

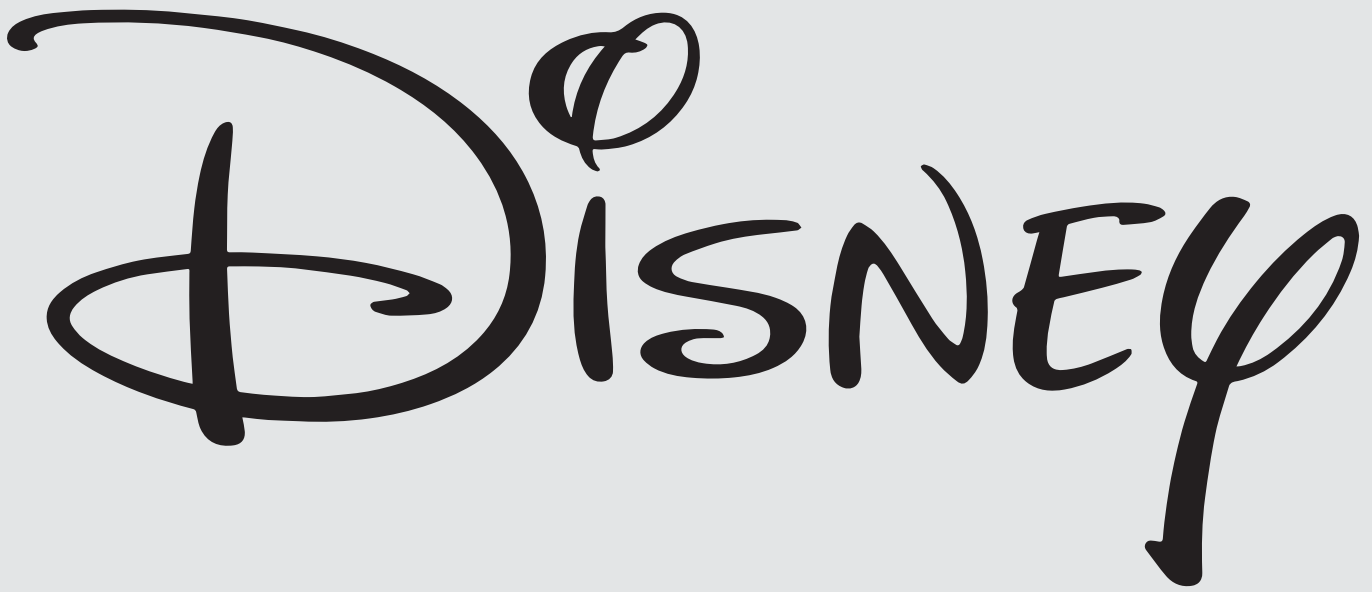
THE MAGIC OF ANIMATION  
NGĀ TĀOREORE TŪMATARAU

# Disney

 TĀKINA



# Discovery Trail

The image shows the word "Disney" in its iconic script font. The letter 'D' is large and features a prominent loop at the top. The 'i' has a small dot. The 'S' and 'N' are connected, and the 'E' has a long, sweeping tail that extends downwards and to the right.

**Have you heard the name Disney before?  
Where? What does it make you think of?**

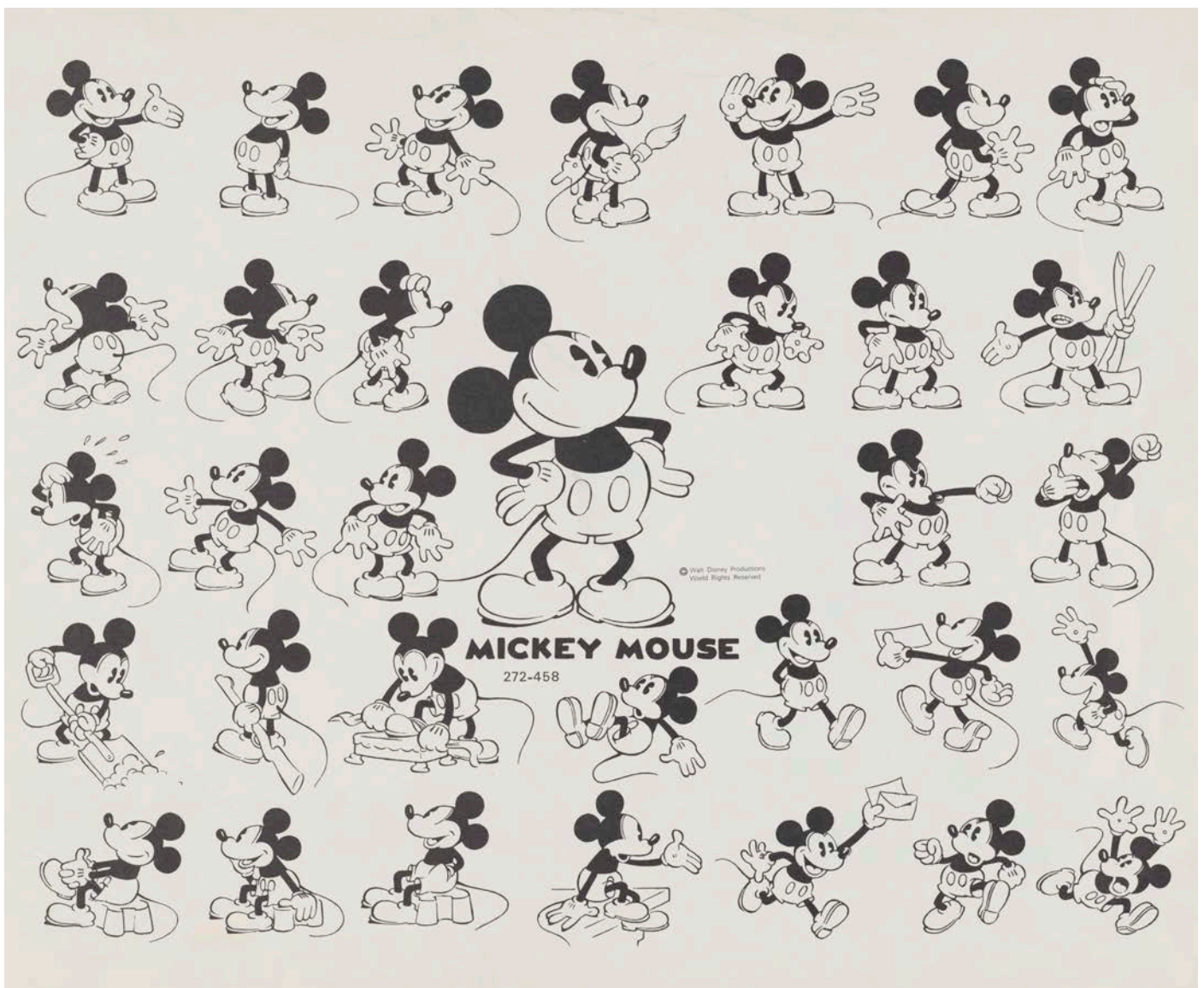
Disney animated movies are sometimes called cartoons. Animation is a way of making a movie by photographing a series of drawings, objects, or computer images one by one. Small changes in position are recorded frame by frame. When these frames are played back one after another at a set speed, our eyes and brains bring the movement to life.

**How many Disney animations do you know?  
Which is your favourite? Can you explain why?**

# Mickey Mouse

Mickey Mouse is one of the most recognisable animated characters in the world.

**If asked to draw Mickey, you would probably start with his ears. What else is special about how Mickey looks?**



# Snow White and the Seven Dwarfs (1937)

People think of *Snow White and the Seven Dwarfs* as a movie for children, but Disney made it for people of all ages and it is quite scary.

**Look at this artwork and think about how it shows what Snow White is feeling. Have you ever felt this way?**





# Fantasia (1940)

Mickey Mouse plays the Sorcerer's Apprentice in a section of a longer movie called *Fantasia*. When creating an animation, Disney Studios usually comes up with the idea for the story first and then builds in the music. With *Fantasia*, the music came first, and it inspired the eight separate animations that make up the film.

**What do you notice about the way the sea water is painted in this and the other artworks from *Fantasia*?**





# Pinocchio (1940)

The character in this artwork is named Geppetto. He makes a wooden puppet, Pinocchio, who comes to life. Geppetto is full of love and kindness, and this artwork shows how his goodness can even make the inside of a whale warm and welcoming.

**What do you notice in this artwork?**  
**Think about shadow, colour, and shapes.**



# Bambi (1942)

Disney artists were encouraged to look at people and animals in the real world when drawing characters. When creating the characters of Bambi and his mother, the artists began by sketching a real deer which was brought to their studio. Then they had to use their imaginations to exaggerate what they had noticed and to bring personality to the character.

**Look at the sketches and drawings of Bambi. What stands out? What do they tell us about Bambi's character and personality?**





# Alice in Wonderland (1951)

*Alice's Adventures in Wonderland* was written by Lewis Carroll in 1865 and is a very well-known story. When Disney decided to make an animated version of the Alice story, they wanted it to be surprising and special. One of the ways they did this was by using bright colours and simple shapes in designing the characters and the world.

**Imagine you have been asked to help design a new *Alice in Wonderland* animation for Disney. It is your job to create a completely different look for the Cheshire Cat character. What would your character design look like? Think about colour, shape, face, and body.**

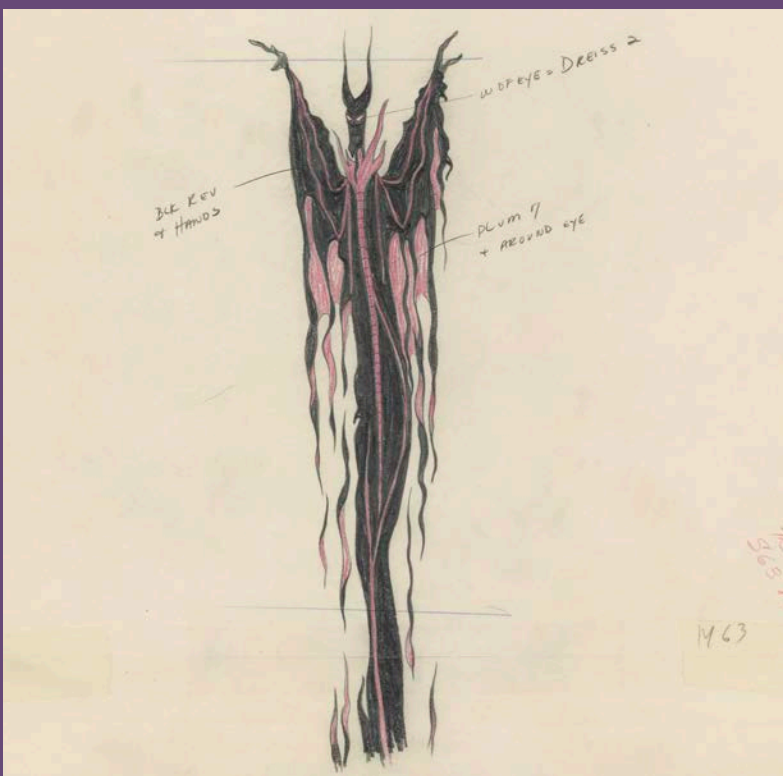




# Sleeping Beauty (1959)

Evil witches, fairies, and stepmothers often appear in fairytales. They drive the story forward by threatening the kind and innocent heroine. In Disney animations such as *Snow White and the Seven Dwarfs*, *Cinderella*, and *Sleeping Beauty*, these evil characters are designed to stand out and can be very exciting to look at on screen. The secret is to keep viewers guessing about what they are going to do next.

**In *Sleeping Beauty*, Maleficent transforms into a dragon. What are some of the ways the design of her character communicates the fire-breathing dragon part of her identity?**



# One Hundred and One Dalmatians (1961)

When Walt Disney read *The Hundred and One Dalmatians* book by Dodie Smith, he immediately wanted to make it into an animation. Disney was a studio already known for its lovable animal characters, and the artists and animators had a lot of fun designing so many dog and puppy characters. They had even more fun creating one of the most evil villains ever, Cruella de Vil.

**Look carefully at these animation drawings of Cruella. What do you notice and what do you think they are telling us about the character?**



# One Hundred and One Dalmatians (1961)

When designing characters and making them part of the world of the animation, Disney artists make sure everything is designed with a purpose. Everything about Cruella – her face, body, clothes, and car – tells us she is a villain who cannot be trusted.

**How does Cruella's car match and add to her character?**





# The Little Mermaid (1989)

In *The Little Mermaid*, the world under the sea is vibrant and beautiful, and full of colour and life. The challenge for the animators was to convince viewers that Ariel's beautiful underwater world is worth giving up for the sake of love.

**Look carefully at this animation drawing of Ariel. What stands out? What does it tell us about the character?**



# Beauty and the Beast (1991)

One of the challenges faced by the *Beauty and the Beast* animators was to make household objects such as a clock and a candlestick into believable characters who could also sing and dance. The other challenge was to create a Beast who could be both scary and lovable.

**Look at the character designs for the Beast and the maquette (3D model). What features suggest the loving character hidden behind the Beast?**



# The Lion King (1994)

The world of *The Lion King* is about the fight between good and evil. The artwork that explores what this world might look like is dramatic and intense. Disney artists and animators often use shadows to help tell the story.

**What are some words that describe this artwork? What do the colours, the light, and the shadows tell us about what is happening?**

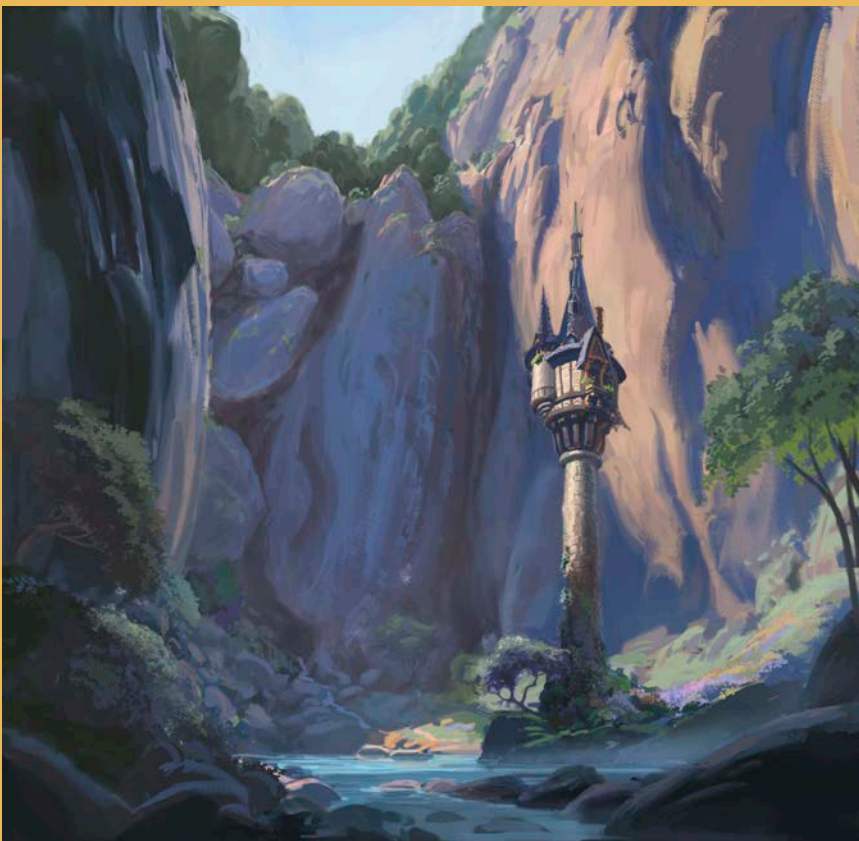




# Tangled (2010)

*Tangled* is another Disney fairytale but, in this movie, the princess is adventurous and powerful. It is a fractured fairytale where a lot of the story elements we would normally expect are turned upside down. Brave prince? No, not really. Scary villains? Many of them have a heart of gold. The evil female villain Mother Gothel, whose treachery is established early on in the story, is the one familiar fairytale character in the film who doesn't surprise us.

**Concept art inspires the animation team with ideas about the story and the look of the film. What ideas do these artworks inspire?**



# Wreck-It Ralph (2012)

The colour script is an image from each sequence that helps the production team map out the look of the whole film. In *Wreck-It Ralph*, the colour script is dominated by the candy-coloured world of *Sugar Rush*.

Choose an artwork from *Wreck-It Ralph* or *Ralph Breaks the Internet* and describe the colours the artist has chosen and the ideas and feelings they communicate.



# Frozen (2013)

The snowman character Olaf, often referred to as a sidekick, stands for pure love and is full of innocent goodness. Olaf is a great example of a helper character we often see in Disney films. Think of Mushu in *Mulan*, Sebastian in *The Little Mermaid*, or Pascal in *Tangled*.

**Do you have a favourite sidekick character from a Disney film you have seen? Why is that character your favourite?**





# Big Hero 6 (2014)

*Big Hero 6* is based on a Marvel comic book series. The look of Baymax is inspired by the original comic, so the animators were faced with the challenge of making a white blob with black eyes into a lovable character.

**What feelings can you see in this artwork?  
How are they communicated?**



# Moana 2 (2024)

Furthering the emotional growth of Moana herself, the movie shows how, facing challenges all along the way, Moana must make a dangerous voyage to a faraway island where all of the peoples of Oceania used to meet. Only by bringing all of them back together can she and they meet their destiny.

**Look carefully at the *Moana 2* concept art. What can you see in that artwork, its colours and its presentation, that shows how Moana must reach out to a broader world of wayfinders?**

