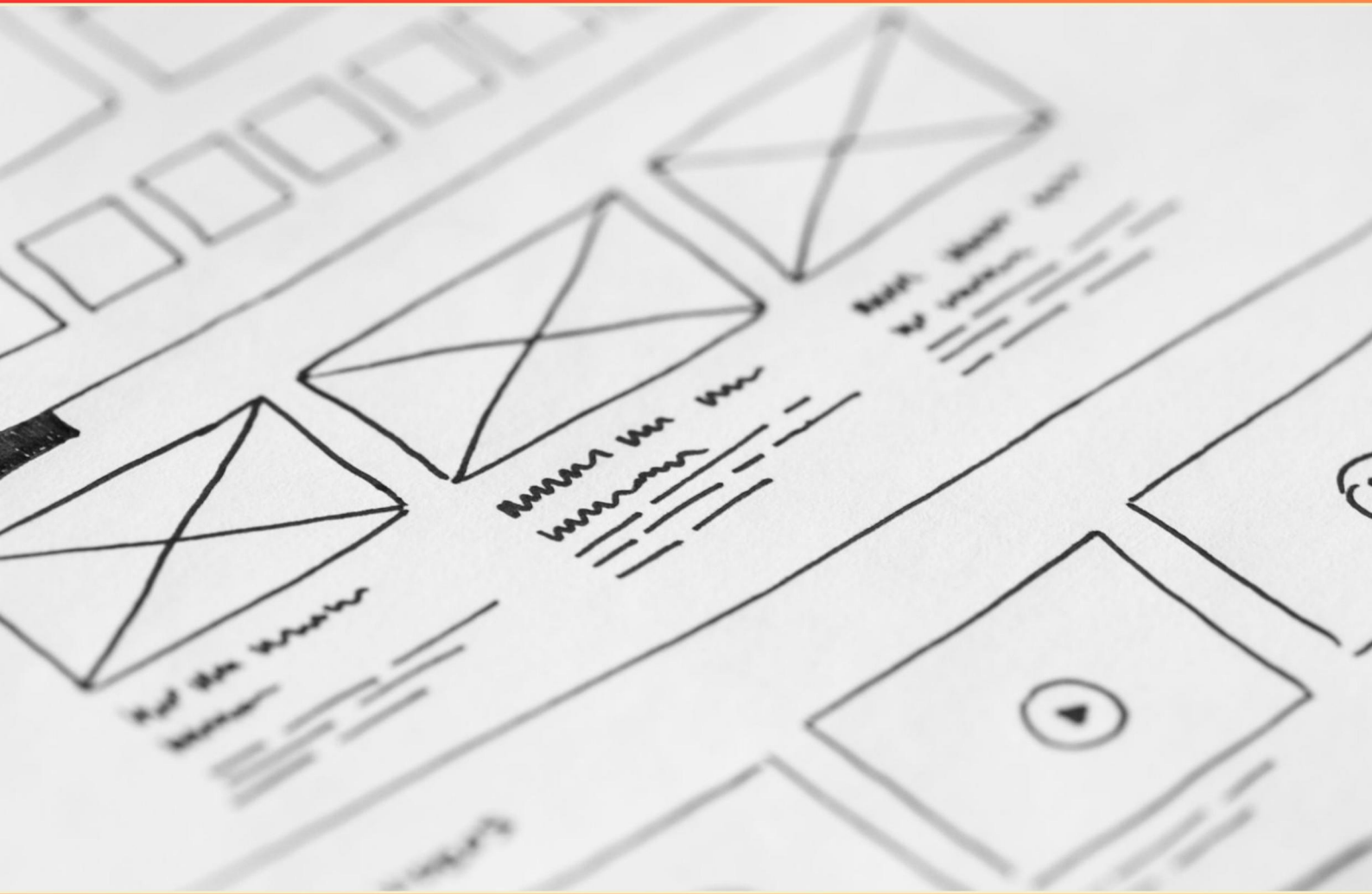


GD 1 HISTORY OF ANIMATION PRACTICE TEST (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

VISIT US ONLINE FOR
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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. Looney Tunes and Merrie Melodies are associated with which studio?**
 - A. Warner Brothers
 - B. Disney
 - C. MGM
 - D. Fleischer Studios
- 2. Which of the following was NOT one of the three main New York cartoon studios in the early days of animation?**
 - A. Winsor McCay's Studio
 - B. Bray Productions
 - C. Fleischer Studio
 - D. Iwerks Studio
- 3. Which animator is closely associated with the development of rotoscoping?**
 - A. Max Fleischer
 - B. Walt Disney
 - C. Émile Cohl
 - D. Winsor McCay
- 4. According to the Maltin (pg. 40), when it came time to make The Three Little Pigs in 1933, Walt emphasized to the animators that he wanted...**
 - A. strong personalities for the characters.
 - B. more romantic subplots.
 - C. less emphasis on music.
 - D. faster animation cycles.
- 5. Which studio is most closely associated with pioneering full-color animation through the Technicolor process in its early works?**
 - A. Warner Bros
 - B. MGM
 - C. Disney
 - D. Universal

- 6. After the Oswald incident, what did Ub Iwerks do?**
- A. Produce a new Oswald replacement character
 - B. Leave the company
 - C. Invent a new animation technique
 - D. Draw sketches of a rodent as a possible replacement character
- 7. Which early animation character is associated with live-action interaction on stage?**
- A. Felix the Cat
 - B. Gertie the Dinosaur
 - C. Mickey Mouse
 - D. Koko the Clown
- 8. According to Maltin, early Betty Boop shorts demonstrate the essential difference between Fleischer's cartoons and Disney cartoons.**
- A. Disney's deals with a child's natural fears; Fleischer's depicts adult traumas and emotions
 - B. Disney's animation was more technically advanced in timing
 - C. Fleischer's shorts used color while Disney were black-and-white
 - D. Fleischer's shorts were silent while Disney's had sound
- 9. Which technique was NOT used as a shortcut to meet early animation deadlines?**
- A. Outsourcing most of the work to cheaper foreign labor sources in Mexico and Korea
 - B. Reusing existing animation frames to save time
 - C. Working under extremely tight deadlines
 - D. Hiring more staff to speed up production
- 10. In what year was the first Academy Award for Best Animated Short awarded?**
- A. 1932
 - B. 1928
 - C. 1941
 - D. 1955

Answers

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1. A
2. A
3. A
4. A
5. C
6. C
7. B
8. A
9. A
10. A

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Explanations

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1. Looney Tunes and Merrie Melodies are associated with which studio?

A. Warner Brothers

B. Disney

C. MGM

D. Fleischer Studios

The main idea is identifying which studio created and distributed these famous cartoon series. Looney Tunes and Merrie Melodies were produced by Warner Bros., forming the backbone of the studio's animation output during the Golden Age of American animation. Warner Bros. Cartoons built a lineup around these shorts, introducing iconic characters like Bugs Bunny and Daffy Duck. This distinguishes them from Disney's Silly Symphonies and Mickey Mouse, MGM's Tom and Jerry, and Fleischer Studios' Popeye and Betty Boop. So the best answer is Warner Bros., the studio that developed and released these series.

2. Which of the following was NOT one of the three main New York cartoon studios in the early days of animation?

A. Winsor McCay's Studio

B. Bray Productions

C. Fleischer Studio

D. Iwerks Studio

In the early days of animation, New York's main production strength came from a trio of studios that could consistently produce and distribute cartoons. Bray Productions, Fleischer Studio, and Iwerks Studio built full-scale operations with regular output and established distribution, which is why they're remembered as the dominant New York studios of that era. Winsor McCay's Studio, though tremendously influential and pioneering (most famously Gertie the Dinosaur), operated on a much smaller, more artisanal scale and didn't sustain the same level of ongoing, factory-like production. That's why Winsor McCay's Studio isn't counted among the three main New York studios of the period.

3. Which animator is closely associated with the development of rotoscoping?

A. Max Fleischer

B. Walt Disney

C. Émile Cohl

D. Winsor McCay

Rotoscoping is the technique of tracing over live-action footage to create animation, which helps capture movement and timing with a realism that's hard to achieve by drawing from memory alone. Max Fleischer is the animator most closely tied to the development of this method, having introduced the rotoscope in the 1910s. By projecting filmed actions and tracing them frame by frame, his work brought a lifelike quality to animated characters and set a lasting association between Fleischer and this tracing process. While other early pioneers like Émile Cohl and Winsor McCay advanced animation in important ways, they did not originate rotoscoping. Disney later used rotoscoping as a practical tool to study movement, but the invention and early development belong to Fleischer.

4. According to the Maltin (pg. 40), when it came time to make The Three Little Pigs in 1933, Walt emphasized to the animators that he wanted...

A. strong personalities for the characters.

B. more romantic subplots.

C. less emphasis on music.

D. faster animation cycles.

The idea here is to build the humor and storytelling around clearly defined character personalities. Walt pushed the animators to give each pig a distinct temperament so the audience could instantly understand who they are and anticipate how they'd react in each situation. The trio's traits—one practical and cautious, one musical and carefree, and one curious and spirited—shape every action, expression, and joke, making the short feel alive through character rather than just gags. Music reinforces these personalities, turning songs and rhythms into character beats that underscore who each pig is and how they respond to the wolf's threat. This emphasis on personality produces a richer, more memorable experience, where the humor comes from the pigs' differences and choices. Other directions, like adding romantic subplots or reducing the musical element or chasing faster animation, would shift focus away from what makes the piece stand out: strong, distinct character portrayals driving the story.

5. Which studio is most closely associated with pioneering full-color animation through the Technicolor process in its early works?

A. Warner Bros

B. MGM

C. Disney

D. Universal

Pioneering full-color animation with the Technicolor process in its early works is most closely associated with Disney. In the early 1930s, Disney released Flowers and Trees, a Silly Symphonies short that used three-strip Technicolor and became the first animated short to win the Academy Award for Best Animated Short, signaling a new era of vivid, saturated color in animation. This success established Disney as the leader in color animation and set the standard for how color could enhance storytelling and visual design. Building on that momentum, Snow White and the Seven Dwarfs in 1937 became the first full-color animated feature, proving that audiences would embrace a complete story in color and cementing Disney's ongoing role in color animation. While other studios later produced color cartoons, Disney's early, landmark experimentation and the resulting iconic color features make it the studio most closely tied to pioneering full-color animation through Technicolor.

6. After the Oswald incident, what did Ub Iwerks do?

A. Produce a new Oswald replacement character

B. Leave the company

C. Invent a new animation technique

D. Draw sketches of a rodent as a possible replacement character

The situation tests how Ub Iwerks responded to losing Oswald by pushing the craft forward through new methods. Iwerks was renowned for his speed and technical skill in animation, so he focused on developing a different, more efficient way to bring drawings to life. That drive to improve how animation was made—finding techniques that could deliver expressive, appealing results with fewer drawings—fits best with the idea of inventing a new animation technique. The other options don't capture this core shift: he didn't simply abandon the studio, nor was the primary impact about sketching a replacement rodent; the standout move was advancing the technique that kept production viable and enabled new projects to emerge.

7. Which early animation character is associated with live-action interaction on stage?

- A. Felix the Cat
- B. Gertie the Dinosaur**
- C. Mickey Mouse
- D. Koko the Clown

The key idea here is how early animation started to act like a performer, interacting with live action on stage. Gertie the Dinosaur demonstrates this most clearly: Winsor McCay presented Gertie in a vaudeville-like stage setting, giving her cues and having her respond with movements and personality as if she were a live stage partner. This on-stage, real-time interaction between the animator and the animated character was groundbreaking, showing that a drawn character could perform and engage an audience directly. The other characters are iconic in film or comics, but they aren't the famous example of a stage-based, live-action interaction in the early animation era in the same way Gertie is.

8. According to Maltin, early Betty Boop shorts demonstrate the essential difference between Fleischer's cartoons and Disney cartoons.

- A. Disney's deals with a child's natural fears; Fleischer's depicts adult traumas and emotions**
- B. Disney's animation was more technically advanced in timing
- C. Fleischer's shorts used color while Disney were black-and-white
- D. Fleischer's shorts were silent while Disney's had sound

The main idea here is the tonal focus and audience each studio aimed at. Disney's early shorts lean toward child-friendly wonder and reassurance, presenting situations that a young viewer can identify with and see resolved in a hopeful, gentle way. Fleischer's Betty Boop cartoons, on the other hand, bring in adult themes—romance, flirtation, urban anxieties, and more open, sometimes surreal emotional content—reflecting concerns and experiences aimed at grown-ups. This contrast in subject matter and mood is what Maltin is signaling: Betty Boop embodies Fleischer's willingness to explore adult emotions and tensions, while Disney tends to frame humor and adventure in terms accessible to children. The other options mix up technical aspects (like timing, color, or silence vs. sound) that aren't the defining difference Maltin emphasizes.

9. Which technique was NOT used as a shortcut to meet early animation deadlines?

- A. Outsourcing most of the work to cheaper foreign labor sources in Mexico and Korea
- B. Reusing existing animation frames to save time
- C. Working under extremely tight deadlines
- D. Hiring more staff to speed up production

The idea here is how studios cut time when animation deadlines loom. Reusing existing animation frames, also known as limited animation, is a classic shortcut because it lowers the amount of new drawing needed while still delivering motion. Hiring more staff speeds things up by increasing the amount of work that can be done in parallel, which was a straightforward way to push through a tight schedule. Working under extremely tight deadlines is a real production pressure that drives teams to adopt time-saving methods, even if it isn't a technique in itself. Outsourcing large portions of work to cheaper foreign labor sources in Mexico and Korea isn't a typical early practice used to meet deadlines. In the earliest animation workflows, most work stayed in-house, and the common time-savers were methods like reusing frames and expanding the team to accelerate production. Outsourcing became more common later in various industries, but it was not a standard shortcut used in the early animation era.

10. In what year was the first Academy Award for Best Animated Short awarded?

- A. 1932
- B. 1928
- C. 1941
- D. 1955

*The basic idea is when the Academy first started giving a separate Oscar for animated short films. That inaugural recognition happened at the 1932 ceremony, with Walt Disney's *Flowers and Trees* winning the first Best Short Subject, Cartoons award. This established the practice of honoring animated shorts as their own category. The ceremony year (1932) is the correct reference for when the award was first given, not the film's release year. The other years listed didn't mark the first awarding of this category.*

Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://gd1historyofanimation.examzify.com>

We wish you the very best on your exam journey. You've got this!

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