2011 Institute for Educators
Arts Integration Partnership (AIP)

Model Lessons

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Curriculum Unit featuring the Anchor Work
Carnival of the Animals
by
Camille Saint-SAëns

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Teacher Outcomes in Music and Mime

Featuring the “anchor work classic”
Carnival of the Animals
by Camille Saint-Saëns

Teachers will be able to:

- Develop a deeper understanding and appreciation of classical Music and the ancient art of Mime in a joyful, creative environment.

- Explore the various themes and values that comprise
  ○ Saint-Saëns’ anchor work, Carnival of the Animals.

- Gain knowledge and basic skills in Music and Mime including pantomime (creation of invisible objects), character, creative movement, instruments of the orchestra, and musical elements (pitch, tempo, dynamics, and articulation).

- Demonstrate the key elements as they relate to qualities of the music and characteristics of the animals.

- Express understanding and interpret meaning of the anchor work, using Mime, Music, and Action, Sound and Staging.

- Create and perform an ensemble musical mime-play, modeled on selections from Carnival of the Animals.

- Increase understanding of the concept of similarities and differences.

- Identify and apply curriculum integration strategies.

- Assess, document and label examples of student learning.
## Model Lesson One – *Active Listening: Introduction to Carnival of the Animals*

**Materials:** *Carnival of the Animals* CD, CD player; large chart paper, markers; glossary and reference sheet; Teacher & Student Assessment Portfolios

### Enduring Understanding for Unit

We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

### SUMMARY

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<th>Creative Task &amp; Criteria</th>
<th>Assessment Strategies</th>
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<td><strong>Students will be able to:</strong></td>
<td><strong>Assessing Prior Knowledge</strong></td>
<td><strong>Teacher:</strong></td>
</tr>
<tr>
<td>• Demonstrate ability to actively listen and focus attention (AP, CRA).</td>
<td><strong>CREATE – Becoming an Expert</strong></td>
<td>• Makes a written journal observation about student ability to listen and focus attention.</td>
</tr>
<tr>
<td>• Show understanding of the musical terms: steady beat, pitch and tempo.</td>
<td><strong>Task:</strong> Students demonstrate use of appropriate adjectives to describe each animal’s traits and make connections to the music.</td>
<td>• Notes students’ use of appropriate adjectives to describe each animal’s traits and make connections to the music.</td>
</tr>
<tr>
<td>• Get into “listening position” and “neutral position”.</td>
<td><strong>Criteria</strong></td>
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<tr>
<td>• Demonstrate through writing, discussing, drawing, photographing, and/or performance that they have learned the content of the lesson.</td>
<td>Students will be able to:</td>
<td></td>
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<tr>
<td><strong>Teacher will:</strong></td>
<td><strong>• Demonstrate</strong> active listening and group focus of attention by listening to the music.</td>
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<tr>
<td>• Teach the lesson effectively.</td>
<td><strong>• Use</strong> adjectives to describe traits of the animals (big/small, loud/soft, slow/fast, heavy/light).</td>
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<tr>
<td>• Assess student learning outcomes.</td>
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<tr>
<td>• Document, collect and label the evidence of student learning from this lesson.</td>
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Lesson One – Active Listening: Carnival of the Animals

EXPERIENCE – Getting Smarter

- Play “Fossils” from Carnival of the Animals. (Track 46)
- Introduce the anchor work: Carnival of the Animals is a group of musical pieces that describe different animals in a zoo including elephants, lions, fish, kangaroos and chickens. The person who wrote this music was a French man named Camille Saint-Saëns. He was a composer of classical music.
- A composer is the person who thinks of the music and writes it down. People have written and performed classical music for over 700 years, and there is new classical music being written today all over the world. We hear classical music in movies, television, and even cartoons.

Teacher Tip: Play a few examples of famous classical music found on the “Musical Examples” CD. (Tracks 1, 6, 9, 11, 12)

- Together, we are going to be listening to and learning about Carnival of the Animals. We will also be acting out the animals in a few weeks. Saint-Saëns wrote this piece of music to amuse children. However, because he wanted to be thought of a serious composer, and this piece is funny and even silly at times, he would not allow Carnival of the Animals to be performed during his lifetime. But today it’s very famous and children all over the world know and love this music.
- Some music has a steady beat. When you feel like clapping or nodding your head to the music it probably has a steady beat. Let’s count to 8 and clap at the same time, keeping a steady beat.
- In classical music, we use many Italian words and you will be learning some of those words as we learn about Carnival of the Animals. “Tempo” means the speed of the music – fast, medium or slow. Play tracks 3, 5, 6, & 14 from Musical Examples and have students demonstrate fast and slow tempo by rolling their arms.
- The word “pitch” is another musical term. It is not like a pitch in baseball; it means how high or low the sound is. A mouse has a high-pitched squeak and a lion has a low-pitched roar. A baby has a high-pitched voice and a grown man has a lower-pitched voice. Play tracks 1, 2, 3 & 4 and have students stand up to demonstrate high and low pitch by wiggling their fingers high in the air for high pitch and near their toes for low pitch.

Teacher Tips: Use visual aids and post the words “tempo” and “pitch” on board. To differentiate between soft and loud or high and low, say “high in pitch” using a squeaky voice and “low in pitch” using a low, deep voice.

- In order for you to be ready to listen to some music in a few minutes, I need to teach you the LISTENING POSITION: Put your hands behind your ears and really, really focus. When you’re listening you’re using your ears and your brains! Think about what you’re listening to!

OPTIONAL – Active Listening: Carnival of the Animals – Listening to Silence/Listening Position

- Speak at a normal volume as you have students listen.
- Now continue to speak normally and have students put their hands over their ears. Compare and contrast. The sound will be muffled.
- Show students the “listening position”, which is a hand behind each ear, gently pushing the ear slightly forward without closing it. Demonstrate this.
- Now speak at the same volume while the students are in the listening position. They should hear more clearly. This also helps them to focus.
- Explain that they will be listening to “silence” (they will be in the “listening position”) for about 30 seconds.
- Do they think it will really be silent in the room?
- After the 30 seconds, you will ask them to describe the sound. They can identify the sound, use descriptive words, or imitate the sound. (For example: “I heard a bee,” or, “I heard a buzzing sound,” or, “I heard – ‘bzzz’…”)
- Ask them to get into listening position and close their eyes.
- After about 30 seconds have them describe what they heard.

REFLECT & INQUIRE
- Describe the sounds that you heard.
- If we listened to silence in a different room, might the sounds be different?

CREATE & PERFORM – Becoming an Expert
Task: Listen to and predict what the music will sound like for each animal.
Criteria
Students will:
- Demonstrate active listening and group focus.
- Use musical vocabulary (tempo and pitch) and descriptive words to identify and explain musical characteristics.
- Compare and contrast the animals – which are big, which are little? Which animals move quickly? Slowly?
- “Now we’re ready to start listening to Carnival of the Animals. Let’s begin by getting into our Listening Positions. Hold that position for as long as you can!”
  - After a short musical introduction, start with the LIONS. (show picture for each animal) When a lion roars, is it loud or soft? Do you think the music for the lion will be loud or soft? (loud) Listen for the lion roaring! (Play track 34 which is the Intro and track 35 – Lions.)
  - Next, we’ll hear the HENS AND CHICKENS. Let’s cluck together like a chicken. The sound is very choppy, so listen to how the music will be choppy too. (Play Track 36.)
  - The WILD DONKEYS move in a very fast tempo – they just can’t be contained! (Track 37 aka Wild Horses.)
  - Our next animals are the TORTOISES. Do tortoises move fast or slow? When we talk about the speed of music, we use the word TEMPO. Do you think the music will be in a slow or fast tempo? Saint-Saëns plays a musical joke on us. He uses very famous music called the “Can Can” http://www.youtube.com/watch?v=4Diu2N8TGKA – (the tune we’re talking about is approx. 40 seconds in). Saint-Saëns uses this tune, but because the tortoises move so slowly, he puts it in a very slow tempo. (Play track 38.)
  - Next we have the ELEPHANTS. Is an elephant big or small? Do you think the music will be in a high squeaky pitch, or a low pitch (answer: low pitch: remember to demonstrate this with your voice changing pitch). (Play track 39.)
  - Imagine how a KANGAROO moves. (Perhaps have the students demonstrate hopping). When you’re jumping is it a smooth movement or a choppy movement? Since the kangaroo jumps, do you think the music will be smooth or choppy? (choppy) (Play track 40.)

STEADY BEAT BREAK: LIONS – Let’s take a break from sitting and listen to the lion’s music again. This music has a steady beat, so let’s move to it: Make sure you freeze when the music stops. Let’s start in what we call “NEUTRAL POSITION”. That means that you stand up straight without making any sound and with your hands at your sides. Watch me so you know when to start moving.
TEACHERS: Decide whether you’d like your students to: 1) march to the beat, 2) clap or 3) move their arms as if you’re creeping like a lion to the beat of the music. (Start moving when the strings start playing which is after the piano solo (Track 35).

Teacher tip: remember to move to the beat – not the rhythm! The beat never changes in this piece.

- Now it’s time to visit the AQUARIUM. Imagine fish swimming. Is that a choppy movement like the kangaroos, or is swimming smooth? Listen for how the music is smooth and calm. The piano will make you think of water, and the flute and violins will make you think of the fish swimming. (Play track 41)
- Now we’re going to visit the BIRDS at the zoo. When birds sing, do they sing in a high pitch or low pitch? (high) Listen to the high pitched music of the birds. Imagine their wings fluttering. (Track 44 aka Aviary)
- FOSSILS are the remains or the impression of plants or animals that lived a long time ago (show a picture). The music is going to sound like bones and skeletons!!! If you listen carefully, you’ll hear Twinkle Twinkle Little Star! Let’s stand up and sing this song together. Does Twinkle Twinkle Little Star have a steady beat? (Yes) (Play track 46)
- The SWAN is a very graceful and beautiful animal, so the music is sweet, calm and smooth. (Play track 47)
- Now it’s time to get ready to leave the zoo and go home. We’ll hear the grand finale of the piece – (that means the “big ending”) and we’ll even hear some of the lion’s music, kangaroos, chickens and at the very end, some Hee Haws from the Donkeys! (Play track 48)
- If time allows, practice active listening by playing the AQUARIUM section (Track 41) with the lights off and the students sitting quietly or lying down. Ask them to be as still and silent as possible. With their eyes closed, have them imagine the fish swimming smoothly and peacefully.

REFLECT & ASSESS – Making Connections
- The animals that are in Carnival of the Animals have some things that are the same and some that are different. Can you name two animals that are big? Two animals that are small? Two animals that move fast? Two animals that move slowly? Two animals that swim? Etc.

Curriculum Connections
- Language Arts: vocabulary: steady beat, tempo, pitch, composer, classical music, zoo, all the animals found in Carnival of the Animals.
  The skill of keeping a steady beat helps students’ with their reading fluency and comprehension as well as overall focus.
- Science: predator and prey, food chain, habitats, difference and similarities, fossils.
  Make your own fossil instructions: http://www.thecraftyclassroom.com/CraftGeologyFossil.html
  Try fossil rubbing by placing a piece of paper over a 3-D plate of an animal or leaf and rubbing it with a crayon.
- Social-Personal Development: teamwork
- Social Studies/Maps: show a map and indicate where France is (where Saint-Saëns was born) and Italy is (we use Italian words in music.)
Model Lesson Two – *Instruments of the Orchestra*

**Materials:** *Carnival of the Animals* & Britten’s *Young Person’s Guide Orchestra* CD, CD player; 2 simple costumes (can be a scarf and a hat/ sunglasses, etc.), large chart paper, markers; large pictures of instruments being played; Orchestra Seating Arrangement; Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** - Listening to and understanding music can help us explore our similarities and differences.

**Essential Questions Related to Lesson and Unit**
- Why is teamwork important in the orchestra?
- How are different instruments played?
- Can you hear the differences in the sounds of different instruments?

**Big Ideas for Lesson**
- *Timbre* (pronounced tam’br – French!) is the sound quality peculiar to each instrument; *timbre* can reflect a mood or personality.
- Each instrument has a particular way of being played that affects its *timbre* or sound quality.

**SUMMARY**

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<th>Lesson Two Outcomes</th>
<th>Creative Task &amp; Criteria</th>
<th>Assessment Strategies</th>
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<tbody>
<tr>
<td><strong>Students will be able to:</strong></td>
<td><strong>Assessing Prior Knowledge</strong></td>
<td><strong>Teacher:</strong></td>
</tr>
<tr>
<td>- Identify instruments used in <em>Carnival of the Animals</em></td>
<td>- Have you ever heard or been to a live performance by an orchestra?</td>
<td>- Makes a written journal observation</td>
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<tr>
<td>- Understand that there are 4 instrument sections in the orchestra.</td>
<td>- What are some of the instruments you might find in an orchestra?</td>
<td>- Writes about students’ ability to follow the conductor while pantomiming accurately.</td>
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<tr>
<td>- Accurately pantomime playing an assigned instrument (AP, CE).</td>
<td>- Why is there a conductor in an orchestra?</td>
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<tr>
<td>- Demonstrate through writing, discussing, drawing, photographing, matching, and/or performance that they have learned the content of the lesson.</td>
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<tr>
<td><strong>Teacher will:</strong></td>
<td><strong>CREATE – Becoming an Expert</strong></td>
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<tr>
<td>- Teach the lesson effectively.</td>
<td><strong>Task:</strong> Students accurately pantomime playing an instrument featured in <em>Carnival of the Animals.</em></td>
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</tr>
<tr>
<td>- Assess student learning outcomes.</td>
<td><strong>Criteria</strong></td>
<td><strong>Student Prompts &amp; Questions</strong></td>
</tr>
<tr>
<td>- Document, collect and label the evidence of student learning from this lesson.</td>
<td>Students will be able to:</td>
<td>- Use adjectives to describe the sound of each instrument.</td>
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<td>- Pantomime instruments with strong, clear movements.</td>
<td>- Describe the role of the conductor in the orchestra.</td>
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<td>- Perform silently.</td>
<td>o What does he or she do?</td>
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<td></td>
<td>o How is teamwork important to an orchestra?</td>
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<td><strong>Enduring Understanding: Similarities and Differences</strong></td>
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<td>- How are the <em>stringed instruments</em> the same? (they all have 4 strings and use a bow)</td>
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<td></td>
<td>- How are <em>brass instruments</em> similar? (they are all blown into and are made of brass)</td>
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**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Two – Instruments of the Orchestra**

**Assessing Prior Knowledge**

- What is an orchestra?
- What are some of the instruments you might find in an orchestra? (For list, see picture of orchestral seating arrangement, pg. 42.)
- What does a conductor do?

**EXPERIENCE – Getting Smarter**

Teacher Tip: Use pictures of the full orchestra and the individual instruments. (Xerox the pictures provided in your booklet.) After listening to each instrument, the teacher models in pantomime how each instrument is played with students following.

**Task**

- Students and teacher pantomime the instruments of the orchestra to the music of Benjamin’s Britten’s *Young Person’s Guide to the Orchestra*.  
  (Pantomime is the creation of invisible objects through gesture, movement and stillness. See Model Lesson 3).
- Play the segments again, pantomiming each instrument as it is played on the recording; students follow teacher’s modeling.

**Optional**: Ask students if anyone plays one of the instruments and if they can bring in the actual instrument to show to the class.

**Criteria**

Students will:

- Show in clear pantomime gesture whether the instrument is blown, bowed or struck.
- Identify various sections of the orchestra and use the appropriate movement to accompany the instrument in each section.
- Present and discuss with students the different sections of an orchestra (classifying).
- There are four sections of instruments of the orchestra: **strings, woodwinds, brass and percussion**.
- Benjamin Britten, a composer from England, used music written by another English composer, Henry Purcell, as the main theme or tune for this piece. (Britten recycled!!) Listen to Track 14.
- Ask for **two volunteers** to put on costumes: We still recognize our friends even though they look fancier or scarier, or more glamorous than usual. The same thing can happen with music. The composer can make the original tune fancier or more serious, louder or softer, or in a higher or lower pitch or faster or slower tempo, or use different musical instruments, but we still recognize the tune or theme.
- Let’s listen to the main theme again: **Play Track 14 of Britten’s *Young Person’s Guide to the Orchestra***. This is Purcell’s theme played by the whole orchestra. (*Tutti* – is the Italian word for everyone playing together).
- In a few minutes, we will listen to the different sections of the orchestra play this theme. You will still recognize the music, even though it sounds a little different because different musical instruments are playing it each time.
- The **Woodwind instruments** are all blown into to make the sound. Most of them are made of wood (show picture), except for the flute which is made of silver and metal, but was made of wood a long time ago. One of the woodwind instruments is the clarinet. Let’s pretend to play the clarinet silently. Watch me and do what I do.
Now let’s get into the LISTENING POSITION: Play Track 15 to hear the woodwind family.

The Brass Instruments are now heard playing the same Purcell theme. The brass instruments are also blown into, but they are made out of a special metal with a golden color called “brass” (show a picture of a brass instrument and if you have a sample of something made of brass, please show it). The trumpet is in the Brass family. Let’s pretend to play the trumpet silently. (Pantomime trumpet)

Play Track 16 to hear the brass family play the tune.

The String family of instruments is made out of wood. Each string instrument has 4 strings and a bow that is played across the strings.

Let’s pretend to play the violin which is in the string family. (Pantomime violin and show picture)

Teacher Tip: Demonstrate how the pitch of the strings changes by changing the length of a rubber band. The shorter the string (or rubber band) is, the higher the pitch.

Play Track 17 as the strings now play this same musical theme.

Finally, we hear the Percussion instruments. Any instrument that you hit or shake is a percussion instrument. Can you name some percussion instruments that you know? (Drums, piano, bongos, triangles, cymbals, chimes, bells, gongs, xylophone, tambourine, etc)

Let’s pretend to play a drum silently in the air. (Pantomime playing drums with mallets and show picture)

Play Track 18 to hear the percussion family.

Now we’ll hear the theme played once more by the whole orchestra, with all four sections playing together – “Tutti!”

Have students stand up to conduct the opening Tutti section of Britten’s Young Person’s Guide (Track 19).

The piece is in ¾ time so start with your arm at eye-level, for beat #1. Beat #2 is to the right and Beat #3 closes the triangle by having your arm return to its eye-level position. Turn your back to your students as you demonstrate so they can visualize and “shadow” the motions more easily.

Repeat the activity above, but now have your students PANTOMIME each instrument section as you model for them.

WINDS: pantomime the clarinet (to represent the section). The clarinet is held in front of you with your left hand above the right hand at chest and waist levels.

BRASS: Trumpet will represent brass: Trumpet is held at a 90 degree angle to your body – your right hand plays the valves (buttons).

STRINGS: Violin will represent strings. Hold violin to your left side and bow is held in your right hand at a 90 degree angle to violin. Move the fingers of your left hand to change pitch.

PERCUSSION: Timpani (aka kettle drum) will represent the percussion family. Hold a mallet (stick) in each hand and pantomime hitting the timpani.

During the tutti sections, students can choose any of the instruments or, if you prefer, they may conduct.

Read Something from Nothing by Phoebe Gilman.

Ask the students to join you in saying the sections that repeat throughout the book. This book is all about recycling and Britten recycled Purcell’s music to create his own, new piece.

Steady Beat: Students take a break from sitting by doing steady beat work.

Put on THE LIONS from Carnival (Track 35) and conduct (in 2 beats – so the motion is down/up) After your students are keeping the steady beat nicely, feel free to be playful and use different parts of your body (fingers, jaw, head nodding, etc) as the students follow your movements.
CREATE & PERFORM – Becoming an Expert

Task
- Students and teacher pantomime the instruments of the orchestra to the music of Carnival of the Animals. (Pantomime is the creation of invisible objects through gesture, movement and stillness. See Model Lesson.)
- Play the segments again, pantomiming each instrument as it is played on the recording; students follow teacher’s modeling.

Optional: Ask students if anyone plays one of the instruments and if they can bring in the actual instrument to show to the class.

Criteria
Students will be able to:
- Show in clear pantomime gesture whether the instrument is blown, bowed or struck.
- Identify various sections of the orchestra and use the appropriate movement to accompany the instrument in each section.
- Listen to Track 48, the finale of Carnival of the Animals. Have students listen for when the piano is featured and the strings are featured as well as the tutti sections.
  o Then play the same track again and have students pantomime and change instruments as they hear them on the CD:
    o Piano is first,
    o then woodwinds with the pianos,
    o pianos alone again, then strings play the tune,
    o then tutti, strings,
    o piano,
    o then a final tutti.
  o Listen and follow along!

REFLECT & ASSESS – Making Connections
- Every instrument in the orchestra is important and the orchestra works as a team to make beautiful music. Can you think of any other jobs where teamwork is important? (police, firefighters, teachers, doctors, construction workers, family, community workers, etc.)
- The conductor uses his or her body and face to tell the orchestra what he wants. For example, if he wants the orchestra to play very loud, he uses big gestures, but if the orchestra should play softly, he’ll use smaller hand motions. Class, how would you show someone else that you were feeling angry? Surprised? Nervous? (This is a nice segue to Lesson 3 that introduces the students to Mime.)
- If time permits, play Track 47 (THE SWAN) with the lights off and students lying down or sitting in a relaxed way. Have them listen as silently as possible with as little movement as possible.
### Model Lesson Three – The Art of Mime: The Silent Language of our Feelings

**Materials:** Carnival CD, CD player; digital camera (optional for assessment); Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

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<tr>
<td><strong>Lesson Three Outcomes</strong></td>
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<tr>
<td><strong>Students will be able to:</strong></td>
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<tr>
<td>• Develop knowledge and skills in Mime, movement and pantomime (AP, CE, HCC).</td>
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<tr>
<td>• Increase degree of concentration by using the stealth walk.</td>
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<tr>
<td>• Use movement and emotion to transform into different clay statues.</td>
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<tr>
<td>• Interpret and perform the introduction to Carnival of the Animals. (CE).</td>
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<tr>
<td>• Demonstrate through writing, discussing, drawing, photographing, and/or performance that they have learned the content of the lesson.</td>
</tr>
</tbody>
</table>

**Teacher will:**

- **Teach the lesson** effectively.
- **Assess** student learning outcomes.
- **Document, collect and label** the evidence of student learning from this lesson.

**Criteria**

Students will be able to:

- **Demonstrate** a slow, silent, sneaky way of walking as an animal.
- **Use tension** to show invisible objects (pantomime).
- **Use facial expressions** to show emotion.
- **Synchronize movements** with musical cues.
- **Perform** silently.

**Student Prompts & Questions:**

- **Describe** in oral or written form what the animals want and need. (e.g., are they hungry, curious to see people looking at them in the zoo, scared, playful, angry?)
- **Draw** a picture of a lion.

**Enduring Understanding:**

*Similarities & Differences*

- **Discuss** similarities and differences between you and the lion.
Lesson Three – The Art of Mime: The Silent Language of our Feelings
Assessing Prior Knowledge
- What is Mime?
- What specific skills would a Mime artist need?

EXPERIENCE – Getting Smarter
- Teacher demonstrates the “stealth walk” using slow motion and silence, like a lion sneaking through the jungle. One student performs “stealth walk” alone. Next, a group of three performs.
- Whole class uses “stealth walk” to create the silent circle.
- Whole class engages in simple warm-up activities.
  - Stretch up toward sky on tiptoes.
  - Bend forward dangling arms like a piece of spaghetti.
  - Curl up slowly.
  - Fill up with air like a balloon. Let the air out.
  - Arch back with arms opened like you’re about to give someone a hug.
  - Curl forward scrunching your arms in like you’re hiding.
- Demonstrate 5-finger exercise in preparation for pantomime.
- Create a fixed point in space.
  - Identify placement of objects by practicing the technique of grab/release.
  - Establish where the object is by moving and “fixing” the point.
- Demonstrate the creation of solid objects.
  - Use tension to show strength and resistance.
  - Form shapes with hands to show solid objects in Carnival of the Animals: Zoo cage bars (straight lines), Ball (sphere).
  - Practice grabbing onto zoo cage bars and letting go.
  - Use tension to show strength and resistance.
  - Create straight lines keeping the hands equidistant.
- Clay Motion
  - Create clay statues by moving our bodies as if they are made of clay – use slow, thick clay-like movement.
  - Commands: “Hold still when I say ‘Freeze!’ Start moving again when I say, ‘Go’.” Slowly go back to your neutral position when I say, ‘Back to neutral’.
  - Teacher & students move together: “Hands are made of clay, arms are made of clay, torso is made of clay, legs are made of clay, and whole body is made of clay. Freeze!”
  - Repeat going to different levels as instructed by the teacher. The levels are: high, medium, low.
  - Practice freezing with a sharp stop.
o Practice stillness.
o Teacher calls out words having the students create clay statues of the words. Use words pertaining to a zoo or carnival, i.e., lion, zoo, chicken, pizza, balloon, etc.
o Listen to introduction to Carnival of the Animals.

Task: Perform Clay Motion Exercise

Criteria

- Use slow, thick, clay-like movement
- Move to different levels (high, medium, low)
- Interpret each word/animal using a clear, identifiable body position.
- Freeze in still positions.
- Perform silently.

INQUIRE

- How do you think the animals feel in the zoo?
- What do you think the animals think when they see people looking at them in the zoo?
- Do you think they feel you are strange looking?
- Do you think they are happy in the zoo?
- If you were an animal, would you rather be in the zoo or in wilderness?

CREATE & PERFORM – Becoming an Expert

Task: Perform a section from Carnival of the Animals.

Criteria

Students will be able to:

- Demonstrate a slow, silent, sneaky way of walking as an animal.
- Use tension to show invisible objects (pantomime).
- Use facial expressions to show emotion.
- Synchronize movements with musical cues.
- Perform silently.

REFLECT & ASSESS – Making Connections

- Were the elements of Mime (silence, concentration, pantomime) clear in their performance?
- Were the performers able to express emotions without words?
- What emotions did you see?

Lesson Extensions: Explain why animals sneak? Why do you sneak? (Tell what they/you need or want?) Can you make up a story that would involve someone sneaking something? Can you draw a picture of a lion?
**Model Lesson Four – Mimetic Portraits: Using Facial Expression, Position, Gesture, and Walk to Create Animal Characters**

**Materials**: Carnival CD, CD player; digital camera (optional for assessment); Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit**: We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

### SUMMARY

<table>
<thead>
<tr>
<th>Lesson Four Outcomes</th>
<th>Creative Task &amp; Criteria</th>
<th>Assessment Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be able to:</strong></td>
<td><strong>Assessing Prior Knowledge</strong></td>
<td><strong>Teacher:</strong></td>
</tr>
<tr>
<td>- Create mimetic portraits of animals from Carnival of the Animals using body position, facial expression, gesture, and walk (rhythm). (CE)</td>
<td>- Review words that describe each animal and add some action words (verbs).</td>
<td>- Uses the rubric to prompt student reflection and discussion about aspects of their mimetic performances.</td>
</tr>
<tr>
<td>- Portray each animals’ emotions, motivations and physicality matching the mood of the music. (AP, CE)</td>
<td>CREATE – Becoming an Expert</td>
<td>- Notes in assessment portfolio the range of student accomplishment of 1, 2, 3, or all 4 aspects of character elements for the class as a whole</td>
</tr>
<tr>
<td>- Demonstrate through writing, discussing, drawing, photographing, and/or performance that they have learned the content of the lesson.</td>
<td><strong>Task</strong>: In small groups, students perform animal characters from Carnival of the Animals with music.</td>
<td>- Identifies elements that should be re-taught and/or included.</td>
</tr>
</tbody>
</table>

**Criteria**: Students will be able to:
- Create a body position using face, head, torso, arms, hands, and legs that clearly identifies the animal character.
- Use clear, identifiable, and believable facial expression.
- Incorporate a gesture that is “believable” and tells us who your animal character is.
- Walk as the character would walk while maintaining the body position.
- Able to maintain stillness while creating “statues.”
- Match your animal’s movement with the music.
- Perform silently.

**Teacher will:**
- Teach the lesson effectively.
- Assess student learning outcomes.
- Document, collect and label the evidence of student learning from this lesson.

**Student Prompts & Questions:**
- Add descriptive words underneath each photograph on the Photo Display.
- Draw a picture of the characters highlighting facial expression and position.
- Add one descriptive word to their drawing.
- Match the animal with the appropriate instrument and/or descriptive word.

**Enduring Understanding:**
**Similarities & Differences**
- Describe /discuss similarities and differences between you and the animals in Carnival of the Animals.
**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Four – Mimetic Portraits: Using Facial Expression, Position, Gesture, and Walk to Create Animal Characters**

**Assessing Prior Knowledge**
- Make a list of words describing the different animals’ movement and emotions in *Carnival of the Animals*.
- Using the descriptive words from the list, teacher asks if anyone can describe how a “sneaky” person would walk, i.e. slow, silent, bent over, on tiptoes. A slow person? A proud person? A fast person?
- Could someone demonstrate one of those? (Walking across the floor from Point A to Point B)
- In what ways do we express our personalities and our moods only using our body movement and facial expressions without words?
- Teacher models communication styles:
  - Verbally: Look at a student and say, “I didn’t like that. Come here.”
  - Non Verbally: Slowly walk toward that same student, stop and stare at him/her using an erect body position, maybe folded arms, stern facial expression. Then, beckon them to you with a single pointed finger.
- Ask students which they thought was stronger – verbal or non-verbal.
- Point out that sometimes saying something with your body and face is more powerful than words.
- Can you describe what position I created with my body, my facial expression, a gesture I used, or my walk?
- Can someone demonstrate a still position that tells us what sort of person you are? Can someone demonstrate a facial expression?
- Can someone show us a gesture that demonstrates what you want or how you feel? (Rubbing tummy to show hunger, licking lips, waving, shaking a fist in anger, pointing to “come here”, etc.)
- Teacher explains that the body and face are the Mime artist’s tools for expressing character.

**EXPERIENCE – Getting Smarter**
- Stealth Walk into Silent Circle.
- Teacher reviews the “stealth walk”. *(Slow, silent, sneaking way of walking into the silent circle.)*
- Teacher signals by saying “Go.” Students use stealth walk to make the silent circle.

**Warm-Up**
- Stretch up toward sky on tiptoes.
- Bend forward dangling arms like a piece of spaghetti.
- Curl up slowly.
- Fill up with air like a balloon. Let the air out.
- Arch back with arms opened like you’re about to give someone a hug.
- Curl forward scrunching your arms in like you’re hiding.
- Clay Motion (refer to Lesson 3: warm up).
- Five finger exercise.
Facial Expression (Invisible Masks) (Refer to Glossary & Reference Sheet: “Character Gestures”, p. 32.)

- Teacher models putting on an invisible happy mask and taking it off.
- Teacher instructs the invisible mask exercise.
  - Put flat hands on an invisible table and off. Repeat, to clearly establish the table.
  - Start with a neutral face (no facial expression).
  - Pick up a mask from the table and put it on their face. As the hand covers the face, the facial expression changes instantaneously from the neutral to “happy.” Take off the mask and set it on the table. Face changes back to neutral.
- Repeat with masks of animal characters from Carnival of the Animals

Character Position

- Reviewing from Lesson 3, I’m going to become a statue of THE LION by first turning myself into clay and slowly forming the statue.
- Teacher models turning into a statue of the lion. Move body starting with hands, arms, torso, legs, face, and slowly form a statue of the lion (example: hands stretched forward, hands in claw formation, torso bent forward, mouth and eyes open wide). Hold still for five counts, and then loosen up. “Can anyone describe what I was doing with my whole body?”
- “Now it’s your turn. Create the same statue position that I did. I’ll call out each part of your body that will turn into clay. Then slowly form the statue of the lion. When I say “freeze,” stop suddenly, holding still as you can like a statue.”
- “Hands are made of clay, arms are made of clay, torso is made of clay, legs are made of clay, whole body is made of clay, slowly move into a statue of the lion and… Freeze!”

Character Gesture

- “Now we’re going to add a gesture. What sort of gesture do you think the lion might use? Clawing the air to frighten other animals? Rubbing his tummy because he’s hungry? Can you think of a gesture?
- Create the statue of the lion.
- Teacher calls out clay commands.
  - “Next, we will come to life. Standing where you are, pretend to claw at another animal and show how fierce you are to frighten him.
  - Teacher says, “Freeze!” “Back to place.”
- Repeat with a few other characters

Character Walks

- “Now we will add the last element in creating mimetic characters.”
- “How does a character walk? I’m going to say a word from our word list that describes an animal character. You show me a walk that would go with the word, for example, ‘Fluttery.’” Teacher walks in a fluttery way. “You can go anywhere in the room, but you can’t bump into each other or furniture. Now you try it.” Repeat with more descriptive words from the word list.
- Now let’s put all the elements together with the BIRD. Starting with our bird statues and facial expressions, adding a gesture, and finally walking.
- Teacher calls out clay commands for the students to move like clay into bird statues.
- Then, call out “gesture,” then “walk”, and finally “back to places.”
- Repeat with other characters.
Putting It All Together Task

- Whole class creates mimetic animal characters
- Teacher names an animal from *Carnival of the Animals*.
- Teacher gives commands for students to create mimetic characters:
  - “Clay” commands (hands are made of clay, arms are made of clay, torso, legs, head, face, whole body is made of clay)
  - “Freeze!” (form clay statue of character)
  - “Gesture” (characters come to life with facial expression and gesture)
  - “Walk” (maintain character’s position while walking)
  - “Freeze!”
  - “Back to places”

Character Drill Game

- Teacher rapidly calls out the following commands with students following. (Note: teacher can mix the commands up.)
  - “Character name” (snap into character position using whole body and facial expression)
  - “Freeze!” (freeze in statue position)
  - “Gesture” (characters come to life and perform gesture)
  - “Freeze!” (freeze in position)
  - “Walk” (maintain rhythm and speed of the character, silently and without touching each other)
  - “Freeze!” (freeze in position)
  - “Back to Places” (return to place in the circle as the character)
  - “Freeze!” (freeze in position)
  - “Back to Neutral” (snap back to neutral position)
- Repeat with different characters. Keep it quick and fun, but hold the students to the criteria
- Repeat, playing corresponding musical themes on CD

INQUIRE

- Have you ever seen people that have some of the same characteristics as the animals that we’ve portrayed?
- Are there hungry people like the lion who will do whatever they can to get something?
- Do you know anyone who flutters around like the bird? Lumbers like an elephant? Glides like a swan?
- Can you identify two animals that move in opposite ways?
- Can you think of any books or stories about two animals, i.e. the tortoise and the hare?
CREATE & PERFORM – Becoming an Expert

Task: In small groups, students perform animal characters from Carnival of the Animals with music.
- There will be multiple characters: 3 lions, 3 chickens, 3 elephants, etc. All of the students portraying the same character walk from one side of the performing area to the other as their assigned character. Begin and end in frozen still positions. (Play CD portion that corresponds to each animal character)

Criteria
- Create a body position using face, head, torso, arms, hands, and legs that clearly identifies the character.
- Use clear, identifiable, and believable facial expression.
- Incorporate a gesture that (is believable) tells us about who your character is.
- Walk as the character would walk while maintaining the position.
- Hold still in statue positions.
- Match your animal’s movement with the music.
- Perform silently.

REFLECT & ASSESS – Making Connections (see rubric below)
- How did this activity help you to understand the qualities of each animal character in Carnival of the Animals?
- Which animal character did you feel is most like you?
- How did making changes in body position and facial expression clearly communicate the animal’s personality and mood?
- How did the music affect your movement and performance?
- What was difficult about this activity?
- Teacher uses rubric below to prompt student reflection and discussion about aspects of their mimetic performance.

Enduring Understanding
- Discuss similarities and differences between you and the animals in Carnival of the Animals.
## RUBRIC FOR ASSESSMENT – Model Lesson Four

<table>
<thead>
<tr>
<th></th>
<th>Advanced</th>
<th>Proficient</th>
<th>Not Proficient</th>
</tr>
</thead>
</table>
| **Student was able to demonstrate all of the criteria, and was also successful in including all of the required elements.** | • Consistently strong and clearly defined body position demonstrating character by utilizing all of the following in equal measure: *face, head, torso, arms, hands, and legs.*  
• Clear, expressive and convincing use of facial expression.  
• Strong and appropriate gesture for the character.  
• Clearly able to walk as character and maintain strong body position.  
• Clearly understood and maintained stillness when creating the “statues.”  
• Matches the animal movement with the music throughout.  
• Consistently able to maintain silence while portraying characters. | • Mostly strong and defined body position demonstrating character by also utilizing all of the following, but not in equal measure: *face, head, torso, arms, hands, and legs.*  
• Mostly clear and convincing use of facial expression.  
• Appropriate gesture for the character.  
• Able to walk as character and mostly maintain appropriate body position.  
• Able to maintain stillness while creating the “statues.”  
• Mostly matches the animal movement with the music.  
• Able to maintain silence most of the time while portraying characters.  | **Student was only able to demonstrate one or two of the criteria, and lacked the required elements.**  
• Demonstrated body positions that portrayed a character but unable to utilize more than one of the following: *face, head, torso, arms, hands, and legs.*  
• Lacking clear and convincing use of facial expression.  
• Unable to show appropriate gesture for the character.  
• Very tentative character walk and unable to maintain appropriate body position.  
• Unable to maintain stillness when creating most of the “statues.”  
• Does not match the animal movement with the music  
• Unable to maintain silence when portraying characters. |

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Music Center Anchor Work Model Curriculum Unit: *Carnival of the Animals*  
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# Model Lesson Five – Musical Portraits: Understanding Musical Vocabulary

## Materials
- CD player, Musical Examples CD; Carnival of the Animals CD, white erase board; Teacher & Student Assessment Portfolios

## Enduring Understanding for Unit
We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

## Big Ideas for Lesson
- A clear comprehension of the elements of music such as pitch, tempo, dynamics (volume), articulation (smooth/choppy, legato/staccato), will impart a wider vocabulary with which to explore and create.
- Music is a language that can express emotions without words.

## SUMMARY

<table>
<thead>
<tr>
<th>Lesson Five Outcomes</th>
<th>Creative Task &amp; Criteria</th>
<th>Assessment Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be able to:</strong></td>
<td><strong>Assessing Prior Knowledge:</strong></td>
<td><strong>Teacher:</strong></td>
</tr>
<tr>
<td>- Define and show understanding of musical terms: pitch, tempo, forte, piano, legato, staccato.</td>
<td>- Review the definitions of tempo and pitch.</td>
<td>- Uses the rubric to assess their students’ progress.</td>
</tr>
<tr>
<td><strong>Teacher will:</strong></td>
<td><strong>CREATE – Becoming an Expert</strong></td>
<td><strong>Student Prompts &amp; Questions:</strong></td>
</tr>
<tr>
<td>- Teach the lesson effectively.</td>
<td><strong>Task:</strong> Identify the musical terms being used in various sections of Carnival of the Animals.</td>
<td>- If you are speaking in a library should your voice be piano or forte?</td>
</tr>
<tr>
<td>- Assess student learning outcomes.</td>
<td>Listen to a few selected sections and use specific hand signals to identify various musical elements.</td>
<td>- When you hear rain falling on the roof, is it staccato or legato?</td>
</tr>
<tr>
<td>- Document, collect and label the evidence of student learning from this lesson.</td>
<td><strong>Criteria</strong></td>
<td></td>
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<tr>
<td></td>
<td>Students will be able to:</td>
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<tr>
<td></td>
<td>- Use and understand most musical terms correctly.</td>
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<td></td>
<td>- Respond verbally with some correct musical terms when an auditory example is given.</td>
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<tr>
<td></td>
<td>- Show the corresponding hand signals for: forte, piano, legato, staccato.</td>
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</table>
**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Five – Musical Portraits: Understanding Musical Vocabulary**

**Assessing Prior Knowledge**
- Does anyone remember what the word tempo means? (Tempo = speed)
- Does anyone remember what the word pitch means? (If the note is high, medium or low)
- If time allows, review pitch and tempo by playing some appropriate tracks from the *Musical Examples* CD.
- Ask students to listen for, identify, and describe those terms.

**EXPERIENCE – Getting Smarter**
- Together, the whole class will create the sounds of the weather at the zoo, i.e., the sounds of rain and wind.
- In music we use words in Italian which I will now teach you.

**Teacher Tip:** Have these terms written on the board.

- **Forte** means loud. (The Spanish word for strong is “fuerte” – a cognate for the Italian “forte”)
- When you hear music that is forte, **silently** make a lion’s face (because a lion’s roar is forte.)
- **Piano** means soft.
- When you hear music that is piano, put your finger to your lips to signal “piano”.
- Using the *Musical Examples* CD, play some or all of Tracks 5-8 to demonstrate forte and piano. Ask students to use the hand signals to indicate if the music is forte or piano.
- When you are in a library, should your voice be piano or forte? (piano) When you are playing a game on the playground is your voice usually forte or piano? (forte)

**Teacher Tip:** When you say *forte*, say it loudly, and when you say the word *piano*, whisper it.

- **Clap orchestra:** Teacher acts as conductor to indicate when the class should start, stop, clap loudly (arms raised high) and clap softly (arms lowered).
- **Staccato** means choppy. [Teacher Tip: Say this sentence using short, clipped speech]
- When you hear music that is staccato, point your index fingers in the air.
- **Legato** means smooth. [Teacher Tip: Say this sentence connecting one word to the next – almost singing it]
- When you hear music that is legato, show me by smoothly waving your hand in the air. (Teacher: model this legato movement.)
- Play some or all of Tracks 9-12 from the *Musical Examples* CD.
- Have your students show you if they’re hearing music that is staccato or legato with those hand signals.
  - When you are running is it legato or staccato? (staccato)
When a mother is stroking her baby, is it legato or staccato? (legato)

Rain falling on the roof is? (staccato)

Let’s imagine the sounds of the weather at the zoo. This half of the class will be a breeze, so let’s make a whooshing sound legato and piano.

Watch my signals to start and stop.

(Demonstrate the signals) If my arms go higher, it means that your whooshing sound should get more forte, when my arms go lower, your whooshing sound should get piano. (Practice with ½ of the class doing wind).

The other half of the class will pretend it’s raining at the zoo. Will the rain be legato or staccato? Let’s tap our fingers on the floor and start the rain piano. Watch my arms to make the rain more forte or more piano and remember to watch my signals to start and stop. (Practice rain with ½ of the class.)

Now let’s put both sounds together. Watch my hands for signals!

Teacher Tip: Indicate forte (louder volume) by raising your arms high, and piano (softer volume) by keeping your arms low or putting your index finger to your lips. Indicate staccato by sharply pointing with your index finger (may alternate hands). Indicate legato (smooth) by smoothly waving your hand back and forth (like a sideways figure 8). Indicate tempo (speed) by how fast or slow you move your arms.

Steady Beat Break: Guide the students to get up and do one of the steady beat activities: Everybody Jam, Shaka-Shaka-Stop, or move or conduct the music for the Lions or Elephants sections from Carnival of the Animals.

CREATE & PERFORM – Becoming an Expert

Task: Identify the musical terms being used in various sections of Carnival of the Animals. Listen to a few selected sections and use specific hand signals to identify various musical elements.

Criteria: Students will be able to:
- Use and understand most musical terms correctly.
- Respond verbally with some correct musical terms when an auditory example is given.
- Show the corresponding hand signals for: forte, piano, legato, staccato.

Optional: Also have them draw the symbol in the air for each. For example, have them draw an “f” in the air for forte.

Instruction:
- Listen to sections of Carnival of the Animals and respond with the correct hand signal or musical symbol.
- We use symbols in our lives every day, for example: instead of writing out two plus two equals four, we instead use symbols: 2 + 2 = 4 Show some symbols your students may know such as + =?! (The flag is also a symbol as are road signs.)
- Music uses symbols too.
- Show an example of a piece of music that has musical symbols, for instance:
  - http://icking-music archive.org/scores/debussy/Debussy_Golliwogs_Cakewalk.png (this sheet music has the symbols used in this lesson).
The round notes on this music tells the musician (a pianist in this case) which pitches to play and which keys to press on the piano. There are also symbols which tell the musician when to play forte or piano or legato or staccato.

- The symbol for forte is the first letter of the word forte – See if you can find the forte symbol in the music. \( \text{F} \)
- The symbol for \textit{piano} (or soft) is the first letter of the word piano \( \text{P} \). See if you can find the symbol for piano in the music.
- The symbol for legato (smooth) is a curvy \( \cap \) line (show this in the sheet music).
- The symbols for staccato (choppy) are dots under the notes. … (show in the sheet music)

Optional: If students observe that there are other symbols found in this music, such as \text{pp} = \text{pianissimo} (very soft) or \text{mf} = \text{mezzo forte} (medium loud) acknowledge that, but keep their focus on the four they are learning in this lesson: \text{forte, piano, legato, staccato}.

CHICKENS/HENS (Track 36) Staccato or legato? (staccato) High pitch or low pitch? (high)
ELEPHANT (Track 39) High pitch or low pitch? (low) Fast or slow tempo? (slow)
KANGAROOS (Track 40) Staccato or legato? (staccato)
AQUARIUM (Track 41) Staccato or legato? (legato)
BIRDS (Track 44) High pitch or low pitch (high)
FOSSILS (Track 46) Legato or Staccato? (staccato)
SWAN (Track 47) Legato or Staccato? (legato) slow tempo or fast? (slow)

\textbf{Lesson Extension}
- Ask students to recite a poem a few different ways using the musical elements they have learned, i.e., \textit{pitch/tempo, forte/piano, legato/staccato}.
- Which musical elements would you use if you wanted to express anger? (higher pitch/faster tempo/forte and staccato) If you wanted to soothe or calm someone? (lower pitch, slower tempo, piano and legato)
- Poetry and music have many connections including pulse, articulation, emphasis, phrasing, pitch and volume.

\textbf{REFLECT & ASSESS – Making Connections}
- Ask the class: \textit{(and say this in a monotone)} “If I always spoke like this would it be very interesting?”
- Is it important to change the pitch of our voices when we speak or read?
- If music is sometimes legato, and other times staccato does it make the music more interesting?
- If a piece of music were always forte would it get boring after a while?
- It’s important to use different ways of expressing ourselves with pitch, tempo, forte, piano, legato and staccato both in music and in the way we speak.

\textbf{Curriculum Connections}
\textbf{Language Arts:} Vocabulary – \textit{forte, piano, legato, staccato}, prosody (reading with expression), symbols
\textbf{Math:} Symbols
### RUBRIC FOR ASSESSMENT – Model Lesson Five

<table>
<thead>
<tr>
<th>Above Proficient</th>
<th>Proficient</th>
<th>Below Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student was able to demonstrate all of the criteria, and was also successful in including all of the required elements.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Uses and understands all musical terms correctly.</td>
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<td></td>
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<tr>
<td>• Accurately responds verbally with correct musical terms when an auditory example is given.</td>
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<td></td>
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<tr>
<td>• Accurately responds with more than three hand signals/musical terms when an auditory example is given.</td>
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<td></td>
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<tr>
<td><strong>Student was able to demonstrate all of the criteria, and most of the required elements.</strong></td>
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</tr>
<tr>
<td>• Uses and understands most terms correctly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Responds verbally with some correct musical terms when an auditory example is given.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Responds with three or more correct hand signals/musical terms, when an auditory example is given.</td>
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<td></td>
</tr>
<tr>
<td><strong>Student was able to demonstrate some of the criteria, and several required elements.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Has difficulty understanding and using most musical terms correctly.</td>
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<td></td>
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<tr>
<td>• Does not respond verbally with correct musical terms when an auditory example is given.</td>
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<tr>
<td>• Responds with two or fewer correct hand signals/musical terms when an auditory example is given.</td>
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</tbody>
</table>
Model Lesson Six – Connecting Poetry to Carnival of the Animals

Materials- Carnival of the Animals CD, Musical Examples CD, CD player; digital camera (optional- for assessment), Teacher & Student Assessment Portfolios

Enduring Understanding for Unit – We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

Big Ideas for Lesson – Teamwork is essential for successful performances

<table>
<thead>
<tr>
<th>SUMMARY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson Six Outcomes</strong></td>
</tr>
<tr>
<td><strong>Students will be able to:</strong></td>
</tr>
<tr>
<td>• Keep a steady beat while reciting poems/rhymes.</td>
</tr>
<tr>
<td>• Use appropriate musical terms while reciting rhymes.</td>
</tr>
<tr>
<td>• Work cooperatively and collaboratively in a group. (CE, CRA)</td>
</tr>
<tr>
<td>• Demonstrate through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</td>
</tr>
<tr>
<td><strong>Teacher will:</strong></td>
</tr>
<tr>
<td>• Teach the lesson effectively.</td>
</tr>
<tr>
<td>• Assess student learning outcomes.</td>
</tr>
<tr>
<td>• Document, collect and label the evidence of student learning from this lesson.</td>
</tr>
</tbody>
</table>

Music Center Anchor Work Model Curriculum Unit: Carnival of the Animals
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**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Six – Connecting Poetry to Carnival of the Animals**

**EXPERIENCE – Getting Smarter**
- Define **rehearsal**.
- Explain we will introduce each animal of *Carnival of the Animals* with a rhyme (or poem).
- Each rhyme has a steady beat, so we need to say them together, like a team.
- We are going to use some of the musical words we’ve learned, including (pitch, tempo, piano, forte, legato and staccato) to show how each animal is different.

Teacher Tip: Review the musical vocabulary words before proceeding with the lesson. Use *Musical Examples* CD to illustrate.

**CREATE & PERFORM – Becoming an Expert**
**Task:** The class learns the rhymes that will precede each section of *Carnival of the Animals*.
**Criteria**
Students will be able to:
- **Maintain focus** while learning and performing the rhymes.
- Use a variety of musical elements.
- **Speak** while maintaining a **steady beat**.
- **Project** without screaming.
- **Articulate** the words of each rhyme.
- **Memorize** the rhymes.

Teacher Tip: Feel free to change these rhymes, create your own rhymes, or use pre-existing poems. Also, feel free to break up learning these rhymes into several sessions. As you work with your class, determine which animals you will actually perform (it is not necessary to do every animal) based on your classes’ abilities and time constraints. Then focus on those rhymes. One way to rehearse the poems is to do “call and response” where you say the 1st line and the students repeat it after you, then do the same with the next line, etc.
## Rhymes

<table>
<thead>
<tr>
<th>Animal</th>
<th>Rhyme Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE LION</strong>: say this rhyme forte</td>
<td></td>
<td>The lions are quite proud</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With forte music, which means loud.</td>
</tr>
<tr>
<td><strong>HENS and CHICKENS</strong>: say the rhyme staccato</td>
<td></td>
<td>Graceless chickens played on the strings,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Make staccato music with their wings.</td>
</tr>
<tr>
<td><strong>DONKEYS aka Wild Horses</strong>: in a quick tempo</td>
<td></td>
<td>Donkeys are next, they bray and they kick,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Their music’s exciting, their tempo is quick.</td>
</tr>
<tr>
<td><strong>THE ELEPHANT</strong>: say this rhyme in a slow tempo and low pitch – remember to keep the steady beat</td>
<td>Optional: hum a low pitch into the kazoos to demonstrate after the poem.</td>
<td>The elephant’s tempo is rather slow,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>His tusks are big, his pitch is low.</td>
</tr>
<tr>
<td><strong>THE KANGAROO</strong>: say this rhyme staccato</td>
<td></td>
<td>The kangaroo is very hoppy,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Staccato music is quite choppy.</td>
</tr>
<tr>
<td><strong>AQUARIUM/FISH</strong>: say this rhyme legato and piano</td>
<td></td>
<td>We love to watch the swimming fish,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Who move as legato as they wish.</td>
</tr>
<tr>
<td><strong>BIRDS/AVIARY</strong>: say this rhyme in a high pitch</td>
<td></td>
<td>Birds fly way up in the sky,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Their songs are sweet, their pitches high.</td>
</tr>
<tr>
<td><strong>FOSSILS</strong>: staccato</td>
<td></td>
<td>Fossils of dinosaurs, dinosaur bones,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tap their beat on the xylophones.</td>
</tr>
<tr>
<td><strong>FINALE</strong></td>
<td></td>
<td>And now it’s time for our finale</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We leave the animals at the zoo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It’s closing time, so let’s not dally,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We had great fun, hope you did too!</td>
</tr>
</tbody>
</table>

**Note:** see resources page 38 for other suggestions for poems

**Lesson Extension/upper grades:** Write a haiku for each animal including the animal name, one adjective and one musical term.
REFLECT & ASSESS – Making Connections

- Explain how the use of musical elements (pitch, tempo, forte, piano, etc) makes the performance more interesting and expressive.
- When someone sounds angry, what are some of the musical elements you might hear? (High pitch, forte, staccato, fast tempo)

RUBRIC FOR ASSESSMENT—Model Lesson Six

<table>
<thead>
<tr>
<th>Above Proficient</th>
<th>Proficient</th>
<th>Below Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Consistently maintains focus while learning and performing rhymes.</td>
<td>• Maintain focus most of the time while learning and performing rhymes.</td>
<td>• Has difficulty maintaining focus while learning and performing rhymes.</td>
</tr>
<tr>
<td>• Uses three or more musical elements to highlight characteristics of each animal.</td>
<td>• Uses at least two musical elements to highlight characteristics of each animal.</td>
<td>• Uses one or no musical elements to highlight characteristics of each animal.</td>
</tr>
<tr>
<td>• Consistently speaks while maintaining a steady beat.</td>
<td>• Mostly speaks while maintaining a steady beat.</td>
<td>• Wavers in maintaining a steady beat while speaking.</td>
</tr>
<tr>
<td>• Projects without screaming.</td>
<td>• Mostly projects without screaming.</td>
<td>• Does not project well or screams.</td>
</tr>
<tr>
<td>• Clearly articulates most words of each rhyme.</td>
<td>• Articulates some of the words of each rhyme.</td>
<td>• Does not clearly articulate the words of each rhyme.</td>
</tr>
<tr>
<td>• Memorizes all of the rhymes.</td>
<td>• Memorize most of the rhymes.</td>
<td>• Has difficulty memorizing the rhymes.</td>
</tr>
</tbody>
</table>
Model Lesson Seven – *Staging & Choreography: Putting All the Elements Together*

**Materials** *Carnival* CD, CD player; digital camera (optional for assessment), Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

**SUMMARY**

<table>
<thead>
<tr>
<th>Lesson Six Outcomes</th>
<th>Creative Task &amp; Criteria</th>
<th>Assessment Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be able to:</strong></td>
<td><strong>Assessing Prior Knowledge</strong></td>
<td><strong>Teacher:</strong></td>
</tr>
<tr>
<td>• Learn choreography and staging of each animal section.</td>
<td>• Describe the musical moods in each scene.</td>
<td>• Photographs students portraying various sequences and displays pictures (Step 3 in creating Photo Display).</td>
</tr>
<tr>
<td>• Learn sequence of performance elements including poetry and animal staging and choreography.</td>
<td>• Describe the animal personalities and movement qualities.</td>
<td>○ Describes/labels tasks that students are engaged in.</td>
</tr>
<tr>
<td>• Demonstrate through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</td>
<td>• Review poetry from previous lesson.</td>
<td><strong>Student Prompts &amp; Questions:</strong></td>
</tr>
<tr>
<td><strong>Teacher will:</strong></td>
<td><strong>CREATE – Becoming an Expert</strong></td>
<td>• Explain how the combination of staging, choreography, and poetry helped you to better understand your animal character.</td>
</tr>
<tr>
<td>• Teach the lesson effectively.</td>
<td><strong>Task:</strong> Teacher assigns animal roles (several students will be playing each animal), then choreographs and stages each group.</td>
<td>• As an audience member, describe how the other students uniquely interpret his or her animal character.</td>
</tr>
<tr>
<td>• Assess student learning outcomes.</td>
<td><strong>Criteria:</strong> Students will be able to:</td>
<td></td>
</tr>
<tr>
<td>• Document, collect and label the evidence of student learning from this lesson.</td>
<td>• Perform mime and poetry in coordination with the music.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Function as an ensemble, staying with the group.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Perform with emotion.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Perform believable and identifiable mime characters using facial expression, body position, gesture and walk.</td>
<td></td>
</tr>
</tbody>
</table>
**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Seven—Staging & Choreography: Putting All the Elements Together**

**Assessing Prior Knowledge**
- Describe the musical moods in each scene.
- Describe the animal personalities and movement qualities.
- Review poetry from previous lesson.

**EXPERIENCE – Getting Smarter**
- Teacher assigns animal role to each student. (There will be about 3 students in each group playing the same animal.)
- Teacher shows each group their animal choreography with the music.
- Teacher shows the rest of the class where to stand and what to do during each featured animal section.
- Teacher reviews poems aloud with students.

**CREATE – Becoming an Expert**

**Task:** Divide into animal groups and perform with poetry.

**Criteria**
Students will be able to:
- Perform mime in coordination with the musical themes.
- Recite poetry in loud, clear voice with proper musical dynamics.
- Function as an ensemble, staying with the group.
- Perform with emotion.
- Perform believable and identifiable mime characters using body position, facial expression, gesture, and walk.

**REFLECT & ASSESS – Making Connections**
- Explain how using the elements of mime, music and poetry helped you to bring these animal characters to life.
- Describe what movement qualities and gestures each performer used to uniquely interpret his or her character.
- Explain how the musical themes help to express the different emotions of the animal characters.
- Explain what was difficult about this challenge.
Model Lessons Eight, Nine and Ten – *Rehearsal & Performance of Carnival of the Animals in Music and Mime*

Materials: *Carnival* CD, CD player, digital camera (optional for assessment), Teacher & Student Assessment Portfolios

**Enduring Understanding** We can explore our similarities and differences through learning about musical qualities and ways to show them using Mime.

<table>
<thead>
<tr>
<th>Lesson Seven Outcomes</th>
<th>Creative Task &amp; Criteria</th>
<th>Assessment Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be able to:</strong></td>
<td><strong>Assessing Prior Knowledge</strong></td>
<td><strong>Teacher:</strong></td>
</tr>
<tr>
<td>• Successfully interpret and perform <em>Carnival of the Animals</em> using the Music, Mime and Poetry skills and elements learned in previous lessons. (AP, CE, AV)</td>
<td>• What specific movement qualities and gestures does each animal character perform?</td>
<td>• Helps students to identify what was successful and what needs revision or practice.</td>
</tr>
<tr>
<td>• Work cooperatively and collaboratively in a group. (CE, CRA)</td>
<td>• What are the musical moods in each scene?</td>
<td>• Describes what you would do differently if you had the chance to do it again.</td>
</tr>
<tr>
<td>• Interpret his/her character through Music and/or Mime. (CE)</td>
<td><strong>CREATE – Becoming an Expert</strong></td>
<td>• Photographs student performance and displays pictures (final step in creating Photo Display).</td>
</tr>
<tr>
<td>• As an audience member, describe similarities and differences between animal characters and their musical themes. (AV)</td>
<td>Task: Students perform <em>Carnival of the Animals</em> to the music.</td>
<td><strong>Enduring Understanding: Similarities &amp; Differences</strong></td>
</tr>
<tr>
<td>• Demonstrate through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</td>
<td><strong>Criteria</strong></td>
<td>• Tell how the music made you understand ways that humans and animals are similar and different.</td>
</tr>
<tr>
<td><strong>Teacher will:</strong></td>
<td>Students will be able to:</td>
<td>• Does the music make you feel like a certain animal?</td>
</tr>
<tr>
<td>• Teach the lesson effectively.</td>
<td>• Execute all choreography and staging to the best of their ability.</td>
<td>• How do the animals move differently and feel differently from each other; the same?</td>
</tr>
<tr>
<td>• Assess student learning outcomes.</td>
<td>• Recite poetry using loud, clear voices with appropriate musical dynamics.</td>
<td>• Can you make up a piece of music that matches the way you feel or the way you move?</td>
</tr>
<tr>
<td>• Document, collect and label the evidence of student learning from this lesson.</td>
<td>• Perform believable and identifiable animal characters using body position, facial expression, gesture and character walk.</td>
<td>• As performers, explain what you learned from “putting yourself in your character’s shoes” to portray their emotions, motivations and physicality in your portrait.</td>
</tr>
</tbody>
</table>

As audience members, discuss what you learned about one character in the sequence through the emotions and responses you felt for them in the performance.
Step-by-Step Sequence of Learning using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

Lessons Eight, Nine & Ten – Rehearsal and Performance: Carnival of the Animals in Music and Mime

EXPERIENCE – Getting Smarter

- Define rehearsal.
- Tracks provided on the CD will allow you to rehearse sections that need extra attention.
- Teacher guides the rehearsal and performance, incorporating mimetic animal character movement, pantomime, and poetry.

CREATE & PERFORM – Becoming an Expert

Task: The class performs Carnival of the Animals.

Criteria

Students will be able to:

- Execute all choreography and staging to the best of their ability.
- Recite poetry using loud, clear voices with appropriate musical dynamics.
- Perform believable and identifiable animal characters using body position, facial expression, gesture and character walk.
- Perform silently.
- Be focused and respectful.
- Students in audience (if you are inviting an audience) are focused and respectful.

REFLECT & ASSESS – Making Connections

- Explain how using the elements of mime, music and poetry helped you to bring these animal characters to life.
- Describe what movement qualities and gestures each performer used to uniquely interpret his or her character.
- Explain how the musical themes help to express the different emotions of the animal characters.
- Tell how the music made you understand ways that humans and animals are similar and different.
- In what ways does the music make you feel like a certain animal?
- Describe how the animals move differently and feel differently from each other or the same?
- Can you make up a piece of music that matches the way you feel or the way you move?
- As an audience member, what about the performance did you respond to the most? Why?
- What did you find serious or thought-provoking? Humorous?
Glossary & Reference Sheet

Musical Terms (Lessons 1, 2 and 5)
Composer: person who creates and writes down the music
Dynamics: “louds” and “softs”
Forte: loud
Piano: soft
Articulation: the way the notes are played (for example legato or staccato), comparable to articulation in poetry or acting
Staccato: choppy articulation
Legato: smooth articulation
Tempo: speed (fast/slow/medium)
Pitch: how high or low a tone is
Timbre: sound peculiar to a particular instrument
Tutti: all instruments playing at the same time

Mime Terms
Mime: The art of creating identification and empathy silently through a performance that is at once telling and beautiful.
Stealth Walk: The activity of walking slowly and silently like a sneaking animal.
Silent Circle (The Magic Circle): The group formation that results from all students performing the Stealth Walk in unison.
Pantomime: The art of creating imaginary objects.
Fixed-point: A point in space that does not move.
Shape: The form the hand or body takes on to portray an object or design.
Tension: The measure of force used in movement and pantomime.
Freeze: A (usually sudden) still position.
Facial Expression: The communication of emotions using the face.
Position: The arrangement of all the parts of the body.
Gesture: A physical activity that communicates an idea.
Walks: A physical progression from one point to another using a specific rhythm and body position.
Conflict: A state of disagreement; a problem.
Rehearsal: The process of practicing in preparation for a performance.
Orchestra Seating Arrangement

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**Musical Examples CD (Lesson 1 and 5)**

Beth Sussman, pianist

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**Pitch (high and low)**
1: Dance of the Sugar Plum Fairy – Tchaikovsky (high pitch)
2: Rhapsody in G minor – Brahms (low pitch)
3: Appassionata Sonata 2\textsuperscript{nd} movement- Beethoven (low pitch)
4: The Little Bird – Grieg (high pitch)

**Dynamics (volume)**
5: Allegro Barbaro – Bartok (\textit{forte} – loud)
6: Funeral March – Chopin (\textit{piano}-soft)
7: Rhapsody in E flat Major- Brahms (\textit{forte})
8: Girl with the Flaxen Hair – Debussy (\textit{piano})

**Articulation (how the notes are played)**
9: Lullaby – Brahms (\textit{legato} - smooth)
10: Lullaby – Brahms (\textit{staccato} - choppy)
11: Fur Elise – Beethoven (\textit{legato})
12: In the Hall of the Mountain King – Grieg (\textit{staccato})

**For further challenge**
13: Intermezzo – Ponce (Mexican composer) (\textit{piano, legato}, slow tempo)
14: Toccata – Khachaturian (Armenian composer) (\textit{forte, staccato}, fast)
15: Prelude – Chopin (\textit{piano, legato}, slow)
### Carnival of the Animals

#### Animal Sequence

<table>
<thead>
<tr>
<th>Animal</th>
<th>Instrument</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lions</td>
<td>Piano, Strings</td>
<td>Slow, Regal</td>
</tr>
<tr>
<td>Chickens</td>
<td>Strings, Clarinets</td>
<td>Quick, Jerky</td>
</tr>
<tr>
<td>Wild Donkeys</td>
<td>Piano</td>
<td>Fast, Frantic</td>
</tr>
<tr>
<td>Elephants</td>
<td>Bass</td>
<td>Slow, Lumbering</td>
</tr>
<tr>
<td>Kangaroos</td>
<td>Pianos</td>
<td>Playful, Jumpy</td>
</tr>
<tr>
<td>Fish</td>
<td>Piano, Glokenschpiel, Flute, Strings</td>
<td>Gliding, Smooth</td>
</tr>
<tr>
<td>Birds</td>
<td>Flute</td>
<td>Quick, Fluttery</td>
</tr>
<tr>
<td>Fossils</td>
<td>Xylophone, Piano, Strings, Clarinet</td>
<td>Bony, Jerky</td>
</tr>
<tr>
<td>Finale</td>
<td>Tutti</td>
<td>Joyful, Festive</td>
</tr>
</tbody>
</table>
Rhymes

(The Lion – say this rhyme forte)
The lions are quite proud
With forte music, which means loud.

(Hens and Chickens – say the rhyme staccato)
Graceless chickens played on the strings,
Make staccato music with their wings.

(Donkeys/aka Wild Horses – in a quick tempo)
Donkeys are next, they bray and they kick,
Their music’s exciting, their tempo is quick.

(The elephant – say this rhyme in a slow tempo and low pitch – remember to keep the steady beat) Optional: hum a low pitch into the kazoos to demonstrate after the poem.
The elephant’s tempo is rather slow,
His tusks are big, his pitch is low.

(The Kangaroo – say this rhyme staccato)
The kangaroo is very hoppy,
Staccato music is quite choppy.

(Aquarium/Fish – say this rhyme legato and piano)
We love to watch the swimming fish,
Who move as legato as they wish.

(The Birds – say this rhyme in a high pitch) Optional: students can flap gloves staccato before reciting the poem or hum into kazoo with a high pitch.
Birds fly way up in the sky,
Their songs are sweet, their pitches high.

(Fossils – staccato)
(Optional: squeeze empty water bottles to indicate the staccato “bones”)
Fossils of dinosaurs, dinosaur bones,
Tap their beat on the xylophones.

(Finale)
And now it’s time for our finale
We leave the animals at the zoo
It’s closing time, so let’s not dally,
We had great fun, hope you did too!
**Carnival of the Animals**

**Student Performance Outline & Introduction**

**Before Performance**

*Call the performers to their places. Arrange performers in frozen, silent, opening positions. Make sure the audience is totally silent before you begin.*

**Performance Introduction** (read by teacher before performance):

Today, we are going to hear and see a performance of *Carnival of the Animals*, which was written by a French composer named Camille Saint-Saëns. A composer of music is like the author of a book: the composer creates the music and writes it down.

The students will be performing the art of Mime. Mime has been performed for thousands of years and is the use of the face and body to tell a story, usually without talking. We hope you enjoy our trip to the zoo as we present - *Carnival of the Animals*.

**Performance (Script & Outline)**

*Three kids start on stage speaking into a microphone. The rest of the class is seated in the front row of the audience with teacher.*

**Kid #1**: Good morning. We are Mrs. Smith’s kindergarten class. We would like to show what happened on our trip to the zoo.

**Kid #2**: It all started when we learned poetry about animals.

**Kid #3**: Then, we said…

**Whole Class**: …Let’s go to the Zoo!

Teacher plays “Overture” track. Overture plays while the teacher leads the whole class on to the stage. They line up in semi circle. When the track ends, the teacher presses “pause” while a student recites the lion poem followed by a small group of kids performing a lion mime/dance. This pattern is repeated with each animal. Throughout the performance the teacher sits near CD player and both watches the performance and runs the sound.

**Performance Sequence** (repeats with each animal)

*Poetry:* Kid(s) recites poem about an animal.

*Music:* Teacher plays track of that animal’s music.

*Mime/Dance:* A group of kids perform mime/dance of animal to the music.

**After Performance**

Everyone bows. Teacher thanks the audience for coming while the performers remain on stage silently in their places.
Additional Resources

Directions for Cardboard Kazoo
Have students decorate an empty toilet tissue cardboard tube. Leave the bottom 2 inches or so blank (the wax paper will cover that part of the tube). Make sure their names can be seen clearly since they will be putting their mouths on this instrument.

Using a rubber band, attach a piece of wax paper to cover the hole at the bottom (undecorated) part of the tube. Have the students hum into the open end.

Have fun:
Changing pitches by humming different pitches into the tube.
Humming piano or forte.
Humming legato or staccato.

Poetry and Books
The Carnival of the Animals (poems & CD) Jack Prelutsky & Mary Grandpre (charming)

Ogden Nash wrote hilarious poems for Carnival of the Animals – the link is: http://www.ncusd203.org/river_woods/musicweb/rwwebsite/carnival_animals/nash_carnival.html (better for upper grades and adults)


Benjamin Britten (1913-76) photo: http://bbritten.files.wordpress.com/2010/12/benjaminbritten1.jpg (lesson2)

Something from Nothing by Phoebe Gilman (for lesson 2)
The Tin Forest by Helen Ward and Wayne Anderson (another book about recycling).

Children's Books


Other Classical Music Resources
DVD: Leonard Bernstein's Young People's Concerts (Call # VID 780.1 L.581)
Book: Leonard Bernstein’s Young People's Concerts (Call # 780.1 B 5307)
Fantasia and Fantasia 2000 (Disney DVDs of animation set to classical music including the Finale from Carnival of the Animals – featuring the flamingos!)

Mime Resources
DVD: “Berger & Diskin’s Show & Tell Mime” www.chameleonsmime.com
Book: Bip in a Book by Marcel Marceau & Bruce Goldstone
Book: The Mime Book by Claude Kipnis
Suggested Listening
KUSC (95.1 FM)

Prokofiev, Serge. “Peter and the Wolf” (music with a narrated story)
Mozart. Wolfgang Amadeus. 12 Variations in C on "Ah vous dirai-je" (Twinkle Twinkle Little Star)
Die Zauberflöte (The Magic Flute) K.620
Ravel, Maurice. "Ma Mere L’oye" (Mother Goose), 1910
Saint-Saens, Camille. “Carnival of the Animals” - each piece describes a different animal
Vivaldi, Antonio. “The Seasons”

Other Classical Works
Beethoven
Symphony no. 5 in c minor Op.67
Symphony no. 6 “Pastoral” in F Op.68
Symphony no. 9 “Choral” Op.125

Mozart
12 Variations in C on "Ah vous dirai-je" K.265/300
Die Zauberflöte (The Magic Flute) K.620
Symphony in C, No. 41, "Jupiter" K.551

Tchaikovsky
"Swan Lake" Op.20
"The Sleeping Beauty" Op.66
"The Nutcracker" Op.71

Websites
American Mime Theatre: www.americanmime.org
The Chameleons Website: www.chameleonsmime.com
Beth Sussman Website: www.bethsussman.com
Classical Composers Database: http://www.classical-composers.org/
Classical Music Composers: http://www.naxos.com/composerlist/A.htm
Classical Net: http://www.classical.net/
Classical Music from Movies/TV
Interactive Website with Dance, Theater, Music, and Visual Artists: www.Joy2learn.org
Sound Junction: http://www.soundjunction.org/

Classics for Kids: http://www.classicsforkids.com/

Dallas Symphony Orchestra Kids: http://www.dsokids.com/

Sphinx Kids: http://www.sphinxxkids.org/

CBS News: http://www.cbsnews.com/video/watch/?id=6554351n&tag=contentMain:contentBody (CBS showcases a cockatoo that keeps a steady beat and the connections to speech and steady beat)

List of concerts (many free) in Southern California: subscribe at: jeninger@earthlink.net to receive weekly emails

Los Angeles Public Library: www.lapl.org (From the comfort of your home, place a hold on books for free. They will send your selections to the library of your choice and notify you when ready for pick-up.)

**Arts Education Research**
Arts in Education
http://www.newhorizons.org/strategies/arts/front_arts.htm

Arts Education Partnership
http://www.aep-arts.org

California Alliance for Arts Education
http://www.artsed411.org/

National Association for Music Education
www.MENC.org

National Dance Education Organization
http://www.ndeo.org

California Educational Theatre Association
http://www.cetoweb.org/ceta_pages/

Music Center Education and Family Programs
http://www.musiccenter.org/education/index.html

Music Center Institute for Educators
http://www.musiccenter.org/education/institute_index.html
Curriculum resources accessed through each Institute summary
# Instrument Families of the Orchestra

<table>
<thead>
<tr>
<th>What are these instruments made of?</th>
<th>Strings</th>
<th>Woodwinds</th>
<th>Brass</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woodwind instruments are</td>
<td>Made of wood that is held together with glue. String instruments come in many sizes, but all of them have four strings.</td>
<td>Made of metal, wood, and sometimes plastic.</td>
<td>Made of brass.</td>
<td>Percussion instruments are created from materials such as metal, wood, plastic, and animal skins.</td>
</tr>
<tr>
<td>What are the basic parts of these instruments?</td>
<td>Strings, bridge, hollow box</td>
<td>Mouthpiece, reed (double or single), metal keys, tube</td>
<td>Mouthpiece, tubing, bell</td>
<td>There are a wide variety of percussion instruments. All that is required is one object that can strike another to produce a sound.</td>
</tr>
<tr>
<td>How do these instruments produce sound?</td>
<td>By playing the string with the bow or fingers, the string vibrates and produces a musical tone.</td>
<td>To make a musical tone, the player blows on a thin piece of wood, called a reed, that he/she holds in his/her mouth.</td>
<td>A musical tone is produced when the player blows a mouthpiece that is shaped like a tiny cup.</td>
<td>Percussion instruments are hit or struck with sticks, mallets, hammers, an instrument part, or the player's hand.</td>
</tr>
<tr>
<td>What affects the pitch produced by these instruments?</td>
<td>Pitch fluctuation occurs when the player shortens the string with his fingers, while the player draws a bow over the strings.</td>
<td>Pitch fluctuation occurs when the player opens or closes keys on the instrument, altering the length of the air column.</td>
<td>Pitch fluctuation occurs when the player pushes a valve, shortening or lengthening the tube or air column.</td>
<td>Not all percussion instruments have the ability to produce a variety of pitches. Those that are &quot;pitched&quot; have a variety of surfaces or the ability to alter the striking surface.</td>
</tr>
</tbody>
</table>
## Kindergarten

### 1.1 Artistic Perception
Use the vocabulary of theatre, such as actor, character, cooperation, setting, the five senses, and audience to describe theatrical experiences.

### 2.2 Creative Expression
Perform group pantomimes and improvisations to retell familiar stories.

### 3.1 Historical and Cultural Context
Retell or dramatize stories, myths, fables, and fairy tales from various cultures and times.

## Grade One

### 1.1 Artistic Perception
Use the vocabulary of theatre, such as play, plot (beginning, middle and end), scene, sets, conflict, script, and audience to describe theatrical experiences.

### 2.1 Creative Expression
Perform group improvisational theatrical games that develop cooperative skills and concentration.

### 3.1 Historical and Cultural Context
Identify the cultural and geographic origins of stories.

## Grade Two

### 1.1 Artistic Perception
Use the vocabulary of theatre, such as play, plot (beginning, middle and end), scene, sets, conflict, script, and audience to describe theatrical experiences.

### 2.1 Creative Expression
Perform in group improvisational theatrical games that develop cooperative skills and concentration.

### 3.1 Historical and Cultural Context
Identify the cultural and geographic origins of stories.

## Grade Three

### 1.1 Artistic Perception
Use the vocabulary of theatre, such as, character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.

### 2.1 Creative Expression
Participate in cooperative scriptwriting or improvisations that incorporate the five W’s.

### 3.1 Historical and Cultural Context
Identify theatrical storytelling traditions in the cultures of ethnic groups throughout the history of California.

### 4.1 Aesthetic Valuing
Critique an actor’s performance as to the use of voice, gesture, facial expression, and movement to create character.

## Grade Four

### 2.2 Creative Expression
Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.

### 3.1 Historical and Cultural Context
Identify theatrical storytelling traditions in the cultures of ethnic groups throughout the history of California.

### 4.1 Aesthetic Valuing
Develop and apply appropriate criteria or rubrics for evaluating a theatrical experience.

## Grade Five

### 1.1 Artistic Perception
Use the vocabulary of theatre such as, sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.

### 2.1 Creative Expression
Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

### 3.1 Historical and Cultural Context
Analyze ways in which theatre, television, and film play a part in our daily lives.

### 4.1 Aesthetic Valuing
Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.

## Grade Six

### 1.1 Artistic Perception
Use the vocabulary of theatre, such as action/reaction, vocal projection, subtext, theme, mood, design, production values, and stage crew, to describe theatrical experiences.

### 2.2 Creative Expression
Use effective vocal expression, gesture, facial expression, and timing to create character.

### 3.2 Historical and Cultural Context
Differentiate the theatrical traditions of cultures throughout the world such as those in Ancient Greece, Egypt, China, and West Africa.

### 4.1 Aesthetic Valuing
Develop and apply appropriate criteria for evaluating sets, lighting, costumes, makeup and props.

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You can access the complete document via: [http://www.cde.ca.gov/re/pn/fd/vpaframework.asp](http://www.cde.ca.gov/re/pn/fd/vpaframework.asp)
<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Location</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kindergarten</td>
<td>Artistic Perception</td>
<td>Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Sing with accuracy in a developmentally appropriate range.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.</td>
</tr>
<tr>
<td></td>
<td>Aesthetic Valuing</td>
<td>Create movements to music that reflect focused listening.</td>
</tr>
<tr>
<td>Grade One</td>
<td>Artistic Perception</td>
<td>Sing with accuracy in a developmentally appropriate range.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Read, write, and perform simple patterns of pitch, using solfege.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Improvise simple rhythmic patterns using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.</td>
</tr>
<tr>
<td></td>
<td>Aesthetic Valuing</td>
<td>Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.</td>
</tr>
<tr>
<td>Grade Two</td>
<td>Artistic Perception</td>
<td>Read, write, and perform simple rhythmic patterns using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Improvise simple &amp; melodic accompaniments, using voice and a variety of classroom instruments.</td>
</tr>
<tr>
<td></td>
<td>Aesthetic Valuing</td>
<td>Express pitch, tempo, form, and dynamics in music.</td>
</tr>
<tr>
<td>Grade Three</td>
<td>Artistic Perception</td>
<td>Read, write, and perform melodic notation for simple songs in major keys, using solfege.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Improvise simple melodies from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.</td>
</tr>
<tr>
<td></td>
<td>Aesthetic Valuing</td>
<td>Describe how specific musical elements communicate particular ideas or.</td>
</tr>
<tr>
<td>Grade Four</td>
<td>Artistic Perception</td>
<td>Read, write, and perform simple melodies in major and minor keys.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.</td>
</tr>
<tr>
<td>Grade Five</td>
<td>Artistic Perception</td>
<td>Analyze the use of musical elements in aural examples from various genres and cultures.</td>
</tr>
<tr>
<td></td>
<td>Creative Expression</td>
<td>Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments.</td>
</tr>
<tr>
<td>Grade Six</td>
<td>Aesthetic Valuing</td>
<td>Develop and apply appropriate criteria to support personal preferences for specific musical works.</td>
</tr>
</tbody>
</table>

**Music Key Content Standards, K - 6**

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Music Center Arts Learning Sequence

ASSESSING PRIOR KNOWLEDGE

ANCHOR WORK
Enduring Understandings

OVERARCHING CONCEPT
Introduce Big Ideas and Themes
Assess Prior Knowledge

Experience
Presentation of Anchor Work
Artistic Perception (AP)*
Arts Knowledge, Skills & Processes
to Get Smarter
Historical/Cultural Context (HCC)*
Artistic Principles

Inquire
Essential Questions

MAKING CONNECTIONS

Create & Perform
Creative Expression (CE)*
Knowledge, Skills & Processes
to Become an Expert
Final Task & Criteria
Perform/Present Original Creation

Reflect & Assess
Deepening Questions
Making Personal Meaning
Aesthetic Valuing(AV)*
Links to Other Curriculum Areas
and Content Standards
Connections, Relationships, Application (CRA)*

Evaluate
Key VAPA Content Standards
Rubric

GETTING SMARTER

BECOMING AN EXPERT

*Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve © 2004 by the California Department of Education.
The Arts Integration Partnership (AIP) Program:

During the Institute for Educators’ summer arts immersion, teachers benefit from the modeling, collaboration and support of Music Center professional artists. This summer experience, combined with a series of artist classroom support visits during the school year, enables teachers to:

- Implement a series of anchor work model lessons;
- Learn and practice techniques for guiding and assessing student creative work; and
- Increase their competency in integrating the arts into their grade level curriculum.

The AIP program also includes a Leadership Strand to provide:

- Learning opportunities and tools for principals and lead teachers to use to increase their knowledge, ability and understanding to support arts education.
- Transformative experiences through the AIP anchor work content, teaching strategies and program partnerships to further district and school goals.

About The Anchor Work Approach:

The National Endowment for the Arts defines an anchor work as:

...a recognized significant work of art in any discipline that has sufficient artistic merit and intellectual heft to warrant careful aesthetic examination; rigorous analysis; criticism; and discussion of artistic principles as well as cultural, civic, or social implications that students can draw from the work.

The Music Center believes that models of artistic excellence should be at the core of all arts learning. Great works of art can provide a powerful aesthetic experience and help deepen understanding of important ideas and concepts. When chosen carefully, a single work of art can serve as the focal point for curriculum development and sustained study. This “anchor work approach” is a nationally recognized arts learning model. As teachers, administrators and/or students study a masterful, enduring work of art – from either the performing, visual or literary arts genres – they strengthen their arts skills and knowledge, gain deeper understanding about enduring themes and ideas, and make connections to other concepts across the curriculum.

In the Music Center's approach to studying anchor works, learners express personal meaning through structured creative exercises and performances. As learners gain skills in the arts, they develop new tools to communicate their understanding of important ideas. Their exploration of these “big ideas” provides authentic connections to other core subjects such as literature, language arts, history, social studies, science or math. Anchor work content embodies broad perspectives and enduring values from our human history. Interpretation and “meaning- making” processes promote relevancy to gaining deeper understanding. Touching both mind (intellect) and emotions, works of art inform our understanding of the human experience by engaging multiple dimensions of our intelligence.
Beyond Year One

The following depicts the expectations for two plus years of participation in the AIP. This timeline could be applicable for several years (not just year two) depending on the levels of commitment and growth of participants. This stage of the logic model could be used in the following ways:

- To focus/anticipate longer-term goals
- To chart the direction of the AIP
- To recruit new teachers and schools
- To garner broad support (potential funders)

Teacher outcomes are based on teachers who participate beyond the first year. It is our understanding that students will only have the opportunity to participate for one year. Student outcomes in this section continue to be based on student participation for Year One (the previous year) only.

Beyond Year One Outcomes

Music Center Outcomes

- Music Center continues to play integral role in providing professional development to teachers participating in the AIP
- Music Center continues to provide ongoing support for arts programming infrastructure at the school and district levels
- Music Center revises AIP on ongoing basis to meet needs of student, teacher, school, and district goals

District Outcomes

- AIP continues to expand into new elementary classrooms
- AIP continues to expand into middle school classrooms
- AIP participants begin to build learning communities across elementary, middle and high schools (linked from Teacher Capacity)
- Principals and district staff work to support the conceptual framework surrounding the AIP
School Outcomes

- Principals continue to encourage buy-in for the AIP
- Principals continue to provide effective program support
- Schools have begun to develop professional learning communities dedicated to supporting classroom growth and effectiveness for the AIP (link to Teacher Capacity—system of mentorship and support)
- AIP is part of the school’s curriculum, and overlaps with other core areas of learning

Teacher Outcomes

- Teachers continue to participate in the AIP beyond Year One
- Teachers who continue to participate in AIP in 2011-2012:
  - Successfully implement and assess anchor work-based model lessons
  - Develop facility in adapting the anchor work approach to learning across the curriculum
  - Have begun to integrate the anchor work approach to learning across the curriculum
  - Use successful and engaging teaching strategies that they have learned through the AIP in other areas of the curriculum
- Continuing and new program teachers participate in professional learning communities dedicated to supporting classroom growth and effectiveness for the AIP

Student Outcomes

- As a result of cultivating students’ appreciation for the arts and art-related skills, students approach learning in the arts and other areas with an increased receptivity toward learning new concepts and skills

Music Center Anchor Work Model Curriculum Unit: Carnival of the Animals
© 2011 Music Center/Performing Arts Center of Los Angeles County. All Rights Reserved.
Sequence of 10 Classroom Support Visits featuring *Carnival of the Animals*
Lead Artists: Beth Sussman, classical pianist, and Sharon Diskin, Mime artist

<table>
<thead>
<tr>
<th>2011/12 AIP Sequence of Artist Support Visits</th>
<th>Teacher Follow-up &amp; Preparation</th>
</tr>
</thead>
</table>
| **Date:** LESSON 1/ MUSIC: *Active Listening: Introduction to Carnival of the Animals*  
**Artist models**  
- Teacher observes. |
| **FOLLOW UP/PREPARATION:** MUSIC  
*Active Listening*  
- Teacher teaches on their own between visits  
*Music review:* Teacher reviews each animal’s music by playing the *Carnival of the Animals* CD.  
*Curriculum connections/language arts:*  
- Compare and Contrast the animals. |
| **Date:** LESSON 2/ MUSIC: *Instruments of the Orchestra*  
**Artist models**  
- Artist introduces the instruments/orchestra. |
| **FOLLOW UP/PREPARATION:** MUSIC  
*Instruments of the Orchestra*  
- Teacher reviews the four sections of the orchestra using CD of *Young Person’s Guide* and *Carnival of the Animals*.  
*Curriculum connections:*  
- Science: classification |
| **Date:** LESSON 3 MIME: *The Art of Mime: The Silent Language of our Feelings*  
**Artist models**  
- Teacher observes and gives feedback. |
| **FOLLOW UP/PREPARATION:** MIME  
*The Art of Mime: The Silent Language of our Feelings*  
**PRACTICE:** Teacher leads practice of introduction to *Carnival of the Animals*  
*Curriculum connections:*  
- Visual Arts: Draw a picture of one of the animals |
| **Date:** LESSON 4 MIME: *Mimetic Portraits*  
*Using Facial Expression, Position, Gesture and Walk to Create Animal Characters*  
**Artist teaches animal characters**  
- Teacher observes and gives feedback. |
| **FOLLOW UP/PREPARATION:** MIME  
*Mimetic Portraits: Using Facial Expression, Position, Gesture and Walk to Create Animal Characters*  
- Teacher reviews/teaches animal characters.  
*Curriculum connections:*  
- **Language arts:** Add descriptive words to go underneath their animals drawings from lesson 3.  
- **Science:** Discuss similarities and differences between humans the animals in *Carnival of the Animals*. |
Sequence of 10 Classroom Support Visits featuring *Carnival of the Animals*  
Lead Artists: Beth Sussman, classical pianist, and Sharon Diskin, Mime artist

### Date: LESSON 5/ MUSIC: Musical Portraits: Understanding Musical Vocabulary
**Artist teaches**  
- Teacher and artist share feedback

**FOLLOW UP/PREPARATION: MUSIC**
*Musical Portraits*
- Teacher leads class in making kazoos (Optional)
- Gather water bottles and rubber gloves (Optional)
- Teacher reviews musical terms with their accompanying gestures.
- Teacher uses Lesson 5 Rubric to help students refine their work

**Curriculum connections**
- Language arts: Communication through symbols

### Date: LESSON 6/ MUSIC: Connecting Poetry to *Carnival of the Animals*
**Artist teaches Poems and recitation skills**
- Teacher observes and gives feedback

**FOLLOW UP/PREPARATION: MUSIC**
*Connecting Poetry to Carnival of the Animals*
**PRACTICE:** Teacher reviews poems with students

**Curriculum connections:** Poetry and speaking with expression

### Date: LESSON 7/ MIME: Staging & Choreography: Putting All the Elements Together
**Artist directs staging and choreographs movement**
- Teacher observes and gives feedback

**FOLLOW UP/PREPARATION: MIME**
*Staging & Choreography*
**PRACTICE:** Teacher reviews staging and choreography with students

### Date: LESSON 8/MIME: Rehearsal & Performance
**Artist and teacher collaborate and share feedback**

**FOLLOW UP/PREPARATION: MIME**
*Rehearsal & Performance*
**PRACTICE:** Teacher reviews staging and choreography rehearses with students
- Center staff to evaluate the AIP program

### Date: LESSON 9/MIME: Rehearsal & Performance
**Artist and teacher collaborate and share feedback**

**FOLLOW UP/PREPARATION: MIME**
*Rehearsal & Performance*
**PRACTICE:** Teacher reviews staging and choreography rehearses with students
- Center staff to evaluate the AIP program

### Date: LESSON 10/MIME: Rehearsal & Performance
**Artist and teacher collaborate and share feedback**

**FOLLOW UP/PREPARATION: MIME**
*Rehearsal & Performance*
**PRACTICE:** Teacher reviews staging and choreography rehearses with students
- Center staff to evaluate the AIP program