

TEACHER'S GUIDE

Carnival of the Animals



CSO SCHOOL CONCERTS

Friday, March 20, 10:15 & 12:00



negaunee
MUSIC
INSTITUTE

at the Chicago Symphony Orchestra

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Dear Teachers,

It is with great excitement that we introduce you to the newly redesigned preparatory materials for the Chicago Symphony Orchestra's School Concerts. Over the past year, we have used surveys and focus groups to gather feedback from educators about their needs and the ways they prepare students for their visit to Symphony Center. Many teachers have stated that they would enjoy receiving more robust lesson plans, so in response to this request, we convened a group of exceptional music educators from the Chicago area and invited them to create lesson plans that could be utilized by both music and classroom teachers. This guide is the fruit of their efforts.

It is our hope that you will find these plans to be an indispensable resource for you and your students as you anticipate your day at Symphony Center. We know from talking to teachers and from observing children at Orchestra Hall that the better prepared a child is before coming to a concert, the more engaged they are during the performance. We've seen this engagement when teachers have used our [Orchestra Explorers®](#) materials to prepare their students for a concert: students sitting on the edge of their seats during the performance of *The Firebird*, spontaneously singing "Simple Gifts" at the performance of *Appalachian Spring*, or pointing to the musicians because they know them from the *Pastoral Symphony* curriculum. This is the kind of engaged experience that we would like all of our patrons to have when they attend a CSO School Concert, and it is our belief that with your skilled teaching and these resources, your students will find a new level of enjoyment when they come to hear and see the Chicago Symphony Orchestra.

Please take some time to look through this document and consider how and when you will use the lesson plans with your students. Some activities may require you to gather materials, so please plan adequate time to prepare. Also included in this document are additional resources and historical content that will help you as you go about teaching these lessons.

For additional support preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

Finally, we hope that you will provide feedback about these materials by completing a short [survey](#). It is our plan to continually refine these resources by taking into consideration your input.

We look forward to hearing from you and seeing you soon at Symphony Center!

Sincerely,

Staff of the Negaunee Music Institute
at the Chicago Symphony Orchestra

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CARNIVAL OF THE ANIMALS

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ABOUT THE CONCERT:

Music has the unique ability to depict characters and images using musical elements including tempo, dynamics, and expression. Each of the 2014/15 CSO School Concerts focuses on one of the unique things that composers often portray in music.

On Friday, March 20, Members of the Chicago Symphony Orchestra, conductor [Vladimir Kulenovic](#), pianists Kimberly Han and Brenda Huang and student poets from the [Poetry Center of Chicago's Hands on Stanzas](#) will conjure a zoo full of characters in ***Carnival of the Animals***. Imagine an elephant lumbering across the savanna, a school of fish swimming with the current or an elegant swan in flight—and much more!

The program:

Wolfgang Amadeus Mozart Overture to *The Marriage of Figaro*
Igor Stravinsky Dance of the Firebird from *The Firebird Suite*
(1919 version)

Béla Bartók Excerpts from *Romanian Folk Dances*
Camille Saint-Saëns *The Carnival of the Animals*

The lessons on the following pages will prepare your students for a fun and rewarding visit to Symphony Center through listening and play. ➔

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LESSON 1 Who is My Character?

In this lesson, students will learn how elements in music can create a character and tell a story.

FEATURED REPERTOIRE

-  Wolfgang Amadeus Mozart [Overture to The Marriage of Figaro](#)
-  Igor Stravinsky [Dance of the Firebird from The Firebird Suite](#)
-  Béla Bartók [Excerpts from Romanian Folk Dances](#)
-  Camille Saint-Saëns [The Aviary from The Carnival of the Animals](#)



Click this icon throughout the document to listen to tracks on Spotify®!

OBJECTIVES:

Students will be able to:

- Listen to music and visualize or imagine characters based on the musical elements of the piece
- Compare character traits with musical elements
- Communicate what they visualize or imagine through writing and drawing

ESSENTIAL QUESTIONS:

- How does music communicate a character's feelings and actions?

EVALUATION:

Successful achievement of this activity would result in the identification of musical elements (dynamics, tempo and expression) in the featured repertoire, and using them to describe character traits found in the music (e.g., "I think that the Firebird was scared because the music sounded fast, like it was trying to fly away").

KEY MUSIC VOCABULARY:

- **Movement:** a part of a larger musical work, kind of like a chapter in a novel. Usually has a title or Roman numeral
- **Dynamics:** how loudly or softly the music is played
- **Tempo:** the speed of the music's beat
- **Expression:** the ways that notes are played differently in music (e.g. smooth or choppy, heavy or light)

MATERIALS:

- Musical recordings of the featured repertoire listed above
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- "Who is My Character" worksheet
- Pencils
- Crayons or drawing materials (optional)
- Visual aids (optional)

Part I. Romanian Folk Dances

1. **Ask** students to close their eyes while they listen and imagine a mini-movie in their minds while the music plays.

2. **Play** Movement No. 5 of *Romanian Folk Dances*, the Romanian Polka.

3. **Ask** a few students to share what they imagined in their mini-movie. For example:

"What was happening? Who was in your movie? What were they doing?"

Tell students that the movement they just listened to was from a musical work called *Romanian Folk Dances*.

"Did any of you imagine dancing in your mini-movie?"

4. **Listen** to the movement again and have students try to imagine someone dancing.

Ask students:

"Did you imagine someone dancing?"

"How do you think they felt?" (e.g., happy, excited) "How could you tell?"

"What in the music told you that?" (e.g., The music is fast, upbeat; it made me want to move.)

Part II. The Firebird

1. **Tell** students that you will now listen to another movement called the *Dance of the Firebird* and describe that a firebird is a magical glowing bird that can bring good luck or bad luck to its captor. **Show** a picture of the firebird to your students and ask them to imagine the firebird dancing.

2. **Play** Dance of the Firebird.

3. **Discuss** what students think the character of the firebird feels in the music (e.g., scared, frightened, suspenseful), and describe what elements in the music told them that [e.g., fast or slow (tempo), smooth or choppy and heavy or light (expression), loud or soft (dynamics)].

4. **Tell** students that the short movement is the beginning of the *Dance of the Firebird*, which is part of a ballet written by **Igor Stravinsky** (say: **Stra-VIN-skee**), a Russian composer.

"In this part of the ballet, the firebird has been captured by Prince Ivan and is trying to get away."

5. **Play** *Dance of the Firebird* and have students imagine the firebird trying to escape from Prince Ivan.

Ask students:

"Could you imagine the firebird trying to escape?"

"What in the music made it sound like she was trying to get away?"

"What in the music told you how she was feeling?"

6. **Tell** students that in both of the movements they listened to, the music told them about the character: what they are feeling and what they were doing.

Play *The Aviary*. Ask students to imagine their own character, making sure that they imagine who they are, what they are feeling and what they are doing. After listening, prompt students to share their imagined characters with the class.

Part III. The Marriage of Figaro

1. **Play** the *Overture to The Marriage of Figaro* and have students imagine a character for the music.
2. **Use** the "Who is my character?" worksheet to have students write (or teacher scribe) who the character is, what they are feeling, and what they are doing, and draw a picture of the character they imagined. Have students **share** their work with the class.

ASSESSMENT:

- **Observe** through discussion whether students understand the relationship between the music and the character, utilizing key vocabulary.
- **Observe** and **discuss** students' animal choices in brainstorming activity.
- **Review** "Who is my character?" worksheets to identify correct character descriptions.

COMMON CORE STATE STANDARDS: CC.W.R.2, CC.SL.1, CC.SL.2, CC.SL.5, CC.L.R.2

NATIONAL CORE ARTS ANCHOR STANDARDS:

- MU:Re7.2: Perceive and analyze artistic work
- MU:Re8.1: Interpret intent and meaning in artistic work
- MU:Cn11.0: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

Name: _____

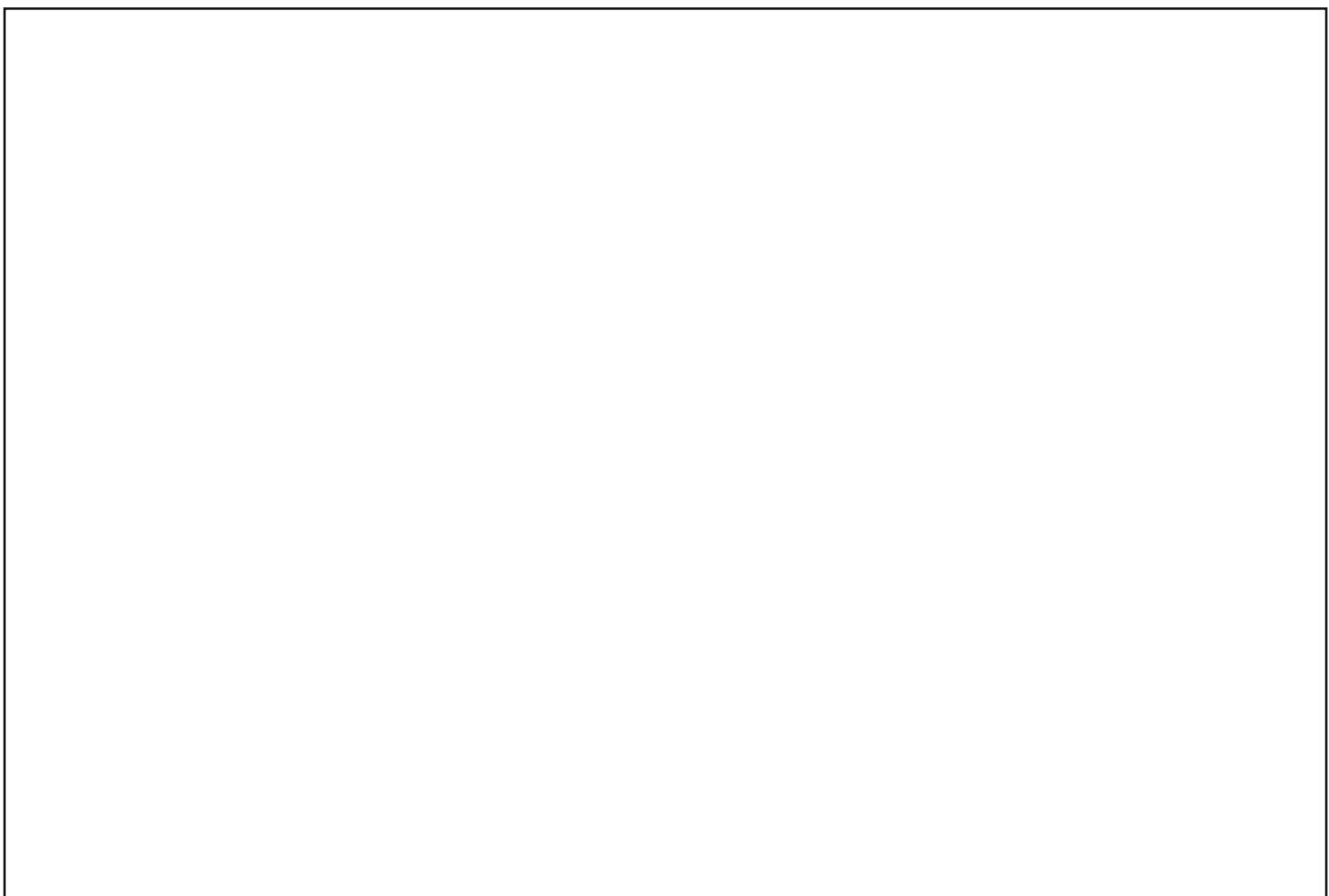
WHO IS MY CHARACTER?

Who is the character you hear in the music? _____

How does your character feel? _____

What is your character doing? _____

Draw a picture of your character in the box.



LESSON 2 Describing Music and Animals

Through this lesson, students will explore how movement and music can represent animals.

FEATURED REPERTOIRE

Camille Saint-Saëns *The Carnival of the Animals*

-  [Hens and Roosters](#)
-  [The Elephant](#)
-  [The Swan](#)

OBJECTIVES:

Students will be able to:

- Listen to music and analyze musical representations of animals
- Compare characteristics of animals' appearance and behavior with musical elements, such as tempo, dynamics and expression
- Imitate the motions of given animal characters as they move to corresponding music for each animal

ESSENTIAL QUESTIONS:

- How does music communicate character?
- How do physical movements represent a character?

EVALUATION:

Successful achievement of this activity will result in students establishing movement to represent musical elements (e.g., dynamics, tempo, expression) in the featured repertoire and using those movements to describe what animal or character the composer was representing in the music.

KEY MUSIC VOCABULARY:

- **Dynamics:** how loudly or softly the music is played
- **Tempo:** the speed of the music's beat
- **Expression:** ways that the same notes can be played differently in music (e.g. smooth or choppy, heavy or light)

MATERIALS:

- Musical recordings of the featured repertoire listed above
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- “Describing Music and Animals” worksheet
- Pencils
- Crayons or drawing materials (optional)
- Visual aids (optional)

INTRODUCTION:

Without music, **ask** students to creatively move their arms to silently show fast or slow (tempo), loud or soft (dynamics), smooth or choppy, and heavy or light (expression).

“Show me what ‘heavy’ looks like. Show me what ‘soft’ looks like.”

Model appropriate movements for students, but give them as much freedom as necessary.

TEACHING STEPS:

1. **Ask** students to stand in an open space. **Play** the three movements below from *The Carnival of the Animals* and ask students to silently move to the music, using their newly discovered movements for tempo, dynamics and expression. **Tell** students that their movements should look like the music sounds.

Please note: The name of each movement should not be revealed until the end of the activity.

- [The Swan](#) (slow, medium soft, smooth, somewhat light)

Please note: Students might hear the underlying accompaniment rhythm which is quick. Do not correct them, but do direct them to listen to the slower, expansive melody in the cello.

- [Hens and Roosters](#) (fast, loud, choppy, sometimes light, sometimes heavy)

- [The Elephant](#) (medium slow, medium loud, mostly choppy but sometimes

-
2. **Play** the movements again and have students describe each musical element—tempo, dynamics and expression—on the “Describing Music and Animals” worksheet included in the appendix.
 3. **Explain** that the composer of *The Carnival of the Animals*, **Camille Saint-Saëns** (say: **kuh-MEEL san-SAWN**), was trying to communicate the character of an animal in each movement, including the way each animal looks, moves or behaves.
 4. **Discuss** how animals can move quickly or slowly; how they can be big or little (loud or soft); how they can move in a smooth or choppy way; and how they can be heavy or light.
 5. **Ask** students to brainstorm what animals Saint-Saëns may have been describing in each movement and explain why. This guess should be based on the musical elements of the movement. Play each movement again as needed.
 6. **Reveal** the animals that Saint-Saëns actually intended to communicate in each movement and discuss why the composer made the choices that he made for this music.

ASSESSMENT:

- Visually assess whether students are changing their motions in response to the contrasting music
- Observe and discuss students’ animal choices in brainstorming activity
- Check “Describing Music and Animals” worksheets for accurate descriptions of the music

COMMON CORE STATE STANDARDS: CC.W.R.2, CC.SL.1, CC.SL.2, CC.SL.5, CC.L.R.2

NATIONAL CORE ARTS ANCHOR STANDARDS:

- MU:Pr4.3: Select, analyze and interpret artistic work for presentation
- MU:Re7.2: Perceive and analyze artistic work
- MU:Cn11.0: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding
- MU:Pr4.2: Select, analyze and interpret artistic work for presentation (Extension 2)

Name: _____ Date: _____

DESCRIBING MUSIC AND ANIMALS

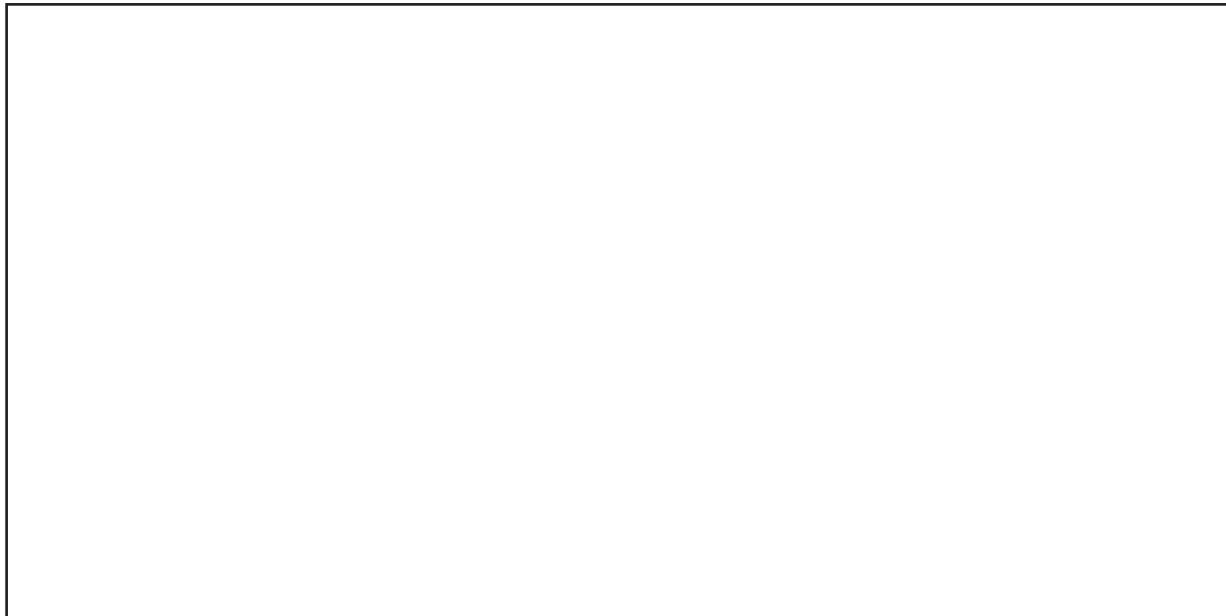
1. Listen to the music and describe what you hear on the table below.
2. At the bottom of the table, make a list of animals the composer may have been trying to communicate in each part of the music.
3. Draw a picture of **one** of the animals you chose at the bottom of the worksheet.

Movement #1 Movement #2 Movement #3

Does the music sound fast or slow?			
Does the music sound loud or soft? (big or small)			
Does the music sound smooth or choppy?			
Does the music sound heavy or light?			

What animals share the same characteristics as the music? _____

Draw:



LESSON 3 Music and Poetry

In this lesson, students will explore how elements in both music and poetry can depict animals.

FEATURED REPERTOIRE

Camille Saint-Saëns *The Carnival of the Animals*

-  [Royal March of the Lion](#)
-  [The Elephant](#)
-  [Kangaroos](#)

-  [Aquarium](#)
-  [The Swan](#)

OBJECTIVES:

Students will be able to:

- Imagine character traits of animals based on corresponding music
- Identify character traits of animals described in corresponding poetry
- Write poems describing the character traits of a chosen animal in response to corresponding music for this animal
- Compare character traits with musical elements, including tempo, dynamics, and expression

ESSENTIAL QUESTION:

- How do music and poetry communicate character traits?

EVALUATION:

Successful achievement of this activity would include the identification of character/animal traits as heard in the featured repertoire and poems that utilize those traits. Assess students' use of previously identified character traits in their poems.

KEY MUSIC VOCABULARY:

- **Movement:** a part of a larger musical work, similar to a chapter in a novel – usually has a title or Roman numeral
- **Dynamics:** how loudly or softly the music is played
- **Tempo:** the speed of the music's beat
- **Expression:** the ways that notes are played differently in music (e.g. smooth or choppy and heavy or light)

MATERIALS:

- Musical recordings of the featured repertoire listed above
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- Ogden Nash poems listed in the lesson plan
- Paper and pencils
- "Translating Animals into Words" worksheet

INTRODUCTION:

Explain that a man named Ogden Nash wrote poems to portray the same animals that Saint-Saëns described in *The Carnival of the Animals*. Please note: Ogden Nash's poems will not be performed at the concert that you and your students will see on March 20.

TEACHING STEPS:

1. **Read** the following two Ogden Nash poems to your student and **play** the corresponding movements from *The Carnival of the Animals*:

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 kangaroomeringues.

The Swan

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

2. **Discuss** the character traits that are described in these poems and connect them to the traits in the music. **Play** these movements again, as needed, to help guide the discussion. Each time you discuss a character, consider using the same guiding questions to discuss physical characteristics, actions, feelings, etc. For example:

What does the character look like? What does the character do? How does the character move (fast, slow, sleek, or clumsy)? How does the character sound? How does the character feel?

3. **Play** each of the following movements, which are also from *The Carnival of the Animals*, telling students the title of each movement before playing it:

- Royal March of the Lion
- The Elephant
- Aquarium

After listening to each movement, **discuss** the character traits of the corresponding animals and their relationship to the music. *How does the music help to describe each animal? What musical traits do you hear? What does this animal look like? How does it move?*

4. **Have students choose** one of the three movements below and complete the “Translating Animals into Words” worksheet. Then play each movement again.

- Royal March of the Lion
- The Elephant
- Aquarium

After listening, briefly **discuss** the character traits that the students chose.

5. **Have students write** a poem for the animal that they chose. Remind students that they may use their worksheet to help write their poem.

Have students share their poems with classmates.

As time allows, repeat this portion of the lesson, using another animal as their inspiration. Share finished work.

ASSESSMENT:

- Observe and discuss character traits for each animal that students have identified
- Check students’ responses on the “Translating Animals into Words” worksheet
- Identify animals’ character traits in students’ poems.

COMMON CORE STATE STANDARDS: CC.W.R.2, CC.W.R.3, CC.SL.1, CC.SL.2, CC.SL.5, CC.L.R.2

NATIONAL CORE ARTS ANCHOR STANDARDS:

- MU:Pr4.3: Select, analyze and interpret artistic work for presentation
- MU:Re7.2: Perceive and analyze artistic work
- MU:Cn11.0: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Name: _____ Date: _____

TRANSLATING ANIMALS INTO WORDS

Write your animal here: _____

Complete the worksheet below for your animal:

Movement

How does this animal move? Fast? Slow? Is it sleek or clumsy?

What other words describe this animal in motion?

Sounds

What sounds does this animal make?

What does it sound like when a group of these animals make noise together?

Does this animal sound happy? Sad? List a few emotions this animal sounds like:

Actions

How does this animal spend its day?

If this animal had a hobby, what would it be?

Characters

What are some of the characteristics of this animal?

CARNIVAL OF THE ANIMALS Composer History

WOLFGANG AMADEUS MOZART was born on January 27, 1756, in Salzburg, Austria, where his father was a violinist and composer. Mozart was a child prodigy, composing his first piece of music at age five. Mozart continued to write music until his death in 1791 at the young age of 35.

Mozart composed many works in his short life, including symphonies, chamber music, concertos and operas. *The Marriage of Figaro*, composed by Mozart in 1786, is a comic opera in four acts and to this day remains one of the most-performed operas worldwide. The overture—a prelude or instrumental introduction—is also well-known and is often played independently as a concert piece.

IGOR STRAVINSKY was born on June 17, 1882, in St. Petersburg, Russia. He began piano lessons as a young boy, also studying music theory and composition. He continued to study music as he grew older, balancing these lessons with his study of law. Stravinsky had a large output of compositions, including choral music, orchestral music, operas and ballets, including one of his most well-known works, *The Firebird*.

He composed *The Firebird* while working for Sergei Diaghilev's Ballets Russes Company, which was based in Paris. The ballet is considered to be Stravinsky's breakthrough composition, as he was relatively unknown at the time of its premiere (1910). It tells the tale of Prince Ivan's search for the most beautiful bird in the world: The Firebird!

BÉLA BARTÓK was born on March 25, 1881, in Nagyszentmiklós, Hungary, Austria-Hungary. He started to play piano at an early age and was first taught by his mother—he later continued his studies at the Budapest Academy of Music. Bartók was known for his strong interest in folk music and with Zoltán Kodály, another Hungarian composer, Bartók traveled throughout Hungary and other neighboring countries recording thousands of folk songs.

Bartók used the folk music he recorded in his own compositions, paying tribute to the rich culture and history that he discovered in his journeys. You can hear the very strong, rhythmic patterns and unique sounds in his work, including the *Romanian Folk Dances*, a suite of six short pieces, based on seven Romanian folk tunes that were originally played on fiddle.

CAMILLE SAINT-SAËNS was also a child prodigy. Born on October 9, 1835, in Paris, France, Saint-Saëns wrote hundreds of compositions, including symphonic poems, symphonies, chamber music and much more!

The Carnival of the Animals, composed in 1886, is a suite of fourteen movements, each depicting a different animal—including a lion, an elephant, tortoises, a swan and kangaroos. In 1949, Ogden Nash wrote a set of humorous verses to accompany each movement. The suite has been featured in popular media; the movement “The Aquarium” serves as inspiration to the main theme in Disney's *Beauty and the Beast*, and “Finale” is featured in *Fantasia 2000*. The music for *Fantasia 2000* was recorded by the Chicago Symphony Orchestra!

Additional resources about Carnival of the Animals

CARNIVAL OF THE ANIMALS BOOKS

Carnival of the Animals

Written by Jack Prelutsky, illustrated by Mary GrandPre, and published by Knopf Books for Young Readers

Carnival of the Animals

Written by John Lithgow, illustrated by Boris Kulikov, and published by Simon & Schuster Books for Young Readers

Firebird

Written by Misty Copeland, illustrated by Christopher Myers, published by Putnam Juvenile

The Tale of the Firebird

Written by Gennady Spirin, published by Philomel

VIDEOS

Ballet Fantastique—“The Dying Swan”

Kirov Ballet—“Dance of the Firebird”

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