

THE ALPHASHOW OF  
*THE HUNCHBACK OF NOTRE DAME*  
POST-SHOW ACTIVITIES

# 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, selfies 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 or pictures.

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.

Just ensure it is safe and the children are not playing or getting in the way of bump-out



## 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!

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 messages is on the website

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

There is a form for 'children' on this page, select the category of 'fanmail'.

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

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

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 website!

## 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.

### Frollo

Archdeacon Frollo is a great example of a traditional 'evil' character. It's also clear how his mother caused a lot of these repressed feelings in him, causing soul damage that were the cause of his behaviour.

Were Archdeacon Frollo's methods for getting what he wants is greedy, selfish, narcissistic and ultimately self-defeating? Discuss



## Bullying

Following on from the discussion above, have a discussion about the bullying aspects of the show, of what Frollo (and his sidekick Phoebus at the start) did to Quasi, and the pain and soul damage that had been done to Quasi. This also damaged Frollo and Phoebus too, and to recover they would have had to go through a process of repentance and forgiveness of themselves, or through a process of compensation for their actions.

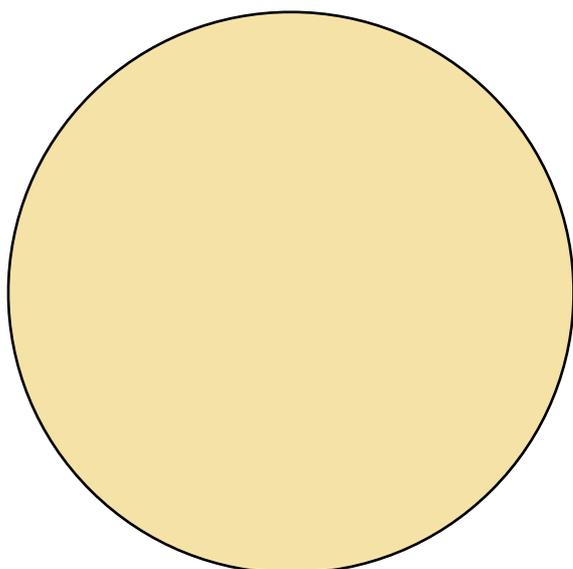
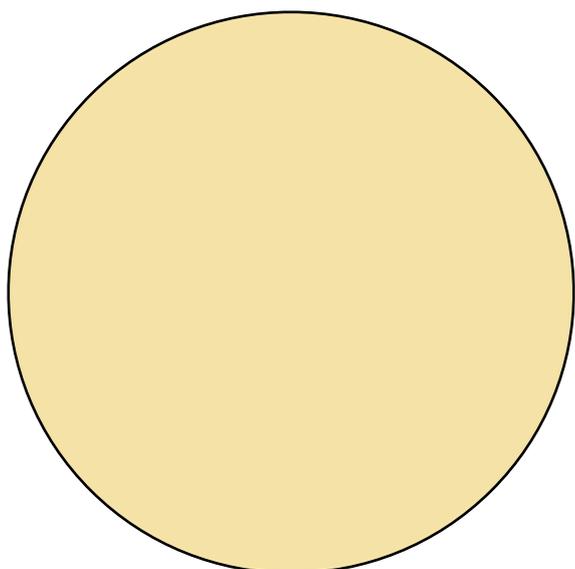
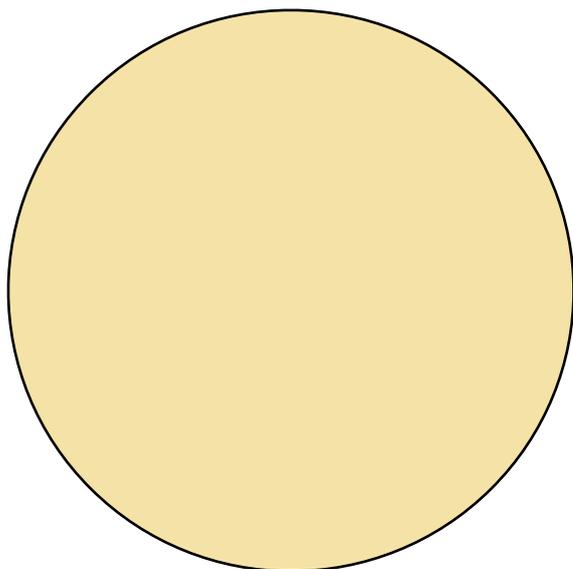
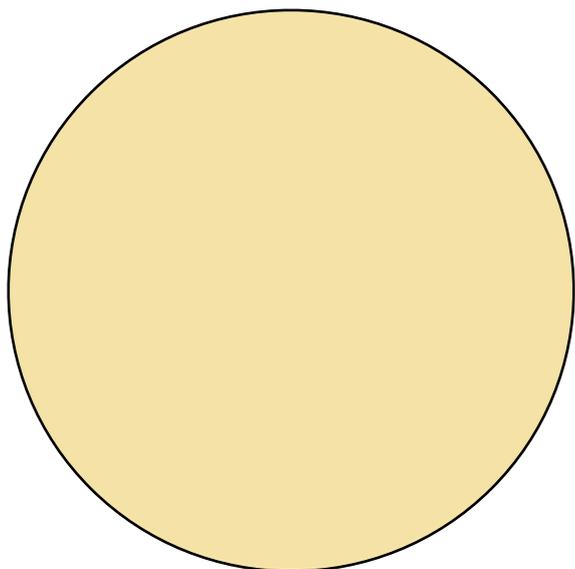
Tell us what is going on in these pictures. What would have been a way for this to be resolved?





## ACTIVITY: FEELING FACES

Have the children fill in the expressions of Quasimodo to help them understand his and their own emotions. Encourage them, that no matter what they are feeling, they are allowed to feel it. If the emotion is a painful or 'negative' emotion, they just need to feel it and not act on it or act out with it. For instance, if it's anger, they can scream in anger or hit a cardboard box to get it out (grief and fear is always underneath anger, so they should also be given the opportunity to get through to that to fully release the cause of their upset) but cannot yell at someone else or hit them etc.



### **Esmerelda**

Discussion about Esmerelda and where she has come from, being of 'Romani' descent, but being called a 'gypsy' and why this term is now considered offensive. She also lives on the street but still living her life with kindness and love (and a bit of feistiness!). Her talent is performance and speaking, and she uses her gifts to affect change in the world. You could get children to talk about or write down the answer to the question "If I could be anything in the world...".

### **Compassion**

Discussion about compassion and how Madame Frollo cared for Quasimodo even though it wasn't her child, but that sometimes too much compassion and 'soothing' type behavior can also prevent growth and the development of strength and character and resilience.

### **Other mini-themes**

There are LOTS of tiny themes throughout this story that you could focus on. Eg. How Hugo got what he deserved because he tried to steal the chalice, but then became alive again when he helped Quasi save the day. Esmerelda not caring how Quasi felt about himself, just how kind and gentlemanly he was and she believed that he could be more than what he was currently being. Quasi sticking with his dream and finally getting what he had strived for. How Archdeacon Frollo lost his mind with the allure of the Chalice - thinking that it was glowing for him - and becoming delirious with power and delusional thinking!

### **Chalice**

Fill in this sentence:

"Quasimodo needed to be \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_ to make the chalice glow."

### **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.

### **Quasimodo: Emotional Processing**

Contrast Archdeacon Frollo's behaviour to Quasimodo, and how kind and gentle and generous he was. To follow up on the bullying discussion, let's look at how Quasimodo overcame the pain from this bullying. Did he start being mean back to Frollo? Did he get angry at everyone around him? Did he try to avoid his pain by making others feel pain?

Or did he fully feel his pain, so that it left him, so that he could let go of the pain of his past?

Once you let go of the pain from your past by fully experiencing the suppressed pain from your childhood, your body transforms too, which is what happened to Quasimodo. It's well known that all physical pain and disease is caused by the suppression of emotion, specifically the deep pain we all have from childhood, that we weren't allowed to release and express at the time because of being shut down emotionally (ie. To get love from our parents, to be a good boy/girl etc).

Quasimodo is the perfect example of what is possible when we hold on to the love within us, let go of the pain, stand tall and believe in our dreams.

Quasi never left go of the dream that the Golden Chalice would glow for him. This is obviously a fairytale 'idea' but you can match up this magically-styled plot point to real world situations, and encourage children to really embrace the fact that when you stay true to who you are and go for your dreams, whilst being kind, generous and living life with love (rather than fear), it will ultimately lead to a fulfilling life with everything your heart desires flowing easily to you.



### **Standing up for what you believe in**

Further exploration about when to stand up for what you believe in (eg. Quasimodo having bravery to stand up to the villain), and not letting bullies push you around - but also when it is best to NOT use 'physical force'. Tie this in with the posters or other material you have already covered about bullying in your school. Those posters should mean a lot more if you can manage to match up the behaviours the students witnessed on stage during a peak state with the language used in your anti-bullying material.

### **Pain of your past**

The 'closed-eye' in this show was about letting go of things in the past that have made you feel sad, and living in the present moment, and how physiology (the combination of physicality and our biochemistry, biology etc) affects our emotional states. "Standing up tall" is a perfect metaphor given Quasimodo was 'hunched' over, so you can use this as a very clear way of talking about how powerful it is to stand tall (and not hunch or use 'depressing' physiology) and live in the present moment, and how our language also affects our states (ie. Saying 'yes', in a strong way like we do in Alpha Shows, is very powerful).





## Fairytale Village

### Learning Area:

Science & Technology / Art / Literacy

**Outcome:** To use their science and art skills to create a model of a village and to explore the consequences of mixing up characters and stories.

**Materials:** Boxes, egg cartons paper, pipe cleaners, glue, scissors, wooden pegs etc

**Information:** Expand on what children have seen in the Alpha sets by creating their own fairytale environment. Many children actually see more than is actually represented on the stage and they should be encouraged to explore this part of their imagination. For example, a young boy once told us that he loved the birds flying over the set...we were quite surprised as there were no birds! To him, however, they were real.

### Activity:

Fairytale Village. Encourage children to create and set up a Fairytale Village made out of boxes and cartons etc. Each child can choose a fairytale character and make the house, castle etc that belongs to that person or animal. Make the 3 little pigs houses of straw, sticks and bricks, make Rapunzel's tower, Cinderella's cottage, Sleeping Beauty's palace, grandmother's house, a big giant's house - as many as you can think of!

Make all these structures into a village by adding roads and trees. Then create little characters to live in the village out of wooden pegs.

Children can act out fairytales and try putting fairytale characters in different situations and settings:

- ◆ what if the City Mouse and the Country Mouse dropped in on the Three Little Pigs?
- ◆ What if the Steadfast Tin Soldier tried saving Rapunzel from her tower in the Village of Round and Square Houses?

Encourage children to investigate different combinations of their favourite fairytale characters





# The Theatre Experience

**Learning Area:** Theatre / Music / Performing Arts / Technology

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

**Information:** Alpha brought a live theatre event right into your school. And if you had a blackout and a stage, the effect was virtually identical (or better in some ways) to taking a trip to a Melbourne theatre. It had lights, sound, effects and a quality story that was entertaining, memorable and life changing.

## Activity: The Theatre Experience

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

- ◆ the way the characters were portrayed / playing more than 1 character
  - You might like to guess which actors played more than one character!
- ◆ the costumes
- ◆ makeup
- ◆ choreography
- ◆ sound and lighting
- ◆ scenery and the way the set worked / scenes were changed
- ◆ the experience of being an actor:
  - Managing feelings of embarrassment on stage. This is a common issue for children performers. Our answer to it is always “Who do you have to focus on to feel embarrassed?” The answer is, of course, yourself. So we use the example of the actors on stage and say we’re focussing on the audience’s enjoyment, not ourselves, so we don’t get embarrassed. This is a great lesson for life too. Focus on other people and contributing to others and your life will be better and you won’t get so ‘internal’ and embarrassed all the time
  - Learning lines, the importance of doing this BEFORE rehearsals
  - Having fun and playing FULL OUT. The best parts in the show were created from us being silly, being over the top and having a lot of fun in rehearsals
  - Making the decision to “BE AN ACTOR/PERFORMER”. If you have children who would like to do this as a career one day, or even just want to be in the school production, this is the NUMBER ONE thing they must do first. Make the choice, and declare to everyone “I AM AN ACTOR”. That way all the necessary teachers, lessons, opportunities etc will come into your life to create this identity for you. Make sure they understand that they don’t need to know “how” to do it, just make the choice and everything will eventually fall into place if you focus on who you have decided to be, and keep having fun and feeling good.
  - Ownership and responsibility for our feelings. As an actor you must be able to access all your feelings on stage. But as the person in real life, you must be able to feel all your feelings, so that you understand the causes behind behaviours. To not do so would constrict your ability to act a character. So the message in the show was powerful – feel all your feelings fully. All abilities are expanded once you choose to do this.

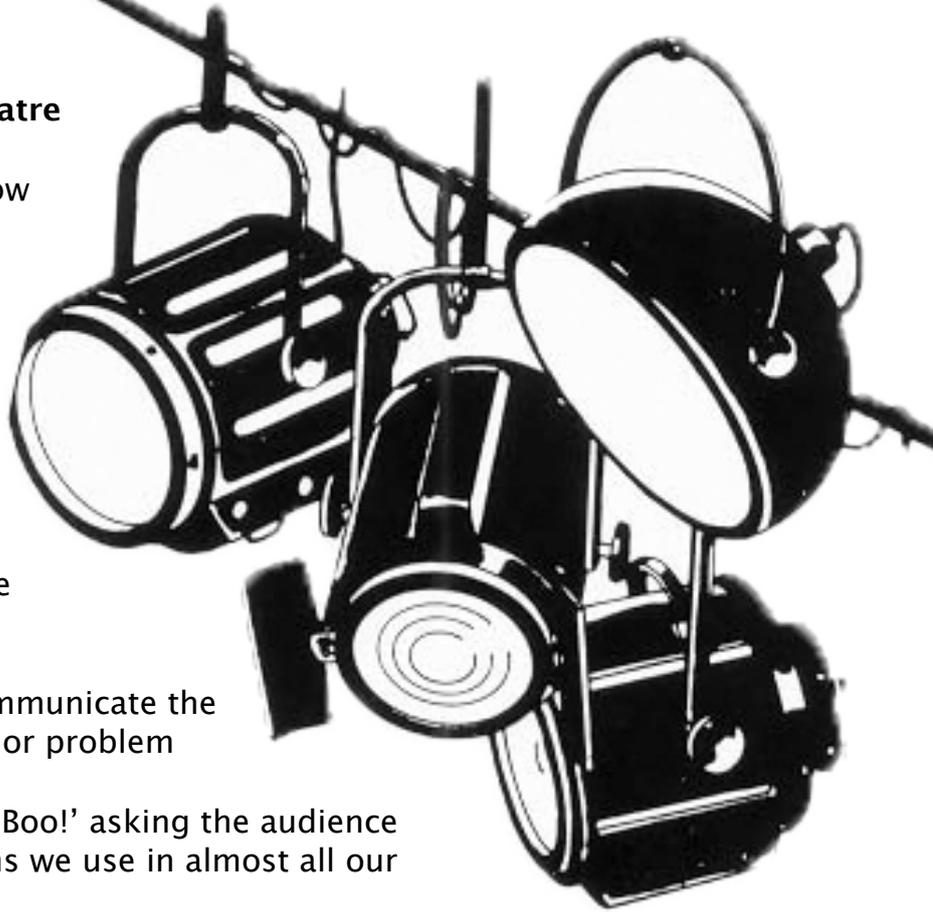


## More Activities about the Theatre Experience:

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

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

- ◆ Repetitions (usually groups of three). We don't usually speak like this in real life.
- ◆ Clichés and stereotypes.
  - We use these to quickly communicate the type of character, situation or problem
- ◆ Comedic traditions
  - Like our 'He's behind you' 'Boo!' asking the audience questions or other traditions we use in almost all our shows.
- ◆ 'Asides'
  - ie. talking to the audience without the other characters hearing
  - some of our shows have two scenes going simultaneously on either side of the stage
- ◆ Stage conventions
  - Like the fact we all talk to each other whilst facing the front
  - Stage Right (SR) and Stage Left (SL)
  - Add singing and sound effects (you can make all kinds of sounds with your mouth!)
- ◆ Gestures
  - These are always BIG! This is different to real life and part of playing a character on the stage
- ◆ Suspension of disbelief
  - You can't get emotionally involved and excited with this occurring
  - Discuss the importance of this with ALL theatre, movies and stories
- ◆ 'Cheating'
  - The way we might enter on stage when a character we're not supposed to see is just leaving – to avoid gaps in the show
  - Maybe we are pretending to be able to see something when we really can't
- ◆ Time distortions
  - To keep the show moving and maintain a good pace, we distort time. So even though 80 to 90 minutes passed it could represent days or weeks, and sometimes even years



We have found many students are just generally much more excited about theatre in general after seeing one of our shows – you can encourage more participation in the arts as well as going to see more live theatre outside of school.



## Re-enacting Alpha's story

### Learning Area:

Theatre / Music / Performing Arts / 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

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



## 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:** (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)
- 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 (but often heavily adapted by us as writers), we use them where they fit, and often the lyrics are quite relevant, and in some cases, we change the lyrics to fit the moment.

We again apologise that we CANNOT supply a CD of the songs due to copyright. We only license the works to be performed live.

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

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

# 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.

## **The Chalice in Alpha's 'Hunchback'**

The Golden Chalice is an ancient symbol for femininity. For Quasimodo, it is about reintegrating that part so that ultimately he becomes who he 'truly is'. By ridding him and others from the Mayor, he is free to be who he is, and is supported by the women in his life.

Esmerelda, being the embodiment of the ancient chalice (feminine), is his key to growing and becoming a full human being, no longer disfigured and distorted. Note that we don't support the idea that you have to 'look' a certain way to live to your potential, but how we used an idea that children identify with as a metaphor for a much more complicated idea.

## Head vs Heart

At one point, when Quasimodo realises he must save Esmerelda from marrying the Archdeacon, he plans with Hugo on how to do it. This idea is common and the way we solve problems, using our head, our mind etc. is what we've been taught. Obviously, being intelligent, thinking through problems is very important.

We also like to promote in our shows the wisdom of using our heart and body intelligence in addition to the mind's intelligence. When we notice the things we are most proficient at, we will always see the body's intelligence at work. Often the body and heart (our emotions) go hand in hand as all emotions are 'stored' and experienced in the body - ie. they are a physical experience. So sometimes it is wise to stop thinking and just start doing, feeling and experiencing. At this point in the play, it was wise for Quasi to stop analysing everything, to stop the mind, which was causing him doubts and worry. The ego is a main component of the mind and it fights to continue the illusion that it is 'in control' of all things to do with ourselves. And it believes it can solve all things. Sometimes, the best thing to do is 'let go', get going and start living, start experiencing.

And by allowing his emotions to be experienced, in a full physical expression (not intellectually), even the painful ones, he was ultimately be able to let go of all the pain and progress and transform both at the soul, emotional and physical level. This mimics how it works in real life.



### **ACTIVITY: Discussion on mind / heart / body intelligences**

Discuss how this dynamic played out in the play, and identify real life situations that may be served better by utilising another part of ourselves. Sport for instance, isn't always about thinking; it's about training the body's intelligence and using that. Acting and performing is the same. See what other areas of life you can talk about and find ways to condition the importance of not over-analysing with the mind and finding balance in our approaches to situations.

## Archdeacon Frolo

Archdeacon Frolo is at a 'level of consciousness' that is very low - what is called "POWER GOD" [From 'Spiral Dynamics']. He believes getting what he wants means everyone else losing and having to order everyone around. He has the opportunity to 'grow' and step up from that but he doesn't - and ultimately it is his downfall, when he believes the chalice is glowing for him and drinks it only to be poisoned.

For him, he is not ready (metaphorically) to accept the reintegration of the feminine, and is at a level of consciousness that is on par with the men in this world who are mostly responsible for the many wars that occur today. This is of course slowly changing in the world as we see more and more balance re-entering our lives but the Mayor remains as a 'warning' character to this trap.

We can use as many strategies to reverse these tendencies as we can - Alpha's belief and strategy is that theatre, and specifically, fun pantomime theatre, is a great way to educate without lecturing (children too often become cynical if you dumb it down and spell it out for them, so using subtle themes and metaphors and examples works a lot better, as of course you already know!).



## **Activity: Spirial Dynamics**

Spiral Dynamics is a way of recognising levels of consciousness. The simplified version goes like this:

**LEVEL 1: Survival**

**LEVEL 2: Tribal**

**LEVEL 3: Power God**

**LEVEL 4: Order and the Absolute**

**LEVEL 5: Striver / driver / achiever**

**LEVEL 6: Socially Conscious**

**LEVEL 7: Integrated**

**LEVEL 8: An Awakened Soul**

The purpose of this is to become aware of where our own 'centre of gravity' is on this scale, as well as becoming aware of the consequences of each level. Also to be able to use it to analyse other people and situations.

Brief explanation of each level:

Level 1 is all about basic survival. It's all about you, it's an egocentric level. This is you as a baby. This is a homeless person on the street.

Level 2 is as you grow, you realise you have to also take care of your family, your tribe, so you become 'ethno-centric'. You realise to get what you want you also have to take care of your tribe. It's also a place where superstition and 'voodoooness' is prevalent and you're at the whim of the world and it's 'unknownness'

Level 3 is when you start to control others, and use them for your own devices. Power Gods are useful in some situations. Your dictators and terrorist groups are of this level.

Level 4 is about rules and doing what your group tells you is the right thing to do. People get large amounts of certainty from understanding that there is a set of rules and in order to get what you want and what is best for your family and the world, you follow a set of rules. Religion and any social organization fits in at this level.

Level 5 is about capitalism, about achieving your goals, making money, running businesses, creating hierarchies. It still has it's rules but they can be broken if doing so helps you achieve.

Level 6 is the first time you become 'world-centric', as equality and fairness is the focus. A world that is fair and everyone has the chance to be happy and healthy is Level 6.

Level 7 is the first time you are able to accept all the levels below. When you look at your body, you don't make an atom better than a cell, or an organ better than your cells. You understand that all are equally important and you can integrate and use all levels to create an optimum life

Level 8 is something I can't talk about so much because it is where you are 'spirit-centric', where your level of caring is so high that it encompasses all life on this planet and all sorts of cool stuff can happen.

So with regards to Hunchback, Archdeacon Frollo is at Level 3 Power God, where he tries to control everyone. Father Tourangeau, the Priest, as at Level 4, the order and the absolute. Quasi kinda wants to achieve so he's at Level 5, but really at Level 4 because he's always obeyed the rules, especially those ones about being kind and not expressing anger, and Esmerelda is our socially conscious example at Level 6, in a way. Phoebus is an interesting character, who probably started out at Level 2 tribal, then he used Level 3 Power God for a moment to rebel against the villain, and probably ended up at Level 4 where he decided to do the 'right thing' according to the rules laid down by society and the mother figure, Madame Frollo.

With older children or adults, you can explain and use these levels to talk about the show and also about life in general. Which level were each of the characters at? Did that change during the show? Which level is better? (the answer is that no level is better than another) What level do you choose to operate from?

## Symbology

Look for some of the symbols in the costumes and sets, especially if you took pictures of the show. Phoebus has the symbols of male and female (sun and moon) on his front, as well as three pentagrams, representing the integration of male and female. The chalice is in the designs of the stained glass in the cathedral, as well as the crucifix. This is to symbolise the importance of the chalice and what it represents, combined with the other symbols.

## Mamma Frollo

Mamma Frollo (the mother of the villain and adopted mother of Quasimodo) treats Archdeacon Frollo in a way that actually promotes his evil behaviour, even though Mamma Frollo is a kind and loving person. You will notice that the more Mamma Frollo yells at his son, William (the Archdeacon), ie. by USING FORCE, the less effective she is in stopping him from committing his evil acts. So there is definitely a subtle theme about parenting and the best way to deal with inappropriate behaviour. In the end, the best way to help your children release negative and angry emotions is to release that they are only reflecting your own emotion and it's best to process and experience your OWN emotions as a parent to fully set your children free. Of course, Mamma Frollo doesn't do this, so Quasimodo has to do it for himself (which is also a way of becoming free).



## ACTIVITY: Align and Redirect

As an example of how using 'force' is not as effective as being in your true power, you can have a student stand up and try to come at you with 'force'. The first time, just simply try to stop it with your hands, and you can show how it is quite hard to stop even if the student is smaller and weaker than you.

The second time, rather than trying to stop the force of the child coming towards you (like hitting a brick wall, insanity, right?) align with the student and move with them in the direction they were going with their hand, and then re-direct them to where you want to go in the other direction. It's called aligning and redirecting. The physical moves have their roots in Martial Arts, but it's a great way to visually show how to best deal with a situation that you need to take the 'other way'. Rather than fighting someone, aligning and redirecting works a lot better. How could Madame Frollo have handled her son better?

### **ACTIVITY: The But Buster**

Take an older group of students and have them pair off and pick a side each in a controversial topic current in the world today, or just something they can argue about. Get them to have an argument about it and notice the language that occurs. Every time the other person begins to argue the other side, more often than not, the word 'but' (or a synonym like 'however') will be used to begin the statement.

Start the exercise again, but this time tell the students to use the word 'and' instead of 'but'. If any one says 'but' the other person has to stand on their chair, point at the person that said 'but' and say in a loud voice "You said But You said But! etc" so that they whole room knows. They should find it amusing seeing as 'but' sounds like 'butt'.

At the end of the exercise take shares and see how different it felt to the first time. Even though the arguments were the same, the actual statements were the same, just by changing from 'but' to 'and' it works a lot better in keeping the peace, and coming to a resolution. ie. using 'power' rather than 'force'. This is also called "The Agreement Frame" in NLP if you are familiar with that technology. Condition the use of phrases like "I agree with you AND..." or "I understand what you're saying AND..." This can go a long way to reducing bullying in your school.

## **Father Tourangeau**

It is also interesting to note how the 'church' figure in the story, Father Tourangeau, isn't adorned with any sort of traditional church symbology (or dialogue for that matter). This is obviously to avoid any confusion that we are associated with any religion (seeing as our shows tour to all kinds of schools, catholic, Islamic, state schools). It's also interesting to note the content of the Priest's advice to Quasimodo, as he says that the Golden Chalice glowing thing is just 'a story, it has never glowed and it never will, just accept what God gave ya'. It shows that the church at this stage still denies the existence of the "Chalice" and the possibility of there being 'more', which is similar to other popular stories being retold nowadays (although these aren't proving to be overly popular with the church). Alpha shows try to focus on an all-accepting way of approaching different viewpoints, to not make a certain way bad or wrong... We hope that we accomplished this and that our stories are accessible to all walks of life!

## **Archdeacon Frollo**

Furthermore, we have gone to the book for inspiration with our story, and away from the Disney version, preferring to be as true to the original as we can. In the book, Frollo was an Archdeacon (ie. Part of the church) and whilst he did horrible things, in reality his character was quite pathetic, and almost pitiable. Note we mean nothing by anything of a 'religious connotation' in our show, we just simply want to remain true to the original book as much as possible.