

# Disney BEAUTY AND THE BEAST THE MUSICAL

## BEAUTY, THE BEAST AND YOU

A creative challenge exploring the 'tale as old as time'

### TEACHER GUIDANCE

Immerse students in the oldest of all fairy tales, *Beauty and the Beast*, by bringing to life in the classroom the main characters from the book and Disney Theatrical stage show. Explore key themes of innovation, empowerment through reading and the downfall of judging on appearances.



### THE CHALLENGE

*Beauty and the Beast* has three characters central to the story: Belle, the Beast and Maurice. This reading challenge encourages students to analyse, interpret and be inspired by these three main characters and explain their understanding through creative drawings, written work and class wall displays.

We have provided resources that can be utilised to help students understand the magical art of story-telling and encourage reading for pleasure.

These guidelines are written to support your delivery but of course, please adapt the challenge to suit the time you have available, the delivery methods you are using, and your students' needs.

### RECOMMENDATIONS

Firstly, it is important to familiarise your students with the story although many will know it from watching film versions or from traditional fairy-tale books. It could be helpful to discover their understanding of what they have seen or read so far, and to discuss their perceptions of the story, the characters, and the relevance of a fairy-tale in today's world.

Please take a look at the synopsis of the stage show, provided by Disney Theatrical. This resource not only gives a summary of the stage show but also a background on the story, particularly around why literature and reading have such a defining role in Belle's life. (Resource download: background and synopsis).



## FOCUS ON THE MAIN CHARACTERS

Extracts from the script are provided to draw attention to each character's identity and portrayal in the story. Perhaps some willing students could perform these aloud to the rest of the class? (Resource download: script extracts and insights).

- first impressions: Belle is perceived as odd, a loner and cut off from reality whereas in fact, she reads constantly to broaden her mind and hopes for far wider horizons.
- conflicted characters: the Beast has hidden qualities of kindness and loyalty, contrasting with the shallowness and insincerity of Gaston, but displays only anger and cruelty.
- stereotypes: Maurice, the fatherly and eccentric professor whose inventive ideas of limited success easily lead people to undermine him and not take him seriously.

## LINKS TO AUSTRALIAN CURRICULUM

### ENGLISH

#### YEAR 5

#### YEAR 6

##### Strand: Literature

Examining literature

- examine the effects of imagery, including simile, metaphor and personification, and sound devices in narratives, poetry and songs AC9E5LE04



##### Strand: Language

Language for expressing and developing ideas

- identify authors' use of vivid, emotive vocabulary, such as metaphors, similes, personification, idioms, imagery and hyperbole AC9E6LA08

##### Strand: Literature

Engaging with and responding to literature

- identify similarities and differences in literary texts on similar topics, themes or plots AC9E6LE02

##### Strand: Literacy

Texts in Context

- examine texts including media texts that represent ideas and events, and identify how they reflect the context in which they were created AC9E6LY01

Creating texts

- plan, create, rehearse and deliver spoken and multimodal presentations that include information, arguments and details that develop a theme or idea, organising ideas using precise topic-specific and technical vocabulary, pitch, tone, pace, volume, and visual and digital features AC9E6LY07

# THE ARTS – DRAMA

## YEARS 5 – 6

### Strand: Developing practices and skills

- explore ways to combine the elements of drama to communicate ideas, perspectives and/or meaning in improvisations, devised drama and/or scripted drama AC9ADR6D01

### Strand: Creating and making

- develop characters and situations, and shape and sustain dramatic action to communicate ideas, perspectives and/or meaning in improvised, devised and/or scripted forms AC9ADR6C01

### Strand: Presenting and performing

- rehearse and perform improvised, devised and/or scripted drama in informal and/or formal settings AC9ADR6P01

## GETTING STARTED ON THE CHALLENGE

- Ask students to draw their own illustrations of the three main characters in the story, as a costume designer would do when creating a stage production,
- and to write down words and ideas that reflect on that character's key themes
  - **Belle:** What are Belle's aspirations in the story and what are the students' own aspirations? What motivates these aspirations?
  - **Maurice:** Write a design brief for an invention that improves the environment, and illustrate it as much as possible. As an inventor with many ideas, how would Maurice be seen in modern times compared to in the story?
  - **Beast:** How is the concept of beauty portrayed in the story and what is the students' own idea and understanding beauty? How does the Beast's understanding of beauty change throughout the story?

- The class can present their character descriptions and costume design ideas to each other through drama and oracy activities:

Hot seating – Volunteers can take on one of the roles and be asked questions by their peers which they answer in character e.g. where they live, their daily activities and description of favourite things

Freeze frames – working in pairs or small groups create a still image that show a character in different locations e.g. the castle, the village, the forest.

Improvise a scene – in pairs or small groups characters meet someone new to the village. How do they introduce themselves, how would they react to meeting someone new?

- Once complete, display their collective work on the classroom wall.
- For further discussion, students can explore other stories with similar themes of heroines, inventors and anti-heroes, and discuss how they compare to the characters in *Beauty and the Beast*. These could be modern-day books or traditional tales from around the world.

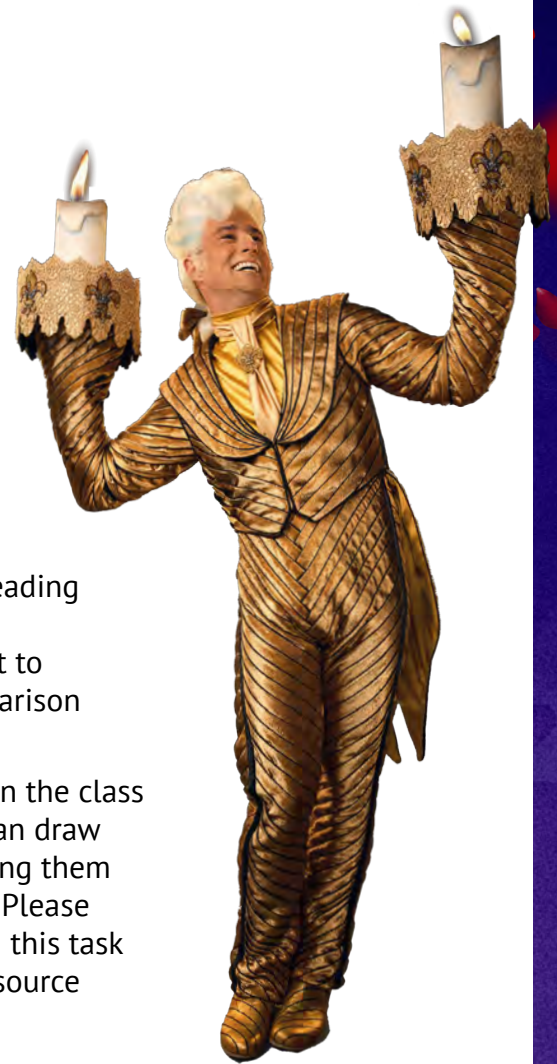


Here are some questions to help you:

- What do we mean by heroines and anti-heroines?  
How many can we name?
- Do all stories have heroes/heroines?
- Is it unusual to have a heroine in a fairy tale – who usually takes the hero role?
- What other heroines is Belle similar/different to?
- Can you link Belle, Maurice and Beast to characters from other books you have read? E.g. books with characters who are inventors, characters who overcome adversity, who defy expectations or whose appearance is deceptive?

At the end of the class discussions, students can use the reading comparison framework resource to write down their ideas individually, in pairs or groups referencing Text to Self, Text to Text and Text to World. (Resource download: reading comparison framework)

- We recommend that the next task is done at home. Based on the class discussions, and with a wider audience at home, students can draw and describe one or more relevant characters, before bringing them back into class and adding them to the display on the wall. Please hand out the character description worksheet to assist with this task as it gives a framework for the students to work within. (Resource download: character description).





# Disney BEAUTY AND THE BEAST THE MUSICAL

## BEAUTY, THE BEAST AND YOU

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### BACKGROUND

The story of a “beauty” and her “beast” has enchanted children and adults around the world for centuries. Rooted in legends from ancient Greece, India, and Africa, the “tale as old as time” has been interpreted in myriad cultures and periods, each version reflecting the hopes, fears, moral codes, and gender stereotypes of the society in which it was written. The best-known version of *Beauty and the Beast* is unique among fairy tales, based on the literary work of two women, Gabrielle-Suzanne Barbot de Villeneuve (1685-1755) and Jeanne-Marie Leprince de Beaumont (1711- 1780), rather than the famous male authors of the genre: Charles Perrault (1628-1703), the Brothers Grimm (Jacob: 1785-1863, Wilhelm: 1786-1859), and Hans Christian Andersen (1805-1875).

In 1740, Villeneuve published *La Belle et la Bête*, not as a platform for educating children or examining French society, but rather to entertain her salon friends with the romantic intertwined histories of a beauty and her beast. In 1756, Beaumont emigrated from France to England, becoming a tutor and author. She shortened Villeneuve’s version, leaving out the personal histories of Beauty and the Beast and ending the story with the Beast’s transformation. In the hands of two female authors, being well-read became a defining quality of this modern hero, who continues to attract fans over two centuries later.





## ACT ONE

Once upon a time in a faraway land, an Enchantress turns a selfish and spoiled young Prince into a hideous beast. To break the spell, the Beast must learn to love another and earn their love in return before the last petal falls from an enchanted rose. If he cannot, he will be doomed to remain a beast for all time.

Meanwhile, Belle, a young woman in a provincial French village, arises to greet the morning. The villagers bustle about their daily business as Belle makes her way through the town, engrossed in a book. While the villagers gossip about how odd they find her introversion and love of reading, the boorish Gaston plots to marry her solely on account of her looks (**Belle**).

Belle arrives home to find her father, Maurice, struggling to stabilize his newest invention. Belle confides in him her worries that people think she is odd. Maurice reassures her, and once he finally fixes his machine, sets off to showcase his brilliant work at the fair. Soon, however, Maurice loses his way in the woods and encounters a pack of wolves (**Maurice Travels**). Fleeing for his safety, Maurice stumbles upon a castle and pleads for shelter. Once inside, he encounters the enchanted staff – Lumiere, Cogsworth, Mrs. Potts, Chip, and Babette – who were also transformed by the Enchantress’s spell. After Maurice’s initial shock, they try to make him feel comfortable, but the Beast appears and imprisons the intruder.



Back in the village, Gaston proposes to Belle (**Me**), much to the dismay of the twittering *Filles de la Ville*. Belle refuses him and expresses her longing for adventure outside the mundanity of village life (**Belle – Reprise**). Belle notices Le Fou wearing her father’s scarf which he says he found in the woods. Concerned for her father, she runs off in search of Maurice.

As the castle staff transforms more completely into objects each day, Lumiere and Cogsworth lose hope that the spell will ever be broken; however, their hope returns when Belle enters the castle in search of her father. Belle finds Maurice in the dungeon, but the Beast appears and prevents their escape. She offers herself in exchange for Maurice’s freedom; the Beast agrees, sending Maurice back to the village and Belle to her new room where she reflects on her choice (**Home**). Mrs. Potts and the enchanted wardrobe, Madame de la Grande Bouche, encourage Belle not to lose hope (**Home – Reprise**).

At the village tavern, Gaston mopes about his rejection while his cronies try to boost his spirits (**Gaston**). When Maurice barges in claiming that a monstrous beast is holding Belle captive, Gaston devises a plan to trick Belle into marrying him (**Gaston – Reprise**).

Meanwhile, the castle staff tries to teach the Beast to act like a gentleman, but when Belle refuses to join him for dinner, he loses his temper (**How Long Must This Go On?**). Meanwhile, the enchanted staff serves a hungry Belle an extravagant meal, despite their master’s orders (**Be Our Guest**). Afterward, Cogsworth and Lumiere lead Belle on a tour of the castle, but when Belle sneaks into the west wing, the Beast discovers her and once again loses his temper. A frightened Belle flees the castle, leaving the Beast alone with his remorse (**If I Can’t Love Her**).





## ACT TWO

As Belle dashes through the forest, a pack of wolves advances on her, but the Beast leaps in and saves her. Having a change of heart, Belle accompanies the Beast back to the castle and tends to his wounded arm. The staff – as well as Belle and the Beast – notice that there is a change between them (***Something There***). Belle and the Beast bond, giving the staff hope that the spell soon might be broken (***Human Again***). Belle asks the Beast to have dinner with her, and the two share a wonderful evening that concludes with a dance (***Beauty and the Beast***).

Despite her feelings for the Beast, Belle longs to see her father. Using the Beast's magic mirror, Belle sees that Maurice is in trouble, and the Beast lets her go in order for her to save her father from Gaston and a frightened and angry mob. Though the Beast has finally learned to love, he fears he has lost his final chance to regain his humanity before the last rose petal falls (***If I Can't Love Her – Reprise***).

Belle finds her father in the woods and, upon returning to the village, confesses that the Beast has changed the way she sees the world (***A Change in Me***). Gaston, accompanied by Monsieur D'Arque, the asylum proprietor, arrives with plans to send Maurice to the **asylum** if Belle refuses his marriage proposal. To prove her father's words are true, Belle uses the Beast's magic mirror to show him to the villagers. Jealous of Belle's kind words for such a "monster," Gaston emboldens the villagers to set off on a quest to storm the castle and kill the Beast, while Belle vows to return to the castle to warn him (***The Mob Song***).

Once he's infiltrated the castle, Gaston confronts the Beast in the west wing and stabs him before stumbling and falling off the turret to his death. Belle arrives and holds the dying Beast in her arms, telling him that she loves him (***Home – Reprise***), thereby breaking the spell. The Beast transforms back into the Prince, the staff becomes human again, and they all live happily ever after (***Transformation/Finale***).



**asylum:** Asylums were often used to sinister ends to remove and detain community members that society disdained. Today, individuals experiencing mental health crises may visit psychiatric facilities.



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## SCRIPT EXTRACTS AND INSIGHTS THAT ILLUSTRATE THE PRINCIPAL CHARACTERS: BELLE, MAURICE AND THE BEAST

[NB: CAPS appear as part of songs].

### BELLE

Belle has always been a unique Disney heroine: a thinker, a reader. She is blessed with a father who has always allowed her to think for herself and Belle's interest in reading has also opened her mind to new places, new thoughts and new ideas. Books have helped her to accept a different world than the one she came from.

For today's audiences, Disney Theatrical have tweaked her costume and her appearance to someone who still fits into the scenic visual world and the words and ideas of the script but shows her in more of a forward light - no apron for our Belle today, instead of laundry she is focused on sustainable gardening!

Furthermore, the stage show no longer has other characters referencing her as "a girl" or "the girl." She is a young woman who makes active choices and doesn't rely on her looks, her charm or a sword to fulfil her aspirations. Belle is much stronger and more empowered in this modern production with subtle but noticeable changes to the script from, '*dance with me?*' to '*Dance with me*'.

### SCRIPT EXTRACT FOR BELLE:

#### **BELLE (in her village)**

THERE MUST BE MORE THAN THIS PROVINCIAL LIFE!

Well, it's my favourite. Far-off places, daring sword fights, magic spells, a prince in disguise...

#### **CANDLEMAKER**

VERY DIFF'RENT FROM THE REST OF US

#### **SOME VILLAGERS**

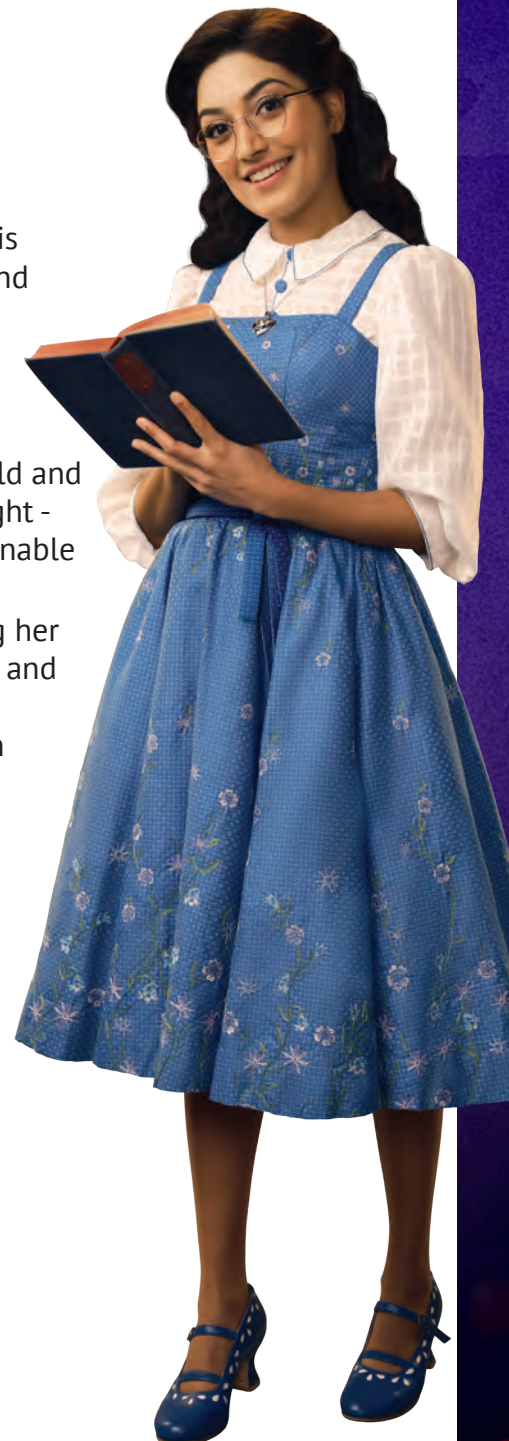
SHE'S NOTHING LIKE THE REST OF US

#### **MAURICE**

You do love those books.

#### **BELLE**

Well, they take me away to wonderful places where there's adventure and mystery and romance and... happy endings.





**BELLE (REPRISE in the castle)**

**BELLE**

I WANT MUCH MORE THAN THIS PROVINCIAL LIFE  
I WANT ADVENTURE IN THE GREAT WIDE SOMEWHERE!  
I WANT IT MORE THAN I CAN TELL!  
AND FOR ONCE IT MIGHT BE GRAND  
TO HAVE SOMEONE UNDERSTAND  
I WANT SO MUCH MORE THAN THEY'VE GOT PLANNED FOR...

**MRS. POTTS**

I like this young woman. She has spirit.

**BELLE**

I NEVER THOUGHT I'D LEAVE BEHIND  
MY CHILDHOOD DREAMS BUT I DON'T MIND  
I'M WHERE AND WHO I WANT TO BE  
NO CHANGE OF HEART  
A CHANGE IN ME

## MAURICE

Maurice and Belle's family name is Jardin (French for garden) and Disney Theatrical have set Maurice and Belle living in a horse drawn wagon. The village is an idyllic setting of attractive buildings surrounded by fields of lavender. But is it as idyllic as it seems?

Being an inventor, Maurice is not one to follow the crowd or care much what other people think. If he did, he probably wouldn't succeed at breaking new ground with his inventions. During the stage show, Maurice invents a way to capture lightening using a milk bottle and then uses this to create the first electric car!

The visual identity of Maurice allows the character to be developed on stage and enhances the portrayal of his key role within the story. Alongside this, Maurice allows the audience to see early on, Belle's affection for and defence of the unique, the unacceptable and disenfranchised. Belle's affection for, and belief in, her father never waivers whether he is inventing or under threat from his own village, *'My father's not crazy! He's a genius!'*

### SCRIPT EXTRACT FOR MAURICE:

**MAURICE**

Well, we'd better get cracking. This thing's not going to fix itself. Now let's see...

*(tinkers with the invention)*

**BELLE**

It works! Papa, you did it! You really did it! You'll win first prize at the fair tomorrow, I know it!

*MAURICE sets off to the fair*

**MAURICE**

FIRST PRIZE IS NEARLY MINE  
IT'S QUITE MY BEST INVENTION  
SO SIMPLE, YET COMPLEX  
SO MASSIVE, YET SO SMALL  
THIS TRIUMPH OF DESIGN  
WILL BE MY OLD-AGE PENSION



# BEAST

The appearance of the Beast is one of the most striking moments in story-telling as is the revelation of what lies beneath.

The opening narration sets the scene for the whole story and Disney Theatrical uses the stage setting to full effect. Scrolls are used to create the castle in a non-literal way, and effectively create a fantastical, enchanted world. Colours are used to signify those characters which 'have a heart' so when the castle is under the enchantress' spell the set is cast in grey. However, as the Beast starts to fall in love with Belle the scene in the garden is full of colour.

The relationship between the Beast and Belle develops dramatically against the ticking clock of the rose, the universal symbol of romance.

## SCRIPT EXTRACTS FOR THE BEAST:

Please note there are three parts:

- the opening by the narrator
- the exchange between the Beast and his household when he starts to warm to Belle
- the Beast's inner torment delivered on stage as a song. This monologue highlights the Beast's inner most thoughts and is a great example of how the ancient technique of a monologue delivers so much to the audience.

### NARRATOR

Once upon a time in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the Prince was spoiled, selfish, and unkind.

*(An OLD BEGGAR WOMAN appears.)*

But then, one winter's night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold. Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away. But she warned him not to be deceived by appearances, for beauty is found within. And when he dismissed her again, the old woman's ugliness melted away.

*(The OLD BEGGAR WOMAN transforms into an ENCHANTRESS.)*

And she revealed herself to be a beautiful Enchantress.

*(The YOUNG PRINCE falls to his knees.)*

The Prince tried to apologize, but it was too late, for she had seen that there was no love in his heart. As punishment, she transformed him.

*(The YOUNG PRINCE transforms into the BEAST and holds a magic mirror.)*

The Prince became a hideous beast and the Enchantress placed a powerful spell on the castle and all who lived there.

*(The Enchantress removes all the colour from the castle, leaving the Beast in a black and white world.)*

Ashamed of his monstrous form, the Beast concealed himself inside his castle with a magic mirror as his only window to the outside world.



### BEAST

It's no use. She's so beautiful and I'm... well, look at me!

### LUMIERE

*(whispers to MRS. POTTS)*

He has a point.

### MRS. POTTS

Shhh!

*(to the BEAST)*

Master, you must help her to see past all that.



## **BEAST**

I don't know how!

*(The BEAST slumps in his chair.)*

## **MRS. POTTS**

Well, you could start by trying to make yourself more presentable. Straighten up!  
Try to act like a gentleman.

## **BEAST**

I'm just fooling myself. She'll never see me as anything... but a monster.

HOW LONG MUST THIS GO ON?

THIS CRUEL TRICK OF FATE

I SIMPLY MADE ONE CARELESS WRONG DECISION

AND THEN THAT WITCH WAS GONE

AND LEFT ME IN THIS STATE

AN OBJECT OF REVULSION AND DERISION

HATED

IS THERE NO ONE

WHO CAN SHOW ME

HOW TO WIN THE WORLD'S FORGIVENESS?

*(The BEAST looks to the rose. One more petal falls.)*

No! What did they say? Shower her with compliments... impress her with your wit... act like a gentleman. Act like a gentleman! Act like a gentleman!

## **WHAT IS A MONOLOGUE?**

Monologues are an ancient dramatic form, blurring the line between poetry and theatre. They are delivered by one actor, often the only person on stage. Monologues can be factual, imaginary, emotional, cunning, or outspoken, or even tell a story. Monologues are intimate and attention-grabbing. Through a monologue, an audience can get a real impression of opinions, thoughts and feelings.

## **BEAST**

AND IN MY TWISTED FACE

THERE'S NOT THE SLIGHTEST TRACE

OF ANYTHING THAT EVEN HINTS AT KINDNESS

AND FROM MY TORTURED SHAPE

NO COMFORT, NO ESCAPE

I SEE, BUT DEEP WITHIN IS UTTER BLINDNESS

HOPELESS, AS MY DREAM DIES

AS THE TIME FLIES

LOVE, A LOST ILLUSION

HELPLESS, UNFORGIVEN

COLD AND DRIVEN

TO THIS SAD CONCLUSION

NO BEAUTY COULD MOVE ME

NO GOODNESS IMPROVE ME

NO POWER ON EARTH, IF I CAN'T LOVE HER

NO PASSION COULD REACH ME

NO LESSON COULD TEACH ME

HOW I COULD HAVE LOVED HER

AND MAKE HER LOVE ME TOO

IF I CAN'T LOVE HER, THEN WHO?

LONG AGO, I SHOULD HAVE SEEN

ALL THE THINGS I COULD HAVE BEEN

CARELESS AND UNTHINKING, I MOVED ONWARD

NO PAIN COULD BE DEEPER

NO LIFE COULD BE CHEAPER

NO POINT ANYMORE, IF I CAN'T LOVE HER

NO SPIRIT COULD WIN ME

NO HOPE LEFT WITHIN ME

HOPE I COULD HAVE LOVED HER

AND THAT SHE'D SET ME FREE

BUT IT'S NOT TO BE

IF I CAN'T LOVE HER

LET THE WORLD BE DONE WITH ME

*(End of Act One.)*

STUDENT NAME:

DATE:

## READING COMPARISON FRAMEWORK:

### MAKING TEXT CONNECTIONS TO *BEAUTY AND THE BEAST* AND OTHER STORIES

In each of the columns think about how *Beauty and the Beast* reminds you of, or is similar to, other events in your life - whether they are real, imaginary or in a story you have read.

DOES BEAUTY AND THE BEAST REMIND YOU OF, OR MAKE YOU THINK ABOUT:	DOES BEAUTY AND THE BEAST REMIND YOU OF, OR IS IT SIMILAR TO:	DOES BEAUTY AND THE BEAST MAKE YOU THINK ABOUT:
Your experiences?	Other books?	Television?
Your travels?	Characters?	Film?
Your family?	Poems?	Current Events?
Your friends?	Articles?	Games?
Your school?	Websites?	News?



STUDENT NAME:

DATE:

## CHARACTER DESCRIPTION

NAME OF STORY...

WHERE THE STORY IS SET...

MY FAVOURITE CHARACTER IS...

I LIKE THIS CHARACTER BECAUSE....

I WOULD RECOMMEND THIS STORY BECAUSE...