DREAMS COME TRUE

The Art of Disney’s Classic Fairy Tales

EDUCATION RESOURCE KIT

This exhibition was organised by the
Walt Disney Animation Research Library

acmi
AUSTRALIAN CENTRE FOR THE MOVING IMAGE

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Special thanks to
Information and activities in this kit has been drawn from the following materials:
- Walt Disney Animation Research Library
- New Orleans Museum of Art Education Kit
- Dreams Come True: The Art of Disney’s Classic Fairy Tales - An Acoustiguide Tour

Images
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INTRODUCTION

Discover the artistry behind Disney's timeless animated films.

From November 2010, ACMI hosts a unique exhibition drawn from the archives of the Walt Disney Animation Research Library.

*Dreams Come True* is a rare opportunity to see original concept art, story sketches, drawings, maquettes and final frame cels from some of the Walt Disney Studios' most celebrated animated films.

An Australian exclusive, the exhibition features artworks from *Snow White and the Seven Dwarfs*, *Cinderella*, *Sleeping Beauty*, *The Little Mermaid*, *Beauty and the Beast*, *The Princess and the Frog*, and Disney's latest animated feature, *Tangled*.

Walt Disney began adapting fairy tales for animation in the 1920s, inspired by the traditional tales of the Brothers Grimm, Charles Perrault and Hans Christian Andersen. The exhibition explores developments in story and animation techniques and showcases the work of artists such as Mary Blair, Kay Nielsen, Eyvind Earle and Glen Keane.

Fall under the spell of Disney's classic animation.

WALT DISNEY ANIMATION RESEARCH LIBRARY

The collection that would become the Walt Disney Animation Research Library (ARL) was established in 1923 to conserve and protect the artistic heritage of Walt Disney Animation Studios. The ARL collection is available to be used 'in-house' and is a rich resource for creative inspiration for the artists and animators working in the Studio. The ARL contains artworks and production elements from the entire catalogue of Disney's animated films, and this is the first time that so many of these have been on display in Australia.

*Dreams Come True* was curated by Lella Smith, Creative Director, Walt Disney Animation Research Library. This exhibition was organised by the Walt Disney Animation Research Library. This exhibition is indemnified by the Victorian Government through Arts Victoria.
FOR TEACHERS

Dear Teachers,

In the 1930s, Disney created short animated films. Some of the earliest drawings, including original drawings from *Three Little Pigs*, the most popular animated short of its time, are exhibited in *Dreams Come True: The Art of Disney’s Classic Fairy Tales*.

In this exhibition, you will also see drawings from subsequent Disney films featuring well-known fairy tale and nursery rhyme characters. You will be able to find out more about many of these stories – both the traditional fairy tale and the re-imagined version; and you will be able to learn about the magic of Disney in transforming these classic traditional tales.

Almost all of the works in the *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition are drawn from the rich collections of the Walt Disney Animation Research Library.

In preparation for your visit, ACMI provides two key resources – firstly this short Teacher Kit to support the *Dreams Come True: Art of Disney’s Classic Fairy Tales* exhibition – and also a more comprehensive Fairytales and Fantasy Teacher Kit, an extensive unit of inquiry that includes information, teaching and learning experiences and worksheets.

The teaching and learning activities and resources within this kit introduce basic elements of story structure, key elements of fairy tales and related character archetypes and help students to gain a deeper appreciation of the relevance of stories within their own lives.

In each case the kits have been developed to support the curriculum areas of English and The Arts in Australia, with particular relevance to the Victorian Essential Learning Standards (VELS).

Enjoy this wonderful opportunity to engage with and to learn more about the artistry of Disney’s Classic animated fairy tales.

We also invite you to find out more about the full range of ACMI Screen Education teacher and student programs.

For information visit: [www.acmi.net.au/education](http://www.acmi.net.au/education)

Christine Evely
ACMI Screen Education
Education Programmer
DRAWN FROM THE RICH ARCHIVE OF THE WALD DISNEY ANIMATION RESEARCH LIBRARY, **DREAMS COME TRUE** EXPLORES DISNEY’S 80 YEAR HISTORY OF ADAPTING TRADITIONAL EUROPEAN FAIRY TALES INTO TIMELESS ANIMATED FILMS.

THE EXHIBITION PRESENTS AUSTRALIAN AUDIENCES WITH A RARE OPPORTUNITY TO SEE ORIGINAL CONCEPT ART, STORY SKETCHES, ANIMATION DRAWINGS, MAQUETTES AND FINAL FRAME CELS FROM SOME OF DEFISNY’S MOST CELEBRATED FILMS, FROM THE WORLD’S FIRST CEL-ANIMATED FEATURE TO CONTEMPORARY CLASSICS.

SHOWCASING THE WORK OF THE MANY TALENTED ARTISTS WHO HAVE DESIGNED AND ANIMATED THESE GROUNDBREAKING FILMS, THE EXHIBITION ILLUSTRATES HOW DEVELOPMENTS IN STORY AND ANIMATION TECHNIQUES HAVE BROUGHT US SOME OF CINEMA’S MOST MEMORABLE CHARACTERS AND MAGICAL WORLDS.

THE EXHIBITION IS PRESENTED IN EIGHT SECTIONS THAT CHART THE DEVELOPMENT OF THESE GROUNDBREAKING FILMS:

**> Introduction**
Folk tales, myths, fables, nursery rhymes and fairy tales have been passed down through the ages, and inspired Disney’s early *Silly Symphonies*. With storyboards, sketches, and cels from animated shorts including *Three Little Pigs*, *The Pied Piper* and *The Ugly Duckling*, this section explores the artists’ techniques for creating realistic animation.

**> Snow White and the Seven Dwarfs (1937)**
Early European storybook illustrations were the artists’ inspiration for *Snow White and the Seven Dwarfs*. The development of characters with believable emotions and motivations made this film – the first feature-length cel-animated film – a huge success both artistically and at the box office.

**> Cinderella (1950)**
Mary Blair’s strong artistic vision helped to create the visual style for *Cinderella*. The artists created Cinderella’s animal friends to enhance and add humour to the story. The magic of Cinderella’s dress transformation, drawn by Marc Davis, was Walt Disney’s favourite sequence from any Disney animated film.

**> Sleeping Beauty (1959)**
Eyvind Earle, the colour stylist for *Sleeping Beauty*, was inspired by Persian, Arabic, Medieval and Japanese art to create intricately detailed paintings that are some of the most beautiful backgrounds in any Disney film. Made in Technirama 70mm format, *Sleeping Beauty*’s lush visual style and rich colours were groundbreaking and took the art of animation to an entirely new level.
> The Little Mermaid (1989)
Early concept artworks by Kay Nielsen from the 1950s inspired the Disney artists in the creation of a vibrant and entertaining underwater world for the 1989 adaptation of *The Little Mermaid*. Made as a musical and winning two Academy Awards, this was the last Disney animated film to be created using hand-painted cels.

> Beauty and the Beast (1991)
The artists creating *Beauty and the Beast* studied the landscape, art and architecture of the Loire Valley in France to create the film’s unique visual style. The stained glass window designs, beautiful concept artworks and storyboard drawings in this section show the development of the characters and environments that made this a multi-award winning film.

> The Princess and the Frog (2009)
With a narrative based loosely on the original Brothers Grimm version, *The Princess and the Frog* has a rich cast of endearing, quirky and sometimes menacing characters. Artists used both hand-drawn and digital techniques, drawing inspiration from the many cultures represented in New Orleans to create the sumptuous environments in which the story takes place.

> Tangled (2010)
In creating *Tangled*, the latest Disney animated fairy tale based on the story of Rapunzel, the artists looked to Renaissance and Rococo art, as well as classic Disney films, for the designs of the castle, town and tower. The film has few straight lines and an organic style. Rapunzel herself gave designer Glen Keane and the animators plenty of challenges in creating and animating 27 metres of realistic hair.
DREAMS COME TRUE
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ACMI SCHOOLS ENTRANCE MAP
DREAMS COME TRUE

The Art of Disney’s Classic Fairy Tales

EXHIBITION MAP

ENTRANCE/EXIT
via stairs & lift

CLOAK ROOM

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KIDS TRAILS

EXIT ONLY
via escalators
SCREEN LITERACY:
What’s on the screen? What’s beyond the screen?

In the past, storytelling was the way stories were told and passed down in communities all around the world. Today, television and film are important community storytellers—they are a key way in which we experience stories about the world we live in. It is frequently these screen stories, often made far away, that tell us about who we are, what we believe, and what we want to be. But, screen stories also open up our world to a wealth of possibilities and information and stories from around the world that make our world a richer, more tolerant and more informed place.

Screen literacy helps us to know, understand and appreciate the ways in which screens communicate through a compelling mix of moving image, sound and graphics. To have some control over our stories, we need to understand more about how such powerful, wonderful and mysterious storytelling works.

On one level screen literacy is thinking about what we see on the screen. What is the story about? Who is it about? Where is it happening? What do I think of it? How does it inspire me? But we also need to stop and consider how we know, for example, which character is the ‘goodie’ and which is the ‘baddie’? Why do hearts race with fearful anticipation when we hear certain types of music, or eyes fill with tears at another time? How is tension, humour or suspense created in a scene? How do we know what is going to happen next?

Like a reader, the movie viewer also uses basic elements such as appearance, speech and actions to make sense of a new story. With film and television this information is created by sophisticated visual and sound techniques – which we don’t often think about. These include things such as casting, lighting, acting, camera techniques, editing, sound, music and special effects. Screen literacy training assists us in beginning to understand how these techniques can create and communicate meaning and influence the ways in which we interpret them.

Screen Literacy is also thinking ‘beyond the screen’. This means that we need to know and think more about how these stories are created and how we understand them. We need to ask questions about what we see and to think about whose stories are being told and why. Whose story is this? What does it mean to me? Where does it come from? Who made it? What do I think of it? Do I accept it or not? Why?

And of course, screen literacy is fun. Knowledge of how films are made, along with the questions we learn to ask of what we see, encourages creativity, inspires imagination and can stimulate and broaden our interest in a variety of literature, encouraging different perspectives and promoting new ideas and stories.

We encourage you to use, adapt and build on these materials in order to develop the screen literacy skills of your students as you prepare them to create and communicate both now and in the future.
STORIES AND STORYTELLING

"It has always been my hope that our fairy-tale films will result in a desire of viewers to read again the fine old original tales and enchanting myths on the home bookshelf or school library" - Walt Disney

Stories and storytelling have been a part of human existence since the beginning of time. From the telling of stories around the campfire and early cave paintings to today’s highly engaging multi-modal tales, stories continue to help us to understand the world and our place in that world. Fables, myths, folk tales, nursery rhymes and fairy tales have not only entertained and stirred imaginations but also provided guidance to young and old. As we grow up hearing these stories they become part of our life, influencing the way we look at the world, including the way we judge fairness and justice, good and evil.

From early oral storytelling traditions often in the form of cautionary tales that passed on expected behaviours, beliefs traditions and customs, fables were born, along with tall tales, legends and myths that captured ideas of human greatness or extraordinary feats. Other tales, many a commentary on political and social ideals, became catchy nursery rhymes passed from one generation to the next, while the fantasy of highly imaginative fairy tales provide us with archetypical characters and clear social and moral messages.

Today, people tell stories in many different ways. While some continue to be told orally, others are written down and many are told through film, games and other new media.

Stories of the world around us are central to our everyday lives and in this technological age can quickly draw diverse audiences together. From the tales told in our favourite books, news events reported in local newspapers, world news streamed live on our television screens or via the Internet to our computer screens, and especially when we sit immersed in front of the big screen at the cinema, many elements come together to make a story memorable and timeless, often compelling us to want to read, see or hear the story again and again.

Story forms
Some of the earliest and most widely known forms of stories include:

FABLES
These cautionary tales used anthropomorphism -- the antics of animals -- and sometimes elements of nature such as wind and rain, to teach moral lessons. The tales were told to teach valuable lessons to children of all ages and to caution against taking a wrong path. In the Disney version of Aesop’s fable The Tortoise and the Hare (1935) we are reminded that slow and steady wins the race.

MYTHS
These stories helped to instil common themes, popular beliefs and cultural traditions. In Greek mythology King Midas, learns about the curse of having his ‘golden wish’ granted.
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LEGENDS
While tall tales and legends remind us of historical events or significant people, often the accomplishments or efforts of the heroes in these stories are exaggerated, such as tales about Robin Hood or King Arthur.

NURSERY RHYMES
Very young children have traditionally enjoyed these tales, filled with life’s lessons or a commentary on a social event, and often told as a funny rhythmical rhyme. The Tales of Mother Goose provide us with many familiar nursery rhymes.

FAIRY TALES
These tales explore the human condition and its universal themes and behaviours. The stories helped to teach practical lessons and instill values and codes of conduct. With many relying upon the unfolding of dark events and evil acts, they played upon human fears, but ended by providing hope and fulfilment with endings that inspired individual dreams fading away to the refrain of ‘happily-ever-after’.

Many variations of early tales exist; for example, storytellers questioned the morality of rewarding the boy in Jack and the Beanstalk for stealing, hence some nineteenth-century retellings of this tale attribute the giant with the killing of Jack’s father in order to provide some justification for the theft.

While many tales have become less relevant to recent generations, their simplicity, and archetypal characters ensure they are likely to continue to be shared with young children with new twists or in new forms.
WALT DISNEY AND FAIRY TALES

The world of make-believe has always delighted and absorbed me, ever since I was a little boy. And I know exactly how my interest started. It began when I was a child, one of five in our family. Every evening after supper my grandmother would take down from the shelf the well-worn volumes of Grimm’s Fairy Tales and Hans Christian Andersen. We would gather around her, the two youngest children on her knees, and listen to the stories that we knew so well we could repeat them word for word. It was the best time of the day for me, and the stories and the characters in them seemed quite as real as my schoolmates and our games.

Walt Disney

As a child Walt Disney enjoyed hearing fairy tales and later as a young man, during travels to Europe, he collected some of the beautiful, illustrated fairy tale books in this exhibition.

Walt Disney’s *Mother Goose Melodies* (1931), the first Silly Symphony with sung lyrics, from the *Silly Symphonies* series drew upon nursery rhymes, including Little Bo-Peep, Little Tommy Tucker and Little Miss Muffet, attributed to Charles Perrault.

Soon after, *Mother Goose Melodies* was remade in colour as *Old King Cole* (1933), and later reworked satirically as *Mother Goose Goes Hollywood* (1938). *The Three Little Pigs* (1933) remains very popular. In the traditional version, the first two pigs were eaten by the wolf, but the third little pig tricked the wolf who became the pig’s wolf stew dinner when the wolf slid down his chimney. In the Disney version, all the pigs survive. *Three Little Pigs* won the Academy Award® for Best Short Subject in 1932/33 and “Who's Afraid of the Big Bad Wolf?” (composed by Frank Churchill and published by Irving Berlin), became the first hit song to emerge from a Disney film.

The passion of Walt Disney for these early tales is evident in his *Silly Symphonies* cartoons of the 1930s. However it was his first feature length animation of *Snow White and the Seven Dwarfs*, in 1937, that paved the way for a series of memorable animated fairy tales. With the production of this film and its rich plot, where archetypal characters ensure that good triumphs over evil, moving image entertainment was changed forever.

We can translate the ancient fairy tale into its modern equivalent without losing the lovely patina and the savor of its once-upon-a-time quality. Walt Disney

While traditional fairy tales were quite frightening, for Walt the centrality of a strong narrative with an important message was the thing that was paramount. This, combined with the beauty and artistry of animation, still engages and captivates audiences today.
CHARACTERISATION

A key element of Disney fairy tales is the creation of rich characters with distinctive personalities and a depth that is reflected in artwork, from concept drawings to final design. Even in the earliest animated feature, *Snow White and the Seven Dwarfs*, each dwarf is a fully formed character.

The development of the character of Snow White involved much research. Early sketches show her as blonde, brunette and as a redhead, and with different hairstyles. In other drawings she resembled an earlier character, Betty Boop, with large eyes and pursed lips.

As you examine the story sketches in the *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition you will see how cleverly each character has been brought to life – there is certainly no chance of mistaking Bashful for Doc. On screen the Disney characters seem almost alive – surely the goal of any animator.

**Snow White and the Seven Dwarfs (1937)**

This American animated film is known for its many ‘firsts’. *Snow White and the Seven Dwarfs* was Disney’s – and the world’s – first cel-animated feature-length film. It was also the first animated feature film produced in America and the first produced in full colour.

The film was based on a German fairy tale by the Brothers Grimm and was the first of a series of successful Disney animated fairy tales.

Not everyone was as keen as Walt Disney about producing the film. His wife, Lillian, is reported to have said, “No one’s ever gonna pay a dime to see a dwarf picture” and while it was in production, many in the movie industry apparently referred to the film as “Disney’s Folly”.


Disney was not deterred and work began in 1934 on *Snow White and the Seven Dwarfs*. Before this, the Disney studio had produced several animated shorts series, including the well-known *Mickey Mouse* and *Silly Symphonies*.

*Snow White and the Seven Dwarfs* was the number one box office hit of 1938, and in 1939 the film won the Academy Award. Fittingly, as a testimony to the richness of the characterisation that was achieved, Walt Disney was given not only one full-sized statue, but also received seven smaller ones.
Cinderella (1950)

Drawings included in *Dreams Come True: The Art of Disney’s Classic Fairy Tales* show artists at work uncovering early ideas, the artistic process and final designs.

The explorations of possibilities for the character of Cinderella, from bold, colourful and somewhat wistful, to the colour styling and visual design of the final version, helps us to understand the range and complexity of thinking that underpins visual characterisation in an animated film.

This is evident also in the contrast provided by the concept art and story sketches for the Stepmother and the Fairy Godmother. The dark colours and use of angular lines create a stepmother whose face appears frozen in a perpetual frown, while the round, jovial lines of the Fairy Godmother, along with the plump appearance, contribute to a sweet and happy character. The artwork for the Fairy Godmother was reputedly based on the wife of Disney artist Ken O’Connor.

Sleeping Beauty (1959)

While *Sleeping Beauty* dates from the fourteenth century, the Disney version of this tale is credited as an adaptation of a Charles Perrault retelling. However, the Disney narrative is more similar to the less gruesome tale of Briar Rose, told by Jacob and Wilhelm Grimm in 1812.

In the Grimm version, the princess sleeps for 100 years until a handsome Prince wakens her with a kiss. In the Disney version, Princess Aurora is betrothed at birth to Prince Phillip. They meet up by chance on Aurora’s 16th birthday, without knowing one another’s true identity.

The addition of a romantic connection not only adds another dimension to the narrative but also provides opportunities for engaging character development of the principal characters leading to the building of an emotional climax.

The grace and sweet personality of the Princess is expressed through music, song and dance. Music also introduces the adult Prince, whose character is well-developed, highlighting innocence and bravado. More sinister characterisation is achieved through references to gothic art in the character of Maleficent.

The Little Mermaid (1989)

This was originally a somewhat gruesome tale told by Hans Christian Andersen, in which the mermaid subjects herself to some horrid experiences in her endeavour to become human, so she might gain immortality.
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In the Disney tale, the mermaid Ariel’s motivations relate more to adolescent emotions and the development of independence. Once again music is a key to the audience identifying with and understanding the film’s characters.

The villainous and evil Ursula provided the animators with some challenges as they considered various design concepts in order to capture her personality and the motivations driving her. Settling on an over-the-top and comical portrayal, they worked hard to make both her human and her octopus movements convincing.

Beauty and the Beast (1991)

Glen Keane, lead animator for Beauty and the Beast, carefully defined the Beast’s character before beginning to animate. Keane explained, “The Beast combines all sorts of wild animals into one character. He has the face of a mandrill, brow of a gorilla, beard and muzzle of a buffalo, tusks of a boar, neck hair of an ibis and body of a bear atop the legs and tail of a wolf.”

The Beast needed to stand but also be comfortable on all fours. One of the principal Beast designers, Chris Sanders, said the most difficult challenge in creating the Beast was striking a balance between features instinctively perceived as dangerous and those that offered hints of inner qualities that would entice a beautiful woman to appreciate him on a deeper level. Sanders believed it was the Beast’s haunting eyes that would eventually persuade Belle to fall in love with him.
The Princess and the Frog (2009)

Set in New Orleans during the 1920s, the tale is quite different from the *The Frog King*, as told by the Brothers Grimm. *The Princess and the Frog* signalled a return to hand-drawn Disney animation, with the animation drawings created with pen and paper. This traditional crafting combined with contemporary digital techniques created a distinct visual aesthetic.

Tiana is an independent, confident and resourceful 19-year-old who dreams of owning her own restaurant. Prince Naveen is a charming, handsome and self-assured jazz-loving playboy whose parents no longer support him financially. He is spoiled, lazy and impulsive, and aims to marry a wealthy woman who can support him. Concept artist and supervising animator Randy Haycock says, “The film needed a prince whom audiences would like, so we tried to make him smart, vulnerable and funny, especially when he turns into a frog. All of these qualities combine to produce a really charismatic prince.”

Disney’s version of *The Princess and the Frog* introduces a new villain, Dr Facilier, who uses black magic. His ambition is to take over New Orleans with his army of shadows. This tall, dark, angular character is a fortune card reader who represents the sinister side of New Orleans. He often appears silently, emerging from the shadows but remaining shrouded in darkness.

When the evil Dr Facilier turns Tiana and Prince Naveen into frogs, the challenge for the animators was to transform their bodies but to maintain their personalities.

Tangled (2010)

Veteran Disney animator Glen Keane was fascinated by the idea of a girl trapped in a tower, contained and held back from her true potential. Not only did he pitch the idea for a Disney animated version of the tale, he also designed the main character, drawing her with good old-fashioned technology – the pencil!

His design for Rapunzel conveys her personality as irrepressible, with a spirit that can’t be contained. In contrast, the complex characterisation of the villainous Mother Gothel is at times brooding and at times rather Victorian, while at other times she features Medusa-like hair. Much effort was spent researching, designing and rendering her realistic ageing process.

While the fearsome rapscallions itching for a fight in the Snuggly Duckling Inn are not central characters, the thought and planning underpinning this scene is evident in the depth of their characterisation. As in other Disney films, size comparison charts provided guidance in maintaining consistency for the different artists who drew the characters, cleverly creating a balance between terrifying and loveable qualities.
DISNEY ANIMATION

The illusion of movement

*It’s kind of fun to do the impossible.*  
Walt Disney

Animation is like magic – nothing is real, yet we are able to think of characters as if they are alive and we can believe in the world where they live. While lots of things give us information about these characters such as colours, shapes, music and voice, it is their movement that really brings them to life.

Animation is the illusion of movement. Filming a sequence of single drawings with small changes in each one, or every second one, creates animated films. Each single drawing is called a frame. The drawings appear to move or come alive when they are run through a film projector at a speed of twenty-four frames per second, because our eyes cannot see the gap between each drawing. The projected images bring the drawings to life, giving us the characters and the stories of the cartoon or the film.

Traditional hand-drawn cel animation

The first *Snow White* artworks in this exhibition show different elements of animation and will help you to understand how hand-drawn animation works.

Each animation drawing was copied onto a cel. Cel is short for celluloid. The ink outlines were then drawn on top of the cel, and the colours were painted on the back of the sheet. A single character on some cels had more than 30 colours.

The cels were all made by hand. There are 24 cels per second of film. *Snow White and the Seven Dwarfs* had 125,000 cels.

These hand-painted cels were made of nitrate or acetate. Due to the fragility of these cels, a number of the original cel setups from the early films were not able to be transported and so have been reproduced by the Walt Disney Studio Ink and Paint Department for this exhibition.

Live action film footage and photographs of actors are sometimes used by animators to help them to capture the way a character moves. Early Disney animators studied bodies moving in slow motion to help them to perfect the “squash and stretch,” an important principle involved in capturing movement in an animation.

*Animation can explain whatever the mind of man can conceive. This facility makes it the most versatile and explicit means of communication yet devised for quick mass appreciation.*

Walt Disney
Animators can make any object dance and sing! In *Beauty and the Beast*, for example, a magic spell turns Beast’s servants into household objects. It is a testament to the skill of the animators who bring them to life as talking, singing, dancing sidekicks who add warmth to the castle, and offer encouragement to Belle and advice to the Beast.

These enchanted characters become Belle’s friends and helpers, like the animals and birds that help Snow White, and the Mice who help Cinderella. Like those creatures, the clocks, candlesticks, pots, cups, teapot, wardrobe and even a feather duster provide lots of humour.

Fifty years later, Supervising Animator Glen Keane had to decide how best to animate Ariel’s long hair moving in water for *The Little Mermaid*. Animating a continually moving shape filmed at the rate of 24 frames per second is a daunting challenge. He was inspired when he saw how a female astronaut’s hair moved in zero gravity on the TV news. “It was like a little cloud that floated about her head. Rather than break up into tiny hair shapes, it retained its general form. From that moment on I thought of her hair not in water but in outer space.”

**Maquettes**

Disney maquettes were first suggested by artist Joe Grant in the 1930s. These small statues help the different animators who are drawing the same character to maintain the consistency of the character’s size, shape and proportions. Initially, the maquettes were made from plaster and painted in one of the costumes worn by the character. Replicas were then given to people working on the character. The maquettes were used along with the printed model sheets showing two-dimensional character poses.

Since the 1990s, maquettes have been cast in resin and are no longer painted, because artists prefer to view the characters’ features in gray scale.

**Storyboards**

Storyboards are a series of illustrations, sketches or other images created for the purpose of assisting with the planning of a film. These graphic organisers are displayed in sequence to help in pre-visualising the storyline along with the look and feel of the film.

**Style**

Every artist involved in the production of an animated film is a storyteller. The art director and production designer transport the audience to a magical world, where the story unfolds. To do this they use colour, shape and design.
From the characters’ appearances to the environments they inhabit, the art direction team is responsible for the visual aesthetic of the movie. While the settings they create may resemble real world locations, they are not replicas; rather they are created in a way that helps the unique qualities of the story to be told. For example, with the setting of *The Princess and the Frog*, in order to create the rich environment of New Orleans, the artists drew inspiration from the city’s distinctive architectural elements and visual beauty.

Like most fairy tales, *Sleeping Beauty* is supposed to have taken place long, long ago. Set in a mythical, European kingdom, vibrant costumes and scenery flood the screen with colour at the opening of *Sleeping Beauty*, helping to recreate the look and feel of a medieval fourteenth-century castle and surrounds. In order to achieve an authentic style for the film, the artists conducted research in a number of museums and libraries, and created conceptual drawings of architecture, furnishings, props and costumes, as well as character designs and landscapes.

> *We did a great amount of research into medieval painting and architecture before we arrived at the right styling for this picture.*

Eyvind Earle

Eyvind Earle was the colour stylist for *Sleeping Beauty*. Before he worked at Disney he designed greeting cards. For *Sleeping Beauty* he made sketches to show other artists how to paint the backgrounds, and to set the ‘richly embroidered’ mood and look for each scene. Earle would start with blocks of colour and gradually add detail.

For *Beauty and the Beast*, the filmmakers visited the French countryside to study castles, medieval buildings, churches, cobblestone streets, wall textures, farmland and forests to help achieve an authentic look for the film. They also studied the works of French Rococo painters such as Jean-Honoré Fragonard (1732-1806) and François Boucher (1703-1770).

At the beginning of *Beauty and the Beast*, the artists created stained glass window panels to tell the story of how the prince became a beast, reflecting the illustrated stained glass storytelling of the period.

*The Little Mermaid* was the last Disney film to use hand-painted cels. The depiction of the undersea world applied new methods to old techniques using ripple or distortion glasses drawing from the earlier film, *Pinocchio*. This enabled a world where light could appear to play across sand and water, where water could shimmer and form ripples.

The New Orleans Garden District featured in *The Princess and the Frog* was based on hours of research by the artists, who took hundreds of photographs to capture details, such as the wrought-iron fences and the stained glass windows seen in Big Daddy’s home. They also studied the backgrounds of the 1955 film *Lady and the Tramp*, gaining insights into how the artists who worked on that film eliminated unnecessary detail, yet clearly communicated the location to the audience. This attention to detail lent an authenticity to drawings that revived tradition, since they were created by hand and then scanned and digitised.
Based on the traditional story of *Rapunzel* and created in CGI, *Tangled* was developed with a look resembling oil painting on canvas which harkened back to earlier Disney films. The animators created varied and interesting looks, some drawing from the graceful shapes of *Cinderella*, creating at times rich and romantic scenes. They managed, for example, to balance the threatening interior of the inn with warm paint and wood tones. As the storyline changed in the film, so did the design of the *Tangled* kingdom.

**The illusion of depth**

Ub Iwerks, one of Walt’s animators, had invented a horizontal multi-plane camera in the early 1930s, but it was difficult for the various layers of artwork to be held stationary in an upright position.

In 1937, under the direction of William Garrity, Walt Disney and the Studio artists modified the multi-plane camera. Now this vertically oriented camera could shoot down on several levels of artwork, enabling animators to improve the perceived reality of their films.

While visiting the exhibition, examine the glass plates seen in the distant view of the castle to see how they illustrate the use of the multi-plane camera for *Cinderella*.

The background was in the lowest position, above which a series of glass plates featuring different scene elements could move forward and back as well as up and down. The camera operator could then ‘pan’ across or ‘zoom’ into a scene by moving the upper ‘foreground’ elements. This enabled the creation of multiple dimensions similar to live action films.
DREAMS COME TRUE
The Art of Disney’s Classic Fairy Tales

STUDENT ACTIVITIES

Before visiting the exhibition

• Encourage students to develop ideas about what constitutes a dream. You
  might provide some key words to stimulate thinking, for example, images,
  imagination, fantasy, state of mind, abstract, sleep, reality, ambition, desire.

• Display the title of the exhibition, Dreams Come True: The Art of Disney’s Classic Fairy
  Tales, and invite students to think about why the exhibition might have been
  curated, and what they might expect to see and hear.

• To find out more about this exhibition encourage students to visit:
  http://www.acmi.net.au/dreamscometrue
  http://www.artabase.net/exhibition/2529-dreams-come-true-the-art-of-
  disneys-classic-fairy-tales

• Provide students with the following information:

  “Conceived by John Lasseter, Chief Creative Officer, Disney/Pixar
  Animation Studios, as a cultural gift to the people of post-Katrina New
  Orleans and originally curated by Lella Smith, Creative Director, Walt
  Disney Animation Research Library, the exhibition features over 600
  original artworks, maquettes and animation cels from Disney’s much-
  loved adaptations of traditional European fairy tales.”

  Discuss what might be meant by ‘cultural gift’?

• Using what they now know, have students form pairs or small groups to plan
  their visit to the exhibition, and to develop 3 or 4 questions they wish to
  investigate.

• Select a number of the worksheets from this kit and distribute a different
  sheet/s to each group.

  Ask the students to think about how they will gather information and what
  they will need to take (pencils) in order to respond to the worksheet tasks or
  questions.

  In addition, each group might read and plan to respond to the My Reflections:
  Worksheet 26 after their visit to the exhibition.
During the visit to *Dreams Come True: The Art of Disney’s Classic Fairy Tales*, and as appropriate to your students, encourage full use of the senses of sight and hearing to trigger memories and knowledge, and to help them to discover new things and encourage creative responses.

You might use aspects of the following model:

**Observe:** Examine or look closely to find out as much as possible.
- What do I see?
- What memories are triggered?
- What new things do I discover?

**Listen:** Listen carefully to find out as much as possible.
- What do I hear?
- What memories are triggered?
- What new things do I discover?

**Think:** Think about experiences you are reminded of – sights, sounds, smells, tastes, textures, colours, feelings.
- What does it make me think about?
- What is it like that I have seen or heard before?
- Why does it trigger these thoughts and memories?

**Explore:** Investigate to find out more.
- What can I discover?
- What do I want to find out?
- How can I find out more?

**Reflect:** Form your own opinions, thoughts and response.
- How will I express my responses to this artwork or exhibition?

**Draw students’ attention to the *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition map (page 7), noting that the exhibition is organised into sections.**

Each section in the exhibition features small exhibition text panels that form a Kids’ Trail. The panels provide discussion points and questions to support student engagement with the exhibition. The worksheets in this Kit link with and extend the Kids’ Trail. Look for the small illustration on many of the worksheets that indicate a connection with the Kids’ Trail.

In addition, the small exhibition text panels are reproduced in a separate Education Kit, *Dreams Come True: The Art of Disney’s Classic Fairy Tales Kids’ Trail*. 
After visiting the exhibition

- In contrast to the invisibility of dreams and daydreams, encourage students to reflect upon the *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition, and to share the ideas and thinking it generates with one another.

- Ask each student group to share their activity sheet responses with the class.

  Encourage reference to use of the senses as students discuss the exhibition, relating responses to memories, discoveries, new ideas and responses.

- Ask individual students to complete and share worksheet 26: My Reflections.

- Have students work in groups to construct mobiles that show key characters from the films featured in the exhibition.

- Allocate students to groups of 3 or 4 to make a ‘Twenty Questions’ game based on films included in the exhibition. Provide opportunities for students to take turns to play one another’s games.

- As a class, discuss ways you might persuade people to visit the *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition, then ask individuals to design a poster advertising the exhibition.

- View the Disney film, *Cinderella*.

  - As a class, list stereotypes you notice in the film *Cinderella*. Discuss: What do you notice about the ways that males and females act and the things they do in this film?

  - Compare appearances, the ways mothers, fathers, children and animal characters act and roles they have in films featured in the exhibition. What messages are they giving about gender and gender roles?

- Have each student write a paragraph explaining which character from one of the films is most like them and which character is most unlike them.
• Make a Flipbook

Hand drawn animation takes a very long time as many individual drawings are needed to make one little scene. Have students create their own fairy tale animation character and bring it to life with a flipbook.

Students will need a Post-it note pad or a small booklet of about 10 pages stapled together. (They could try a section of an old phone book, using the top outside corners of the pages.)

1. Think of a simple sequence of movement such as a face changing expression, a figure running, a flower opening or the sun rising over a hill.

2. Choose a part of the drawing to change each time. Plan this on scrap paper and draw 10 squares and sketch each movement in order. Slightly change the action of one part of the drawing only on each page.

3. Draw each picture on one of the small blank pages in your booklet. Start with the last page of the book, and work forwards, so you can see the previous drawing beneath. Trace most of that image and change one thing slightly each time to give the illusion of movement.

4. Keep the figure as close as possible to the edge of the page. Add colour in one moving section only, for example, the person’s eyes or mouth, the sun’s core or the flower’s petals.

5. Flip through the booklet and watch your character animate. Magic!

• View: *The Princess and the Frog*.

• Have students work with a partner to create a story map showing the settings in *The Princess and the Frog*.

• Make a class time-line showing events in the film.

• As a class, discuss:

  Characters
  - Who are the characters in *The Princess and The Frog*?
  - What types of animals are in this film?
  - What characteristics do the animals in this film have?
  - How are the animals in this film like people?

  Plot
  - What happens to each of the animals in this story?
  - What problems do the animals in this film face? How do they solve them?
Do any of the animals change during this film? How?
What happens to each of the humans in this film?
What problems do the humans in this film face? How do they solve them?
Do any of the humans change during the film? How?

Themes/issues
What relationships are there between humans and animals in this film?
What is this film telling us?
What other films do you know about that feature animals? What are the messages of these films?

• Have each student act as a curator working as part of a class team to create a class exhibition where the displayed items are students’ creative responses to the Dreams Come True: The Art of Disney’s Classic Fairy Tales exhibition.

• Discuss some of the specialised terminology students might need, such as:
  - Gallery: artwork, artefacts or memorabilia are often displayed in a specialised room, building or other location.
  - Collection: a gallery display will often group displayed items according to a theme.
  - Exhibit: the items in a gallery collection will generally be referred to as an exhibit. Exhibits may include visual art works such as paintings, sculpture, film or video works, new media installations or interactive pieces.
  - Curator: the person/s who collect, care for and arrange the items in an exhibition is known as a curator.
  - Docent: many museums or galleries have volunteers, often with particular expertise, who are trained to provide information and to guide visitors.

(Adapted from New Orleans Museum of Art Education Kit)

Individual student and class tasks might involve:
  - creating an individual exhibit;
  - deciding where to exhibit the works, that is, selecting a ‘gallery’ space;
  - deciding how to display the exhibits;
  - developing an advertising poster; and
  - creating a flyer outlining a tour for your family, friends and other students.

• After family, friends and other students have engaged in a tour of the class exhibition, ask them about their experience. Find out what they enjoyed most and least and why. Find out what they learned and how they might respond to the exhibition.
EXPLORING STORY STRUCTURE

- Ask students to explain what they think is meant by the word ‘story’. Record and display their ideas.

- Discuss the usual structure of a story. Most stories are a complete unit with a beginning, middle and end. In the beginning of a story an expectation is created about something that has taken place. Usually this expectation is to do with a problem, a conflict or an issue to be resolved. The rest of the story usually sets about resolving the problem. A good story only includes details relevant to the expectations set up in the beginning of the story.

- It is the quality of the story that maintains our interest in viewing a film. Stories may be presented in many ways but they generally have a structure similar to the following:

  **Orientation**
  - main character or characters are introduced at the beginning of the story

  **Complication**
  - their world is disrupted in some way, there is a complication or a problem, the story continues with some attempt to restore normality or solve the problem, often by a hero or heroine

  **Resolution**
  - the story concludes as normality is restored or the problem is solved
  (In the case of a fairy tale, there will be a ‘happily ever after’ ending)

- As a whole class activity, use Worksheet 23 – Telling a Story to help students explore the narrative of one for the films from *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition, for example *Sleeping Beauty*.

- Have students discuss:
  - Who is/are the main character/s in this film?
  - What is the setting?
  - When is the film set?
  - How did the story make you feel? Did it make you laugh, angry, upset or sad?
  - Did it tell you anything you did not know about before or make you think about something in a different way?
  - What relationships did the main character have with other people or animals?
Students can individually, in pairs or small groups, choose another film from the exhibition and complete their own Worksheet 23 – Telling a Story. Try to ensure that all films are covered within the class. Students can share their work with the class.

Have each student work with a partner to sketch out ideas and make rough notes for another complication or problem that might be faced by the main character in the film they have analysed. With the same partner, students use the provided Worksheet 24 – Storyboard to show this new fairy tale.
Early European storybook illustrations were the artists’ inspiration for *Snow White and the Seven Dwarfs*. The development of characters with believable emotions and motivations made this film – the first feature-length cel-animated film – a huge success both artistically and at the box office.

- Read the panel that introduces the film *Snow White and the Seven Dwarfs*.

- How many years did it take for Disney to create this film from the earliest ideas to its first screening?

Walt Disney thought *Snow White and the Seven Dwarfs* was too scary for very young children. In one of the scariest scenes Snow White runs through the forest and it seems as if the trees reach out to grab her.

- Draw three things the artists have included that make the trees look scary.

Fairytales often include special numbers in the story, such as 3 wishes or 7 dwarfs.

- Look for magic numbers in the artwork throughout the *Dreams Come True: The Art of Disney’s Classic Fairy Tales* exhibition. List them here, for example,
For *Snow White*, the Disney Background and Ink and Paint Departments selected muted watercolours to create mood and atmosphere.

You will notice that Snow White and the blue bird are painted using similar colours.

- How do the colours make you feel?

- List different animals you find in the Snow White and the Seven Dwarfs section of the exhibition.

**Funny characters – the dwarfs**

Many of the Disney artists enjoyed creating funny characters, like the Seven Dwarfs. Walt Disney used to offer $5 to anyone who came up with a good joke that ended up in the film. Other names were suggested for the Dwarfs like Jumpy, Baldy and Burpy!

- Which dwarf do you think has the funniest name?

- List three funny names you would have chosen for the dwarfs.
CHARACTERISATION

The characters in *Snow White and the Seven Dwarfs* were drawn and painted by many artists. Charts were created to make sure characters had the same colours and were the right size throughout the film. Use the charts to find out:

- Who is the tallest of the seven dwarfs?

- Which dwarf wears glasses?

In *Snow White and the Seven Dwarfs* the Queen is transformed into an old woman. As she transforms we see her skeleton hands, but only for a few seconds.

- Draw the skeleton hands.

- What did the voice actress who played the Queen do, to help change her voice into that of the old woman?
Mary Blair’s strong artistic vision helped to create the visual style for *Cinderella*. The artists created Cinderella’s animal friends to enhance and add humour to the story. The magic of Cinderella’s dress transformation, drawn by Marc Davis, was Walt Disney’s favourite sequence from any Disney animated film.

Storyboards were used to plan the whole of the Disney film, *Cinderella*. Look carefully at the storyboards that show the delivery of the ball invitations in *Cinderella*.

- What do the storyboards show?

The scene didn’t end up quite like this in the film.

- Draw what you think actually happened in the film.

Live action film footage and photographs of actors are sometimes used by animators to help them to find out how a character moves. Early Disney animators studied bodies moving in slow motion to help them to perfect the “squash and stretch,” an important principle involved in capturing movement in an animation.

- Look at the storyboards. How do the artists show movement in each frame?
The Disney animated film Cinderella was based on Cendrillon, a fairy tale by Charles Perrault. Cinderella is a universal rags-to-riches tale known throughout China, Egypt, Greece and Europe that tells the tale of a motherless girl who is forced to become a servant, but through the powers of enchantment marries a handsome prince. Unlike the Disney film, many of the early tales were quite gruesome.

- Look at the two sketches showing ideas for the Fairy Godmother character.
- What is similar and what is different from the one that appears in the film?

<table>
<thead>
<tr>
<th>Similar</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- How do we know the Fairy Godmother is magical?
Making the animation

Many of the artworks in this exhibition show different elements of animation to help you to find out about hand-drawn animation.

Each animation drawing was copied onto a cel. Cel is short for celluloid. Ink outlines were then drawn on top of the cel, and the colours were painted on the back of the sheet. A single character on some cels had more than 30 colours.

The cels were all made by hand. There are 24 cels per second of film. In Snow White and the Seven Dwarfs there were 125,000 cels.

- Find examples of cels from Cinderella. You can see one that is partially painted and a complete one. Draw your favourite cel.

- Would you like colouring in as a job? Why or why not?
Eyvind Earle, the colour stylist for *Sleeping Beauty*, was inspired by Persian, Arabic, Medieval and Japanese art to create intricately detailed paintings that are some of the most beautiful backgrounds in any Disney film. Made in Technirama 70mm format, *Sleeping Beauty*'s lush visual style and rich colours were groundbreaking and took the art of animation to an entirely new level.

Like most fairy tales, *Sleeping Beauty* begins long, long ago. Set in a mythical, European kingdom, vibrant costumes and scenery fill the opening scene with colour helping to recreate the look and feel of a medieval fourteenth-century castle and surrounds.

To achieve an authentic style for the film, the artists conducted research in museums and libraries, and created concept drawings of architecture, furnishings, props and costumes, as well as character designs and landscapes.

Eyvind Earle designed greeting cards before working with Disney. For *Sleeping Beauty* he made sketches to show other artists how to draw backgrounds, and to set the mood and look for each scene. He started with blocks of colour gradually adding detail.

- Look at the three examples of the forest. What shapes can you see?

- What mood or feeling is created here?

- How is this mood or feeling created?
Sleeping Beauty (1959)          Activity sheet 8

STUDENT NAME: .................................................................

• What animal is hiding in Prince Phillip’s boot to make it jump?

• What other details has the artist added to the picture, around the boots?

• Why do you think this detail was added?

Find the artwork showing Maleficent, the evil fairy, who turns herself into a fire-breathing dragon.

• What colour are the flames?

• Why do you think the flames are this colour?

• What is the Prince armed with to get through?

The Sword of ................................................................. and

The Shield of .................................................................
Early concept artworks by Kay Nielsen from the 1950s inspired the Disney artists in the creation of a vibrant and entertaining underwater world for the 1989 adaptation of *The Little Mermaid*. Made as a musical and winning two Academy Awards, this was the last Disney animated film to be created using hand-painted cels.

Find the two drawings of Ariel’s father: *King Triton, Symbol of Strength* – Rowland Wilson and *King Triton on his throne* – Ruben Aquino.

- Make a quick sketch of each drawing.

- The drawings of Ariel’s father are by two different artists. Which one do you think looks more like the King of the Ocean?

- Why do you think this one looks more like the King of the Ocean?
Find the story board sketches where Ariel loses her voice – by Roger Allers; and Ursula and Ariel make the deal.

- Look at these storyboards. What is happening in the story?

- What is the yellow light?

Animator Glen Keane had to decide how to animate Ariel’s long hair moving in water. Animating a continually moving shape filmed at 24 frames per second is a daunting challenge.

He was inspired when he saw how a female astronaut’s hair moved in zero gravity on the TV news. “What riveted my attention was her hair. It was like a little cloud that floated about her head. Rather than break up into tiny hair shapes, it retained its general form. From that moment on I thought of her hair not in water but in outer space.”

- Have a go at drawing Ariel’s hair. Show how it moves under water.
Disney maquettes were first suggested by artist Joe Grant in the 1930s. These small statues help different animators who are drawing the same character to maintain the consistency of the character’s size, shape and proportions. Initially, the maquettes were made from plaster and painted in one of the costumes worn by the character. Replicas were then given to people working on the character. The maquettes were used along with the printed model sheets showing two-dimensional character poses.

Since the 1990s, maquettes have been cast in resin and are no longer painted, because artists prefer to view the characters’ features in gray scale.

- Find the maquettes of Ariel, Eric and Ursula. Draw each one.

- Do you think the maquettes capture the personality of each character and their physical qualities? Why or why not?
The artists creating *Beauty and the Beast* studied the landscape, art and architecture of the Loire Valley in France to create the film’s unique visual style. The stained glass window designs, beautiful concept art and storyboard drawings in this section show the development of the characters and environments that made this a multi-award winning film.

The filmmakers visited the French countryside to study castles, medieval buildings and churches, cobblestone streets, wall textures, farmland and forests to help achieve an authentic look for the film. They also studied the works of the great French Rococo painters such as Jean-Honoré Fragonard (1732-1806) and François Boucher (1703-1770).

- At the beginning of *Beauty and the Beast*, the artists created stained glass window panels to tell the story of how the prince became a beast. Find this artwork and look carefully at it.
- Draw the part of the stained glass window panel you like best.

- What spell has been cast on the castle?
Glen Keane, lead animator for the Beast, carefully defined this character before beginning to animate. Keane explained, “The Beast combines all sorts of wild animals into one character. He has the face of a mandrill, brow of a gorilla, beard and muzzle of a buffalo, tusks of a boar, neck hair of an ibis and body of a bear atop the legs and tail of a wolf.” The Beast needed to stand but also be comfortable on all fours.

- Find the Beast maquette in the glass case. Use the space here to make a sketch of the Beast.

One of the Beast designers, Chris Sanders, said the most difficult challenge in creating the Beast was striking a balance between features instinctively perceived as dangerous and those that offered hints of inner qualities that would entice a beautiful woman to appreciate him on a deeper level. Sanders believed it was the Beast’s haunting eyes that would eventually persuade Belle to fall in love with him.

- Belle is Disney’s brave fairytale heroine. She can see beyond the terrifying exterior of the beast to his good heart. What is the message of this film?
Animators can make any object dance and sing!

In *Beauty and the Beast*, a magic spell turns Beast’s servants into household objects.

They become Belle’s friends and helpers, like the animals and birds who help Snow White, and the Mice who help Cinderella.

Like those creatures, the teapot, candle and clock also provide lots of humour.

- Draw Belle and some of these household objects.
With a narrative based loosely on the original Brothers Grimm version, *The Princess and the Frog* has a rich cast of endearing, quirky and sometimes menacing characters. Artists used both hand-drawn and digital techniques, drawing inspiration from the many cultures represented in New Orleans to create the sumptuous environments in which the story takes place.

Disney’s *Princess and the Frog* is very different from the traditional fairytale. The Disney version introduces a new villain, Dr Facilier, who uses black magic. His secret ambition is to take over New Orleans with his army of shadows.

- What mood and atmosphere is created through the use of the shadows?

- Draw an example to show what you mean.

- How does Dr Facilier’s shadow take on a life of its own?

- How do the artists make the voodoo den seem scary?
Dr Facilier uses cards to read the future and the past of Prince Naveen.

- What do we find out about the prince from these fortune cards?

Ray is the firefly who helps the frogs.

- Find the artwork showing Ray looking up at the moon. Make a sketch to remind you of this scene.

- What does the artist’s choice of colour suggest about how Ray is feeling?

- What do you think Ray is wishing for?
In creating *Tangled*, the latest Disney animated fairy tale based on the story of *Rapunzel*, the artists looked to Renaissance and Rococo art, as well as classic Disney films, for the designs of the castle, town and tower. The film has few straight lines and an organic style. Rapunzel herself gave designer Glen Keane and the animators plenty of challenges in creating and animating 27 metres of realistic hair.

• Rapunzel has spent all her life in a tower. She has drawn on the walls since she was a little girl. What events from her life can you see in the mural?

• Draw something from her mural.
Tangled (2010)  Activity sheet 18

STUDENT NAME: ..............................................................

It is very difficult to animate hair and Rapunzel’s hair is 27 metres long! Find the sketches of her hair. The sketches help the animators to draw Rapunzel’s hair as it moves.

• Draw Rapunzel’s hair.

• What does Rapunzel’s hair remind you of when it moves?

The story of Rapunzel, a young girl with extraordinarily long hair who is imprisoned in a tower by a wicked witch, is one of the least often told tales written by the Grimm Brothers. The Disney Studios selected this fascinating story as its first computer-animated fairy tale.

The filmmakers set out to pay tribute to the artists who had created classic Disney fairy tale films like Cinderella and Sleeping Beauty, while using the latest digital technology. Co-art director Dave Goetz studied these earlier films to find out how their visual design made them memorable.

• What similarities can you see between Tangled and earlier classic Disney films?
DREAMS COME TRUE
The Art of Disney’s Classic Fairy Tales


STUDENT NAME: .................................................................

• Draw the main characters in the film Beauty and the Beast.

• My favourite character is .......................................................... because
Character profile

• Draw your favourite character.

• Describe the character's physical appearance.

• Describe the dress or costume of the character.

• Describe the behaviour or actions of the character.

• Describe the type of voice (or some words) used by the character.
• I think this character is important in the story because

**Cinderella (1950)**  
**Activity sheet 21**

**STUDENT NAME:** ..........................................................................

• Draw something that happened

- at the beginning of the film *Cinderella*

- during the middle of the film

- at the end of the film
STUDENT NAME: .................................................................

• Draw a scene from the film *Sleeping Beauty* that made you feel sad.

• Why did it make you feel sad?

• Draw a scene from the film *Sleeping Beauty* that made you feel happy.

• Why did it make you feel happy?
Film title: .................................................................

**Orientation:** Draw pictures to show the main character in the film, the setting and the time of day when the story began.

**Complication:** Draw one of the problems the main character/s faced in the film.

**Resolution:** Was the problem resolved? On the back of this page draw a picture showing how the film ended.
**My favourite character**

**STUDENT NAME:** .......................................................

**Name of film:** .................................................

**My favourite character is:** ..................................

1. **Long shot:** Draw a full body shot of the character and put him/her in a location (place) that is important in the film. This is telling the audience who the character is and where the scene is happening. Describe what is happening in the side box.

   **Description of the scene**

2. **Mid shot:** Draw the character interacting with another character, showing their bodies from the waist up. This shot tells us about how these characters relate to each other.

   **Description of the scene**

3. **Close-up:** Draw this shot with the camera just showing the character’s face. This shot is used to show how your character is feeling in this scene.

   **Description of the scene**
My Reflections

STUDENT NAME: ............................................................

• What did you enjoy most about the Dreams Come True: The Art of Disney’s Classic Fairy Tales exhibition.

• What was something you discovered while visiting the exhibition?

• What do you want to find out more about?

What will you create as a response to this exhibition?