



THE ALPHASHOW OF

Beauty and the Beast

ALPHASHOWS Post-Show Activities

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

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

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ABOUT THE POST SHOW ACTIVITIES

Post-show ideas

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

Advanced Topics

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

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

POST-SHOW ACTIVITIES

➔ Autographs and talking with the actors

Learning Area: Theatre / Performing Arts / Values Education

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

Information:

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

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

➔ Drawing

Learning Area: Art

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

Information:

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

➔ Write to Alpha!

Learning Area: Literacy / Values Education / Art

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

Information:

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

Beauty and the Beast 2009

Mrs Potts / Timeson – Joseph Booten

Belle – Katja Glieson (Tour Manager)

Luminaire/Jiggins – Mark Taylor

Mrs Potts / Scooter / Enchantress – Jen Stirk

Beast – Scott Middleton

Gaston – Brendon Markos

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. These worksheets are 'advanced' on purpose – it's your job to make them useful and accessible.

Activity

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

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

A great way to send through mail is on the website

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

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

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

ALPHASHOWS

1565 Westernport Highway

Langwarrin Vic 3910

Any queries call 03 5978 5789

We do try to reply to any messages as soon as we can! However, to guarantee a quick response, please post on the forum on the internet.

Activity #2

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

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

➔ **Symbolism / Discussions about the show**

Learning Area:

Literacy / Theatre / Performing Arts / Values Education

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

Information:

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

Activity – see over page

Activity: Discussion points

Alpha's version of the story

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

Fairytales & this show's style

How was this like a traditional fairytale? How was it different? This show is really just a children's theatre show, and whilst we do still keep (for traditions sake now more than anything) a few pantomime gags, they are no longer really strictly pantomimes. What were the specific pantomime elements we used? Which ones were traditional? Which ones were newer Alpha-styled ones? Why did we use a pantomime style? How did it make the show more fun and appealing to all age groups? What parts of pantomime are annoying and seem silly? Why do we still use these silly parts of pantomime?

Consequences

Match up behaviours and consequences (especially with regards to Gaston's bullying and 'by force' tactics).

Belle

Belle following her dreams and not settling for a mundane existence. You could get children to talk about or write down the answer to the question "If I could be anything in the world..." You can use the Worksheets that we provide to ask the questions in class as a group and write down the answers on the board, using suggestions from your class. If you feel you'd like to challenge your class, why not try the worksheet for a year level above your class? (eg. Use the 5/6 for a 3/4 class)

Loyalty

How the other characters in the castle (Luminaire, Timeson and Mrs Potts) stayed to support the Beast.

Symbolism of the Rose

In the Fairytale, Belle asked her father for not jewels or expensive items, just for a single rose. Discuss the symbology of the rose and what it means.

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.

SEE 'ADVANCED TOPICS' BELOW FOR MORE DISCUSSION TOPICS

➔ 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 to taking a trip to a Melbourne theatre. It had lights, sound, effects and a quality story that was entertaining, memorable and life changing.

Activity: The Theatre Experience

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

- ◆ the way the characters were portrayed / playing more than 1 character
 - You might like to guess which actors played more than one character!
- ◆ the costumes
- ◆ makeup
- ◆ choreography
- ◆ sound and lighting
- ◆ scenery and the way the set worked / scenes were changed
- ◆ the experience of being an actor:
 - Managing feelings of embarrassment on stage. This is a common issue for children performers. Our answer to it is always “Who do you have to focus on to feel embarrassed?” The answer is, of course, yourself. So we use the example of the actors on stage and say we’re focussing on the audience’s enjoyment, not ourselves, so we don’t get embarrassed. This is a great lesson for life too. Focus on other people and contributing to others and your life will be better and you won’t get so ‘internal’ and embarrassed all the time
 - Learning lines, the importance of doing this BEFORE rehearsals
 - Having fun and playing FULL OUT. The best parts in the show were created from us being silly, being over the top and having a lot of fun in rehearsals
 - Making the decision to “BE AN ACTOR/PERFORMER”. If you have children who would like to do this as a career one day, or even just want to be in the school production, this is the NUMBER ONE thing they must do first. Make the choice, and declare to everyone “I AM AN ACTOR”. That way all the necessary teachers, lessons, opportunities etc will come into your life to create this identity for you. Make sure they understand that they don’t need to know “how” to do it, just make the choice and everything will eventually fall into place if you focus on who you have decided to be, and keep having fun and feeling good.
- ◆ the process of developing and portraying a character on stage:
 - Specifically, state management. All emotions are created by your ‘state’, your emotional state. State is controlled by ONLY 3 things:
 - PHYSIOLOGY. Ie your physicality, your internal biology etc
 - FOCUS. What you’re focussing on (and what you decide things mean)
 - LANGUAGE. The words you use to describe things and communicate with.
 - You can use these 3 things to create any emotional state on stage that you want.
 - Incidentally, this is also how you can teach children to manage their emotional states at ANY TIME in their life. If you’re feeling bad about something, first thing to do is change your physiology. Drink water. Move around. Put your shoulders back and head high. The other 2 have a similar effect, although physiology is the most powerful, especially with children.

- If they also change their focus, and what things mean to them, that will also change how they feel in any moment. Same with language – what you label things with in our language creates your reality.

More Activities about the Theatre Experience:

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

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

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

➔ **Fairytales 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:

Fairytales Village. Encourage children to create and set up a Fairytales 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

➔ **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.

ALPHASHOWS - **POST-SHOW** ACTIVITIES for *Beauty and the Beast*



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

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

➔ **The Adaptation**

Learning Area:

Literacy / Theatre / Values Education

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

Information:

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

The method:

- ◆ Ben, who writes the scripts, takes a story which we think would appeal to audiences
- ◆ He writes a script, using a formulaic structure, (ie. happy ending, villains/sidekicks, love story, some sort of growth as characters, other comedy sequences)
- ◆ He also finds songs that would be appropriate for the story but also well known or recent hits that would entertain and be able to be 'sung along' with.
- ◆ The script should be about 80 pages with 7-11 songs in total
- ◆ Ensure the script has all the elements loved by our audiences:
 - Behind you gag
 - Ohh yes you are / Ohh no you're not gags
 - Lots of questions and answers – audience interaction
 - Somewhere where the audience can do more sophisticated interaction and assistance to the characters
 - Something where we pick on adults as children enjoy this
 - Poo jokes and other low level humour for Primary aged children
 - More sophisticated humour for Year 5 and 6's
 - More sophisticated humour for adults (and possibly older children)
 - Cultural references / local references
 - A love story
 - A part where the audience cheers for a good guy
 - Booing the villain
 - One or two touching moments
 - Any boring bits or slow songs add comedy to, to ensure engagement of all audience
 - Sword fight or some sort of climatic confrontation
 - Heightened tension about $\frac{3}{4}$ of the way through
 - The song "Reach" at the end
 - A Happy ending
 - The Villain gets what they deserve (children respond positively to justice)
 - Ensure there is major growth for the 'heroes' or the characters children will relate to
 - Ensure there are subtle 'how to live life in a great way' hints and strategies

ALPHASHOWS - **POST-SHOW** ACTIVITIES for *Beauty and the Beast*



- 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:

Discuss the differences in our show, the Disney movie (if you want to mention this, depending on whether your children have seen it), and the fairytales.

Why did Alpha (and Disney) have to make changes? What was the same? How did the Alpha and Disney versions differ? Critically analyse each and discuss what was great about each. Did Alpha do a good job in adapting the myths into a story that can be used for mythology studies as well as values education/theatre etc?

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?

➔ Beliefs

Learning Area: Values Education

Outcome: To bring children back in line with their natural intuitive nature and to help all involved to create their life how they want it and to be a role model to everyone else

Information:

The character of the Beast is a great lesson in how disempowering negative beliefs about people and ourselves can have undesired effects in our lives. **This is REMARKABLY relevant for children.** Especially as children progress through the middle and later years of primary school they are starting to make sense of the world and their place in it. The smallest event can have significant ramifications for a child. We often think that it's how a child is made up in terms of genes and DNA and gender etc that determines their quality of life, but really, it is the beliefs and attitudes they develop as habit in these formative years that really effects what they will accomplish in their lives.

The life of the Beast is no easy one – as many people claim their lives to be as well (not easy). The Beast's 'global beliefs' about himself and therefore what other people think of him control virtually all his behaviour. It's not that his life is hard, it's that he has set up (subconsciously) his 'model of the world', his belief systems, in a way that makes it very difficult to be fulfilled and happy.

For example, the very first time we see the Beast on stage, Papa Billy has arrived at his castle, lost in the woods. Papa Billy is cold and hungry and knocks on the castle doors to ask for shelter (despite the children screaming at him to go away!). When the Beast sees him he dismisses what Papa Billy tells him as the truth and assumes (based on his beliefs about himself and the reason Papa Billy would be knocking on his door) that he must be there to 'stare at the Beast' and to 'Take a picture', to satisfy his curiosity. This results in the Beast becoming angry over an entirely imagined circumstance. How often have we been guilty of this in our lives? Of creating a false reality, and to be upset about that creation. This has ramifications for all those around us as well, Luminaire/Mrs Potts, and most especially Papa Billy who gets locked up in the dungeon for doing no wrong.

Later in the show, the Beast has had some massive 'leverage' applied to him by the audience and the characters – ie. he has been associated to the pain of NOT changing his behaviour, and the potential pleasure of changing and being 'kinder' and 'nicer'. With the children's help he realises how he should treat Belle. The interesting thing to note here, however, is that even though he has lots of leverage (ie. motivation) to behave in a very different way, the beliefs about himself still pervade his life. For example, he has been encouraged by Mrs Potts and the children to ask Belle to dance with him. Belle says "Yes I would love to" and he replies "Oh it's ok I understand..." before realising she hasn't said 'no', but YES! In shock, he replies "You would?!" and Belle says yes and so they dance. Even now, his belief about who he is and his lack of self-esteem result in him coming to the incorrect conclusion. The difference in the 2nd instance however, is that because he is not so governed by anger and fear, he is more open to eventually hearing the truth despite his beliefs – which would go a long way to shaking those disempowering beliefs anyway. Another example of how love is the antidote to fear and heals all things.

One extra thing to note is that we must learn to bless and find the gift in those that 'wrong' us or the seemingly 'bad' things that happen to us. Whilst the children were trying to warn Papa Billy to not knock on the Beast's door, **they might be interested to realise when you talk with them afterwards that it was this single event that set in motion the entire story which resulted in Belle finding her soul mate and the Beast becoming human again.** So from a horrible event, destiny was served. Reinforce the belief in your children that no matter what happens in life it is 'all for good'.

So in the story, the Beast transforms back into the human he once was, because of Belle's love for him. She has a moment of seeing deep within the Beast's soul and sees the real him, not the behaviour, and therefore has love for that soul. Now the Beast has an instant transformation and therefore, we assume, an instant transformation in belief and behaviour. Although this is a magical fairytale, the point that I would like to suggest this makes, and how it is relevant to our own lives, is that instant transformation is also possible in all of us. We all have limiting beliefs that hold us back from our full potential, and it is possible to instantly destroy those beliefs and transform our lives for the better in a moment.

ACTIVITY: BELIEF BUSTING EXERCISE

Read the previous page for a more foundation for this exercise. Then, using whatever language you feel is appropriate for the age level of the children you are working with, see if you can elicit a belief or beliefs that they have that are 'limiting'. Examples of a limiting belief are things like:

- "I can't do that because I'm too young"**
- "I can't do that because I'm not smart enough"**
- "I am not very confident"**
- "Nobody likes me"**
- "People think I'm different / I am different to everyone else"**
- "I can't do maths" etc**
- "People that have X or look like X are not as good/smart as me"**
- "I can't sing / dance / play sport"**

Once you have elicited the belief have them write it down. Have them close their eyes and ask questions that will cause them to doubt those beliefs, but more importantly, ask questions that will make them associate to the pain of holding on to those beliefs, the pain in the past, in the present, and in the future. Examples:

"What has this belief cost you in the past? Who has it hurt? Who else has it hurt? How has it hurt you? Before today, because you believed this thing, what have you missed out on in life?"

"What is this belief costing you today? What pain is it causing you today because you believe this thing? Who is it hurting right now? How is it hurting you right now?"

"Think into the future 1 month / 1 year / 5 years / 10 years. How terrible will your life be if you continue to believe this thing? Who else will you hurt in the future? How will your life suffer?"

Then the most important part is to bring them back into a pleasurable experience (some may be upset at the above), so ask questions that elicit what they would prefer to believe, what is the truth, etc. **You can link back to Beauty and the Beast, asking what Belle believes etc.** Eg:

"What's the truth? What would you rather believe about X? What did Belle believe? What happened to Belle because she believed this? If you could choose what you believe like you choose what to order from a menu, what would you choose? How great would that feel? What about in 1 month / 1 year / 5 years, how great will your life be because you changed a simple little belief right now?" etc

Ensure you run through the exercise in its entirety and end on coming up with something better to believe. Eg of empowering beliefs, that relate to those above:

- "I can do anything I put my mind to, no matter my age"**
- "Whatever I want to do in my life, my brain has the power to do it if I really want it"**
- "I am a confident, smart and fun person!"**
- "I am unique and special"**
- "Everyone is talented and has a gift to give to the world"**

Ensure you get them to repeat over and over these new beliefs using their full bodies, shouting them out. Nothing gets ingrained in us without using our full bodies, voice and emotions. This is why Alpha shows get them to move and shout out and to feel things, because that's the way you have an impact.

➔ Language Patterns

Learning Area: Values Education

Outcome: To understand how certain language patterns can also stand in the way of us getting what we want.

Information:

This is SO essential for children! Children in primary school are starting to form habits of language that sometimes can last a lifetime. The Beast in Alpha's Beauty and the Beast gives some great classic examples of language patterns that most of us use that do not serve our growth and happiness. It's a great easy way to change and remove the blocks and unconscious counter-intentions so that the above process will work and you can get what you want.

The Beast says:

"Ok Luminaire, I'll try".

Luminaire responds with (in full Yoda style!):

"Do or do not! There is no try!"

The Beast says:

"I don't know".

Luminaire responds with:

"When you don't know, you know!"

The Beast says:

"I can't".

Luminaire responds with:

"If you can't, you must!"

And one other simple one we encounter often (especially in Question Time):

"I forgot" (instead, "I'm about to remember")

This is a perfect example of how if your language is in the 'negative' (ie. "I forgot") instead of using a more positive word ("Remember"), you can unconsciously program your brain to focus on the negative. For instance, many people say to their children or others **"Don't forget to..."**. The unconscious has a hard time processing negatives, and only hears the 'forget'. So instead, change this language pattern to **"Remember to..."** and you'll get better results for yourself and others.

➔ Role Models & Performers

Learning Area: Values Education

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

Information:

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

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

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

Activity:

Find ways to reinforce the example set by the actors.

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

- ◆ How did they stand? How did they hold themselves physically?
- ◆ How did they talk?
- ◆ Were they selfish people or were they very giving people?
- ◆ Did they look like they were having fun?
- ◆ Were they all about themselves (ie. ego driven people)?
- ◆ Do actors in Hollywood etc usually seem a bit ego driven? Were these actors?
 - It takes a special person to be passionate enough to do what our actors do. They don't get fame or fortune from touring to schools, but simply the joy of being with and performing for children and seeing the excitement and love in their eyes after the show.
- ◆ Did you see anything they ate? Was it healthy or unhealthy?
- ◆ Were they drinking lots of water? How important is water to being your best in life?
- ◆ Even when they were doing the 'hard' parts of the job like carrying stuff out to the van, did they still have fun and stay happy and not complain?
- ◆ Do you think you could be like that too?
- ◆ Do you think, even when you have to do something hard or something you don't really want to do, do you think it would make it easier and better if you 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
- 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!)
- The Beast wasn't really stabbed
- The sets are pictures (this is how theatre works, plus a 'real' set isn't possible in a touring show)
- The Villain isn't really mean, he or she is acting. The purpose of acting mean on stage is to give the children a great example of what happens when you're a bully/mean/not nice etc...

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

Activity: An exercise in truth and peer pressure

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

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

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

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

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

➔ 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.

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.

Activity: Song analysis

Have a look at the lyrics of the songs we have selected in the show. Whilst they have all been written by others, we use them where they fit, and often the lyrics are quite relevant, and in some cases, we change the lyrics to fit the moment.

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

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

"Gaston's Nu Flow" (*Big Brovaz*),

"The Climb" (*Miley Cyrus*),

"Boom Boom Pow" (*Black Eyed Peas*),

"See my Vest" (*from the Simpsons*),

"Lost in the Darkness" (*from the musical "Jekyll & Hyde"*),

"Sometimes" (*Britney Spears*);

"Pretty Woman" (*Roy Orbison*),

"Love Story" (*Taylor Swift*),

"Fly Away", *Alpha Shows*

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

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

You could even have songs playing from the show when you want to create a certain mood in your classroom. Other songs we use that seem to create a strong anchor:

"Rock This Party", Bob Sinclair;

"Mighty Wings", Cheap Trick; from the movie *Top Gun*;

"Spirit of Radio Intro";

"Twilight Zone", Jock Jams;

"I like to move it", Jock Jams;

"Who let the dogs out", Baha Men;

"Hey Baby", DJ Otzi;

*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 experienced an Alpha Show.

Information:

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

➔ 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.

➔ Belle

Belle, and most fairytale principle girls, is the perfect expression of feminine beauty. She is not 'pathetic', but strong and powerful, in a feminine way. The Beast has traditionally been overly masculine, mean, horrible, selfish, all things that grow and distort in a feminine deprived environment. It is on purpose that the Beast is enchanted by a good witch, who in our show is intentionally played by the same actor who plays Belle.

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

The story of Beauty and the Beast is an "example story" of how feminine power (Belle) can overcome a fear-based masculinity (The Beast). [Note that we only mean 'disempowering versions' of the feminine/masculine; masculinity in itself is not 'bad' - it is just in the incarnation that is portrayed in this particular story, with the Beast not being nice, and yelling at his servants/Belle etc etc. that it is disempowering]

➔ The Beast – becoming who he 'really is'

Belle is the opportunity for the Beast to 'step up' into being who he 'truly is'. He rejected the witch in the past, and now he embraces Belle fully, and the love. Rather than scorning the love like he did in the past, he now embraces it, and as a result, transforms.

The “Beast” (in the beginning of the story) is a metaphor for any man (or anyone) who is not kind, loving and embracing of a higher purpose and who exhibits masculinity that is more about ‘positioning’ rather than authenticity. Once the Beast moves on from that place, he transforms back into a handsome prince – something that is possible for all men that have not already made that step. The key is fear; once fear is replaced by love, there is a transformation.

Fairytales give us wonderful ways of portraying these ideas so they are simple enough for children to understand – never condemn a fairytale as silly stories, they contain wonderful and ancient truths about the true nature of humanity.

➔ **We are not an island**

Also metaphorically, the story shows how your actions have consequences for those around you. Mrs Potts and Luminaire (who were turned into household objects) certainly did nothing wrong, but were severely affected by the Beast, the way he acted and lived his life. They were also bound to his fate, and whilst always remained upbeat and comical, were also severely afraid of what might happen if they never found a woman to fall in love with the Beast.

The reverse side of course, is once you live with love and be who you really are, those around you are also transformed – it is a ripple effect and indicative of the true nature of humanity – that all of us, all life, is irrevocably bound and connected. It was certainly no coincidence that Belle ended up in the Beast’s castle!

Going further, we can see how ‘villainy’ or people who we judge as mean/evil/bad, also play their part in the positive conclusions that happen in life as well as stories. For just one example in this story, if it were not for Gaston, the events would not have happened, and Belle may not have fallen in love with the Beast when she had (if ever). The lesson here is to celebrate and find the gift in those that seek to harm or take advantage of you.

➔ **Going beyond the 'script'**

Obviously, this show is a fun show for children. However, a great deal of thought has been put into every little detail. See if you can find ways to delve deeper into the heart of this fairytale. **This isn't an event to be at your school only for when your grade 1's are studying fairytales!** Look deeper and see how stories like this, and other Alpha shows - as well as all the other impactful aspects of Alpha shows (like the lights, sound, music etc) - make this something beyond just another retelling of an old fairytale.

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

But have a look at each scene, look beyond those poo-jokes! What about reinforcing the way Gaston thinks being all macho and arrogant is the way to win a woman's heart? What about Belle not having to be silly and stupid like some girls think they have to do to get a guys attention – Belle doesn't need to do this, she remains true to herself and what she loves (like reading and exploring the world intelligently) and yet still never loses her femininity. How can we ensure little girls don't grow up to be 'big boys' – ensure they hold on to the princess within? And also still hold onto what Belle shows in abundance – intelligence, wit, and a discerning taste. She loves literature, and this fact is blatantly obvious in the show.

What about how the Beast was horrible on the outside but his heart was love. He was strong and masculine but kind and gentle as well. He had been hiding from himself due to fear, and this resulted in rude and violent behaviour. He didn't get what he wanted by acting that way – let's really drill that one home. *[continued...]*

In contrast, we can see Gaston – nice on the outside but children pick up on his true nature as soon as he walks on stage! They know he's not a real hero immediately, because children are completely in tune with truth and about our true natures – he isn't what men are supposed to be like! He acts like he loves himself where deep down he loathes himself and fears he will never be loved by anyone.

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

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