Alpha shows (like the lights, sound, music etc) – make this something beyond just another retelling of an old fairytale.

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

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

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