



Teacher Resource Guide:

Carnival of the Animals

Circa – Australia



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The lessons and activities in this guide are driven by the **Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (2010)** which help ensure that all students are college and career ready in literacy no later than the end of high school. The College and Career Readiness (CCR) Standards in Reading, Writing, Speaking and Listening, and Language define general, cross-disciplinary literacy expectations that must be met for students to be prepared to enter college and workforce training programs ready to succeed.

21st century skills of creativity, critical thinking and collaboration are embedded in process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical and creative thinking and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions, and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.



Ohio Arts
COUNCIL



The Ohio Arts Council helped fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.



ABOUT THE PERFORMANCE

The Circa Carnival comes to town with whimsical tales of creatures of land and sea, who tumble, fly, leap and spin their way through the many wondrous worlds of the animal kingdom! The zebras juggle and flip... The kangaroos skip and somersault... There are elephants with street-cred and rhythm.... And even the dinosaur bones shake, clatter and roll to the music!

Carnival of the Animals whisks you away on a thrilling circus escapade inspired by Camille Saint-Saëns' delightful salute to feathers, fur and fins. Circa's acrobats bring this classical music suite to life for a whole new generation of circus, music and animal lovers.



ABOUT CAMILLE SAINT-SAËNS

Like Mozart, Camille Saint-Saëns was a child prodigy. At two he could pick out tunes on the piano; at the age of three he composed his first piece; and by seven he was giving public concerts as a pianist and organist. When he was ten, he made his public debut and offered to play any one of Beethoven's 32 sonatas from memory. He had total recall of anything he had ever read. His style of music was traditional and conservative and for the most part followed classical traditions. His best-known works are several concertos, an organ symphony and *Carnival of the Animals* (Classics for Kids, 2015).

ABOUT CIRCA

Circa is an ensemble of circus artists dedicated to exploring and extending the limits of what circus can do. Located in Brisbane, Australia, Circa's unique vision is a step away from the spectacle of traditional circus into a more challenging and contemporary art form. Since 2006 Circa has toured 32 countries around the world! Circa's shows feature amazing skills and breathtaking acrobatics pulled apart and re-invigorated. Appearing in Australia, as well as overseas, Circa performs to around 130,000 people each year. Circa also runs a training center with a workshop program in Brisbane at their professional studio, in schools and with partners throughout Queensland and beyond. Circa also delivers quality workshops for children and adults in a range of community contexts. | circa.org.au





Coming to the Theater

Playhouse Square is an exciting field trip destination! As the country's largest performing arts center outside of New York, the not-for-profit Playhouse Square attracts more than one million guests to 1,000+ performances and events each year. Playhouse Square thus acts as a catalyst for economic growth and vitality within the region. When you visit, be sure to note the GE Chandelier, the world's largest outdoor chandelier, and the retro Playhouse Square sign with its 9-foot-tall letters!

As audience members, you and your students play a vital role in the success of the performances. You are part of a community that creates the theater experience. For many students, this may be their first time viewing a live theater production. We encourage teachers to discuss some of the differences between coming to the theater and watching a television show, attending a sporting event or viewing a movie at the cinema. Here are a few points to start the discussion:

- ◆ Students are led into the theater and seated by an usher.
- ◆ Theaters are built to magnify sound. Even the slightest whisper can be heard throughout the theater. Remember that not only can those around you hear you; the performers can too.
- ◆ Appropriate responses such as laughing or applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- ◆ There is no food, drink or gum permitted in the theater.
- ◆ Photography and videotaping of performances is not permitted.
- ◆ When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- ◆ After the performance, you will be dismissed by bus number. Check around your seat to make sure you have all of your personal belongings.

An exciting destination for field trips and more!





Pre-Show Activities

Please share the music from the show with your students before attending the performance.

Learn by Listening: Carnival of the Animals - Music of the Original Suite

- I Introduction et marche royale du lion (Introduction and Royal March of the Lion)
- II Poules et coqs (Hens and Roosters)
- III Hémiones (animaux véloce) (Wild Asses: Swift Animals)
- IV Tortues (Tortoises)
- V L'éléphant (The Elephant)
- VI Kangourous (Kangaroos)
- VII Aquarium
- VIII Personnages à longues oreilles (Personages with Long Ears)
- IX Le coucou au fond des bois (The Cuckoo in the Depths of the Woods)
- X Volière (Aviary)
- XI Pianistes (Pianists)
- XII Fossiles (Fossils)
- XIII Le cygne (The Swan)
- XIV Final (Finale)

You may use this link to listen:

Camille Saint-Saëns – Le carnaval des animaux (Carnival of the Animals) (1886)

youtu.be/5LOFhskAYw

Visit your local library to check out a CD, or if you wish, purchase one from Amazon:

amazon.com/Saint-Saens-Carnival-Animals-Essential-Classics/dp/B00008PX9G/ref=sr_1_1?ie=UTF8&qid=1451329314&sr=8-1&keywords=carnival+of+the+animals+with+Yo+Yo+Ma



Exposure to various art forms is a wonderful opportunity to further extend imagination and creativity in children. Using a dance framework that includes creating, making and appreciating, the following activities encourage the development of imaginative problem solving, analysis and critical thinking through dance play.

Stimulate the Imagination with Music

- ◆ Listen to *Carnival of the Animals*.
- ◆ Discuss the basic elements of time and dynamics in relation to both the animals' movements and their particular musical movement.
- ◆ Ask the students to describe how the music makes them feel and the type of movement the music inspires.
- ◆ Have students use their bodies as instruments. Ask, "How many different animal noises can you make?"
- ◆ Discuss the particular musical instruments used in *Carnival of the Animals*.
- ◆ Play examples of solo instruments (e.g. flute, violin or cello) and allow students to move freely to the music.
- ◆ Divide the students into two groups and have one group dance for the other. Encourage students to think about the way animals move and add sounds to the movement. Have the group that acted as the audience discuss what they saw and heard and tell how the experience made them feel. The groups should then switch roles.
- ◆ Have students move around the room imitating the footsteps of an elephant, the clip-clop of a horse's hooves or the scratch of a rooster's claws in the dirt. Have students describe the unique sound each animal makes noting volume and tonal qualities. How are they alike? How do they differ?



Create a Carnival

- ◆ Gather a selection of images, illustrations or toy animals to create the carnival.
- ◆ Discuss the shape and size of each animal and how this informs the animal's movement.
- ◆ Explore the various speeds that animals travel: dart around the space like a fish; get down low and move slowly and continuously like a tortoise; bounce like a kangaroo quickly at first and more slowly, reaching higher into the air.
- ◆ Consider similarities and differences between various animals.
- ◆ Move like the swinging tail of an elephant, lion or mule or the twitching, percussive movements of the donkey or kangaroo's ears.
- ◆ Consider and enact the movements of the swan – calm, gliding movements on the surface of the water and fast and furious movements of the feet below the water.
- ◆ Explore motivations for different types of movement.
- ◆ Encourage students to move in curved pathways like fish in the ocean or birds on water; roll and tumble like lion cubs playing; stop suddenly and stay very still and quiet like a mob of kangaroos listening for a predator.
- ◆ Assign students to groups and give each group an animal. Have them move around the space the way their animal would. When the name of an animal is called out, everyone freezes except the students belonging to that animal group. These students continue to move around the space as that animal incorporating its natural movements and sounds.



Escape to the Circus

For this activity you will need a hula hoop.

- ◆ Brainstorm, verbally and physically, different ways to move the hula hoop: push, roll, throw or spin.
- ◆ Draw students' attention to how they are manipulating the hula hoop. Can they use different body parts to move the hula hoop through space?
- ◆ Invite students to twirl the hoop around their waists.
- ◆ Ask students to explore twirling the hula hoop around different body parts: arm, ankle or knee.
- ◆ Investigate different approaches to keeping the hula hoop moving. How long can they keep their hula hoop twirling?



Acrostic Poetry

Supplies:

- ◆ Ogden Nash's *Verses for Camille Saint-Saëns' Carnival of the Animals* (See next page)
- ◆ Other poems about animals
- ◆ Other poems by Ogden Nash

Classroom Activity:

1. Read aloud the poem *Carnival of the Animals*. Discuss it with the class.
2. Read other poetry about animals/circuses to the class and discuss.
3. Choose a word to use to create an acrostic poem. You may choose your own or use one of the suggestions below:
 - ◆ Ballet
 - ◆ Circus
 - ◆ Elephant
 - ◆ Ringmaster
 - ◆ Dancers
4. Write the word on the board vertically. Work as a class to write the lines of the poem.

C _____

I _____

R _____

C _____

U _____

S _____



Verses for Camille Saint-Saëns' Carnival of the Animals

– Ogden Nash

Introduction

Camille Saint-Saens
Was wracked with pains,
When people addressed him,
As Saint Sanes.
He held the human race to blame,
Because it could not pronounce his
name,
So, he turned with metronome and fife,
To glorify other kinds of life,
Be quiet please – for here begins
His salute to feathers, fur and fins.

The Lion

The lion is the king of beasts,
And husband of the lioness.
Gazelles and things on which he feasts
Address him as your highness.
There are those that admire that roar of
his,
In the African jungles and velds,
But, I think that wherever the lion is,
I'd rather be somewhere else.

Cocks and Hens

The rooster is a roistering hoodlum,
His battle cry is cock-a-doodleum.
Hands in pockets, cap over eye,
He whistles at pullets, passing by.

The Wild Jackass

Have ever you harked to the jackass
wild,
Which scientists call the onager?
It sounds like the laugh of an idiot child,
Or a hepcat on a harmoniger,
But do not sneer at the jackass wild,
There is a method in his heehaw,
For with maidenly blush and accent mild
The jenny-ass answers shee-haw.

The Tortoise

Come crown my brow with leaves of
myrtle,
I know the tortoise is a turtle,
Come carve my name in stone immortal,
I know the turtoise is a tortle.
I know to my profound despair,
I bet on one to beat a hare,
I also know I'm now a pauper,
Because of its totley, turtley, torper.

The Elephant

Elephants are useful friends,
Equipped with handles at both ends.
They have a wrinkled moth proof hide,
Their teeth are upside down, outside,
If you think the elephant preposterous,
You've probably never seen a
rhinosterous.

Kangaroos

The kangaroo can jump incredible,
He has to jump because he is edible,
I could not eat a kangaroo,
But many fine Australians do,
Those with cookbooks as well as
boomerangs,
Prefer him in tasty kangaroomeeringues.

The Aquarium

Some fish are minnows,
Some are whales,
People like dimples,
Fish like scales,
Some fish are slim,
And some are round,
They don't get cold,
They don't get drowned,
But every fishwife
Fears for her fish,
What we call mermaids
They call merfish.

Mules

In the world of mules
There are no rules.

The Cuckoo in the Wild

Cuckoos lead bohemian lives,
They fail as husbands and as wives,
Therefore, they cynically disparage
Everybody else's marriage.

Birds

Puccini was Latin, and Wagner Teutonic,
And birds are incurable philharmonic,
Suburban yards and rural vistas
Are filled with avian Andrew Sisters.
The skylark sings a roundelay,
The crow sings "The Road to Mandalay,"
The nightingale sings a lullaby,
And the sea gull sings a gullaby.
That's what shepherds listened to in
Arcadia
Before somebody invented the radia.

Pianists

Some claim that pianists are human,
Heh, and quote the case of Mr. Truman.
Saint Saens on the other hand,
Considered them a scurvy band,
A blight they are he said, and simian,
Instead of normal men and wimian.

Fossils

At midnight in the museum hall,
The fossils gathered for a ball,
There were no drums or saxophones,
But just the clatter of their bones,
Rolling, rattling carefree circus,
Of mammoth polkas and mazurkas,
Pterodactyls and brontosauruses
Sang ghostly prehistoric choruses,
Amid the mastodonic wassail
I caught the eye of one small fossil,
"Cheer up sad world," he said and
winked,

The Swan

The swan can swim while sitting down,
For pure conceit he takes the crown,
He looks in the mirror over and ova,
And claims to have never heard of
Pavlova.

The Grand Finale

Now we've reached the grand finale,
On an animalie, carnivalie,
Noises new to sea and land,
Issue from the skillful band,
All the strings contort their features,
Imitating crawly creatures,
All the brasses look like mumps
From blowing umpah, umpah, umps,
In outdoing Barnum and Bailey, and
Ringling,
Saint Saens has done a miraculous
thingling.



Animal Safari

College and Career Readiness Anchor Standards

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

W.K.2, W.1.2, W.2.2, W.3.2, W.4.2, W.5.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.K.2, SL.1.2, SL.2.2, SL.3.2, SL.4.2, SL.5.2

Teaching Objective

Students will research, listen to music, and present information to the class about an animal from *Carnival of the Animals*, as well as evaluate whether or not the music portrayed its characteristics.

Resources

- Books about animals
- Internet access
- Recording of *Carnival of the Animals*

Pre-Assessment

Ask the students to list and describe a familiar animal.

Teaching Sequence

1. Have students choose an animal from the following list: bird, elephant, lion, kangaroo, rooster/hen, fish, donkey, cuckoo, swan, fossils, turtle.
2. Using classroom, library or internet resources, have students research their animal, listing at least five facts and including something they previously did not know. How big is the animal? How does it move? Where does it live? What does it eat? Does it have fur?

3. Draw a picture of the animal.

4. Listen to *Carnival of the Animals*, telling students when the music for their animal is being played.

5. Have students explain why they think the music portrays or does not portray the characteristics of their animal.

Culminating Activity

Have each student present his/her findings and show the picture to the class.

Evaluation

Did the students do research, listen to the music and present information to the class about an animal from *Carnival of the Animals*, as well as evaluate whether or not the music portrayed its characteristics?

Extension Activity

Ask students to give their animals a name and write a story about it. The story should incorporate details about the music that was played for their animal and how it relates to the character. Listen to the music again.





Post-Show Activities

Activities Per Movement

(Ohio Music Standards cited)

MOVEMENTS 1 & 14: MARCH OF THE LIONS (*MARCHE ROYALE DU LION*) & FINALE

K: 2CE Explore steady beat and rhythm.

K: 3PR Move to music of various and contrasting styles, composers and cultures.

1: 2CE Explore steady beat, rhythm and meter.

1-2: 2PR Move to music of various and contrasting styles, composers and cultures with accurate rhythm.

2: 1CE Identify patterns of same and different phrases in simple poems and songs.

2: 1RE Explain how music is used for a variety of purposes and occasions.

2: 3RE Discuss how music communicates feelings, moods, images and meaning.

3: 2PR Follow and respond to the cues of a conductor.

- Play the beginning of movement 1 and movement 14 and ask students to compare the two (they are almost identical!). Why do you think the composer chose to open and close the piece with the same march music? What is the music meant to represent?
- Imagine the animals marching to the music in movement 1. Display the movement map provided (page 13) and have students move together to the music.
- Adapt this movement map to fit to the music of movement 14.
- Reflection:** What parts of the movement map were you able to re-use? For the sections that are different, how has the music changed? How has the animal parade in your imagination changed?
- Extension:** For older students, select one student to act as the leader of the march, or the conductor, while the other students do the movements.

MOVEMENT 2: HENS AND ROOSTERS (*POULES ET COQS*)

K: 4CE Explore and identify a wide variety of sounds.

K: 7RE Offer opinions about their own musical experiences and responses to music.

1-2: 5CE Explore selected musical instruments aurally and visually.

1: 2RE Describe how music communicates feelings, moods, images and meaning.

2: 4RE Interpret music through dance, drama and visual art.

3: 2CE Identify and discriminate between sounds produced by various instruments and the human voice.

3: 4CE Identify and respond to simple music forms.

- In this movement, the composer wrote four distinctive “voices” using instruments of the orchestra. Play the entire movement and try to pick out each voice (some voices are represented by the same instrument). What kind of conversation do you think they are having? *NOTE:* For younger students, talk about general types of dialogue and emotions represented in the music rather than trying to pick out individual voices.
- Using the provided dialogue sheet (pages 14-15), work through the movement one section at a time (pause points are indicated on the worksheet) and have students write an original dialogue that they think the music represents (you may do this as a class or in small groups).
- Extension:** Select students to act out the dialogue to the music.

MOVEMENT 3: THE DONKEYS (*HÉMIONES*)

K: 7RE Offer opinions about their own musical experiences and responses to music.

1: 2RE Describe how music communicates feelings, moods, images and meaning.

1: 3RE Communicate a response to music using dance, drama or visual art.

2: 4RE Interpret music through dance, drama and visual art.

3: 5RE Analyze music in terms of how it communicates words, feelings, moods or images.

- When musicians make up the music that they play instead of reading pre-written music, this is called **improvisation**.
- Improvise body movements in the style of this music. There are no 'right' or 'wrong' movements!
- Reflection:** Ask students to talk or write about how the music made them feel and why they chose to move a certain way.

MOVEMENT 4: THE TORTOISE (*TORTUES*)

K: 2CE Explore steady beat and rhythm.

1: 2CE Explore steady beat, rhythm and meter.

1-3: 4CE/5CE: Identify elements of music using developmentally appropriate vocabulary.

3: 7PR Read, write and perform using eighth notes, quarter notes, half notes, and quarter rests in 2/4, 3/4 and 4/4 meter.

- The composer uses a complex rhythmic pattern, or **meter**, in this movement. Some of the musicians play a pattern of 3 ("triple meter") while others play a pattern of 2 ("duple meter"). In music, this is called **syncopation**. Play a few seconds of the movement and ask students to describe how the music feels with this complex rhythm (probably awkward).
- What do you imagine when you hear this music? Think about where you might find a tortoise in nature.
- The following activity will help students experience syncopation while developing coordination:
 - Ask everyone to form a circle around the room. Walking in the same direction, first have students walk to the slow **tempo**, or speed, of the music.
 - For each step taken, clap three even times to mimic the piano part that you hear from the beginning (triple meter).

- With your feet still moving to the beat, switch to clapping two even times per step, following the low strings (duple meter). **Stop here for grades K-2.**

- Stop the music. Separate the group in half by counting off by twos. Have the ones stay on the outside circle, and ask the twos to form a circle on the inside, facing the opposite direction of the outside circle.

- Play the music again. Ask both circles to walk in the tempo of the music in opposite directions.

- Keep walking and have the outside circle clap in duple meter (two claps per step) while the inside circle claps triple meter (three claps per step), then try switching parts.

- Try this more than once! It may take practice to do it flawlessly, but practice makes perfect!

- Reflection:** Musicians in an orchestra often have to play parts that are completely different than the people around them. Was it hard to keep your part going without getting thrown off by the other part? Which part was harder to maintain (duple or triple meter)? What strategies did you use to keep your part going?

MOVEMENT 5: THE ELEPHANT (*L'ÉLÉPHANT*)

K: 7RE Offer opinions about their own musical experiences and responses to music.

1-2: 5CE Explore selected musical instruments aurally and visually.

2: 3RE Discuss how music communicates feelings, moods, images and meaning.

- Ask students to listen to the movement and guess which animal they think it represents and why (answer: elephant, but they may also suggest other large animals). Ask which instrument is playing this movement (answer: double bass), and why they think the composer chose to use this instrument to represent that animal. Using an Internet search, display a picture of a bass positioned next to a person so students can imagine the size.

- Extension:** Juxtapose this movement with a movement that features a smaller instrument to help teach the concept that bigger instruments make lower sounds, or **pitch**, and smaller instruments make higher pitches, or to help students explore musical opposites (fast/slow, loud/soft, high/low, long/short).



MOVEMENT 6: THE KANGAROOS (*KANGOUROUS*)

K: 7PR Create a visual representation of sound.

K: 7RE Offer opinions about their own musical experiences and responses to music.

1-2: 5CE Explore selected musical instruments aurally and visually.

1-3: 4CE/5CE: Identify elements of music using developmentally appropriate vocabulary.

2: 1CE Identify patterns of same and different in simple poems and songs.

3: 4CE Identify and respond to simple music forms.

- Listening maps are an easy way to help students visually follow the **melodic contour** and **structure** of the piece without having to read music. Follow along to the music with the provided listening map (page 16). You may also ask students to use a pencil and paper to create their own simple listening map.
- Reflection:** Which shapes represent which sounds? Do you think the shapes accurately represent the sounds? If not, which shapes would you use? How many times do you see different shapes or patterns?

MOVEMENT 7: THE AQUARIUM

K: 7PR Create a visual representation of sound.

K: 6RE Respond to sound with a drawing of how the sound makes them feel.

1: 3RE Communicate a response to music using dance, drama or visual art.

1-3: 4CE/5CE: Identify elements of music using developmentally appropriate vocabulary.

2: 3RE Discuss how music communicates feelings, moods, images and meaning.

2: 4RE Interpret music through dance, drama and visual art.

- The composer created a “soundscape” with this movement as opposed to writing a clear **melody** and **harmony**, or representing individual characters using specific musical instruments.
- Without telling the students the title of the movement, ask students to describe a scene that they picture in their mind while listening to the piece, or if there's time, draw or paint a scene to the music. Select some students to share their artwork with the class and how their artwork represents specific things that they hear in the music.

- Reflection:** Tell students the name of the movement, “The Aquarium.” Ask peers to evaluate each other's artwork and whether or not they think it looks like an aquarium, or another scene and why (being careful not to say that the artwork is “wrong” if it *doesn't* look like an aquarium).
- Extension:** Display student artwork in a hallway and walk through the “gallery” while listening to this movement on repeat to create a multi-media experience.

MOVEMENT 8: PERSONAGES WITH LONG EARS (*PERSONNAGES Á LONGUES OREILLES*)

K: 7PR Create a visual representation of sound.

1-2: 5CE Explore selected musical instruments aurally and visually.

1-3: 4CE/5CE: Identify elements of music using developmentally appropriate vocabulary.

3: 2CE Identify and discriminate between sounds produced by various instruments and the human voice.

- The instrument featured in this movement is playing **solo**, or alone. Create another listening map by following the steps below.
- Start by identifying how many different sounds you hear, and assigning a shape for each sound. Then, draw out the shapes in the order that you hear the sounds they represent. (Note: you may need to play the movement more than once, or pause in certain sections.) This may be done as a class or individually.
- Extension:** Have students exchange their maps with a peer and see if another student can follow along with the music.
- Reflection:** Now that you've listened to its music, what do you think a “personage with long ears” is?



THE BIRD MOVEMENTS

MOVEMENT 9: THE CUCKOO IN THE DEPTHS OF THE WOODS (*LE COUCOU AU FOND DES BOIS*)

1-2: 5CE Explore selected musical instruments aurally and visually.

3: 2CE Identify and discriminate between sounds produced by various instruments and the human voice.

- Play this movement straight through and ask students to raise their hand each time they hear the cuckoo, played by the clarinet. Count how many times the cuckoo calls!

MOVEMENT 10 & 13: THE AVIARY (*VOLIÈRE*) & THE SWAN (*LE CYGNE*)

K: 1RE Share ideas about musical selections of various and contrasting styles.

K: 7RE Offer opinions about their own musical experiences and responses to music.

1: 3RE Communicate a response to music using dance, drama or visual art.

2: 4RE Interpret music through dance, drama and visual art.

3: 2CE Identify and discriminate between sounds produced by various instruments and the human voice.

3: 3RE Explain personal preferences for specific musical selections using music vocabulary.

- Play each of these movements and compare and contrast. To help students feel the contrast between these two movements, have students move freely with scarves to each movement.
- Reflection:** How did you move differently to each movement? What specific elements of the music inspired you to move a certain way? What instrument is featured as a **soloist**, or a single performer playing the melody, and why do you think the composer choose these instruments to represent each animal? Answer: The Aviary = flute, The Swan = cello. Of the bird movements, which is your favorite and why?
- Extension:** For younger grades, these movements can be a good way to demonstrate various musical opposites (fast/slow, loud/soft, long/short).
- NOTE:** *The Swan* is an excellent movement to help calm students (and teachers)!

MOVEMENT 11: PIANISTS (*PIANISTES*)

K: 2CE Explore steady beat and rhythm.

K: 3PR Move to music of various and contrasting styles, composers and cultures.

1: 2CE Explore steady beat, rhythm and meter.

1-2: 2PR Move to music of various and contrasting styles, composers and cultures with accurate rhythm.

2: 4RE Interpret music through dance, drama and visual art.

- What is a scale? Answers might include: measurement tool on a map, tool for weighing things, part of a fish's skin etc. **Scales** also refer to the musical alphabet, A-B-C-D-E-F-G. In this movement, the pianists are practicing their scales to refine their skills.
- Beginning at one end of the room, walk forward to the tempo of the music. When you hear the loud chords in between the scales, switch the direction of your walking.
- Reflection:** How many times did you change directions? Does this remind you of the way that schools of fish (who have scales!) switch directions abruptly when swimming in the ocean?

MOVEMENT 12: FOSSILS (*FOSSILES*)

1-2: 5CE Explore selected musical instruments aurally and visually.

1-3: 4CE/5CE: Identify elements of music using developmentally appropriate vocabulary.


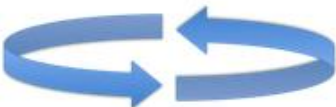
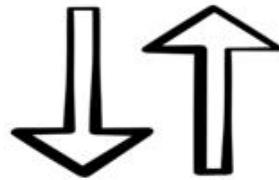

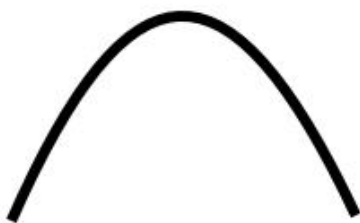


2: 1CE Identify patterns of same and different in simple poems and songs.

3: 2CE Identify and discriminate between sounds produced by various instruments and the human voice.

3: 4CE Identify and respond to simple music forms.

- Fossils are the naturally preserved remains or traces of animals and plants that lived a very, very long time ago (like bones!). Listen to the xylophone in the beginning of this piece – does it remind you of clattering bones or fossils?
- Follow along to the music using the provided listening map (pages 17-18).
- Reflection:** Describe some of the symbols you see. What musical sound or style do each of the different symbols represent on the listening map? Is there a melody or a musical phrase that repeats? How many times? Are there any whole sections that repeat?

March of the Lions Movement Map

 <p><i>Piano intro</i> <i>Move hands with swells</i></p>	 <p>FAST!</p>	 <p><i>Piano chords</i> <i>x 17</i></p>
 <p><i>Add arms when louder</i></p>	 <p>x 4</p>	 <p><i>soft</i>  LOUD</p>





Movement 2: Hens and Roosters

Dialogue Sheet

FIRST... Play beginning to :11 (first silence) and complete the dialogue for each character below:



Piano (voice 1): _____



String 1 (voice 2): _____



String 2 (voice 3): _____

THEN... Play from :11 to :18



String 1 (voice 1): _____



String 2 (voice 2): _____



Piano (voice 3): _____



AND THEN... Play from :18 to :32 (just after clarinet's opening notes):



String 1 (voice 1): _____



String 2 (voice 2): _____



String 3 (voice 3): _____



Clarinet interrupts (voice 4): _____

CONCLUSION... Play from :32 to the end of the movement:



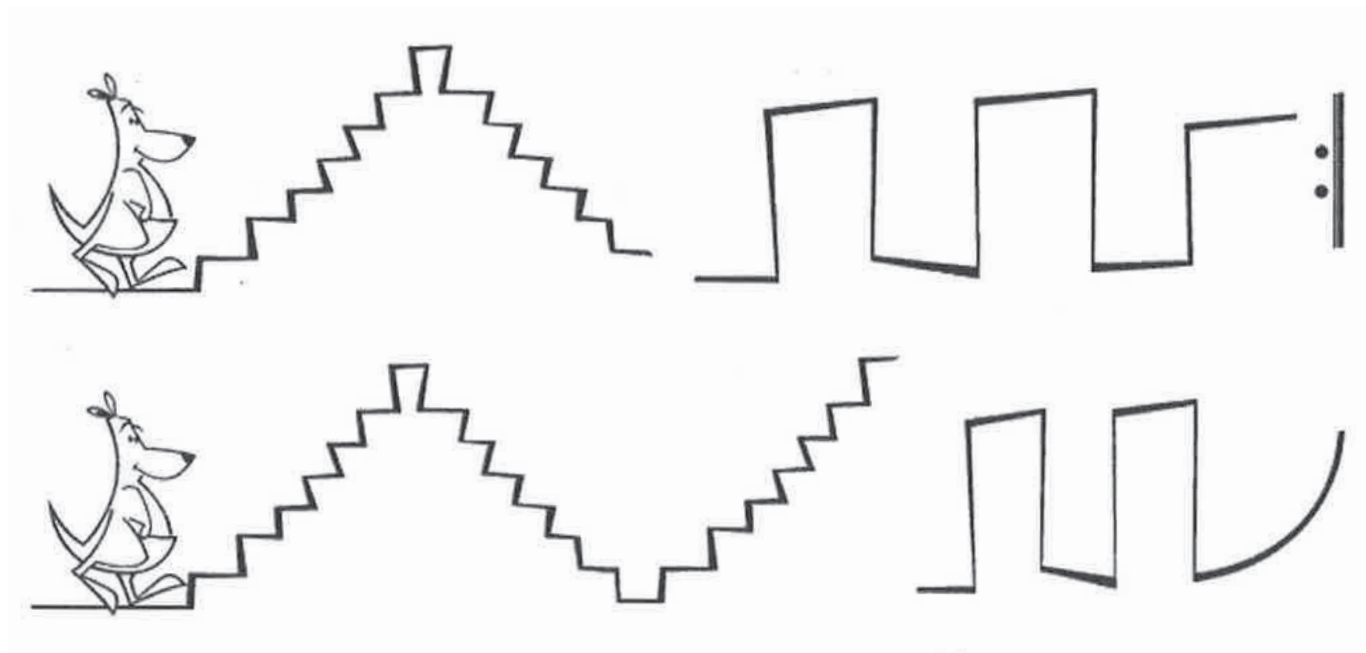
String (only one voice) _____



Piano chord _____

THE END


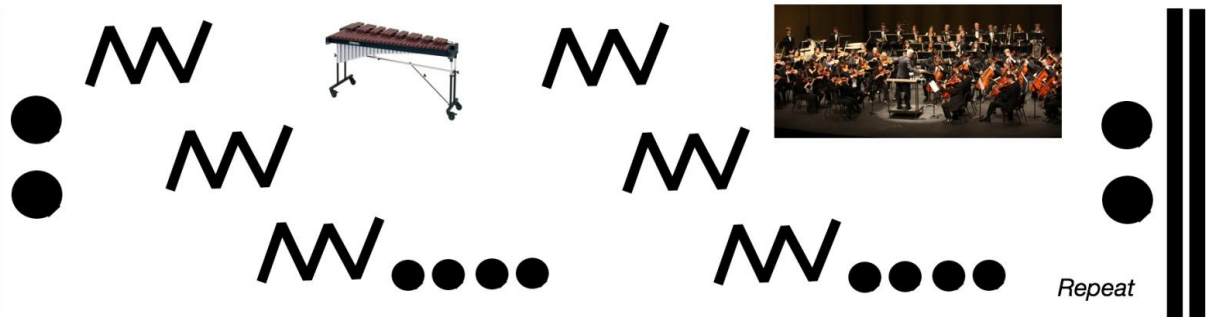


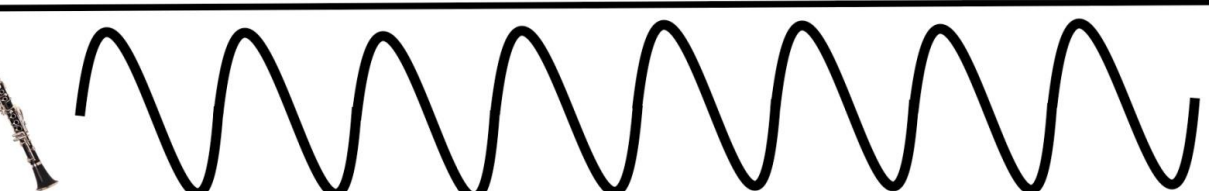
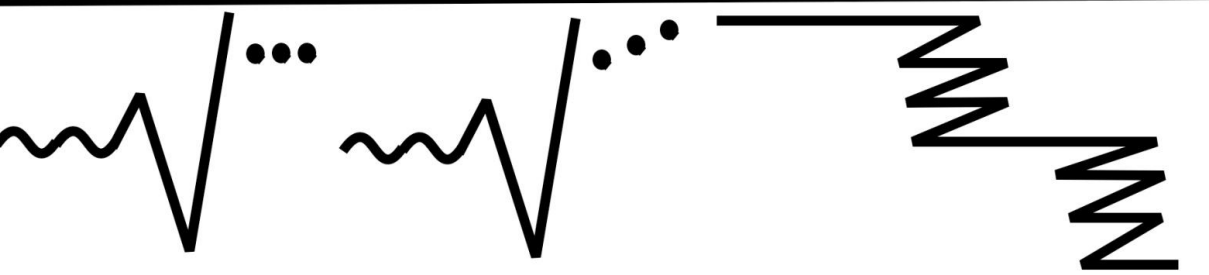
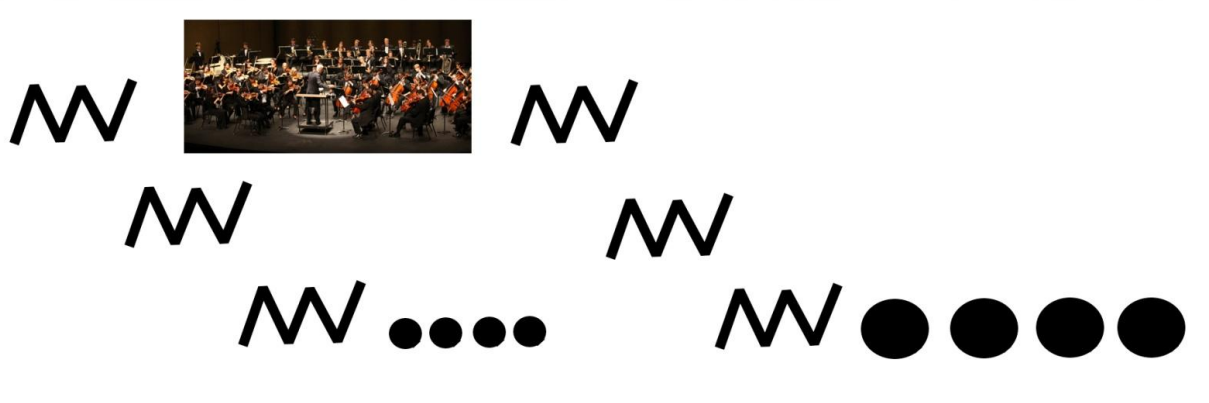
Kangaroo from Carnival of the Animals *Listening Map*



Fossils Listening Map

<p>W W W... W... Repeat</p>
<p>SLOWER</p>
<p>FASTER</p>
<p>Piano + Violins + Orchestra</p>

Fossils Listening Map Continued



Letter to Playhouse Square

Write us a letter telling us about your experience at *Carnival of the Animals*!

Dear Playhouse Square,

When we went to see *Carnival of the Animals*, I enjoyed: _____

My favorite part was: _____

Because I went to Playhouse Square, I learned: _____

Name: _____

School: _____

Grade: _____

On the back of this paper, draw us a picture of your favorite animal from the performance!

Send letter to:

Playhouse Square
Attention: Community Engagement & Education
1501 Euclid Ave. Suite 200
Cleveland, OH 44115

Or Email:

Lora.Workman@playhousesquare.org

Or Fax:

(216)-771-0217 Attention: Lora Workman

Critical Response Questions

Students develop their comprehension when they reflect upon what they wondered, noticed and felt. Ignite a classroom discussion with the following critical response questions:

1. What do you think of when you hear the word circus?
2. What animals did you see in the performance?
3. What were your favorite animals? Why?
4. What was your favorite part of the performance? Why?
5. What did the music add to the performance?
6. What did the video add to the performance?
7. Did you have a least favorite part of the performance? What was it and why was it your least favorite?
8. Where there any additional aspects of the show that stood out to you (e.g. stage, lighting, costumes, music)?
9. What surprised you the most about the show?





TEACHER RESOURCES

Animal Books by Grade Level

PRE-K

Animal Babies

by Arthur Gregor

Animals Should Definitely Not Wear Clothing

by Judi and Ron Barrett

Beastly Banquet: Tasty Treats for Animal Appetites:

Animal Poems

by Peggy Munsterberg

Cluck

by Alan Snow

Four Fur Feet

by Margaret Wise Brown

Hens Say Cluck

by Hannah Gifford

Noah's Ark

by Peter Spier

Two by Two – The Untold Story

by Kathryn Hewitt

FIRST GRADE

African Elephants

by Kari Schuetz

At This Very Moment

by Jim Arnosky

Butterflies

by Melvin & Gilda Berger

Caterpillars

by Marilyn Singer

In the Sea

by David Elliot

One Tiny Turtle

by Nicola Davies

Seahorse: the Shyest Fish in the Sea

by Christine Butterworth

Surprising Sharks

by Nicola Davies

SECOND GRADE

All Kinds of Animals (It's Science)

by Sally Hewitt

Biggest, Strongest, Fastest

by Steve Jenkins

Can I keep him?

by Steven Kellogg

Chickens Aren't the Only Ones (World of Nature Series)

by Ruth Heller

Claws, Coats, and Camouflage: The Ways Animals Fit Into Their World

by Susan E. Goodman

Dear Children of the Earth...Remember

by Schim Schimmel

THIRD THROUGH FIFTH GRADES

The Animal Book: A Collection of the Fastest, Fiercest, Toughest, Cleverest, Shyest and Most Surprising Animals on Earth

by Steve Jenkins

Animal Defenses: How Animals Protect Themselves

by Etta Kaner

Animal Jam

by Katherine Noll

Egg to Bird (Cycles of Life)

by Carolyn Scrase

National Audubon Society First Field Guides

by Various Authors

Show-offs

by Margaret McPhee

Tarra & Bella: The Elephant and Dog Who Became Best Friends

by Carol Buckley

The World That We Want

by Kim Michelle Toft

Books about the Circus

The Boundless (Gr. 4–7)
by Kenneth Oppel

Circus Mirandus (Gr. 4–7)
by Cassie Beasley

The Farmer and the Clown (PreS–Gr. 2)
by Marla Frazee

Olivia Saves the Circus (PreS–Gr. 1)
by Ian Falconer

P.T. Barnum: America's Greatest Showman (Gr. 4 & Up)
by Philip B. Kunhardt Jr, et. all

The Show Must Go On! (Gr. 3–5)
By Kate Klise

Books about the Music

Basic Music
by Robert Nye & B. Bergethon, Prentice Hall, Inc., 1983.

The Cello of Mr. O. Dutton
by Jane Cutler. Children's Books, 1999.

Concise Introduction to Music Listening
by Charles Hoffer. Wadsworth Publishing Company, 1984.

Harvard Dictionary of Music
by Willi Apel. Harvard University Press, 1967.

Meet the Orchestra
by Ann Hays. Gulliver Books, Harcourt Brace Jovanovich, 1991.

The Music Pack
by Van der Meer & Michael Berkeley. Alfred A. Knopf, Publisher, 1994

The Orchestra; An Introduction to the World of Classical Music
by Alan Blackwood. A Quarto Book: Millwood Press, 1993.

The Story of the Orchestra
by Bruce Koscielniak. Houghton Mifflin Co., 2000.

The Symphony Orchestra and its Instruments
by Sven Kruckenberg. Crescent Books, 1993.

The World of Music
by Nocola Barber. Silver Burdett Press, 1995.

Zin! Zin! Zin! A Violin
by Lloyd Moss. Simon & Schuster, 1995.

Movies

Music of the Heart with Meryl Streep
Miramax, rated PG, 124 minutes

Small Wonders documentary
Miramax, rated G, 77 minutes

Online

artsalive.ca
An education website sponsored by the National Arts Centre in Canada

clevelandorchestra.com/
See Education and Community tab

DSOKids.com
The Dallas Symphony's website for teachers and students.

nyphilkids.org
The New York Philharmonic's website for teachers and students

playmusic.org
A children's website from the American Symphony Orchestra League

Recordings

Yo-Yo Ma Saint-Saens: *Carnival of Animals* (Essential Classics)

The Carnival of the Animals: Camille Saint-Saëns, With New Verses by Ogden Nash, Narrated by Noel Coward

Hungarian National Philharmonic Orchestra, *Carnival of the Animals*