




WEST AUSTRALIAN
BALLET

GENESIS

Creative Learning Pack



A woman with her hair in a bun, wearing a blue feathered top and white shorts, stands with one arm raised. A man in blue pants with orange stripes on the side is in a dynamic pose, leaning forward. They are in a studio with a large, crinkled silver foil backdrop. The text is overlaid in the center.

We acknowledge the traditional custodians of the land upon which we live and dance, the Whadjuk 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 2026.

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 2026, we are able to offer four school matinee performances aimed to inspire students from Kindergarten to Year 12. These include *Genesis*, *Macbeth*, and due to overwhelming demand, two performances of *The Nutcracker* 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 is 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 2026 School Matinee performances.

Sincerely,

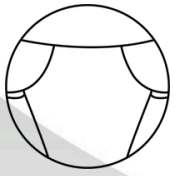
Natasha McCann

Head of Education & Community Engagement

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Whadjuk Noongar Boodja
Maylands, WA 6051
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info@waballet.com.au
waballet.com.au



ABOUT THE PERFORMANCE

School matinee of

GENESIS

Tuesday 30th June, 12 Midday

Dolphin Theatre, The University of Western Australia

Running time: 1 hour 20 minutes (inclusive of 20 minute interval)

Post show Q&A: 20 minutes

Audience Warning: Use of haze and strobe lighting

Choreographers

Artists of West Australian Ballet Company

Dayana Hardy Acuña

Adam Alzaim

Brent Carson

Greg Horsman

Gakuro Matsui

Indiana Scott

Set & Costume Designers

Artists of West Australian Ballet

Lighting Designer

Jolene Whibley

Composers

Frédéric Chopin

Dmitri Shostakovich

Jack Richard Pierce

Anton Karas

Sebastian Gainsborough (Creed-Waring)

Don Stirling; Bill Naumann

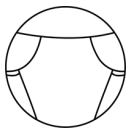
Thomas Bangalter

Philip Glass

Philip Glass; Michael Riesman

Matej Perunicic

Sergei Rachmaninov



YOUR TRIP TO THE DOLPHIN THEATRE, THE UNIVERSITY OF WESTERN AUSTRALIA

The Dolphin Theatre 35 Stirling Street Nedlands WA 6009

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



- **Travelling by car:** There are several carpark areas at The University of Western Australia. The closest to Dolphin Theatre, with access bays, is Car Park 1, just off Mounts Bay Road, near the Gym.
- **Travelling by bus:** The bus drop off bays are located north east of the tennis courts on the inner ring road. Please contact learning@waballet.com.au to organise prior to attending.
- **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. Don't forget to tag @waballet if you post about your experience on social media.
- **Food and beverages:** Any ticket-holder to an event at UWA is automatically a day-member of the University Club of Western Australia. The University Club offers a Café and Bar and Restaurant, and is located about a minute's walk from Dolphin Theatre, 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.
- **Most importantly:** Enjoy and applaud the performance if you were moved by what you saw!



THE HISTORY OF BALLET



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

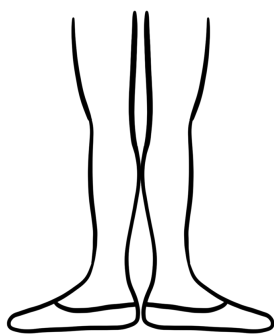
Ballet as an art form began in the royal courts of Italy and France in the 1600's. Formal group dances from the royal courts developed into the art form we now know after *The Sun King*, King Louis XIV of France established the first ballet school, the Académie Royale de Danse, in Paris in 1661.

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.

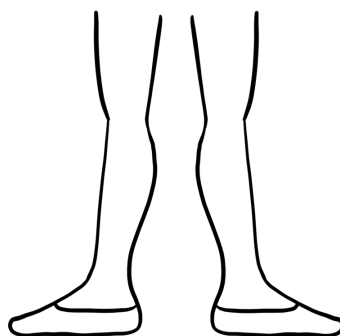
Ballet Positions

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.

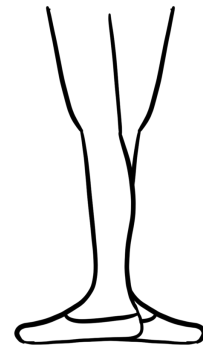
Positions of the feet



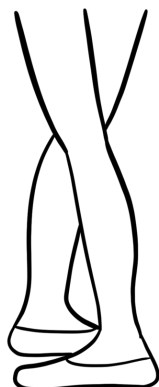
1st position



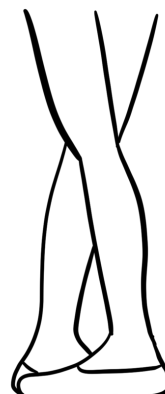
2nd position



3rd position

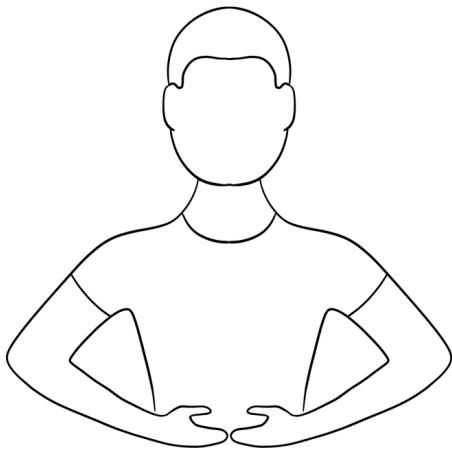


4th position

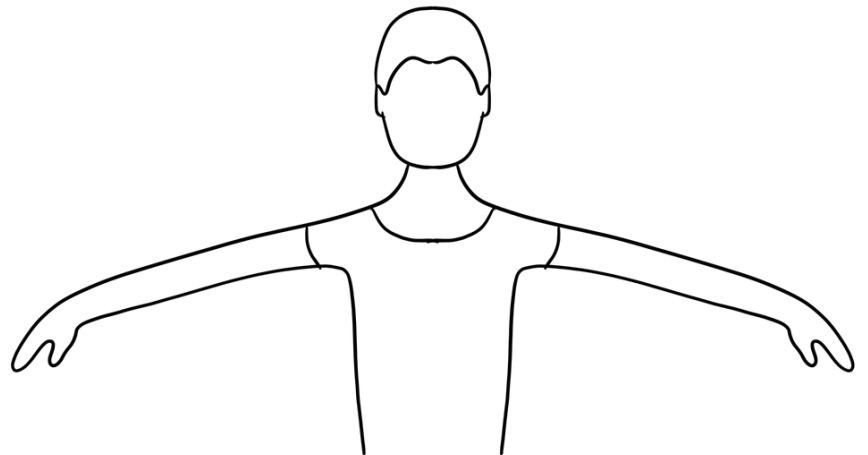


5th position

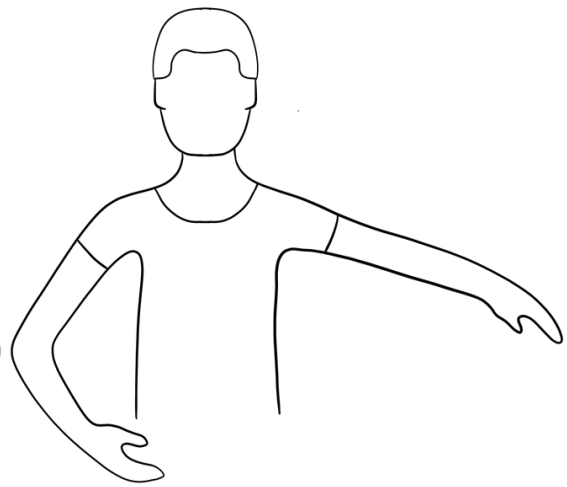
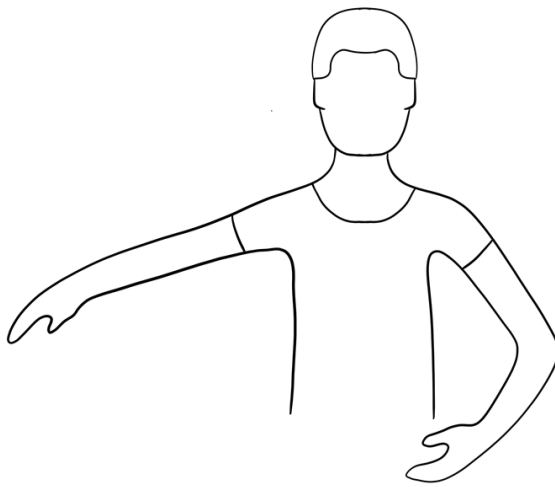
Positions of the arms



1st position



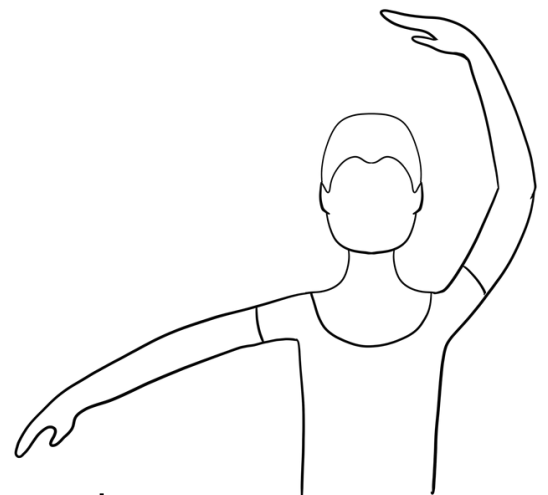
2nd position



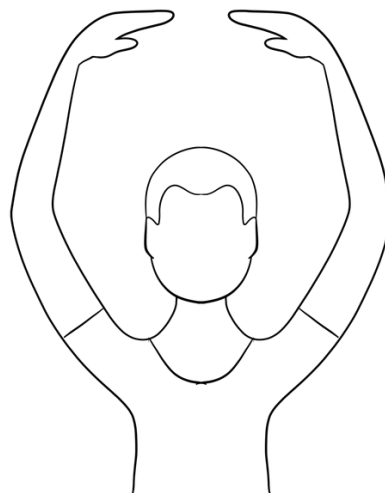
3rd position



4th position



4th position



5th position



BALLET GLOSSARY

Plié is to bend your knees in a diamond shape.

Port de bras is movement of the arms.

Tendu means to point or stretch the foot to the front, side, or back.

Relevé means to rise to the ball of the feet in a sharp action.

Jeté is a leap from one foot to the other in which the front leg appears to have been thrown into the air.

Arabesque is a position supported on one leg with the other extended behind, forming a right angle (or higher), with long arm lines.

Pirouette is to spin or turn; a rotation of the body on one foot.

Pas de deux is a dance for two people.

Principal Artist is a dancer at the highest rank within a professional company.

Solo & Leading Artists are dancers below a principal who performs most solo and featured roles.

Artists are the ensemble group that forms the backbone of a ballet company.

Choreographer is the creative who creates the movement and designs the ballet.

Choreography is the art of creating dances and organising movement into patterns or shapes.



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, public classes, 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.

The West Australian Ballet Centre has been our home since 2012, and is situated on the historical site of the former Blind Institute in Maylands. The history of the building site dates back to 1897 when the Victorian Institute and the Industrial School for the Blind was developed as part of the 60th year celebration of Queen Victoria's reign.

Leanne Stojmenov joined West Australian Ballet's Artistic Management Team as Rehearsal Director in 2024, before her appointment as the company's Artistic Director from 2026.

2026 is the company's 74rd year in operation as we continue "to enrich lives through dance".



West Australian Ballet Centre



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?
- Describe the performers that stood out for you? What was it about their performance that was engaging? (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 theme?
- 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, site specific space or arena stage.



Genesis 2025: Cassidy Thompson in *Midjaliny* by Kyle J Morrison with Polly Hilton. Photo by Julio Blanes



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 *Dracula* has been included on the next page 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?



Published: May 20, 2026

Review: West Australian Ballet: Dracula at His Majesty's Theatre

Performed: Saturday, May 16, 2026

First premiered on this very stage eight years ago, the West Australian Ballet resurrected its Gothic noir masterpiece, *Dracula*, for the 2026 audience tonight. Sweeping in scope, this unmissable tour de force effortlessly seduced, both as a character and as a property, in nearly every facet of creation, production, and outcome.

Choreographer Krzysztof Pastor was sceptical about retelling the *Dracula* story yet again when first approached with the idea all those years ago, but Perth and the wider ballet world should be so glad that Pastor relented, helping to bring this stunning vision to the light of day.

The story began in the fifteenth century, with Count Vlad Dracula at war with the Ottomans somewhere in the Balkans. Although he emerged victorious, word was sent home that he had perished, and his beloved bride, Elizabeth, threw herself from the castle tower. Wracked with despair, Dracula cursed the clergy, God, and the very nature of reality itself as he magnificently, tragically transformed into the hungering undead.

Fast forward four hundred years, to Victorian-era London, to lawyer Jonathan Harker and fiancée Mina Murray at their engagement party with friends, before Harker's journey to Transylvania to facilitate another oligarch's property purchase in the new imperial capital.



West Australian Ballet: *Dracula*

The West Australian Symphony Orchestra took pride of place in the pit, given a spectacular score to play. Multiple tracks were from Francis Ford Coppola's iconic 1992 movie, including the first piece, *The Beginning*, which immediately immersed the audience in the medieval battlefields and personal tragedies of our protagonist. Taken from multiple movie scores and various symphonic movements, the music remained the strong underlying heartbeat of the performance, a pitch-perfect and almost indelible accompaniment to what was occurring visually.

The second impression of the evening, after the music, was most definitely the costuming. The few minutes of the Transylvanian prologue set the highest bar for the remainder of the night, as *Dracula*, his bride, and the priest he slew all shimmered as if in a heat haze, their outfits' innumerable rhinestones reflected under the stage lights.

Beyond these opening minutes, nearly every piece throughout the evening looked haute couture, whether it was the peasant dresses or asylum uniforms, the overcoats or faux furs. At one point, the trio of male vampires appeared to have just come off shift from a Weimar-era Berlin cabaret, and all the praise that will flow to the costume department from this season will be absolutely deserved.

The set design, especially that of Transylvania, was epic in scope. With every piece of vampiric media available as inspiration, the team looked to have used aspects from them all, other than perhaps *Twilight*. Dracula's castle looked either like an ancient horror in and of itself or landed from one of those fantasy realms with many angry dragons. For London and Act Two, the asylum staging was simply stunning, the massive cathedral-like windows that looked out to the world also letting far too much of its evil in.

Dracula himself was envisioned as two roles: Charles Dashwood played as the younger version, with Jack Whiter the elder—through the course of the evening, as the character's vigour waxed and waned, the two dancers transitioned time and again, at first seamlessly across Act One, then rather more jaggedly, swaying between pantomime and opera after intermission.

Harker was performed deliciously by Juan Carlos Osma, played somewhat naively to start, and matured rapidly whilst in the monster's den before his return to London as a vampire hunter midway through Act Two. Harker's fiancée, Mina, was danced by Polly Hilton, who exquisitely emoted the heart's push and pull between her two betrothed, both modern and medieval.

Alexa Tuzil as Mina's best friend, Lucy Westenra, and Ludovico Di Ubaldo as Renfield, a former colleague of Harker's now in the asylum, also gave outstanding performances worthy of specific note. Tuzil, her character fallen to Dracula's infiltration of Victorian high society, conducted a *bouffée en pointe* almost to marathon length, giving the appearance of floating in the air as she was manipulated this way and that.



West Australian Ballet: *Dracula*

Di Ubaldo as Renfield at first drove his fellow asylum patients to near riot as his liege arrived nearby, a synchronised routine built from one through six performers in a most satisfying way. Further into the piece, Di Ubaldo fabulously danced the conflict within his character's soul, still devoted to Dracula, yet at the very same time seemingly exhausted by him.

Earlier, as Dracula and Harker had conducted business over their first dinner, the dancers undertook a *pas de deux* tango, creating a scene full of unbridled eroticism and simmering passion. A few moments later, the female vampires attempted to seduce Harker; this set piece was near enough the epitome of pure lust as interpreted in dance. The evening overflowed with sensuality and heightened emotion in the audience, perhaps as much as on stage.

With too many highlights to simply continue to list, West Australian Ballet's *Dracula* was a visceral, interactive, whole-of-body experience rather than something standalone, cut and dried, and slightly inert in front of the eyes. With the music just as important as the visuals, those who watched and listened tonight were, at multiple times, taken deeply into their very souls.

Part horror, part romance, a towering monument to the possibilities of modern ballet, and an outstanding local achievement not to be missed, *Dracula* sated every appetite that could be brought forward by tonight's delighted and ravenous audience.

PAUL MEEK

Photos by Jonathan VDK



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:

Genesis 2025: Kassidy Thompson in *Pretty or Precious Little Silver* by Polly Hilton. Photo by Bradbury Photography
Genesis 2025: The Dancers of West Australian Ballet in *I'm This I'm That* by Tom Umseher. Photo By Bradbury Photography
Genesis 2025: Brent Carson and Sarah Ross in Jack Whiter's *Romance in the Dark*. 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 Choreographer;s investigation and research show through?

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



Genesis 2025: 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 to present or investigate ideas.

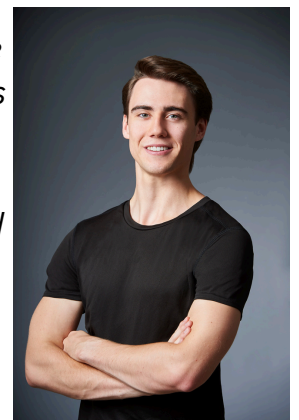
Whether experienced from the audience, onstage or collaborating as a creative, dance offers a platform to curiously unpack ideas.

Below are a few excerpts from Company Artists who created and choreographed work for **GENESIS**.

“Cirque de Bert follows the experience of a man as an attraction at the circus. From being a spectacle to having the spectators pulled into his world, he finds he's not alone in this circus like world.

Cirque de Bert explores themes of loneliness and fitting in by being yourself. The piece pulls inspiration from the circus and certain aspects of attending, such as eating popcorn and laughing at the clowns.”

Brent Carson, ‘Cirque de Bert’



“Set within a Regency-inspired courting ball, this piece explores the emotional twists, pressure and vulnerability involved in courtship. From nervous first love to fiery incompatibility and undeniable connection, Tete é Tete captures the perpetual intensity of human relationships.”

Indiana Scott, ‘Tete é Tete’

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 your 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.



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](#)



Genesis 2025: Tom Umseher rehearsing *Pretty or Precious Little Silver* by Polly Hilton. Photo by Julio Blanes

The background features several thick, white, curved lines that intersect and overlap, creating a dynamic, abstract pattern against a solid black background. The lines vary in curvature and direction, some appearing as straight segments while others are more pronounced curves.

Created by
Education Manager
Emily Coles
for
2026 season of
GENESIS
presented by
West Australian Ballet Company

Cover & Pg2, Photo by Mauro Palmieri
Dancers Indiana Scott and Ludovico Di Ubaldo

2026 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				
<i>Macbeth</i>	Wednesday 16 September - 12pm His Majesty's Theatre			\$			\$	\$8.95	\$	
<i>The Nutcracker</i>	Wednesday 25 November - 12pm His Majesty's Theatre			\$			\$	\$8.95	\$	
<i>The Nutcracker</i>	Wednesday 2 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