



# Kinky Boots™

**THE HUGE-HEARTED  
HIT MUSICAL**

BOOK BY  
**HARVEY  
FIERSTEIN**

MUSIC & LYRICS BY  
**CYNDI  
LAUPER**

DIRECTED &  
CHOREOGRAPHED BY  
**JERRY  
MITCHELL**

BASED ON THE MIRAMAX MOTION  
PICTURE *KINKY BOOTS*, WRITTEN BY **GEOFF DEANE & TIM FIRTH**

**EDUCATION RESOURCE GUIDE**

# “THIS HAS SOMETHING TO OFFER FOR EVERYONE FROM ALL WALKS OF LIFE.”

"The story of **KINKY BOOTS** has a lovely subtext that not only makes you think, but connects on so many levels. I believe that as far as a piece of theatre goes, it has something to offer for everyone, from all walks of life.

Theatrical education programs are vital in ensuring our young people are exposed to quality theatre that inspires on two levels; as audience members wanting to be entertained and as future artists and producers themselves.

Being able to do this and have them exposed to exceptionally high quality productions at affordable prices is so important.

I hope New South Wales students, like Victorian students, have an opportunity to experience this production, to be both thoroughly entertained, and to engage with the important issues it raises."

**Joel Batalha**

Head of Senior School  
Brentwood Secondary College, Victoria



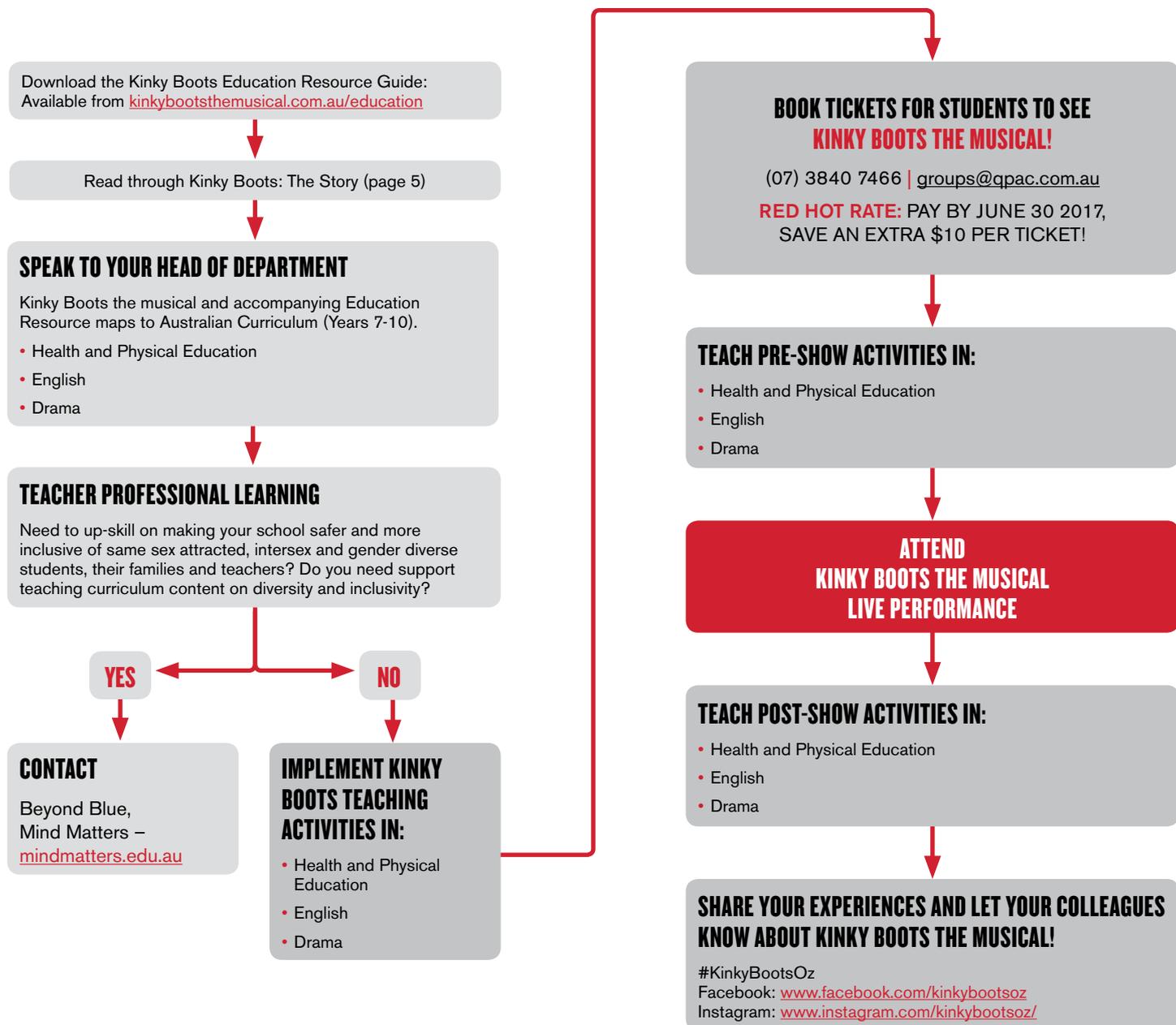
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# SCHOOL IMPLEMENTATION PLAN

**KINKY BOOTS**, inspired by true events, is a musical that tells the story of Charlie Price, who inherits a shoe factory from his father. To save the business, Charlie forms an unlikely partnership with cabaret performer and drag queen, Lola. With Lola's help, Charlie develops a plan to produce a line of high-heeled boots. In the process, Charlie and Lola discover that although they are diverse, they in fact, share much in common.



\*Prices include GST. Discount based on full-priced Adult ticket. Prices are subject to change without notice. Offer and prices subject to availability. Group allocation is strictly limited. Conditions apply.



# Kinky Boots - THE STORY



YOU CHANGE THE WORLD WHEN YOU CHANGE YOUR MIND

Australia has fallen head over heels for **KINKY BOOTS**, the heart-warming new musical.

Based on the movie starring Joel Edgerton and inspired by a true story, **KINKY BOOTS** takes you on a hilarious journey from a working class shoe factory to the runways of Milan.

Charlie Price is struggling to save the family shoe business and live up to his father's expectations. Determined to keep the factory

from bankruptcy, Charlie meets a fashionable new friend who gives him an outrageous idea that could change both of their destinies.

With Tony and Grammy winning songs by pop icon **Cyndi Lauper**, book by Broadway royalty **Harvey Fierstein** (*La Cage aux Folles*) and direction and choreography by Tony-Award Winner **Jerry Mitchell** (*Legally Blonde*, *Hairspray*), **KINKY BOOTS** proves that you can change the world when you change your mind.

BE WHO  
YOU  
WANNA  
BE

## SYNOPSIS

Based on the Miramax film starring Joel Edgerton, and inspired by true events, *Kinky Boots* takes you from a shoe factory to the glamorous catwalks of Milan. Charlie Price is struggling to live up to his father's expectations and continue the family business. Looking to save the factory, Charlie turns to a fabulously fashionable new friend – cabaret star Lola – who gives him an outrageous idea that could change both of their destinies.

## MUSICAL NUMBERS

ACT  
ONE

- PRICE AND SON THEME - Full Company
- THE MOST BEAUTIFUL THING IN THE WORLD - Full Company
- TAKE WHAT YOU GOT - Harry, Charlie, Ensemble
- LAND OF LOLA - Lola, Angels
- LAND OF LOLA (REPRISE) - Lola, Angels
- STEP ONE - Charlie
- SEX IS IN THE HEEL - Lola, Pat, George, Angels, Ensemble
- THE HISTORY OF WRONG GUYS - Lauren
- NOT MY FATHER'S SON - Lola, Charlie
- EVERYBODY SAY YEAH - Charlie, Lola, Angels, Ensemble

ACT  
TWO

- ENTR'ACTE/PRICE & SON THEME (REPRISE) - Full Company
- WHAT A WOMAN WANTS - Lola, Pat, Don, Ensemble
- IN THIS CORNER - Lola, Don, Pat, Trish, Angels, Ensemble
- SOUL OF A MAN - Charlie
- HOLD ME IN YOUR HEART - Lola
- RAISE YOU UP/JUST BE - Full Company

## Did you KNOW?

*Kinky Boots* is based on a true story about Steve Pateman and the attempt made to save his family owned shoe factory (W.J. Brooks Ltd. in Earls Barton in Northamptonshire, England). Previous to the musical, in 2005, this story became a feature film under the same name. Steve Pateman joined the family firm in 1979. In 1993, Steve took over as managing director of the business. To help boost deflating factory sales, Steve designed and manufactured a line of "Kinky Boots," that was sold under the name Divine Footwear.

So how does *Kinky Boots* the musical differ from the movie? Check it out on page 13!



# INTRODUCING OUR CREATIVE (DREAM) TEAM



Left to Right: Jerry Mitchell, Harvey Fierstein, and Cyndi Lauper. Photo by Gavin Bond.

## CYNDI LAUPER, COMPOSER AND LYRICIST

Cyndi Lauper is a Grammy and Emmy award-winning artist, who after more than 25 sterling years and global record sales in excess of 30 million, has proven that she has the heart and soul to keep her legions of fans compelled by her every creative move. Cyndi has been nominated for 14 Grammy Awards, 2 American Music Awards, 7 American Video Awards and 18 MTV Awards. Cyndi also continues her philanthropic work through her foundation, the True Colors Fund.

## HARVEY FIERSTEIN, BOOK

Harvey Fierstein is the author of the smash hit *Newsies* as well as *Torch Song Trilogy* (Tony and Drama Desk and OBIE Awards), *La Cage aux Folles* (Tony and Drama Desk Awards) and more. As an actor Mr. Fierstein is known worldwide for his performances in films like *Mrs. Doubtfire* and *Independence Day*, and on stage in *Hairspray* (Tony Award), *Fiddler On The Roof*, *La Cage aux Folles*, *Torch Song Trilogy* (Tony Award) and television shows such as *How I Met Your Mother*, *American Family*, *Cheers* (Emmy nomination) and *The Simpsons*.

## JERRY MITCHELL, DIRECTOR/CHOREOGRAPHER

Jerry Mitchell has been involved with over 50 Broadway, Off-Broadway, West End and touring productions. His Broadway debut as a choreographer, *You're a Good Man, Charlie Brown*, was followed by *The Full Monty* (Tony nomination), *The Rocky Horror Show*, *Hairspray* (Tony nomination), *Dirty Rotten Scoundrels* (Tony nomination), *La Cage aux Folles* (Tony Award), *Legally Blonde* (Tony nomination), which he also directed, and *Catch Me If You Can*. Most recently, Jerry received the Drama League's Founders' Award for Excellence in Directing and the George Abbott Lifetime Achievement Award from his peers. Twenty-three years ago, Jerry conceived and created *Broadway Bares*, a comedy burlesque show performed annually for the charity Broadway Cares/Equity Fights AIDS, where he continues to serve as Executive Producer.

**KINKY BOOTS** officially opened on Broadway in April 2013. Now a blockbuster hit on Broadway, the US tour, London's West End, Melbourne and soon to be in Sydney, sold-out audiences around the world are discovering why you can change the world if you change your mind.

## ADDITIONAL MEMBERS OF THE CREATIVE TEAM FOR **KINKY BOOTS** INCLUDE:

DAVID ROCKWELL  
Scenic Designer

GREGG BARNES  
Costume Designer

KENNETH POSNER  
Lighting Designer

JOHN SHIVERS  
Sound Designer

JOSH MARQUETTE  
Hair Designer

RANDY HOUSTON MERCER  
Make-up Designer

DB BONDS  
Associate Director

MICHAEL KELLER  
Music Coordinator

RUSTY MOWERY  
Associate Choreographer

KATHY FABIAN/PROPSTAR  
Properties Coordinator

MICHAEL CASSEL  
Producer

MICHAEL CASSEL GROUP  
General Management



# D ESIGN x3

Gregg Barnes, Costume Designer (GB)  
Josh Marquette, Hair Designer (JM)  
David Rockwell, Scenic Designer (DR)

Join us as we jump into conversation  
with three members of our  
**Kinky Boots** design team!

**Q:** Can you describe your design concept for **Kinky Boots** the musical?

**DR:** The goal was to create sets that reference the locations depicted in the film, but in no way attempt to physically recreate them. At the start of the design process, from the first conversation with the director and choreographer, Jerry Mitchell, the idea was to design a single physical environment that could somehow serve the entire play up until the final transformation to the climactic scene at the International Milan Shoe Fair. The result was what could be described as a three-dimensional collage of an aging British shoe factory.

**GB:** The concept? It is a big word isn't it? I'd say that the design celebrates family in a funny way; the extended family that we all create once we leave home and go out into the world to find our way. The family of the Factory Workers and the family that Lola has created with her 'Angels' are different in so many details but, at heart, they have more in common than it first appears.

**JM:** The design behind **KINKY BOOTS** shows the flat, regular working life in a factory verses the theatrical beauty of drag queens on stage. The time period is contemporary but for the hair design, I tried as much as possible to keep the factory workers a little bit dated; like they have been hanging onto a style from their youth. They got stuck at their favorite period of life about 20 years ago like so many people do.

**DR:** It is a crucial part of the story that the Price & Son factory has been overseen by generations of the Price family. Our basic environment became the interior of the factory, yet not in any naturalistic way, but only suggesting what it might feel like to work in such a place. It is not until the final scene of the show that there is any large transformation. The show moves away from the small world of Northampton to the larger more exotic world of the Milan Shoe Fair – a world that is as alien as the factory was familiar – and towards which the story has been moving all along.

**Q:** The juxtaposition between the two lead characters (Lola and Charlie) is extreme. How do the elements of your design support both of the characters' worlds?

**GB:** Colour is always your most important tool. Next, we shape the little details that aid the actor in telling the story. The factory workers wear a lot of layers and colours that are cool like clothes that are worn and have little "stories" that are built in because of how they are used at the factory. A little trick that we have built in with the factory ladies is that their clothes become a bit brighter and tidier as they spend time with Lola. She inspires them to take a bit more care with their appearance. The men resist Lola and we try to help that along as well.

**DR:** To contrast Charlie's and Lola's lives, we designed the factory to be able to transform itself from the staid, solid, iron

LED lights that when not lit look just like all the other rivets, but when illuminated can dance and flash and chase and change to whatever colour is called for. Therefore, when it's time for Lola's early scenes in London or the later dance numbers with Lola and her Angels in the factory, the use of the LED lights in conjunction with the costumes and the shifts in the stage lighting allows an almost instantaneous shift from Charlie's world to Lola's and back again.

**JM:** Contrary to the world of the factory, the drag queens are beauty and style – in one way or another – and some have a trashy style! Again, I worked closely with Gregg to come up with individual looks for these girls. Lola has to be the opposite of Charlie. Charlie is handsome with hair that is perhaps due for a cut, whereas Lola is all glamour inspired by many of today's current divas. The 'ladies' around Lola complement her style with individual characteristics of their own. I used the world around me to design these looks. I saw what women are wearing on television and in fashion magazines and on the street.

**GB:** In contrast to the world of the factory and the workers, the Angels and Lola wear clothes that are brighter, more fashion conscious, more theatrical. They are performers and create the illusion of being women. There is a lot of thought and care that have gone into getting them 'right.' A lot changed in our out of town tryout...costume, make-up, and hair... and I love where we have landed.

“...there is a kind of honesty in the design that pulls people instantly into a story of real people and the lessons that are learned about the universality of feelings and the common traits that we all share...”

and brick world of Charlie's Northampton, and of Charlie himself, to the flash and dazzle of Lola's drag club in London, and of Lola herself. Our primary method to create this transformation was based on rivets – a major part of 19th century factory design. There are thousands of rivets in the design of the factory on stage. Of course, none of them are real; most are tiny domes made of wood and painted to appear like iron rivets. But more than 1,200 are actually small dome-shaped

**Q:** What other factors have influenced your design?

**DR:** The need to create a distinct transformation at the end of the show moving from Northampton to Milan was a considerable influence. So while our research for the factory concentrated on the look and feel of an old and worn out 19th century factory building, in contrast, our research for the shoe fair focused distinctly on the 21st century – on the new, the fashionable, and the cutting edge. The result was sleek, tubular black steelwork

continued on next page





walls and randomly attached mirror panels. The steelwork walls were an echo of the older factory ironwork, but their cool black finish and the crisp mirror panels were distinctly contemporary. Behind it all is a 'Bubble Light Wall,' composed of more than 1,500 light bulbs attached to another mirrored surface and controlled by 16 circuits, which allow the lights to appear to chase each round and about as well as create innumerable flashing patterns. The desire was to create a high fashion funhouse that would stand in stark contrast to a far more serious Price & Son factory.

**GB:** I always look to many sources for inspiration. [Director/Choreographer] Jerry Mitchell went to visit the actual factory where the story is set. Photos from those visits were extremely helpful. I also studied the film which is something that I usually avoid, but the extras in the background are actual factory workers (not actors) and it gives the film a texture that is honest.

**JM:** I worked very closely with Gregg to craft a look for each character. Gregg is a master and very inspirational to watch as he carefully considers every aspect of a character and commonly gives actors ways to enhance their performances. For the

character of Lauren, we went the opposite of dated. She is trying to be very hip and perhaps bleached her hair and styled it like someone she saw in a music magazine. She tries to settle into factory life but is maybe a little too feisty for it. This idea of a 'dated' world is also reflected in David's beautifully rugged set and I think all design aspects complement each other very well.

**GB:** I also called friends of mine in London and they turned me on to 'Coronation Street,' which is a long running television series set in a bra factory in the same area of England that our story is set in. I looked at many episodes of that for combinations of color, how things are layered and the sort of work clothes that are featured in that working class setting. For the Angels and Lola that is more of a flight of fancy but I tried to make each one unique. I watched the first three seasons of RuPaul's Drag Race to inspire me as well!

**Q:** In terms of design, what do you find most striking about this production?

**GB:** I think we have created a beautiful, simple, cohesive design for the actors to work through this touching and amusing story. I love how all of the elements support each other and that is a credit to the

singular vision of Jerry Mitchell, our director. The story is based on real events and there is a kind of honesty in the design that pulls people instantly into a story of real people and the lessons that are learned about the universality of feelings and the common traits that we all share even though we come together from many diverse paths.

**DR:** Three things in particular were very satisfying in the final design of **KINKY BOOTS**. First, the factory space successfully captured the sense of that gritty, old industrial work space, yet at the same time in a curiously romantic way was in keeping with the fairytale rhythms of a musical comedy. Second, the original concept of playing all of the scenes – not just the literal factory scenes – within the environment of the factory worked as well as it did. And lastly, the final scene at the Milan Shoe Fair was such a complete transformation, but with a relatively minimum amount of scenery. The stark contrast between the rusting, grimy treadmills of Northampton and the black lacquered chrome runways of Milan is very satisfying in the event.

**JM:** This is a beautiful production. Every stage picture not only tells a story but looks richly textured and interesting as well!



# WHO'S WHO IN **KINKY BOOTS**



## MAIN CHARACTERS



**CHARLIE PRICE** – A young man in his late 20s who has just recently taken over the family business. Charlie is a bit confused, a bit unfocused; he's a hero hiding under a victim's mantle.

**LOLA / SIMON** – A soul diva in his early 30s with winning ways. Simon has the physique of a prize fighter draped in satin.

**NICOLA** – A young woman in her 20s and Charlie's long-term girlfriend. Her line of work is real estate; she's driven and uncompromising.

**LAUREN** – A young woman in her 20s. A beautiful and strong working class girl and a possible love interest for Charlie.

**DON** – A burly hyper-masculine bear of a factory worker who acts as Lola's nemesis.

## ENSEMBLE

**THE ANGELS** – Drag performers who populate The Blue Angel Nightclub and act as a Greek chorus throughout the musical.

**MR. PRICE** – Charlie's father.

**SIMON SR.** – Lola's father: an unforgiving tower of anger.

**GEORGE** – A reserved, middle-aged man and the factory manager who likes to keep up with traditions.

**HARRY** – A contemporary of Charlie's, but his polar opposite. Harry is self-aware and confident. He is a successful discount shoe salesman.

**RICHARD BAILEY** – Nicola's boss. An overtly attractive and successful man. A real threat to Charlie.

**PAT** – The officious office manager who will let loose her wild side when allowed.

**TRISH** – A middle-aged woman who works at the factory and has a husband and kids to worry about.

**FACTORY WORKERS, PUB & CLUB PATRONS, PHOTOGRAPHERS, MILAN STAGE MANAGER, REFEREE, HOOLIGANS, and A DELIVERY MAN**



# TEACHER FURTHER INFORMATION & LEARNING

## Did you know?

'Drag' refers to the performance of gender theatrically. There are many kinds of drag artists ranging from professionals who have starred in movies to people who just try it once. Drag artists also vary by class and culture and can vary within the same city. Although many assume that all drag performers are gay or transgender, there are drag artists of all genders and all sexualities.

Generally, drag queens perform femininity theatrically and drag kings perform masculinity theatrically. Being a drag queen or a drag king is not the same as being transgender, though people who are transgender may also perform drag sometimes. Being transgender or gender diverse is about identifying as a different gender to the one you were assigned at birth.

## ARTICLE: REMEMBERING SYDNEY'S 'DRAG QUEEN' SCENE OF THE 70s

By Colleen Windsor, Monday, 25 May 2015

Excerpt from: <http://gaynewsnetwork.com.au/feature/remembering-sydney-s-drag-queen-scene-of-the-70s-17752.html>



Sydney in the 1970s was home to a thriving community of transwomen, who lived, worked and socialised in the inner city. Here, Colleen Windsor reflects on that heady, dynamic and exciting 'drag queen' scene.

It seems little known now that back in the late 1970s our little part of the world here in Sydney experienced a phenomenon with a large subculture of transgender women that remains unexplainable. Why did so many choose to live in just several postcodes spanning from Kings Cross at this moment in time?

This phenomenon was coined the 'drag queen' scene by Roberta Perkins. Now a Senior Lecturer in Sociology at UNSW, it was part of her research for an honours degree in the early 80s, eventually writing a book called *The Drag Queen Scene*. It remains the best and most complete record of that time. Only a few seem to be around now, but thankfully, the City of Sydney's libraries has copies.

I was an active participant of this subculture from which I learned I could live the life I wanted for myself and was blessed with influential and considerate role models. It was a wonderful environment for my chosen self to grow up in.

This subculture was made up of differing social groups all trying to live in what was still very much an oppressive and ignorant time. To be trans was often to be seen as a freak and came with all the dangers and fears of an un-accepting public. But from the bashings and name-calling this subculture gave us our strength and courage – our sisters gave us love and security.

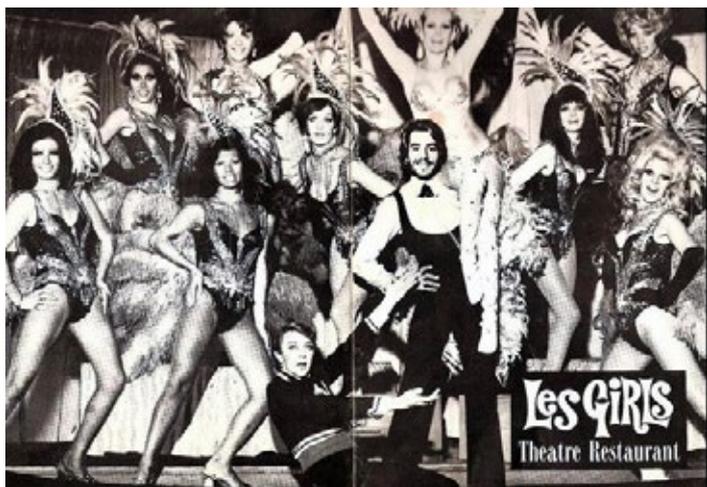
While we were all individuals, we all looked out for each other in social justice terms and shared a sisterly bond. Sometimes we would mix socially, although generally we were rivals for the many trans-curious men that came to the Cross or the Taxi Club in Darlinghurst.

I was part of the showgirl group. I worked at Les Girls during this time and the late nightclub was a mecca for girls from all groups. Other showgirls in this group came from Simone and Monique's Playgirls Revue, who worked the club circuit, and Capriccio's,



Above: Colleen Windsor (left) with Polly Petrie and Amber Lee.

the famous Oxford Street show. Interestingly, we were all dubbed as drag queens by, although most of us lived as women.



Above: Les Girls

Kings Cross was full of bars and clubs during this period and many trans women worked in them. Infamous now in any Kings Cross story are such places as the Rex Hotel, Tina's Bar, the original Venus Room in Hughes Street, the Manzil Room – the late night bar for rock bands and their roadies, and the Bourbon and Beefsteak. All these bars were popular social spots and fertile ground for picking up trade.

Unbeknown to the punters, many of the strip clubs employed trans girls who were often better at the art of striptease than their female co-workers. These girls were less social as it was important they weren't sprung by the punters. These places, almost extinct now, were really the drawcard of 1970s Kings Cross for straight males.

A large group of working girls operated around Darley Street in Darlinghurst. These were the day's pre-HIV/AIDS where a girl could make more money over a weekend than any of the rest of us over a week. The laws of the day allowed street soliciting and the stories of traffic backed up in William Street on a Saturday night are all true.

The final group were the girls who ran their own business: hairdressers, seamstresses, beauticians, artists and the like, as well as kept girls who had found themselves a 'husband' or boyfriend and decamped to suburbia. Of course, these girls would still turn up in popular drinking spots to catch up with sisters and let their hair down.

Perkins, in her research, estimated the number of trans women connected through this subculture to be about 500. Let's remember



Above: Doris Fish was one of the most prolific drag queens in the 1970s in Sydney

this is still very early in the development of Sydney's LGBTI community and still remains an unexplainable social occurrence.

In the 1980s, Sydney dramatically changed and many participants

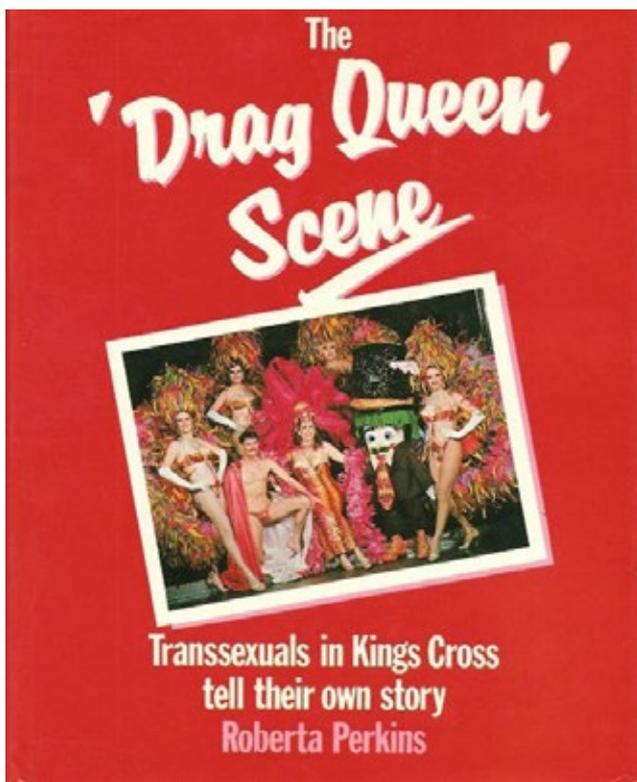
in the 'drag queen scene' phenomenon dispersed. Public attitudes began to shift, other capital cities became appealing and some girls opted for a slower lifestyle in small towns or the bush. Reforms like the introduction of equal employment legislation opened doors.

Perkins formed an association for transgender people, the Australian Transsexual Association, in 1981 and the politics around what is transgender slowly developed.

Mardi Gras was born and a flood of gay bars opened such as the Albury Hotel, Unicorn Hotel, Exchange Hotel, and the Stranded nightclub, mixing trans and drag subcultures into a scene that would become fundamental to Gay Sydney.

US author Kate Bornstein relates an interesting story about Doris Fish, who was the star of Sydney's political drag group Sylvia and the Synthetics in the 70s and later became one of the most prominent drag queens in San

Francisco. Doris told her that there was always a bond between the drag queens and the transwomen in Sydney. The bond was so strong, they invented a name for the identity they shared: tranny. This name said family to us – but later something else to the world.



# MEET SOME OF TODAY'S (OR YESTERDAY'S) DRAG SUPERSTARS!



**Charles Pierce** (1926-1999) was among the first to do impersonations of Bette Davis, Mae West, Joan Collins and other famous stars brought drag to the forefront of theatre and radio. He described himself as a male actress rather than a drag queen – the ‘original, over-the-hill, valley girl’



**Les Girls** A club featuring drag shows that began in Sydney in the early 60's, and was by and large responsible for introducing the ‘drag’ scene to mainstream audiences. The show is still alive and kicking and is now based in Melbourne.



**Barry Humphries** (b. 1934). Dame Edna Everage is a character created and played by the Australian performer and comedian. Dame Edna is famous for her lilac-colored hair, trademark cat eye glasses, and boisterous personality. Humphries developed Edna gradually while on tour as part of the entertainment for his fellow cast mates during commutes between country towns where he perfected his falsetto impersonation of a Melbourne housewife.



**RuPaul** (b. 1960) is the undisputed queen of drag queens. In the 1990s RuPaul was to drag what Naomi Campbell was to modeling. In other words, RuPaul was the world's first drag superstar. His career has included a string of dance singles, a duet with Elton John, and a hit television show, “RuPaul's Drag Race.”



**Trevor Ashley** (b. 1980) is a Sydney-based performer and drag artist. He has had an extensive career in cabaret, clubs, television and musical theatre in Australia. Ashley grew up in the south of Sydney and studied at the Shopfront Theatre for Young People.



**Courtney Act** is an Australian drag queen, pop singer, entertainer and reality television personality. Act was a semi-finalist on Australian Idol in 2003 and a runner up in RuPaul's Drag Race.

# FACT VS. FICTION

So how close are the musical and movie versions to the true story?  
Check out the points below to find out.

| ORIGINAL (the real story)  | ADAPTATION (the musical and the movie)   |
|--|--|
| The original shoe factory's name was W.J. Brooks Shoe Company.   | The shoe factory's name in the musical and the movie is Price & Sons Ltd.  |
| W.J. Brooks made women's boots for men and women.  | Price & Sons made women's boots just for men.  |
| W.J. Brooks was run by Steve Pateman who took over from his father (Richard) while he was still alive.   | Price & Sons is run by Charlie Price who took over from his father after his father unexpectedly died.   |
| While in his mid-30s, Steve Pateman admitted to being a bit of an exhibitionist: "I'm one of those people who hear about a fancy dress party, and say: OK, what can we do to shock people?" (Gritten, 2005)  | Charlie Price is a man in his late 20s who is relatively conservative with a traditional, family-focused background.   |
| During the time when the W.J. Brooks factory went through the shift from making traditional men's shoes, such as hand-stitched leather brogues, to the Divine line of shoes for men and women, Pateman was married and in c. 1997 (when the story begins) had a newborn son.                             | Charlie Price is not married and has no children.  |
| W.J. Brooks began to experience a loss of sales when the value of the British Pound resulted in a downward trend in the company's export trades and cheaper imports caused a significant decrease in domestic orders.  | Price & Sons lost money because a large order had been placed – essentially a ghost order – with no one to buy the units. Like in the real story, the import market negatively affected the shoe company's domestic trading power. |
| Steve Pateman started to make fetish footwear because a fetish shop, named Laces in Folkestone, found out about Pateman and his work through the Footwear Federation. Laces in Folkestone had multiple challenges with their suppliers and Pateman believed his factory could help solve their problems. | Charlie Price started to make women's boots for men because of a chance encounter with the story's lead character, Lola – a Drag Queen (and a whole lot more).   |
| W.J. Brooks gained interest for their line of Divine shoes through a showing at the Düsseldorf footwear show and the British Broadcasting Corporation (BBC) series "Trouble at the Top."   | Price & Sons gained interest in their boot wear through a show at the Milan International Footwear Show.   |
| Steve Pateman modeled his line of Divine footwear in his company's brochures and catalogues.   | Charlie Price modeled the Kinky Boot line at the Milan Footwear Show.  |
| It was the BBC who nicknamed W.J. Brooks the Kinky Boot Factory.   | It is Lola, the Drag Queen, who nicknames Price & Sons the Kinky Boot Factory.   |
| In 2000, Divine Footwear stopped its production of 'Kinky Boots' but the company continued to find creative and commercial success with an expanded line that included women's shoes, bags, fragrances, erotic toys, and underwear.  | In the musical and movie, the story ends at the Milan Footwear Show – with the onset of the company's new line of footwear.  |





## ARTICLE: **KINKY BOOTS** INSPIRATION COMES OUT OF THE SHADOWS

By Vincent Dowd, Arts correspondent, BBC World Service. <http://www.bbc.com/news/entertainment-arts-22940451>

**A BBC documentary about a struggling Northamptonshire shoe factory caught the attention of film-makers and in 2005 became the film **KINKY BOOTS**. Now in New York the stage version has won the Tony Award for Best Musical. What has made the story travel with such success from Earls Barton to Broadway?**

Steve Pateman clearly recalls the moment he realised the TV documentary in which he had featured was a hit with viewers.

"On the day it went out the BBC brought me down to London to do a couple of interviews. The next day I was on the tube rushing for my train back to Northamptonshire when a guy recognised me and leant over to talk about the programme. Soon half the carriage was on about it. That's when I knew it had gripped people."

Trouble at the Top: The Kinky Boot Factory was broadcast in February 1999. If people tuned in for the sexy title they kept watching because of an engrossing human story.

In his 30s Pateman had taken over from his father as boss of WJ Brooks - a traditional shoe factory in the village of Earls Barton in Northamptonshire which had existed for more than a century.

Struggling with changes in fashion and competition from abroad Steve had started to look for new markets. He was persuaded by an unexpected phone call to think about expansion into "**KINKY BOOTS**" - women's shoes in men's sizes for transgender people.

The call came from Sue Sheppard, who owned a business (Lacies) in Folkestone selling transgender specialist glamour wear.

Lacies is still there today. Sheppard - who was born Anthony - could never have imagined what would flow from that call.

"At first Steve was a bit baffled at what I was suggesting he might supply," she remembers. "He made it very clear his firm had spent a century making men's shoes and that stilettos and thigh-boots just weren't their thing.



Steve Pateman





The 2005 *Kinky Boots* film starred Chiwetel Ejiofor as Lola

"But I explained we were having real difficulty getting hold of well-made women's shoes which would fit men. I persuaded him the market wasn't as niche as he thought and suddenly he was keen.

"In fact at one point Steve got carried away. He was talking about leopard-skin boots and other exotic lines. But what my customers want is classic black patent boots and shoes which will take a man's weight."

The original TV programme documented Steve's energetic and good-humoured attempts to move into a market he had barely heard of before Sue Sheppard's call.

Today he has scrapbooks filled with some of the publicity which ensued. "We had people phoning up from all over the country wishing us well as I tried to keep the company afloat. Time and again people told me how their own business had been through the same tough times."

"In fact only a few years before we'd been doing really well - in the 1980s there'd been record profits. But we were basically an export business - 90% of what we sold went to Germany and in the 1990s exchange rates were killing us."

When 18 months after the original programme the BBC came to update the documentary it was to record the factory's closure. For a time Steve struggled on as a mail-order business but that too folded. The factory was sold off for housing and now Steve works as a full-time firefighter.

When more than a decade ago he was approached to turn the story into a film he was surprised but delighted. "I realised the story was likely to change for the screen - and it did. The big invention was the character Lola who didn't exist in real life."

## SCREEN TO STAGE

Lola is a black drag queen who educates "Charlie Price" (as he's called in the screenplay) in transgender culture. "Lola was a combination of eight or 10 different people I met along the way.

But the whole tone of the film changed hugely in development: scripts and writers came and went and for a long time I didn't really think it would get made.

Pateman says it was the same when he heard there was a musical in the offing in New York.

"Unlike with the film there's no payment involved although it's still basically my story - and at first I doubted the stage show would ever happen anyway. I've learnt enough about show business to know that most ideas never come to fruition.

"So far I've only seen a few clips online. They've made a few changes of course but it's still set in Northampton which I imagine is a first for Broadway. But I think the appeal of the story has never changed anyway, all the way back to the original documentary.

"The film had a glamour which wasn't exactly how things were. And from the little I've seen of the Broadway musical they've gone to the max on that, as you'd expect.

"But what people love is the warmth of the relationships in the factory, which was always a sort of family. It's very British - but the echoes are there are for industries around the world as small manufacturing firms face a big struggle to survive."



# WHAT ARE YOU TALKING ABOUT?

(A glossary of terms, including people and places, associated with **KINKY BOOTS**)

**Brogues:** a durable, comfortable, conservatively traditional, low-heeled men's shoe often having decorative perforations and a wing tip.

**Clacton:** a coastal town in southeast Essex, England. Simon is from this town.

**Cross-dresser:** Someone who wears clothes of another gender/sex.

**Drag Queen:** a male who dresses as a woman and impersonates feminine characteristics for public entertainment.

**Fred Astaire:** (1899-1987) a famous U.S. dancer, singer, and actor, whose Hollywood films include *Top Hat* (1935), *Swing Time* (1936), and *The Band Wagon* (1953).

**Ginger Rogers:** (1911–1995) a famous U.S. actress and dancer; longtime dance partner of Fred Astaire.

**Jimmy Choo:** a Malaysian/Chinese fashion designer based in London, UK. He is best known for founding Jimmy Choo Ltd., which became known for its popular and fashionable line of handmade women's shoes.

**Kinky:** A proclivity towards something uniquely provocative or cheeky, having outside-of-the-box taste, unusual or eccentric.

**Kismet:** a word meaning fate or destiny; a predetermined course of events. Of Arabic origin, the word spread to Persian and Turkish languages where it commonly means luck.

**Kitsch:** a style of mass-produced art using cultural icons generally associated with unsubstantial or gaudy works, or works that are calculated to have popular appeal. German in origin.

**London:** the capital city of England and the United Kingdom. Home of the theatrical hub: The West End.

**Loo:** an informal term for toilet used in the United Kingdom.

**Milan:** the second-largest city in Italy and the capital of Lombardy. Milan is the fifth largest city in the European Union, with an estimated population of about 5.2 million.

**Niche market:** a demand for a very specialized product or commodity.

**Northampton:** a large town in the East Midlands region of England (67 miles north-west of London) with a population of over 200,000, making it the 35th largest urban area in the United Kingdom. Charlie is from this town.

**Savoir Faire:** a French phrase that means adaptable and clever, knowing what to do in any situation.

**Sequined:** decorated with sequins, or small shiny pieces of colored metal foil or plastic, usually round.

**Snogging:** an informal British term meaning to kiss and cuddle.

**Sods:** children born to unmarried parents.

**Stiletto:** very high heeled women's shoes, with heels that taper to a very narrow tip.

**Transgender:** A person who identifies as a different gender to the one they were assigned at birth.



# TEACHER **PROFESSIONAL LEARNING**

Teachers are encouraged to participate in professional learning to ensure they remain abreast of the most effective way to deliver inclusive and respectful curriculum and be supportive of all students. The following organisations provide various forms of professional learning.

## **MINDMATTERS**

[www.mindmatters.edu.au](http://www.mindmatters.edu.au)

Mental health is a key foundation of school success. Students with good mental health, who are socially connected and resilient have a better chance of reaching their potential. That's why MindMatters is a great tool to engage with – it's a mental health initiative for secondary schools that aims to improve the mental health and wellbeing of young people. Focusing on promotion, prevention and early intervention, MindMatters presents educators with opportunities for blended professional learning, including online modules, webinars, resources, events and ongoing support.

## **SENSEABILITY EARNING**

[learn.beyondblue-elearning.org.au/senseability](http://learn.beyondblue-elearning.org.au/senseability)

SenseAbility eLearning is a free professional learning program designed for the education, health and community sectors

## **HEADSTRONG**

[www.headstrong.org.au](http://www.headstrong.org.au)

A resource for High Schools by the Black Dog Institute, specifically for Health and Physical Education classes which uses a creative approach to teaching, thinking and talking about mood disorders and resilience.

## **RESPONSE ABILITY**

[www.responseability.org](http://www.responseability.org)

Response Ability by the Hunter Institute of Mental Health aims to promote the social and emotional wellbeing of children and young people through the education of pre-service teachers; an initiative of the Department of Health and Ageing.

## **REACHOUT**

[au.professionals.reachout.com](http://au.professionals.reachout.com)

ReachOut.com provides practical tools and support to help young people get through everything from everyday issues to tough times and provides recommendations, online accreditation and advice for youth support workers, health workers and education professionals on a range of online interventions, tools and resources that can be used to support young people experiencing mental health difficulties and to build young people's wellbeing and resilience.

## **CITY OF SYDNEY HISTORY WALKS**

[www.cityofsydney.nsw.gov.au](http://www.cityofsydney.nsw.gov.au)

Available in hard copy and online, explore the City of Sydney, City East tours including *Parade*, *Passion* and *Strip on the Strip* for a detailed history of Sydney's Oxford Street, Kings Cross and Woollahooloo areas.



# WHERE TO TURN

There are times when we hit a crossroad and need some guidance as to which is the best way to turn. In other instances, we may want to reach out on someone else's behalf and get them the information they need. Whatever the case may be, here are a few recommendations of organisations that are doing terrific things for our community and country at large. So, get up, get involved and help establish your own legacy for future generations!

## DIVERSE VOICES

Diverse Voices is a Queensland based non-profit organisation with a focus on the wellbeing of the diverse voices that make up our community. Our focus is on the operation of a peer to peer telephone and internet counselling service.

[www.diversevoices.org.au](http://www.diversevoices.org.au)



QSPACE is a drop – in space specifically for young people. Are you questioning your sexuality or gender identity? Do you identify as Lesbian, Gay, Bisexual, Trans, Intersex, Queer, Pansexual or Asexual? Are you looking to meet other young people who feel the same?

[www.qspace.net.au](http://www.qspace.net.au)



Kids Helpline is Australia's only free, private and confidential, telephone and online counselling service specifically for young people aged between 5 and 25.

1800 55 1800

[www.kidshelp.com.au](http://www.kidshelp.com.au)



ReachOut.com provides practical tools and support to help young people get through everything from everyday issues to tough times.

[www.reachout.com](http://www.reachout.com)



Organisation Intersex International: Oii Australia is an independent support, education and policy development organisation, by and for people with intersex variations or traits. Our work focuses on human rights, bodily autonomy and self-determination, and on evidence-based, patient-directed healthcare.

[www.oii.org.au](http://www.oii.org.au)



A confidential, free and secure space where young people 12 - 25 or their family can chat, email or speak on the phone with a qualified youth mental health professional.

1800 650 890

[www.eheadspace.org.au](http://www.eheadspace.org.au)



Beyondblue: The national initiative to raise awareness of anxiety and depression, providing resources for recovery, management and resilience.

[www.beyondblue.org.au](http://www.beyondblue.org.au)



Open Doors provides Advocacy and support services for lesbian, gay, bisexual, asexual and/or transgender, Intersex and queer (LGBTIQ) young people aged 12 to 24 and their families who live in South East Queensland.

[www.opendoors.net.au](http://www.opendoors.net.au)



A national service that aims to keep LGBTIQ communities connected.

[www.qlife.org.au](http://www.qlife.org.au)



Australia's largest youth led organisation for gay, lesbian, bisexual and transgender youth.

[www.minus18.org.au](http://www.minus18.org.au)



For support and advice in a personal crisis. Phone counselling 24/7 and online web chat available 8pm-4am AEST.

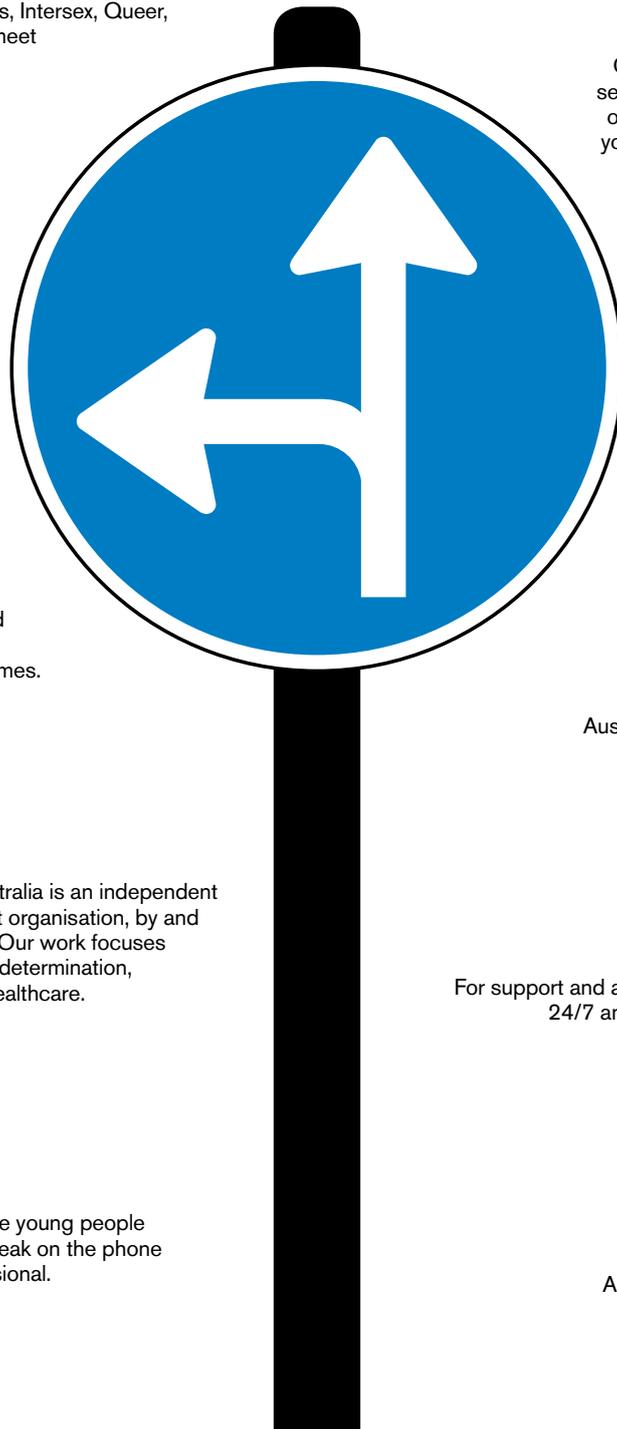
13 11 14 Online text chat

[www.lifeline.org.au](http://www.lifeline.org.au)



A peer led social support and advocacy group for trans/gender diverse young people.

[www.ygender.org.au](http://www.ygender.org.au)



# FOR TEACHERS

## CONNECTION TO THE CURRICULUM: PRE- AND POST-SHOW ACTIVITIES

A series of pre- and post-show teaching activities have been designed to support students in Years 7-10 in exploring themes presented in **KINKY BOOTS** prior to and following attendance at the live performance.

All activities are linked to learning outcomes and achievement standards in the Australian Curriculum, specifically for Health and Physical Education, English and Drama.

We encourage teachers to embed these themes and activities into existing units of work that contain content exploring diversity, identities, relationships and inclusivity. **KINKY BOOTS** teaching activities have been designed so they can be taught in succession or as individual activities within an existing comprehensive teaching program.

*\*Note: The development of a school ethos and culture that models respectful practices is imperative as schools play a significant role in modelling positive and respectful behaviours both in and outside the classroom. Activities presented in this resource have also been designed to assist schools in building supportive school environments and as such, may also be used in peer support, welfare or pastoral care settings.*



# CURRICULUM AREA: HEALTH AND PHYSICAL EDUCATION

## Achievement Standards: Years 7-8

By the end of Year 8, students:

- Investigate strategies and resources to manage changes and transitions and their impact on identities.
- Students evaluate the impact on wellbeing of relationships and respecting diversity.
- Analyse factors that influence emotional responses.
- Investigate strategies and practices that enhance their own and others' health and wellbeing.
- Apply personal and social skills to establish and maintain respectful relationships and promote fair play and inclusivity.
- Demonstrate skills to make informed decisions, and propose and implement actions that promote their own and others' health, safety and wellbeing.

### Australian Curriculum Content Descriptors

**THEME ONE:** Creating a safe and supportive environment to be who you are!

- Investigate the impact of transition and change on identities (ACPPS070).

**THEME TWO:** Promoting empathy, sensitivity and inclusivity

- Analyse factors that influence emotions, and develop strategies to demonstrate empathy and sensitivity (ACPPS075).

**THEME THREE:** Identity

- Investigate the impact of transition and change on identities (ACPPS070).

**THEME FOUR:** Relationships

- Investigate the benefits of relationships and examine their impact on their own and others' health and wellbeing (ACPPS074).
- Investigate the benefits to individuals and communities of valuing diversity and promoting inclusivity (ACPPS079).

## Achievement Standards: Years 9-10

By the end of Year 10, students:

- Critically analyse contextual factors that influence identities, relationships, decisions and behaviours.
- Analyse the impact attitudes and beliefs about diversity have on community connection and wellbeing.
- Apply decision-making and problem solving skills when taking action to enhance their own and others' health, safety and wellbeing.

### Australian Curriculum Content Descriptors

**THEME ONE:** Identity

- Evaluate factors that shape identities and critically analyse how individuals impact the identities of others (ACPPS089).

**THEME TWO:** Wellbeing of diverse communities

- Critique behaviours and contextual factors that influence health and wellbeing of diverse communities (ACPPS098).

**THEME THREE:** Changes and transitions

- Examine the impact of changes and transitions on relationships (ACPPS090).

**THEME FOUR:** Empathy

- Investigate how empathy and ethical decision making contribute to respectful relationships (ACPPS093).



# PRE-SHOW ACTIVITIES: YEARS 7-8

## THEME ONE: Creating a safe and supportive environment to be who you are!

**KINKY BOOTS** inspired by true events, is a musical that tells the story of Charlie Price, who inherits a shoe factory from his father. To save the business, Charlie forms an unlikely partnership with cabaret performer Lola. With Lola's help, Charlie develops a plan to produce a line of high-heeled boots. In the process, Charlie and Lola discover that although they are diverse, they in fact, share much in common.

## WHY?

Creating a safe, supportive and understanding learning environment is particularly important when discussion activities deal with sensitive issues in relation to relationships, diversity, self-esteem/self-confidence and identity.

## HOW?

- Small group activities.
- Whole group activities.
- Handouts/worksheets.
- Whole class discussions.

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.



## ACTIVITIES

### Activity One: Group Agreement

#### Equipment needed:

- Coloured pens.
- A3 paper (enough for one between three students).

#### Activity Detail:

- Have students form small groups of 3-4.
  - Give groups A3 sized paper. Students have three minutes to come up with as many ideas as they can regarding 'class expectations/rules' for the classroom and school to be a safe and supportive environment.
  - Each group nominates two speakers to share with the class their ideas.
  - Ideas are collaborated on the board to come up with a Class Agreement (ten dots points max).
  - All students write a copy of this Class Agreement in their books (so this can be referred back to at any point during the class).
  - Keep a whole class copy of this agreement displayed in the classroom for all students to see.

### Activity Two: Ball Toss: Exploring the Story of Kinky Boots

#### Equipment needed:

- Soft, spongy ball.
- APPENDIX A: Kinky Boots – The Story handout.

#### Activity Detail:

- Students read through Kinky Boots – The Story handout.
- Form pairs, students have three minutes to work together to discuss as many pieces of information they have discovered about Kinky Boots.
- As a whole group, students form a large circle.
- One student is given a small spongy ball.
- Students are to think about all the information they have gained reading and discussing Kinky Boots.
- Student with the ball says a piece of information they have learnt about Kinky Boots then tosses (under arm) the ball to another student (not the student immediately beside them).
- Continue until all students have had a turn.\*

*\* If all information has been exhausted before all students have had a turn, ask students what they know about diversity, identity and respectful relationships.*



## Activity Three: Group Discussion: 3, 2, 1 IDEAS: Diversity and Inclusivity

### Equipment needed:

- APPENDIX B: 3, 2, 1 Ideas worksheet.

### Activity Detail:

- Students work in groups of three.
  - Each group completes the 3, 2, 1 Ideas worksheet. Each student in the group is to think of two ideas they have about the areas of diversity and inclusivity. These can be words they associate with the themes of diversity and inclusivity, examples of these themes, or examples where they have seen diversity celebrated at school, home or in the community.
  - Apply a one-minute time limit for each student to complete these two ideas. After the time limit, pass on to the next student in their group.
  - Students continue the exercise until all three students have completed the worksheet.
  - Conduct a whole group discussion to invite each group's ideas and develop a group definition of diversity and inclusivity with a list of examples.

## Activity Four: Student Worksheet and Group work: Let Me Be Me

### Equipment needed:

- Post-it notes.
- APPENDIX C: Let Me Be Me worksheet.

### Activity Detail:

- Students spend two minutes thinking about each of the following statements (written on the board), writing down their answers on post-it notes.
  - What does it mean to be true to yourself?
  - Who are you?
  - What makes you, you?
  - What does diversity mean to you?
- Students then form groups of three to discuss their answers and come up with their top three responses as a group for each question.
- Students share with whole class group.
- Students complete the worksheet, Let Me Be Me.
- Conclude with a whole class discussion on doing things for you, rather than doing things to make others like you.



## Activity Five: Circle Chat: Being who you want to be

### Equipment needed:

- APPENDIX D: Let Me Be Me information sheet.

### Activity Detail:

- Students read info sheet: Let Me Be Me.
- Whilst standing in two concentric circles facing each other, students are allocated thirty seconds to share with their partner their answers to the following questions. After thirty seconds discussing the answer to the question, students switch. The inside circle remain stationary and the outside circle moves three steps to their right to meet their next partner.
  - Thinking about the quote, "Know thyself, then love thyself!", what makes you special?
  - In Kinky Boots, Act 1, Charlie and Lola sing the line 'the endless torrent of expectations swirling inside my mind wore me down. I came to a realisation and finally turned around to see that I could JUST BE ME!' What does just being you mean to you?
  - In Act 2, Charlie tells Lola "you don't have to hide. Once the industry sees your work you'll be able to stop all this and have a normal life." What does 'normal' mean to you?
  - Choose one of the post-it quotes at the bottom of the info sheet and discuss what that quote means to you.
  - Choose a second of these three quotes and discuss it with your new partner.
- Continue sharing until each student has discussed all questions.



## Activity Six: Graffiti Walk: Who's Who?

### Equipment needed:

- APPENDIX E: If The Shoe Fits handout (4-5 copies).
- APPENDIX F: Who's Who in Kinky Boots handout (4-5 copies).
- Chalk board, white board, or large poster paper and writing utensil.
- Six pieces of A3 paper.
- Art supplies (choice of colored pencils, markers, crayons, and/or other materials).
- Blank paper (enough for one per student) or use student class books.
- Tape.

### Activity Detail:

- Divide the class into four small groups and give each group a copy of the Character Shoes handout containing pictures of shoes representing main characters from Kinky Boots.
- Ask the students to make assumptions about the characters based on the shoes in the pictures. For each character, the students should identify the character's assumed age, gender, occupation, and 3-4 adjectives they would use to describe the character. Encourage the students to be as specific as possible in their descriptions.
- Once the groups have completed the handout, ask them to share their guesses with the rest of the class.
  - What similarities do you see? What differences?
  - What was it like to make ASSUMPTIONS about a person based solely on their shoes?
- Provide each group with character descriptions (Who's Who in Kinky Boots handout) for Charlie, Nicola, Don and Harry, and ask the groups to match the description to the shoe.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. What did you find the most surprising?
  2. Did the shoe fit? Were your assumptions correct?
  3. Why do you think the descriptions were accurate (or inaccurate)?
  4. Do you think that shoes are good indication of what a person is like?
  5. Do you feel that the shoes you are wearing REPRESENT who you are? Why or why not?
  6. What are the dangers of assuming things about someone based on their APPEARANCE?
- Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets, recording as much as they can about their answer in the timeframe given.
- Once each group has completed all six graffiti sheets, each group decides upon the three most interesting pieces of information recorded on the last sheet they wrote on.
- Groups present their information to the class.



## THEME TWO: Promoting Empathy, Sensitivity and Inclusivity

### WHY?

In order for meaningful learning to take place, students must feel safe and supported at school. This is especially true for students who identify as lesbian, gay, bisexual, transgender, intersex or queer (LGBTIQ). School based anti-discrimination policies and practices provide a strong framework, but individuals must be the ones at the forefront of their implementation. A teacher, student or school community member who acts as an advocate, promoting empathy, sensitivity and inclusivity can make a huge difference in the day to day lives of all students.

### HOW?

- Small group activities.
- Whole class activities.

### ACTIVITIES

#### Activity One: Brain writing: Unlikely Partnerships

#### Equipment needed:

- APPENDIX G: Unlikely Partnerships handout.
- 5×7 Index cards.
- Post-it notes.

#### Activity Detail:

- Whole group brainstorm:
  - What is empathy?
  - Why is empathy important?
  - How is empathy related to being respectful and inclusive of people at school?
- Students read through Unlikely Partnerships handout.
- Students use one small index card (5×7) each and a handful of post-it notes.
- Students are allocated two minutes to record what they know about how to develop connections, a common thread between people.
- Invite students to place their card on the wall or designated space for display.
- As a group, students explore the cards on display.
- Students use post-it notes to vote for cards they agree with. Where students agree, they put their post-it notes on top of the card(s).
- As a whole class, discuss the top three response cards voted for and how they think Kinky Boots may explore connecting different people for a common cause.



## Activity Two: Circle Chat: Being Empathetic

### Equipment needed:

- Nil.

### Activity Detail:

- Teacher reads out information about Kinky Boots:

*Kinky Boots tells the story of Price & Son – a shoe company that was well on its way to becoming extinct, until clean-cut executive Charlie Price meets an out-of-the-box creative type, named Lola. An unlikely pair from different worlds but once they meet (and Charlie's shoe business know-how is 'shaken vigorously' with Lola's savvy design ideas) both men and their retail business are changed forever as they begin to understand that they share much in common and have empathy and sensitivity to each other's life story.*

- Individually, students silently reflect on and think about the following questions:
  1. Are you empathetic?
  2. Do you think about how others feel?
  3. Do you listen well to others by making eye contact and not interrupting?
  4. Do you try to understand different people's opinions/points of view?
  5. Do you think people who have a habit of making fun of other people understand what it would feel like to be in their shoes?
  6. Are you sensitive to the fact that people lead different lives and that each person has the right to feel safe and supported to be themselves?
  7. Do you listen to others in an attempt to understand what they are going through?
- Use a Circle Chat to invite students to share their responses with members of the class.

### Circle Chat:

- Students stand in two concentric circles, facing a partner.
- Teacher reads out the empathetic questions one by one and students take turns to share their responses with their partner. Students should explain their answers by giving examples.
- After forty-five seconds, the teacher calls out "switch" and the outside circle moves one step to their right to meet their next partner.
- Continue sharing until each student has spoken with at least six different students and all six questions are discussed.
- Students reflect on ways they have shown empathy to another person(s).
- Whole class discussion:
  - How might the characters in Kinky Boots be empathetic? (Based on the brief information provided by the teacher at the beginning of this activity and the reflective questions in the Circle Chat).



# PRE-SHOW ACTIVITIES: YEARS 9-10

## THEME ONE: Identity

**KINKY BOOTS**, inspired by true events, is a musical that tells the story of Charlie Price, who inherits a shoe factory from his father. To save the business, Charlie forms an unlikely partnership with cabaret performer and drag queen, Lola. With Lola's help, Charlie develops a plan to produce a line of high-heeled boots. In the process, Charlie and Lola discover that although they are diverse, they in fact, share much in common.

## WHY?

Learning about personal identity and being able to express who you are without fear of reprisal, bullying or ridicule is a vital aspect of positive wellbeing and health. In **KINKY BOOTS**, through both Charlie and Lola's story we learn that being who you are and true to your self-identity makes for a productive, happy and meaningful life.

## HOW?

- Small group activities.
- Whole group discussion.
- Student worksheets.

## ACTIVITIES

### Activity One: Group Agreement

## Equipment needed:

- Coloured Pens.
- A3 paper (enough for one between three students).

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.

## Activity Detail:

- Have students form small groups of 3-4.
- Give groups A3 sized paper. Students have three minutes to come up with as many ideas as they can regarding "class expectations/rules" for the classroom and school to be a safe and supportive environment.
- Each group nominates two speakers to share with the class their ideas.
- Ideas are collaborated on the board to come up with a Class Agreement (ten dots points max).
- All students write a copy of this Class Agreement in their books (so this can be referred back to at any point during the class).
- Keep a whole class copy of this agreement displayed in the classroom for all students.



## Activity Two: Think, Pair, Share! Exploring the lyrics of “Not My Father’s Son”

### Equipment needed:

- Post-it notes.
- APPENDIX N: ‘Not My Father’s Son’ lyrics handout (From Act One, Kinky Boots).

### Activity Detail:

- Teachers explain to students what Kinky Boots is about and provide the context for the musical number. See below:

*Kinky Boots, inspired by true events, is a musical that tells the story of Charlie Price, who inherits a shoe factory from his father. To save the business from going under, Charlie forms an unlikely partnership with cabaret performer and drag queen, Lola. With Lola’s help, Charlie develops a plan to produce a line of high-heeled boots. In the process, Charlie and Lola discover that although they are diverse, they in fact, share much in common and that although they are not living the life their fathers thought they would, they are happy and successful.*

- Students read through the lyrics on handout ‘Not My Father’s Son’ and highlight all words and sentences that relate to being true to your own identity.
- Students write down in their own words what these words/sentences mean to them and provide a real life example from their own world where this can be/has been seen.
- Whole class discussion on what influences the development of our own identity.

## Activity Three: Student worksheet and class discussion: Red Boots assumptions!

### Equipment needed:

- APPENDIX O: Red Boots handout.
- Character description of Lola (APPENDIX F: Who’s Who in Kinky Boots).

### Activity Detail:

- Show the class the enlarged copy of the Red Boots handout and ask them to each take out a blank sheet of paper and a pen.
- On their own, ask students TO IDENTIFY the character’s assumed age, gender, occupation, and 3-4 adjectives they would use to describe this character based on the shoes in the picture.
- Allow 2-3 students to share their guesses with the rest of the class.
- Teacher reads the character description for Lola out loud:
  - Were your assumptions accurate? Why or why not?
  - What difference does it make to know that this shoe belongs to someone who is biologically male?
  - What additional assumptions would you make about the character of Lola having heard the character description?



## THEME TWO: Wellbeing of diverse communities

### WHY?

The health and wellbeing of diverse communities, like all communities, is related to people's sense of belonging. When behavioural and contextual factors allow diversity to be valued and respected, people develop a higher sense of belonging and greater positive health and wellbeing. In **KINKY BOOTS** we see that behavioural factors such as prejudice and isolation can impact negatively on a person's wellbeing. What **KINKY BOOTS** shows us is that through positive behaviours and respectful and celebratory-based contexts which value and promote diversity, higher personal and community wellbeing can be achieved.

### HOW?

- Individual thinking.
- Small group discussion.
- Whole group discussion.

### ACTIVITIES

#### Activity One: 3,2,1 Ideas! What is diversity?

#### Equipment needed:

- APPENDIX B: 3, 2, 1 Ideas worksheet.

#### Activity Detail:

- Students work in groups of three.
- Each group completes the 3, 2, 1 Ideas worksheet. Each student in the group is to think of two ideas they have about the areas of diversity. These can be words they associate with diversity, examples of diversity and/or examples they have seen where diversity has been celebrated at school, home or in the community.
- Apply a one-minute time limit for each student to complete these two ideas. After the time limit, pass on to the next student in their group.
- Students continue the exercise until all three students have completed the worksheet.
- Conduct a whole group discussion to invite each group's ideas and develop a group definition of diversity and inclusivity with a list of examples.



## Activity Two: Graffiti Walk: Who's Who?

### Equipment needed:

- APPENDIX E: If The Shoe Fits handout (4-5 copies).
- APPENDIX F: Who's Who in Kinky Boots handout.
- Chalk board, white board, or large poster paper and writing utensil.
- Six pieces of A3 paper.
- Art supplies (choice of colored pencils, markers, crayons and/or other materials).
- Blank paper (enough for one per student) or use student class books.
- Tape.

### Activity Detail:

- Divide the class into four small groups and give each group a copy of the Character Shoes handout containing pictures of shoes representing MAIN CHARACTERS from the musical Kinky Boots.
- Ask the students to make assumptions about the characters based on the shoes in the pictures. For each character, the students should identify the character's assumed age, gender, occupation, and 3-4 adjectives they would use to describe the character. Encourage the students to be as specific as possible in their descriptions.
- Once the groups have completed the handout, ask them to share their guesses with the rest of the class.
  - What similarities do you see? What differences?
  - What was it like to make ASSUMPTIONS about a person based solely on their shoes?
- Provide each group with character descriptions (Who's Who in Kinky Boots handout) for Charlie, Nicola, Don and Harry, and ask the groups to match the description to the shoe.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. What did you find the most surprising?
  2. Did the shoe fit? Were your assumptions correct?
  3. Why do you think the descriptions were accurate (or inaccurate)?
  4. Do you think that shoes are good indication of what a person is like?
  5. Do you feel that the shoes you are wearing REPRESENT who you are? Why or why not?
  6. What are the dangers of assuming things about someone based on their APPEARANCE?
- Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets. Record as much as they can about their answer in the timeframe given.
- Once each group has completed all six graffiti sheets, each group decides upon the three most interesting pieces of information recorded on the last sheet they wrote on.
- Groups present their information to the class.
- Whole class discussion: How do assumptions impact people's wellbeing? What can we do to prevent assumptions?



# POST-SHOW TEACHING ACTIVITIES: YEARS 7-8

## THEME THREE: Identity

### WHY?

Learning about personal identity and being able to express who you are without fear of reprisal, bullying or ridicule is a vital aspect of positive wellbeing and health. In **KINKY BOOTS**, through both Charlie and Lola's story we learn that being who you are and true to your self-identity makes for a productive, happy and meaningful life.

### HOW?

- Small group discussion.
- Whole group discussion.

### ACTIVITIES

#### Activity One: Brainswarm

A 'brainswarm' is a brainstorm conducted in silence with post-it notes. In brainswarming there is no critiquing of ideas, dominant voices or a reluctance to contribute. Students write their thoughts on post-it notes over a period of three minutes. Students place each of their post-it notes on the board so there is a collection of ideas.

#### Equipment needed:

- Classroom board/wall to place answers on.
- Pens/markers/whiteboard markers.
- Post-it notes.

#### Activity Detail:

These discussion questions give participants the opportunity to reflect on the story, characters, and themes of **KINKY BOOTS** in relation to identity.

- Students work together to move and place similar ideas together in themes on a designated space, such as a board.
  - Brainswarm 1: Lola tells us that we should not change ourselves to please other people, but we learn through the story of Kinky Boots that companies sometimes need to reinvent themselves in order to please their clients or customers. Why do you think this is so?
  - Brainswarm 2: Is it ever okay to change or "reinvent" yourself for someone else? Were there any characters in Kinky Boots who did just that?
  - Brainswarm 3: What lessons can we learn from the characters and events in Kinky Boots in regards to identity?
- At the conclusion of each brainswarm, discuss collective ideas as a group:
  - What was the most common idea the group came up with?
  - How can schools make it easier for young people to be who they are? (Brainswarms 2 & 3).



## Activity Two: Jigsaw activity

### Activity Detail:

- Provide students with copies of APPENDIX H: Genderbread Person handout.
- Students work in groups of six, with each student in the group numbered 1-6.
- All students with number one group together, all students with number two group together, etc.
- Each group is assigned one of the six 'meaningful questions' (listed below) and works with one piece of butchers paper and pens/markers.

### Questions:

1. In regards to gender expression, what would you consider to be masculine or feminine traits? Create a list. Would you identify any of these traits as exclusively 'male' or 'female' in terms of biological sex?
  2. What is drag? (See Teacher Background information on page 10. This information can be provided to students as a handout if needed.) What would a drag performer be categorised as?
  3. What is the difference between a male who expresses a feminine APPEARANCE (i.e. drag, cross-dresser) and a biological male who adopts a female identity (i.e. trans-gendered)? Why is it important to be sensitive to that difference?
  4. According to the Genderbread Person handout, how does the expression of femininity and masculinity relate to sexual or romantic orientation?
  5. Should we assume that the character of Lola is gay just because she is biologically male but chooses to express herself as female? Explain your answer.
  6. How can the knowledge that gender is not a "cut and dry" issue and that we all have a unique combination of masculine and feminine traits help to promote TOLERANCE and fight discrimination against people based on sexual orientation, gender identity or appearance?
- Each group has four minutes to write down as many ideas as they can to answer the question.
  - Each student records their own ideas as shared in the group (so they can re-share with their original group).
  - Students re-group in their original groups where each student takes it in turn to discuss their answers to their question.
  - Whole group discussion on the responses to each question (or choose 2-3 questions to discuss, depending on time).



## THEME FOUR: Relationships

### WHY?

We learn through **KINKY BOOTS** that Charlie and Lola develop a great friendship throughout the story as well as being strongly supported to be 'who they are' by inclusive friends and factory workers at Price & Son. The result: the achievement of personal freedom, expression and great outcomes for all the characters in **KINKY BOOTS**. The positive relationships explored through the story of **KINKY BOOTS** demonstrate constructive interactions, connectedness and feelings of belonging and genuine support which in real life, are essential for a persons' health and positive wellbeing.

### HOW?

- Individual student work.
- Small group discussion.
- Whole group discussion.

### ACTIVITIES

#### Activity One: Mind Map: Friendships

##### Equipment Needed:

- Nil.

##### Activity Detail:

- Give students one minute to think of all the things that made Charlie and Lola's friendship a positive one.
- Whole class brainstorm:
  1. What are the characteristics that make someone a good friend? How are good friendships formed? How did Charlie and Lola learn to be good friends?
  2. What is the difference between a healthy friendship and an unhealthy one? How do young people learn the difference?

#### Activity Two: Student Worksheet and Discussion: Positive Influencers

##### Equipment needed:

- APPENDIX I: My Circle of Positive Influencers worksheet.
- APPENDIX J: Friendships Y Chart worksheet.

##### Activity Detail:

- Students complete the worksheets:
  - My Circle of Positive Influencers.
  - Friendships Y Chart.
- Whole class discussion on how Kinky Boots explored the concept of friendships.



## Activity Three: Ideas Flash and discussion:

### Lola's '6-Step Program to Personal Freedom and Self-Expression'

#### Equipment needed:

- APPENDIX K: Lola's-6 Step Program handout (one per student).
- APPENDIX L: Lola's-6 Step Ideas Flash worksheet.
- A3 paper (enough for every three students in the class).
- Pens/markers.

#### Activity Detail:

- Students read through Lola's 6-Step Program handout, including lyrics from Raise You Up/Just Be (final musical number, Act Two).
- Whole class discussion on what the lyrics mean to students (Create a class mind map on the board).
- Using the information read and students recollection of the performance, students complete the worksheet, Lola's 6-Step Ideas Flash.
- Whole Class Discussion on speaking your own mind.

## Activity Four: Kinky Boots Celebration Bunting: Celebrating diversity!

Letting people know that we celebrate people for who they are is not only a good way to boost their self-confidence, solidify friendships, but also make ourselves feel good, boosting our own self-esteem!

#### Equipment needed:

- APPENDIX M: Kinky Boots Celebration Bunting template (one per student).
- Ball of string.
- Sticky tape/blue tac.

#### Activity Detail:

- Using the template: Kinky Boots Celebration Bunting, students create one piece of bunting each to thread on a string with other classmates to create a whole string of bunting about how they celebrate people for being who they are (diverse). Examples to include how diversity is celebrated through Kinky Boots.
- Display bunting around the classroom or in your school hallway to spread the word about Kinky Boots.



# POST-SHOW ACTIVITIES: YEAR 9-10

## THEME THREE: **Changes and Transitions**

### WHY?

Society is changing and transitioning at a faster rate than we have ever seen. Changes in living, work and relationships take resilience. It is important to learn the knowledge, skills and attitudes to be resilient; and to accept and celebrate transitions and changes with confidence.

### HOW?

- Individual.
- Whole group.
- Online and offline activities.

### ACTIVITIES

#### Activity One: Sharing Wall: Relationships in Kinky Boots

#### Equipment needed:

- Post-it notes.

#### Activity detail:

- Whole group brainstorm on the relationships that are shown in Kinky Boots (e.g. friendship between Charlie and Lola, work colleagues, employer/employee, boyfriend/girlfriend, father/son etc).

*\* To encourage open group discussion and invite all students to have an equal chance of sharing their opinion through this brainstorm, use the paddle pop stick strategy.*

*Record students' names on a paddle pop stick each and place in a jar. Through the discussion remove a student's name from the jar and invite them to share their idea.*

- Students have one minute to come up with as many examples of changes or transition periods that can occur during a person's life.
- Students place post-it notes on the wall.
- Students spend two minutes viewing all students' ideas.
- Students choose three ideas from the sharing wall that relate to the relationships changing or transitioning in Kinky Boots.
- Whole group discussion and mind map on what are the impacts of changes and challenges in relationships.
- Class creates a list on the board of changes and transitions and their subsequent impacts.



## Activity Two: Think-Pair-Share: Changes and Pressures

### Equipment needed:

- Blank A3 paper.
- Pens/markers.

### Activity detail:

- Remind students that the premise for Kinky Boots was that Charlie's father died and left him the shoe business which was going broke.
- Students work as individuals and write down what the impact was for Charlie with his father dying and being left a failing business.
- Students pair up and share their response with a partner.
- Pairs share with the whole class.

As a class group, discuss and mind map:

1. What Charlie did to impact these life transitions he went through in a positive way.
  2. Who helped Charlie get through this tough time? How?  
(\* Here it is important for teachers to point out to students the places to go for help which are listed in the Where to Turn section of this resource. Teachers may also want to point out to students the people and places students can go to for support in their local community including school counsellors, welfare teams and pastoral care workers).
  3. What characteristics did these people possess when helping Charlie?
  4. Which other characters went through transitions in Kinky Boots? What impact did this have?
- In the same pairs, students use the A3 paper to draw a Y chart diagram, label each section of the chart:
    - Looks like.
    - Feels like.
    - Sounds like.
  - Students fill in the chart with their responses to: When I help a friend who is going through changes it...
  - Whole class discussion on where to go for help, including online support organisations such as beyondblue (including youth beyondblue) and ReachOut.com.

## Activity Three: Student worksheet: Thinking positively

### Equipment needed:

- Pens/markers.
- APPENDIX P: Thinking Positively worksheet.

### Activity detail:

- Students complete the worksheet, Thinking Positively.



## THEME FOUR: Empathy

### WHY?

Empathy (understanding other people's feelings/emotions/experiences) assists resilience through developing strong and supportive relationships and is particularly helpful when people are experiencing tough times.

### HOW?

- Individual activities.
- Small group work.
- Whole class discussion.

### ACTIVITIES

#### Activity One: Creating MEMES: Lifting the spirits of others

#### Equipment needed:

- A3 paper.
- Markers/Pens.
- Access to the internet.
- Computer/Tablet/Laptop.
- Picture This Picture Cards (available from St Lukes Innovative Resources or alternatively you could check out Creative Commons or a site such as ACMI's to source your own images: <http://generator.acmi.net.au/library>).

#### Activity Detail:

Picture This Picture Cards are placed on the classroom floor.

- Students stand in a circle surrounding the cards and are asked to pick up a card they think best fits their answer to the following questions:
  - When you think of the word EMPATHY, what image comes to your mind?
- Discuss as a class a definition of empathy ('Empathy is understanding another's emotion in relation to that of your own. Empathy assists resilience through developing strong supportive relationships. Understanding other people's feelings / emotions / experiences is particularly helpful when people are experiencing tough times.' Source: <http://au.professionals.reachout.com/empathy-resilience>).
- What is the best card that represents how you feel when a friend displays empathy?
- Students volunteer their answers, using Kinky Boots scenes and characters in their answers.
- Teachers Copy the following lyrics on to the board:

##### **Raise You Up/Just Be**

*Feed your fire, to take you higher.  
We'll light you up like a live wire.  
Celebrate you, to elevate you,  
when you struggle to stand, well take a helping hand.  
If you hit the dust,  
Let me raise you up.  
When your bubble busts,  
Let me raise you up.  
When your glitter rusts,  
Let me raise you up. (and up).*



- Using the lyrics from “Raise You Up/Just Be,” students work in pairs to design a series of Meme Posters for the classroom and school that promote helping and supporting friends to be who they are as a great way to show empathy and being a good friend.

*\*Note: A Meme is an activity, concept, catchphrase or piece of media which spreads from person to person via the internet. Each Meme is a picture with a short phrase.*

- Students check out Creative Commons or ACMI's site to source your own images: <http://generator.acmi.net.au/library>

## Activity Two: Small group Work: Reboot Box-Soap Box!

### Equipment needed:

- APPENDIX Q: Reboot Box worksheet.
- APPENDIX R: KBoot Soap Box Project Plan worksheet.

### Activity detail:

- Students read through and complete Reboot Box worksheet.
- In small groups of three students brainstorm ways they could make a positive impact at school regarding respectful relationships, with a focus on empathy.
- Students complete the KBoot Soap Box Project Plan worksheet.
- Report back to the whole class their soap box idea.



## Achievement Standards: Year 7

By the end of Year 7, students:

### Receptive modes (listening, reading and viewing)

- Understand how text structures can influence the complexity of a text and are dependent on audience, purpose and context.
- Demonstrate understanding of how the choice of language features, images and vocabulary affects meaning.
- Explain issues and ideas from a variety of sources, analysing supporting evidence and implied meaning.
- Select specific details from texts to develop their own response, recognising that texts reflect different viewpoints.
- Listen for and explain different perspectives in texts.

### Productive modes (speaking, writing and creating)

- Understand how the selection of a variety of language features can influence an audience.
- Understand how to draw on personal knowledge, textual analysis and other sources to express or challenge a point of view.
- Create texts showing how language features and images from other texts can be combined for effect.
- Create structured and coherent texts for a range of purposes and audiences.
- Make presentations and contribute actively to class and group discussions, using language features to engage the audience.
- When creating and editing texts they demonstrate understanding of grammar, use a variety of more specialised vocabulary and accurate spelling and punctuation.

## Achievement Standards: Year 8

By the end of Year 8, students:

### Receptive modes (listening, reading and viewing)

- Understand how the selection of text structures is influenced by the selection of language mode and how this varies for different purposes and audiences.
- Explain how language features, images and vocabulary are used to represent different ideas and issues in texts.
- Interpret texts, questioning the reliability of sources of ideas and information.
- Select evidence from the text to show how events, situations and people can be represented from different viewpoints.
- Listen for and identify different emphases in texts, using that understanding to elaborate on discussions.

### Productive modes (speaking, writing and creating)

- Understand how the selection of language features can be used for particular purposes and effects.
- Explain the effectiveness of language choices they make to influence the audience.
- Show how ideas can be expressed in new ways through combining ideas, images and language features from other texts, students
- Create texts for different purposes, selecting language to influence audience response.
- Make presentations and contribute actively to class and group discussions, using language patterns for effect
- When creating and editing texts to create specific effects, they take into account intended purposes and the needs and interests of audiences.
- Demonstrate understanding of grammar, select vocabulary for effect, and use accurate spelling and punctuation.

## Australian Curriculum Content Descriptors: Years 7-8

- Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619).
- Understand how accents, styles of speech and idioms express and create personal and social identities (ACELA1529).
- Understand how rhetorical devices are used to persuade and how different levels of meaning are developed through the use of metaphor, irony and parody (ACELA1542).
- Interpret the stated and implied meanings in spoken texts, and use evidence to support or challenge different perspectives (ACELY1730).



## Achievement Standards: Year 9

By the end of Year 9, students:

### Receptive modes (listening, reading and viewing)

- Analyse the ways that text structures can be manipulated for effect.
- Analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.
- Evaluate and integrate ideas and information from texts to form their own interpretations.
- Select evidence from texts to analyse and explain how language choices and conventions are used to influence an audience.
- Listen for ways texts position an audience.

### Productive modes (speaking, writing and creating)

- Understand how to use a variety of language features to create different levels of meaning.
- Understand how interpretations can vary by comparing their responses to texts to the responses of others.
- In creating texts, students demonstrate how manipulating language features and images can create innovative texts.
- Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

## Achievement Standards: Year 10

Receptive modes (listening, reading and viewing)

### By the end of Year 10, students:

- Evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.
- Develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them.
- Listen for ways features within texts can be manipulated to achieve particular effects.

### Productive modes (speaking, writing and creating)

- Show how the selection of language features can achieve precision and stylistic effect.
- Explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments
- Develop their own style by experimenting with language features, stylistic devices, text structures and images.
- Create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments.
- Demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

## Australian Curriculum Content Descriptors: Years 9-10

- Listen to spoken texts constructed for different purposes, for example to entertain and to persuade, and analyse how language features of these texts position listeners to respond in particular ways (ACELY1740).
- Understand that roles and relationships are developed and challenged through language and interpersonal skills (ACELA1551).
- Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels and plays on similar themes (ACELT1637).
- Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572).



# PRE-SHOW ACTIVITIES: YEARS 7-8

## THEME ONE: Creating a safe and supportive environment to be who you are!

**KINKY BOOTS**, inspired by true events, is a musical that tells the story of Charlie Price who inherits a shoe factory from his father. To save the business, Charlie forms an unlikely partnership with cabaret performer and drag queen, Lola. With Lola's help, Charlie develops a plan to produce a line of high-heeled boots. In the process, Charlie and Lola discover that although they are diverse, they in fact, share much in common.

### WHY?

Creating a safe, supportive and understanding learning environment is particularly important when discussion activities deal with sensitive issues in relation to relationships, diversity, self-esteem, self-confidence and identity.

### HOW?

- Small group activities.
- Whole group activities.
- Handouts/worksheets.
- Whole class discussions.

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.

## ACTIVITIES

### Activity One: Group Agreement

#### Equipment needed:

- Coloured pens.
- A3 paper (enough for one between three students).

#### Activity Detail:

- Have students form small groups of 3-4.
  - Give groups A3 sized paper. Students have three minutes to come up with as many ideas as they can regarding "class expectations/rules" for the classroom and school to be a safe and supportive environment.
  - Each group nominates two speakers to share with the class their ideas.
  - Ideas are collaborated on the board to come up with a Class Agreement (ten dots points max).
  - All students write a copy of this Class Agreement in their books (so this can be referred back to at any point during the class).
  - Keep a whole class copy of this agreement displayed in the classroom for all students to see.



## Activity Two: Assumptions

### WHY?

Learning about personal identity, being diverse and being able to express who you are without fear of reprisal, bullying or ridicule is a vital aspect of positive wellbeing and health. In **KINKY BOOTS**, through both Charlie and Lola's story we learn that being who you are and true to your self-identity makes for a productive, happy and meaningful life.

### HOW?

- Small group activities.
- Whole group discussion.
- Student worksheets.

### WHAT?

Who's Who?

### Equipment needed:

- APPENDIX E: If The Shoe Fits handout (4-5 copies).
- APPENDIX F: Who's Who in Kinky Boots handout.
- Chalk board, white board, or large poster paper and writing utensil.
- Six pieces of A3 paper.
- Art supplies (choice of colored pencils, markers, crayons, and/or other materials).
- Blank paper (enough for one per student) or use student class books.
- Tape.

### Activity Detail:

- Divide the class into four small groups and give each group a copy of the Character Shoes handout containing pictures of shoes representing MAIN CHARACTERS from the musical, Kinky Boots.
- Ask the students to make assumptions about the characters based on the shoes in the pictures. For each character, the students should identify the character's assumed age, gender, occupation, and 3-4 adjectives they would use to describe the character. Encourage the students to be as specific as possible in their descriptions.
- Once the groups have completed the handout, ask them to share their guesses with the rest of the class.
  - What similarities do you see? What differences?
  - What was it like to make ASSUMPTIONS about a person based solely on their shoes?
- Provide each group with character descriptions (Who's Who in Kinky Boots handout) for Charlie, Nicola, Don and Harry, and ask the groups to match the description to the shoe.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. What did you find the most surprising?
  2. Did the shoe fit? Were your assumptions correct?
  3. Why do you think the descriptions were accurate (or inaccurate)?
  4. Do you think that shoes are good indication of what a person is like?
  5. Do you feel that the shoes you are wearing REPRESENT who you are? Why or why not?
  6. What are the dangers of assuming things about someone based on their APPEARANCE?
- Students work in small groups. Allocate two minutes for each group to work with each of the 6 graffiti sheets and record as much as they can about their answer in the timeframe given.
- Once each group has completed all 6 graffiti sheets, each group decides upon the three most interesting pieces of information recorded on the last sheet they wrote on.
- Groups present their information to the class.



## THEME TWO: Promoting Empathy, Sensitivity and Inclusivity

### WHY?

English classrooms are the hub of critical thinking, contextual evaluation and where new ideas and information are analysed and absorbed. When examining the text **KINKY BOOTS** we aim to engage every learner to discover and explore the themes of relationships, diversity, identity, discrimination and self-worth in an inclusive learning environment.

### HOW?

- Peer collaboration.
- Visual literacy strategies.
- Empathy tasks.
- Whole class reflections/discussions.

### ACTIVITIES

#### Activity One: Think-Pair-Share

#### Equipment needed:

- Nil.

#### Activity Detail:

- Introduce students to a core theme of Kinky Boots, being who you are!
- THINK, PAIR, SHARE – tell students they will be collaborating with the student beside them. By combining their knowledge they will help each other complete the activities together and then share with the class.
- Students brainstorm/mind map/Popplet (iPad app).
  - Relate this theme to their world: how do they use clothing to judge one another?
- Discuss as a group student's ideas and experiences of who they are (identity) and how they dress (appearance).



## Activity Two: Viewing: Analysing, Evaluating

### Equipment needed:

- APPENDIX S: Costume Sketches.
- APPENDIX T: Production Images.
- A3 paper (butchers paper).

### Activity Detail: Graffiti Walk

- Create five graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. List ten adjectives that describe the costumes.
  2. Create a sentence that uses alliteration to describe one of the characters.
  3. Create a simile that describes the appearance of one of the characters.
  4. Are these costumes just for appearance or can they be worn everyday? Explain your answer.
  5. When wearing these clothes, do you think these individuals experience being judged by others? Explain your answer.
- Students divided in to groups of three.
- Each group is provided with one copy of Appendices S and T.
- Student groups work through the five questions on the graffiti sheets.
  - ▮ *Each group spends four minutes at each graffiti sheet before moving to the next sheet.*
- When students have completed all sheets they report back to the class the information written on their last graffiti sheet.



# PRE-SHOW ACTIVITIES: YEARS 9-10

## THEME ONE: Creating a safe and supportive environment to be who you are!

**KINKY BOOTS**, inspired by true events, is a musical that tells the story of Charlie Price who inherits a shoe factory from his father. To save the business, Charlie forms an unlikely partnership with cabaret performer and drag queen, Lola. With Lola's help, Charlie develops a plan to produce a line of high-heeled boots. In the process, Charlie and Lola discover that although they are diverse, they in fact, share much in common.

### WHY?

Creating a safe, supportive and understanding learning environment is particularly important when discussion activities deal with sensitive issues in relation to relationships, diversity, self-esteem, self-confidence and identity.

### HOW?

- Small group activities.
- Whole group activities.
- Handouts/worksheets.
- Whole class discussions.

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.

## ACTIVITIES

### Activity One: Group Agreement

#### Equipment needed:

- Coloured pens.
- A3 paper (enough for one between three students).

#### Activity Detail:

- Have students form small groups of 3-4.
  - Give groups A3 sized paper. Students have three minutes to come up with as many ideas as they can regarding "class expectations/rules" for the classroom and school to be a safe and supportive environment.
  - Each group nominates two speakers to share with the class their ideas.
  - Ideas are collaborated on the board to come up with a Class Agreement (ten dots points max).
  - All students write a copy of this Class Agreement in their books (so this can be referred back to at any point during the class).
  - Keep a whole class copy of this agreement displayed in the classroom for all students to see.



## Activity Two: Assumptions

### WHY?

Learning about personal identity, being diverse and being able to express who you are without fear of reprisal, bullying or ridicule is a vital aspect of positive wellbeing and health. In **KINKY BOOTS**, through both Charlie and Lola's story we learn that being who you are and true to your self-identity makes for a productive, happy and meaningful life.

### HOW?

- Small group activities.
- Whole group discussion.
- Student worksheets.

### WHAT?

Who's Who?

### Equipment needed:

- APPENDIX E: If The Shoe Fits handout (4-5 copies).
- APPENDIX F: Who's Who in Kinky Boots handout.
- Chalk board, white board, or large poster paper and writing utensil.
- 6 pieces of A3 paper.
- Art supplies (choice of colored pencils, markers, crayons, and/or other materials).
- Blank paper (enough for one per student) or use student class books.
- Tape.

### Activity Detail:

- Divide the class into four small groups and give each group a copy of the Character Shoes handout containing pictures of shoes representing MAIN CHARACTERS from the musical, Kinky Boots.
- Ask the students to make assumptions about the characters based on the shoes in the pictures. For each character, the students should identify the character's assumed age, gender, occupation, and 3-4 adjectives they would use to describe the character. Encourage the students to be as specific as possible in their descriptions.
- Once the groups have completed the handout, ask them to share their guesses with the rest of the class.
  - What similarities do you see? What differences?
  - What was it like to make ASSUMPTIONS about a person based solely on their shoes?
- Provide each group with character descriptions (Who's Who in Kinky Boots handout) for Charlie, Nicola, Don and Harry, and ask the groups to match the description to the shoe.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  6. What did you find the most surprising?
  7. Did the shoe fit? Were your assumptions correct?
  8. Why do you think the descriptions were accurate (or inaccurate)?
  9. Do you think that shoes are good indication of what a person is like?
  10. Do you feel that the shoes you are wearing REPRESENT who you are? Why or why not?
  11. What are the dangers of assuming things about someone based on their APPEARANCE?
- Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets and record as much as they can about their answer in the timeframe given.
- Once each group has completed all six graffiti sheets, each group decides upon the three most interesting pieces of information recorded on the last sheet they wrote on.
- Groups present their information to the class.



## THEME TWO: Promoting Empathy, Sensitivity and Inclusivity

### WHY?

English classrooms are the hub of critical thinking, contextual evaluation and where new ideas and information are analysed and absorbed. When examining the text **KINKY BOOTS** we aim to engage every learner to discover and explore the themes of relationships, diversity, identity, discrimination and self-worth in an inclusive learning environment.

### HOW?

- Peer collaboration.
- Whole class reflections/discussions.

### ACTIVITIES

#### Activity One: Group work

This introductory activity begins a dialogue on the themes, events, and characters of **KINKY BOOTS** through the examination of the lyrics from the song "Just Be."

#### Equipment needed:

- A4 paper (or student writing books).

#### Activity detail:

- Copy the following lyrics onto the board:

*Lola's 6-Step Program:*

*ONE: PURSUE THE TRUTH.*

*TWO: LEARN SOMETHING NEW.*

*THREE: ACCEPT YOURSELF AND YOU'LL ACCEPT OTHERS TOO.*

*FOUR: LET LOVE SHINE.*

*FIVE: LET PRIDE BE YOUR GUIDE.*

*SIX: YOU CHANGE THE WORLD WHEN YOU CHANGE YOUR MIND.*

*"Just Be," Kinky Boots*

- Direct students to choose one "step" from this list that stands out to them and copy that quote onto a blank sheet of paper.
- Ask participants to individually respond to the following in writing:
  - Explain the meaning of your chosen quote in your own words.
  - Why did you pick this step – what about it stood out to you?
  - Describe an experience from your own life when you have either put this step into practice or learned the importance of this idea.
  - Which character(s) from Kinky Boots do you think would relate most to this quote?
  - What event led to that character's understanding of the importance of this quote?
- Once participants have had a chance to respond in writing, ask them to turn to the person sitting next to them and share their responses with a partner.
- Go through the steps one by one and ask students to explain which character(s) from Kinky Boots they feel would relate most to each step and provide specific examples from the show as evidence for their answers.
- Did everyone choose the same characters for each quote? Were there any differences or surprises?
- Each of these steps might also be identified as a "lesson" that was learned by one of the characters from Kinky Boots. Are there any other steps that you might add to this list that you would identify as lessons or themes from the musical?
- What can we learn from Lola's 6-step plan and how can we put these ideas into practice in our own lives?



## Activity Two: Think-Pair-Share

### Equipment needed:

- Nil.

### Activity detail:

THINK, PAIR, SHARE – tell students they will be collaborating with the student beside them. By combining their knowledge they will help each other complete the activities together and then share with the class.

- Students brainstorm/mind map/Popplet (iPad app)
- Explain that one of the main characters in Kinky Boots, Lola, is considered an “outsider” by the other characters in Kinky Boots (at the beginning of the show).
- Relate this theme to their world:
  - How do young people feel about “fitting in”?
  - What happens when teenagers don’t conform to what society expects?
  - How does it make people feel when they can be who they want to be? What does this look and sound like?



# POST-SHOW ACTIVITIES: YEARS 7-8

## WHY?

English classrooms are the hub of critical thinking, contextual evaluation and where new ideas and information are analysed and absorbed. When examining the text **KINKY BOOTS** we aim to engage every learner to discover and explore the themes of relationships, diversity, identity, discrimination and self-worth in an inclusive learning environment.

## HOW?

- Peer collaboration.
- Empathy tasks.
- Whole class reflections/discussions.

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.

## ACTIVITIES

### Activity One: Recall, Rewrite

This activity is about theatre appreciation through discovering and examining other people's opinions and feelings about **KINKY BOOTS** and rewriting their experience through a theatre review.

### Equipment needed:

- Smartboard, large ICT screen with interview questions displayed OR handouts of the questions for each student pair.

### Activity Detail:

- Students pair off.
- Each student will interview the other student, then swap over so the interviewer becomes the interviewee.
  - Interviewers should record notes whilst interviewees are responding.
  - QUESTIONS:
    1. Can you sum up the Kinky Boots story in two sentences?
    2. Which characters did you find most engaging? Why?
    3. How the set design help tell the story?
    4. How important was costume design for this musical?
    5. Did you think there was a good variety of songs? Which one/s were most memorable?
    6. What aspect/part/scene of the show was most memorable?
    7. Which message/moral from the show did you understand best?
    8. Would you recommend this show to your friends?



## Activity Two: Written review

### Equipment needed:

- Student books/paper.

### Activity Detail:

- Individual students use the information gained through the interview and from their own opinion in answering each of the 8 questions.
- Students write a theatre review in the third person, from their peer's perspective.



# POST-SHOW ACTIVITIES: YEARS 9-10

## WHY?

English classrooms are the hub of critical thinking, contextual evaluation and where new ideas and information are analysed and absorbed. When examining the text **KINKY BOOTS** we aim to engage every learner to discover and explore the themes of relationships, diversity, identity, discrimination and self-worth in an inclusive learning environment.

## HOW?

- Individual research.
- Peer collaboration.
- Whole class reflections/discussions.
- Online.
- Offline.

## ACTIVITIES

### Activity One: Research

**KINKY BOOTS** allows students the opportunity to explore the true story on which **KINKY BOOTS** was based, allowing students to evaluate the impact of still and moving images.

### Equipment needed:

- APPENDIX U: Fact vs. Fiction handout.

### Activity Detail:

- Provide a copy of the handout Fact vs. Fiction for each student.
- Students read the handout.
- Students research the story of Steve Pateman and the W.J. Brooks Ltd. shoemaking company.
- Students answer the following questions:
  - How does the true story differ from the musical version? What about the story was left unchanged in the adaptation?
  - Which of the characters from Kinky Boots are based on true-life people and how do they differ from their on-stage counterparts? Which characters are fictional?
  - Why do you think the writers and producers of Kinky Boots chose to make certain changes when adapting the story for the stage?
  - How did the addition of theatrical elements (songs, music, lights, sets, costumes) enhance the story?
  - What do you think the challenges are in adapting a true story into a dramatic production?
  - What other movies/ musicals/ plays can you think of that are based on true people or events?
- Whole class discussion:
  - Do you think that knowing the story is based on a true event makes the story of Kinky Boots more interesting? Why or why not?



## Activity Two: Recall, Reflect, Respond – “Dear Dad...”

Stepping into the Charlie character and writing a reflective letter to their younger self that gives advice about what changes await them.

### Equipment needed:

- Smartboard or whiteboard.

### Activity Detail:

- In the role of Charlie, students are going to write a letter to his father (Mr Price) explaining all the life lessons he has learnt since inheriting the factory. These life lessons should include:
  - Collaborating with Lola.
  - Following his heart.
  - Taking a risk.
  - Discovering his real self.
- Recap these events and get students to recall moments from the musical before they commence the letter writing.
- Display this vocabulary back for the students to help guide the students in constructing their response:
  - change, reinvention, faith, destiny, collaboration, belief, challenge, expectations, teamwork, revelation, discovery, unexpected.
- Letters should be one page in length.
- Letters can be shared via reading circles in the classroom so students can say they have “verbally published” their work.

## Activity Three: Viewing, Analysing, Evaluating

### Equipment needed:

- A3 paper/butchers paper.
- Pens/markers.

### Activity Detail: Graffiti Walk

- Students reflect on the scene where Lola first visits the Price & Son shoe factory.
- Facilitate class discussion and feedback about this scene. Take the opportunity to clarify questions or comments about drag as well as gender.
- Create five graffiti sheets (e.g. five pieces of butchers paper around the room) each with one of the questions written below.
  1. List ten adjectives that describe the appearance of Lola.
  2. Describe the atmosphere of the factory when she walked in.
  3. Describe the reactions from the factory workers.
  4. Is discrimination evident in this scene? Explain your answer.
  5. Reflecting on this scene, “Not My Father’s Son” – Lola is dressed and referred to as Simon. Why did Lola change her clothes? How did this make Lola feel? How did this make Simon feel?



# CURRICULUM AREA: DRAMA

## Achievement Standards: Years 7-8

By the end of Year 8, students:

- Identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.
- Collaborate to devise, interpret and perform drama.
- Manipulate the elements of drama, narrative and structure to control and communicate meaning.
- Apply different performance styles and conventions to convey status, relationships and intentions.
- Use performance skills and design elements to shape and focus theatrical effect for an audience.

## Australian Curriculum Content Descriptors: Years 7-8

- Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes (ACADRM040).
- Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041).
- Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect (ACADRM042).

## Achievement Standards: Years 9-10

By the end of Year 10, students:

- Analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view.
- Use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.
- Develop and sustain different roles and characters for given circumstances and intentions.
- Perform devised and scripted drama in different forms, styles and performance spaces.
- Collaborate with others to plan, direct, produce, rehearse and refine performances.
- Select and use the elements of drama, narrative and structure in directing and acting to engage audiences.
- Refine performance and expressive skills in voice and movement to convey dramatic action.

## Australian Curriculum Content Descriptors: Years 9-10

- Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama (ACADRM047).
- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048).
- Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049).
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050).
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRM052).



# PRE-SHOW ACTIVITIES: YEARS 7-8

## WHY?

Drama classrooms are the ideal place for adolescents to participate in exploring, expressing, engaging with others and experiencing issues regarding relationships, diversity, identity, discrimination and self-worth. Students can create their own dramatic representations of the **KINKY BOOTS** themes as well as appreciating their peer's theatric creations which fosters an inclusive learning environment and invites the young actors to consider other classmates points of view.

## HOW?

- Small group improvisations/play-building.
- Peer collaboration.
- Whole class reflections/discussions.

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.

## ACTIVITIES

### Activity One: Walks

#### Equipment needed:

- Nil.

#### Activity Detail:

- Students move around the space as themselves.
- Instruct them to move forward, back, sideways, diagonally – clapping each time you change the direction. FREEZE.
- Tell them you are now going to give them a character and when you clap your hands they must be that character and walk around the room in that role until you say FREEZE again and offer them a new character.
- Repeat for all characters listed below, encouraging facial expressions, usage of levels, physical theatre, mime, pause, etc.
- Characters; principal, rapper, priest, injured soldier, factory worker, professional singer, homeless person, celebrity.

#### Reflective questioning (three minutes):

- Students sit where they are and generate whole class discussion using these questions:
  - How do we judge someone by the way they walk?
  - Can we judge incorrectly?
  - Why do we judge people so quickly by what we see?
  - Are stereotypes dangerous?



## Activity Two: Student worksheets

### Shoes and Stereotypes.

#### Equipment needed:

- APPENDIX E: If The Shoe Fits handout (five copies).

#### Activity Detail:

- Divide students into groups of five.
- Complete the Character Shoes handout.
- Explain that they will be given twenty-five minutes to improvise and play-build a five minute scene that is about judging people on one part of their appearance – shoes.
- Explain that all groups must have the same scene location (a bus stop) but the students can choose which pair of shoes to base their character on.
- Encourage groups to challenge the stereotypes in their play-building, “twist” their role plays for the audience and surprise them (i.e. have a lawyer wearing the dirty sneakers).
- Distribute handouts and have students commence improvising and play-building.
- Roam the room listening, suggesting and assisting where necessary.
- After twenty-five minutes, have groups present their performance to the class.

#### Class Reflection:

- When making your scene, did you have to think of stereotypical ways to develop your characters?
- Was it easy or difficult to think of ways to create a believable character for your audience?



# PRE-SHOW ACTIVITIES: YEARS 9 – 10

## WHY?

Drama classrooms are the ideal place for students to participate in exploring, expressing, engaging with others and experiencing issues regarding relationships, diversity, identity, discrimination, acceptance, rejection, expectations and self-worth. Students can create their own dramatic representations of the **KINKY BOOTS** themes as well as appreciating their peer's theatric creations which fosters an inclusive learning environment and invites the young actors to consider other classmates points of view.

## HOW?

- Small group improvisations/play-building.
- Peer collaboration.
- Whole class reflections/discussions.

In order to provide a safe and engaging learning environment for students when viewing and discussing **KINKY BOOTS** it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.



## ACTIVITIES

### Activity One: Dialogue delivery - Crossing the Floor

#### Equipment needed:

- Nil.

#### Activity Detail:

- Students form a large circle.
- Explain you are going to give a line of dialogue from Kinky Boots that will be repeated by all actors, individually.
- Each actor will cross the floor and deliver it to another actor of their choice. The dialogue can be vocalized in any tone, accent, pitch or volume. Model this exercise first if your students are unfamiliar with this activity.

#### Lines of dialogue:

- "Be yourself, everyone else is taken."
- "Pursue the truth."
- "Accept yourself and you'll accept others too."
- "Let pride be your guide."
- "You change the world when you change your mind."

#### Reflective questioning

- Students sit in a circle formation and generate whole class discussion using these questions:
  - Which line of dialogue did you like best? Why?
  - What do the lines have in common?
  - Is there a central theme, message or moral?
- Introduce students to the core theme of Kinky Boots "Let Me Be Me."
- Relate this theme to their world and what they think/want for themselves vs. what their parents/caregivers think and want for them.
- Introduce the word "destiny." Facilitate group discussion about its meaning and examples.
- Discuss student's ideas and experiences of personal destiny vs. parent expectations.
- Explain that this activity is designed to encourage students to explore and express their authentic selves through improvisation, play-building and peer collaboration.



## Activity Two: Destiny – Who Decides?

### Equipment needed:

- Nil.

### Activity Detail:

- Class sits in a circle, teacher included.
- Ask students to close their eyes and consider the following questions:
  - What do you want to do in the future? What kind of job do you dream of having? Where do you want to live? Do you hope to be in a relationship? Do you plan to travel? Are you living the life you want? What does your future look like?
  - PAUSE HERE FOR STUDENTS TO PONDER AND IMAGINE.
  - What do your parents want you to do in the future? What kind of job do they want you to have? Where do they want you to live? Do they want you to get married? Do they want you to stay close by or will they encourage you to see the world? Is their vision of your future the same as yours? Or are you expected to fulfill the dreams they have for you?
  - PAUSE HERE.
- Ask students to volunteer their thoughts. Ask them to structure it like this:
  - In my future I see myself...
  - In my future my parents see me...
  - Teacher to model it first, using the show's two main characters CHARLIE and LOLA as examples.

#### Example 1. Charlie

- In my future I see myself living in London, working for a successful company and marrying my childhood sweetheart.
- In my future my Dad expects me to take over the family shoe making business and live in the small town I grew up in.

#### Example 2: Lola

- In my future I see myself being a famous performer in London, wearing fabulous shoes and flamboyant clothes that express my femininity.
- In my future my Dad expects me to win boxing championships and be a masculine man like himself.

## Activity Three: Building scenes

### Equipment needed:

- Nil.

### Activity Detail:

- Students form pairs.
- These pairs are going to play-build two scenes titled "My Two Destinies" which uses the student's shared stories from the circle as stimulus.
- One scene should show what the student wants their future to look like, the second scene should show how their parents see their future.
- Encourage students to play multiple characters within their scenes to make the drama item dynamic and full of tension.
- Get pairs to present their scenes to class.
- Reflection: Link activities to Kinky Boots by generating peer discussion using the following questions:
  - Destiny...who decides?
  - Let me be me...is it that easy?



# POST-SHOW ACTIVITIES: YEARS 7-8

## WHY?

Drama classrooms are the ideal place for students to participate in exploring, expressing, engaging with others and experiencing issues regarding relationships, diversity, identity, discrimination and self-worth. Students can create their own dramatic representations of the **KINKY BOOTS** themes as well as appreciating their peer's theatric creations which fosters an inclusive learning environment and invites the young actors to consider other classmates points of view.

## HOW?

- Student research assignment.
- Offline and online.
- Small group improvisations/play-building.
- Peer collaboration.
- Whole class reflections/discussions.

## WHAT?

### Activity One: Graffiti Walk

## Fact or Fiction?

As **KINKY BOOTS** is based on a true story and has also been a movie, this activity allows students the opportunity to explore the true story on which **KINKY BOOTS** was based.

## Equipment needed:

- Access to the internet.
- Tablet/laptop/computer.
- APPENDIX U: Fact Vs. Fiction handout.

## Activity Detail:

- Students explore online, researching the story of Steve Pateman and the W.J. Brooks Ltd. shoemaking company.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. How does the true story differ from the musical version? What about the story was left unchanged in the adaptation?
  2. Which of the characters from Kinky Boots are based on true-life people and how do they differ from their on-stage counterparts? Which characters are fictional?
  3. Why do you think the writers and producers of Kinky Boots chose to make certain changes when adapting the story for the stage?
  4. How did the addition of theatrical elements (songs, music, lights, sets, costumes) enhance the story?
  5. What do you think the challenges are in adapting a true story into a dramatic production?
  6. What other movies/ musicals/ plays can you think of that are based on true people or events?
- Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets and record as much as they can about their answer in the timeframe given.
- Once each group has completed all six graffiti sheets, each group discusses the following question:
  - Does knowing the story is based on true events make Kinky Boots more interesting? Why or why not?
- Groups present their opinions to the class.



## Activity Two: Walks

### Equipment needed:

- Nil.

### Activity Detail:

- Get students to move around the space as themselves. Instruct them to move forward, back, sideways, diagonally – clapping each time you change the direction. FREEZE.
- Tell them you are now going to give them a Kinky Boots character and when you clap your hands they must be that character and walk around the room in that role until you say FREEZE again and offer them a new character. Do this for all characters listed, encouraging facial expressions, usage of levels, physical theatre, mime, pause, etc.
  - Characters: Charlie, Nicola (Charlie's fiancé), Lola, Don (tough, burly factory worker).
- After each character "walk" stop the class and ask certain students to share their "walk" by performing it around the room.
- Then ask members of the audience to ask the actor to comment on their use of gestures, movements, mime, levels, facial expressions, etc, linking it to their live viewing experience watching Kinky Boots the musical.

## Activity Three: Soundscape

Students explore and express their authentic selves through improvisation, play-building and peer collaboration.

### Equipment needed:

- Nil.

### Activity Detail:

#### PART A

- Divide students into groups of five.
- Students given ten minutes to play-build and develop a sixty second soundscape that demonstrates REINVENTION/CHANGE.
- All groups must have the same scene location (a shoe factory) but each actor contributes a sound that represents something happening within the factory.
- Encourage the actors to be creative, expressive and original with their sounds – no dialogue at this stage.
- Roam the room listening, suggesting and assisting where necessary.
- After ten minutes stop the workshop and get groups to share their soundscape.

#### PART B

- Explain that the groups will now add two lines of Kinky Boots dialogue which will create dramatic tension and cause CHANGE in the dramatic piece. This dialogue must be added after the sixty second soundscape and be delivered by two different actors.
  - "What else can I do?"
  - "Do something!"
- After the dialogue has reached dramatic climax the group must return to the soundscape but change it so that new sounds can be noticed and heard to convey the REINVENTION that's occurred. (ten minute time allocation).
- Groups share their newly REINVENTED factory soundscape.

### Class Reflection:

- Discuss the process of collaborating together to create drama through soundscape.



# POST-SHOW ACTIVITIES: YEARS 9-10

## WHY?

As **KINKY BOOTS** is based on a true story and has also been a movie, this activity allows students the opportunity to explore the true story on which **KINKY BOOTS** was based.

## HOW?

- Student research assignment.
- Offline and online.

## WHAT?

### Activity One: Graffiti Walk

## Fact or Fiction?

### Equipment needed:

- Access to the internet.
- Tablet/laptop/computer.
- APPENDIX U: Fact Vs. Fiction handout.

### Activity Detail:

- Students explore online, researching the story of Steve Pateman and the W.J. Brooks Ltd. shoemaking company.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. How does the true story differ from the musical version? What about the story was left unchanged in the adaptation?
  2. Which of the characters from Kinky Boots are based on true-life people and how do they differ from their on-stage counterparts? Which characters are fictional?
  3. Why do you think the writers and producers of Kinky Boots chose to make certain changes when adapting the story for the stage?
  4. How did the addition of theatrical elements (songs, music, lights, sets, costumes) enhance the story?
  5. What do you think the challenges are in adapting a true story into a dramatic production?
  6. What other movies/ musicals/ plays can you think of that are based on true people or events?
- Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets and record as much as they can about their answer in the timeframe given.
- Once each group has completed all six graffiti sheets, each group discusses the following question:
  - Does knowing the story is based on true events make Kinky Boots more interesting? Why or why not?
- Groups present their opinions to the class.



## Activity Two: Crossing the Floor

### Equipment needed:

- Nil.

### Activity Detail:

- Students form a large circle. Explain you are going to give a line of dialogue from Kinky Boots that will be repeated by all actors, individually.
- Each actor will cross the floor and deliver it to another actor of their choice.
- The dialogue can be vocalized in any tone, accent, pitch or volume. Model this exercise first if your students are unfamiliar with this activity.
- Lines of dialogue:
  - “What else can I do?”
  - “Do something!”
- Introducing the lesson objectives to the class (10 minutes):
  - Introduce students to the core theme of Kinky Boots “REINVENTION”.
  - Relate this theme to their world: how do teenagers change, reinvent themselves?
  - Ask for students to recall where REINVENTION occurs in Kinky Boots.
  - Explain that today’s activity is designed to encourage students to explore the concept of REINVENTION and recreate dramatic scenes using their new knowledge about Charlie and Lola’s experiences in Kinky Boots.

## Activity Three: Oprah Interviews

### Equipment needed:

- Nil.

### Activity Detail:

- Students form groups of three.
- Explain that the scene they are going to create today is an Oprah interview that focuses on individuals REINVENTING their lives.
- The scene requires three characters: Charlie, Lola and Oprah.
- The scene must use information from the show (i.e. students playing Charlie and Lola must refer to events that occur in Kinky Boots: how they came to collaborate in the shoe business, their personal discoveries, the challenges they faced from others etc.).
- Encourage students to try and replicate the accents and characterisations they witnessed in the stage performance of Kinky Boots.
- Students have thirty minutes to workshop, develop and polish this scene that should aim to be five minutes in duration.
- Groups perform their Oprah interview for the class.

### Class Reflection:

- Discuss the process and experiences of the students who recreated the Charlie and Lola characters for the scene.
- Did they find it easy or challenging to replicate the mannerisms, accents, movements?



# APPENDIX A: KINKY BOOTS – THE STORY HANDOUT



**YOU CHANGE THE WORLD WHEN YOU CHANGE YOUR MIND**

**KINKY BOOTS** is Broadway and the West End's huge-hearted hit musical about being who you want to be and standing up for what you believe in.

Featuring 16 original Grammy® and Tony® winning songs by pop icon **Cyndi Lauper**, this “hilarious and heartwarming” (*Digital Spy*) musical celebration tells the story of unlikely friendship, compassion and triumph.

Winner of 6 Tony® Awards including Best Musical, as well as Best Direction and Best Choreography by **Jerry Mitchell** (*Legally Blonde*, *Hairspray*) and a hilarious and “superbly written” (*Hollywood News*) book by Broadway legend and four-time Tony® Award-winner **Harvey Fierstein** (*La Cage Aux Folles*), **KINKY BOOTS** proves that you can change the world when you change your mind.

**BE WHO  
YOU  
WANNA  
BE**

## SYNOPSIS

Based on the Miramax film starring Joel Edgerton, and inspired by true events, *Kinky Boots* takes you from a shoe factory to the glamorous catwalks of Milan. Charlie Price is struggling to live up to his father's expectations and continue the family business. Looking to save the factory, Charlie turns to a fabulously fashionable new friend – cabaret star Lola – who gives him an outrageous idea that could change both of their destinies.

## MUSICAL NUMBERS

ACT  
ONE

- PRICE AND SON THEME - Full Company
- THE MOST BEAUTIFUL THING IN THE WORLD – Full Company
- TAKE WHAT YOU GOT - Harry, Charlie, Ensemble
- LAND OF LOLA - Lola, Angels
- LAND OF LOLA (REPRISE) - Lola, Angels
- STEP ONE - Charlie
- SEX IS IN THE HEEL - Lola, Pat, George, Angels, Ensemble
- THE HISTORY OF WRONG GUYS - Lauren
- NOT MY FATHER'S SON - Lola, Charlie
- EVERYBODY SAY YEAH - Charlie, Lola, Angels, Ensemble

ACT  
TWO

- ENTR'ACTE/PRICE & SON THEME (REPRISE) - Full Company
- WHAT A WOMAN WANTS - Lola, Pat, Don, Ensemble
- IN THIS CORNER - Lola, Don, Pat, Trish, Angels, Ensemble
- SOUL OF A MAN - Charlie
- HOLD ME IN YOUR HEART - Lola
- RAISE YOU UP/JUST BE - Full Company

## Did you KNOW?

*Kinky Boots* is based on a true story about Steve Pateman and the attempt made to save his family owned shoe factory (W.J. Brooks Ltd. in Earls Barton in Northamptonshire, England). Previous to the musical, in 2005, this story became a feature film under the same name. Steve Pateman joined the family firm in 1979. In 1993, Steve took over as managing director of the business. To help boost deflating factory sales, Steve designed and manufactured a line of “Kinky Boots,” that was sold under the name Divine Footwear.



# APPENDIX B: 3, 2, 1 IDEAS WORKSHEET

| STUDENT | IDEA 1 | IDEA 2 |
|---------|--------|--------|
| 1       |        |        |
| 2       |        |        |
| 3       |        |        |

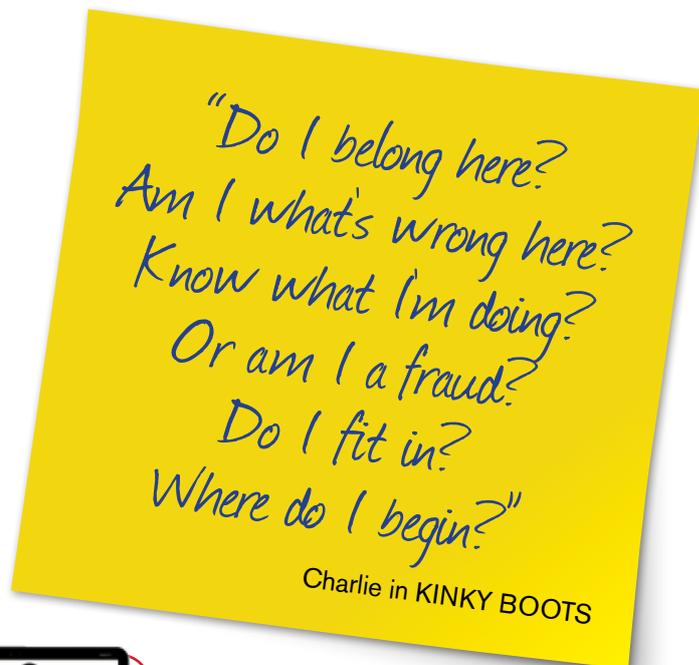


# APPENDIX C: LET ME BE ME

If you look at all of the influential people in the world, many of the most spectacular people were probably also highly unique individuals when they were younger. Could you imagine Lady Gaga at your high school formal or having Mark Zuckerberg sit with you at lunch? What's funny is that what is often considered cool in school actually becomes average in the real world, whereas those students who don't quite fit in, may turn out to be shining stars when they grow-up.

No matter what you do with your time – looking good for complete strangers, listening to rumors and getting stuck in a negative social cycle is almost always done to please someone else. It's time to ignore what everyone else thinks and start to live for you! What's great about being YOURSELF and TRUE to YOUR IDENTITY is that you actually become LOVED and ADMIRERD by people who like you for who you are – not for who you are trying to be.

We've all been there: feeling lost and unsure of who we really are. The point is, the only person you have to worry about impressing is yourself!



## REBOOT BOX:

Time to recharge your thinking!



TAKE THE "TO THINE OWN SELF BE TRUE" QUIZ BY CHECKING THE BOX THE MOST APPLIES TO YOU

Do you agree to most of the things that your friends say?

- Rarely
- Mostly

Can other people influence your decisions easily?

- No, I'm the boss.
- Yes, I don't want to be odd one out.

If you support a cause which twenty of your friends oppose, you will:

- Still support it.
- Change your opinion.

If all your friends took a class that you don't like, would you still join it?

- No, I would not join something I don't like.
- Yes, if my friends dig it, I'm sure I will too.

Do you manage to make an enemy out of someone who disagrees with you?

- Yes, their loss for not understanding me.
- No, I'm a lover not a fighter.

Do friends consult you for your opinion about important matters?

- Yes, sometimes they do.
- Not really, very rarely.

When you post an update to Facebook/Twitter, you do it because:

- I want people to "like" and approve of what I'm doing.
- I'm proud of what I'm doing/feeling and want to share my excitement.

Would you change yourself if your girlfriend/boyfriend does not like the way you are?

- I don't think that I can make any major changes for someone else.
- I would totally change myself for the person I love.

When it comes to style and clothes, you:

- Tend to dress like all my buddies.
- Do my own thing—and rock it out!

Now, look at your answers. How many things in your life do you do to please other people or get them to like you? What's the point if you don't

## LOVE YOURSELF?



# APPENDIX D: LET ME BE ME INFORMATION SHEET



DON'T JUDGE A MAN UNTIL YOU'VE WALKED A MILE IN HIS ~~SHOES~~ HEELS!

## SIMPLE RULES FOR BEING TRUE TO YOU:

### 1. KNOW THYSELF – THEN LOVE THYSELF!

Take the time to figure out what makes you special and love every second of it. No need to be someone else, you're all the fabulous you need!



### 2. "GREAT EXPECTATIONS" IS A BOOK TITLE - NOT YOUR LIFE!

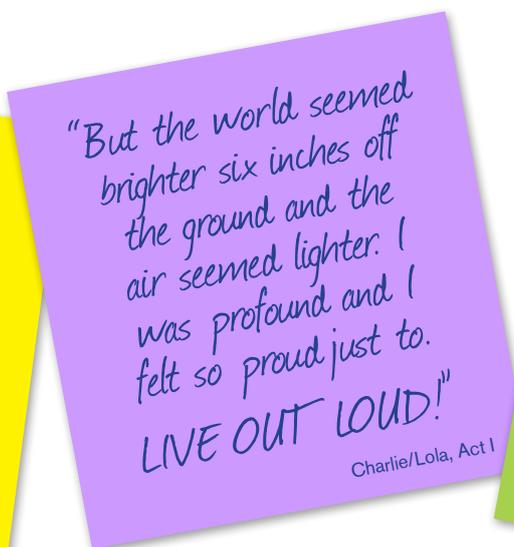
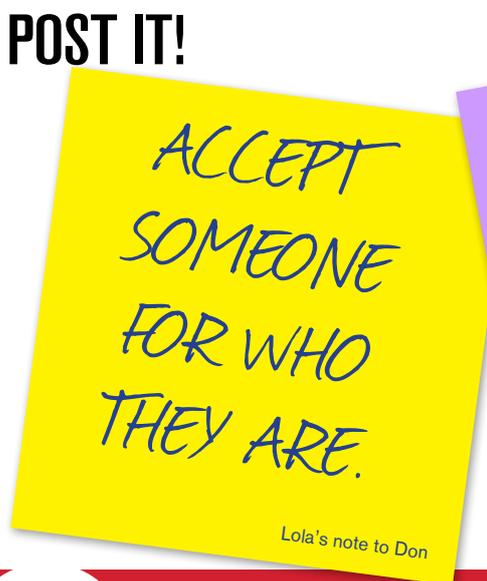
There is no need to live up to anyone else's demands but your own! As Lola sings, "the endless torrent of expectations swirling inside my mind wore me down. I came to a realisation and I finally turned around to see that I could **JUST BE ME!**"  
*(Lola, Act I)*

### 3. CELEBRATE YOU!

Your life is a song to be sung, a dance to be danced—so live it up, darling! And who cares if it's not what the world calls normal—"stop (hiding) and have a normal life" – however YOU define it!  
*(Charlie, Act I)*

**"BE YOURSELF; EVERYONE ELSE IS ALREADY TAKEN"**  
OSCAR WILDE

## POST IT!



# APPENDIX E: IF THE SHOE FITS HANDOUT

Name(s) \_\_\_\_\_

Each of the shoes below represents one of the main characters in **KINKY BOOTS**. Using the shoes as clues, make assumptions about each character by identifying his or her: age, gender, occupation, and 3-4 adjectives you would use to describe the character.



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_

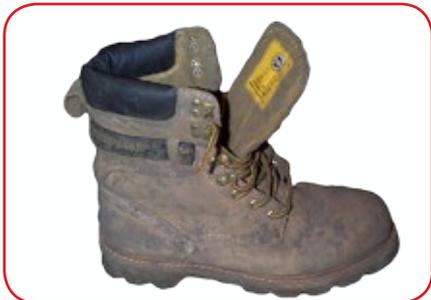


Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_

**“Sometimes a person fakes their feelings but you can tell about a fella from his...[shoes]”**

(Mr. Price in KINKY BOOTS)



# APPENDIX F: WHO'S WHO IN KINKY BOOTS HANDOUT



## MAIN CHARACTERS

**CHARLIE PRICE** – A young man in his late 20s who has just recently taken over the family business. Charlie is a bit confused, a bit unfocused; he's a hero hiding under a victim's mantle.

**LOLA / SIMON** – A soul diva in his early 30s with winning ways. Simon has the physique of a prize fighter draped in satin.

**NICOLA** – A young woman in her 20s and Charlie's long-term girlfriend. Her line of work is real estate; she's driven and uncompromising.

**LAUREN** – A young woman in her 20s. A beautiful and strong working class girl and a possible love interest for Charlie.

**DON** – A burly hyper-masculine bear of a factory worker who acts as Lola's nemesis.

## ENSEMBLE

**THE ANGELS** – Drag performers who populate The Blue Angel Nightclub and act as a Greek chorus throughout the musical.

**MR. PRICE** – Charlie's father.

**SIMON SR.** – Lola's father: an unforgiving tower of anger.

**GEORGE** – A reserved, middle-aged man and the factory manager who likes to keep up with traditions.

**HARRY** – A contemporary of Charlie's, but his polar opposite. Harry is self-aware and confident. He is a successful discount shoe salesman.

**RICHARD BAILEY** – Nicola's boss. An overtly attractive and successful man. A real threat to Charlie.

**PAT** – The officious office manager who will let loose her wild side when allowed.

**TRISH** – A middle-aged woman who works at the factory and has a husband and kids to worry about.

**FACTORY WORKERS, PUB & CLUB PATRONS, PHOTOGRAPHERS, MILAN STAGE MANAGER, REFEREE, HOOLIGANS, and A DELIVERY MAN**



# APPENDIX G: UNLIKELY PARTNERSHIPS HANDOUT



## OIL AND WATER DO NOT MIX

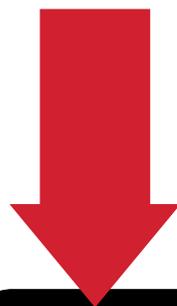
This is a familiar mantra drilled into every student throughout the ages. Motor oil shows up as sheen on top of puddles in a road. Crude oil floats in the oceans after a spill from a tanker. Even olive oil tends to separate in salad dressings. But take note - it is only by vigorously **SHAKING** these two (seemingly) **OPPOSITES TOGETHER** that one can **OVERCOME THE FORCES** that hold the oil together to create, in special cases, a **UNIQUE BLEND!** So... maybe oil and water **CAN** mix. Maybe opposites **DO** attract and once they've done so, great blends and partnerships can be formed!

## PARTNERSHIPS

Many great companies are initially founded and maintained by long-time friends, classmates or relatives. Numerous others are initially built on far less amicable terms. There is also an ebb and flow factor as some companies thrive for a while and then fade away, while others (usually through a clever re-branding strategy) manage to stay on top of the trends and experience a transformation of sorts to keep ahead of the curve. Such is the case with **KINKY BOOTS'** Price & Son – a shoe company that was well on it's way to becoming extinct, until clean-cut executive Charlie Price meets out-of-the-box creative type, Lola. An unlikely pair from different worlds but once they meet (and Charlie's shoe business know-how is 'shaken vigorously' with Lola's savvy and sexy design ideas) both men and their retail business are changed forever.

The bottom line is this – “there is a common trend here – the most well-rounded entrepreneurial pairs recognised their individual limitations and respected what the other could bring to a partnership.”

*(Excerpt from Business Insider, 2011 by Alyson Shontell)*



## Unlikely Partnerships that have changed our world!



### GOOGLE MAPS:

Sydney based Lars & Jens Rasmussen created a small mapping start-up in early 2003. By October 2004 they sold it to Google, and then joined Google as lead engineers in the team that turned the acquisition into Google Maps, now used by millions of people around the world.



### TWITTER:

Evan Williams had been working for another company that was sold to Google. Under Google's new reign, Williams hired Biz Stone who mentioned that “we started out as rivals but became great friends... We really respected each other.” The pair was approached by a third party (an engineer with an idea) and this discussion developed into Twitter. Mutual respect, camaraderie and ambition encouraged the two to stick together and achieve massive business success.



### SESAME STREET:

While many believe that Jim Henson invented Sesame Street, the truth is that he was not at all initially interested in a children's show when he first met Joan Ganz Cooney the show's creator and also founder of the Children's Television Network. It was Cooney who first spotted Jim Henson and his puppets on local TV ads and felt that they would fit well with her children's programming. Henson wanted to work on his own adult projects and said that he had no interest. Despite the rebuttal, Joan pushed the idea and convinced Jim to join Sesame Street and as we all know, Henson's muppets were a massive success and a brand was born.

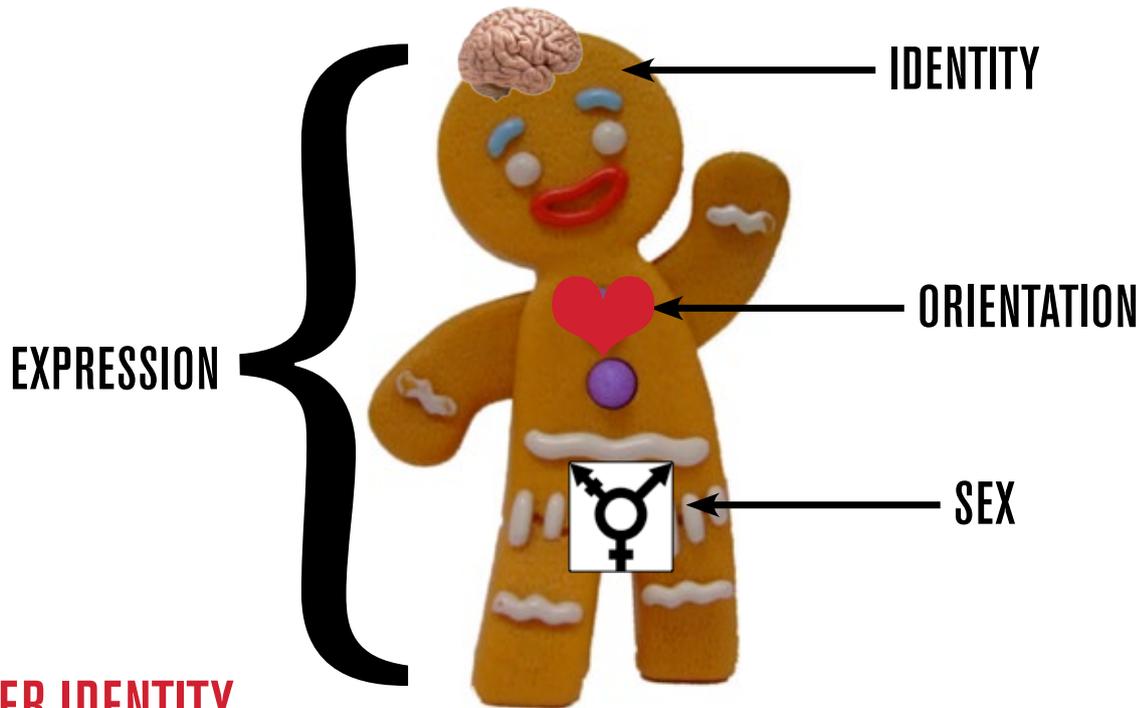


### APPLE:

Steve Jobs and Steve (Woz) Wozniak became friends at a summer job in 1970. Woz was busy building a computer, and Jobs saw the potential to sell it. In a 2006 interview, Woz explained, “I was just doing something I was very good at, and the thing that I was good at turned out to be the thing that was going to change the world...Steve [Jobs] was much more further-thinking. When I designed good things, sometimes he'd say, 'we can sell this.' And we did. He was thinking about how you build a company, maybe even then he was thinking, 'how do you change the world?'" Woz's technical skills paired with Jobs' business foresight made the two an ultimate business match.



# APPENDIX H: GENDERBREAD PERSON HANDOUT

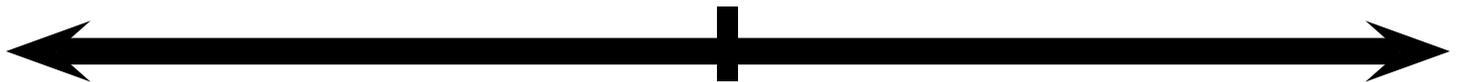


## GENDER IDENTITY

WOMAN

GENDERQUEER

MAN



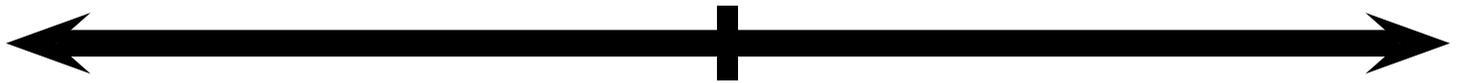
Gender identity is a person's innermost concept of self as male, female, a blend of both, or neither – how individuals perceive themselves and what they call themselves.

## SEXUAL ORIENTATION

STRAIGHT

BISEXUAL

GAY/LESBIAN



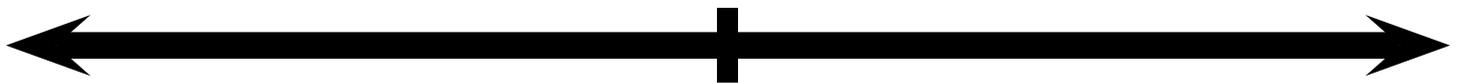
Sexual Orientation is who you are physically, spiritually & emotionally attracted to, based on a person's sex/gender in relation to your own.

## BIOLOGICAL SEX

FEMALE

INTERSEX

MALE



Biological sex refers to the make-up of a person's organs, hormones, and chromosomes (XX, XY or a combination of the two).

## GENDER EXPRESSION

FEMININE

ANDROGYNOUS

MASCULINE



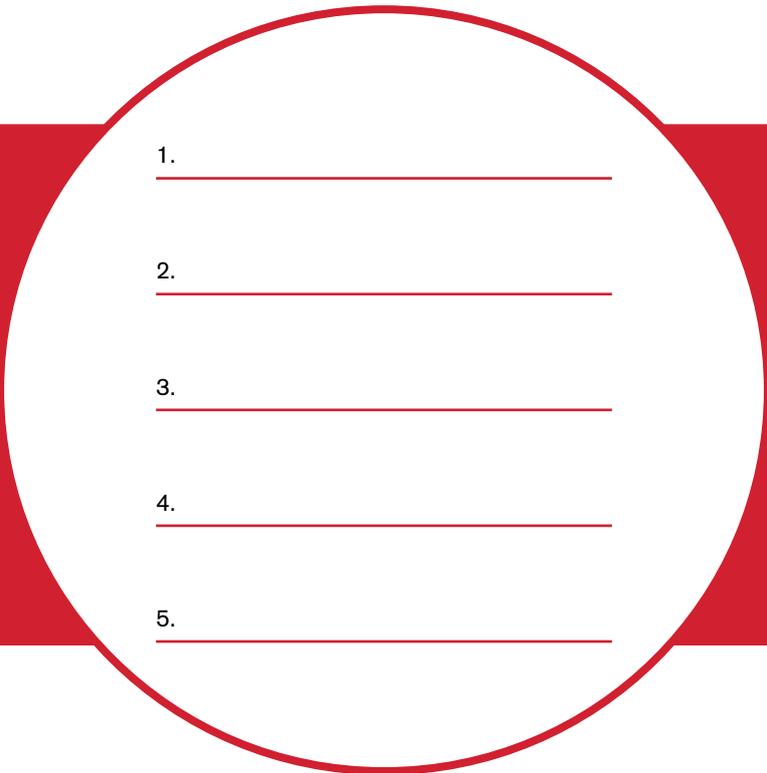
Gender expression is how you demonstrate your gender (based on traditional gender roles) through the ways you dress, act & interact.



# APPENDIX I: MY CIRCLE OF POSITIVE INFLUENCES WORKSHEET

1. In the circle below, write the names of people you would consider to be positive influencers/friends who you spend most of your time with.

*\* Science indicates that we need 5 people in our circle to boost our wellbeing and stay connected to boost our friendships. The people in our circle can change on a daily basis. We can have a circle that is different at school and at home or at sport, or a combination of people from across our lives.*



1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

2. What makes a good friend?

---

---

---

3. What are some ways we can make new friends and boost our circle of people?

---

---

4. List the qualities you observed about Lola and Charlie's friendship. Provide specific examples.

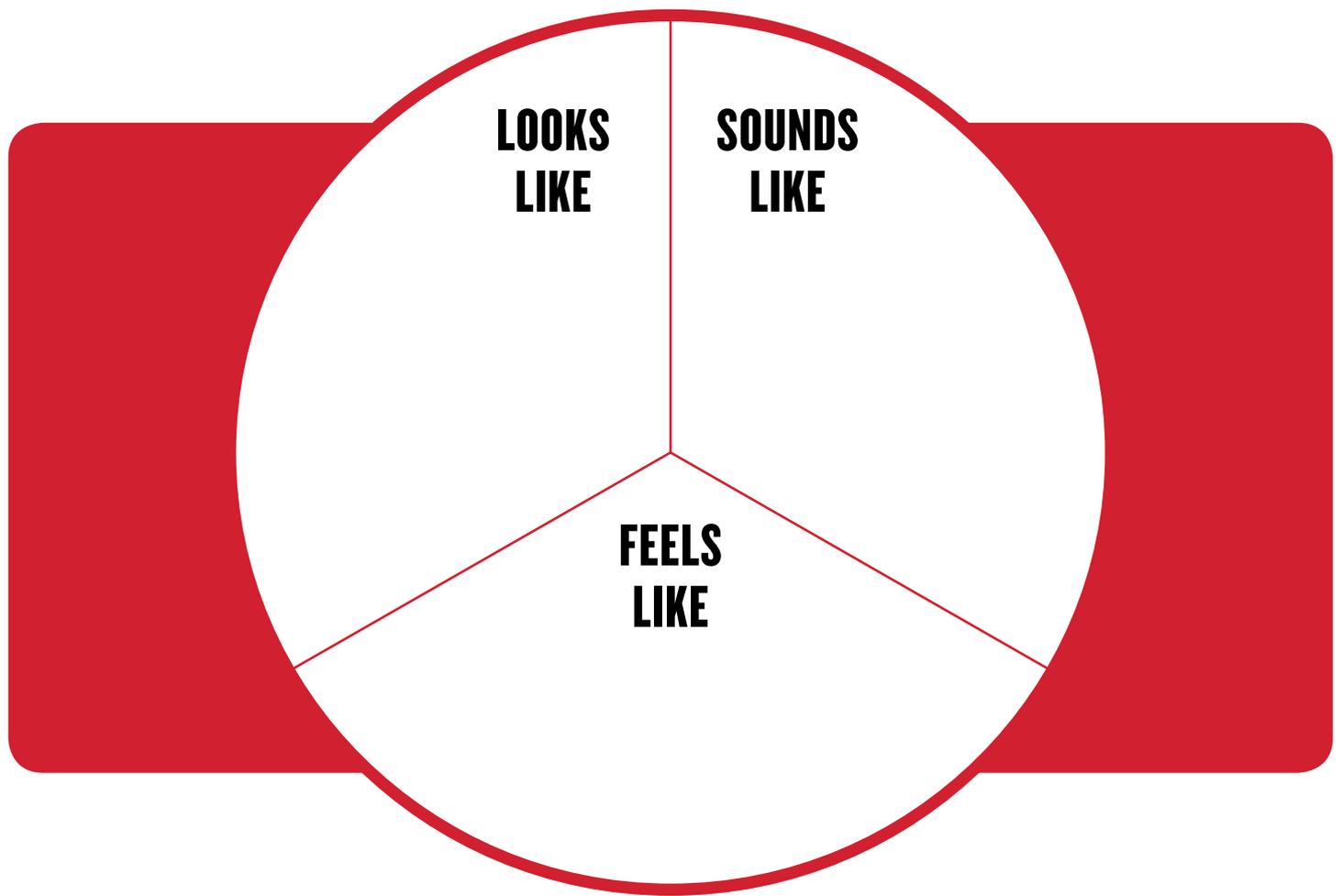
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# APPENDIX J: FRIENDSHIPS Y CHART WORKSHEET

Using quotes, specific acts/scenes and characters from Kinky Boots, describe what a positive friendship...



1. Describe a time when you felt you were a good friend to someone.

---

---

2. List the benefits of a positive relationship.

---

---

3. What impact do good friends have on your life?

---

---



# APPENDIX K: LOLA'S 6-STEP PROGRAM HANDOUT

Both Lola and Charlie complement each other in the sense that they challenge each other to think outside the box. In doing so they not only build a new business together, but they come to see that they are both after the exact same thing in life: TRUTH. Charlie finds it by becoming his own man, free from his father's expectations. Lola finds it by slapping on a fierce new wardrobe (and business mindset) to experience life's sweetness from an entirely new perspective.



## LOLA'S 6-STEP PROGRAM TO PERSONAL FREEDOM AND SELF-EXPRESSION:

- 1) PURSUE THE TRUTH;
- 2) LEARN SOMETHING NEW;
- 3) ACCEPT YOURSELF AND YOU'LL ACCEPT OTHERS TOO;
- 4) LET LOVE SHINE;
- 5) LET PRIDE BE YOUR GUIDE;
- 6) YOU CAN **CHANGE** THE WORLD WHEN YOU **CHANGE** YOUR MIND!

### RAISE YOU UP/JUST BE LYRICS

*Yes, but what you can do in 12, I want you to know that we all can do in 6 now, and it goes like this:*

*One: Pursue the truth*

*Two: Learn something new*

*Three: Accept yourself and you'll accept others too!*

*Four: Let love shine*

*Five: Let pride be your guide*

*Six: Change the world when you change your mind!*

*Just be. Who you wanna be.*

*Never let them tell you who you ought to be.*

*Just be. With dignity.*

*Celebrate your life triumphantly.*

*You'll see.*

*It's beautiful.*

*You'll see*

*It's beautiful.*

*Just be.*

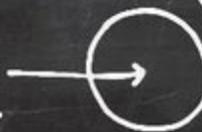
*It's beautiful.*

*Just be.*

**Q:** How do you change the world?

**A:** Dare to speak your own mind and follow your own path. Dare to upset the status quo with new solutions that may fly in the face of long held beliefs and conceits. Dare to believe, beyond the shadow of a doubt, that what your mind can believe, you can achieve. Dare to think outside 'the box' as this is where the magic happens!

Your  
Comfort  
Zone



Where the  
magic happens



# APPENDIX L: LOLA'S 6-STEP IDEAS FLASH WORKSHEET

1. Write down Lola's 6-steps in the box below

| a. 6-Steps |    |
|------------|----|
| 1.         | 4. |
| 2.         | 5. |
| 3.         | 6. |

| b. List real world examples of Lola's 6-steps |
|---|
| 1.  |
| 2.  |
| 3.  |
| 4.  |
| 5.  |
| 6.  |

2. In groups of 3, share your real world examples of Lola's 6-steps.

3. As a group, decide on which of Lola's 6-steps you are going to explore further to write an **Idea Flash Headline**. This is like a news heading online or in a newspaper and provides a summary of your idea.

4. Use the table below to explain your group's understanding of your chosen step!

|   |  |
|---|--|
| <b>HEADLINE:</b><br>Summarise your idea in a short sentence or word   |  |
| <b>DETAILS:</b><br>Outline in dot points the details about your program step, so if someone read it they would understand your ideas clearly. |  |
| <b>VISUAL:</b><br>Draw a picture or symbol to bring your idea to life visually  |  |

5. Present your ideas Flash to the whole class!



# APPENDIX M: KINKY BOOTS CELEBRATION BUNTING TEMPLATE

1. Write in the White Bunting triangle a mixture of the follow points of information:
  - Ways people can be diverse
    - *For example: People have diverse genders, wear different clothes*
  - How is diversity celebrated in Kinky Boots?
    - *For example: In Kinky Boots they celebrate diversity through... the creation of high-heeled boots for men!*
2. Cut the triangles out and thread through a piece of string with the rest of your class's triangles.
3. As a class, hang your bunting around your room or in your school hallway or in a common area for all students to see and celebrate diversity!

## KINKY BOOTS BUNTING

Cut around the outside of both triangles and along dashed lines to insert string to create your bunting



# APPENDIX N: 'NOT MY FATHER'S SON' LYRICS HANDOUT

(Lola)

When I was just a kid  
everything I did, was to be like him  
under my skin  
My father always thought,  
if I was strong and fought  
not like some albatross, I'd begin  
to fit in

Look at me powerless and holding my breath  
trying hard to repress what scared him to death  
It was never easy to be his type of man  
to breathe freely was not in his plan  
and the best part of me  
is what he wouldn't see

I'm not my father's son  
I'm not the image of what he dreamed of  
With the strength of Sparta and the patience of Job,  
still couldn't be the one  
to echo what he'd done  
and mirror what was not in me

So I jumped in my dreams and found an escape  
maybe I went to extremes of leather and lace,  
but the world seems brighter six inches off the ground  
and the air seemed lighter  
I was profound and I felt so proud  
just to live out loud

I'm not my father's son  
I'm not the image of what he dreamed of  
With the strength of Sparta and the patience of Job,  
still couldn't be the one  
to echo what he'd done  
and mirror what was not in me

The endless story of expectations swirling inside my mind  
wore me down  
I came to a realization and I finally turned around  
to see  
that I could just be me

(Charlie)

I'm not my father's son  
I'm not the image of what he dreamed of

(Lola)

With the strength of Sparta and the patience of Job,

(Charlie/Lola)

still couldn't be the one  
to echo what he'd done  
and mirror what was not in me

(Lola)

We're the same, Charlie boy,  
you and me.



# RED BOOTS!



# APPENDIX P: THINKING POSITIVELY WORKSHEET

Thinking positively is all about being hopeful and positive about the future! In **KINKY BOOTS**, even though the character Charlie was going through a tough time, he remained optimistic and thought positively in trying to bring his inherited business back to making a profit. In meeting Lola, whose approach to life was extremely positive, both Charlie and Lola demonstrate that positive thought can produce great outcomes, and BOOTS!

Lyrics from Step One where Charlie begins to think positively include;

*(Charlie)*

*"Just put one foot onward and forward"*

*"Let me begin, see where this could go.*

*I've got knowledge and know how,*

*don't stop the show now,*

*don't stop the flow."*

*"Look what Charlie Boy has done.*

*This is step one."*

When working on boosting our positive thinking, we don't have to pretend we are happy and hopeful ALL the time, but we do need to make a conscious effort to work on being more hopeful and optimistic.

**Focusing on the positive things** each day is a great way to boost our positive thinking.

Try this exercise NOW and complete this activity each day to re-train your brain to think more positively!

## HUNTING THE GOOD STUFF

Each day write down three positive things that have happened and explain why they happened, why they are positive and/or how you can make them happen again.

| Three good things | Why they happened/why they are positive or how I can make them happen again |
|-------------------|---|
| 1.                |   |
| 2.                |   |
| 3                 |   |

**FOCUS ON POSITIVE PEOPLE** - Hanging out with positive people ignites positivity and boosts optimism. In the table below, list all the people that help you boost your positive thinking!

| People who boost my positive thinking | Why they boost my positive thinking |
|---------------------------------------|-------------------------------------|
|                                       |                                     |
|                                       |                                     |
|                                       |                                     |
|                                       |                                     |
|                                       |                                     |



## APPENDIX Q: REBOOT BOX WORKSHEET



**“I HAVE A DREAM!”**

Martin Luther King, Jr. (1929 – 1968) was an American clergyman, activist, and leader in the African-American Civil Rights Movement.

**“THE MOST VIOLENT ELEMENT IN SOCIETY IS IGNORANCE.”**

Emma Goldman (1869 – 1940) was an anarchist known for her political activism, writing, and speeches.



**“THE CORE STRANDS OF MY INVOLVEMENT IN PUBLIC LIFE ARE A BELIEF IN THE NEED TO STRIVE WHEREVER POSSIBLE FOR EQUALITY.”**

Peter Garrett is a long-time campaigner on a range of local and global issues. A member of Midnight Oil, he also served in the Australian Labor government.



While we all cannot be the next Martin Luther Kings or Emma Goldmans of the world, every one of us is certainly capable of climbing on to our own **SOAPBOX** – letting our unique views be heard. Just like those Sunday soapbox orators who for years have assembled in London’s Hyde Park Speaker’s Corner or the demonstrators in New York’s Union Square, we too can take charge, let our opinions be known and yes, **BE THE CHANGE WE WANT TO SEE IN THE WORLD!**

**FIND YOUR SOAPBOX:** Whether it’s standing up for human rights, getting the job you’ve always wanted, or just making sure your point of view is respected, there’s no reason to keep doing the same old thing if it’s getting you nowhere.

### REBOOT BOX:

**Time to recharge your thinking!**



Fill in the blank with what matters most to YOU: \_\_\_\_\_

Now, what are you doing to make that happen: \_\_\_\_\_

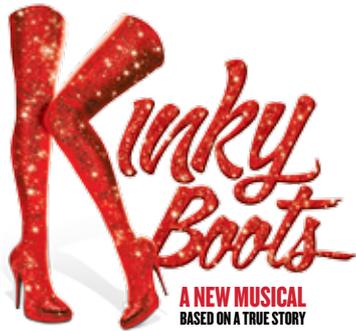
What’s something totally different from what you’re doing that could make things better, easier, or faster?  
\_\_\_\_\_

Making a difference doesn’t have to be exhausting. Use the Internet to support a cause, organize your friends around a community service project, or just take a little time out of your day to focus on making a positive impact on the community around you.

**IT’S THAT EASY!**



# APPENDIX R: KBOOT SOAP BOX PROJECT PLAN WORKSHEET



## KBOOTS SOAP BOX PROJECT! RESPECTFUL RELATIONSHIPS @ SCHOOL

**Project Idea:** What message do we want to get across?  
Who do we want to communicate that message to?

**Activity:** What event would help us share that message? How do we keep it fun and inclusive?

**Extras:** What costs are involved? How long will it last? What permissions do we need?

**Support:** Who do we need help from?

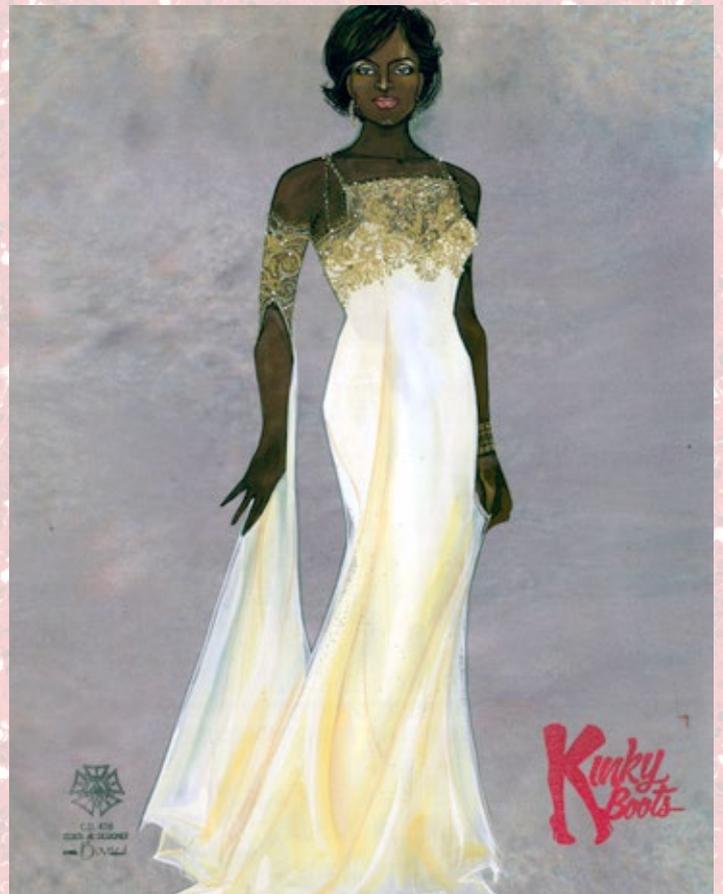
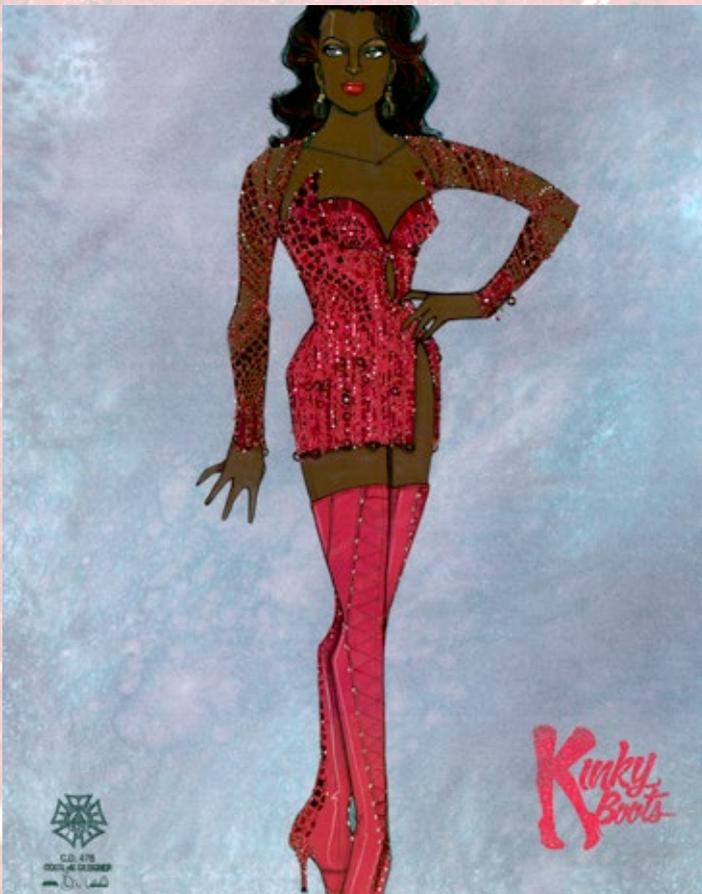
**Promotion:** How do we tell others about our event?



# APPENDIX S: COSTUME SKETCHES



# APPENDIX S: COSTUME SKETCHES



## APPENDIX T: PRODUCTION IMAGES



## APPENDIX U – FACT VS. FICTION HANDOUT

So how close are the musical and movie versions to the true story?  
Check out the points below to find out.

| ORIGINAL (the real story)  | ADAPTATION (the musical and the movie)   |
|--|--|
| The original shoe factory's name was W.J. Brooks Shoe Company.   | The shoe factory's name in the musical and the movie is Price & Sons Ltd.  |
| W.J. Brooks made women's boots for men and women.  | Price & Sons made women's boots just for men.  |
| W.J. Brooks was run by Steve Pateman who took over from his father (Richard) while he was still alive.   | Price & Sons is run by Charlie Price who took over from his father after his father unexpectedly died.   |
| While in his mid-30s, Steve Pateman admitted to being a bit of an exhibitionist: "I'm one of those people who hear about a fancy dress party, and say: OK, what can we do to shock people?" (Gritten, 2005)  | Charlie Price is a man in his late 20s who is relatively conservative with a traditional, family-focused background.   |
| During the time when the W.J. Brooks factory went through the shift from making traditional men's shoes, such as hand-stitched leather brogues, to the Divine line of shoes for men and women, Pateman was married and in c. 1997 (when the story begins) had a newborn son.                             | Charlie Price is not married and has no children.  |
| W.J. Brooks began to experience a loss of sales when the value of the British Pound resulted in a downward trend in the company's export trades and cheaper imports caused a significant decrease in domestic orders.  | Price & Sons lost money because a large order had been placed – essentially a ghost order – with no one to buy the units. Like in the real story, the import market negatively affected the shoe company's domestic trading power. |
| Steve Pateman started to make fetish footwear because a fetish shop, named Laces in Folkestone, found out about Pateman and his work through the Footwear Federation. Laces in Folkestone had multiple challenges with their suppliers and Pateman believed his factory could help solve their problems. | Charlie Price started to make women's boots for men because of a chance encounter with the story's lead character, Lola – a Drag Queen (and a whole lot more).   |
| W.J. Brooks gained interest for their line of Divine shoes through a showing at the Düsseldorf footwear show and the British Broadcasting Corporation (BBC) series "Trouble at the Top."   | Price & Sons gained interest in their boot wear through a show at the Milan International Footwear Show.   |
| Steve Pateman modeled his line of Divine footwear in his company's brochures and catalogues.   | Charlie Price modeled the Kinky Boot line at the Milan Footwear Show.  |
| It was the BBC who nicknamed W.J. Brooks the Kinky Boot Factory.   | It is Lola, the Drag Queen, who nicknames Price & Sons the Kinky Boot Factory.   |
| In 2000, Divine Footwear stopped its production of 'Kinky Boots' but the company continued to find creative and commercial success with an expanded line that included women's shoes, bags, fragrances, erotic toys, and underwear.  | In the musical and movie, the story ends at the Milan Footwear Show – with the onset of the company's new line of footwear.  |

