

THE SLEEPING BEAUTY

Study Guide for Teachers and Students



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The **February 6, 2025** student matinee of *The Sleeping Beauty* will feature excerpts from the ballet, open set changes, live orchestra, and introductions by PNB artistic staff. **The performance will begin at 11:00am and will last approximately one hour with no intermission.**

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Leadership support for PNB's world premiere production of *The Sleeping Beauty* is provided by Leslie & Tachi* Yamada, Susan Brotman, Glenn Kawasaki, Chap & Eve Alvord, Carl & Renee Behnke, Peter & Peggy Horvitz, The Apex Foundation, Susan Young Buske, Lynne Graybeal & Scott Harron, The Nesholm Family Foundation, and Connie & Tom* Walsh, along with dozens of other generous individuals. PNB's 2025 performances of *The Sleeping Beauty* are generously supported by Kay Deasy & Len Sorrin.

Attending a Ballet Performance at McCaw Hall



- You may arrive at McCaw Hall on a bus , in a car , or by walking !
- McCaw Hall is at the Seattle Center, near the Space Needle.



© Alan Alabastro

- When you enter McCaw Hall, you will be in the lobby.
- Ushers will help your group find your seats inside the theater.
- McCaw Hall is a big theater- nearly 3,000 seats! Everyone's view of the stage is a little bit different, but there isn't a bad seat in the house!

The sculpture hanging in the lobby is called "An Equal and Opposite Reaction" by Sarah Sze. She explains that the piece is "filled with the fantasy, imagination, and excitement of attending a performance." Look up at the sculpture as you enter McCaw Hall!

- 👁️ What do you see?
- ❤️ How does it make you feel?



These images come from Jessica Lang's *Let Me Mingle Tears with Thee* from PNB's 2022-23 season (L), and Kent Stowell's *Swan Lake* from PNB's 2023-24 season (R).

- 👁️ What differences do you notice in the dancers' costumes between the two images?
- 🧠 How might their costumes help tell a story?

- The lights in the audience will **dim** before the performance begins. The theater is **dark** during the ballet.
- This performance will have an emcee who will speak from the stage to share about *The Sleeping Beauty* and PNB. However, there will not be any talking during the dancing. The story is told through movement, facial expressions, music, costumes, and sets.
- In order for you and those around you to focus on enjoying the show, audience members do their best to sit with a calm body and quiet voice in their seats. However, you can clap when you enjoy something or laugh if something is funny to let the dancers know you appreciate their hard work.
- At the end of the performance, the dancers and musicians take a bow. This is a curtain call. You are welcome to clap and cheer to share your appreciation!

Going to the theater for ballet is similar to going to a movie:

- Photography and video recording are not allowed. 🚫
- Cell phones and electronics should be turned off when you enter the theater. 📵
Devices to support access needs are welcome to stay on. ✓
- There is no intermission. Use the restroom prior to the performance.

However, unlike the movies:

- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Some people make their visit to the ballet a dress-up occasion; others dress casually. Wear something you are comfortable in so you can enjoy the performance.

Most Importantly: ENJOY AND HAVE FUN!

About Pacific Northwest Ballet



Founded in 1972 and led since 2005 by Artistic Director Peter Boal, Pacific Northwest Ballet (PNB) is one of the largest ballet companies in the United States. PNB is also home to one of the United States' top ballet training schools—Pacific Northwest Ballet School.



PNB dancers are full-time professional artists. The Company has 48 dancers who dance over 100 performances each year at McCaw Hall in Seattle and on tour. The PNB Orchestra, consisting of over 60 professional musicians, accompanies these performances. PNB dances many types of ballets, including story ballets like *The Sleeping Beauty*, as well as dances that are shorter, share ideas or feelings instead of telling stories, or are performed barefoot, in socks, or even in sneakers.



Founded in 1974, Pacific Northwest Ballet School, under the direction of Francia Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for rigorous ballet training and offers a complete professional curriculum to nearly 1,000 students at two locations-- Seattle and Bellevue.



PNB's Community Education Programs provide dance education in the greater Seattle area and reach approximately 15,000 adults and children each year through student matinees, in-school residencies, professional development for teachers, and other community-based programs.



A Dancer's Day

The dancers at Pacific Northwest Ballet are professionals. This means dancing is their full-time job. Their work is to dance, rehearse, and perform ballets. Regular classes and rehearsals take place at PNB's Phelps Center, right next door to McCaw Hall. No day is ever the same, as the dancers frequently work with new choreographers and coaches, and learn new roles. However, their days often follow a similar schedule.

Dancers make a serious commitment at a young age. Most dancers train for at least 10 years before becoming a professional. Like many professional sports, dance careers typically last less than 20 years due to the intense physicality required of a dancer's body.

8:30 - 9:15am: Arrive

Dancers arrive early in order to change into ballet clothes, stretch, and prepare for a full day of dancing.

9:15 - 10:45am: Class

The Company starts each day with a ballet class. Class starts with warm-up exercises at the barre, followed by longer combinations that move around the room.



10:45-11:05am: Break

11:05am - 2:00pm: Rehearsal

2:00 - 3:05pm: Break

3:05 - 6:00pm: Rehearsal

During rehearsal, dancers learn what will be performed on stage. Rehearsals are usually for smaller groups to practice certain sections or roles within a ballet.

7:30pm: Performance

On performance days, dancers start their day later. Once they arrive at the theater, they prepare by putting on costumes and makeup, and warming up.



About *The Sleeping Beauty*



PNB Principal Dancer Dylan Wald as Carabosse

The Sleeping Beauty is one of the most loved classical ballets. It was first created in 1890 on the Mariinsky Ballet in Russia, by famed choreographer Marius Petipa. *The Sleeping Beauty* is based on the Charles Perrault fairy tale, *The Beauty of a Dormant Forest*. While creating the ballet, Petipa worked in collaboration with Russian composer Peter Ilyich Tchaikovsky (also known for his musical scores for *The Nutcracker* and *Swan Lake*). The choreographer and composer communicated about the tempos, steps, and characters in each scene, giving each other inspiration for movement and music.

135 years later, *The Sleeping Beauty* is still performed by ballet companies all over the world, showcasing technical intricacy through an expressive story. The role of Princess Aurora is special for ballet dancers; it offers opportunities to show difficult technique alongside artistic interpretation, from the famous Rose Adagio to the triumphant Wedding Pas de Deux.

Pacific Northwest Ballet is debuting a brand-new production of *The Sleeping Beauty* in January 2025, featuring collaborations between artistic director Peter Boal, scenic designer and local glass artist Preston Singletary, costume designer Paul Tazewell, projection designer Wendall K. Harrington, puppetry designer Basil Twist, lighting designer Reed Nakayama, and stager Doug Fullington.

While the music and dance steps remain the same as 135 years ago, this version of *The Sleeping Beauty* has re-imagined the setting and re-visited choreography using historical notes by Marius Petipa as a guide to stage the ballet. This new version is set in a timeless fantasy world inspired by the natural beauty of the Pacific Northwest and Northwest Coast art, drawing from scenic designer Preston Singletary's Tlingit cultural heritage.

Come with Princess Aurora through a world of magic and monarchs, as she fulfills her destiny in a ballet full of adventure, dreams, and love.



PNB Soloists Dammiel Cruz-Garrido and Amanda Morgan as King and Queen Papillion.

The Story of *The Sleeping Beauty*

ACT I

Scene 1

There's a place along the western oceanic coast where madrone trees bend gently toward the sea. Lofty eagles soar above while mischievous ravens dart below and the monarch butterflies are known to return to this spot each spring, boasting brilliant black and saffron wings. In this mythical place, we meet King and Queen Papillon, which means butterfly in French, who are celebrating the birth of their daughter, Aurora.



Catalabutte oversaw all court activities at the house of Papillon. His trusty, and at times untrusty, footman assisted with plans and preparations for festivities. All the good fairies had been invited, including the wondrous and kind Lilac Fairy. Each would bring a gift for Princess Aurora. These offerings would allow Aurora to fulfill her destiny. In addition to the fairies, there were other members of the court, honored guests from nearby lands, and beloved members of the Papillon family. The guest list was checked and rechecked. No one had been forgotten, or so they thought.



As the sky darkens and a raven's shadow approaches, the king and queen realize with a sense of doom that they forgot to invite Carabosse. Carabosse is part of their family, but also an irritable, shapeshifter fairy who can take the form of a raven and is often accompanied by mischievous mice.

Carabosse arrives angry that she had been excluded from the celebration. As her temper flares, she curses baby Aurora with the fate that on her 20th birthday, the princess will prick her finger on a spindle and die.



Images of spindles- sharp pointed tools used by knitters to twist fibers into yarn.

Fortunately, the Lilac Fairy has one last magical gift for Aurora. While unable to cancel Carabosse's curse, the Lilac Fairy alters the deadly spell to save the princess and restore balance across the land. Instead of death on her 20th birthday, Aurora and her kingdom will sleep for one-hundred years.

Scene 2

Twenty years in the future, we join the kingdom again as they celebrate Princess Aurora's 20th birthday. Though some in the realm worried about the day because of Carabosse's curse, most lived in happiness and peace. The Hall was decorated and elegantly dressed heirs from neighboring lands attended the grand celebration. Aurora was honored by their presence and danced with each of them. A knitter appeared and offered Aurora a birthday gift- it was a spindle. Aurora had never seen one and she was curious. Suddenly, the spindle pricked her finger, just as a dark cloud crossed the sun. The shadow of a raven appeared moments before the knitter revealed her identity- it was Carabosse! Some worried Carabosse's curse had come true, and the beautiful princess would soon die, but others knew the prediction of the Lilac Fairy would prevail and the story of destiny was now in motion. Princess Aurora, the Papillon family, and everyone in the hall soon fell asleep as silent vines started to grow.



ACT II

Scene 4

100 years have passed since Aurora pricked her finger and fell asleep. The Lilac Fairy has met Prince Désiré and shown him a vision of the sleeping princess as his destiny. As he arrives at the castle covered in vines, he is determined to find Aurora and break the spell. Prince Désiré succeeds in waking Aurora and ending the curse, at which point the destinies of the prince and princess become forever connected through love.

Scene 5

In the final part of our story, we join the wedding celebration for Aurora and Prince Désiré. All of their friends are there, including several characters from other fairy tales- Puss in Boots and the White Cat, a Blue Bird and Princess Florine, and Red Riding Hood and the Wolf. They even invited Carabosse, who was almost unrecognizable, wrapped in a new mood with a warm heart. Just before the wedding dance, we see the fairy tale character Hop o' my Thumb and his siblings steal a towering Ogre's boots. During the dance, Aurora declares her love for Prince Désiré. Their bond was as beautiful as the dawn and as enduring as the day. From that day forth, everyone in the land lived happily ever after.



About the Artists

Choreographer: Marius Petipa



Marius Petipa (1818-1910) was a ballet dancer, teacher, and choreographer born in France. He is noted for his long career as Premier Maître de Ballet of the St. Petersburg Imperial Theatre, from 1871 until 1903. Petipa created more than fifty ballets, some of which have survived in versions either faithful to, inspired by, or reconstructed from the original-- *Don Quixote* (1869), *La Bayadère* (1877), *The Sleeping Beauty* (1890), *The Nutcracker* (which was mostly choreographed by Lev Ivanov, with Petipa's counsel and instruction) (1892), and *Raymonda* (1898). All of the full-length works and individual pieces which have survived in active performance are considered to be cornerstones of ballet repertory, and he is cited as one of the most influential choreographers of all time.

Composer: Peter Ilyich Tchaikovsky



Peter Ilyich Tchaikovsky (1840-1893) studied at the Conservatory in St. Petersburg, Russia. Tchaikovsky is one of the most popular and influential of all romantic composers. His work is expressive, melodic, and grand in scale, with rich orchestrations. His output was prodigious and included chamber works, symphonies, concerti for various instruments, operas, and works for piano. His creations for ballet include *Swan Lake*, *The Nutcracker*, and *The Sleeping Beauty*.

Staging: Peter Boal and Doug Fullington



Peter Boal was raised in Bedford, New York. At the age of nine, he began studying ballet at the School of American Ballet. Peter became a member of New York City Ballet's corps de ballet in 1983 and a principal dancer in 1989. In 2005, he retired from New York City Ballet to become Artistic Director of PNB. In addition to overseeing all artistic operations, he has staged works of George Balanchine, Jerome Robbins, and Ulysses Dove for PNB and other companies.



Doug Fullington was Audience Education Manager and Assistant to Artistic Director Peter Boal at Pacific Northwest Ballet (PNB) in Seattle. During his tenure at PNB he was responsible for developing PNB's audience education programs and was also on the consulting staff of Pacific Northwest Ballet School as dance historian. Doug is a fluent reader of Stepanov choreographic notation and has contributed reconstructed dances to *The Daughter of Pharaoh* for the Bolshoi Ballet (2001); "Le jardin animé" from *Le Corsaire* for PNB School (2004); *Le Corsaire* for the Bavarian State Ballet (2007); *Giselle* with Marian Smith and Peter Boal for PNB (2011), and *Paquita* with Alexei Ratmansky and Marian Smith for the Bavarian State Ballet (2014). Doug's writings on Stepanov notation have been

published in *Ballet Alert!*, *Ballet Review*, *Dance View*, and *Dancing Times*. He has also presented numerous lecture-demonstrations about Stepanov notation on the Guggenheim Museum's Works and Process series.

Scenic Design: Preston Singletary



Preston Singletary's work has become synonymous with the relationship between Tlingit culture and fine art. His glass sculptures deal with themes of Tlingit mythology and traditional designs, while also using music to shape his contemporary perspective of Native culture. Singletary started blowing glass at the Glass Eye studios in Seattle in 1982 and continued to develop his skills as a production glass maker at the Pilchuck Glass School. He then worked at the glass studio of Benjamin Moore, where he broadened his craft by assisting Dante Marioni, Richard Royal, Dan Dailey and Lino Tagliapietra. In 2000, Singletary received an honorary name from elder, Joe David (Nuu Chah Nulth) and in 2009, Singletary received an honorary doctorate degree from

the University of Puget Sound. Forty years of glass making, creating music, and working together with elders has put him in a position of being a keeper of cultural knowledge, while forging new directions of Indigenous arts. Now recognized internationally, Singletary's works are included in The Museum of Fine Arts, The Seattle Art Museum, The Ethnographic Museum, The National Museum of Scotland, The British Museum, The National Museum of The American Indian, Smithsonian Institution as well as two solo exhibitions that toured multiple venues originating with The Museum of Glass in Tacoma, WA.



This image shows a sketch of a prominent set piece that will be onstage throughout the ballet. The eagle symbolizes one of two moieties, or groups, from Tlingit culture. The eagle represents strength and pride. The other group is raven.

 Notice the size of the people in the image in comparison to the set. What are some steps that might be taken to build a larger-than-life set piece from a small sketch?



Go deeper!

[Preserving Culture in Glass- A Q&A with Preston Singletary](https://nativenewsonline.net/arts-entertainment/preserving-culture-in-glass-q-a-tingit-artist-preston-singletary/): A brief interview that highlights Preston's career, and the rich cultural history that inspires his work.

<https://nativenewsonline.net/arts-entertainment/preserving-culture-in-glass-q-a-tingit-artist-preston-singletary/>

Costume Design: Paul Tazewell



Paul Tazewell has been designing costumes for theater, film and television, dance, and opera for over 30 years. Most recently, he designed the costumes for the 2024 movie musical *Wicked*. In 2016, he received the Tony Award for best costume design for *Hamilton*, and the Emmy Award for outstanding costume design for *The Wiz Live!* His extensive resume includes work on a number of Broadway and off-Broadway shows, including *Caroline*, *Guys and Dolls*, *Def Poetry Jam*, *On the Town*, and *Side Show*. Tazewell has received Tony Award nominations for *The Color Purple*, *In the Heights*, *Memphis*, *A Street Car Named Desire*, and *Bring in 'Da Noise, Bring in 'Da Funk*. In 2002, PNB commissioned Tazewell to design costumes

for the world premiere of Donald Byrd's *Seven Deadly Sins*. In 2003, Tazewell also designed the costumes for PNB's *Swan Lake*, the production created in honor of the 2003 opening of McCaw Hall. He has also worked with companies including The Metropolitan Opera, The Bolshoi Ballet, The English National Opera, The Kennedy Center, Houston Grand Opera, San Francisco Opera, and more. His awards include the 1999 Jefferson Award in Chicago, The Princess Grace Fellowship Award, four Helen Hayes Awards, and two Lucille Lortel Awards, among others. Tazewell is a graduate of the North Carolina School of the Arts and NYU Tisch School of the Arts, and was a resident artist and Associate Professor of Costume Design at Carnegie Mellon University from 2003-2006.



These images show the process of making a costume, from Paul Tazewell's original sketch, to the pieces being sewn together in PNB's costume department, to the garment being worn onstage at McCaw Hall. This new production of *The Sleeping Beauty* will feature over 250 brand-new costumes, all made by hand.

 What might a costume designer have to consider when designing attire for dancers to wear onstage?



Go deeper!

[Paul Tazewell at PNB](https://www.pnb.org/blog/paul-tazewell-at-pnb/): Learn more about Mr. Tazewell's work at PNB in this blog post.

<https://www.pnb.org/blog/paul-tazewell-at-pnb/>

Projection Design: Wendall K. Harrington



Wendall K. Harrington has embraced many disciplines, including theater, publishing and multi-image/video design and production, and academia in her career. As a projection designer, her work has been seen in Broadway productions, opera, and dance. Ballet designs include work for Alexei Ratmansky, American Ballet Theater, Doug Varone and Dancers, San Francisco Ballet, and The Joffrey Ballet. Harrington lectures widely on the art of projection design and is the head of the MFA program in Projection Design at the Yale School of Drama. She was recently awarded a 2024 Tony Honors for Excellence in the Theatre.

Puppetry Design: Basil Twist



Basil Twist is a director, designer, and puppeteer who furthers the artistry and technical craft of puppetry through his diverse range of works. His experiments with the materials and techniques of puppetry explore the boundaries of the animate and inanimate, the abstract and the figurative. His work ranges from classic stories to abstract visualizations of orchestral music and are informed by puppetry traditions from around the world. In dance, Twist has created new work with Pilobolus, Jane Comfort, Joe Goode Performance Group, and Christopher Wheeldon for *Cinderella*, *The Winter's Tale*, and a



In rehearsal with puppets designed by Basil Twist for PNB's *The Sleeping Beauty*.

new *Nutcracker* for The Joffrey Ballet. Most recently, he created the sets and puppetry for *Dorothy and The Prince of Oz* with Ballet MET and Tulsa Ballet.

Lighting Design: Reed Nakayama



Reed Nakayama is a lighting and video designer based in Seattle. Originally from Denver, he moved to Washington to attend Cornish College of the Arts, where he studied lighting and scenic design, receiving a BFA in 2007. His designs for local companies include Seattle Shakespeare Company (*A Winter's Tale*), Strawberry Theatre Workshop (*Our Town*), and Teatro Zinzanni (*In Tents*). In 2013, Mr. Nakayama joined PNB as a member of the stage crew and was named Resident Lighting Design Coordinator in 2019. He has designed the lighting for Kyle Davis' *A Dark and Lonely Space*, Ezra Thomson's *The Perpetual State*, and Jessica Lang's *Ghost Variations*, among other works.

Associate Scenic Design: Charlene Hall

Charlene Hall is a watercolor artist and scenic designer. She's collaborated with Pacific Northwest Ballet for over four decades, and her painting is seen in PNB productions of *Giselle*, *Coppélia*, and George Balanchine's *The Nutcracker*®. Her original scenic designs include: *Theme and Variations* (George Balanchine, 1985), *Orpheus Portrait* (Kent Stowell, 1990), *Le Corsaire: A Pirate's Tale* (Marius Petipa, 2016).

As you can see, PNB has a massive behind-the-scenes team who have contributed to the development of this production. It's important to recognize the hundreds of people it takes to make a show happen—there are so many more people involved than just the dancers you see onstage!

🧠 If PNB asked you to be a part of creating their next ballet, which role would you like to try? Do you like to listen to and make music, like a **composer or musician**? Do you like to create and teach movement, like a **choreographer or stager**? Do you like to make visual images, like a **scenic or projection designer**? Do you like to design outfits, like a costume designer?



The PNB Orchestra in action at McCaw Hall.



Projections by Wendall Harrington for Alexei Ramatsky's *Wartime Elegy*.



Choreographer Eva Stone creating a work on PNB dancers.



Costume sketches for George Balanchine's *Jewels*.

Discussion Topics

Movement:

Discussion:

Dance is a way to communicate stories, ideas, and feelings without using words. How can our bodies show feelings and ideas without talking or sounds?

Pre-Performance Questions:

- What kinds of movements might match emotions such as love, anger, happiness, or sadness?
- Are these movements fast or slow? Sharp or smooth?

Post-Performance Questions:

- How did the choreography communicate the story and the characters' feelings?
- Give an example of something the dancers told the audience through movement. Show it with your own body!
- Are there any parts of the ballet that you have questions about?

Costumes:

Discussion:

Costumes are important because they help identify the characters in the story. The audience can use costumes as clues to identify and learn about the characters. Some dancers will perform multiple parts and change costumes several times.

Pre-Performance Questions:

- What kinds of costumes do you expect to see in *The Sleeping Beauty*?
- What kinds of materials do you think are used to make the costumes?

Post-Performance Questions:

- How long do you think it took to make all of those costumes? (*over a year!*)
- Think about the different costumes in *The Sleeping Beauty*. How did they help tell the story?
- Which costumes looked easiest to dance in? The most difficult?

COSTUME FUN FACTS

- There were 80 costumes designed for the show, and about 250 total costumes built to accommodate various corps (group) roles and sizing needs.
- Nearly 100 people have been working on costumes for the production—some are in Seattle, while others are in Houston, Atlanta, Boston, and more.
- Over 150 yards of black velvet fabric were bought for the intricate formline style each costume displays (formlines are common in Northwest Coast art).
- Over 50,000 rhinestones were used on these costumes—and they were all applied by hand!



Go deeper!

<https://www.youtube.com/watch?v=UfENmiltIAM&t=1s>

Learn more about costumes at PNB in this video.

Discussion Topics

Music:

Discussion:

Since ballet does not involve talking while dancing, music is a very important part of the performance. In addition to music helping to tell the story and set the mood, dancers use it to remember their choreography and stay together with the musical beat while performing. The music for this student matinee will be played live by members of the PNB Orchestra. You may wish to play short musical excerpts of Tchaikovsky's music from *The Sleeping Beauty*.

Pre-Performance Questions:

- What kind of music tells you when something scary or exciting is happening in a movie?
- What kind of music do you expect to hear during *The Sleeping Beauty*?
- How do you think music and dancing work together?

Post-Performance Questions:

- How was the music different in each scene? The same?
- How did the music help to tell the story?
- If you were creating a ballet, would you prefer to pick a piece of music that was already composed, or one that was created specifically for your dance?

Scenery and Lighting:

Discussion:

The Sleeping Beauty is based on a story with various settings. In this ballet, we see scenic elements like vines growing over the kingdom to show time passing and lighting effects to help create different moods.

Pre-Performance Questions:

- What kinds of considerations might scenic designers need to make for ballet?
- How could lighting change the mood on stage without changing anything else?

Post-Performance Questions:

- What did the scenery look like? How many different settings can you remember from the story?
- How and why were the sets and lights different for each scene?

Additional Resources

ABOUT PNB's THE SLEEPING BEAUTY

Photos, program notes, and other behind-the-scenes information is available on PNB's website.

<https://www.pnb.org/season/the-sleeping-beauty/>

IN THE NEWS ABOUT THE SLEEPING BEAUTY

- **Ninety Hands on Deck.** Article from *The Stranger* detailing the creation process of PNB's brand-new costumes.
<https://www.thestranger.com/photo-essay/2024/12/24/79830428/ninety-hands-on-deck>
- **A Dance of Two Worlds: Indigenous Storytelling in The Sleeping Beauty.** Article on Ode about PNB's 2025 World Premiere production.
<https://ode.fm/article/sleeping-beauty-reimagined-pacific-northwest-ballet/>

FROM THE PNB BLOG

- **Indigenous Design in The Sleeping Beauty** by Kariel Galbraith – Tlingit, Dakl'aweidí Clan.
<https://www.pnb.org/blog/indigenous-design-in-the-sleeping-beauty/>
- **10 Fast Facts About The Sleeping Beauty Costumes**
<https://www.pnb.org/blog/10-fast-facts-about-the-sleeping-beauty-costumes/>
- **A Day in the Life of a Professional Division Student: Operating Puppets in The Sleeping Beauty**
<https://www.pnb.org/blog/a-day-in-the-life-operating-puppets-in-the-sleeping-beauty/>

LITERATURE

[*Sleeping Beauty*](#)

ISBN: 978-0692224618

By Charles Perrault, Translated by Soren Filipksi

Illustrated by Gustave Dore and E. Monnin

Charles Perrault's original telling of the fairy tale, paired with classic illustrations.

[*The Sleeping Beauty*](#)

ISBN: 978-1481458313

By the New York City Ballet

Illustrated by Valeria Docampo

The New York City Ballet's telling of "The Sleeping Beauty" as a ballet.

[*Remember*](#)

ISBN: 978-0593484845

By Joy Harjo

Illustrated Michaela Goade

"Remember" is an award-winning poem by US Poet Laureate Joy Harjo. This iteration includes vivid illustrations from a Tlingit artist.

[*Tlingit Animals- A Coloring Book*](#)

By Alison Bremner

Features beautiful illustrations from a Tlingit artist.

MUSIC

[*The Sleeping Beauty- London Symphony Orchestra*](#)

SOCIAL NARRATIVE

Information about what to expect for attending a PNB Student Matinee at McCaw Hall.

<https://www.pnb.org/wp-content/uploads/2024/08/PNB-Student-Matinee-Social-Narrative-FY25.pdf>

GET TO KNOW PNB:

YouTube: <https://www.youtube.com/user/pacificnwballet/featured>

Facebook: <https://www.facebook.com/PNBallet>

Blog: <https://www.pnb.org/blog/>

Instagram: <https://www.instagram.com/pacificnorthwestballet/>

PNB Community Education programs are committed to serving all members of the community. We believe every child and adult has the ability and merit to dance. Programming is inclusive, regardless of race, national origin, disability status, socioeconomic status, sexual orientation, or gender.