DISNEY ENTERPRISES, INC

FANTASIA
2000
EDUCATIONAL RESOURCE GUIDE: ART

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DEAR TEACHER,

The Walt Disney Company is pleased to provide you with this curriculum resource guide. Please take a few minutes and look over its contents. You will find an Art Guide complete with reproducible activity masters. The teaching strategies contained in this guide will engage your students in active learning and discovery as they begin to experience and appreciate some of the world’s finest music and art brought to life by state-of-the-art technology.

Fantasia, first released in 1940, was a daring feat, combining some of the world’s greatest music with stunning visual interpretations that set the standard by which all animated films have been judged during the past 60 years. Fantasia/2000 continues this tradition by combining the music of masters and the vision of a new generation of animators with the technology of the new millennium. Fantasia/2000 builds upon Walt Disney’s original idea with the creation of a breathtaking musical program that includes seven exciting new animated segments and one returning favorite. Fantasia/2000’s marriage of music and animation—both traditional and computer-generated—will awaken in your students an excitement and appreciation of the creative process and the scientific breakthroughs that have made this amazing film possible.

Fantasia/2000 continues the innovative legacy of Fantasia. We know that you and your students will find the viewing of Fantasia/2000 to be an unforgettable excursion into the realm of art, music and imagination.

We encourage you to act now and arrange a class trip to your local theatre so your students can enjoy and learn from the magic of Fantasia/2000 as an integral part of your lesson plans. But, whether or not you are able to take advantage of a special group screening at your local theatre, we hope you will use these free, in-depth resource materials to enhance your curriculum and excite your students for many years to come.

Roberta Nusim
Publisher
Youth Media International

P.S. Please note that there are additional resource guides available for music and communications/technology classes. For more information on these materials and many more engaging classroom activities, check out our Fantasia/2000 Web site at www.fantasia2000.com
This Teacher’s Guide for Fantasia/2000 was prepared by professional educators like you and was designed to allow you and your students to enjoy an exciting educational experience tied directly to a major motion picture event. We hope that you will use these resource materials to enhance your art curriculum. The activities it contains use the music from the film—and the Disney animators’ interpretations of that music—to engage students from elementary grades through university in active exercises designed to provide them with an increased appreciation for the visual arts. Please feel free to modify the activities to suit your students’ needs and, because they each take differing amounts of time to complete, you should schedule them accordingly. If appropriate, review the words in the definitions box as well as any other words your students may be unfamiliar with before beginning each activity.

This resource guide contains one reproducible activity master for each of the eight segments in Fantasia/2000 as well as a variety of extended activities to broaden the scope of the topics covered. For each of the eight segments there is either an activity on the activity master or an extended activity that requires you to play a recording of the music for your students. Check with your school or local library for recordings you can borrow. You will find a thumbnail biography of each composer included in the resource material.

You will want to read through the extended activities, select those appropriate for your students, and determine any materials you will need for the ones you choose. A list of the artists whose works are referenced and additional teaching ideas that build on the concepts presented in each segment are provided in the teacher’s information that accompanies each activity master.

The activities provided in this booklet have been rated according to their level of difficulty. Because these ratings are only suggestions, we recommend that you review the activities to be sure they are appropriate for your students.

= grades 4-6  = grades 7-9  = grades 10-12  = university

To amplify the materials in this program, you and your students will want to go to the state-of-the-art Fantasia/2000 Web site at www.fantasia2000.com. Also, biographies of the artists mentioned in this guide are available on the Internet along with sample pictures of their work.

Please note: Although viewing Fantasia/2000 will enhance your students’ learning experience, it is not necessary for your students to have viewed the film in order to complete the activities in this guide.

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Roy notes, “One of the things that I’ve always felt that Fantasia accomplished was to move animation into a realm where it was accepted as an art form in a way that probably never could have been done without making Fantasia. It’s a work that makes you think about possibilities. I think every animator that’s ever lived since then has, in some way, been influenced by it.”

More than 1,200 artists, animators and technicians worked on Fantasia/2000 during the course of the production. Segments were painstakingly animated one at a time with a crew size never exceeding 250.

One of the key elements in making Fantasia/2000 a reality was the involvement of a major musical talent as an active collaborator. Renowned maestro Leopold Stokowski had joined forces with Walt Disney to help create Fantasia. For this latest project, the filmmakers turned to acclaimed conductor James Levine, whose 28-year association with the New York Metropolitan Opera has earned him a special place in the musical world. Among the many highlights of Levine’s career was a 20-year stint as music director of the Ravinia Festival, where he led the Chicago Symphony Orchestra. Based on that long-time connection, that great orchestra was selected to record the new musical selections for Fantasia/2000 in state-of-the-art digital sound. Levine, who had been influenced by Fantasia as a young boy, was very eager to be a part of this latest Disney project.

**ABOUT FANTASIA/2000**

Fantasia/2000 was initiated and spearheaded by Roy E. Disney, vice chairman of The Walt Disney Company and Chairman of Feature Animation. He also served as executive producer for the project. Veteran Disney animator Hendel Butoy (who co-directed The Rescuers Down Under) came on board as the film’s supervising director and went on to personally direct two of the new segments as well. Don Ernst, a veteran editor and co-producer of Disney’s Aladdin, took on the assignment of producer. Don Hahn, one of the Studio’s most successful producers (Beauty and the Beast, The Lion King, The Hunchback of Notre Dame) was enlisted to direct the film’s live-action introductions. Supervising the direction of the film’s other animated segments are Paul and Gaëtan Brizzi, Francis Glebas, Eric Goldberg, and Pixote Hunt.

**THE MUSICAL PROGRAM**

**BEETHOVEN’S SYMPHONY NO. 5, ALLEGRO CON Brio**
Music: LUDWIG VAN BEETHOVEN
Director: PIXOTE HUNT
Art Director: PIXOTE HUNT

**PINES OF ROME**
Music: OTTORINO RESPIGHI
Director: HENDEL BUTOY
Art Directors: DEAN GORDON, WILLIAM PERKINS

**Rhapsody in Blue**
Music: GEORGE GERSHWIN
Soloist: RALPH GRIERSON
Director: ERIC GOLDBERG
Art Director: SUSAN MCKINSEY GOLDBERG

**Shostakovich’s Piano Concerto No. 2, Allegro, Opus 102**
Music: DMITRI SHOSTAKOVICH
Soloist: YEFSIM Bronfman
Director: HENDEL BUTOY
Art Director: MIKE HUMPHRIES

*Walt Disney’s 1940 landmark animated motion picture, Fantasia, represented Disney’s boldest experiment and was the culmination of his desire to blend animated imagery with classical music. What had begun as a vehicle to bring new popularity to Mickey Mouse’s career (with a short called The Sorcerer’s Apprentice) blossomed into a full-blown feature that remains unique in the annals of animation. Walt had great ambitions for Fantasia. He envisioned it as the motion picture medium’s first perpetual entertainment and talked of making a new version of Fantasia every year. He observed, “Fantasia is timeless. It may run 10, 20 or 30 years. It may run after I am gone. Fantasia is an idea in itself.” The outbreak of World War II curtailed Disney’s plans for the film and, in time, his interests shifted to other projects.*
Selecting the musical program for Fantasia/2000 required a great deal of thought and consideration. Roy Disney observes, “It had to be descriptive music. It had to be something that had the sense of a story progression, somehow or another, and it had to be just appealing to us as music. We had a lot of fun picking the music.” In making their choices for the musical program, the filmmakers listened to hundreds of pieces of music, including many that were suggested for the 1940 production.

Like Fantasia, Fantasia/2000 embraces all the latest technological tools and innovations to tell its stories and create breathtaking imagery. Each of the new segments uses a style or combination of approaches that is right for that particular story. For example, the animated whale characters in Pines of Rome were created with the help of cutting-edge software packages for computer-generated imagery. The ballerina in “The Steadfast Tin Soldier” (set to the music of Shostakovich’s Piano Concerto No. 2) required the design of a new computer program that would allow the hair and costumes to move in response to the animators’ hand-drawn efforts. A special particle system was implemented for the first time in the Firebird sequence to allow some spectacular movement and effects. Those sequences are in contrast to the Rhapsody in Blue number, which is an elemental kind of animation using stylized drawings on a flat plane; the rich classic 1940s’ style animation of Donald Duck in Pomp and Circumstance; and the “painterly” look and traditional styling of Beethoven’s Symphony No. 5.

Fantasia made motion picture history in 1940 when it became the first film to be recorded and released in stereophonic sound. The process was called Fantasound and the film traveled from city to city in special road show engagements. For the New York premiere, 36 speakers were installed behind the screen, with 54 others placed throughout the orchestra and balcony. The release of Fantasia/2000 is similarly making motion picture history.

Fantasia/2000 had its world premiere at Carnegie Hall on December 17, 1999, when the film was shown with live accompaniment by the 120-piece Philharmonia Orchestra (of London) conducted by Maestro Levine. Similar live performances followed in London, Paris and Tokyo before a spectacular Fantasia/2000 Millennium Eve Gala unfolded at the Pasadena Civic Auditorium on December 31st.

Carnival of the Animals (Le Carnaval des Animaux) Finale
Music: CAMILLE SAINT-SAÉNS
Director: ERIC GOLDBERG
Art Director: SUSAN MCKINSEY GOLDBERG

The Sorcerer’s Apprentice
Music: PAUL DUKAS
Director: JAMES ALGAR
Art Directors: TOM CODRICK, CHARLES PHILIPPI, ZACK SCHWARTZ

Pomp and Circumstance, Marches #1, 2, 3 and 4
Music: SIR EDWARD ELGAR
Director: FRANCIS GLEBAS
Art Director: DANIEL COOPER

Firebird Suite-1919 Version
Music: IGOR STRAVINSKY
Directors: GAËTAN AND PAUL BRIZZI
Art Director: CARL JONES
**OBJECTIVES**
The student will
- experience the process of abstraction by drawing
- interpret music abstractly in drawing and collage
- translate a musical mood into pastels

**TEACHING STRATEGIES**

**Part 1:** Talk with your students about the work of artists such as Piet Mondrian (1872-1944), who began his career painting landscapes. In 1909, he began a series of paintings involving a solitary tree. These paintings illustrate Mondrian's progression from realism to abstraction. Show your students pictures of Mondrian's tree studies. Then, talk with them about abstract art and how it often bears little or no resemblance to objects in the real world. It relies on lines, shapes, textures and colors to transmit the essence of the object or feeling to its audience. Follow this with a viewing of the Bach: Toccata and Fugue segment from Fantasia.

**Part 2:** First, mention that the Disney animators in Fantasia/2000 attempted to portray the battle between good and evil in abstract terms by employing specific forms and shapes as well as contrasts of color. Then, play the first movement of the symphony for your students. What shapes and images do students see as they listen? Have them discuss their imagery and what it means to them. Then, have them draw their artistic elements as a preparation for a larger collage activity in two colors.

**Part 3:** On this, and most of the other activity sheets, there is a project that students can do at home and share with friends and family.

**EXTENDED ACTIVITIES**

**Robert Motherwell** (1915-1991) was a leader in the American art movement known as Abstract Expressionism. He experimented with a limited range of colors and motifs. Black dominated a lot of his work. Have students find examples of Motherwell's work at the library or on the Internet. Have them describe their feelings and thoughts when they look at his work. What adjectives would students choose to describe it? What emotions do they think Motherwell was expressing in the work? What kind of music do they hear when they view his work?

Have your students think about other pairs of contrasting concepts: big/small; hot/cold, good/bad, tall/short, etc., and create their own montages to represent a pair of contrasts. Students should select two colors and cut out their own shapes to illustrate the contrasts. Have them discuss their work.

**EXTRA DEFINITIONS**

**Abstract Art:** Abstract art, unlike art that imitates or represents what exists in nature, expresses the inner life, imagination or emotions of the artist. It reduces an object or an idea to its pure essence.

**Chiaroscuro:** A technique used to represent light and shade without the use of color. Rembrandt was a master of the technique. Chiaroscuro is most effective when a deep shadow is placed next to a brightly colored object. The technique is often used to good effect in black-and-white photography.

**Pastels:** Chalk-like sticks of pigment that allow soft effects in a full range of colors.


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**ABOUT THE COMPOSER**

**Ludwig van Beethoven** (1770-1827)

Ludwig van Beethoven is widely considered to be one of the greatest composers of all time. His career as a performer was cut short when he began to lose his ability to hear; he was almost totally deaf by the time he was 33. However, his deafness did not affect his creativity. The compositions written when he was aurally challenged, including the last seven of his nine symphonies, two piano concertos, the violin concerto, the opera Fidelio, and many piano sonatas, as well as numerous chamber and vocal works, virtually defined the new Romantic style of music.
Activity Master 1

Disney director Pixote Hunt used the familiar music of Beethoven’s classic symphony to tell a tale of good vs. evil. Through abstract images and beautiful pastel colors, the story follows a “great controversy” between two groups of objects. These objects differ in shape and color and build to a dramatic confrontation. Hunt used a new technique of texture-mapping pastel colors onto traditional hand-drawn animation and combined it with computer-generated special effects. A talented animator, art director (The Rescuers Down Under) and director (The Pagemaster), Hunt saw this segment through from its initial idea to completion.

BEETHOVEN’S SYMPHONY NO. 5

Part 1: EXPLORING ABSTRACT IMAGES
Disney’s animators used abstract shapes and designs to illustrate the music from Beethoven’s Symphony No. 5. Choose an object, then in the space below, develop your own series of increasingly abstract images. Make the first drawing as realistic as possible. In the second drawing, remove some of the details to make it more abstract. In your final drawing, use only a few lines to show the “essence” of your object.

| 1 | 2 | 3 |

Part 2: CAPTURING THE MOOD OF BEETHOVEN
How would you make an abstract drawing to represent the contrasting elements of Beethoven’s Symphony No. 5 using only two colors? On a separate sheet of paper, draw the shapes you would use. Then, make a collage based on your choice of elements.

Part 3: USING THE MEDIUM OF PASTELS
Mary Cassatt (1844-1926) was the daughter of a wealthy Pittsburgh businessman. She moved to Paris in 1874 and met the French Impressionist artist Edgar Degas (1834-1917), who was famous for his pastel drawings of dancers. His style influenced her and she became known for her work in that medium. Find examples of Cassatt’s work. Notice how her pastels are different from her work in other media. The Disney animators used pastels to illustrate Beethoven’s Symphony No. 5. Use pastels to illustrate a piece of music that you like.

After you’ve seen FANTASIA/2000
Use shapes and forms like the ones you saw in the film to create a picture, in a medium of your choice, that depicts Triumph over Evil.

Visit the Fantasia/2000 Web site at www.fantasia2000.com for more information, exciting activities and cutting-edge graphics!
ARTISTS/STYLES
Salvador Dali
Marcel Duchamp
Alberto Giacometti
René Magritte
Man Ray
Surrealism

OBJECTIVES
The student will
■ create a Surrealist drawing
■ draw a Dada or Surrealist watch face
■ research the connection between art and flight

TEACHING STRATEGIES
Part 1: Before you begin this activity you may want to introduce older students to André Breton who, in 1924, published the Surrealist Manifesto. In it he explained that Surrealism was the meeting of the conscious and unconscious minds. Surrealism developed from the experiments of the Dada movement and the daring work of artists like Marcel Duchamp (1887-1968). Many painters were influenced by this new freedom of expression, as were sculptors like Alberto Giacometti (1901-1966) and photographers like Man Ray (1890-1976). René Magritte (1898-1967) produced some of the most well known Surrealistic images. Surrealism is very much alive in today’s music videos.

Part 2: Prepare your students for this activity by telling them about Salvador Dali (1904-1989), the master of Surrealism. This world-famous artist began his career as a Post-Impressionist, Cubist and Futurist. After reading Freud, he turned his attention to the world of dreams. In 1931, Dali created The Persistence of Memory (Museum of Modern Art), in which we find his famous three soft watches—images that have become icons of Surrealism. Dali also was a genius at self-promotion. His work and his life were one and the same—products of an entertainingly unique personality.

ABOUT THE COMPOSER
Ottorino Respighi (1879-1936)
Ottorino Respighi began studying music as an eight-year-old in his native Bologna, Italy. His best known works are the symphonic poems that he wrote about Rome: Fountains of Rome (1917), Pines of Rome (1924) and Roman Festivals (1929). His music has been described as Romantic-Impressionist, and his orchestral sound has been described as having the “richness of an Impressionist landscape.”

DEFINITIONS
Dada: An artistic, literary and philosophical movement that was based on the rejection of logic and all previous institutions and traditions.
Manifesto: A public declaration of principles, policies or intentions.

EXTENDED ACTIVITIES
Fernando Botero (born in 1932), a contemporary painter and sculptor whose work is reminiscent of the Surrealists, deliberately distorts his subjects. Born in Colombia, he is possibly today’s best known Latin American artist. He likes to express volume and mass in humorous ways. As a result, the people in his work are disproportionately round. Ask your students to learn more about Botero’s life and work.

Play Pines of Rome for your students and discuss why it was compared to an Impressionist landscape. Do they agree with that description? Why or why not?

Throughout history, the sea has played a major part in life and legend. Ask students to find artworks in a variety of media that focus on the sea. For each selection they find, have them answer the following: Is the sea calm or stormy? What is the subject matter? How do they feel when they look at each piece of art?

In 1916, during the difficult years of the first world war, a group of artists and writers got together in Zurich, Switzerland, and started the Dada movement. It lasted until around 1923, and it was important because it led to Surrealism. Have your students learn more about Dada and the artists, including Francis Picabia (1879-1953), who helped create it.

One of the earliest masters of the surreal is Dutch painter Hieronymus Bosch (1453?-1516). Perhaps his most famous work, The Garden of Earthly Delights (Museo del Prado), like many of his works, has fantastic scenes filled with frightening creatures. Have your students investigate the life and works of this most original artist.

Play the first segment of Pines of Rome and ask your students to capture the spirit of the music in a drawing or painting about flight, either real or imaginary.

For more activities and information related to Fantasia/2000, visit the Fantasia/2000 Web site at www.fantasia2000.com
**Activity Master 2**

The artists at Disney used amazing computer animation to bring life to a pod of delightful flying whales in this segment of *Fantasia/2000*. These creatures soar high into the clouds when a supernova explodes above the icy waters in which they live. Director Hendel Butoy’s visuals for this piece were inspired by Respighi’s melodies: “It felt like the music just took off. It just soared. Our first objective was to find an idea that had to do with flight. One drawing of a whale just stood out and sparked the entire story.” The music itself is lively and fun in the beginning, slower and a bit sad in the middle, and has a triumphant march at the end.

**Part 1: A QUICK TRIP TO SURREALISM**

Try your hand at the Surrealist style. In the box, draw a flower made of objects you might find in the kitchen. (For example, you might use a knife for the stem and eggs to make the petals.)

**Part 2: WATCH MY DADA**

Artist Salvador Dali often paints objects that are either changing into other objects, or are hidden inside another image. One of his now-classic icons is the soft watch that seems to be melting before our eyes. In the circle below design a watch face for a Dada or Surrealist timepiece. It can be as imaginative and humorous as you like. It doesn’t even have to tell time! Then, make a Dada clock using a construction paper face mounted on cardboard.

**Part 3: FLIGHTS OF FANCY**

The theme of this segment of *Fantasia/2000* is flight—flight of the imagination. With the help of a friend or family member, research the art of flight—the many ways flying craft have been decorated and the art that was inspired by the joy of flying. Share your findings with the class.

In a medium of your choice, create a picture that combines elements of fantasy and images that make you think of the sea. Bring it to school and share it with your classmates.


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PART 1: 
Talk with your students about the medium of pen and ink and the use of line, especially the work of Al Hirschfeld (born 1903), who is noted for his caricatures of prominent people. Those caricatures have appeared for decades in the New York Times and The New Yorker. Show your students several examples of Hirschfeld’s work. Point out how he uses different weights and shapes of lines to create his pictures. Have them think about why Hirshfeld’s work is so distinctive. Then have students practice using line art to communicate a visual message.

PART 2: 
Have your students bring a photograph of a noted personality to class. Before your students draw their caricatures from these photographs, ask them to think about these questions: What do I want to emphasize about the person I will draw—a special interest or talent, or a physical feature? How can I ensure that my drawing is respectful? How can I make it humorous? Have your students find examples of work by other caricaturists and compare that work to Hirschfeld’s work. How are the caricatures similar? How do the styles of the caricaturists differ? Which styles do your students prefer? Why?

EXTENDED ACTIVITIES

Have your students compare Hirschfeld’s style with another master of line, Saul Steinberg (1914–1999), who also needed no captions to make his cartoons memorable.

George Gershwin was an amateur artist and very much a part of the New York art scene. Have your students research the art scene in New York at the time Rhapsody in Blue was written (the 1920s). Does the art they find capture the feel of the Rhapsody?

Discuss the name of the piece with students. Have them practice observation skills by looking at everything in class that is in shades of blue. Then, have them go on a “Blue Safari” outside of school and report back to class other examples of objects in nature that are blue. Then have students use only shades of the color blue, white and black for a series of pictures that will be mounted on “Our Class Rhapsody In Blue” bulletin board.

Ask your students how many cartoon characters they can name that have gone on to become visual icons. Ask them why they think these characters have become instantly recognizable parts of our pop culture. Have them draw their version of their favorite character.

Have students think of a humorous situation or a joke and have them illustrate it with a simple cartoon drawing.

DEFINITION

Cartoon: A single drawing or a series of drawings that makes a point or tells a joke.
Eric Goldberg is the animator and director of this segment of Fantasia/2000. He used the influences of Al Hirschfeld’s style of caricature when he designed the animation for the Genie in Aladdin. In Rhapsody in Blue—with Hirschfeld’s blessing and approval—he creates a whole world designed in the artist’s linear style. Set in Manhattan during the Jazz Age, this humorous tale follows several very different characters as they weave in and out of each other’s lives during their busy day. The art direction for this piece (provided by Goldberg’s wife, Susan) uses shades of blue green, purple, turquoise and lavender. Occasionally, she uses a warm red or yellow to accent a particular character or mood.

Part 1: THE POWER OF A SINGLE LINE
The animators for the Rhapsody in Blue section of Fantasia/2000 started with a single line, which gets more and more complicated until it turns into the skyline of New York. Then, the drawing bursts into action and we meet the first character in the story. To appreciate the artistic power of a single line, try this experiment. In the box below, draw a picture of your house, school or another building without lifting your pen or pencil off the paper until you have finished your picture. Remember, you can’t double back over any line you have already drawn. Share your work and your reactions to the challenge of this activity with your classmates.

Part 2: FUN WITH CARICATURES
A caricature is a cartoon-like drawing in which a person is represented with his or her distinguishing features exaggerated or distorted. What has made Hirschfeld so successful is that all his caricatures are done lovingly and with respect for the subject. His cartoons are comical without being cruel. In the box at right draw a caricature of a famous person. Have your classmates judge whether it meets three standards: Is it accurate, respectful and humorous?

Part 3: DO I KNOW YOU?
Have some fun with friends and family by making caricatures of people you all know.

CARTOONS AND CARICATURES
The first cartoons may have been drawn in prehistoric times, when early humans drew simple pictures on the walls of their caves. Cartoons were introduced to the United States during the colonial period. These early cartoons dealt mainly with politics. Benjamin Franklin may have created the first American political cartoon. The comic strip was developed during the 1890s, when the rival newspapers of Joseph Pulitzer and William Randolph Hearst were competing for readers. Walt Disney began making short animated cartoons in 1923. “Steamboat Willie,” which appeared in 1928, introduced Mickey Mouse. It was the first animated cartoon with sound. Donald Duck debuted as a supporting player in 1934, and quickly became a regular cast member. In 1937, he became the second Disney character to star in his own series. Snow White and the Seven Dwarfs, released in 1937, was the first feature-length animated cartoon.
The evil Jack-in-the-Box in this segment of Fantasia/2000 is a fearsome character who could easily have sprung from the imagination of an Expressionist artist. Have students research the creators of this important 20th-century style, which began in Europe around 1905. The Expressionists attempted to reflect an emotional response to an object or event through their use of strong, symbolic colors and exaggerated imagery. Expressionism tended to dwell on mankind’s darker, more sinister elements. Famous Expressionists include Emil Nolde, Oskar Kokoschka, George Grosz and Ernst Ludwig Kirchner.

Have your students make paper-bag or papier mâché puppets of three characters in the Hans Christian Andersen story that is set to Shostakovich’s snappy music: the one-legged Tin Soldier, the Ballerina doll, and the evil Jack-in-the-Box. Then create a puppet theatre, by decorating a large cardboard carton, and have students act out their own scenarios of the story.

For more activities and information related to Fantasia/2000, visit the Fantasia/2000 Web site at www.fantasia2000.com
Part 1: KEEPING YOUR PERSPECTIVE
In Shostakovich’s Piano Concerto No. 2, the orchestra is sometimes in the background (when the piano is featured) and sometimes it is in the foreground. Experiment with perspective: In the box below, draw a road that disappears between two hills on the horizon. Next, to the right of the road, draw an object that seems close to us. Finally, to the left of the road draw the same object in the background to make it seem far away. How does the size of the object in the foreground compare to the one in the background? Do they both have the same amount of detail?

Part 2: PUTTING IT IN PERSPECTIVE
Bring to class an example of an advertisement where the designer uses perspective to communicate the message. Then, fill in the answers below.

Items used: ____________________________________________
Items in foreground: ____________________________________________
Items in background: ________________________________________
In what direction does your eye travel over the page? ________________________________________
What is special about the perspective in this picture that made you choose it? ________________________________________

Part 3: COMPUTER ANIMATION
This segment of Fantasia/2000 combines traditional animation techniques with the latest computer animation.

Try your hand at the basics of computer-generated animation for a scene from “The Steadfast Tin Soldier.” Pick either the tin soldier, the ballerina or the Jack-in-the-Box from the story and decide what simple action you would like it to do. Use a drawing program in your computer to create a stick figure of that character. When you have finished, copy it and paste it into any word processing program. Then, change the position of the body parts of the figure in your drawing program to represent motion. Copy it again and paste it onto page 2 of the program. Use the Space bar or the Return key to change its position on the page. Repeat this process until the action is finished. Then go back to the first page of the program. Use the Page Down key, scroll through your pages and watch your figure move.

After you’ve seen FANTASIA/2000
Think about how this computer-generated segment’s tale might have been illustrated when it was written in the mid-1800s. Using a traditional medium that is new to you (pen and ink, charcoal, pastels, etc.), create an illustration for a scene from the film.

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ARTISTS/STYLES

Winslow Homer
Paul Klee
Fauvism

OBJECTIVES

The student will
- experiment with watercolors
- use a Fauvist approach to color application
- compare the expressive power of different art media

TEACHING STRATEGIES

Part 1: Talk with your students about watercolor and why it is considered by some to be the most difficult medium in which to work. So challenging is this medium that watercolors have never before been used for animation purposes. Oils and acrylics are opaque—they cover the layer beneath, but watercolors are more transparent and create a subtle glow of color. Each layer of paint tones but does not hide what is beneath. The effect of light bouncing off objects in a watercolor comes from the whiteness of the unpainted paper, making it important to keep some areas of the painting bare. Discuss the work of artists such as Winslow Homer (1836-1910), one of the first American painters to recognize the potential of watercolor, and Paul Klee (1879-1940), the unique Swiss artist who experimented with the mixture of watercolors and other media.

Part 2: To prepare your students for this activity, review the definitions of each medium. Share with them some of the challenges artists face when working in these media. You may want to have students do this research in pairs or in small groups. If so, have students find several examples of work in each medium.

EXTENDED ACTIVITIES

Some of the most interesting watercolor paintings come from Asian countries such as Japan, Korea and China. Have students investigate some of this work to see how the artists suggest objects in nature such as landscapes that are often foggy or murky. How do Oriental watercolors differ from the works of artists such as Andrew Wyeth?

Have students learn and practice some of the techniques involved in Oriental brush painting to create their own nature study.

Maurice B. Prendergast (1860-1924) and Andrew Wyeth (born 1917) are considered two of America’s finest watercolorists. What are the differences between their styles? How does their work represent the time and place in which they lived?

Have your students investigate one of the giants of 20th-century art—Henri Matisse (1869-1954), who for a short time was a leader of the Fauves before he moved on to a whole series of differing styles. Have your students create a timeline charting these changes, illustrated with photocopies of his artwork.

DEFINITIONS

Acrylics: Water-based paints that combine some of the properties of both oil paints and watercolors, depending on the amount of water used for dilution.

Opaque: Thick enough that it cannot be seen through.

Tempera: Water-based colors that are mixed with a sticky substance such as egg yolk.

Transparent: Fine enough to be seen through; clear.

Watercolors: Water-soluble pigments that are translucent.

For more activities and information related to Fantasia/2000, visit the Fantasia/2000 Web site at www.fantasia2000.com

ABOUT THE COMPOSER

Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was born in Paris in 1835. Today he is famous for his symphonies and concertos, his opera Samson and Delilah, and his tone poem, Danse Macabre. But, during most of his life he was not fully appreciated by the French public. They found his music too complex. It is ironic that his most popular work may be Carnival of the Animals, which he wrote as a joke to amuse his friends but did not allow to be published during his lifetime.

CARNIVAL OF THE ANIMALS

(LE CARNAVAL DES ANIMAUX) FINALE

Matisse, Derain and Vlaminck; their work prompted one critic to state, “A pot of paint has been thrown in the public’s face.” The term fauves (wild beasts) may have been inspired by Henri Rousseau’s The Hungry Lion, which was on display nearby.

Have your students convert a large bulletin board into a Fantasia/2000 Carnival of the Animals mural. Each student will be responsible for adding their favorite animal to the mural.
“What would happen if you gave a yo-yo to a bunch of flamingos?”
Director Eric Goldberg tries to provide an answer in this wacky and witty musical segment. With its vibrant watercolor stylings (this is the first-ever watercolor animation), this piece celebrates the wonder and excitement of daring to stand apart from the flock. The original idea for this segment came from veteran Disney writer Joe Grant, who served as head of story on Fantasia 60 years ago. Joe is still an important member of Disney’s feature animation team at age 91.

**CARNIVAL OF THE ANIMALS**

**Part 1: SWIMMING IN WATERCOLORS**
The Disney animators used bold, dayglo watercolors to portray the funny antics of the flamingos in this segment. Try this experiment to learn a little about working with watercolors. You will need a sheet of watercolor paper or drawing paper, a brush, and a palette or plate for your colors:
1. Moisten a section of the paper and paint some color on the wet area.
2. Notice how the paint moves on the paper.
3. Then, move the paint with your brush.
4. Add a second color and swirl them together.
5. Now, try different colors and different brush strokes on another section of the paper.
6. Notice how the effect changes as the paint starts to dry. How did the colors blend? What did you do to create the various effects?
7. When your paints are completely dry, carefully wet one section again, and add more paint to see what happens.

**Part 2: GET WILD WITH COLOR**
To feel what it was like to be a Fauvist a century ago, draw a simple picture on the back of this sheet. Then, color it in using a realistic choice of colors. Next, draw a similar picture. Color it in using unexpected color choices—what the better! Try to put clashing colors next to each other.

**FAUVISM**
Fauvism was a style of painting popular with some artists in France for a brief period about 90 years ago. The Fauvists, like the Impressionists, painted directly from nature. However, they used colors that were bold and shocking in a style that often seemed rough and crude.

Fauvism got its name from the reaction of an art critic who was shocked when he first saw this art style and used the term les fauves (the wild beasts) to describe the work. Fauvists included Henri Matisse, André Derain, Georges Braque and Raoul Dufy.

**Part 3: THE MEDIUM AND THE MESSAGE**
Think about the effects that can be achieved by using different media. For example, what subjects do you think would be best painted in watercolors?

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<tr>
<th>Medium Used</th>
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Find a still life that appeals to you in each of the media listed below. Describe how each medium affects the picture you see.

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THE SORCERER’S APPRENTICE

ARTISTS/STYLES
Claude Monet
Georges Seurat
Impressionism

OBJECTIVES
The student will
■ practice the craft of lighting
■ draw in the Impressionist and Pointillist styles
■ experiment with the photographing of shadows

TEACHING STRATEGIES
Part 1: Show your students a video of The Sorcerer’s Apprentice segment from Fantasia. Then, talk with them about the lighting, which is normal as the story begins, but, when Mickey hacks the broomstick to pieces, the scene turns deathly black. As we begin to realize that the broomsticks are still alive, we see a blinding shaft of light. The light only returns to normal when the sorcerer appears and restores order. To prepare your students for this activity, explain the difference between ambient light, such as daylight on a cloudy day, and direct lighting, such as sunlight coming through a window. Discuss the quality of light from different artificial sources.

Part 2: Prepare your students by introducing them to Impressionism. The French Impressionists, and especially Claude Monet (1840-1926), were interested in the effects of sunlight. Have your students view several of Monet’s numerous “Stacks of Grain” or Rouen Cathedral studies. Ask them: How does the lighting differ in each painting? How do the different lighting conditions affect the texture and colors of each painting? How does the mood change? Are there any hard edges? Pointillism developed from Impressionism. One of its major proponents was Georges Seurat (1859-1891). Show them paintings such as Sunday Afternoon on the Island of the La Grande Jatte (Art Institute of Chicago) or Parade de Cirque (Metropolitan Museum). Discuss the difficult, time-consuming technique of applying small dots of color.

ABOUT THE COMPOSER
Paul Dukas (1865-1935)
Paul Dukas was born in Paris in 1865. He studied at the Paris Conservatory from 1882 to 1888. His reputation as a composer rests primarily on two works: The Sorcerer’s Apprentice, and his opera, Ariane and Bluebeard, which is considered to be one of the finest French operas of the 20th century. He earned his living mainly by working as a music critic for various journals and as a professor at the Paris Conservatory.

EXTENDED ACTIVITIES
■ Have your students find artworks featuring extraordinary natural light conditions, as well as those in which artificial direct lighting creates a special mood.
■ Have your students take a series of color photographs of a familiar setting at different times on a sunny day. Tell them to paste each photo on a separate sheet of paper. Ask classmates to guess what time each photo was taken and explain what clues they used as they made their guesses. They should also take a few shots under cloudy conditions to compare the effect of filtered sunlight on the same scene. Ask them to consider the following questions: How does the changing angle of the sun affect the colors and shadows in each scene? How does the mood change with the changing light?
■ Have students learn more about the use of light and shadow in black-and-white photography. Have them start by investigating the life and work of Alfred Stieglitz (1864-1946), Dorothea Lange (1895-1965), and Edward Weston (1886-1958).
■ Have students research the lives and works of two Dutch masters of the 17th century, Rembrandt van Rijn (1606-1669) and Jan Vermeer (1632-1675), who are famous for their ability to create highly effective moods by the controlled use of light.

DEFINITIONS
Ambient light: The general light condition that surrounds the objects in a scene.
Apprentice: Someone who is learning a skill or trade by working for a master.
Filter: Something that rejects certain vibrations while passing others. Light and sound are vibrations that often are filtered.
Icon: An important or enduring symbol.
Pigment: A substance used for coloring, such as ink or paint.

Like The Sorcerer’s Apprentice, we all wish we could perform magic to make wonderful things happen. Have your students construct and decorate their own magician’s hat. When they have finished, have them describe what magic they would do if the hat actually worked. Have them write their own spell—maybe that will do the trick.

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Part 1: THE CRAFT OF LIGHTING
Disney’s animators paid special attention to the use of light in telling the tale of The Sorcerer’s Apprentice. Claude Monet, a famous French Impressionist painter, was very interested in the effects of light—especially sunlight. He liked to paint the same object under different lighting conditions. Good examples of this are his series called “Stacks of Grain,” and his numerous versions of the Rouen Cathedral under different light conditions.

The amount of indirect and direct lighting affects everything we see. The quality of the light also is very important. Try this experiment to find out what happens when different lighting sources are used:

1. Create a still-life arrangement in your classroom—be sure you include different shapes and textures and an array of colors.
2. Study your arrangement with the curtains open and the overhead lights turned off, then with the lights on.
3. Next, close the curtains. What happens when your arrangement is lit only by the overhead lights?
4. Turn the overhead lights off and light your arrangement with a flashlight covered with different colors of clear plastic wrap. How does the appearance of the object change with the change in colors? How do the shadows change as you move the lamp around?
5. Try steps 1 and 2 after you have moved your still life to a different location in the room. If you were near the window to begin with, move away from the window for this round, and vice versa.

Part 2: THE FACE OF IMPRESSIONISM
Now let’s find out what it’s like to be an Impressionist. In the first box at right use markers, pastels or crayons to draw the impression of a face only, using a lot of very short straight lines.

Use those same short lines to create the background as well. In the second box, be a Pointillist and only use dots of color for your face and background.

Part 3: CHANGING SHADOW
Experiment with shadows at home. Have a friend or family member sit in a chair. Use a flashlight or a lamp to throw shadows on your subject’s face. Then take a series of portrait photographs to show the changes in shadows as the light source is moved around. Bring your funniest or scariest photos to class.

After you’ve seen FANTASIA/2000
Try to remember a scene from the film in which light or shadows were used in an interesting way. Create your own impression of that scene in the artistic medium of your choice.

Mickey Mouse cast a magic spell over movie goers and rode a new wave of popularity with his captivating role in Fantasia. In this returning classic segment, Mickey finds himself in over his head when he puts on a different hat and tries to work a little magic of his own. Naturally, he lands in deep water. The Sorcerer’s Apprentice was the first segment developed for Fantasia back in 1937.

Impressionism was a movement that began in France during the late 1800s. The Impressionists were very interested in the effects of light. They usually painted out-of-doors, unlike most other artists who worked in their studios. They got their name because instead of using hard edges and defined lines, they tried to create the general impression of a scene or object.

Some of the best known Impressionist painters are Claude Monet, Pierre Auguste Renoir, Camille Pissarro, Edgar Degas, Mary Cassatt, Berthe Morisot and Edouard Manet.

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ARTISTS
John James Audubon
Rosa Bonheur
Edward Hicks
Maxfield Parrish
Norman Rockwell
N.C. Wyeth

OBJECTIVES
The student will
- create a flip book
- experiment with the drawing of correct and exaggerated proportions
- investigate proportional distortion in advertising art

TEACHING STRATEGIES
Part 1: Animals have been an important subject for art since prehistoric humans drew animals on the walls of caves; Quaker artist Edward Hicks (1780-1849) created stylized animals in his “Peaceable Kingdom” series (National Gallery of Art); Rosa Bonheur (1822-1899) was highly realistic in paintings such as “The Horse Fair” (Metropolitan Museum of Art), and John James Audubon (1785-1851) combined science and art in his 435 images of Birds of America (British Museum). What feelings about the animals is each artist trying to convey? Ask your students why they think animal characters have been so popular in animated films. Which animal characters have become icons? Why?

Part 2: Just as Elgar’s music accompanies and enhances many important ceremonies, illustrations enhance the value of a book or magazine to its readers. The job of a good illustrator is to choose dramatic images that capture and reinforce the spirit of the story. Proportion is an essential part of all art, especially illustration. The decisions an artist makes about proportion affects the message to the viewer.

DEFINITIONS
Montage: A photo collage.

Traditional Animation: Traditional animation is created by hand. The animator draws a series of action sketches, which are then outlined in ink on sheets of celluloid (called cels) and colored by applying paint to the reverse side. Each cel is laid over the appropriate background drawing (which is created separately) and photographed.

For more activities and information related to Fantasia/2000, visit the Fantasia/2000 Web site at www.fantasia2000.com
Activity Master 7

Part 1: Animated Animals
The Disney animators used traditional animation to portray pairs of animals filing onto the Ark in time to music from Elgar’s Pomp and Circumstance marches. Learn how traditional animation works by making a simple flip book.
1. First, cut two sheets of white construction paper into 8 equal parts so that you have a total of 16 sheets. Stack the sheets and staple them at the top.
2. On the bottom sheet, use a ball point pen or marker to draw a simple animal figure.
3. On the second sheet, draw the figure of the animal by tracing the lines on the first sheet, but change the position of its legs and head slightly.
4. Continue this process on each remaining sheet.
5. Then, quickly flip the pages from back to front, and then from front to back, to see your figure move.

Pomp and Circumstance, Marches #1, 2, 3 and 4

Part 2: Illustrating Proportion
In this segment of Fantasia/2000, Donald Duck’s job is to lead all of Noah’s animals onto the Ark. To emphasize the difficulty of that assignment, Disney’s animators created an enormous ark that is way out of proportion to Donald. You, too, can have fun with proportions. Think of a scene from a story that you would like to illustrate. In the first box below, draw that scene using correct proportions. In the second box, draw the same scene but make the proportions incorrect so that a humorous or dramatic effect is created.

Part 3: Truth in Advertising
Ask a friend or family member to help you find examples of how proportion is distorted in illustrations for advertising (ads for films or television shows, or clothing, for example). What do they think the ad designer was trying to say? Is the effect successful? Why?

American Illustrators—Art in Books and Magazines
Art isn’t just something that hangs on walls or is displayed in galleries. Consider the work of Norman Rockwell, Maxfield Parrish and N.C. Wyeth. Work by these three American illustrators began to appear in books and magazines early in the 20th century. Norman Rockwell is best known for his portraits of small-town America that appeared on the covers of The Saturday Evening Post. He also did covers and illustrations for books and other popular magazines. Maxfield Parrish is famous for his illustrations, murals and calendar art, which blended great imagination and fine technique. N.C. Wyeth, the father of painter Andrew Wyeth, was best known for the colorful illustrations he created for many children’s classics, such as Treasure Island and The Last of the Mohicans, and his magazine illustrations. Reproductions of the work of these three artists have hung on the walls of millions of homes throughout America. Some of the best illustration art today can be found in children’s picture books by artists such as Nonny Hogrogian and Jerry Pinkney.

After you’ve seen Fantasia/2000
Think about the visual techniques used by the animators to create the humor and drama of this segment. Use the medium of your choice to create your own ark and fill it with pairs of animals.

Donna Duck has always been a bit jealous of Mickey’s starring role as the Sorcerer’s Apprentice, and now—after 60 years—he finally gets a segment of his own! Here, the excitable duck takes on the role of Noah’s assistant. He finds himself leading a procession of animal couples onto the Ark. When he becomes separated from his own partner, Daisy Duck, confusion follows along with much pomp and some comical circumstances. Francis Glebas directs this segment of the film, which features rich classic-style animation. The special musical arrangement by Peter Schickele uses parts of all five of Elgar’s popular marches.

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**artists/styles**
- Fernand Leger
- Louise Nevelson
- Pablo Picasso
- Cubism

**objectives**
The student will
- experiment with Cubism
- design a monument
- design a CD cover

**Teaching Strategies**

**Part 1:** Talk with your students about the birth of Modernism in the arts. Sergei Diaghilev (1872-1929) was a central figure in this cultural explosion. Between 1909 and 1929, his company, the Ballets Russes, revolutionized dance by combining great music and art with new types of choreography. He commissioned composers such as Stravinsky (The Firebird, 1910), Ravel, Debussy, Respighi and Prokofiev to create original music. He hired Picasso, Gris, Braque, Utrillo, Ernst, de Chirico, Rouault, Derain and Miro to do scenery and costumes. Share with your students examples of paintings by some of these artists who helped to define Modernism, and discuss with them the various movements they represented (Cubism, Fauvism, Expressionism and Surrealism).

**Part 2:** Since your students will be using their imaginations to design a memorial monument, you may want to share with them the concept of “found art.” Students could consider building either a temporary or permanent structure out of objects they can find at school or at home. By way of suggestion, show them a picture of a sculpture by Louise Nevelson (1900-1988) that is constructed of found wooden objects and is entirely painted in white or black. Have the students share their feelings about their prospective memorials and their plans with the other members of the class. If possible, have them construct their memorials on a scale that would allow them to bring them to school for display, or have them bring the materials to class to assemble there.

**Extended Activities**

Gargoyles, found on Gothic architecture, are generally grotesque—like Disney’s firebird. They are strange creatures posing in strange positions, and serve as rainspouts. Have students find some examples of Gothic buildings with gargoyles. Then, using clay or papier mâché, have students create their own gargoyles.

Another example of grotesquery are the ceremonial masks of many cultures around the world. Often they are depictions of the spirits of ancestors or legendary characters. Ask students to find examples of ceremonial masks and learn what they meant to the people who created them and how they were used. Then, have students make their own papier mâché masks.

In the new Disney legend, the Firebird lives in a deadly volcano. Either have your students work in groups to build and decorate a volcano made of papier mâché or have them make mobiles of their own Firebird out of wire, found objects and construction paper.

**Definitions**

**Cubism:** The early 20th century school of painting that reduced and fragmented objects into geometric shapes.

**Grotesquery:** A piece of fanciful, fantastic or bizarre decorative art.

**Modernism:** In the 20th century, Modernism was an extension of the revolution begun by the Impressionists, who believed that the artist was no longer bound by the conventions of objective realism. Modernism requires the viewer to question the very essence of art.

For more activities and information related to Fantasia/2000, visit the Fantasia/2000 Web site at www.fantasia2000.com

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**ABOUT THE COMPOSER**

**Igor Fedorovich Stravinsky**

Russian-born Igor Stravinsky is widely considered to be one of the greatest, most versatile and most influential composers of the 20th century. Stravinsky became famous with the Paris premieres of three ballets for Sergei Diaghilev’s Ballets Russes—The Firebird (1910), Petrushka (1911) and The Rite of Spring (1913). He became an American citizen in 1945, and he ended his career as it began—composing music for the ballet, this time with George Balanchine and the New York City Ballet.
This powerful piece of music provides a truly spectacular ending to Fantasia/2000, and filmmakers Paul and Gaëtan Brizzi have come up with some amazing imagery to accompany it. With death and rebirth as its theme, this musical segment brings nature to life in the form of a Sprite, who is summoned by an Elk, the ruler of the forest. When the beauty of springtime is destroyed by the fury of the Firebird, who lives within an active volcano, it is up to the Elk and Sprite to once again bring life back to the forest.

**Part 1: THE BIRTH OF MODERNISM**

Pretend that it is 1910 and you have been asked to prepare the poster advertising a concert of Stravinsky’s music. You have decided to try the new Cubist style for your image. You need three sheets of construction paper in different colors. On each sheet draw and color a different view of a musical instrument. When you have finished fold each sheet in half three times. Cut each sheet along the folded lines. Shuffle all the pieces and then arrange them next to each other on your desk in a pleasing Cubist design so that the various views appear to be randomly ordered.

**Part 2: DEATH AND REBIRTH**

The Disney animators have chosen “Death and Rebirth” as the theme of their new Firebird legend. Artists celebrate the lives of special people by creating monuments. Think of someone you would like to honor by designing a monument in their memory. Consider the following: What is it about your subject that you would like to capture? What materials will you need? How will it be decorated? Will it be permanent or portable? Where should it be located? In the box below, make a sketch of your monument.

**Part 3: ONE FOR THE RECORD**

Design a cover for a new CD recording of Firebird Suite in a style that would be considered “modern” today. Use the medium of your choice. Be sure to include the following information:


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RESOURCES

WEB SITES

Art Institute of Chicago: http://www.artic.edu/aic/collections
Metropolitan Museum of Art: http://www.metmuseum.org
Museum of Modern Art: http://www.moma.org
National Art Education Association: http://www.naea-reston.org
National Gallery of Art: http://www.nga.gov
The Phillips Collection: http://www.phillipscollection.org
The Tate Gallery: http://www.tate.org.uk

BOOKS


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