



The Carnival of the Animals

2026 MSO LEARNING RESOURCE

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Principal Partner



CREATIVE
VICTORIA



THE CARNIVAL OF THE ANIMALS

Is a musical suite of 14 movements composed in 1886 by French composer, organist, conductor and pianist Camille Saint-Saëns. Camille Saint-Saëns wrote many musical works in many different musical contexts, including for solo piano/organ, chamber and symphony orchestras, and opera. Whilst all other Saint-Saëns music was taken very seriously, The Carnival of the Animals was written as a humorous work of satire that he did not want performed until after his death. He originally composed it for two pianos and a small chamber orchestra, drawing on musical influences of the late Romantic era, 'symbolism' and included a broad range of diverse musical references. These days, The Carnival of the Animals is often played by a large orchestra adding even more colours and sounds to the lively and eclectic score.

COMPOSER CAMILLE SAINT-SAËNS

Camille Saint-Saëns was born 1835 Paris, France – died 1821 aged 86 in Algiers, Algeria.

Saint-Saëns was a composer, organist, conductor and virtuosic pianist who lived and worked in the Romantic Era approx. 1830-1900. Music works in this art period became more expressive, dramatic, passionate and inventive than before, utilising the expansion of instruments and orchestras across all forms of music. Saint-Saëns was prolific in his work, writing for solo piano/organ, chamber and symphony orchestras and opera.

LEARNING RESOURCE

To accompany Camille Saint-Saëns suite of short pieces, this learning resource has been developed as a suite of suggested lesson plans and ideas for primary school aged students in preparation for attending the MSO concert.

Each learning activity is presented as a 'Lesson Idea' that uses one or more movements from The Carnival of the Animals as its inspiration or stimulus. The activities explore and build on students' musical knowledge, including instruments of the orchestra and the elements of music with a broad literacy component inherently present. Music listening and appreciation require responses using descriptive language making explicit links to written and verbal expression. In classroom and group learning contexts, students are encouraged to think critically and collaboratively, using their individual and collective imagination to produce, create, play and perform in response to what they hear.

Within the suggested lesson ideas are a mix of listening and appreciation and practical activities where students are encouraged and guided to use their imagination to compose melodies, verses, rhythms and soundscapes, and to narrate and contextualise symbolism in their own worlds.

All activities require access to a classroom audio/visual device predominantly and can be adapted or extended according to the classroom resources available: instruments, vocal sounds, and/or body percussion. The learning resource can be followed as a suggested guide or used explicitly as lesson plans and is designed for generalist primary teachers with scope for extension in schools with a specialist Music program.

Each lesson idea can be approached individually or combined with another, for example composition and narration, symbolism and onomatopoeia, or in fact any combination at all.

Some lesson ideas are designed for snapshot learning in a listening and appreciation context and require no practical component. These can easily be extended adding one of the practical component activities that best suit the teaching and learning curriculum, space and time allocated to your classes.

DIFFERENTIATION

Differentiation suggested for different year levels, individual learning and extension:

- **Junior year levels work as a class on each activity;**
- **Middle year levels may choose to work in combination with small groups and individual students;**
- **Senior year levels or extension students may be encouraged to work on each activity individually and spend more than one lesson to complete an extended task i.e. composition/narration;**
- **Students with music experience are encouraged to select a combination of activities, learning to play the melodies from the movements of The Carnival of the Animals; play and add an underscore to the soundscape; perform excerpts of these to the class;**
- **Students with artistic ability may want to draw what they hear and create a visual image to accompany any one or more in combination of the activities within the lesson ideas;**
- **Teachers may select students in other roles for class or small group activities that assist their own learning.**

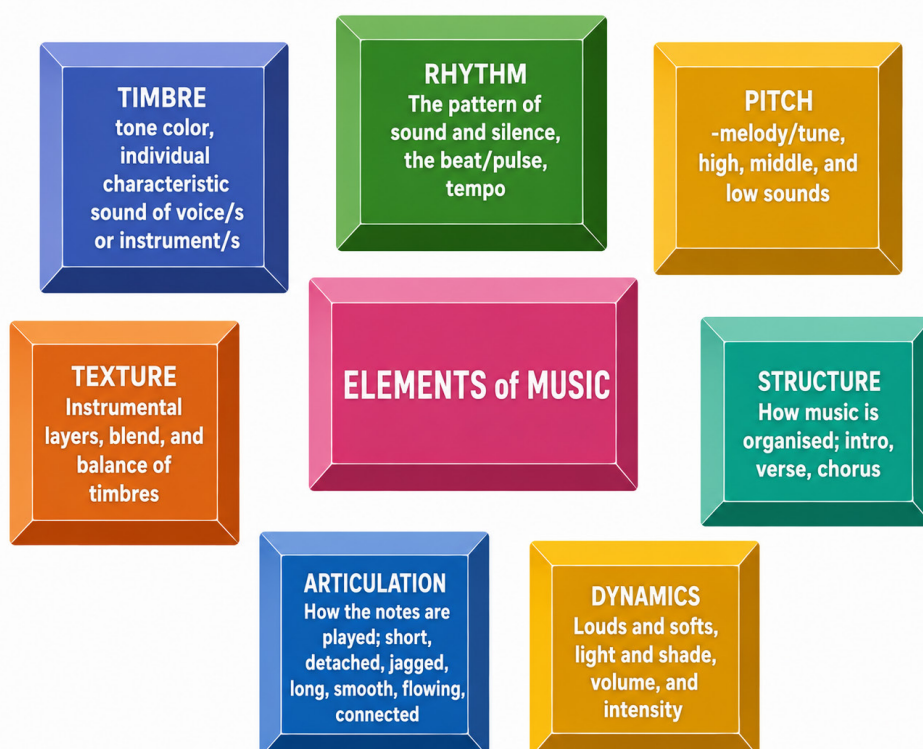
LISTENING & APPRECIATION

A big part of music education is understanding why we feel the way we do when we listen to music. Why do some people like to listen to slow, soft and gentle music and others look for fast, loud and chaotic music? How does music make us feel *gentle* and *chaotic*? These are descriptive words to describe the character or mood of the music and how it makes us feel. They are called *expressive outcomes*.

To break it down, music is made up of components we call the elements of music, that are further broken down into what you see below. This is not an extensive breakdown but gives a general idea of what we are hearing when we listen to any piece of music: *rhythm*, *pitch*, *timbre/tone colour*, *texture*, *articulation*, *dynamics* and *structure*.

An important part of the lesson ideas and activities is for students to start listening to the character or mood of the music and describing how it makes them feel. This enables them to listen independently, with no right or wrong answer. The big question after this is, why do you think the music makes you feel this way? With a little knowledge about the elements of music, students are well on their way to discovering exactly why they are drawn to certain music, for example if the character of the music was 'gentle' how did it make you feel, 'calm' maybe, or sleepy? Looking at the mind map below, how could this have been achieved? Well, the music was *soft* and *slow*; so soft would be attributed to the *dynamics* (orange box) and slow would be attributed to tempo in the *rhythm* box. If the music was played on a cello, then we would look at the *mellow* timbre or tone colour of the cello enhancing the calm, sleepy and gentle qualities as well.

THE ELEMENTS OF MUSIC



INTRODUCTORY LESSON

Instruments of the Orchestra & the Conductor

LEARNING OBJECTIVE

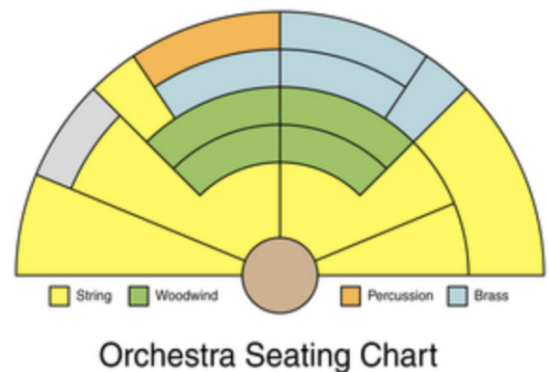
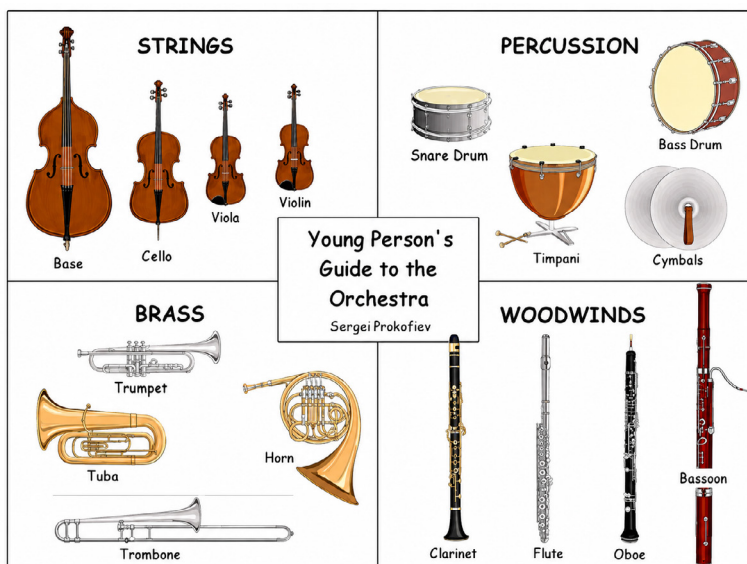
- Students will learn about the different families of instruments in the orchestra.
- Students will learn about the important role of the conductor.

MATERIALS NEEDED

- Audio/Visual player (classroom or student devices).
- Paper, pencils.
- Whiteboard and markers.

LEARNING ACTIVITY

- An Orchestra is made up of 4 instrumental families; **strings, woodwind, brass and percussion.**
- Students visit <https://www.mslearn.com.au/sections/brass> as a class on the whiteboard or independently on devices to understand how the different instrument families produce sound and are played.



*The Carnival of Animals was originally written for a scaled down version of the symphony orchestra, called a Chamber Orchestra. Saint-Saëns wrote it for 2 pianos, flute, clarinet, xylophone, 2 violins, viola, cello, glass harmonica and double bass.

Which instrument family has been left out?

**What is a glass harmonica? Find out using the link below:

<https://www.youtube.com/watch?v=eEKIRUvk9zc>

THE CONDUCTOR

- The person who directs the orchestra in playing the music together is called the conductor.
- The conductor uses a baton as their instrument to shape the music and guide the musicians to keep the orchestra in time.

LEARNING ACTIVITY

- Students watch Conductor 'Tianyi Lu's Guide to the Orchestra' (4min).
<https://www.youtube.com/watch?v=RjAbUDJyx60>
- Discuss as a class what might happen if there was no conductor in front of the orchestra?

****Use audio only (nothing on the screen) when playing movements from The Carnival of the Animals. This will encourage students to practise their listening skills and use their imagination.***

1. **The Music** (listening & appreciation)
2. **Symbolism** (listening & appreciation, soundscape composition introducing Foley)
3. **Onomatopoeia** (words and instrumental sounds that do what they say)
4. **Expressive Outcomes** (how the music makes us feel)
5. **Composition** (melody/rhythm, the leitmotif)
6. **Narration** (spoken verse)
7. **Finale** (Celebration)



****Use audio only (no visuals) when listening to The Carnival of the Animals for students to practise visualising their own imagery.***

LEARNING OBJECTIVE

- Students will be able to identify and describe how music can represent different animals by listening to movements from The Carnival of the Animals.
- Explaining their ideas using simple musical words, pictures, or movements.
- This activity could run over 2 x sessions.

MATERIALS NEEDED

- Listening device with access to YouTube, Spotify etc.
- Paper, pencils/markers.

LEARNING ACTIVITY

1. Make a list on the whiteboard, or use pictures, to introduce students to all the animals represented in The Carnival of the Animals; lion, hens, roosters, swift animals (what could these be?), tortoises, elephant, kangaroos, aquarium, donkeys (personages with long ears), the cuckoo, birds(aviary), pianists (!), fossils (bones/skeletons), swans, finale (a combination of the above).
2. Play The Carnival of the Animals from the beginning, from the class audio playing device, from the links below; each timestamp is the start of the next movement.
3. As the music plays, students listen carefully.
4. Stop the music at the end of each piece, students make guesses about which animal/s or habitat each movement could be representing. Remember, these are listed on the board.
5. Before moving on to the next piece, students describe what they heard and the environment, decide on the animal collectively and demonstrate how movement was interpreted.

REFLECTION

- From this first listening session to *The Carnival of the Animals*, students share with the class the animal they consider to be the most challenging to recognise in the suite.

The Carnival of the Animals – the music (no narration)

https://www.youtube.com/watch?v=UmoZNL-LBKA&list=RDUmoZNL-LBKA&start_radio=1

[00:00](#) Introduction

[00:33](#) I. Lions Royal March

[02:16](#) II. Hens and roosters

[03:05](#) III. Swift Animals

[03:39](#) IV. Tortoises

[05:40](#) V. The Elephant

[07:09](#) VI. Kangaroos

[08:05](#) VII. Aquarium

[10:34](#) VIII. Personages with long ears
(Donkeys)

[11:21](#) IX. The Cuckoo

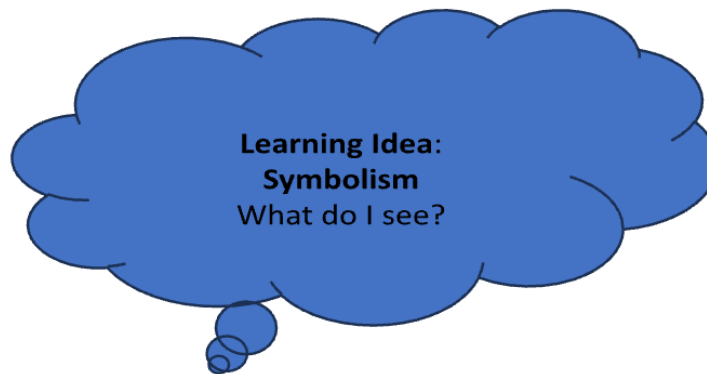
[13:38](#) X. Aviary

[14:46](#) XI. Pianists

[16:13](#) XII. Fossils

[17:29](#) XIII. The Swan

[20:29](#) XIV. Finale



The Carnival of the Animals is an example of how sound and concepts through clever use of compositional devices written for orchestral instruments can evoke aural and visual imagery. In the Aquarium, Saint-Saëns creates a musical lush watery soundscape and the feeling of suspension or floating behind the main characters that move in and out of the realm. In Hens and Roosters, the sound of backyard chickens and all the activity that goes on in a hen house is evident. In this lesson idea, students use the 'Aquarium' or 'Hens and Roosters' as their stimulus to explore how to create a soundscape using a range of ideas including but not limited to 'found sound' and objects within the learning space. Classroom instruments and DAW's can also be used if available.

***Found sound* can be anything outside the use of a traditional musical instrument. For example, think banging the pots and pans in the kitchen to make a drum kit!**

LEARNING OBJECTIVE

- Music can symbolise ideas and characters.
- Identify music features that represent the Aquarium through music and sound.
- This activity could run over 2 - 3 sessions.

MATERIALS NEEDED

- Audio/Visual playing device with access to YouTube or Spotify.
- Images of aquariums and/or backyard chooks.
- Paper, pencils/markers.

LEARNING ACTIVITY: DESIGN A SOUNDSCAPE

1. Students close their eyes and listen carefully to The Aquarium or Hens and Roosters from The Carnival of the Animals.
2. Discuss as a class what was going on in the music; could you hear the specific animals related to this environment? What could you hear in the background, who or what else was present and how were these sounds created, what instruments were played?
3. Students listen again and write down or draw what they heard. Encourage imagination!

INTRODUCING FOLEY

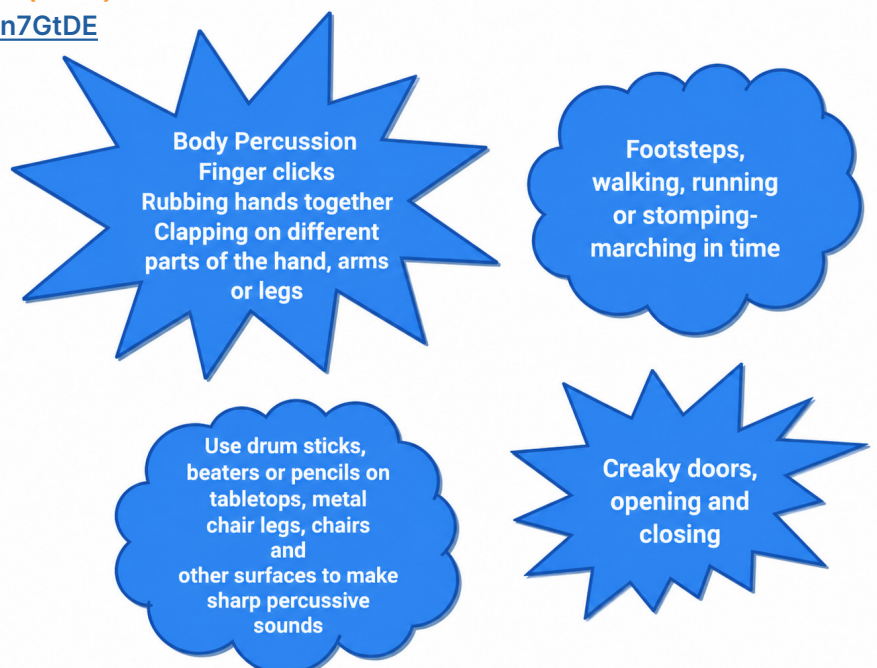
4. Watch one of the following short videos on Foley, the art of creating sound effects to film, TV, video games - and in this case, audio! Foley is usually added post-production. In this lesson, it is part of the initial process.

How cartoon sounds are made for movies and tv shows (8:06)

https://www.youtube.com/watch?v=NhKTP5_LfU8

*How 10 different movie sounds are made (3:08)

<https://www.youtube.com/watch?v=5hWbmn7GtDE>



5. Working according to year level, students are allocated, or draw out of a hat, one of the following soundscape environments or scenarios to create using body percussion, foley and found sound:
- **Urban cityscape** (whooshing sounds for fast cars, sirens, traffic lights ticking, pedestrians' footsteps, trains, people/voices, doors slamming);
 - **Thunderstorm** (large sheets of cardboard to wobble, finger clicks, hand-rubbing, patting, mouth/tongue clicks, blowing air, ssshhing sounds);
 - **Jungle** (trees rustling, bird whistles, monkeys, footsteps on grassy terrain);
 - **Beach** (waves crashing, people/voices playing/laughing, water splashing);
 - Groups explore 'found sound' objects in and around the learning space and explore foley ideas to design and rehearse their soundscape;
 - Students 'draw their score' (see graphic scores in Composition) drawing or writing directions on how to follow the order of sound effects in the soundscape;
 - Class performance/s.

**Whilst this class activity is designed to explore, play and perform live audio and sound, students can record their soundscape's live sounds directly into DAW's like Soundtrap, Bandlab and GarageBand using the voice microphone function to create a multi-track digital soundscape.*

REFLECTION

Think about your favourite tv show or movie and consider how the sounds and effects in the background are made.



**Learning Idea:
Expressive Outcomes**

LEARNING OBJECTIVE

- Music can symbolise ideas and characters.
- Identify music features that represent the Aquarium through music and sound.
- The two learning activities in this lesson idea are short if you have limited time.

MATERIALS NEEDED

- Audio/Visual playing device with access to YouTube or Spotify.
- Access to the elements of music chart.
(see *beginning of resource*)

LEARNING ACTIVITY: THE SWAN

- Students lay on the floor with their eyes closed.
- Play [17:29](#) XIII. The Swan.
- Share 3 descriptive words (adjectives) to describe how the music makes them feel.
- Discuss how these feelings might have been achieved according to the elements of music—particularly the ones in bold; rhythm, pitch, **timbre/tone colour**, **texture**, **articulation**, **dynamics** and **structure**.

LEARNING ACTIVITY – TORTOISES

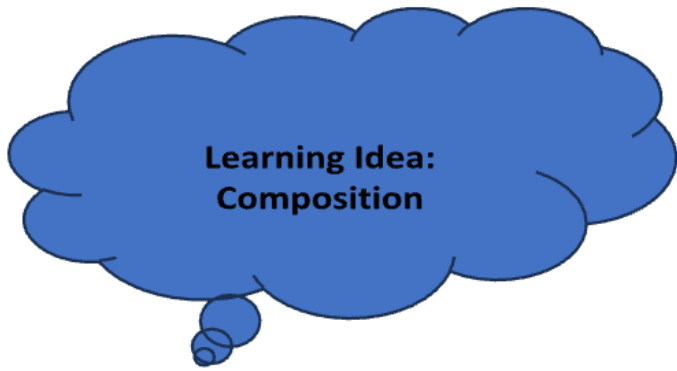
Read Aesop's Fable, *The Hare and the Tortoise* (the link below is a beautiful visual of the text)
<https://read.gov/aesop/025.html>

- Students listen carefully to the Hare and the Tortoise, understanding the premise of '*slow and steady, wins the race*'.
- Listen now to Saint-Saëns 'Tortoises'. This work has an interesting contrast to reflect the slow movements of the tortoise. The composer has 'borrowed' a very fast piece of music called 'The Can, Can', by another composer of the Romantic Era called Jacques Offenbach. This puts a twist on our own expectations as the listener!

Listen to this version of Tortoises for this activity, to hear composer Leonard Bernstein introduce the work:

https://www.youtube.com/watch?v=ZeOQyRGmpbM&list=OLAK5uy_kb98ZswRuqg8hmiMleb9FIBmLhgyDeia0&index=3

- After listening to Aesop's story of 'The Hare and the Tortoise' and Saint-Saëns 'Tortoises', use 3 words to describe the personality of a tortoise and how this was symbolised in the music.



As we know, Saint-Saëns use of symbolism is depicted throughout *The Carnival of the Animals*. Each animal is represented by an instrument chosen for its characteristic sound (timbre), pitch (low, medium, high) and articulation (long, short, jagged or flowing notes) featuring a repeated rhythmic and melodic phrase, called a leitmotif. A leitmotif is a recognisable tune or theme identifying a person, place or idea.

LEARNING OBJECTIVE

- Students will compose a short piece of music inspired by a family pet or favourite animal, using ideas from *The Carnival of the Animals* to explore sound, mood, and musical characteristics.
- This lesson could run over 2-3 sessions.

MATERIALS NEEDED

- Music playing device with access to YouTube or Spotify.
- Classroom instruments if available including xylophones (Orff or other), keyboard, recorders, voices, or virtual pop-up piano on student devices. <https://www.musictheory.net/piano>
- Paper, pens/pencils.

LEARNING ACTIVITY

1. Students are introduced to the *leitmotif* - as a short melody and/or rhythmic phrase that identifies a person, place or idea by listening to the 'the Lion' which begins with a piano fanfare (which is an important musical announcement!) followed by the Lion's *leitmotif* played by the string family.
2. Students raise their hand when they hear the melody start on the strings and lower their hand when the melody finishes and the pianos enter again with their fast-paced scales ascending and descending to reflect the lion's roar!
3. Which part of the music depicted the Lion as the King of the Jungle? Remember the fanfare at the start!

I The Lion

[00:33](#) I. Lions Royal March

4. As a class, listen to some other well-known *leitmotifs* and guess their characters...

DARTH VADER'S THEME

https://www.youtube.com/watch?v=u7HF4JG1pOg&list=RDu7HF4JG1pOg&start_radio=1

HEDWIG'S THEME

https://www.youtube.com/watch?v=wtHra9tFISY&list=RDwtHra9tFISY&start_radio=1

JAWS

<https://www.youtube.com/watch?v=BePpzCOMRZQ>

SUPER MARIO

https://www.youtube.com/watch?v=T2sTvN4Tob8&list=RDT2sTvN4Tob8&start_radio=1

5. Students close their eyes and listen to (one or both) Movement X 'The Aviary' followed by Movement XII 'The Fossils'– drawing what they hear in pictures, lines and squiggles on their paper to reflect movement of the animal as depicted in the music.
6. Students hold up their drawings and discuss as a class the instrumental sound (timbre), style and pitch (high, medium or low) of these two contrasting pieces.
7. Display the drawings around the room.

**Suggested prompts referring to the elements of music:*

— *The birds in the aviary are represented by the flutes and pianos in a fluttery, shimmering style at a range of pitches from the mid to the higher register. What other words can you use to describe the type of articulation used to create a fluttery sound?*

— *Which instrument played the Fossils, to mimic the sound of bones?*

LEARNING ACTIVITY individually or small groups

- Students select a favourite pet or animal and draw a picture that represents this animal and write at least one word next to it to describe its personality.
- Choose a pitch on the classroom instrument: low, medium, high.
- Clap a simple rhythm over 8 beats.
- Use the notes of the C Major pentatonic scale C D E G A in your chosen pitch to compose a melody combining your selected rhythm. Play the notes up and down to hear their pitches and then explore playing them in different order with a mix of long and short sounds that you think best represents your animal's character.

**The Major Pentatonic Scale is one of the most widely used scales, being the foundation to many folk tunes, blues, rock and pop songs.*

- In a 5min time frame, students practise their melody until they come up with something they like.
- Students give their compositions a title that reflects the personality of their subject (family pet or another animal).
- Write down the notes of the melody in the order they are played using dots and dashes and other symbols to graphically score your leitmotif.

**Remember the conductor reads music from a book called a score.*

*Graphic scores don't use western music theory notation, instead, the composer uses drawn symbols, dots, dashes and colours that reflect the arrangement of their composition.

An example of a graphic score to follow with audio here:

Personages with Long Ears (Donkeys) from The Carnival of the Animals (0:35)

<https://www.youtube.com/watch?v=fhQITPLPtG8>

The whole score using western music notation of Saint-Saëns The Carnival of the Animals (22:45)

https://www.youtube.com/watch?v=_56Mb53Hams

- Students discuss and show their graphic scores to the class.
- Students rehearse their compositions.
- Composition performances.
- Display the graphic scores on the walls of the classroom.

REFLECTION

- How would changing the tempo of your composition to a contrasting one (fast to slow, slow to fast) alter the character or mood of your composition?



**Learning Idea:
Narration**
Tell us about it!

**Narration is the art of spoken storytelling, matching the style of the music.*

*In 1949, American poet Ogden Nash was commissioned to write a series of humorous poems to accompany each of the 14 movements of *The Carnival of the Animals*. This was for a very important collaboration with renowned English playwright, actor, director, composer and singer Noel Coward for the American record label Columbia Records. Released in 1950, this is the original recording of *The Carnival of the Animals* with narrated verse by Ogden Nash. There are many different versions recorded today with many poets, actors, writers and performing artists writing their own verses to suit their vision of the animals from the original score.*

**The Carnival of the Animals with Ogden Nash
narration by Beatrice Lille, London Symphony Orchestra**

https://www.youtube.com/watch?v=1Frnq3j4gV4&list=RD1Frnq3j4gV4&start_radio=1

LEARNING ACTIVITY

Students listen to movement V, 'The Elephant' from *The Carnival of the Animals* without narration [05:40](#) V. The Elephant

- Class/group discussion:
 - Make a list using descriptive language to describe the animal's movement according to the music.
 - Which animal do you think this music might be about?
 - Using their knowledge from 'meet the orchestra' lesson, students consider what other instruments from the orchestra could be used to represent an elephant and why?

LEARNING OBJECTIVE

- This lesson idea can be combined with the Composition learning activity.
- Students write a brief poem or verse to recite before or during one of the movements from *The Carnival of the Animals* or their own composition about their family pet or other animal.
- Students consider the mood, timing and pauses within the narrated text, to suit the music.

MATERIALS NEEDED

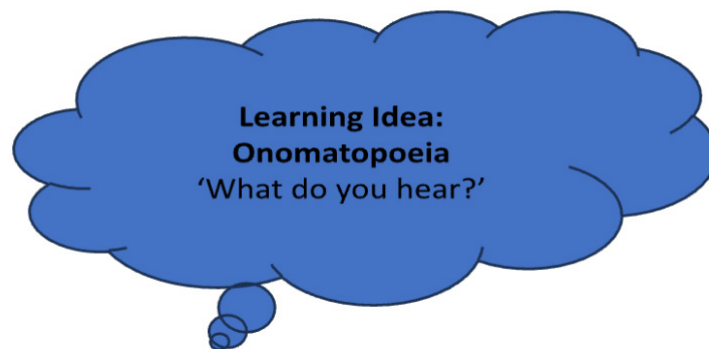
- Music playing device with access to YouTube or Spotify.
- Classroom instruments if available including xylophones (Orff or other), keyboard, recorders, vocals.
- Children's books of poetry or verse for examples of rhythm and rhyme i.e. Dr Seuss
- Paper, pens/pencils.

- In groups, students write a sentence each to describe the movement of an elephant, then practice stretching out the words to match the slow, heavy actions of an elephant 'the el...e...phant.....big.....annnd.....sloooooow..... *What sort of voice would best represent an elephant? A loud boomy, deep voice? Or what about a baby elephant....?
- Select a sentence from each of the groups and have students take it in turns to read these out to introduce The Elephant movement.

REFLECTION

- Try narrating whilst the music is playing - how does this change the context of the piece?

**Generally speaking, music playing under narration is called an underscore, often appearing incidental and unobtrusive to subtly enhance the mood or character of the spoken word. This is why The Carnival of the Animals verses are recited before each animal, because the music is the intended focus.*



Onomatopoeia is a word that sounds like the word it describes e.g. splash! Musical Onomatopoeia creates sound effects within the music; instrumental and musical techniques, notes, rhythm that mimic or imitate real world sounds. The Carnival of the Animals is an excellent example of musical onomatopoeia, in which instrumental sounds mimic the sounds and movements of different animals.



LEARNING OBJECTIVE

- Identify how words and music can imitate animal sounds.
- Create and perform simple sound effects inspired by animals.

MATERIALS NEEDED

- Music playing device with access to YouTube or Spotify.
- Classroom instruments if available including xylophones (Orff or other), keyboard, recorders, vocal. **if classroom percussion available, compose a rhythm only leitmotif.*
- Paper, pens/pencils.

LEARNING ACTIVITY

- Students discuss 'What sounds do animals make?'
- Call out animals and have students respond with sound words:
 - Bird → tweet
 - Chicken → cluck
- Introduce the word 'onomatopoeia': Onomatopoeia is when a word sounds like the sound it describes.
- Make a list of at least 5 onomatopoeic words from student suggestions and have students match these up with suggested instruments:
 - elephant sounds- brass family; french horn/trombone/tuba
 - rumbling thunder – deep percussion instruments- timpani rolls, bass drum
 - tinkling broken glass – tuned percussion- upper register of glockenspiel, untuned percussion triangle.
- Have students echo the sound of the words just using their voices.
- Students listen carefully to VIII Donkeys (Persons with long ears) and IX The Cuckoo and answer the following questions;

10:34 VIII. PERSONAGES WITH LONG EARS (DONKEYS)

- Which instrument family mimics the hee-haw of the donkey?
- How would you describe the pitch- low-high, or high to low?
- Does the tempo change during hee-haws?
- Using voices, students imitate the sound of a donkey and the sound of the strings playing the hee-haw with tempo changes.

11:21 IX. THE CUCKOO

- Which instrument plays the cu-ckoo and which instrument family does it belong to?
- Students imitate the sound of a cuckoo using the same tempo and pitch direction of the clarinet.

REFLECTION

- Students consider how they would describe the meaning of *onomatopoeia* and *musical onomatopoeia* to another person.



**Lesson Idea:
The Carnival!**

A Carnival is a festive celebration celebrated amongst the community. Using the Finale from The Carnival of the Animals, students collaborate on staging a small carnival to celebrate what they have learned about The Carnival of the Animals, incorporating all, or a selection of the lesson ideas into a parade or small performance.

LEARNING OBJECTIVE

- Students incorporate all, or a selection of the lesson ideas; symbolism, composition, narration, movement/actions/choreography and onomatopoeia to create a small performance activity in the style of a carnival.

MATERIALS NEEDED

- Music playing device with access to YouTube or Spotify.
- Classroom instruments if available and required including xylophones (Orff or other), keyboard, recorders, voices.
- Paper, pens/pencils.
- Costumes/masks.
- Artwork completed during lesson activities.

LEARNING ACTIVITY

- Students listen to the Finale from The Carnival of the Animals and discuss as a class the following:
 - the tempo
 - dynamics
 - instrumentation (texture)
 - which animals were referenced
 - any contrasting sections.
- Allocate student groups and leaders according to year level, skill set, experience or preference to; symbolism(costumes/props), composition, narration, movement/choreography and onomatopoeia.
- Discuss as a class the format of the class Carnival; parade, stage, in front of an audience? Students select an excerpt of at least one work from each of the practical lesson ideas to perform in their Carnival. These will be performed before the Finale is played.

- Students listen carefully to the tempo, instrumentation and rhythm of the Finale, deciding on appropriate movement (or choreography) and which animal references are made and when, so this can be demonstrated.

MIX IT UP!

- For some ideas to put your own spin on it, students watch the Disney representation of the Finale from The Carnival of the Animals from Fantasia 2000.
https://www.youtube.com/watch?v=poz9nZCFmb0&list=RDpoz9nZCFmb0&start_radio=1
- Remember to graphically score the planning so everyone knows what to do.
- Students write an original introduction to narrate before the Finale is played. This could be a short verse that describes their learning of The Carnival of the Animals.
- Rehearse your Carnival presentation finishing with the music from Finale from The Carnival of the Animals.
- Class performances.

REFLECTION

- What is your favourite movement or animal from The Carnival of the Animals, and why?