

ARTISTS/STYLES

Leonardo da Vinci
Computer animation

OBJECTIVES

The student will

- practice drawing with perspective
- research the use of perspective in advertising art
- create a computer-generated animation sequence





TEACHING IDEAS

    **Part 1:** Discuss

the meaning of background, foreground and perspective with your students. Explain that, during the

Renaissance, artists such as Leonardo da Vinci (1452–1519) experimented with techniques to convince viewers of a two-dimensional image that they actually were seeing a three-dimensional scene. Da Vinci created a sense of spatial distance by using lines

that recede and meet at the horizon as in *The Last Supper*, a fresco at the Monastery of Santa Maria delle Grazie in Milan. His *Mona Lisa* (Musée du Louvre) shows how he controlled shading and clarity of detail to effect distance. Both pictures create perspective by the diminishing size of objects towards the rear of the image.

    **Part 2:** Use the advertisements that students bring to class to reinforce the concept of perspective and its importance in communicating a message.





ABOUT THE COMPOSER





Dmitri Shostakovich (1906–1975)

Dmitri Shostakovich is the most important 20th-century Soviet composer.

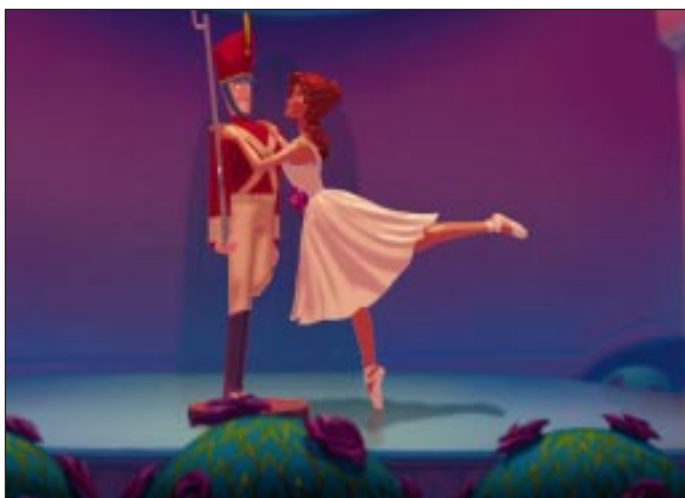
Throughout his long career, he wrote a large number of works that were enjoyed by the public but were viewed with suspicion by the authorities. The world in which he lived and worked was not an easy one. Stalin's purges, the "socialist realism" imposed on all Soviet arts, World War II and strict governmental controls during the Cold War all took their toll.




EXTENDED ACTIVITIES

    Have your students draw or paint two views of the same scene, one with realistic perspective and the other with flattened (foreshortened) perspective.


    Have students look at a variety of paintings by some of the masters of the late 19th century. Then have them look at revolutionary works from the early 20th century. Who were the first "modern" artists to distort or reject perspective? What effect is created in the viewer by these new experiments?

SHOSTAKOVICH'S PIANO CONCERTO NO. 2, ALLEGRO



   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.

DEFINITIONS

Computer Animation: The use of computers to create animated images.

Computers can create objects and then render them in three dimensions. Standard computer painting tools can be used to create single frames that are either saved as a movie file or output to video. Computer animation also can be used to create transitions or special effects such as morphing.

Computer Graphics: Images created or modified by computers.

Perspective: The technique of representing three-dimensional objects and depth relationships on a two-dimensional surface. The depth can be decreased by "flattening" the scene.

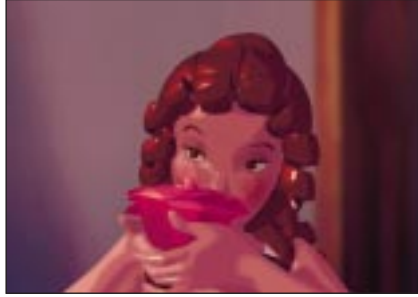
Wireframe: The points and lines connected together in 3-D virtual space to make the frame of a computer-generated object.

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SHOSTAKOVICH'S PIANO CONCERTO NO. 2

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. In a painting, that's called perspective. 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 chart 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?

Roy E. Disney, Walt Disney's nephew, suggested including this musical piece in *Fantasia/2000* because he remembered how much his daughter had liked it when she was young. Finding the right story to tell to animate the music became a challenge for Hendel Butoy, the director of this segment. But then he found old sketches created more than a half-century before by a Disney artist for the Hans Christian Andersen tale, "The Steadfast Tin Soldier."

"Immediately we knew that this music and this story were meant for each other," recalls Butoy. Computer-generated imagery blends with traditional hand-drawn animation in this adventure of a brave tin soldier. He overcomes incredible odds to rescue the beautiful ballerina from the evil Jack-in-the-Box and win her heart.

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.

COMPUTER ANIMATION

Like the traditional form of animation, where images are drawn by hand on cels, computer animation consists of a series of individual still drawings. However, instead of being drawn by hand, each is created on a computer and stored there. When these computer images are viewed at the normal playback speed of 30 frames per second, the result is a moving picture (animation). To design a 3-D computer image, the animator first designs a computer model of the object by connecting points and lines in 3-D virtual space. These points and lines are called a wireframe, because they look like pieces of wire shaped to make a frame.

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.

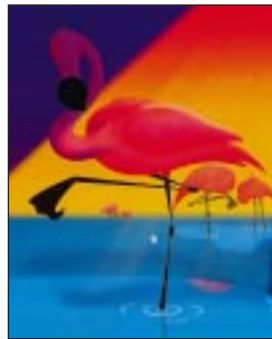
    **Part 2:** To prepare your students for this activity, tell them about the Third Autumn Salon, which took place in Paris in 1905. Run by Auguste Renoir and Eugene Carriere, this important show presented 1,636 works by living artists as

ABOUT THE COMPOSER





Charles 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 Delila*, 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











well as retrospectives of Ingres and Manet. Well represented were the Fauvists, including 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.





    **Part 3:** Before your students begin 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.





 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.

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 either transparent or opaque.

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Activity Master 5

“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 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?

Find a still life that appeals to you in each of the media listed below. Describe how each medium affects the picture you see.

Medium Used	Name of Artwork	Artist	Description
watercolor	_____	_____	_____
oil	_____	_____	_____
acrylic	_____	_____	_____
tempera	_____	_____	_____
pastel	_____	_____	_____
pen and ink	_____	_____	_____
silk screen	_____	_____	_____
lithograph	_____	_____	_____

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 which 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 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—the wilder the better! Try to put clashing colors next to each other.

After you've seen FANTASIA/2000

Do some additional experimentation with watercolors.

Then, paint your own Fauvist watercolor of your favorite flamingo stunt from the film.

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THE SORCERER'S APPRENTICE

ARTISTS/ STYLES





Claude Monet
Georges Seurat
Impressionism

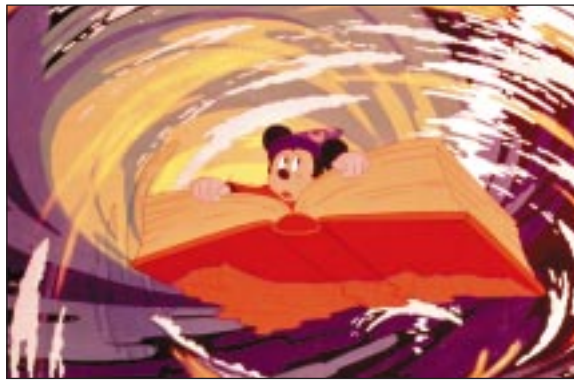
OBJECTIVES

The student will

- practice the craft of lighting
- draw in the Impressionist and Pointillist styles
- experiment with the photographing of shadows

TEACHING IDEAS

    **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







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.




ors 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.




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 col-

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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THE SORCERER'S APPRENTICE



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

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.

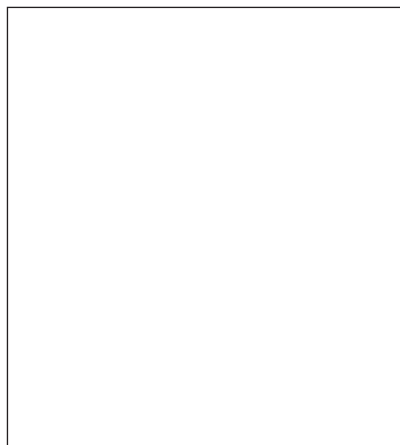
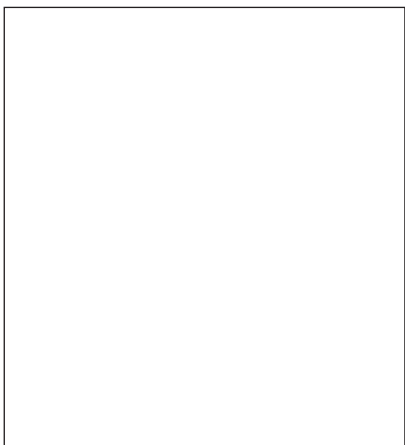
Part 1: THE CRAFT OF LIGHTING

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 sun-light. 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.

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POMP AND CIRCUMSTANCE, MARCHES #1,2,3 AND 4

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

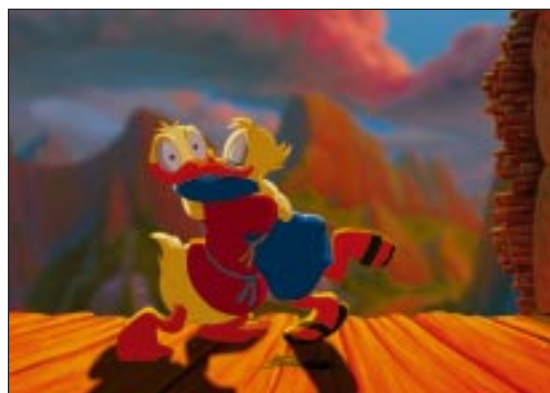
TEACHING IDEAS

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?

ABOUT THE COMPOSER

Sir Edward William Elgar (1857-1934)

Edward Elgar was the first modern English composer to write important choral and orchestral music. But, he is probably best known for the strong patriotic feeling that is found in the music he composed during World War I. For many years, he earned his living by working as a bandmaster and violin teacher. His reputation as a composer began to grow during the 1890s, and in 1899, he composed one of his most famous orchestral works, the *Variations on an Original Theme* (the *Enigma Variations*). Each movement in that piece is a musical representation of the personality of one of his friends, and it remains a concert favorite today.



The factors relevant in art are: (1) the relationship between the size of the artwork and the viewer—usually, very large pieces and tiny miniatures are the first to capture our attention; (2) the size of the parts of the work itself—their relative proportion often has much to say about their importance and perspective—and (3) the size and shape of the individual parts themselves—are they pleasingly balanced or is there distortion at work?

EXTENDED ACTIVITIES

The artists of the Romantic period revered the wildness of nature and attempted to capture it in all its glory. They often enjoyed creating paintings or sculpture of powerful animals, either in repose or in action. Have students prepare a report entitled "Animals in Romantic Art: A Fascination with Danger."

Have your students make a set of animal dolls—a lion, a bear and a turtle, for example. What fabrics and colors would they choose? Ask them to create a simple pattern and make their own fabric animal.

Have your students investigate the life and works of El Greco (1541-1614), who was one of the first painters to use deliberately distorted proportion in his paintings.

Have your students make a montage of images of an animal from pictures cut from magazines.

Elgar's *Pomp and Circumstance* has always been played at important ceremonies that take place in special buildings. Have your students draw or construct a palace and castle that match the spirit of the stately, majestic marches. Have them tell the class about the ceremony they have planned.

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.

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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?

Donald Duck has always been a bit jealous of Mickey's star status, and now—after 60 years—he finally gets equal billing. 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.



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 Pinckney.

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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.



ARTISTS/ STYLES

Fernand Leger
Louise Nevelson
Pablo Picasso
Cubism

OBJECTIVES




The student will

- experiment with Cubism
- design a monument
- design a CD cover






FIREBIRD SUITE

TEACHING IDEAS




   **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). When your students have finished experimenting with their Cubist arrangements, have them take the pieces home and permanently mount them.




   **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 rain-spouts. 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.

   Pablo Picasso, a Spaniard who lived most of his life in France, is considered to be one of the creative giants of the 20th century. He was a founder of Cubism. Have students create a timeline in poster format that depicts the various periods of Picasso’s work, illustrated with photocopies of important examples from each style.

   Have your students create a bulletin board display celebrating the 90th anniversary of the founding of the *Ballets Russes*.

   Have your students visit a memorial monument in your town in order to make sketches of it. Mount their work on a display called “Our Town Remembers.”

 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

ABOUT THE COMPOSER

Igor Fedorovich Stravinsky
(1882–1971)

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.

FIREBIRD SUITE

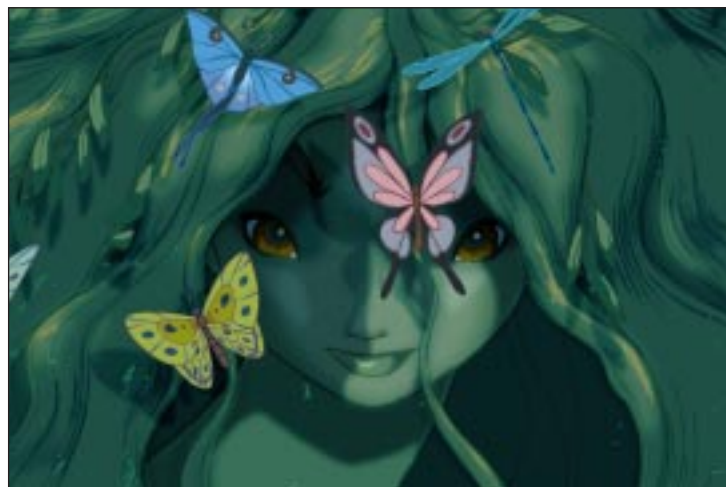
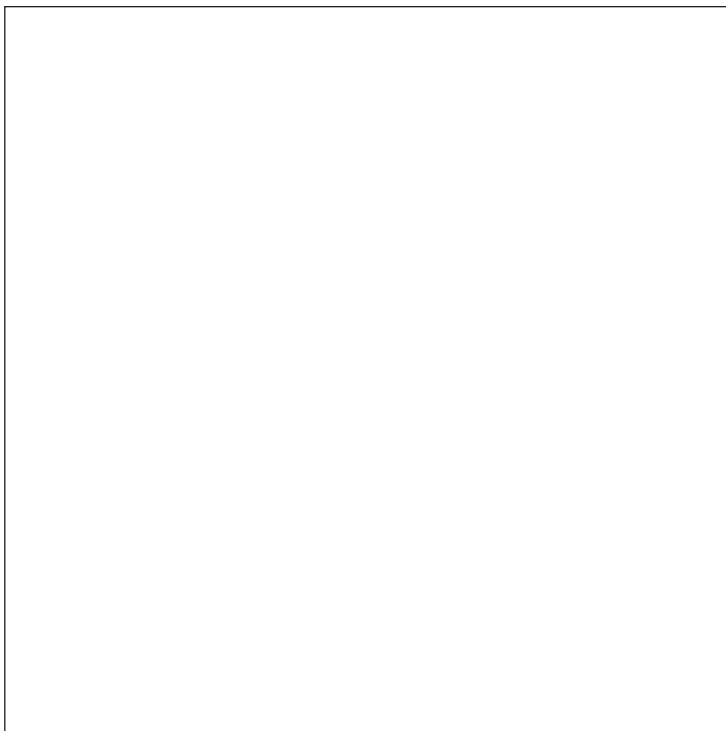
This powerful piece of music provides a truly spectacular ending to *Fantasia/2000*, and filmmakers Paul and Gaëtan Brizzi have come up with some amazing imagery to accompany it. With death and rebirth as its theme, this musical segment brings nature to life in the form of a Sprite, who is summoned by 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: Stravinsky, *Firebird Suite*, The Chicago Symphony Orchestra, James Levine (conductor).



CUBISM

Cubism was an early 20th-century style of painting that stressed geometric forms and abstract figures. The Cubists emphasized the two-dimensional surface of the canvas and rejected perspective. They presented an object from different angles at the same time, making it seem that the object was broken into pieces. The best-known Cubists were Pablo Picasso (1881-1972), Georges Braque (1882-1963), and Fernand Leger (1881-1955).

After you've seen *FANTASIA/2000*

Try to remember how you felt as the *Firebird* segment came to its powerful conclusion. Capture that emotion using any medium you wish and share it with your classmates.

Visit the *Fantasia/2000* Web site at www.fantasia2000.com for more information, exciting activities and cutting-edge graphics!



RESOURCES

WEB SITES

Disney's *Fantasia/2000* Web site: <http://www.fantasia2000.com>

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 Gallery of Art: <http://www.nga.gov>

The Phillips Collection: <http://www.phillipscollection.org>

The Tate Gallery: <http://www.tate.org.uk>

BOOKS

Disney's Art of Animation: From Mickey Mouse to Hercules, by Bob Thomas. New York: Hyperion, 1997.

Animation from Script to Screen, by Shamus Culhane. New York: St. Martin's Press, 1988.

The Animator's Workbook, by Tony White. New York: Watson-Guipill, 1988.

Come Look with Me: Enjoying Art with Children, by Gladys S. Blizzard. Charlottesville, Va.: Thomasson-Grant, 1990.

CREDITS

Teacher's Resource Guides for *Fantasia/2000* were created by Youth Media International, Ltd., Easton, CT

Roberta Nusim, Publisher

Stephen Jablonsky, Editor-in-Chief

Lead Writer: Carol Bruce

Editors: Jane E. Fieberts, Lindsay Behne

Art Director: Kathleen Giarrano

Production Coordinator: Beth E. McNeal

EDUCATIONAL ADVISORY PANEL

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