

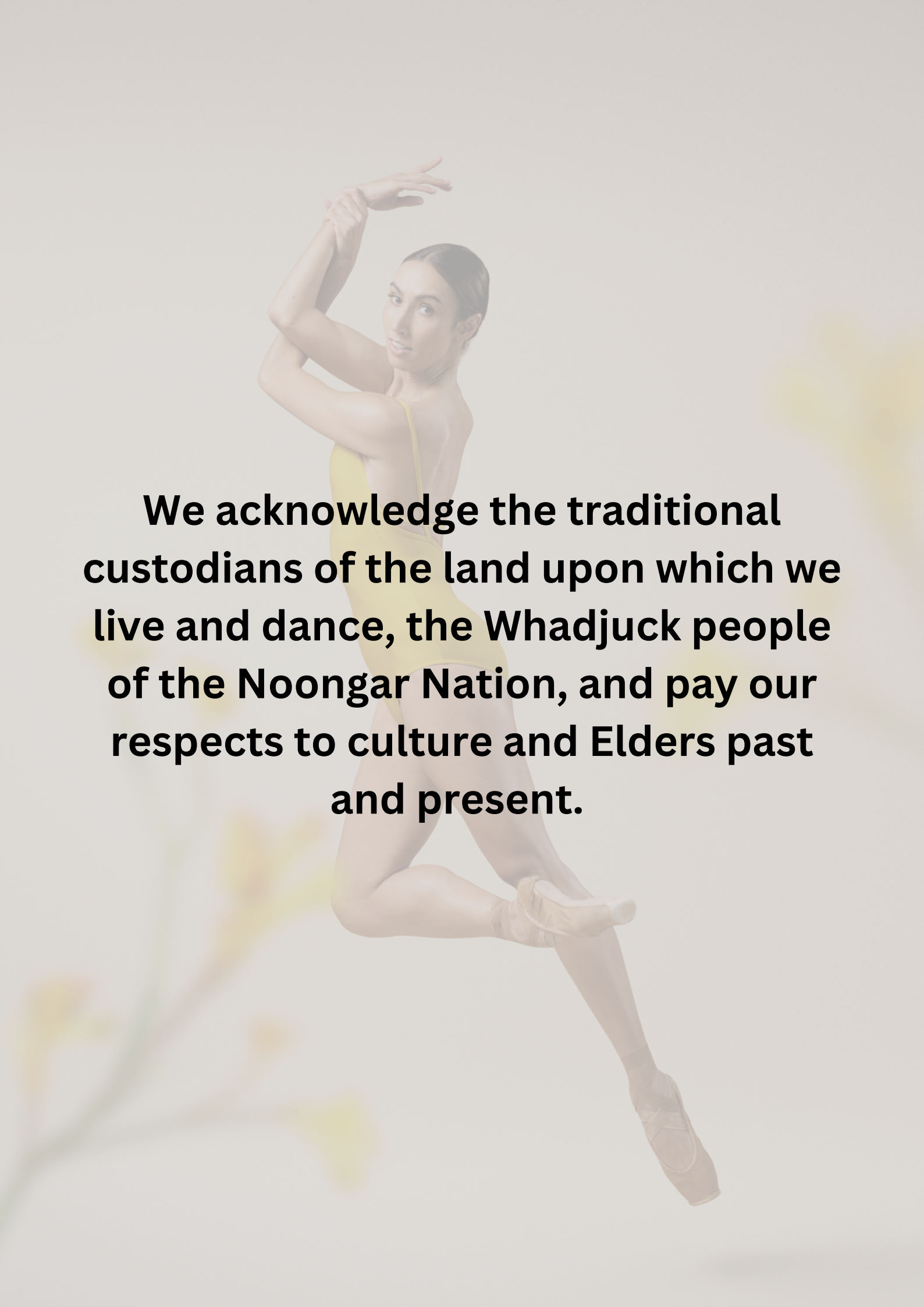


WEST AUSTRALIAN
BALLET

GENESIS



Creative Learning Pack
Inspire your students through dance

A ballerina in a yellow leotard is captured in a dynamic pose, with one leg extended and arms raised. The background is a soft, out-of-focus light yellow. Overlaid on the image is a block of text in a bold, black, sans-serif font.

**We acknowledge the traditional
custodians of the land upon which we
live and dance, the Whadjuck people
of the Noongar Nation, and pay our
respects to culture and Elders past
and present.**

WELCOME

We are so excited to have you join us at one of West Australian Ballet's incredible School Matinee performances of 2025.

These performances are specifically designed to provide students with an immersive learning experience, diving into the world of dance and live performance. We can't wait to share our hard work with you all!

In 2025, we are able to offer four school matinee performances aimed to inspire students from Kindergarten to Year 12. These include *Genesis*, *Don Quixote*, and due to overwhelming demand, two performances of *Cinderella* to close out the school year.

Each performance offers something truly unique for young audiences to experience and learn alongside.

Accompanied by a curriculum aligned Creative Learning Pack, School Matinee performances provide educators and students further insights into dance as an art form.

Assisting with creating lesson plans and activities, as well as performance adjacent classroom exercises, our Creative Learning Pack are a valuable resource for students and teachers alike. These activities are suitable for both primary and secondary students.

All can be customised and adapted to suit individual needs.

Symbols are used throughout the pack to direct you to key information, performance specific details and activities.



Indicates key information



Indicates an activity



Indicates information about the show

We are delighted to share the joy of dance with you and look forward to welcoming you to West Australian Ballet's 2025 School Matinee performances.

Sincerely,
Natasha McCann
Head of Education & Community Engagement

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THE HISTORY OF BALLET



Image Source: <https://thegoodlifeinfrance.com/louis-xiv-the-sun-king/>

Ballet as an art form began in the royal courts of Italy and France in the 1600's. Formal group dances from the royal courts developed into the art form we now know after *The Sun King*, King Louis XIV of France established the first ballet school, the Académie Royale de Danse, in Paris in 1661.

The word ballet originates from the Latin word 'ballare', which means 'to dance'. To this day, all of the steps in ballet have French names, meaning dancers across the globe all speak the same language and can take a ballet class anywhere and understand exactly what to do.

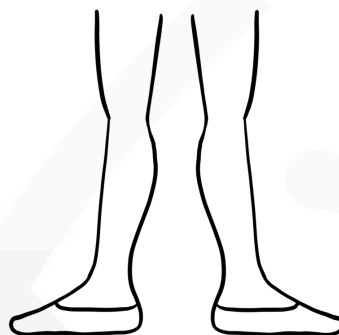
Ballet Positions

In ballet there are five basic positions of the feet and arms. The positions of the feet originated from fencing positions, and require the dancer to *turn out*, or rotate the entire leg, from the top of the thigh to the toes. If you look at a dancer standing in any of the five positions, you'll see their toes point in opposite directions.

Positions of the feet



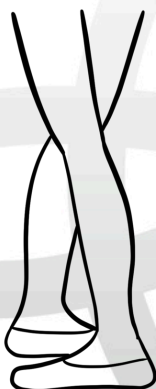
1st position



2nd position



3rd position

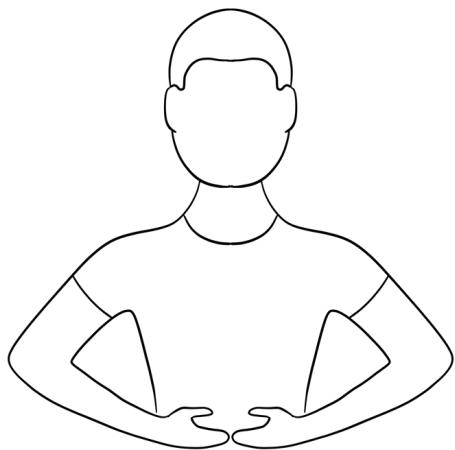


4th position

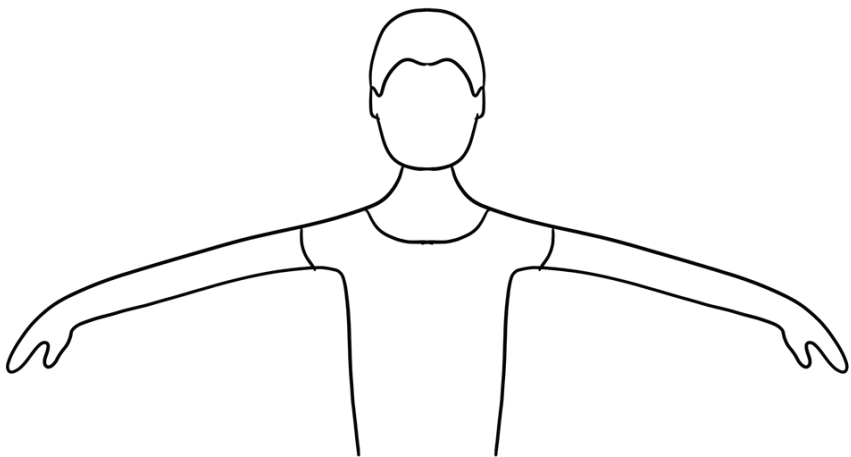


5th position

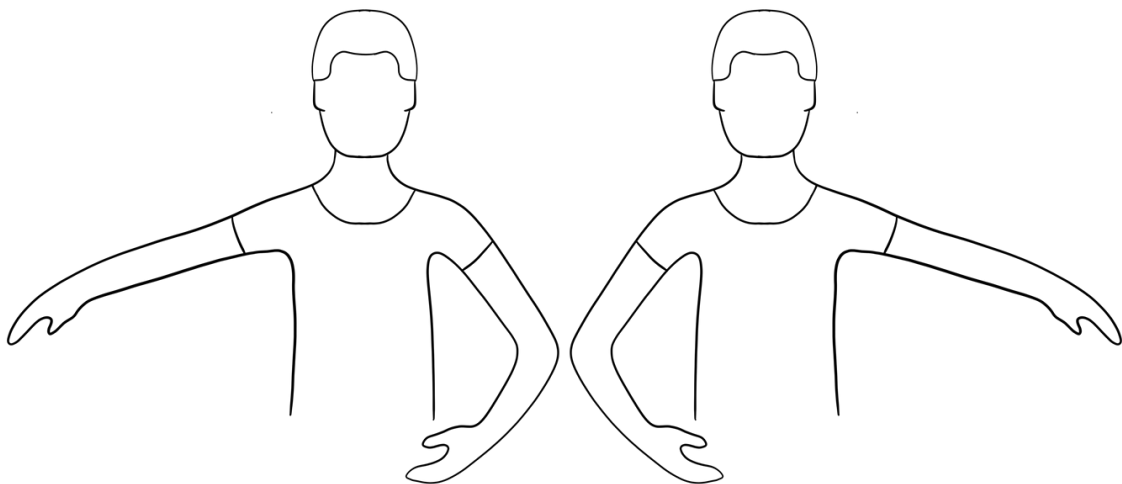
Positions of the arms



1st position



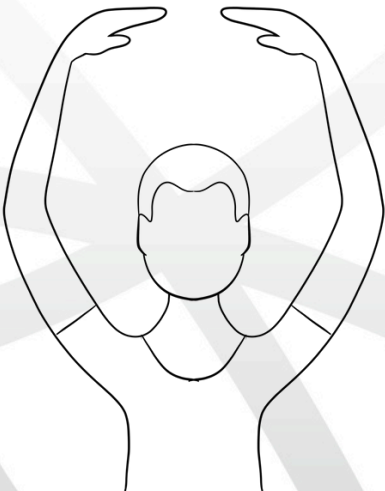
2nd position



3rd position



4th position



5th position



4th position



BALLET GLOSSARY

| | |
|------------------------|---|
| Plié | To bend your knees. |
| Port de bras | Movement of the arms. |
| Tendu | To point or stretch the foot to the front, side or back. |
| Releve | To rise to the ball of the feet. |
| Jeté | To leap from one foot to the other in which the front leg appears to have been thrown into the air. |
| Arabesque | A position of the body supported on one leg with the other leg extended behind, forming a right angle (or higher). Arms are held in various positions creating a long line from fingertips to toes. |
| Pirouette | To spin or turn; a rotation of the body on one foot. |
| Pas de deux | A dance for two people. |
| Principal | A dancer at the highest rank within a professional dance company |
| Soloist | A dancer below a principal, who performs most of the solo and minor roles in a ballet. |
| Corps de ballet | A group of dancers who work together as an ensemble; they form a background for the principal dancers and are the backbone of any ballet company. |
| Choreographer | A creative who invents movement and stylises a ballet or other dance and tells dancers how to perform them. |
| Choreography | The art of creating dances and the organisation of movement to form a pattern or shape. |
| Repetiteur | An accompanist, tutor, or coach of ballet dancers to assist with teaching choreography. |





WEST AUSTRALIAN BALLET

West Australian Ballet is the state's flagship ballet company and Australia's oldest continuous ballet company. Established in 1952 by Madame Kira Bousloff, West Australian Ballet presents up to 50 performances annually across Western Australia, reaching a total audience of over 100,000 people.

The company offers an extensive program of dance works throughout the year, with five major seasons in Perth, regional touring throughout the state, choreographic workshops, and extensive education and community learning opportunities.

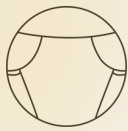
West Australian Ballet is the only state dance company that has an official partnership with its state symphony orchestra; the West Australian Symphony Orchestra.

In 2012 the company moved to the West Australian Ballet Centre, a purpose-built facility in Maylands.

2025 is the company's 73rd year in operation as we continue "to enrich lives through dance".



West Australian Ballet Centre



ABOUT THE PERFORMANCE

School matinee of

GENESIS

Tuesday 1st April, 12 Midday

West Australian Ballet Centre

Running time: **Approx. 1 hour with no intermission**

Choreographers

Artists of West Australian Ballet Company

Adam Alziam

Joshua Ballinger

Nikki Blain

Kyle Morrison with Polly Hilton

Juan Carlos - movement generation

Gakuro Matsui

Juan Carlos Osma

Set & Costume Designers

Artists of West Australian Ballet

Lighting Designer

Jolene Whibley

Composers

Bindari

Composed by Clint Bracknell Performed by Maatakitij

I Mind, composed & performed by James Blake

Jamie, composed and performed by Montell Frazier (Montell Fish)

The Wilhelm Scream, composed & performed by James Blake

¶ Not All Men from the OMPS "Women Talking"

Composed by Hildur Guðnadóttir

¶ Messiah from the OMPS "Mary Magdalene"

Composed by Hildur Guðnadóttir & Jóhanna Jóhannsson

Polka from "The Bartered Bride"

Dance of the Comedians from "The Bartered Bride"

Composed by Bedřich Smetana

Performed by James Levine & the Wiener Philharmonika

Internal Conflict from the OST "TV Anime Blue Period"

Composed & performed by Ippei Inoue

¶ ‡ Teeming Life from the OMPS "Jane"

Composed & performed by Philip Glass

If, by Rudyard Kipling, Pt. 1

Read by Joshua J; The O_omphs!

§ Main Theme from "Once Upon a Time in the West"

Composed by Ennio Morricone

Performed by Yo-Yo Ma & Roma Sinfonietta

§ I Loved Him/Oliver Quick! from the OMP Score "Saltburn"

Composed by Anthony Willis

Performed by Anthony Willis & London Contemporary Orchestra

§ I Just Hope She's Alright from the OMPS "Poor Things"

Composed & performed by Jerskin Fendrix

Proloq (from Prelude to Tristan und Isolde) from the OMPS "Melancholia"

Composed by Richard Wagner

Performed by Richard Hein & The City of Prague Philharmonic Orchestra

§ O Quarto from the OMPS "Poor Things"

Composed by Jerskin Fendrix

Performed by Carminho

‡ Courtesy of National Geographic Partners, LLC under exclusive license to Sony Music Entertainment

By arrangement with Sony Music Entertainment Australia Pty Ltd

§ Courtesy of SONY BMG MUSIC ENTERTAINMENT

By arrangement with Sony Music Entertainment Australia Pty Ltd

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¶ Universal Pictures Music

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Audience Warning:

Use of haze and strobe lighting.



ACTIVITIES & EXERCISES:

Discussion Points-

(ACADAR018), (ACADAR019), (ACADAR025)

The following is a list of discussion points to assist your students in their understanding and critical analysis of a work.

- Think of two or three words to describe your immediate response to the performance as a whole
- What parts of **GENESIS** did you respond to the most and why?
- What were your thoughts and emotions when watching the performance? Did these change throughout the performance? Did you have a particular response or feeling to a section of the work?
- Describe some of the dance movements you saw in the performance. What was it about these movements that caught your attention and caused you to remember that moment in the work? Try to describe the movement using both verbal and physical descriptions.
- Describe the performers that stood out for you? What was it about their performance that caught your eye? (Physicality, performance quality, storytelling, role in the work, characterisation, engagement with the other characters etc.)
- Describe the use of props and sets pieces in the performance. What impact did they have or not have in presenting or conveying an idea, place or emotion?
- Describe the lighting, video, sound and other technical aspects. What was the purpose of each and how did this enhance the performance, story or messaging?
- Describe the costumes. Did they distract from or contribute to the performance, story or messaging?
- Describe the layout of the stage. Describe the way the dancers used the performance area. How would the work be affected if it was performed in a different space or performance setting? I.e. Outdoors or proscenium arch theatre.



The Dancers of West Australian Ballet in *I'm This I'm That* by Tom Umseher. Photo By Bradbury Photography



ACTIVITIES: SECONDARY SCHOOL

Writing a Review | Year 7-12

Responding | Dance Reflecting and Analysing (ACADAR018), (ACADAR025).

With students, analyse a written review and assess its tone, form and content. Select a dance or other live performance review to do this. A review of West Australian Ballet's ***The Wild Between Stars: Ballet at the Quarry*** has been included overleaf as an example for students to use. Read through the review and briefly analyse it. While a review is essentially one person's opinion and therefore subjective, it should also note the following details:

What? Story outline, look, music, feel, design, content of work.

Why? What is being communicated and why is it being shared at this time.

How? Types of movement, arrangement on stage, use of props.

When? Time/date of performance.

Where? Place of performance.

Who? The company, creative staff (choreographer, composer, performers etc) and any characters represented.

TASK: Ask students to write a review of **GENESIS**. Ensure that it includes the above criteria and a critical analysis of the production. Imagine you were aiming to persuade future audiences to consider attending a performance.

For advanced students, imagine persuading a hesitant first time audience.

TASK VARIATIONS:

- **Reviewing in the 21st Century**

Ask the students to write an Instagram review consisting of 140 characters. Students will need to select their words carefully and highlight what affected them the most.

or

Ask students to create and perform a scripted 30 second TikTok presentation to accompany images from the production. Ensure to include an attention grabbing tag line to use as a caption, as well as music reflecting the tone of review.

- **The Role of the Reviewer**

For advanced students, lead a discussion about what makes a good review and the role of the reviewer. How do reviews effect the artist, production, audience attendance and the development of the art form?





DANCE

Kiam Doyle and Maddison Fraser (Guest Artists) and the dancers of West Australian Ballet in 'Ripples'. Photo: Sergey Pevnev.

SHARE

Ballet review: The Wild Between Stars: Ballet at the Quarry, Perth Festival

Three different performances showcase different choreographic styles and ambience.

10 Feb 2025 17:31

Tiffany Barton

The stars shone brightly and the air was balmy at the grand opening of the West Australian Ballet Company's new work *The Wild Between Stars*.

Choreographed by Loughlan Prior, the opening piece that gives this production its name, *The Wild Between Stars*, is a neo-classical ballet, purportedly "a journey through the infinite universe where human emotions and physical form mirror the vast beauty, mystery, and constant evolution of the Cosmos", according to the synopsis.

Well, those program notes certainly aim for the stars. However, for this reviewer, it's more like a pleasant stroll through a particularly well-decorated park. A bunch of very pretty dancers wearing very pretty frocks prance around the stage like wood nymphs and fairies in a scene from *A Midsummer Night's Dream*. Graceful? Yes. Romantic and ethereal? Absolutely. But a "journey through the infinite universe"? Not really – more like a fun romp in the woods.

The choreography, while lovely, lacks the depth and complexity to truly capture the vastness of the cosmos. The music, though pleasant, is generic and doesn't evoke the sense of wonder one might expect. It all feels a bit... safe. However, the backdrop and natural grandeur of the Quarry Amphitheatre definitely add to the magical woodland ambience.

The highlights are the romantic *pas de deux* between the two lovers (were they Lysander and Hermia? or Demetrius and Helena?) performed by lead dancers Juan Carlos Osma and Chihiro Nomura. They are formidable dancers and make a magical pair. Osma's height, presence, rippling body and powerful ballet moves complement the more diminutive Nomura, who acts as the delicate yin to his powerful yang.

The diaphanous silver costumes, designed by Emma Kingsbury, are also particularly lovely, though "wrapped in drifting nebular clouds," as suggested by the program, seems a tad overstated. (Who does write this copy? AI?)

The second piece, however, is far more exciting and innovative. Choreographed by Tara Gower, an Indigenous dancer from Broome, who formerly danced with Bangarra, *Ripples* is a glorious fusion of ballet and Indigenous dance. Innovative in form and concept, and truly thrilling to witness, it opens with a single green spotlight on a smoking conch shell.

The dancers are curled on the ground, shrouded in smoke. Powerful didgeridoo (played by Isaiah Walley Stack) rumbles with root connectedness through the audience, grounding us in the earth of Indigenous Australia. It is a stark contrast to the ethereal European prancing of the previous piece. Before the audience's eyes, the Dreamtime calls and the dancers answer.

Gower's choreography seamlessly blends the precision of ballet with the fluidity and earthiness of Indigenous movement. The dancers move with a power and grace that feels both ancient and contemporary.

The second piece, *Bird Song* is set to an exquisite composition by Mick Manolis. It begins with the magical warbling of bird call. The dancers perform a swan dance, their bodies evoke the fluttering of wings and the power, strength and majesty of birds in flight. The men wear exquisite harem pants (designed by Rika Hamaguchi), the earthy green tones of which evoke the mangrove swamps of Gower's beloved Broome.

Gower says that *Ripples* explores, "The polarity of northern and southern WA, Freshwater and Saltwater, First Nations and Non-Indigenous, contemporary dance and ballet" and adds that she hopes to "find something new, promote reconciliation and celebrate our rich untold history".

She delivers on all counts. *Ripples* tells a story of connection. Connection to Country, to unity and to people. It is a joyous celebration of spiritual connectedness. The enthusiastic applause at the end was an indication that Gower's message was received loud and clear.

The final piece, *Concerto Anniversary*, is a flamboyant and exhilarating tribute to Tchaikovsky's *Piano Concerto Number One* on its 150th anniversary. Choreographer Lucas Jervies' statement, "This concerto, with its soaring melodies and dramatic flourishes, feels like a celebration of Tchaikovsky's frowned-upon queerness," gives the piece an added layer of meaning. The performance, hence, should be seen as a joyful ode to queer composers, a celebration of artistry and identity expressed through movement.

Osma's Dionysian performance is a particular highlight. He is a vision – a bronze statue sprung to life, all smouldering glances and an undeniable charisma that radiates across the stage. Think Michelangelo's *David*, but with a better turnout, a decidedly Cuban swagger and a palpable sense of sensuality.

His *pas de deux* with Dayana Hardy Acuña is a stunning display of masculine strength and feminine grace, a captivating interplay of power and vulnerability. Their movements are perfectly synchronised, a testament to their skill and artistry. The chemistry between them is electric.

Charles Dashwood and Alexa Tuzil also deliver a striking and dynamic show. Dashwood's height gives him a regal dignity, while Tuzil's clean, graceful movements provide a beautiful counterpoint. Their performance is a showcase of classical technique and contemporary flair, a perfect embodiment of the music's energy and emotion.

Read: [Book review: The Best Australian Science Writing 2024, Jackson Ryan and Carl Smith \(editors\)](#)

The evening is a journey in itself. While not every piece lands perfectly, the sheer artistry and passion on display are captivating. West Australian Ballet clearly has a lot to say, and the dancers say it with style, grace and absolute dedication to their craft.

The Wild Between Stars: Ballet at the Quarry

Quarry Amphitheatre

West Australian Ballet Company

The Wild Between Stars

Choreographer: Loughlan Prior

Costume Designer: Emma Kingsbury

Lighting Designer: Kristie Smith

Music: Judd Greenstein and Mark Dancigers, performed by Now Ensemble

Ripples

Choreographer: Tara Gower

Cultural Consultant: Trevor Walley

Costume Designer: Rika Hamaguchi

Lighting Designer: Kristie Smith

Music: Stephen Pigram and various artists

Concerto Anniversary

Choreographer and Costume Designer: Lucas Jervies

Lighting Designer: Kristie Smith

Music: Pyotr Ilyich Tchaikovsky

Tickets: \$79-\$109

***The Wild Between the Stars: Ballet at the Quarry* will be performed until 1 March 2025.**



ACTIVITIES: SECONDARY SCHOOL

Responding | Dance Reflecting and Analysing (ACADAR018), (ACADAR025)

Choreographic Processes and Exploration of Movement

TASK:

After viewing the performance of **GENESIS** consider the dance elements of Body, Energy, Space and Time (BEST). In a group discussion or writing activity reflect upon;

Body: What actions were used?

Energy: What kinds of movement qualities did you see?, sharp, soft, smooth, percussive? Was there flow and connection of movements or was it interrupted and contained?

Space: Which directions did the dancers travel in?, what formations were seen?, name some shapes you saw the dancers make eg. twisted, circular, symmetrical, contrasting. Were the pathways curved or angular?

Time: What was the tempo of the music?, did the rhythm feel regular or irregular? Was there stillness? Were there accents placed on the movements?

- Consider how these elements contributed to the formation of the work.
- Consider which elements were most utilised and drawn upon to best present the themes and ideas expressed throughout the work.
- Consider classic and historic choreographic styles, do you believe they have influenced the work.

TASK:

In a group discussion or writing activity reflect upon any choreographic devices you think may have been used, researched or developed during the creative process and were included in the final performance.

- Consider unison, canon, motif, contrast repetition, fragmentation, embellishment, accumulation, reversal and retrograde.
- Consider why these devices may or may not have been incorporated into the work. Eg. Did this assist with story telling, world building or were they stylistic or aesthetic choices?
- Did the work look inspired or influenced by other well know choreographers? If so, discuss the potential links between creative choices and inspiration. Be specific and give examples of phrases.



Clockwise from top:
Kassidy Thompson in *Pretty or Precious Little Silver* by Polly Hilton. Photo by Bradbury Photography
The Dancers of West Australian Ballet in *I'm This I'm That* by Tom Umseher. Photo By Bradbury Photography
Brent Carson and Sarah Ross in Jack Whiter's *Romance in the Dark*. Photo by Bradbury Photography
The dancers of West Australian Ballet in Claire Voss' *The Nymphs of Diana*. Photo by Bradbury Photography

Responding | Dance in Context-

(ACADAR018), (ACADAR019), (ACADAR025), (ACADAR026).

Research and Reflection

TASK: Select an excerpt or two of **GENESIS** to focus on. Research how current affairs, global happenings, most impactful geographical or political themes or pop culture references may have influenced artistic choices, presented in **GENESIS**.

Does it appear that lighting, performance space, music and costume choices were purposefully intended to reflect these influences or themes?

Consider:

- Why do you think the choreographer has chosen this theme?
- What emotions did the work evoke?
- What viewpoint is the work presented from? What did it make you think about?
- What do you believe the purpose of creating this piece is?
- What were some of the dance techniques used?
- How did the work make you feel?
- Did the emotional response felt from this work add or detract from the overall program?

TASK: Compare and contrast the differences between classical and contemporary styles of dance, with the modern quality of movement displayed in **GENESIS**.

Consider:

- Do different styles of dance convey different messaging? If so, how was this utilised?
- What research and development do you think the choreographer underwent when creating?
- Do you think the pieces were curated to show variety in themes, styles of dance and quality of movement?
- Does the Choreographers investigation and research show through?

Include descriptive references of each excerpt when giving examples, make sure to use correct dance terminology where possible.



Pamela Barnes and Tom Umseher in *Pretty or Precious Little Silver* by Polly Hilton. Photo by Bradbury Photography



ACTIVITIES: SECONDARY SCHOOL

Explore and Represent Ideas, Dance Practices, Present and Perform
(VCADAE001), (VCADAD002), (VCADAD006), (VCADAP007).

From the choreographic processes to an exploration of movement, dance is a fantastic medium to use in order present or investigate ideas.

Whether experienced from the audience, onstage or collaborating as a creative, dance offers a platform to curiously unpack ideas.

Below are a few excerpts from Company Artists who created and choreographed work for **GENESIS**, delving into their creative process, what inspires them to explore themes through movement and why their works came to be.

*“THE KNOT focusses on three core themes:
Partnerships. Identity. Erosion.*

This work explores personal identity in relationships.

Do we erode our persona or is it a veil we wear?”

Adam Alzaim, ‘THE KNOT’



“We fear losing the people we love, we fear losing our health, we fear our financial situations, we fear climate change, we fear political corruption and the list goes on. I am fascinated by this idea that fear is always there but its proximity to us and its volume changes.”

- Nikki Blain, ‘Ever Present’

Task: Using the above quotes and insight from Company Artists, select a theme to create your own movement work exploring the elements and stimuli of inspiration mentioned. Incorporate stylised body movements that reflect the chosen starting point. Afterwards, perform for class using different genres of music to explore speed, size and range of movement, demonstrating the versatility of dance as a carriage for conveying messaging.

Consider:

- What works for you as an individual developing choreography?
- How can you move your body safely while still exploring how to best deliver the message?
- Which body parts feel most responsive to music or sounds?
- What idea or emotion are you trying to communicate through dance?
- How can you use certain body parts to express this idea effectively?
- What mediums, thoughts or physical items drive inspiration? Eg. music, imagery, sensory or tactile items.



DIGITAL LEARNING RESOURCES

Digital creative learning resources to accompany the West Australian Ballet's school performance of **GENESIS** are now available on our website. Resources are aimed at primary and secondary school students and include synopsis and information sheets to download for your classroom.

The Creative Learning Resources webpage also includes behind the scenes information, design and production images, as well as video content to further support students learning experience when attending the performance.

To access the full range of digital creative learning resource's please click on the link below.

[DIGITAL LEARNING RESOURCES](#)



HOW TO WRITE A REVIEW VIDEO

This video, by Amy Wiseman, details how to write a review of a ballet performance. This is a valuable resource for students to reference and take inspiration from across all **GENESIS** Creative Learning Pack activities.

[VIDEO LINK HERE](#)

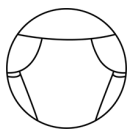


ADDITIONAL RESOURCES

West Australian Ballet, has worked closely with Telethon Kids Institute to create a series of online workshops that focus on utilising dance to improve young people's mental and physical health and wellbeing. A wide variety of movement-based workshop exercises are available. Use these videos to explore a range of health and wellbeing topics through dance.

These free classroom resources are available for a range of year groups and cover topics such as nutrition, mindfulness, self-esteem and many more. Simply click on the link below.

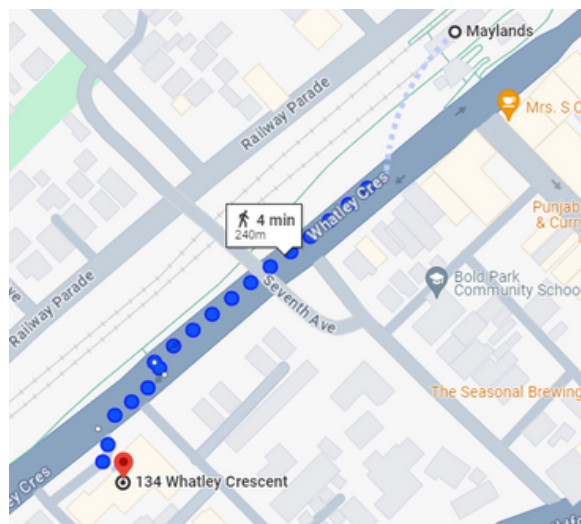
[DANCE AND WELLBEING RESOURCES](#)



YOUR TRIP TO THE WEST AUSTRALIAN BALLET CENTRE

**The West Australian Ballet Centre,
134 Whatley Crescent,
Maylands WA 6051.**


We are so excited to welcome you and your students to the centre for this performance. Read on for helpful hints on how you and your students can best enjoy your trip.



- **Travelling by car:** Limited parking is available at the West Australian Ballet Centre.
- **Travelling by bus:** Bus parking is available at the Instrumental Music School service. Please contact learning@waballet.com.au to organise prior to attending.
- **Travelling by public transport:** The closest train station is Maylands, situated on the Midland line.
- **Arrival Time** Please make sure you arrive at the venue with enough time to collect your tickets and find your seats. Arriving late and missing the start of a performance will diminish your students understanding of the ballet as well as disrupt others. In addition, most performances are 'lock outs', which means that late audience members will only be allowed in at predetermined times (for example, interval) or not at all.

Below are a few things to remind your students before attending:

- **Electronic devices** Please ensure all mobile phones and other electronic devices are turned off. These are disruptive to the performance and distracting to audience members and performers.
- **Photography** Photography is prohibited during the performance, but we encourage you to document your experience by taking pictures before and after the show and during the intervals. Don't forget to tag @waballet if you post about your experience on social media.
- **Food and beverages** There are many different places to get something to eat or drink in Maylands, however, please be aware that only plastic bottled water is permitted in the auditorium. All other food and beverages must be consumed before entering.
- **How to find your seat** We ask you to please only sit in the seats allocated on your tickets. The front of house staff will read your ticket as you enter the venue and will help you find your seats if needed.
- **And most importantly** Enjoy and applaud the performance if you were moved by what you saw!



Created by
Education & Community Engagement - School Manager
Stee Andrews
for
2025 season of
GENESIS
presented by
West Australian Ballet Company

Cover, Pg2, Pg9, Pg11 Photographed by Stef King and VML.
Dancers Adam Alzaim, Gakuro Matsui and Polly Hilton

2025 Performances for Schools - Booking Form



WEST AUSTRALIAN
BALLET

Step 1 - Provide your contact details.

| | | |
|----------------|----------------------------|--------|
| First Name | Surname | School |
| Postal Address | | |
| Phone | Mobile (during excursions) | Email |

Step 2 - Select your performance(s)

| Schools' Matinees | Date/Time | No. of students at \$18 each | Year ie: Yrs 3-5 | Subtotal Students | Teachers (10 students = 1 free teacher. Max 4 adults for every 10 students) | | Subtotal Teachers | Ticketing service/ delivery fee | TOTAL (Students + Teachers + \$8.95 Fee) |
|----------------------|---|------------------------------|------------------|-------------------|---|-----------|-------------------|---------------------------------|--|
| | | | | | Free | Paid \$35 | | | |
| Don Quixote | Tuesday 27th May – 12pm His Majesty's Theatre | | | \$ | | | \$ | \$8.95 | \$ |
| Cinderella | Wednesday 26th November – 12pm His Majesty's Theatre | | | \$ | | | \$ | \$8.95 | \$ |
| Cinderella | Wednesday 3rd December – 12pm His Majesty's Theatre | | | \$ | | | \$ | \$8.95 | \$ |
| Prices includes GST. | | | | | | | | | |
| TOTAL | | | | | | | | | \$ |

Special seating requirements (e.g. wheelchair): _____

Step 3 - Lodgement of form and payment

Once you have completed this form please email it to learning@waballet.com.au. We will confirm we have received your booking via email and provide you with additional information. Approximately 8 weeks before the performance we will confirm your exact numbers and send you an invoice to be paid prior to the performance. If you have any further queries please email us at learning@waballet.com.au or call us on (08) 9214 0707