

A
COMPANION
TO

Disney
**BEAUTY
AND THE
BEAST**

©Disney



BUSKIRK-CHUMLEY
THEATER

**December 13 –
December 30**

MUSIC BY
Alan Menken

LYRICS BY
**Howard Ashman
and Tim Rice**

BOOK BY
Linda Woolverton

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ORIGIN AND HISTORY

OF BEAUTY AND THE BEAST FOLKTALE

While *Beauty and the Beast* has deep roots in both folklore and popular culture, this is a rare folktale that can be traced back to a known author. Traditional tales of a bride and her animal groom have circulated orally for centuries in Africa, Asia, Europe and India, but the *Beauty and the Beast* fairy tale known to modern day children was first written and captured on paper by a French novelist Gabrielle-Suzanne Barbot de Villeneuve and published in 1740. It was a lengthy tale written for the entertainment of her friends at the royal court.

The story was later made more accessible in 1756 when author Jeanne-Marie Le Prince de Beaumont revised and published her version with deleted sub-plots and fewer characters.

Beaumont's version became the standard telling of the romantic tale of a father's promise, a loving daughter's courage, and a bewitched prince, imprisoned as a beast. The story found its way throughout the 19th century into numerous collections by European compilers such as Joseph Jacobs, the Grimm Brothers and Charles Perrault. In the 20th and 21st century the story variants are often accompanied by elaborate illustrations by acclaimed artists such as Andrew Lang, Edmund Dulac, Michael Hague and Jan Brett.

200 years after Villeneuve first published the tale, Walt Disney explored turning the story into an animated film like *Cinderella* and *Sleeping Beauty* but it wasn't until 1991 that the Disney version of *Beauty and the Beast* landed in cinemas around the world. In 1994, the original Broadway production of *Beauty and the Beast* received nine Tony Awards nominations. In 2000, the original Disney film was re-released in theatres, and in 2012, it was re-mastered in 3D and released once again in theatres. In 2017, a new live-action version of the film was released.

Disney's version of this tale may be the one best known to modern day readers, but there are hundreds of versions of the *Beauty and the Beast* tale type from all over the world.

SOURCES



Beauties and Beasts

collected by Betsy Hearne;
illustrated by Joanne Caroselli.
Oryx Press, 1993
(J398.208 Bea Monroe
County Public Library)

The Storied, International Folk History of Beauty and the Beast

by James Deutsch.
March 15, 2017.
Smithsonian.com
<http://bit.ly/BandBo1>

Disney History: Beauty and the Beast.

WDW Magazine
<http://bit.ly/BandBo2>

STUDY GUIDE

CHARACTERS

- Belle** _____ the most beautiful girl in the town, falls in love with the Beast
- Gaston** _____ a handsome but egotistical hunter who is in love with Belle
- The Beast** _____ is actually a young prince who lives in a castle, falls in love with Belle
- Maurice** _____ Belle's father, gets thrown into the dungeon by the Beast
- Lefou** _____ Gaston's sidekick who finds Maurice's scarf in the woods
- Mrs. Potts** _____ a teapot that is actually a servant who lives in the castle
- Lumiere** _____ a candelabra that is actually a servant who lives in the castle
- Cogsworth** _____ a mantle clock that is actually a servant who lives in the castle

SETTING

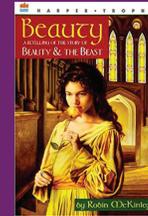
Setting is the time and place of the story. Disney's *Beauty and the Beast* is set in "Fairy Tale Time." There are references to France as the location, and the costumes and customs reflect life of several centuries ago. People lived in villages and farms. Castles were common. Magic was possible.

THEME

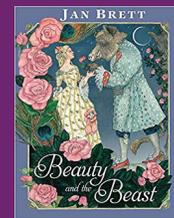
The **theme** is the central idea, thought or meaning of the play. Theme can be described as the lesson or moral of the story.

- How is the story of Disney's *Beauty and the Beast* a story about the Beast becoming more mature, of his growing up?
- What does Belle discover about herself as she learns to look below the surface of the Beast's ferocious appearance?
- According to the play, What is beauty?
- There is a saying "Beauty is skin deep". What does that mean? Is beauty just "skin deep"? How does the play explore that idea?
- Should people look beneath the surface to search for the true beauty within?
- Are people really what they appear? Who in the play was not how they appeared at the beginning?
- How do we learn the true nature of people?
- Which character learns the greatest lesson in the play? What did they learn about themselves? About others?

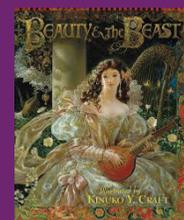
MONROE COUNTY PUBLIC LIBRARY BIBLIOGRAPHY



Beauty : a Retelling of the Story of Beauty & the Beast
by Robin McKinley
(J 398.2 Bea)



Beauty and the Beast
retold and illustrated
by Jan Brett
(J 398.2 Bea)



Beauty and the Beast
as told by Mahlon F. Craft ; and
illustrated by Kinuko Y. Craft.
(J 398.2 Bea)

POST-SHOW DISCUSSION

QUESTIONS/WRITING PROMPTS

LOWER/MIDDLE ELEMENTARY

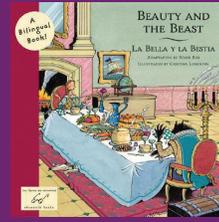
- What are the similarities and differences between Gaston and the Beast?
- What character in the play is considered a villain? A hero? A heroine? Why?
- Which character was your favorite? Least favorite? Explain.
- If you could be any one of the characters in the show, which would you choose? Why?
- Why did the old woman turn the prince into a Beast?
What was she trying to teach him?
- Why do the townsfolk think Belle is odd? If you were one of them, would you be Belle's friend?
- Why does Belle choose to be the Beast's prisoner?
- How do you think the Beast felt when he scared Belle away?
- How is the musical version of Beauty and the Beast different from the movie version?
How is it the same?

UPPER ELEMENTARY

- Why do you think that everyone was willing to march to the castle and kill the Beast, although they had never met or spoken to him? What was it about the Beast that made everyone afraid of him?
- What moments in the play reveal Belle's great affection for her father?
- What does the song "Me" reveal about how Gaston thinks about himself?
- What is it about Belle that attracted Gaston? What was it about Gaston that Belle disliked?
- Belle is seen as "odd" and "strange" in her town. Why do you think the villagers see Belle as different from them? When you meet someone who is different from you, how do you make them feel comfortable and included?

HIGHER ORDER/MIDDLE SCHOOL

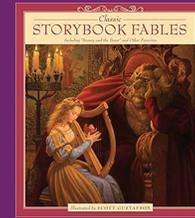
- Describe the two settings in the story (the village and the castle). Would the story work in a different setting, (i.e. the city, modern-day America)? Why or why not?
- What does the song "Me" reveal about Gaston's attitude towards women?
- Why do you think Belle was unsuccessful at convincing the mob that the Beast was not threatening?
- Which character changes the most over the course of the play? Who changes the least?
- Why would Lefou be a friend to Gaston? How does he affect the action of the story?



Beauty and the Beast = La Bella y la Bestia

by Ros, Roser.

(ESPAÑOL J 398.2 Bea)



Classic Storybook Fables

retold and illustrated

by Scott Gustafson

(J 398.208 Gus)

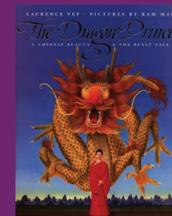


Disney Beauty and the Beast.

The Enchantment Screenplay

by Eric Geron

(J 398.2 Bea)



Dragon Prince : a Chinese Beauty & the Beast Tale

retold by Laurence Yep

(J 398.2 Bea)

ACTIVITIES

SNOW WHITE AND THE FROG PRINCE

Objective

Develop improvisational dialogue skills, explore storytelling skills, foster group problem-solving skills.

Activity

Bring a picture/book of a well-known fairy tale and present it to the class. Outline the plot of the story. Discuss how the story would change if a major character was eliminated from the story; what changes would occur if another character was added? Divide the class into four or five small groups. Give each group a card with the title of a well-known fairy tale, i.e. The Three Pigs, Cinderella, The Frog Prince, Snow White, Sleeping Beauty. Also, give each group a name of a well-known character from another story i.e. Rumpelstiltskin, a dragon, seven dwarfs, etc. Each group must find a way to incorporate the character into the story, changing the plotline to accommodate the new character.

Evaluation

How did the addition of the character change the original story? What elements of the plot had to change significantly to accommodate the change? How did the new character add/eliminate complications in the original story? Was foreshadowing employed to prepare for the new addition to the story?

HOME SWEET HOME

Objective

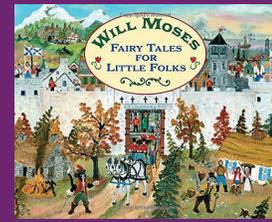
To connect the events of the show with personal experiences, stimulate imagination, encourage self-expression

Action

As a class, discuss how Belle felt when she was the Beast's prisoner. Make a list of the specific things she missed about her home. Also, think about what you love most about your home and make a list of the specific things you would miss if you suddenly had to leave

YOU'RE UNIQUE!

The townsfolk think that Belle is odd and different. Choose your favorite character from the show and think about how he or she is different from everyone else. Draw a picture showing his or her unique qualities. Also, present your own special quality, ability, or hobby to the class through a drawing, collage, or demonstration.



Fairy Tales for Little Folks

collected by Will Moses

(J 398.208 Mos)



The Great Smelly, Slobbery, Small-tooth Dog: a Folktale from Great Britain

retold by Margaret Read

MacDonald

(398.2 Bea)

The Scarlet Flower: a Russian Folk Tale

retold by Sergei Aksakov

(J 398.2 Bea)



Snowbear Whittington, an Appalachian Beauty and the Beast

retold by William H. Hooks

(J 398.2 Bea)

PRE-SHOW WARM-UP: MAGIC MIRROR

“Do not be deceived by appearances, for beauty is found within.”

– The Enchantress

“I know how it feels to be different, and I know how lonely that can be.”

– Belle

Objective

By engaging in this warm up exercise, students will re-evaluate making decisions based on appearances, and consider how to approach others with an open mind.

Directions

- Ask students to sit in a large circle on the floor.
- Call out “Magic Mirror, Magic Mirror, show me everyone...” and insert a non-discriminative, appearance-based qualifier. (Ex: wearing blue, everyone with ponytails, everyone who has black hair)
- Explain to students that all those who meet the description of the qualifier, including the caller, must change places in the circle, forfeiting their spot and finding a new one. Whoever is left without a spot, calls out the next qualifier, “Magic Mirror, Magic Mirror, show me everyone...” (Younger students may need the teacher to continue calling out qualifiers, or for groups who may require more sensitivity, teachers are encouraged to continue calling the qualifiers while those in the center look for a new spot). Encourage those that do not meet the qualifier to observe and try and remember those that do. This portion of the game can continue as long as you like.
- At some point as the game unfolds, announce the second portion of the activity and make a change in the qualifying request. No longer is it an appearance-based qualifier, but it can be anything else that is not appearance-based. (Ex: everyone who loves the color purple, everyone who has a pet rabbit, everyone who has moved houses more than once, etc.) Be sure to provide several examples in order for players to grasp the change.
- Continue playing with this adjustment for as long as you like and segue into the debriefing questions.

Debriefing Questions

- What did you learn about others in the first round of the game?
- What did you learn about others in the second round of the game?
- Which version of the game did you prefer?
- Were you surprised about anything you learned?
- Why do people make judgments based on appearances?
- What is the relationship between our inward and outward selves?

FICTION



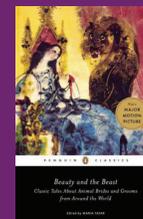
Beast

by Donna Jo Napoli
(Y Na - Young Adult Fiction)



Beauty and the Beast

by Elizabeth Rudnick
(J Rudnick - Juvenile Fiction)



Beauty and the Beast: Classic Tales About Animal Brides and Grooms from Around the World

edited by Maria Tatar.
(Beauty - Adult Fiction)

POST-SHOW EXERCISE: KEEPING THE ROSE ALIVE

Objective

Students will reflect on how to be loving, compassionate and fair towards others and themselves, while reflecting upon strategies demonstrated in Beauty and the Beast. They will also employ creativity and artistic vision to create their own work of art.

Materials

Printed copies of the rose handout (next page), art supplies

Directions

- Distribute rose handout to students.
- Prompt students to reflect about three ways they can “keep the rose alive” everyday:
 - How they can love themselves.
 - How they can love another person
 - How they can love the world or their community.
- After students have written in their answers, or had assistance writing their answers, encourage them to decorate and embellish their rose however they are inspired.



