



THE ALPHASHOW OF
KING ARTHUR

ALPHASHOWS
Post-Show Activities

This guide contains classroom activities for use AFTER the Alpha show of 'King Arthur'.

**[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

Talking with the performers post-show

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, take photos etc.

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.



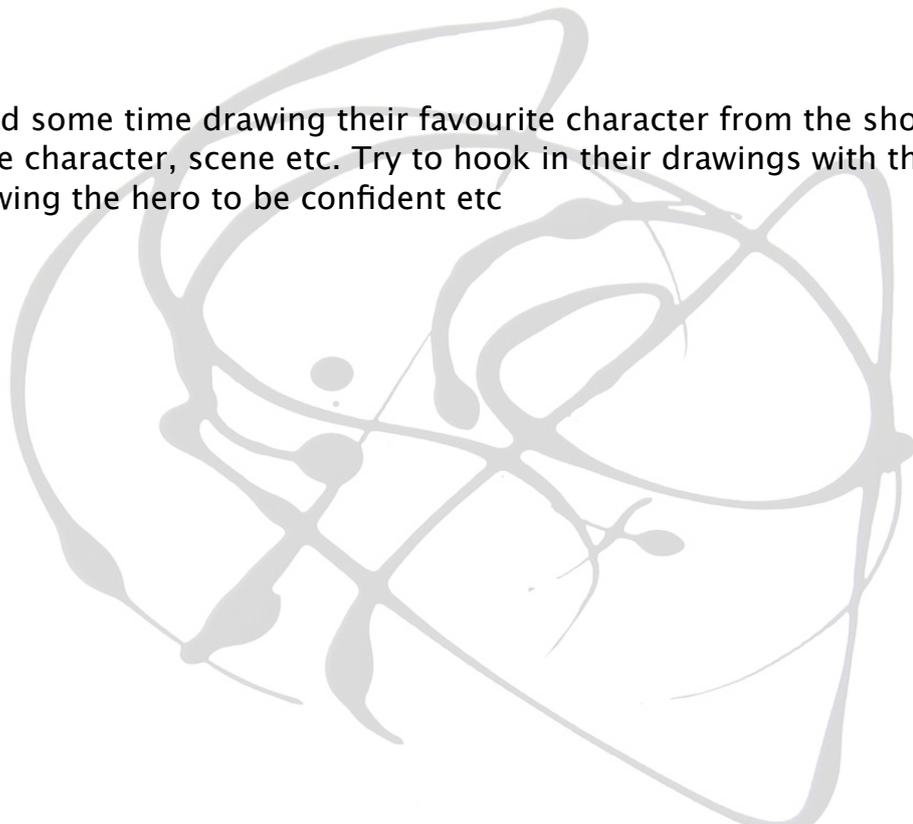
Drawing

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



Send a Message to the Cast

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 from our number one clients – the children! To write to the cast by name, make sure you pay attention when the actors come back on stage at the end of the show to introduce themselves!

The best way to write to the cast is to use the **Alpha Shows App**. Inside, it has a dedicated 'app' as one of the features called "Mail", and you can send messages and attach artwork. It will then be posted from there to our website, and any replies we leave will appear in the Alpha Shows App, in the 'Mail' app.

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

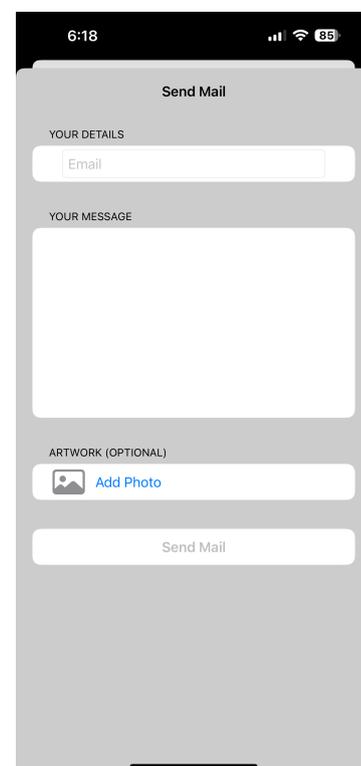
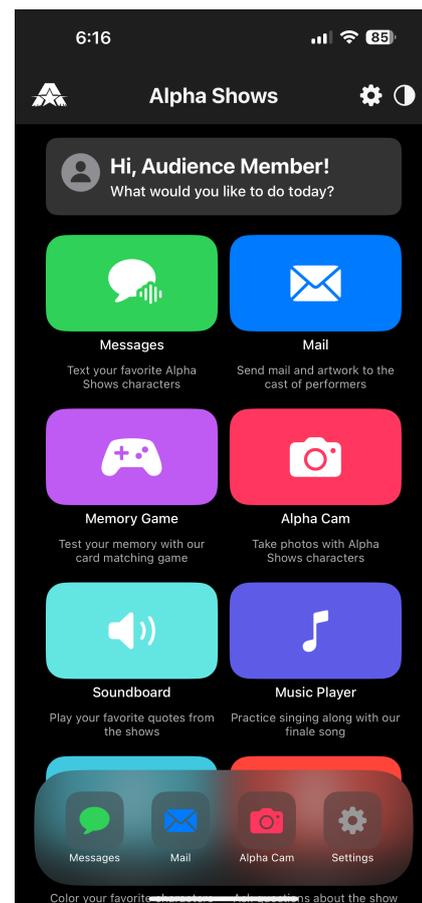
Encourage them to write to individual characters, or to the actors themselves. A great letter structure is:

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

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 Alpha Shows App.



Message a Character

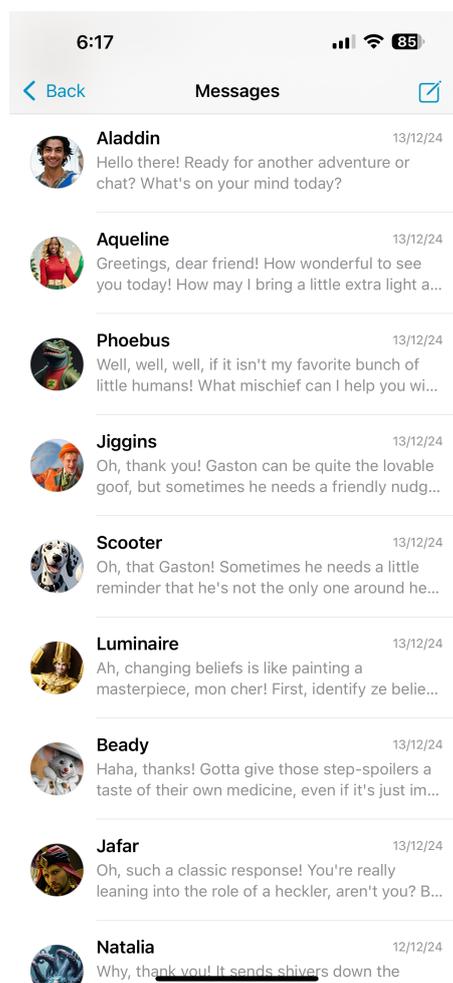
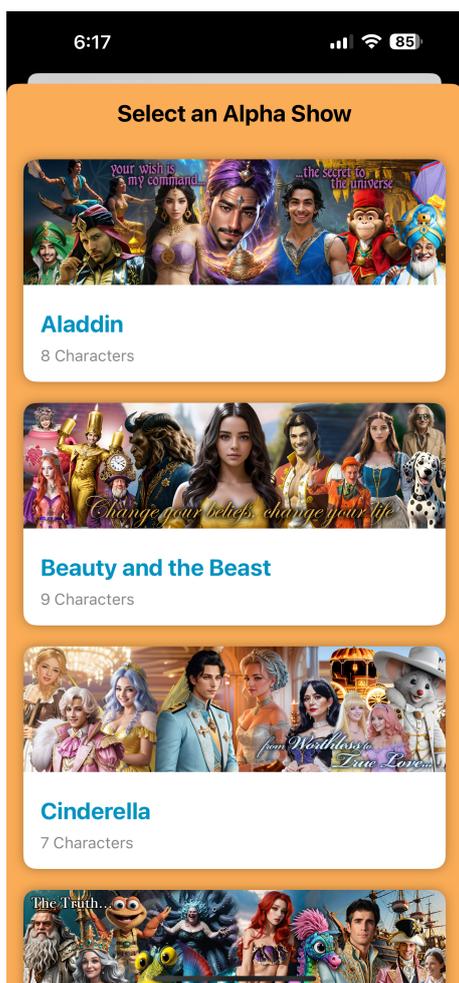
Imagine not just watching the show—but being able to talk to the characters anytime you want. Ask them questions, seek their advice, or just share a laugh—whenever you need it.

With the Alpha Shows App, you can send a message to your favorite characters from any of our 10 shows—and they’ll write back, staying completely in character! It’s like having a real-life connection to the heroes and villains of Camelot, Arendelle, Agrabah, and beyond.

But it’s more than just fun—it’s support when kids need it most. Our characters are here to listen, uplift, and empower. Whether a child is struggling with confidence, friendships, or big emotions, they can reach out and get encouragement, wisdom, and even a little magic.

Open the Alpha Shows App, tap Message a Character, choose your show, pick a character, and start your conversation. Your messages are saved, so you can return anytime, like chatting with a trusted friend.

 The adventure doesn’t end when the curtain falls—it’s just beginning.



Symbology in King Arthur mythology

Symbol #1: The Round Table

In Arthurian legend, when the knights gathered, those who sat at the head of table were perceived to have stature over the others. As time progressed, the knights started to feel envy or jealousy of those of higher rank. Sometimes, the knights fought over who sat where.

The Round Table was given to Arthur as Guinevere's dowry when they were married. To resolve the conflict among his knights, Arthur had them sit around this circular table. Now all the knights were equal, because no seat at the table was better than the other.

In his poetry, Sir Walter Scott describes some of the knights who were seated with Arthur at the Round Table:

“There Galahad sat with manly grace,
Yet maiden meekness in his face;
There Morolt of the iron mace,
And love-lorn Tristrem there;
And Dinadam with lively glance,
And Lanval with the fairy lance,
And Mordred with his looks askance,
Brunor and Bevidere.
Why should I tell of numbers more?
Sir Cay, Sir Banier, and Sir Bore,
Sir Caradoc the keen,
The gentle Gawain's courteous lore,
Hector de Mares and Pellinore,
And Lancelot, that evermore
Look'd stol'n-wise on the Queen.”

Excerpt from Sir Walter Scott's "The Bridal of Triermain," ll. 13

The table became the place where Arthur's Knights gathered, symbolizing equality, unity, and oneness. Read the following questions. Discuss your responses in a group, and then write your thoughts in the spaces provided. When you are finished, discuss your reactions as a class.

1. Why do you think equality, unity, and oneness were important to King Arthur?
2. Have you ever been in an unfair or unequal situation? If so, describe what happened? How did you resolve the situation?

3. Besides the Round Table, can you think of person, place, or thing that symbolizes equality, unity, and oneness? If so, what is it?
4. If you found yourself in an unfair or confusing situation, how could you use your answer to question #3 to restore equality and clarity? Hint: Going through the emotions underlying the situation is always the best course of action to 'clear' that blockage from yourself, so that future circumstances will be different for you.
5. What were the differences in the Alpha show in how the Round Table was used? Did the Alpha show have a similar intention? Do you think the show was successful in giving the audience the experience of unity and equality, as the Round Table represented, and Arthur obviously felt was important?

Symbol #2: King Arthur's Sword Excalibur

There are two legends that explain how Arthur receives his sword Excalibur. In one legend, young Arthur pulls the sword from a stone. His ability to pull the sword from the stone gives him ascendance to the throne. A second legend describes how Arthur and Merlin meet a woman at a lake. Merlin asks her to approach. Excalibur emerges from the lake, held by a mysterious hand. The woman takes the sword, the hand disappears, and she delivers the sword to Arthur.

“There likewise I beheld Excalibur
 Before him at his crowning borne, the sword
 That rose from out the bosom of the lake,
 And Arthur rowed across and took it—rich
 With jewels, elfin Urim, on the hilt,
 Bewildering heart and eye—the blade so bright
 That men are blinded by it—on one side,
 Graven in the oldest tongue of all this world,
 ‘Take me,’ but turn the blade and ye shall see,
 And written in the speech ye speak yourself,
 ‘Cast me away!’ And sad was Arthur’s face
 Taking it, but old Merlin counselled him,
 ‘Take thou and strike! the time to cast away
 Is yet far-off.’ So this great brand the king
 Took, and by this will beat his foemen down.”

Excerpt from “The Coming of Arthur” excerpted from Alfred Lord Tennyson’s Idylls of the King available at <http://www.lib.rochester.edu/camelot/idyl-ca.htm>.

Consider the following statement:

Excalibur is a symbol of kingship, power, and responsibility. Now, read the following questions. Discuss your responses in a group, then write your thoughts separately. When you are finished, discuss your reactions as a class.

1. Which of the two legends about Excalibur seems more powerful to you? Why?
2. Which legend did they use in the Alpha show? Why do you think the writers chose this particular version? Was it a powerful symbol in the show when Arthur pulled the sword out? Why?
3. How do you think Arthur might have felt when he read the engraving on Excalibur?
4. What other symbols of kingship, power, and responsibility can you think of?
5. If you found yourself one day in a very powerful position, how would you use your influence? What would be your most powerful tool? Why?
6. How do you balance the two seeming opposite ideas of 'power' and 'equality'? Discuss how power, when used to exert control and superiority over others, is very out of harmony with truth and love and will ultimately result in negative consequences for both others and yourself.

Symbol #3: The Holy Grail

Much of Arthurian tradition hinges on the quest for the Grail. During the time of Arthur, the quest for the Grail represented the most important spiritual pursuit one could undertake, because the Grail itself possessed holy significance. For those who were able to find it and for those who were worthy enough to approach it, The Holy Grail possessed the ability to heal the sick and wounded, restore youth, and provide unlimited amounts of divine food.

To whom the monk: "The Holy Grail!—I trust
 We are green in Heaven's eyes; but here too much
 We moulder—as to things without I mean—
 Yet one of your own knights, a guest of ours,
 Told us of this in our refectory,
 But spake with such a sadness and so low
 We heard not half of what he said. What is it?
 The phantom of a cup that comes and goes?"

"Nay, monk! what phantom?" answered Percivale.
 "The cup, the cup itself...and if a man
 Could touch or see it, he was healed at once,
 By faith, of all his ills. But then the times
 Grew to such evil that the holy cup
 Was caught away to Heaven, and disappeared."

From "The Holy Grail," excerpted from Alfred Lord Tennyson's *Idylls of the King* available at <http://www.lib.rochester.edu/camelot/idyl-grl.htm>.

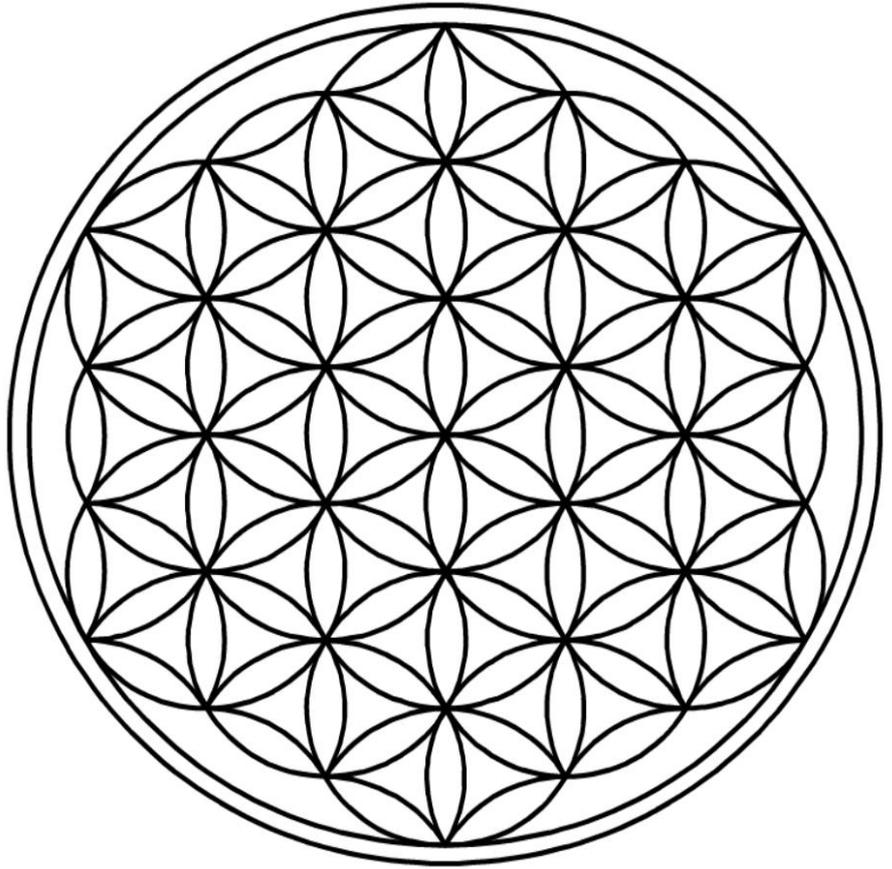
Consider the following statement:

The Grail is a symbol of rebirth, perhaps even reincarnation after the union of two soulmates, represented by both the chalice and the blade in symbology—the passage from life to death and beyond. Now, read the following questions. Discuss your responses in a group, then write your thoughts separately. When you are finished, discuss your reactions as a class.

1. What do you think the pursuit of The Holy Grail meant to Arthur's knights?
2. Have you ever lost something really important, only to find it later? What happened? How did you feel?
3. Can you think of any object today that might approach the significance of The Holy Grail?
4. If you found an important object, such the one you suggested in question three, what would be your reaction? What would you do with it?
5. In the end, the emotions and meaning behind a symbol are really all that are important. Discuss what emotions and spiritual quest the holy grail means to you, or how we can use symbols to invoke, trigger and fully experience any unhealed emotion from our heart.

Symbol #4: The Flower of Life

In Alpha's show, we introduced a 4th symbol not part of the original legend of King Arthur. It is seen on the set inside the Castle of Camelot. It is called a Flower of Life. This symbol has been found on many ancient sites in Egypt and hundreds of other sites around the world. It's existence is symbolic of the nature of creation and how to create life, through oneness and sacred geometry. We felt this was an appropriate symbol to use, and our contribution to the legend of King Arthur.



Symbols have a powerful impact on a story on every level. We unconsciously pick up on their meaning, based on knowledge encoded in our DNA. Everything in the universe has an 'energy' level to it also, and something as powerful as this symbol impacts the entire 'power' level, the energy level, of the show itself. By simply including this in the show, it increases the level of impact and level of 'energy' that is transmitted to the audience, thus having a greater impact on their consciousness and wellbeing. A symbol with a meaning like this may invoke emotions if contemplated with an open heart. These emotions will be about the very nature of life itself, and may bring up fear or grief about life & death etc. Allow these feelings to be present as they are important emotions for humanity to work through.

The Flower of Life is the modern name given to the geometrical figure composed of multiple evenly-spaced, overlapping circles, that are arranged so that they form a flower-like pattern with a sixfold symmetry like a hexagon. The centre of each circle is on the circumference of six surrounding circles of the same diameter.

It is considered by some to be a symbol of sacred geometry, said to contain ancient, spiritual value depicting the fundamental forms of space and time. In this sense, it is a visual expression of the connections life weaves through all sentient beings, believed to contain a type of record of basic information of all living things. It is therefore, the ultimate symbol for Oneness, given it depicts the pattern of life itself, of how we are created.

There are many other symbols associated with the Flower of Life; for example, depictions of the five Platonic Solids are found within the symbol of Metatron's Cube, which may be derived from the Flower of Life pattern. These platonic solids are geometrical forms which are said to act as a

template from which all life springs. In this way, it is the symbol of how all life is connected, the message of The Alpha Show of King Arthur.

Another notable example of that which may be derived from the Flower of Life is the Tree of Life. This has been an important symbol of sacred geometry for many people from various religious backgrounds. Particularly, the teachings of the Kabbalah have dealt intricately with the Tree of Life.

According to Drunvalo Melchizedek, in the Judeo-Christian tradition, the stages which construct the Seed of Life are said to represent the seven days of Creation, in which Elohim (God/concept of divinity) created life; Genesis 2:2-3, Exodus 23:12, 31:16-17, Isaiah 56:6-8. Within these stages, among other things, are the symbols of the Vesica Piscis (an ancient religious symbol) and Borromean rings (which represents the Holy Trinity).

Consider the following statement:

The Flower of Life symbol, the power of which the society of Camelot knew and understood, represents the source of all life. Now, read the following questions. Discuss your responses in a group, then write your thoughts separately. When you are finished, discuss your reactions as a class.

1. When you look at the symbol and think about it, what does it make you feel? Does it invoke any interesting thoughts or questions? Discuss what your thoughts and feelings are when you contemplate the symbol.
2. Can you see how the Flower of Life is made up of circles? Circles represent unity, oneness. How could circles be responsible for all life?
3. Consider that all life comes from an 'egg', and inside this egg, the ovum, is a perfect circle. Could this be related?
4. Can you think of any other symbols in our culture that have significance? What about flags of countries? Discuss other symbols that people use to invoke meaning and emotion, what emotions they might invoke, and how to move past anything negative that comes up by fully processing each emotion, so that in all things we can look upon them with love and compassion.

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.

Oneness & Equality

The central theme of **Alpha Shows' King Arthur** is **Oneness & Equality**. The legend of the **Round Table** has always represented a world where **no one is above or below another**, yet our story asks: **What does true equality look like?** How do we achieve it—not just in society, but within ourselves?

Science continues to confirm what ancient wisdom has always known: **we are all connected**. Just as ideas, inventions, and emotions ripple across the world, our choices and beliefs shape the reality around us. **But equality doesn't mean sameness—it means embracing the wholeness of who we are while honoring the worth of others.**

Teaching Oneness & Equality in the Classroom

Encouraging children to understand and embody **Oneness & Equality** can create **happier, more connected classrooms and communities**. Here's how:

- **Scarcity is an illusion** – Just because someone else has something does not mean we have lost. **Celebrating the success of others enriches everyone**. If children learn to **support rather than compete**, they experience **more joy and connection**.
- **Internal balance creates external equality** – We cannot force equality onto the world if we don't first find it within. Arthur learns that true equality isn't just **fairness in leadership**, but **honoring all parts of himself**. Guinevere fights for fairness in society but struggles to accept her **own femininity and strength**. Lancelot believes power will make

him worthy but learns that **true worth comes from within**. Discuss how each character's **internal struggles mirror their actions**.

- **Separation leads to conflict** – The greatest source of **division** in the world comes from the illusion that we are separate. **Morgana uses division as a weapon**, manipulating both Lancelot and the people of Camelot to **seek power over others rather than unity**.
- **List examples of Separation & Oneness in the show** – What happens when characters **seek power out of fear or insecurity**? What happens when they **embrace their truth and support one another**? Discuss the **cause behind** why someone might feel the need to **rise above others** (arrogance, fear, insecurity) or **place themselves below others** (self-doubt, lack of self-worth).

The key lesson: **True equality isn't just about fairness in society—it's about breaking free from old beliefs that tell us we are "less than" or "better than" anyone else**. When we **release these false beliefs**, we create a world where **everyone stands in their own power, together**.

The Inner Voice – Trusting Who You Really Are

In **King Arthur**, we explore the journey of **listening beyond the noise**—learning to separate the **loud, demanding voice of fear and insecurity** from the **calm, quiet truth inside us**.

The mind loves to **analyze, compare, and create separation**. It shouts:

- ✗ "I must prove I am better than others!"
- ✗ "I am not good enough, I will never belong!"
- ✗ "If I don't have more, do more, or win more—I don't matter."

But **true wisdom, the voice of our highest self**, never yells. It **whispers**. It **knows** you are already enough. It **guides** you toward peace, love, and **true equality—not just in the world, but within yourself**.

Teaching This Concept in the Classroom

Help students **recognize the difference** between the **ego's voice (fear, comparison, self-doubt)** and the **inner voice (wisdom, clarity, connection)**.

 **Try this:**

1 Ask students to write down what their inner voice tells them daily.

- Does it **judge** others?
- Does it **compare**?
- Does it **obsess over things they don't have**?

2 Now, have them sit quietly and listen deeper.

- Can they hear another voice?
- One that is **calm, kind, and encouraging**?
- What does **that voice say**?

Oneness Begins Within

Arthur learns that **true equality** isn't just about laws or leadership—it's about **accepting all parts of himself**. Morgana manipulates Lancelot by **fueling his self-doubt**, making him believe he must **"prove" his worth through power**. But Merlin and the Lady of the Lake show Arthur a different path:

- 💡 **When we stop trying to be "better than" or "less than" others, we free ourselves.**
- 💡 **When we trust our higher self, we find the answers we seek.**

A Classroom Challenge: Who Will You Listen To?

At the end of **Merlin's closed-eye meditation**, students are encouraged to **listen to their inner voice**. Ask them:

- How did it feel to **connect with that voice**?
- What did it **tell you about yourself**?
- How can you **use that voice to create a kinder, more equal world**?

Because in the end—the **greatest wisdom, the most powerful magic, is already inside us**.

SEE BELOW FOR MORE DISCUSSION TOPICS

Equality

Learning Area: Values Education

Outcome: To bring children back in line with their natural nature of Equality

Information:

Humanity as a whole does not experience this perception of Oneness. The fact is humanity feels separate from everyone and everything. This perception of separation is visible in our relationship with ourselves, our relationships with others, and in our relationship with Nature. Poor health and our lack of physical and mental well-being is a clear sign of humanities broken relationship with oneself. The deteriorating condition of our relationships within our families is blatantly obvious, especially in the West. The disharmony with our Global family is apparent in our governmental systems, and our relationship to Mother Earth is grossly reflected in the condition of our planet, our home.

Children are essential to the flowering, awakening and intrinsic well-being of humanity's future.

Feeling the Oneness Space

Everything heals through love. When we focus on unity, we create a bridge. When we focus on what divides us, we create suffering.

Here is an exercise you can use to heal yourself and create more connection with others.

Listening With Your Heart

Close your eyes and focus on your heart centre, which is at the breastbone / sternum. Feel and enjoy the peace there.

Ask a question to your heart and listen for the answer. It may come as a feeling, idea, image, or you may hear an answer in words.

When you are ready, leave your heart centre, come back into the room and slowly open your eyes.

If you like, share your answers with your partner or a friend. Use them as you are guided.

Activity: A perfect mix of colours

SUGGESTED TIME FOR ACTIVITY: 45 MIN.

Materials:

- Sturdy paper plates
- Paintbrushes
- Paper
- Newspaper
- Glue or glue sticks
- Poster paper
- Paints: white, black, red, yellow
- Water cups
- Pencils
- Scissors
- National Geographic magazines or other source of photographs of diverse peoples.

1. First demonstrate all the steps in the painting activity.
2. Invite the students to explore further: Show them a prepared paint palette with a blob of each of these four colours: white, black, red and yellow, on a paper plate. Explain that all our different skin colours are a beautiful mix of these colours and even more. Invite the class to see how many variations they can create.
3. Have students work with a partner to create beautiful skin colours. Give each pair a palette with the four beginning colours, paintbrushes, a water cup and paper. Encourage them to trace their own hands several times on their paper.
4. Demonstrate the painting activity, then have students proceed:
 - Cover work area with newspaper.
 - In the center of the paper plate, carefully mix a little paint at a time, until you're satisfied that you've created a beautiful shade of skin colour. Learners will discover that it is necessary to use some of each of the four paints to get the colours they want.
 - Use the mixed paint colour to paint one of the hand shapes.
 - Repeat, creating a different hue for each hand on the paper.
5. When each pair has created several different shades of skin colour, and painted the hand outlines on their papers, invite them to clean up their materials while the painted hands dry.
5. Then cut out each hand.
6. Bring the many individual painted hands to the full group and spread them all out on the floor or tabletop. Together, arrange all the shades and tones of colours, creating a beautiful display.
7. Invite students to find photographs showing the diversity of the human family and look for painted hands that match the skin colours in these photographs. Encourage students to create additional hand shapes with the colours of human skin not yet represented.
8. Encourage each student to each create a poster with cut-out painted hands encircling quotations from Alpha's shows. Examples:
 - a. "The past does not equal the future"
 - b. "Feel all your feelings fully!"
 - c. "SAY YES!"
 - d. "1,2,3 YOU ROCK!"
 - e. "I now choose to..."
 - f. "All that exists is love"
 - g. "I am a true hero!"
 - h. "I feel good!"
 - i. "Oneness"
 - j. "I am one with everything"
9. Suggest that they display their posters in their homes, show them to their friends and family members and explain the fact that while we are many beautiful colours, we are all one human family. Remember to invite the students to share examples of these conversations at the next class.

Activity: Diversity within Oneness

SUGGESTED TIME FOR ACTIVITY: 60 MIN.

Materials:

- Poster from the previous activity
 - People-color paint sample cards, if available (free from paint store)
 - Pencils and paper
 - Poster board and markers
1. Discuss the previous activity, perhaps while referring to one of the painted-hands posters:
 2. What colours did we use to make all the people colours? What happened when we showed other people our posters?
 3. Share with your students that for hundreds of years, scientists tried to figure out how to sort people into different races, looking at skin colour and other physical differences. They finally gave up, because it is impossible to do! World peace and happiness can be founded only on an unshakeable consciousness of the oneness of humankind, a spiritual truth which all the human sciences confirm. Anthropology, physiology, psychology, recognise only one human species, albeit infinitely varied in the secondary aspects of life.
 4. If available, spread out a collection of people colour paint chips. Invite students to select a shade they like. Read aloud the beautiful names given to each colour. Try creating a beautiful pattern with these colours also.
 5. Demonstrate other physical diversities besides skin colour, such as hair colour.
 6. Encourage students to line themselves up based on how much red they have in their hair. Notice that reddish-black and reddish-blond are close.
 7. Demonstrate the diversity of physical height: invite students to line themselves up from short to tall. As a group, come up with several advantages of being each height. These may be humorous. Think of other ways to enjoy the diversity in our group, by standing in groups according to answers to questions such as these:
 - a. In which season were we born?
 - b. What is our favourite snack?
 - c. What subject is our favourite at school?
 - d. How many people are in our families?
 8. Notice how we sort ourselves into different groups, depending on the question we ask.
 9. Then read and discuss the following words of Merlin & The Lady of the Lake in the Alpha Show of King Arthur:

WISDOM OF MERLIN & THE LADY OF THE LAKE:

Listen to your inner voice. Listen to that part of you, the higher self, the wise self, the one that always knows the right path ahead. The path of redemption, the path of freedom. With your eyes still closed, feel what it is that you wish to create. Feel your passion. Feel your excitement. Let go of any expectation. Let go of it needing to be a certain way. Be ready to accept whatever path is best for you to experience growth, joy, certainty, and equality. To learn the truth of equality, you cannot deny or

reject any experience. You must embrace everything, equally. Only then can we create equality in our world. If we are divided within, we will create division. If we are angry within without learning the lesson that the anger is there to teach us, we will always create things to be angry about. If we are sad within without learning the lessons from that sadness, we will create sad things forever. If we deny our masculine, or our feminine, or any other part of ourselves, if we hide away, if we pretend, if we do not be ALL OF WHO WE ARE, then we have not embraced equality within and we will always create struggle and pain. But if we do, if we accept all of ourselves, without fear, without doubt, a whole new universe of possibility is open to us. We become whole. We realise that struggle is a choice, and that pain is a messenger of truth, to show us what to pay attention to, to that which we must let go. Let go of old programs, from society, from our upbringing, from our generational trauma. If you are experiencing that which you do not prefer, ask yourself – what would I have to believe in order to experience that as my reality? Your reality is a choice, and your beliefs create your reality. Let go of the past, let go of the expectation that others treat you how you want them to treat you. Come into alignment with all of who you are, embrace yourself with equal love and acceptance for every part of YOU. And as you notice yourself smiling and realising that you already knew these truths right now, before and after, in this moment, the only moment, you are ready now to fully accept the truth of equality!

—

Breathe in... and let go.

Let go of who you thought you had to be. The roles, the titles, the expectations. These were never yours to carry. Release them. They do not define you. They never have.

You are not here to prove yourself. You are here to be yourself. And that is enough. To have an unshakable knowing of who you are—without permission, without validation, without justification.

(gestures, and the images in the water dissolve)

You have sought certainty—but certainty is an illusion. The river does not demand to know where it ends before it begins. It simply flows, in trust, in alignment, always exactly where it needs to be. So flow. Stop resisting. Stop holding yourself back, waiting for permission to become what you already are.

The air hums with energy, the weight of her words sinking into him, into everyone listening.

The doubt you feel? That is not weakness. It is invitation. Doubt asks you to look deeper. To question your long-held beliefs. To see the parts of yourself you have cast aside. The parts you were told were unworthy. The parts you believed you had to deny to be accepted.

(places a hand over her heart, then extends it outward.)

But hear me now, EVERYONE—all of you is worthy. Your fear. Your fire. Your grief. Your love. There is nothing inside you that is not deserving of light. You cannot create balance in the world while remaining divided within yourself. You cannot offer peace to others while waging war against yourself. To stand in your power, you must stand whole.

The water begins to glow brighter, responding to the shift in Arthur's energy.

You were never meant to be one thing or the other. Strength or softness. Action or stillness. Leader or follower. You are all of it. Equally. No more rejecting. No more waiting. No more playing small in a world that needs you to stand tall.

Pause, music. The weight of her words settles. Then—softly, with infinite love

You are whole.

You are enough.

You are ready.

10. Consult together about ways that we can teach everyone about the oneness of the human family, of how to live life every day according to the truth of equality. What are some of the ways that we can make friends with people of many different backgrounds? How can we demonstrate through our actions the fact that we are all one race, the human race? How can we show the whole world that we love all the diversity of mother earth? What are the times and places that we can tell others this truth? How can we live every day remembering how we are connected to everyone else, and separation is just an illusion?
11. Set a classroom goal for each person to consciously seek out and become friends with someone whose ancestors came from a different part of the globe. Encourage students to learn about their new friends: What do they share in common, how are they the same?
12. What are some of the differences that make it fun to be friends? Would these friends also enjoy coming to an Alpha Show?
13. Encourage students to write the goal on paper, discuss it with their families, and then share their progress at the next class.

Activity: A mine rich in gems

SUGGESTED TIME FOR ACTIVITY: 45 MIN.

Materials:

- Flip chart or chalk board
- Markers or chalk
- Optional – jewellery with gemstones to show students
- A large stack of old newspapers
- Small items to represent gems – see below
- Tape

Learning Area: Values Education / Literacy

Outcome:

To gain insight into the power and majesty of the human soul. To demonstrate care and respect for all members of the human family

Advance preparation:

Collect as many newspapers as you can, enough to make a considerable pile of newspapers—the bigger the pile, the better! If the class is large, it's good to have enough newspapers to be able to make several large piles. You may wish to ask the students to help you collect the newspapers ahead of time, for you to use for this activity—usually people are really glad to get rid of old newspapers. Hide 'gems' within the newspapers in a location that is not visible to the students. Tape the 'gems' in place within the papers, so that the students have to work to find them. Use whatever seems best for 'gems'—coloured bits of glass, candy, small coins, etc. Different items may represent different types of gems.

1. Introduce the activity by explaining that the entire class will be working together to create a story. The teacher will begin the story and then each student will add one sentence to the story. These simple guidelines will help us make the story:
 - a. Everyone must add a sentence.
 - b. Everyone listens with respect as each person speaks, one at a time.
 - c. The story cannot end before everyone has a chance to contribute at least once, although it may go on longer than one round, if desired.
 - d. The teacher records the story as it develops on a flip chart or blackboard for use later in the class.
2. Begin the story: "People said that there were diamonds buried in some nearby mountains, but no one knew exactly where they were. But our team found them and got the diamonds out! It all started when (student's name) overheard a fellow with a big, hairy beard say..."
3. Invite the students to think for a few moments about how they could add to the story, and then invite each student to contribute one sentence in turn.
4. When the story is complete, invite the students to consult and edit the story if they wish. During this process, the teacher needs to assure that all voices are heard and each person's ideas are incorporated into the story. It's better for the story to be a little strange and have everyone's contributions included,

than to have the strongly verbal students rewrite the story according to their own taste.

5. When the students agree that the story is complete, read it aloud. Then invite the students to identify all the steps that had to be taken in order to get the diamonds. These steps might include:
 - a. Believing that there really were diamonds to be found
 - b. Figuring out how to find the diamonds
 - c. Mining the diamonds after they were found
 - d. Having patience and persevering over a long time to find the diamonds and mine them
6. Share with the students the following facts:
 - a. More than 200 tons of rock, gravel, and sand need to be blasted, crushed, and sifted to yield just one small diamond (1 carat) of gem quality.
 - b. Gold is considered quite valuable at about \$300 per ounce.
 - c. Now let's consider diamonds, which are sold in carats. This will require a little math for conversion. A nice-quality, 1-carat diamond sells for about \$5,000, and there are 142 carats in one ounce. That means 1-carat diamonds sell for $\$5,000 \times 142$, or about \$710,000 per ounce! In one hand, you can easily hold several million dollars in diamonds (www.diamondhelpers.com).
7. If available, show jewellery with gemstones in the light so that the gems sparkle. Help the students to realize that the high value placed on precious gems, such as diamonds, is related both to the difficulty in mining them, and their great beauty.

The purpose of growing and finding new ways, like in Alpha Shows, to live life with more happiness and fun, is to reveal the gems that lie hidden in the 'mine' of our innermost and true selves...

8. Read the above paragraph out.
 - a. Discuss: What are some of the ways that mining the gems within us is like mining gems from a mountain? In what ways are human beings similar to a mine rich in gems of immeasurable value? How is growing as a person & spiritually like mining diamonds?
9. Explain that today we will be mining gems for others. Invite the students to find the gems in the 'mine' made of newspapers and place them in a central location.
10. After all the gems are found, read the quote above.
 - a. Discuss: What are some of the ways that we could share these ideas with others?
11. Invite each student to think of a person that would enjoy receiving the small gift of this gem, and make a plan to present the gift to a that person.
 - a. Discuss: What will you say as you present the gift? Could you use some of Merlin's words? Practice presenting the gift.
12. At the next class, invite students to share the story of what happened when they gave the gift.

Transcending the Ego/Mind & Connecting to the Soul

Learning Area: Values Education

Outcome: To become aware of that 'little voice inside your head' and the consequences of living as if this voice were the true you, understand the ego and the addiction to using our minds, and open emotionally to our soul and understand that in the end we will be completely emotional, accepting and loving everything in this way.

Note: We have presented this information in an advanced form. It is your job as a teacher to adapt it to your students. Every area, school and class is completely different and we do not want to dumb down any information, instead, give it to you straight. You can use it as you see fit.

Information:

In King Arthur, the 'ego' is seen as a 'villain' that can cause irrational behaviour in anyone. In reality, the ego isn't necessarily a 'villain' but can be our partner. It keeps us grounded in physical reality. But out of balance, and in our story, it causes pain when allowed to be too powerful. It's attraction to those that feel insignificant or 'less' is strong, and can even make you act in a way that you never thought possible. However, it's important to remove the idea of the 'ego' being the enemy, despite the fact we treated it as such in the show. In fact:

"The ego is a stage in the evolution of human consciousness. It is not your enemy. To perceive somebody or something as an enemy is in fact one of the main misperceptions or delusions of the egoic unconsciousness. So, you cannot fight against the ego and win that fight. If you think you have won the fight against the ego, it is the ego in you that thinks so and it has enlarged itself.

So the ego is not an enemy, but a dysfunction. Looked at from one point of view, it is an entity that the mind created. From another perspective, however, it is simply a delusion, resulting in a distorted way of perceiving reality and consequently in dysfunctional behaviour. This second perspective is probably a more helpful one.

A delusion dissolves when you recognise it as delusion, and so does the ego. The ego is the by-product, as it were, of the rapid development of our faculty of thought over the past six thousand years. We lost ourselves in thought, that is to say became identified with it to such an extent that we now derive our sense of who we are from thinking. Thought is a particular way for universal intelligence to express itself. It is no more than a tiny aspect of that vast intelligence.

Thought, through naming things, analyses, dissects, and separates reality into bits and pieces. Thinking can be a helpful practical tool, but when you identify with thinking the delusion of separation arises. Your reality becomes fragmented. You lose your original sense of connectedness with Being

("paradise"). You become unhappy, needy, discontented, full of ever unfulfilled desire, and you are always unconsciously attempting to regain your lost sense of being, of who you are."

- Eckhart Tolle

So our main outcome with children, is to simply help them become aware, as early as possible, of the ego's needs and desires, and how it communicates to us, and how to use it as a tool to succeed in life. Your ego's main use, when functional, is to give you a sense of purpose and place in this universe, to celebrate your success and allow you to plan for the future and have confidence in your own ability. Other Alpha shows definitely help the ego to feel good about itself and have the person use this new confidence to go out and create the world any way they wish. But it would be negligent if we also did not speak in this show about the downfall of letting it end there, of satisfying everything the ego desires and standing at the end of it all saying "Is this all there is?". King Arthur, therefore, provides that final piece of the puzzle.

Activity:

The activity is split into various lessons done on separate days or even over weeks. Sections marked with an arrow are direct activities you can get the children to do, other parts are information you can adapt and discuss with your students. A reminder again, that these activities are advanced, and you may have to adapt (ie. Be a teacher) the material to suit your students. The exercises are useful for anyone.

Exercise 1

Listen for the Voice in Your Head

A few times a day, listen quietly for the voice in your head, the stream of continuous self-talk. If you wish to do this in class:

- ⇒ Spend 5 minutes of silent time, allowing the children to listen to the voice.
- ⇒ Now, ponder the following questions. Just be with the questions. Don't necessarily try to answer them:
 - o Am I the thoughts that are going through my head?
 - o Or, am I the one who is aware that these thoughts are going through my head?

Help the children to pay close attention to the gap between their thoughts—when one thought subsides and before another arises. In this way, you will help them to draw consciousness away from incessant mind activity and create a gap of no-mind in which they are highly alert and aware but not thinking. When these gaps occur, you help them to disidentify from their mind and feel a certain stillness and peace inside. This is the essence of meditation and the single most vital step on a journey toward enlightenment.

- ⇒ Start listening to that "voice in the head" as often as you can. Pay attention to any repetitive thought patterns, particularly negative ones about yourself, your

life or other people. Write down any such repetitive thought patterns that you detect.

A great way to help your children understand this concept, an idea we learned from a teacher teaching the concept in their class, was to use *The Simpsons* as an example, the episode where Homer has ‘Evil Homer’ and ‘Angel Homer’ on each shoulder. This metaphorically represents this duality within us, the fight between the higher self and the ego. If the children can just become aware of this within them, they can begin to transcend (ie. end the trance!) the negative effect an over-attachment to the ego can result in in one’s life.

⇒ Allow whatever the ‘voice in your head’ says to you to trigger you emotionally. For instance, if it’s always telling you to pick on others, allow yourself to understand your own inner pain and hurt that would CAUSE you to want to take that action. If it tells you to eat all the time, it probably means you’re wanting to repress some fear. So instead, go into the fear, go into the sadness about yourself not being good enough. That way, you won’t be as susceptible to the influence of the little voice in the future. Always deal with these problems emotionally. Anything destructive or disempowering in our lives, such as bad habits or inappropriate behaviour, always has a root cause in an emotion from childhood. By fully experiencing the emotion, it leaves you, and you are not owned by that anymore. If you hold onto the pain and hurt and associated grief and shame from childhood, by eating or avoiding it in any way, you’ll never be free of any pattern that you want to be.

Exercise 2

Our attachment to 'things'

In childhood, we start looking for a sense of self in the things we want and get. "My toy later becomes my car, my house, my clothes" (p. 35). Things themselves are not bad, but our identification with those things keeps us unsatisfied and unhappy. Investigate your relationship with the world of things, and in particular, things that are designated with the word my. Be alert and honest. Take some time to honestly answer the following questions using examples from your daily life:

- ⇒ Do certain things induce a subtle feeling of importance or superiority? Do you casually mention things you own or show them off to increase your sense of worth?
- ⇒ Does the lack of them make you feel inferior to others who have more than you? Do you feel resentful and somehow diminished in your sense of self?
- ⇒ Again, ensure you go through the emotional causes as to why you may want to attach yourself to a 'thing' to gain a sense of self. Why don't you have a strong sense of self already? To use 'things' as a way to gain significance, will be something you were emotionally 'taught' as a young child, or something you adopted from your parents. Look at this, and go into the emotions of that.

Exercise 3

Exercise to Help You Grow in Presence

Most often we teach our children (and live this way ourselves) to be completely focussed on the future, so that the present is reduced to a means of simply getting there, to this imagined future. This is GREAT for goal setting, but you don't want to live like this day to day as it won't get you where want to go. There are simple things you can do to bring your attention to the here and now. You can measure your success in this practice by the degree of peace that you feel within. Here are some techniques to try yourself and/or teach your students.

Be patient. It is not easy at first to be there as the witnessing presence, especially when the ego is in survival mode, but once you have had a taste of it, you will grow in presence power, and the ego will lose its grip on you. The ultimate purpose of human existence, which is to say, your purpose, is to bring that power into the world.

Become aware of your breathing. Feel the air flowing in and out of your body. Feel your inner energy field. All that you ever have to deal with, cope with, in real life—as opposed to imaginary mind projections—is this moment. Ask yourself what "problem" you have right now, not next year, tomorrow, or five minutes from now. What is wrong with this moment?

Give up waiting as a state of mind. When you catch yourself slipping into waiting... snap out of it. Come into the present moment. Just be, and enjoy being. If you are present, there is never any need for you to wait for anything. So, next time

somebody says, "Sorry to have kept you waiting." You can reply: "That's all right, I wasn't waiting. I was just standing here enjoying myself."

No matter what your body's appearance is on the outer level, beyond the outer form it is an intensely alive energy field.

- ⇒ Close your eyes for a moment and see if you can feel the life energy inside your hands. This is your "inner body." Make it a habit this week to feel the inner body in your hands as often as you can. If you like, you can incorporate other parts of the body— feet, legs, arms, chest, abdomen and so on—into that feeling until you are aware of the inner body as a global sense of aliveness. This kind of body awareness not only anchors you in the present moment, it is also a doorway out of the prison that is the ego. Discuss the experience in class.
- ⇒ Have you ever had the experience of standing before the open fridge, not really hungry, but looking for something anyway? Many people try to fill up their life with food or other things, or in the case of grown ups, drink, drugs or other addictive behavior. The "need for more" can turn into insatiable hunger. The next time you find yourself reaching for something you think you want, get in touch with your inner body—your "essence identity"—and see what happens to your "need for more." Discuss the experience in class.

⇒ **Instructions on Letting Thoughts and Feelings Be**

When a feeling or thought arises, your intention should not be to chase it away, hate it, worry about it, or be frightened by it. So what exactly should you be doing concerning such thoughts and feelings? Simply acknowledge their presence.

For example, when a feeling of sadness arises, immediately recognize it: "A feeling of sadness has just arisen in me." If the feeling of sadness continues, continue to recognize: "A feeling of sadness is still in me." If there is a thought like, "It's late but the neighbors are surely making a lot of noise," recognize that the thought has arisen. If the thought continues to exist, continue to recognize it. If a different feeling or thought arises, recognize it in the same manner.

The essential thing is not to let any feeling or thought arise without recognizing it in mindfulness, like a palace guard who is aware of every face that passes through the front corridor. If there are no feelings or thoughts present, then recognize that there are no feelings or thoughts present. Practicing like this is to become mindful of your feelings and thoughts. You will soon arrive at taking hold of your mind.

If any feeling comes up that is considered 'negative', it's best to allow the fully experience of that. If sadness is in you, it has to come out. Like a bullet wound, you have to get the bullet out to heal. It may hurt as it comes out, but you'll be able to heal once it's out. Crying and shaking in fear etc is the process of removing the unwanted emotion / pain.

Exercise 4

Using and Relinquishing Negativity

Recurring negative emotions do always contain a message. Any changes that you make, whether they have to do with school, your friendships, parents or your surroundings, are ultimately only cosmetic unless they arise out of a change in your soul condition, which is linked directly to what unhealed emotions you still have in your soul. When you reach a certain degree of presence, you won't need negativity anymore to tell you what is needed in your life situation – you will be “free of error”. But as long as negativity is there, use it. Use it as a kind of signal that reminds you to be more present.

Try This:

Whenever you feel negativity arising within you, whether caused by an external factor, a thought or even nothing in particular that you are aware of, look on it as a voice saying, "Attention. Here and now. Wake up. Get out of your mind. Be present." It's important to not use your mind to 'talk your self out' of negativity or try to just 'be positive'.

Feel yourself becoming transparent, without the solidity of a material body. Now allow whatever you are reacting negatively to—the noise of the car alarm, the dog barking, the traffic jam—to pass right through you. It is no longer hitting a solid "wall" inside you.

Become like a deep lake. The outer situation of your life, whatever happens there is like the surface of the lake, just like the lake in King Arthur—sometimes calm, sometimes windy and rough. Deep down, however, the lake is always undisturbed. You are the whole lake, not just the surface. Imagine yourself as part of the Lake, just like the Lady of the Lake. Become the Lady of the Lake. Practice being in touch with your own depth, which remains absolutely still. But allow the full experience of the storm, do not try to skip ahead to the stillness whilst turbulence remains within. Allow the turbulent emotions to be experienced, then the stillness and calmness will be there without any exercise, any effort, anything at all required.

⇒ This week, keep a running list of how often you get annoyed or complain during each day. Even little things are triggers for something big. For example, complaints about traffic (that man or woman cutting you off – means something quite important, a man or woman – generally referring to one of your parents – is stopping you from getting where you want to go!), weather, having to wait in line or on the phone. Complaints about what someone said or did (or failed to say or do). Complaints about your parents, teacher, school, homework, health or groups of people. Notice the complaining voice in your head. Notice its only purpose is to be right, to be superior, to feel a stronger sense of separateness from others. Whenever you notice the complaining voice, are you able to see it for what it is—a conditioned mind pattern, the voice of the ego? It is not who you are. And who are you? The one who

recognizes that voice. Record your running list of complaints and your observations about them here, and try to get to the underlying reason why this situation has triggered you, annoyed you, caused you to want to complain. When you complain, you are basically trying to get the other person to CHANGE – to avoid your own emotions. If you instead just were humble and felt all of your emotions, they would all eventually leave you (the bad ones) and nothing would ever bother you again. So becoming aware of even the little triggers like these is great – it helps you avoid the bigger horrible things! You'll only attract more severe negative events in your life if you don't pay attention to the little ones!

- ⇒ This week, watch out for any underlying resentment and negative thoughts about what you are doing, which invariably implies, "I don't want to be doing this." (For example: "I don't want to be cleaning my room." "I don't want to do my homework." "I don't want to do the dishes.") These feelings are related to some big causal emotions you have from your parents, who also feel like they have to do things they don't want to. Emotionally process this, by crying about it, and you'll find your life changes so you don't have as many things you don't want to do!
- ⇒ Is there someone in the past, a friend or parent etc, who has upset you, that you have not completely forgiven, someone you have turned into an 'enemy'? Write down that person's name and a list of your grievances. Then answer these questions:
 - "What is it in [your perceived enemy] that you find most upsetting, most disturbing?
 - Their selfishness?
 - Their greed?
 - Their need for power and control?
 - Their insincerity, dishonesty, propensity to violence, or whatever it may be?"

Be honest as you write. Feel the emotion behind your thoughts.

Process the emotion. You can only truly forgive the other once you have processed the pain of what happened to you, and looked at the cause as to why you had that happen to you to begin with.

Now see if you can forgive that person, after you've cried about what they've done...

- ⇒ You have much to learn from your enemies. Go back and re-read your response to the last questions. Then list here what you can learn about yourself from your grievances about your "enemy."

FUN BONUS EXERCISE TO DO WITH PARENTS / TEACHERS & CHILDREN

If you are a parent, you are probably used to giving form-based attention to your child: "Have you done your homework? Eat your dinner. Tidy up your room. Do this. Stop doing that..." In the term 'human being', the 'human' part is form. 'Being' is formless. Human and Being are not separate but interwoven. This week, as you attend to the "Human" in your relationship with your child, can you also bring the "Being" into your family life? As you go about a specific task with your child (or better yet, as you spend time with your child doing no task at all), let go of your parent / teacher role and just be fully present, observing, listening, not wanting any outcome. Can you sense how your formless attention allows your child to feel loved and recognized for the Human Being he or she is?

Keeping your word and chivalry

Learning Area: Values Education / Literacy

Outcome: To gain an awareness of the role of the King Arthur legend in Britain's and the world's culture, and bring that code of behaviour into our lives here again in Australia.

Information:

One of the key messages of the King Arthur legend, that has been part of the story even before Alpha expanded on the messages in our show, is how the people of Camelot, the idea of the 'Knight' in shining armour, and Arthur, brought the people of Britain out of the dark ages, through a standard of behaviour.

The Knights went around Britain helping villages and people, and the way they did it was by keeping their word – honesty and truthfulness. When a Knight gave his 'word' that he would do something to help the village or a person, he would ALWAYS do it. Without question. This standard spread throughout the land and the common people started to model the Knights and also keep their word! It was a phenomenon that helped the British Empire become the leader of the world at the time.

Certain characteristics, character traits, and standards, have an energetic power to them. The people of Camelot and the Knights knew this. Britain became powerful through aligning themselves with powerful images, symbols and ways of behaving towards others. These are lessons in love. The more in harmony with love we are, by adopting certain codes of behaviour, moral conduct, etc, the more our soul grows in love and the more easily we can also identify when we desire to be out of harmony with these codes, or standards.

After this, the notion of 'chivalry' also became a British thing. The Knights were 'chivalrous', and would risk their own lives for the safety and benefit of others. The chivalrous Knight is an image that still inspires people today.

The way a lot of corporations still operate in the UK is solely on your 'word'. Instead of signing contracts, some companies in the UK still rely only on the notion of 'keeping your word'. It's been like this for hundreds of years and it's a normal way of doing business, because the idea of 'breaking' your word is just not part of a possible course of action!

Activity over next page...

Activity:

Discussion and Questions on Keeping your Word & Chivalry:

- a. How did Arthur show himself to be chivalrous and keep his word?
2. Were their characters who did not show themselves to keep their word or be chivalrous? How did they behave instead? What happened to them in the end?
3. How could you mimic the behaviour and standard of a Knight? How could you become more like a Knight in your own life?
4. When you 'keep your word' you are promising to always do what you said you would do - ie. Never lie and always tell the truth, and follow through with any promises you keep. How could you 'keep your word' - in what scenario and situations might it be better to always keep your word? Or should you ALWAYS keep your word? How might doing this affect things?
5. Even if it is sometimes difficult to 'keep your word' and be chivalrous, do you think that there is a power to behaving that way that will ultimately lead you to a better life for you and everyone in your life? How? Why?
6. Discuss the energetic power of always keeping your word and analyse why it would give your life a power that would make it wonderful.
7. Be humble and honest and admit when you do NOT want to keep your word. Go into the cause as to why you may not want to be honest in a certain situation. Allow yourself to be emotional and cry about whatever it is that causes you to not be honest - maybe it's some fear about what might happen, and fear of some grief that may be triggered if you were honest. For instance, you may not want to be honest in telling your friend they aren't being nice to you and talk about how mean they're being, because you're afraid they would then reject you as a friend. If you did do this, a lot of grief and sadness would come up about not being likeable, so to avoid all of this, because of your fear of this happening, you lie. The only way to be more truthful in these situations without forcing yourself, is to cry about not being likeable, so you don't have that fear anymore.



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

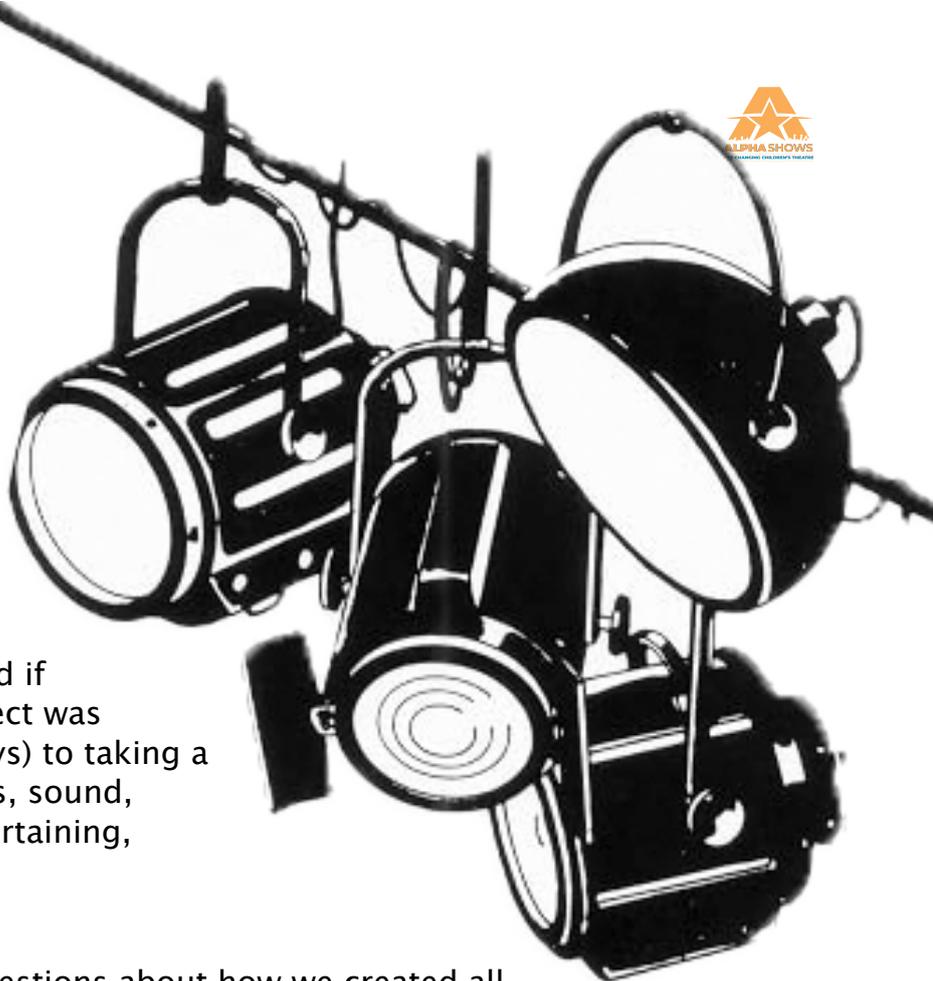
Outcome: To increase awareness of the art form of theatre; to encourage a love for theatre, art and culture; to encourage participation and increased skill levels in your own performing arts events

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.

- o 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.
 - o We use these to quickly communicate the type of character, situation or problem
- ◆ Comedic traditions
 - o Like our 'He's behind you' 'Boo!' asking the audience questions or other traditions we use in almost all our shows.
- ◆ 'Asides'
 - o ie. talking to the audience without the other characters hearing
 - o some of our shows have two scenes going simultaneously on either side of the stage
- ◆ Stage conventions
 - o Like the fact we all talk to each other whilst facing the front
 - o Stage Right (SR) and Stage Left (SL)
 - o Add singing and sound effects (you can make all kinds of sounds with your mouth!)
- ◆ Gestures
 - o These are always BIG! This is different to real life and part of playing a character on the stage
- ◆ Suspension of disbelief
 - o You can't get emotionally involved and excited with this occurring
 - o Discuss the importance of this with ALL theatre, movies and stories
- ◆ 'Cheating'
 - o 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
 - o Maybe we are pretending to be able to see something when we really can't
- ◆ Time distortions
 - o 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

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

Activity:

Younger children: ask them to write down "What was the funniest part?", "Who was the funniest character?". Or if they've seen more than 1 Alpha show, see if they can spot the similarities.

For older children, it's about how we are actually 'allowed' to take a story that everyone knows, find modern elements we can add in, like songs and humour, and then add in valuable messages for the 21st century to give a theatre experience that isn't just about entertainment, or isn't just about telling a story, or isn't just about ramming values education down children's throats.

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

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

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

Role Models & Performers

Learning Area: Values Education

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

Information:

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

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

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

Activity: (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 in the show. The majority of the songs have been carefully written and produced by talented musicians around the world, in Australia and the United States. We use a couple of well known pop songs as well, but the majority of the music is custom made to suit the plot and purpose of the scene.

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

Friends Forever
Arthur, Lancelot, Guinevere & Katoka

A Throne, Reclaimed
Morgana, Guinevere, Arthur, Lancelot & Katoka

Ready for This
Morgana, Guinevere, Arthur, Lancelot & Katoka

Abracadabra
Morgana with Murky & Banshee

Mordred Rises Tonight
Morgana, Banshee & Lancelot

Jump Celebrate
Merlin & Arthur

HOT TO GO
Lady of the Lake

Fly Away
Everyone

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. These songs may be available on Spotify or Apple Music already. We also have other original music throughout the show or pre/post show that create a strong anchor:

Jump Celebrate | Viora Viora | All Together Now | Do You Really Want It | Glad You're Here

*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.

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 3's are studying legends & myths! 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 instill right now in the children you care about? That could change their life forever?