



WEST AUSTRALIAN
BALLET


THE SLEEPING BEAUTY

Creative Learning Pack

Inspire your students through dance



CITY OF  **PERTH**
City of Light



**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.**

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134 Whatley Crescent,
Whadjuk Noongar Boodja
Maylands, WA 6051
T (08) 9214 0707
info@waballet.com.au
waballet.com.au

WELCOME

We are so excited you will be joining us at one of West Australian Ballet's incredible school matinee performance. 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 2024, we have had three school matinee performances aimed to inspire students from Kindergarten to Year12. These include *Genesis*, *Romeo & Juliet*, and finally, *The Sleeping Beauty*, all of which have something unique to offer young audiences.

Each performance is accompanied by a Creative Learning Pack to provide educators and students with further insights into dance as an art form, key elements of ballet, as well as aspects of the theatre and live performance.

We have also included performance specific details along with activities for both primary and secondary students.

Suggested activities can be adapted to suit the needs of your classroom. We would love to see what you create through exploring these activities. Whether it be writing, performance, or drawings, please send your creations to learning@waballet.com.au to share your story.

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 your students to experience.

We look forward to welcoming you to West Australian Ballet's 2024 Schools Performances.

Sincerely,
Natasha McCann
Head of Access and Outreach



THE HISTORY OF BALLET



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

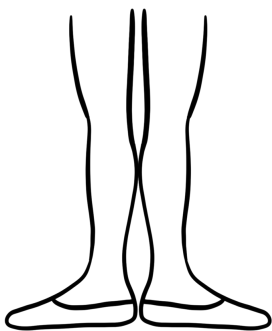
Ballet as a form of dance began in the royal courts of Italy and France in the 1600's. Formal group dances from the royal courts developed into the art form we now know after *The Sun King*, King Louis XIV of France established the first ballet school, the Académie Royale de Danse, in Paris in 1661.

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.

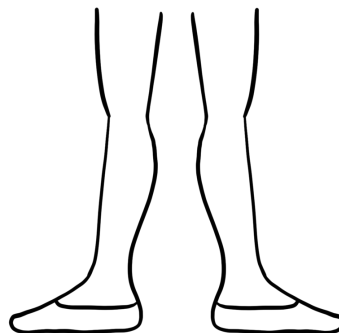
Ballet Positions

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



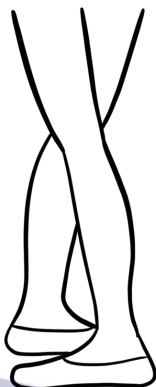
1st position



2nd position



3rd position

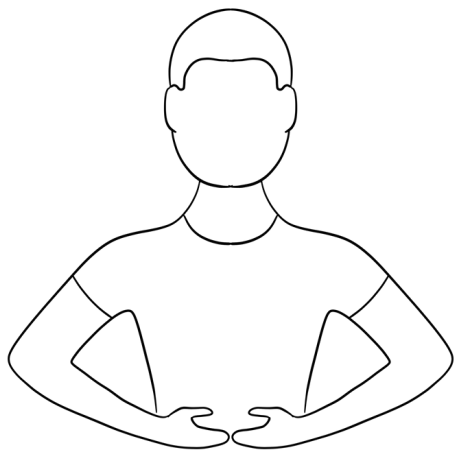


4th position

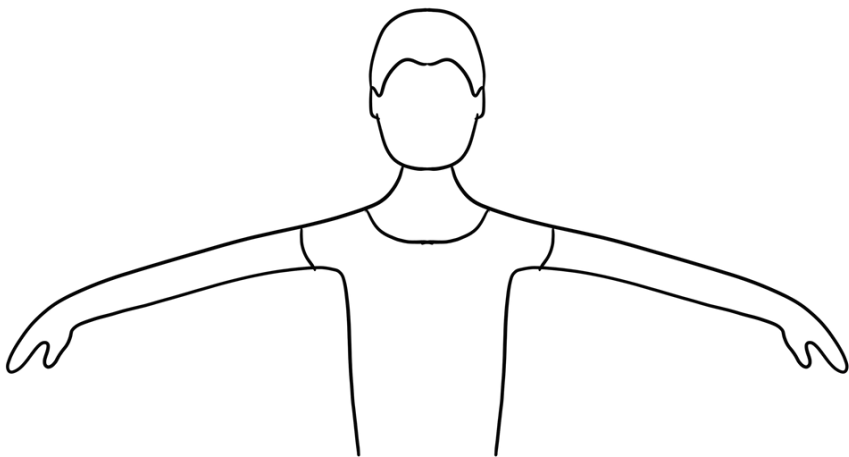


5th position

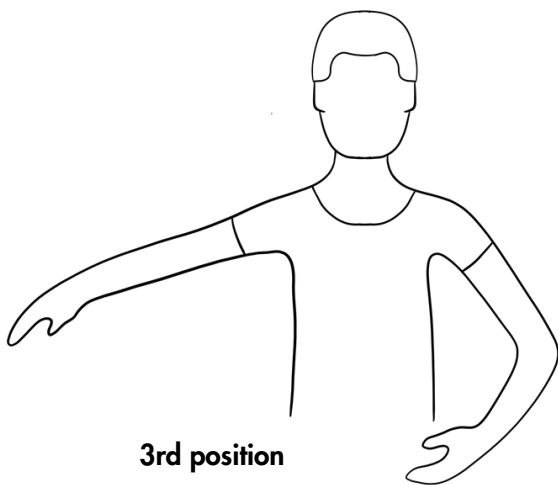
Positions of the arms



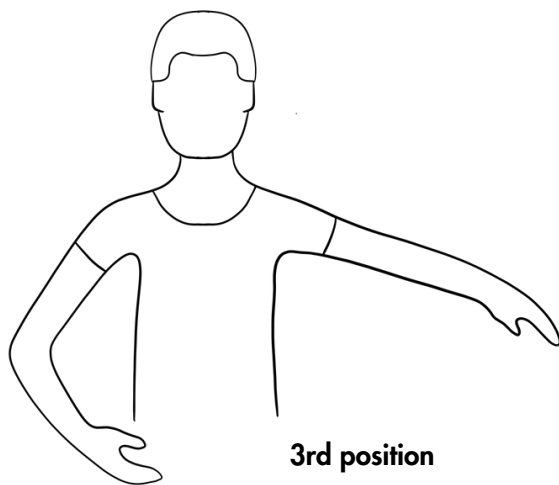
1st position



2nd position



3rd position

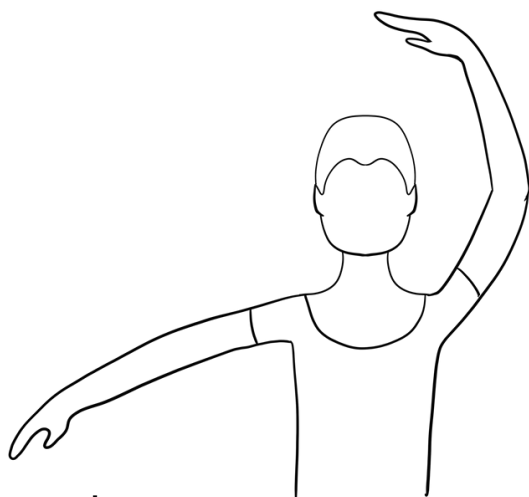
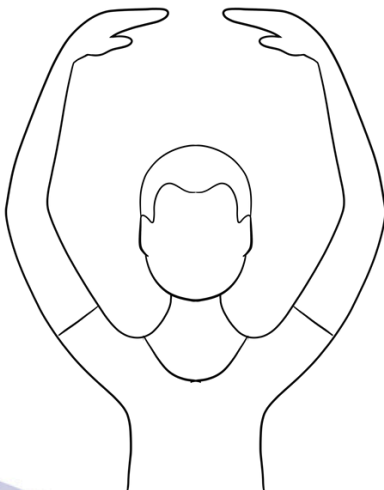


3rd position



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

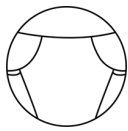
West Australian Ballet is the state's flagship ballet company and Australia's oldest continuous ballet company. Established in 1952 by Madame Kira Bousloff, West Australian Ballet presents up to 50 performances annually across Western Australia, reaching a total audience of over 100,000 people.

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

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.

2024 is the company's 72nd year in operation as we continue "to enrich lives through dance".





ABOUT THE PERFORMANCE

School matinee of
The Sleeping Beauty

Wednesday 27th November, 12 Midday
His Majesty's Theatre, 825 Hay Street, Perth
Estimated running time: **1 hrs 52 mins including intermission**

The Schools Matinee performance, has been reworked slightly to allow it to fit within the allotted timeframe.



Choreographer

Javier Torres after Marius Petipa

Set & Costume Designers

Minna Wallenius
Erika Turunen

Video Designer

Timo Nyman

Lighting Designer

Nigel Levings

Dramaturge

Anneli Mäkelä

Composer

Pyotr Ilyich Tchaikovsky

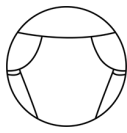
Principal Conductor

Jessica Gethin
with West Australian Philharmonic Orchestra

Audience Warning:

The Sleeping Beauty is designed with young people in mind.

Like all live theatre, this production includes bright and dark lighting states, and occasional loud noises. Please ensure you communicate these elements to your students and feel free to contact us for any specific queries.



SYNOPSIS



Prologue: A Princess is Born

Once upon a time, in an enchanted kingdom far, far away, there was King and Queen who, to their delight, were blessed with a daughter named Princess Aurora. Three fairies are invited to be her godmothers: Volante, the fairy of courage; Grazia, the fairy of joy; and the most powerful of the three, Lilac, the fairy of love. Each of them brings a wonderful gift for the Princess. Volante gives her a unicorn representing wisdom and purity, and Grazia gives a flutter of butterflies symbolising beauty and grace—qualities the princess will one day have. Just as Lilac is about to present her offering, however, in storms Carabosse, the fairy of fear, furious that the King and Queen had not invited them.

It is then discovered that Catalabutte, the Master of Ceremonies, had forgotten to send them an invitation. Furious, Carabosse curses the little Princess: one day she will prick her finger with a poisoned rose thorn and die! Fortunately, Lilac has not yet given her gift to the Princess and so when she does, her power weakens the curse. Although the Princess will still prick her finger, she will not die, rather falling into a deep sleep from which she can only be awoken by true love's kiss.

Terrified, the King orders every single rose bush in the kingdom to be destroyed. Ignoring the King's orders Carabosse and their imps prepare a poisoned rose for Aurora in a deep dungeon.

Act I: Destiny

It is Princess Aurora's sixteenth birthday, and the King has organised a splendid party. Along with her three fairy godmothers, the handsome company also includes Babette, Aurora's high-spirited cousin, and four Princes, each from a corner of the world, who have come to ask for her hand in marriage.

Suddenly, an old woman enshrouded in a robe appears in the crowd. She gives the Princess a blossoming rose who, having never seen such a wonderful flower, takes it with fascination and dances while holding it in her hand.

The court, remembering Carabosse's curse, is horrified, and everyone tries to take the rose from Aurora, but it is too late. The Princess has pricked herself! The poison takes effect, Aurora sinks to the floor, and the villainous Carabosse is revealed. Believing Aurora to be no more, they make their escape. In the ensuing panic, Lilac reminds everyone that Aurora is not dead. Instead, she will now sleep, only to be awakened by love's first kiss. The Princess is then carried to her bed, and Lilac enchants the entire castle to fall asleep until the Princess wakes.

Intermission

One hundred years later, the Prince meets the Lilac Fairy and tells him of Aurora asleep in a castle covered with wild roses, guarded by the fearsome Carabosse. The prince is then lead by the Lilac Fairy to the castle where he battles and defeats Carabosse. He wakes Aurora with a loving kiss and the entire court emerges from its slumber.

Act III: The Wedding

Princess Aurora and Prince Desiré have invited numerous guests to their wedding, including Little Red Riding Hood, Puss in Boots and the Blue Bird. There is much rejoicing, for love has conquered fear, and triumphed.



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 The Sleeping Beauty 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 of 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? 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, engagement with the other characters etc.)
- Describe the use of props and sets in the performance. What impact did they have in presenting or conveying an idea or emotion?
- Describe the lighting, video, sound and other aspects. What was its purpose and how did this enhance the performance or story?
- Describe the costumes. Did they distract from, or contribute to the performance and story?
- Describe the setting of the stage. Describe the way the dancers used the performance area. How would the work be effected if it was performed in a different performance setting? I.e. Outdoors or proscenium arch theatre.



Photography credit - Bradbury Photography



ACTIVITIES: PRIMARY SCHOOL

Writing Activity: Write a letter to your favorite dancer

English: Pre-Primary – Year 6 (ACELY1650a), (VCAVAE001)

Please send letters to
West Australian Ballet - Schools Manager
Access and Outreach Team
134 Whatley Crescent
Maylands WA, 6051.

After watching ***The Sleeping Beauty*** write a letter to your favorite dancer, expressing why their performance and character stood out on stage. Include an illustration of the performance.

Dear _____

My favorite moment of your performance was...

The dancing I saw onstage allowed me to feel...

One question I would like to ask you is...

My artwork, inspired by The Sleeping Beauty



ACTIVITIES: PRIMARY SCHOOL

Creative Writing

English: Year 2 - 6 (ACELT1586),(ACELT1593),(ACELY1671),(ACELT1601),(ACELT1794), (ACELT1612)

Below are two scenic backdrops from a West Australian Ballet original production.

Using the images as inspiration, plan and write a short story. Ask your students to create a fiction or non-fiction world containing one or both of these setting.

Consider and explore:

- Who and What might live or travel through places like these.
- Are they Human or Animal or Imaginative Creature?
- How do they move, look and sound?
- What are their challenges and objectives? Do they have a problem to solve?
- Do they have friends, family or a community?
- What sounds and sights do they experience?
- How does their story end or wrap up?





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 form and content. Select a dance review. A review of West Australian Ballet's **Romeo & Juliet** has been included overleaf for your 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? The story, look, music, feel, design, content.

Why? What is being communicated and why.

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 characters.

TASK: Ask students to write a review of **The Sleeping Beauty**. 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.

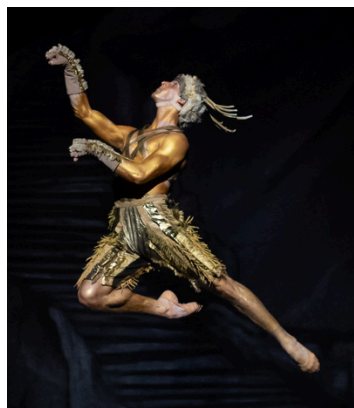
TASK VARIATIONS:

- **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.

- **Reviewing in the realm of fantasy**

For advanced students, write a review of *The Sleeping Beauty* with a few sentence's in the introduction that inspire fairytale world building and scene setting for the reader. Ensure that it includes the above criteria and a critical analysis of the production, while being descriptive. Images below for stimuli.



Photography credit - Bradbury Photography



DANCE AUSTRALIA

REVIEW: WA Ballet's 'Romeo and Juliet'

His Majesty's Theatre, Perth
Reviewed: August 30

Andrea Schermoly's *Romeo & Juliet* was originally created in 2023 for the Royal New Zealand Ballet. It is a three-act production which maintains a traditional take on Shakespeare's classic tragedy.

The most impressive feat of this production is the set design, by James Acheson. As the curtain lifted on Act I, the audience is transported to renaissance Verona by the towering stone walls and distant cathedral, pulled together by sunset-auburn lighting (by Jon Buswell). Subtle shifts in the set structures between scenes transform the space and enable exploration of different characters' perspectives. I would happily see the show again to marvel at the set alone.

The costumes are also designed by Acheson, and are also exceptional. In the Capulet ballroom scene, a sea of flowing, red velvet robes for the *Dance of the Knights* is a spectacle of power and opulence.

The choreography, while pleasant and clean, is unremarkable, as a large portion of the performance is spent on the interactions of the characters, as well as fight scenes (choreographed by Nastassja Norwood). There are, however, some lovely lifts for Romeo and Juliet which develop the growing intimacy of their relationship.

The cast delivered their characters with great commitment. Polly Hilton, in particular, was utterly compelling as Lady Capulet; her piercing stare and proud mannerisms were dripping in pomposity. The deliberate overexaggeration was welcomingly engaging.

Julio Blanes was also a favourite of the night, depicting the audacious Mercutio with a playful attitude. Blanes commanded the stage with both power and control. Some of the timing of the three Montague men (Ruben Flynn-Kann as Benvolio, Oscar Valdes as Romeo and Blanes as Mercutio) was off in a few sections, but it was excusable in their portrayal of scrappy, wayward characters. The women of the ensemble, as always, had impeccable timing.

Dayana Hardy Acuna as Juliet gave her character depth, presenting as both childish amongst authoritative figures and mature with her secret lover. I was particularly pleased to see contrast between Hardy Acuna's partnering with Charles Dashwood (Paris) and Oscar Valdes (Romeo); any pas de deux between Hardy Acuna and Dashwood was appropriately stilted and unaffectionate, whereas Valdes and Hardy Acuna engaged with trust and conviction.

In addition to his superb partnering, Valdes gave a classically kind and gentle depiction of Romeo.

The ensemble's performance cannot be faulted, and there were pockets of the production that swept me into the daydreamy romance, but for the most part, the story was hard to connect with. A heroine finding agency in an oppressive patriarchal culture is a story that remains relevant today, yet there seemed to be no creative tweaks to signal denouncement of such culture. By way of example, at one point in a lively market scene, Mercutio gropes the Nurse from behind; a moment designed for humour and to develop Mercutio's personality as delightfully mischievous. Such a choice felt uncomfortably affirming of outdated ideals.

The WA Ballet presented a passionate performance of *Romeo & Juliet*. The dancers were devoted and charming, and the production elements are outstanding. However, in keeping the presentation strictly traditional, the overall show is safe, at the risk of being uninspiring. Such traditional reproductions have a place in preserving the history of ballet, but there must be consideration for how the values projected will resonate with a modern audience.

- ALANA KILDEA

'Romeo & Juliet' continues to September 14.



Review sourced from Dance Australia

Photo by Bradbury Photography.

<https://www.danceaustralia.com.au/reviews/review-wa-ballet-s-romeo-and-juliet>

Research and Reflection

TASK: The Sleeping Beauty has been adapted multiple times, in numerous artforms. Stage, film, ballet and musical. Research the evolution of this story and how it has developed through the ages, across various forms and artistic mediums.

Consider:

- Why do you think this story has remained timeless?
- What emotions did the themes of the work evoke?
- What viewpoint is this story told from?
- What were some of the dance techniques used?
- What were some moments of symbolism and how did they add to the work?
- How did the work make you feel overall?

TASK: Write an article discussing *The Sleeping Beauty's* impact on popular culture. Compare and contrast the differences in storytelling between other mediums this work has been delivered through; Stage production, live action movie, literature and dance.

Consider the impact of symbolism, expressive movement and nonverbal storytelling displayed in our production, as opposed to other mediums this story has been presented through.

Stimuli below for reference of versatility.





ACTIVITIES: RESPONDING TO DANCE

PRIMARY SCHOOL (ACAVAM114)

SELECT COLOURS THAT EXPRESS THE FEELINGS YOU FELT WHILE WATCHING *THE SLEEPING BEAUTY*.

SECONDARY SCHOOL (ACAVAM126)

USING A MINIMAL COLOUR PALLET, SELECT A TONE OR THEME FROM *THE SLEEPING BEAUTY* TO INSPIRE YOUR DESIGN. EG. PINKS, WHITES = INNOCENCE , BLACKS, GREYS = SORROW ETC.

OR

EXPERIMENT WITH ABSTRACT PATERNS AND COLOURS TO CONVEY HOW THE SLEEPING BEAUTY MADE YOU FEEL. EG. SHARP EDGES, FLOWING LINES, BRIGHT SHAPES.

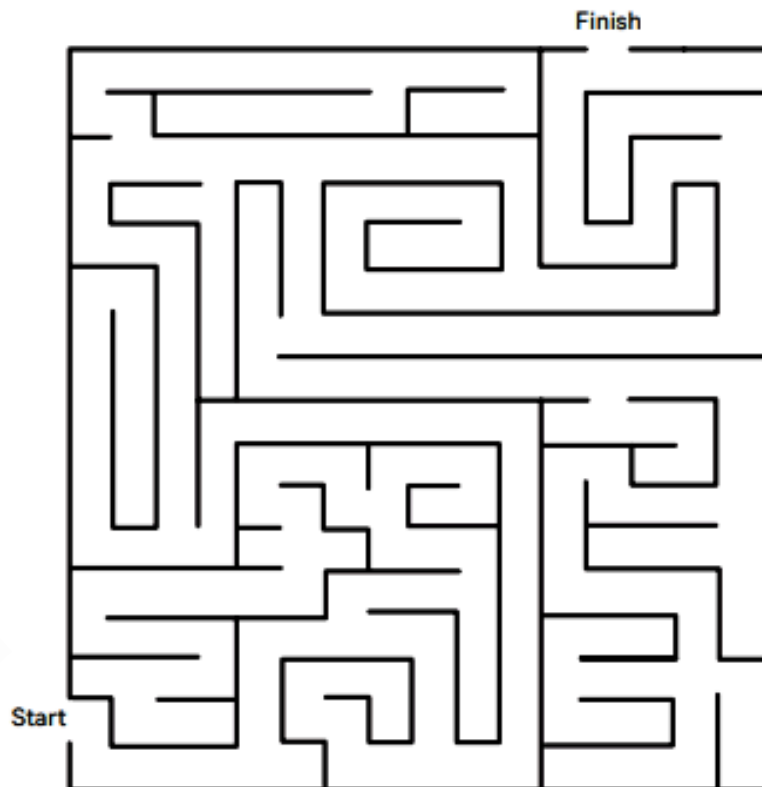




Castle
Fairy
Frog
Rose
Spindle
Sleep
Beauty
Gift
Evil
Curse

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| L | U | V | Y | I | A | Z | S | B | R | E | V | B | J | Q |
| A | M | J | G | D | S | D | I | C | O | F | U | E | C | I |
| E | H | P | F | Z | L | J | C | V | S | G | M | A | W | L |
| B | Y | R | W | Z | E | V | U | D | E | T | L | U | I | E |
| K | O | W | L | V | E | M | R | K | N | G | S | T | T | V |
| T | O | C | U | S | P | E | S | G | B | Z | J | Y | U | I |
| U | D | A | X | Q | G | O | E | J | J | S | Q | W | Z | L |
| B | D | S | O | Z | I | F | T | G | M | R | V | U | B | F |
| U | V | T | L | L | F | A | S | B | Y | A | B | G | Q | R |
| O | G | L | J | U | T | I | F | P | U | E | W | Y | I | O |
| D | H | E | D | A | Y | R | J | M | I | P | F | X | Q | G |
| N | M | X | P | R | R | Y | X | Z | Z | N | Q | G | M | H |
| O | J | F | I | X | J | E | B | D | B | C | D | F | S | O |
| U | Z | J | W | Q | M | W | D | W | Q | S | L | L | L | Z |
| C | V | T | N | D | U | X | H | Q | P | T | J | P | E | I |

Help Aurora find the path to the castle





DIGITAL LEARNING RESOURCES

Digital creative learning resources to accompany the West Australian Ballet's school performance of *The Sleeping Beauty* 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.

Our 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](#)

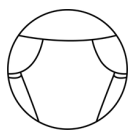


ADDITIONAL RESOURCES

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 THEATRE

**His Majesty's Theatre, 827- 905
Hay Street Perth WA.**

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



- **Travelling by bus:**

There are designated bus bays located on the corner of King St and St Georges Terrace that have been reserved for a safe drop off and pick up. It is a short walk from the theatre and students do not need to cross any roads(see map pictured).

*Please do not instruct your bus driver to drop you off on King Street or Hay Street as there is high potential for this to cause traffic complications.

- **Travelling by car:** Parking is available at His Majesty's Car park, entrance on Murray Street.
- **Travelling by public transport:** Buses travel directly into the city terminating at Perth Busport. The closest train stations are Perth Underground Station or Esplanade.
- **Arrival Time** Please make sure you arrive at the theatre 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** We don't allow patrons to take photos or use devices throughout the performance, but we encourage you to record your experience by taking pictures before and after the show and during the intervals. Don't forget to tag us 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 the city, 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. On your ticket is the level (Stalls, Dress Circle, or Upper Circle), your row (alphabetical letter), and seat number. The front of house staff will read your ticket as you enter the theatre to check you are on the right level, and will help you find your seats if needed.
- **And most importantly** Clapping and cheering is the best way to applaud the performance and make the dancers feel special. Make sure you cheer as loudly as you can during the curtain call (at the end of the performance) to give the dancers a big thank you!

Created by
Education & Community Engagement School Manager
Stee Andrews
for
2024 season of
The Sleeping Beauty
presented by
West Australian Ballet Company



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 | | | |
| Genesis | Tuesday 1 st April – 12pm West Australian Ballet Centre | | | \$ | | | \$ | \$8.95 | \$ |
| Don Quixote | Tuesday 27 th May – 12pm His Majesty's Theatre | | | \$ | | | \$ | \$8.95 | \$ |
| Cinderella | Wednesday 26 th November – 12pm His Majesty's Theatre | | | \$ | | | \$ | \$8.95 | \$ |
| Cinderella | Wednesday 3 rd 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