Art of the Classic Fairy Tales from the

Walt Disney Studio

Dreams Come True

New Orleans Museum of Art

Disney EDUCATIONAL PRODUCTIONS
Building thinkers every day

Educator's Guide

*"All your dreams can come true
if you have the courage to pursue them."*
—Walt Disney

*"Every child is an artist. The problem is how to
remain an artist once we grow up."*
—Pablo Picasso

*"Painting is poetry that is seen rather than felt,
and poetry is painting that is felt rather than seen."*
—Leonardo da Vinci

"Great art picks up where nature ends."
—Marc Chagall

*"Everything in creation has its appointed painter or poet and
remains in bondage like the princess in the fairy tale 'til its
appropriate liberator comes to set it free."*
—Ralph Waldo Emerson

*"I have no special talents.
I am only passionately curious."*
—Albert Einstein

Dear Educator:

Just like sculpting and painting, teaching is an art—in this case, one refined over the course of a teacher's career. Now you can enhance the classroom experience with some magical help from Snow White and Cinderella as well as the beautiful Tiana from the new Disney animated film *The Princess and the Frog.*

This custom-created Educator's Guide is designed to support the New Orleans Museum of Art (NOMA's) exclusive exhibition, *Dreams Come True: Art of the Classic Fairy Tales from the Walt Disney Studio.*

From storytelling and music to performing arts and the power of imagination, the exhibition was created to inspire students to explore, discover, and create in impressive new ways. *Dreams Come True* showcases original artwork from legendary Disney animated films, including *Snow White and the Seven Dwarfs, Cinderella, Sleeping Beauty, The Little Mermaid,* and *Beauty and the Beast.* It also celebrates Disney's connection with jazz music and the Crescent City.

In this Guide you'll discover customized activities, quizzes, lesson plans, and resources that showcase the original Disney artwork featured in this groundbreaking collection. You'll find a range of useful classroom tools—from how an idea becomes a legendary animated adventure to how students can prepare for their Museum visit.

Spend quality classroom time with our activities and reproducible sheets and watch how our teaching materials engage, inform, and inspire your students.

In keeping with Disney Educational Productions' commitment to helping teachers, all featured activities and worksheets align with nationally recognized academic standards while they allow your students to explore new and familiar concepts.

Sincerely,

New Orleans Museum of Art

www.DisneyEducation.com

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Animation. Imagination. Inspiration.

From November 15, 2009, through March 14, 2010, the New Orleans Museum of Art (NOMA) presents *Dreams Come True: Art of the Classic Fairy Tales from the Walt Disney Studio*, a major exhibition featuring more than 600 original artworks that shaped legendary animated features, including *Snow White and the Seven Dwarfs, Cinderella, Sleeping Beauty, The Little Mermaid,* and *Beauty and the Beast.*

Dreams Come True also includes artwork from the upcoming Walt Disney Animation Studios' musical, *The Princess and the Frog,* an animated comedy from the creators of *The Little Mermaid* and *Aladdin* set in New Orleans during the 1920s Jazz Age. The movie opens in theaters December 11, 2009.

A Powerful Premiere

Students are sure to love this exciting exhibition. Seeing their favorite Disney characters in a museum setting offers a rare up-close look at the technical skill and emotional depth reflected in works that established animation as a serious art form.

NOMA: A Display of Commitment to Louisiana

The Education Division at NOMA is dedicated to awakening the imaginations of children and adults through the visual arts. Through a variety of ongoing educational programs, NOMA has established itself as one of the greatest resources for art education in the greater New Orleans, Louisiana area and the southern region.

About Disney Educational Productions

Disney Educational Productions is proud to support your goal to make the arts come alive in the classroom. The worksheets and activities in this Guide will help your students discover the arts. We believe the compelling original content—which aligns with national education standards—is designed to make classroom learning more exciting for both you and your students.

NOMA and Disney Educational Productions invite both educators and students to discover the magic in the world that surrounds them.

> ### About NOMA
>
> The New Orleans Museum of Art, founded in 1910 by Isaac Delgado, houses more than 30,000 art objects encompassing 4,000 years of world art. Works from the permanent collection, along with continuously changing temporary exhibitions, are on view in the Museum's 46 galleries. For more information, call (504) 658-4100.

What's Inside This Teacher's Guide?

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Know Before You Go

Typically, students are quiet in a museum because the amazing works of art do all the talking. Still, it's a good idea to remind students of the helpful guidelines offered by the New Orleans Museum of Art. Follow these simple rules and your class is sure to have a wonderful visit.

Museum Manners

- Before you enter the Museum, please leave all backpacks and lunch bags on the bus.

- Pens, pencils, and markers are not permitted in the Museum galleries or the Disney exhibition and must be left on the bus.

- Teachers or chaperones must remain with students at all times.

- Students and chaperones are asked to turn off cell phones.

- Look and observe with your eyes only. Keep your hands to yourself—don't touch any of the items in the Museum galleries.

- No running or horseplay—and remember to keep your voice at a low "library level."

- Food, drinks, and gum are not allowed.

- No objects in the special Disney exhibition may be photographed or filmed via cameras, video cameras, or cell phones.

- Quietly observe the artwork while being respectful of others.

Museum "Pieces"

The words in CAPITAL LETTERS identify major parts of a Museum.

Artwork and artifacts are featured in a GALLERY that includes items on DISPLAY.

Items grouped or arranged by a topic or theme are called a COLLECTION.

Museums showcase their collections through installations of artwork in their galleries and through thematic EXHIBITIONS, so that everyone can see.

The skilled specialist who collects and cares for objects of art in a Museum is called a CURATOR.

Specially trained volunteers called DOCENTS help guide groups of people through the museum.

Dreams Come True: Art of the Classic Fairy Tales from the Walt Disney Studio

Organized by the Walt Disney Studio Animation Research Library and NOMA, this exclusive, once-in-a-lifetime exhibition features themed rooms that showcase artwork related to specific animated features. Arranged chronologically by year of release, the rooms feature *Silly Symphonies, Snow White and the Seven Dwarfs, Cinderella, Sleeping Beauty, The Little Mermaid, Beauty and the Beast,* and the latest Disney animated feature, *The Princess and the Frog.*

A Display of Inspiration

As students watch the film clips, they'll get a rare firsthand look at the original inspiration that served as the foundation for the history-making films that followed. They'll not only see how individual sketches and paintings lead to a finished film, but they will also be exposed to Disney's heritage with music from the Crescent City.

The Princess and The Frog: The Kiss Heard Round the Bayou

The *Dreams Come True* exhibition includes artwork from the all-new animated comedy, set in the great city of New Orleans, *The Princess and the Frog*—the latest in a long line of motion-picture fairy tales from the Walt Disney Animation Studio.

From the creators of *The Little Mermaid* and *Aladdin* comes a modern twist on a classic tale. When the free-spirited, jazz-loving Prince Naveen of Maldonia comes to town, a deal with a devious scoundrel goes bad and the once-suave royal is turned into a frog.

This unforgettable tale, filled with music, humor, and heart, features two frogs—plus a 200-year-old bayou fairy godmother, a lovesick Cajun firefly, and a trumpet-playing alligator—who discover that what they want isn't as important as what they need.

The Princess and the Frog marks the return to hand-drawn animation from the revered team of John Musker and Ron Clements, with music by composer Randy Newman (*Monsters, Inc.; Cars; Toy Story*).

The Princess and the Frog opens in theaters nationwide December 11, 2009.

www.disney.com/princessandthefrog

How is an Animated Film Created?

"... it takes people to make the dream a reality." —Walt Disney

It all started in the 1920's, when Walt Disney first sketched his breakthrough character, Mickey Mouse. As Disney's cartoon films became more sophisticated and lifelike, the animation process required full teams of highly skilled artists. Even with the advent of digital tools, the process used today to create a hand-drawn animated feature is very similar to that used by the artists who produced Walt Disney's first full length animated film, *Snow White and the Seven Dwarfs*.

From Sketch to Screen: Cinderella

1. Story – A writer develops a script that is translated by story artists in a "storyboard," a series of sketches that depict action and dialogue. Today's story boarding process works very much as it did in the early days of animation production, but with one significant change—instead of paper and pencils, story artists now use computers and digital drawing tablets to create their story sketches.

2. Art Direction – Every artist involved in the production of an animated film contributes to how the story is told. From character design to location and environment, the art direction team molds and guides the overall appearance of the film by utilizing color, shape, and design to transport the audience into a magical world where the story unfolds.

3. Concept Art – Whether it is a simple sketch or a fully realized painting, concept art helps determine the visual style of a film. As characters and environments are imagined, shaped, and nurtured by concept artists, they strive to unify the movie's color and design essence.

4. Model Sheet – Once the look of a film's visual elements are determined, official model sheets are created. Their purpose is to ensure that the characters, props, and locations remain consistent throughout the film.

Story

Concept Art

Model Sheet

5. Layout – Layout artists act as the animated film's cinematographer. Using both traditional hand-drawn techniques, as well as a complement of digital tools, they create the equivalent of live action movie "sets" called "layouts," within which the action of the animated characters take place.

6. Backgrounds – Background painters bring a pre-determined layout to "life" by skillfully infusing a scene with color, light, and mood. Contemporary background artists use digital painting tools to produce the hundreds of individual backgrounds needed for an animated feature film.

7. Animation – Animators are often called an actor with a pencil, since they draw their character's performance. In a hand-drawn animated film, animators draw every movement of the characters by hand onto sheets of animation paper, changing each movement slightly. Animation requires 24 drawings for each second of motion on film. Multiply that by the number of seconds in a feature length film and the number of characters and objects that require movement, and it becomes easy to understand why it takes tens of thousands of individual drawings to complete a feature-length animated film.

8. Effects – With the exception of characters, effects animators bring life to anything that moves on screen, including natural elements like shadows, rain, smoke, fire, snow or a prop, like a cable car. Inspired by the natural phenomena of the world around us, these artists craft the elements and props that help to establish a believable world for an animated story.

9. Music, Sound, and Post Production – After years of planning and work, the final assembly of an animated production comes together when all of the diverse elements of dialogue, music, sound effects, and images are edited together to create the finished film.

Layout

Background

Animation

Walt Disney—The Man Behind the Mouse

Powered by determination, magic, whimsy, and optimism, Walt Disney transformed the entertainment industry and inspired the lives of millions.

A pioneer of animation and motion-picture technology, Walt shared a unique vision inspired by a fondness for the simplicity and wonder of the past mixed with a dedication to improve the future.

Investigate the timeline and relive some key events and moments in Walt's life. Examine the important turning points and decisions he makes as he pursues his dreams. As you read, understand how his life's achievements are a testament to the power of hard work and belief in oneself.

See how one of one of most fertile and unique imaginations the world has ever known turned dreams into reality. Even more than 40 years after his passing, his accomplishments continue to inspire new generations of artists.

An Animated Life

December 5, 1901

Walter Elias Disney, one of five children, is born in Chicago, Illinois, to Elias and Flora Call Disney.

1922

Walt starts his own company, Laugh-O-gram, where he produced six one-minute shorts: Little Red Riding Hood, Puss in Boots, Jack and the Beanstalk, Goldie Locks and the Three Bears, Cinderella and The Four Musicians of Bremen. They are regarded as Walt's first foray into the animated short.

August 1923

Walt leaves Kansas City for Hollywood with $40 in his pocket, joining his brother Roy.

June 1924

Ub Iwerks, Walt Disney's childhood friend and former business partner, leaves Kansas City to work with Walt Disney at the Disney Brothers Cartoon Studio in Hollywood at a salary of $40 per week.

September 5, 1927

Universal Studios releases the first of the newly renamed Walt Disney Studios' cartoon shorts, *Trolley Trouble,* starring Walt's new character, Oswald the Lucky Rabbit.

November 18, 1928

Designed and created by Walt and Ub Iwerks, Mickey Mouse makes his screen debut in *Steamboat Willie*, the world's first fully synchronized sound cartoon, at the Colony Theater in New York.

May 27, 1933

Three Little Pigs, a Silly Symphony cartoon credited with lifting the spirits of Depression-weary audiences with its hit song, "Who's Afraid of the Big Bad Wolf?," is released. It goes on to win an Academy Award® for Best Cartoon.

December 21, 1937

Snow White and the Seven Dwarfs, Disney's first full-length animated musical feature, premieres at the Carthay Circle Theatre in Hollywood.
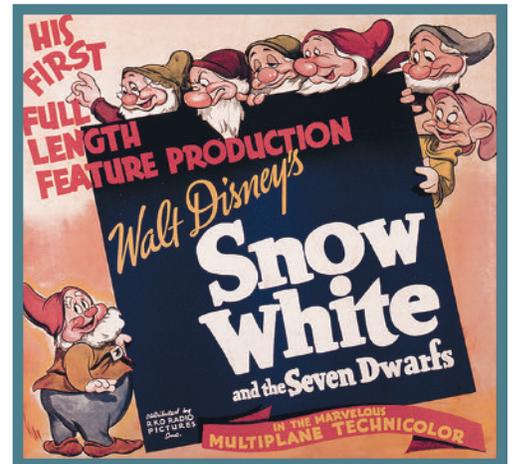
February 7, 1940

Pinocchio premieres in New York.

November 13, 1940

Fantasia **premieres at the Broadway Theatre** in New York. The film is presented in *Fantasound*, an early stereo system devised at the Disney Studio.

February 15, 1950

Cinderella **is released** to great success, ensuring continued feature animation for the studio.

February 5, 1953

Peter Pan **premieres**. Walt first became interested in making the film in 1935, but final production didn't begin until 1949.

July 17, 1955

Disneyland®, Walt's first theme park, opens in Anaheim, California.

August 27, 1964

Mary Poppins **premieres at Grauman's Chinese Theatre**. The film is nominated for 13 Academy Awards® and goes on to win five—including Special Visual Effects.

December 15, 1966

Walt Disney dies of cancer. Before his death, Walt plays an instrumental role in the planning and design of Walt Disney World and EPCOT Center in Florida. Walt Disney World Resort opened in 1971 after more than seven years of master planning and 52 months of construction.

After Walt's death, in keeping true to his spirit the Studio continues to produce innovative films with meaning to contemporary audiences, as can be seen in the Disney exhibition.

Did You Know…

- Walt Disney was responsible for one of the first nature documentaries and he helped increase the awareness of the conservation movement – first through *Bambi* and then through the Studios' "True-Life Adventures" films.

- In 1928, Walt Disney lost all of his animators in a coup staged by his distributor Charles Mintz. He was forced to re-start his company from scratch.

- Walt claimed to have created Mickey Mouse while he was riding the train back from New York to Los Angeles. He chose a mouse because it was one of the few animals that had not yet been animated as a starring character.

- Walt originally wanted to call Mickey Mouse Mortimer, but his wife Lilly preferred Mickey.

- *Snow White and the Seven Dwarfs* took four full years and virtually all the resources of the Studio to complete. It would have taken one person 200 years to make the film.

- Walt himself provided the voice for Mickey Mouse until 1946.

- Among the names considered for the dwarfs in *Snow White* were Deafy, Dirty, Awful, Blabby, Burpy, Gabby, Puffy, Stuffy, Nifty, Tubby, Flabby, Jaunty, Baldy, Lazy, Dizzy, and Cranky.

- The Studio stopped production for six months on *Pinocchio* because Walt felt the title character wasn't likable enough. During this time, he devised the idea of introducing Jiminy Cricket as Pinocchio's conscience.

- Walt Disney has received more Academy Awards® than any other individual—32 in total!

The 12 Basic Principles of Animation

When it comes to creating award-winning animated films, Disney artists literally wrote the book. This set of a dozen animation principles was introduced by Disney animators Ollie Johnston and Frank Thomas in their 1981 book *The Illusion of Life: Disney Animation*. How important was this book? It's referred to as the "Bible of the industry" and, in an online poll taken in 1999,* it was voted the "Best animation book of all time."

While early Disney cartoons looked more like moving drawings, animators were trying to create greater realism with more life-like action—especially for feature films like *Snow White and the Seven Dwarfs*. Examining the pioneering work of leading Disney animators, the authors compiled the basic tenets that continue to be used today. Intended to apply to traditional, hand-drawn animation, the principles still have great relevance for modern computer animation.

1. SQUASH AND STRETCH

Squashing and stretching exaggerates the amount an object deforms—usually to achieve a comedic effect. The important rule here is, no matter how squashed or stretched a particular object gets, its volume remains constant. An example is animating a bouncing ball (see image).
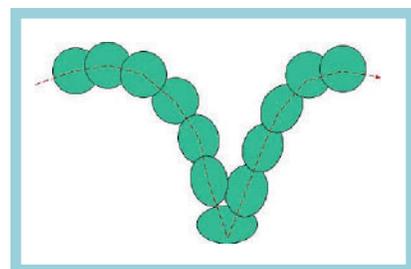
2. ANTICIPATION

This technique helps guide your eye to the part of the screen where action will occur.
Anticipation is also used to prepare the audience for an action and to make the action appear more realistic. Examples might include a golfer's backswing, or a basketball player bending before making a leap.

3. STAGING

Authors Johnston and Thomas defined staging as "the presentation of any idea so that it is completely and unmistakably clear." Staging's purpose is to direct the audience's attention and make it clear what is of greatest importance in a scene. Staging signals what is happening, and what is about to happen.

4. POSE-TO POSE AND STRAIGHT-AHEAD ACTION

In the early days of hand-drawn animation pose-to-pose action became the standard animation technique because it breaks down structured motion into a series of clearly defined key poses. In straight-ahead action scenes are drawn frame by frame allowing the character to move spontaneously until the action is finished.

5. FOLLOW-THROUGH AND OVERLAPPING ACTION

These techniques were designed to make action more realistic by obeying the laws of physics. Follow-through action consists of the reactions of the character after an action, and it usually lets audiences know how he or she feels about what has just happened or is about to happen. Overlapping action is ideal when a character changes direction, and parts of the body continue in the direction he was previously going.

*Animation-Books.com

6. SLOW IN AND SLOW OUT

An animation looks more realistic if it has more frames near the beginning and end of a movement, and fewer in the middle. Slowing down the beginning and end of an action creates a snappy motion effect. This principle applies to characters moving between two extreme poses, such as sitting down and standing up, and also for an inanimate moving object like a bouncing ball.

7. ARCS

Arcs help achieve a natural, realistic look because most human and animal actions occur along an arched trajectory. In motion design, arcs are revealed in rotating joints, or thrown objects moving along a curved trajectory.

8. SECONDARY ACTION

Secondary action consists of smaller motions that complement the dominant action. A good example is a running horse. The primary action occurs in the horse's legs; the secondary action shows the mane and tail following the horse's movement.

9. TIMING

Physical timing and theatrical timing are two excellent ways animators create realism. Correct timing makes objects appear within the physical laws of force and gravity, like when a character falls or is pushed. Theatrical timing is more subjective, whether its comic timing or how a character reflects deep emotions.

10. EXAGGERATION

Exaggeration helps characters or objects deliver the essence of an action, sometimes through a simple squash and stretch. Disney animators use exaggeration to present reality in a wilder, more extreme form.

11. SOLID DRAWING

This technology is used to convey a character's anatomy, composition, weight, balance, light, and shadow. Johnston and Thomas warned against creating characters whose left and right sides mirrored each other, and, as a result, appeared lifeless.

12. APPEAL

Think of it this way: a live performer has charisma, while an animated character has appeal. Not simply cute and cuddly, appealing characters must capture and involve the audience's interest whether they are heroic, villainous, comic or cute.

Meet Disney Animator, Andreas Deja

Honored in 2006 with the International Animated Film Society's Winsor McCay Award which recognized his career contributions in animation, Andreas Deja has worked on many of Disney's most successful films, including *Who Framed Roger Rabbit, The Little Mermaid, Beauty and the Beast, Aladdin, The Lion King,* and *Lilo & Stitch.* He is also responsible for the creation of the Mama Odie character in *The Princess and the Frog.* Here, he shares his thoughts on everything from great advice to specific animation techniques.

Q: **What's the best advice you ever received?**

A: Growing up in Germany, Disney was far away. There were maybe one or two books in those days that talked about animation and how it's done. I wrote to the Disney Studio and asked what to do if you want to be a Disney animator. The answer they sent me was actually extremely good advice which still holds up today.

Q: **How did you get your job at Disney?**

A: I came over and did my test with Eric Larson for about four weeks animating little characters and then went on to *The Black Cauldron.* The fun there was that I worked with Tim Burton for about a year. The two of us would design characters for the producers and directors and sort of came up with all different kinds of ideas for the movie.

Q: **How did working on something like *Who Framed Roger Rabbit* differ from a standard animated film?**

A: The type of animation that was needed was beyond what we would do at Disney normally. This was to be much broader, and Roger Rabbit was to be a much more physical character, expressing himself more physically. He's put together in a very surreal way too – he could squash and stretch a lot more. That part was actually fun, because I think it loosened me up. My animation got a lot looser after *Roger Rabbit.*

Q: **Are animators "cast" for films in the same way as actors?**

A: I think they look at people's reels [samples] and see what they've done and also what they're leaning toward. I think some people might like action a little bit more, or more acting, so you tend to get a few more close-ups. I think that's the case for me. They tried to give me the scenes where Roger is not just jumping up and down and being crazy, but maybe he would interact with other characters and there would be a bit more acting involved.

Q: **For a while there you became known as the guy who did all the Disney villains. How did that happen?**

A: When I came onto *Aladdin,* they liked what I'd done with Gaston [from *Beauty and the Beast*], so they said, "Would you like to do the villain again?" The same thing happened with *The Lion King.* I'd wondered about *Lion King* and thought I just should ask to do Simba or another character. Once I heard that Jeremy Irons was going to do the voice [of Scar], I thought I'd really like to do this! That kind of voice would be so much fun.

Q: **How did you end up on *Lilo & Stitch?***

A: I was on the floor where they have the development work for the features, and I saw these drawings that Chris Sanders had done of a little Hawaiian girl. She was holding a fish, and it immediately looked extremely appealing to me – the style and the situations. Lilo became a really fun character – she is so unusual and yet real, in many ways like a real kid.

The Sounds of New Orleans

Music continues to be a vital part of the everyday life in the Crescent City. Music expresses the universal emotions—joy, sadness, and even rebelliousness—of the city's diverse ethnic communities. Specific songs are used during funerals, parties, parades, and many other activities. See how each plays its part in New Orleans culture.

Here are some key sounds and terms from America's most musical city

> **Note:** You can hear samples of many New Orleans musical styles below by visiting:
> www.Disney.com/PrincessandtheFrog/Community

JAZZ

Although difficult to define, jazz is musical expression that reflects a musician's (or a group's) openness to improvisation, phrasing, and musical interpretation. In fact, skilled jazz musicians may never perform a composition the same way twice; instead, they may frequently alter melodies, harmonies, or time signatures.

RAGTIME

Ragtime is a style of music characterized by a syncopated melodic line and regularly accented accompaniment. Played most frequently on piano, ragtime evolved by black American musicians in the 1890s.

FUNK

A groove-based musical style based on elements of blues and soul, funk features a strong rhythm that typically accentuates the first beat in the bar.

BRASS BANDS

In New Orleans, brass bands date to the 1800s and are typically featured in parades through the city's French Quarter or in classic New Orleans jazz funerals. Today, brass bands mainly perform in the "street style," with more of a loose, jam-session feel.

MARCHING BANDS

Marching bands are big, loud, and full of pure heart-pounding, foot-stomping, hand-clapping energy. They can be seen and heard on the streets during Mardi Gras…or nearly any other time during the year.

DIXIELAND

Dixieland music (sometimes called "hot jazz" or "New Orleans jazz") is a style that originated in New Orleans around 1910 and combined brass band marches, ragtime, and blues. Prominent instruments featured in Dixieland jazz include trumpet (or cornet), trombone, and clarinet over a rhythm section of piano, guitar or banjo, drums, and double bass or tuba. "When the Saints Go Marching In" is one of the most well-known Dixieland songs. The term came from a song, "Dixie's Land," that referenced slave trader Jonathan Dixie.

FRONT LINE

The main melody instruments of a New Orleans jazz band—the trumpet, trombone, and clarinet.

SECOND LINE

When jazz bands would parade through the streets of New Orleans, they would be followed by a singing, dancing "second line" of people who would inspire spectators to celebrate with them.

FUNERAL SONGS

Believe it or not, in New Orleans it is customary to celebrate the life of someone who has passed away with upbeat songs. Funeral parades are a common sight in the Big Easy.

Sounds Great!

The collection of magical songs on the new soundtrack from the *Princess and the Frog*, features Anika Noni Rose (*Dreamgirls*), R&B star Ne-Yo, New Orleans legend Dr. John, and composer Randy Newman. Capturing the many vibrant sounds of the great city of New Orleans, you'll hear jazz, zydeco, blues, gospel, and more in this unforgettable musical experience ready to thrill the entire family!

Louis Armstrong: The Jazz Giant

New Orleans native Louis Armstrong (1901–1971) is considered by many to be the greatest of all jazz musicians. Some musicologists even consider him the most important American musical figure of the 20th century.

A grandson of slaves, Armstrong grew up poor and discovered music at age 12 when he was sent to a reform school. Gifted with a quick and flexible musical talent, Armstrong both played and sang in many jazz bands over the years, becoming an international superstar.

Armstrong's unique singing style was heavily influenced by his experience as a trumpet player. He popularized a vocal technique called "scat" singing, which uses nonsense syllables to improvise a melody and allows the singer to sound more like an instrumentalist.

Introduce your students to the musical legend by sharing songs performed by Louis Armstrong. As you listen together, you'll hear jazz history in the making.

Start Scatting!

Early jazz musicians imitated the sound of the human voice by bending, scooping and sliding notes so that their instruments sounded like they were talking. Then, jazz vocalists began to borrow this and other improvisation techniques from instrumentalists. Louis Armstrong popularized this "scat" singing style and influenced generations of jazz artists to come.

Getting Started:
- Play several Louis Armstrong audio selections that feature scat singing.
  Visit www.Disney.com/PrincessandtheFrog/Community or play tracks from your personal library.

Your Turn:
- Find an instrumental jazz piece.

- Using what you've heard to inspire you, try to scat "over" the song.

- You can even consider recording the final performance and sharing it with your classmates.

"Through his clear, warm sound, unbelievable sense of swing, perfect grasp of harmony, and supremely intelligent and melodic observations, Louis Armstrong taught us all how to play jazz."

—Wynton Marsalis, Music Director, Jazz at Lincoln Center Orchestra

Sound Science

Did you ever stop to think about sound? While our ears feature some of the most astounding "engineering" you'll ever hear, it's actually the air around us that produces sound. Soundwaves are just tiny movements in the air. The air moves in tiny waves that reach our ears and then we hear sound.

Make a model of your eardrum!

- Stretch some plastic wrap over the opening of a bowl.

- Make sure it stays on tight by strapping down the perimeter with a rubber band.

- You can make your new eardrum vibrate. Prove it, you say? Fine.

- Sprinkle some salt on the top of the plastic wrap.

- Make some noise near the bowl (bang on a pot or pan, or speak in a loud voice.)

- The vibrations of the sound make the salt bounce up and down.

The soundwaves in the air cause your eardrums to vibrate. That sends a message to your brain to interpret what you heard. And it all happens in 1/100th of a second!

Test your sense of sound!

- Take a piece of a paper and roll it into a tube.

- Tape it closed so it won't come apart.

- Hold it to your ear.

- Close your eyes and have someone make a sound near your head.

- See if you can determine the location of the sound.

- It's not as easy as it seems. Since the tube makes the sound take longer to reach your ear, it can easily fool you.
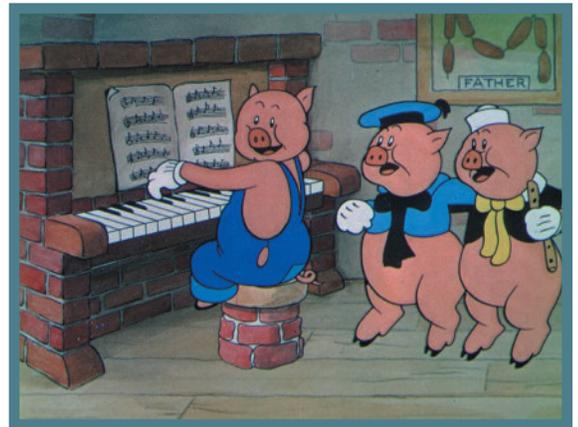
Did You Know?

- The speed of sound is 768 miles per hour!

- Water is such a good transmitter of sound, a whale's song can be heard by other whales 500 miles away!

Behind Every Classic Fairy Tale Is a Classic Story

Stories and storytelling have been around for ages. Early cave paintings depict ancient man huddled around a fire after the hunt. Stories are the legacy that humans pass down through generations. The difference today is our "caves" now have powerful computers that help us create and share our stories with the world.

For nearly 90 years, Walt Disney Studio has continued a time-honored tradition of storytelling through the wonder, magic, and power of animated films.

Let's take a look at the elements of a story; identify basic story structures and character archetypes and gain a deeper appreciation of storytelling as an art form.

Genres

Stories come in many forms. Here are some of the earliest:

FABLES
Cautionary tales that warn against taking the wrong course within various situations, fables were also formed to teach valuable lessons to children. "Anthropomorphism" (animals exhibiting human traits and emotions) is a prevalent feature along with exaggerated natural elements such as wind and rain. *The Tortoise and the Hare*, for example, teaches the moral lesson that "slow and steady wins the race."

MYTHS
Common themes, popular beliefs, or cultural traditions were conveyed through myths. For example, in the ancient story of King Midas, a Greek king learns the curse of having a "golden wish" granted.

LEGENDS
Heroic accomplishments were preserved in the form of tall tales and legends. Usually the hero's exploits are exaggerated, but legends can also commemorate historical events or significant people. John Henry is an example of a legend represented in the *Dreams Come True* exhibit. Paul Bunyan and Johnny Appleseed are other examples of American folk heroes and their legendary accomplishments.

NURSERY RHYMES
Lessons are explored within nursery rhymes shared with the very young. Stories are wrapped in funny, comical scenarios, and rhymes help teach lessons or convey social commentary in an entertaining manner. Tales of Mother Goose is a good example of familiar nursery rhymes.

FAIRY TALES
Stories with universal themes—such as the triumph of good over evil, or revenge of the underdog—are often told to teach practical lessons and to instill morals in young children. Though some, like Hansel & Gretel, have dark undercurrents, fairy tales usually conclude with everyone living "happily ever after."

Elements of Classic Fairy Tales

Many of the stories in the *Dreams Come True* exhibit are classic fairy tales, including The *Three Little Pigs, The Pied Piper, The Ugly Duckling, Snow White and the Seven Dwarfs, Cinderella, Sleeping Beauty, The Little Mermaid, Beauty and the Beast* and *The Princess and the Frog.*

Fairy tales, specifically, offer a complete array of characters, with each playing a vital role that helps move the story from introduction through conclusion. Here are some of the most popular character archetypes found in fairy tales.

Hero/Heroine
The "good guy" (or girl) is usually a main character who sets off on a daring journey or adventure. Typically, the hero faces a large obstacle or accomplishes an important task—like defeating her worst enemy.

Villain/Bad Guy
Evil queens, wicked stepmothers, dark fairies, or sinister sorcerer's are a few popular villains. Sometimes, the villain first appears as a good friend who transforms into the hero's worst enemy.

The Wise Teacher/Mentor

This is a character who helps the hero by offering helpful information or even special powers. In the Disney classic *Cinderella*, the fairy godmother acts as Cinderella's mentor.

The Comic/Fool

When a hero is facing against doom, someone has to keep things light. Characters like Dopey or Scuttle the seagull keep things from getting too heavy.

Helpers/Friends

From the woodland creatures who help the Dwarfs find Snow White to Ariel's finny friend Flounder, helpers and friends assist the hero by smoothing out the rough patches of every adventure.

Parents

Many heroes and heroines come from nontraditional families. Belle and Ariel are raised by their fathers, while Snow White and Cinderella have no fathers. Even Princess Aurora in *Sleeping Beauty* is separated from her parents. Many fairy tales require the young hero to rely on what they've learned—much like we do as adults.

Story Structure/Form

Within every story, several key components must be present. Identifying these is how we relate to the story. This is known as "story form." Using the Disney animated classic *Snow White and the Seven Dwarfs*, here are the elements that make up its story form.

Setting

The story of *Snow White and the Seven Dwarfs* begins in a castle and quickly moves to a forest where Snow White encounters woodland creatures as well as the Seven Dwarfs.

Characters

Along with the princess who is "the fairest in the land," other characters include Snow White's vain and wicked stepmother, the Queen, as well as the Seven Dwarfs (Doc, Sleepy, Grumpy, Happy, Bashful, Sneezy and Dopey) plus the handsome Prince.

Task/Desire

After the Magic Mirror tells the wicked Queen that Snow White is "the fairest one of all," the jealous Queen orders her huntsman to take Snow White into the woods to be killed. But, the hunter cannot harm her and releases Snow White, telling her to escape into the thick forest.

Journey

Her journey leads Snow White to the tiny cottage home of the Seven Dwarfs, where she quickly befriends the group with her cooking and cleaning skills.

Conflict/Struggle/Obstacles

After the Queen discovers Snow White is still alive, she disguises herself and visits Snow White in the cottage while the dwarfs are away. She tricks Snow White into biting a poisoned apple that sends her into a deep sleep that can only be broken by love's first kiss.

Resolution/Ending

The dwarfs and woodland creatures conspire to trap and kill the Queen. Unwilling to part with a seemingly dead Snow White, the dwarfs place her in a glass coffin. Time passes until the handsome Prince visits and, captivated by her beauty, offers the kiss that brings the fair Princess back to life.

"Somebody Wanted But So" – A Storytelling Activity

You can create the basic framework of a great story just by filling in a few parts of a story's narrative. Use this worksheet and your imagination to identify and create various key story elements.

[Somebody] *(Identify the main character)* _____

[Wanted] *(Clarify the main character's purpose or desire)* _____

_____ ,

[But] *(Identify the challenge facing the main character)* _____

_____

[So] *(Describe the final outcome)*_____

_____

_____ .

Here's a completed example using the fairy tale Cinderella:

Cinderella *(the main character)* wanted to **go to the ball** *(her desire)* **but** her stepmother wouldn't let her *(conflict)*. **So**, with the help of her friends (the mice and her fairy godmother), Cinderella went to the ball and met her Prince Charming *(final outcome)*.

Pass It On

- Have students submit their "SWBS" storytelling activity from the previous page.

- Review all the submissions and select three frameworks best suited for further development.

- Read the top three frameworks to the class and hold a quick vote to select an "official" classroom fairy tale.

- Have your class "group write" a more complete version.

- Offer this prompt: "Once upon a time…"

- Have each student add a line to advance the story while keeping the SWBS framework. Write the SWBS on the board or in a prominent spot so students can use it for reference.

- Go around the room—if the story isn't finished when you reach the final student, go around again.

- Encourage students to use their wildest dreams and imaginations to build on the story.

Answers for the activity on page 23 are found here.

Answers (from top to bottom):
Carlo Collodi; The Brothers Grimm; Hans Christian Andersen; Charles Perrault; Madame d'Aulnoy; Joseph Jacobs; Jeanne-Marie Le Prince de Beaumont

Storytellers – Who Am I?

Use the clues provided to do some detective work. Can you uncover the identities of seven spectacular fairy tale authors? You can research online, in your media center, or at your local library.

WHO AM I?

- I was a 19th-century Italian with a fondness for satire and expressing personal opinions in my fanciful tales.
- My most famous story featured a loveable puppet.
- Disney's 1940 animated masterpiece based on my story removed many of its dark elements.

I am: _____

- We are best known for our fairy tales and legends.
- We spent an idyllic childhood in the German countryside transcribing some of the best-known tales throughout Europe.
- We helped preserve German culture by collecting and transcribing regional folk tales.

We are: _____

- I am a Danish poet and author best known for my memorable children's stories.
- My European journeys inspired some of my earliest works.
- Many of my original fairy tales feature outsiders who can't seem to fit into society.

I am: _____

- I am late-blooming French author heralded for popularizing fairy tales as a literary form.
- I first studied law and worked in government.
- When I was nearly 70, I began creating stories featuring life lessons and morality tales, including "Tales of Mother Goose."

I am: _____

- I am a French author and early fairy tale heroine who married at 16.
- After taking up permanent residence in Paris, my fairy tales soon became the favorite of aristocrats and royalty, who helped my reputation grow beyond my home country.
- One of my most famous tales featured a handsome prince and a glass slipper.

I am: _____

- Born in Sydney, Australia, I left college in my country to study in England and Germany.
- I edited *English Fairy Tales* in the late 1800s.
- A literary scholar and Jewish historian, I was inspired by the Brothers Grimm and their approach to reaching children through fairy tales.

I am: _____

- I am a French writer who lived in the 1700s. I publish books as well as collections of moral stories, poetry, and educational adventures for children.
- I wrote one book that earned me two centuries' worth of admirers.
- One of my stories went on to become a hit on Broadway and in film.

I am: _____

Modern Storytellers

Storytelling is a tradition that continues today. While the settings and heroes may have changed, the essence of storytelling has evolved only slightly over the last few centuries.

Use the space below to share your ideas about modern storytellers.

Name three of your favorite storytellers (they can be movie directors, novelists, documentarians, even bloggers, magazine or newspaper writers). Then, share how their storytelling approach inspires you.

1. Storytellers name: _____

    How he/she inspires me: _____

_____

_____

_____

2. Storytellers name: _____

    How he/she inspires me: _____

_____

_____

_____

3. Storytellers name: _____

    How he/she inspires me: _____

_____

_____

_____

Create an Animated Character

Answer these 7 questions to help you get started:

Is it human, animal, or "thing" (an alien, talking clock, etc.)? _____

Is it large like a giant, small like a flea or some size in between? _____

How does your character behave: strong, brave, cowardly, noble, or…? _____

Is your character inspired by real life, a story, a fable, or…? _____

Is your character funny, strange, serious, crazy, stupid, or weird? _____

Does your character possess any special powers? _____

What makes your character special, unique, and identifiable? _____

Review your answers to these questions.
Then, use a pencil and the space below to create your first character sketch.

Get into the Act

Many of Disney's talented artists, writers, and directors responsible for some of the most beloved animated entertainment ever created started with a fascination for the performing arts at a young age. Let your students "get into the act"—their imaginations will take it from there.

Remember, the performing arts aren't reserved for privileged or chosen students. Each student can play a small role in a performance—as writer, director, or voice talent.

Classroom Activity

- Get your students into the action by telling them each one of them will have an important role in their classroom production.

- Share an overview describing how different people are responsible for different aspects of the mini-play.

- Offer students starter themes for their 10-minute performance. Suggest any idea you like. Some starter suggestions: A friendly alien lands by the school's front door; a little boy or girl discovers they have superpowers; a pet dog talks—but only to people under age 15.

- Choose a group of writers who can team up and brainstorm characters, storylines, plot twists, and a name for the play.

- The writers should create characters with interesting traits who must overcome some sort of adversity to triumph and live happily ever after. Even with short time restraints, students should be able to create a plot with a beginning, middle, and end.

- Choose several artists who can sketch or draw some of the key scenes and characters.

- Select a director who will oversee the story's creation and the artists' renderings. Have the director act as a tiebreaker when the group disagrees on a direction.

- Guide the director in casting the play.

- Over the course of a few class periods, have the groups refine their parts. Set a specific date and time for the performance.

- When the big performance day comes, have someone record it and post it on the school's Web site, or make it available in the school media center.

- As the sole audience member, your job is to react to the plot twists and turns. After the performance, you may want to offer your critique by giving both praise and constructive criticism.

- Optional: Consider the first run a dress rehearsal. Have the students revise their play and repeat the performance with the updated script and direction.
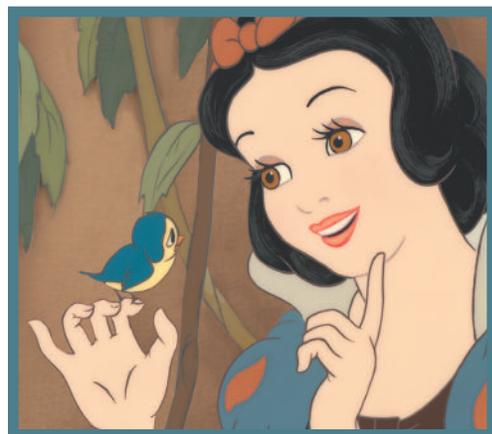
Educational Standards Addressed

Arts Education (National Art Education Association—NAEA)

Visual Arts 1. Understanding and applying media, techniques, and processes

Visual Arts 3. Choosing and evaluating a range of subject matter, symbols, and ideas

Theater 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history

Theater 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes

Language Arts (National Council for Teachers of English—NCTE)

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.

4. Students adjust their use of spoken, written, and visual language…

5. Students employ a wide range of strategies as they write…

6. Students apply knowledge of language structure…

8. Students use a variety of technological and informational resources…

Science (National Science Teachers Association—NSTA)

F. Science in Personal and Social Perspectives

Social Studies (National Council for the Social Studies—NCSS)

II. Time, Continuity, & Change

III. People, Places, & Environments

VIII. Science, Technology, & Society

X. Civic Ideals & Practices

Books:

Walt Disney Animation Studios: The Archive Series: "Story," Disney Press

Walt Disney Animation Studios: The Archive Series: "Animation," Disney Press (available December 8, 2009)

Robert Tieman, **The Disney Treasures**, *Disney Press*

Don Hahn, **The Alchemy of Animation: Making an Animated Film in the Modern Age**, *Disney Press*

Ollie Johnston and Frank Thomas, **The Illusion of Life: Disney Animation**, *Disney Editions*

Charles Solomon, **Disney Lost and Found: Exploring the Hidden Artwork from Never-Produced Animation**, *Disney Editions*

John Canemaker, **Walt Disney's Nine Old Men and the Art of Animation**, *Disney Editions*

Jeff Kurtti, **Disney Dossiers: Files of Character from the Walt Disney Studios**, *Disney Editions*

"Whether you think you can or can't,
either way you are right."
—Henry Ford

"I hear, and I forget. I see, and I remember.
I do, and I understand."
—Chinese Proverb

"You can design and create, and build the most
wonderful place in the world.
But it takes people to make the dream a reality."
—Walt Disney

"This is yet another example of the late
neoclassical baroque period. And as I always say,
if it's not baroque, don't fix it!"
—Cogsworth (in *Beauty and the Beast*)

"I believe in being an innovator."
—Walt Disney

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