

Resource Pack for Teachers

QPAC'S OUT OF THE BOX AND CIRCA PRESENT

# CARNIVAL *of the* ANIMALS

CIRCA

Created by Yaron Lifschitz and the Circa Ensemble



# **A L W A Y S   W A S**

Circa is based in Meanjin (Brisbane)  
on the lands of the Jagera and Turrbal people. We  
respectfully acknowledge the Traditional Custodians of the  
many lands on which we create and perform.  
We pay our respects to Elders past, present and emerging.

# **A L W A Y S   W I L L   B E**

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## INTRODUCTION

This Resource Pack for Teachers has been designed to support F-6 teachers and students to build on your experience of seeing *Carnival of the Animals*. Suggested pre-show activities will prepare students for their visit to the theatre. Also included are a range of follow up learning activities across The Arts that can be developed by classroom teachers to meet the needs of your students.

Seeing the performance and completing the activities within this Resource Pack aligns with The Australian Curriculum, The Arts for students in F-6 and includes the relevant content descriptions for each band. The General Capabilities of Personal and social capability and Critical and creative thinking are embedded within all learning activities.



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## ABOUT CIRCA

### “The mighty Circa”

(Lyn Gardner, The Guardian)

Circa is one of the world's leading performance companies. Since 2004, from its base in Brisbane, Australia, Circa has toured the world – performing in more than 40 countries to over 1.5 million people. Circa's works have been greeted with standing ovations, rave reviews and sold-out houses across six continents.

Circa is at the forefront of the new wave of contemporary Australian circus – pioneering how extreme physicality can create powerful and moving performances. It continues to push the boundaries of the art form, blurring the lines between movement, dance, theatre and circus. Compelled by the question ‘what is possible in circus?’ Circa is leading the way with a diverse range of thrilling creations that “redraw the limits to which circus can aspire.” (The Age).

Under the direction of circus visionary Yaron Lifschitz, Circa features an ensemble of exceptional, multi-skilled circus artists who have been a regular fixture at leading festivals and venues in New York, London, Berlin and Montreal with seasons at Brooklyn Academy of Music, The Barbican Centre, Les Nuits de Fourvière, Chamäleon Theatre as well as major Australian Festivals. Visit [circa.org.au](http://circa.org.au) to find a Circa performance near you and discover why Circa has been hailed as nothing short of “... a revolution in the spectacle of circus.” (Les Echos).

Circa is committed to fostering the next generation of circus artists and runs public circus classes from its studio in Brisbane. Circa also runs regular circus programs with communities throughout Queensland and around Australia.

**[circa.org.au](http://circa.org.au)**



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## ABOUT CARNIVAL OF THE ANIMALS

*Carnival of the Animals* premiered in Brisbane in 2014 and has since been performed nearly 300 times in over 60 cities around the world. The reimaged version at QPAC in 2022 is bigger and better and includes eight exceptional young artists from Brisbane and the Gold Coast joining Circa's world-famous acrobats for parts of the show.

## A NOTE FROM THE DIRECTOR, YARON LIFSCHITZ

I am the director of *Carnival of the Animals* which means I took the music and worked with a composer, a video designer, a costume designer, a lighting designer and our acrobats to make this show.

Carnival is a very special show to me. In the show the artists are people who change into many different types of animals. We use the video screen to show where the animals are. I wanted the show to be fun and high energy but also a bit serious.

We added a few bits of new music – a beginning (called a prologue) where we set up a theatre, and the end (called the finale). There are also two sections about threats. One is about the threats animals are to each other (like eating each other or fighting). The second is about threats from people like climate change. There are also a few bits of music we play live. The show is about animals but also about people and how great it is to change.

I love that in this show one person can be a fox, an elephant, a donkey and some dinosaur bones.

## ABOUT THE CREATIVES

Created by Yaron Lifschitz with the Circa Ensemble.

A production by Circa and QPAC's Out of the Box Festival

Director

Yaron Lifschitz

Technical Director/Lighting Designer

Jason Organ

Video Design

Michaela French

Sound Design/ Composer

Quincy Grant

Set Design

Yaron Lifschitz,

Jason Organ,

Libby McDonnell

Michaela French

Libby McDonnell

Costume Design

Performers

For a full list of bios of the Circa Ensemble visit [circa.org.au/people](https://circa.org.au/people)



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## KEY CREATIVE BIOS



### YARON LIFSCHITZ

Director & Set Design

Yaron Lifschitz is a graduate of the University of New South Wales, University of Queensland, and National Institute of Dramatic Arts (NIDA), where he was the youngest director ever accepted into its prestigious graduate director's course. Since graduating, Yaron has directed over 60 productions including large-scale events, opera, theatre, physical theatre, and circus. His work has been seen in more than 40 countries and across six continents by over 1.5 million people and has won numerous awards including six Helpmann awards and the Australia Council Theatre Award. His productions have been presented at major festivals and venues around the world including Brooklyn Academy of Music, the Barbican, Les Nuits de Fourvière, Chamäleon and all the major Australian festivals. His film work was selected for the Berlin and Melbourne Film Festivals. He was founding Artistic Director of the Australian Museum's Theatre Unit, Head Tutor in Directing at Australian Theatre for Young People and has been a regular guest tutor in directing at NIDA. He is currently Artistic Director and CEO of Circa, and was Creative Director of Festival 2018: the arts and cultural program of the 21st Commonwealth Games.



### LIBBY MCDONNELL

Costume Design & Set Design

Libby is a designer and choreographer and she is currently Head of Design at Circa. Libby works in diverse genres and forms. At the heart of her work is people and movement. Libby has a Bachelor of Fine Arts (Honours) in Visual Art from Queensland College of Art – Griffith University and an Associate Degree in Dance from Queensland University of Technology. Her professional career has included performing and making independent dance work, as an Artistic Director of Ballet Theatre of Queensland and Choreographer for Blue Roo Theatre Company. For eleven years Libby has worked with the team at Circa to imagine, develop and deliver their productions locally, nationally and internationally. During her time at Circa she has designed costumes for over thirty productions, co-directed 3 main stage productions and led many of the company's engagement projects including the pilot of the CircAbility program. Libby is based in Brisbane with her family.



### JASON ORGAN

Technical Director & Lighting Designer

Jason graduated from Queensland University of Technology in 1988 and has had an extensive career as a Lighting Designer, Production Manager, Technician and Rigger. He has worked with companies such as Queensland Ballet, Queensland Theatre, La Boite Theatre Company, Kooemba Jdarra and festivals such as Out of the Box, Qld Music Festival and Brisbane Festival. Jason was the co-founder of JLX productions, a lighting design and technical consultancy, based in Brisbane. Since 2010 Jason has been working exclusively with Circa as Technical Director. In this time, he has helped deliver more than 20 new productions and toured to 31 different countries presenting Circa's work.



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## SETTING THE SCENE

VIEW CIRCA'S VISUAL STORY FOR *CARNIVAL OF THE ANIMALS* AT QPAC



AS A CLASS, DISCUSS YOUR UPCOMING VISIT TO THE THEATRE AND WHAT TO EXPECT. YOU MAY LIKE TO TALK ABOUT:

- What the space will look and feel like
- What happens at the beginning and end of the performance
- Some of the roles within a theatrical production, including the performers on stage, the creative team that made the show, backstage and front of house staff
- How watching something on stage in a theatre is different to watching TV or a movie

Remind students that the performers on stage can see and hear them. As an audience member we can show our respect and appreciation by making appropriate choices in our behaviour. Identify some of the behaviours which are similar to school and how students are expected to behave in different school contexts, for example in assembly.

Ask students to identify other theatre performances they have seen and what they enjoyed about the experience.

## INTRODUCING THE COMPOSER

Use the hand out in [Appendix B](#) to introduce students to Charles-Camille Saint-Saëns and his composition *Le Carnaval des Animaux* (*The Carnival of the Animals*).

## INTRODUCING THE PERFORMANCE



EXPLAIN TO THE STUDENTS THAT THE PERFORMANCE THEY WILL SEE IS CALLED *CARNIVAL OF THE ANIMALS* BY CIRCA.

View the trailer [here](#)



AFTER VIEWING THE TRAILER, ASK STUDENTS TO COMPLETE A Y CHART IN PAIRS.

A template has been provided for you in [Appendix A](#).

**What do you see?** (This should be a list of things students notice with no inferred meaning. For example: a red nose, a skipping rope, a projection of a shark)

**What do you know?** (For example: I know that we will see circus tricks, I know that we will hear music)

**What do you wonder?** (For example: I wonder if the show will be funny? I wonder if there will be any real animals? I wonder what props the performers will use? I wonder how many acrobats will be in the performance?)





## WHAT WILL YOU SEE?



There's so much to see in *Carnival of the Animals*! Here are some things you can encourage your students to look out for. You can also use these references as discussion points for your class.



- There are 28 animals featured in this version of *Carnival of the Animals*. See how many you can identify!
- Video Designer Michaela French uses a range of household objects from her home in the video projections she has created for the show. See if you can spot any!
- The swan scene is loosely based on the Dying Swan solo from the ballet Swan Lake. Watch how the acrobat stretches their arm like a swan neck amongst the waves.
- Can you see references to climate change and how it is explored in the scenes flocks, penguins and bones? Watch how the penguins struggle to stay on the melting iceberg.
- A message about change being a positive thing is included in the show. Can you see how this is communicated in the show?
- The performers are not only acrobats but can play instruments too. Can you identify the instruments they play including the melodica, slide whistle, cajon, guiro and guitar?
- The acrobats learnt that kangaroos puff their chest hair up and stroke their nose hair down. Can you see these actions?
- There are lots of different props used in the show including paper aeroplanes, a snorkel and mask, flippers, skipping ropes, suitcases and a cut-out shark fin that creates a shadow. Can you spot these props? How many other props can you see and how are they used?

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# LEARNING ACTIVITIES THE ARTS: DRAMA

## THE LIFE OF THE CARNIVAL! (MAKING)

- ✓ Critical and Creative Thinking
- ✓ Personal and Social Capabilities

### FOUNDATION – YEAR 2

- Print or display a range of images depicting carnivals for students to examine. This could include one of your school fair or fete.
- Ask students if they know what a carnival is, if they know of any, or have ever been to a carnival.
- Explain to students that a carnival allows people to come together for a public celebration, usually outdoors. They can include parades, street parties, festivals and fairs and usually include entertainment, costumes, music, dancing and often elements of circus. Carnivals are often bright, colourful and fun!
- As a class, discuss what they might **see**, **hear** and **feel** at a carnival.
- Split students into groups of 4 and ask them to create a freeze frame to represent some form of a carnival.
- Each group presents their freeze frame to the class. Ask students to think about ***The Human Context: Roles, Relationships and Situation***
- Students present their freeze frames to the class for a second time, only this time when they are tapped on the shoulder they need to say a sentence about what their role can see, or hear, or what their role might be feeling.

### THE ARTS: DRAMA – CONTENT DESCRIPTIONS YEARS F-2

Explore role and dramatic action in dramatic play, improvisation and process drama – ACADRM027

Use voice, facial expression, movement and space to imagine and establish role and situation -ACADRM028

Present drama that communicates ideas, including stories from their community, to an audience – ACADRM029

Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples – ACADRR030





## YEAR 3 – 4

- For students in years 3-4, extend the task above by asking students to create a series of 3-5 freeze frames showing different components of a carnival.
- Each freeze frame should communicate:
  1. **Role** (How can you adjust your pose so that the audience knows who you are?)
  2. **Relationship** to the other people in the scene (How can you adjust your pose so that the audience knows the relationship between your role and the others in the scene?)
  3. **Situation** (what is happening)
  4. Use of **Levels** (in each freeze frame, make sure you use a mix of high, medium and low levels)
- When presenting their freeze frames for the second time, ask each group to bring their image to life for 30 seconds. Can they use this time to further establish **The Human Context: Roles, Relationships and Situation?**

### THE ARTS: DRAMA – CONTENT DESCRIPTIONS YEARS 3 – 4

Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama – ACADRM031

Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place – ACADRM032

Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama – ACADRM033

Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons – ACADRR034



## YEAR 5 – 6

- For students in years 5-6, extend the task by asking students to select one freeze frame to extend into a short scene. The scene should focus on:
  - Communicating ***The Human Context (Role, Relationships, Situation)***
  - Focus**
  - Tension** (what is the complication?)
- When presenting their freeze frames for the second time, ask each group to bring their image to life for 30 seconds. Can they use this time to further establish ***The Human Context: Roles, Relationships and Situation?***

### THE ARTS: DRAMA – CONTENT DESCRIPTIONS YEARS 5 – 6

Explore dramatic action, empathy and space in improvisations, play building and scripted drama to develop characters and situations – ACADRM035

Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action – ACADRM036

Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience – ACADRM037

Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama – ACADRR038



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# LEARNING ACTIVITIES THE ARTS: DANCE

## ANIMAL MOVES AND GROVES (MAKING)

- ✓ Critical and Creative Thinking
- ✓ Personal and Social Capabilities

### FOUNDATION – YEAR 2

- As a warm up, instruct students to walk around the room, using the whole space and in different directions. Call out a range of animals and ask them to change how they are moving to represent each animal using different speeds, levels and movement qualities.
- Place pictures of the following animals in separate areas of the classroom: chicken, lion, donkey, tortoise, kangaroo, bird, swan, fish, elephant, frog.
- Either as a class, small groups or pairs, give students flashcards with the words below on them that describe actions, dynamics, levels and dimensions.

STOMP	CRAWL	FLOATING	GLIDING	SMOOTH
WIDE	NARROW	HEAVY	SMALL	LIGHT
SLIDING	HIGH	LOW	TALL	BIG
GRACEFUL	FLUID	GENTLE	ENERGETIC	TWISTING
FAST	SLOW	PLOD	DAWDLE	STRONG
ROLLING	LEAP	SWING	SHARP	HOP

- Students place each flashcard on the animal they think best represents the movement. This task can be open to interpretation.
- Select three of the animals to explore as a class with the accompanying movement words. Encourage the students to explore how the words can be interpreted in their bodies in different ways. Also explore putting the words together and notice how that changes the way they move – for example, crawl heavily, glide fast, leap big.

#### THE ARTS: DANCE – CONTENT DESCRIPTIONS YEARS F-2

Explore, improvise and organise ideas to make dance sequences using the elements of dance - ACADAM001

Use fundamental movement skills to develop technical skills when practising dance sequences - ACADAM002

Present dance that communicates ideas to an audience, including dance used by cultural groups in the community -ACADAM003

Respond to dance and consider where and why people dance, starting with dances from Australia including dances of Aboriginal and Torres Strait Islander Peoples - ACADAR004



## YEAR 3 – 4

- For students in years 3-4, extend on the task above by having students select one of the animals in small groups. Ask students to create an 8-16 count movement sequence to represent the animal using the words placed on the pictures from the activity above. Note that students are not to mimic or 'act-out' the animal, but use the movement qualities to create a dance sequence inspired by that animal.

### THE ARTS: DANCE – CONTENT DESCRIPTIONS YEARS 3-4

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices - ACADAM005

Practise technical skills safely in fundamental movements – ACADAM006

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories – ACADAM007

Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance – ACADAR008



## YEAR 5 – 6

- For students in years 5-6, extend on the task above. Once students have created an 8-16 count movement sequence, have each group roll a dice. The number they roll will determine which Choreographic Device they need to use to develop their sequence.
- Have students re-develop their movement sequence using their allocated choreographic devices before performing them to the class.

Dice	Choreographic Device	Definition
1	Cannon	Dancers perform an action one after another
2	Change of speed	Dancers perform an action or phrase quicker or slower
3	Repetition	Actions or phrases are repeated several times
4	Mirroring	Dancers perform the movement on different sides of the body
5	Change of levels	Movement is performed on a different level
6	Change of dynamics	Change the dynamics so that that the movement is faster/slower, stronger/softer, sharper/more flowing

### THE ARTS: DANCE – CONTENT DESCRIPTIONS YEARS 5 – 6

Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning - ACADAM009

Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination – ACADAM010

Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community – ACADAM011

Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance – ACADAR012












# LEARNING ACTIVITIES THE ARTS: MUSIC

## RHYTHMIC ANIMALS (MAKING)

- ✓ Critical and Creative Thinking
- ✓ Personal and Social Capabilities

### FOUNDATION – YEAR 2

- Clap the rhythms below one by one for your class.
- If your students are reading notation, write or project the notes on the board.
- Ask students to clap the rhythms with you and discuss what animals the rhythms make you think of. What animals' movements match the rhythm?
- In groups of four, ask students to select an animal and create a rhythm for them. Perform it to the class with two students clapping the rhythm, and two students moving like the animal in time to the beat.

#	Rhythm to Clap	Examples of animals
1		Elephant, hippopotamus, rhinoceros, tortoise
2		Kangaroo, frog, dolphin jumping
3		Giraffe, butterfly, bird flaps, seal
4		Mouse, rat, cockroach, duck
5		Lion, swan, snail

#### THE ARTS: MUSIC – CONTENT DESCRIPTIONS YEARS F – 2

Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion – ACAMUM080

Sing and play instruments to improvise, practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community – ACAMUM081

Create compositions and perform music to communicate ideas to an audience – ACAMUM082

Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples – ACAMUR083

## YEAR 3 – 4

- For students in years 3-4, extend the task by asking students in pairs to select a percussion instrument that best matches the rhythm and the animal they are replicating the movement of.
- In pairs, one student is the musician and plays the rhythm on the percussion instrument while the other student is the animal who moves slowly or quickly in time with the rhythm. This is Animal A.
- Then ask students to select a contrasting rhythm and instrument to match that best represents another animal. This is Animal B.
- Practise changing from Animal A to Animal B several times and explain how the performers in the show also changed into different animals. Make sure each student has a turn at being the musician and the animal.
- Pairs can then perform their sequence of A | B | A | B to the class.

### THE ARTS: MUSIC – CONTENT DESCRIPTIONS YEARS 3 – 4

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch, and rhythm patterns – ACAMUM084

Practice singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community – ACAMUM085

Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume – ACAMUM086

Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples – ACAMUR087

## YEAR 5 – 6

- For students in years 5-6, extend the task by instructing students to choose one of 14 movements listed in Appendix B
- Instruct students to write a sentence identifying what type of movement their composition will aim to communicate. Students can then write notes on how they will use tempo, meter, melody, dynamics, timbre and harmony to communicate their ideas.
- For example: My composition will represent the hopping movement of a rabbit. I will use  $\frac{3}{4}$  time signature which will make it feel more energetic and allow the rabbit's jumps to change direction swiftly. The tempo will be played Pesto. I will use a glockenspiel as my instrument to give the music a playful feel.
- Students compose a music motif for their chosen section on an instrument or music software of their choice.

### THE ARTS: MUSIC – CONTENT DESCRIPTIONS YEARS 5 – 6

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns – ACAMUM088

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community – ACAMUM089

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience – ACAMUM090

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music – ACAMUR091





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## LEARNING ACTIVITIES THE ARTS

### POST-PERFORMANCE ANALYSIS (RESPONDING)

✓ Critical and Creative Thinking

✓ Personal and Social Capabilities

- News Carnival are doing a special news report on Circa's *Carnival of the Animals*.
- Split students into groups of three: one student to be the news reporter, one student to be an acrobat from the show and one person to play the role of an audience member.
- Students rehearse the news report introducing the segment and asking the other two students questions from the list below. Teachers are to select the questions relevant to the age of students and relevant subject areas.
- Students present the news reports to the class.



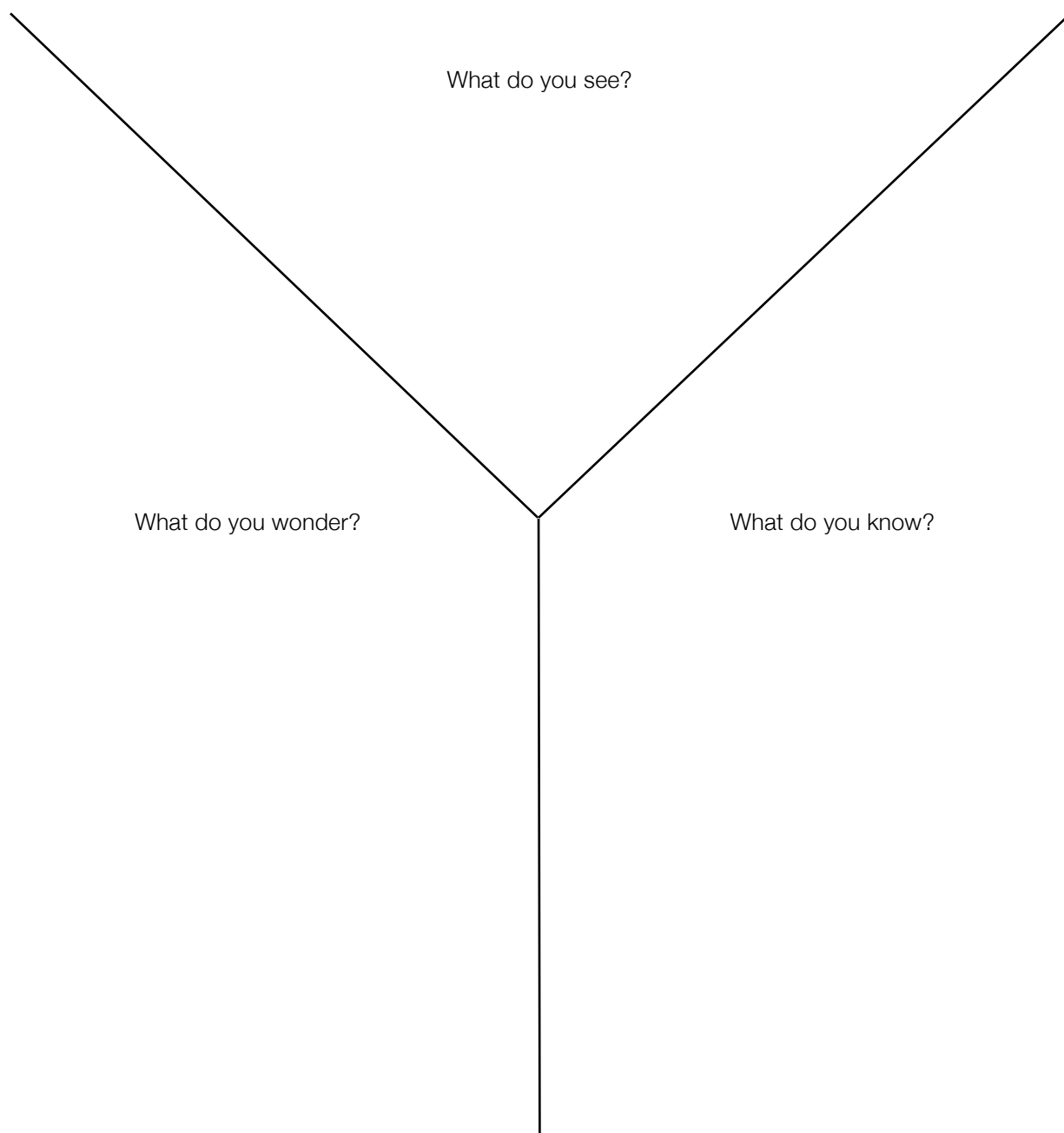


Grade	Drama	Dance	Music
F-2	<ul style="list-style-type: none"><li>• Where, how and why was there drama?</li><li>• What was the drama about?</li><li>• How is live drama different to watching a movie?</li><li>• What types of movement did they use to show different animals?</li></ul>	<ul style="list-style-type: none"><li>• Where, how and why was there dancing?</li><li>• What kinds of movements did you see that represented the butterflies?</li><li>• How did they change movements to show different animals?</li></ul>	<ul style="list-style-type: none"><li>• What instruments could you hear in the music?</li><li>• Why do people use music to tell stories and show characters?</li><li>• Why did they use music in the performance?</li></ul>
3-4	<ul style="list-style-type: none"><li>• What was the drama about?</li><li>• What did you learn from watching the show? Or what did it make you think about?</li><li>• How did the acrobats tell the story?</li><li>• What did they use to tell the story?</li><li>• What was your favourite part and why?</li><li>• How was it different or similar to other performances you have seen?</li></ul>	<ul style="list-style-type: none"><li>• How has the choreographer used elements of dance to represent the swan?</li><li>• How was the elephant's movement different to the birds?</li><li>• What choreographic devices were used?</li></ul>	<ul style="list-style-type: none"><li>• Choose one scene from the performance – describe the music from that segment.</li><li>• Which animal was your favourite and how did the music match the movement?</li><li>• How did music help create 'mood' throughout the performance?</li></ul>
5-6	<ul style="list-style-type: none"><li>• How did they create different moods for each segment?</li><li>• What impact did the acrobatics have on the performance?</li><li>• How was movement used to communicate meaning?</li></ul>	<ul style="list-style-type: none"><li>• Describe a moment from the performance where they used reflection, rotational or translation symmetry to communicate a theme.</li><li>• Explain how space was used in one of the scenes from the performance?</li><li>• How were relationships (groupings, interaction, special relationships) used in the Penguins (Pianists) section?</li></ul>	<ul style="list-style-type: none"><li>• What features of classical music could you identify?</li><li>• Describe two contrasting pieces of music in the performance using The Elements of Music.</li></ul>

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## APPENDIX A

Complete this Y chart with a partner after watching the short clip of Circa's performance of *Carnival of the Animals*.





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## APPENDIX B

**FACT FILE:** Charles-Camille Saint-Saëns and *Le Carnaval des Animaux* (*The Carnival of the Animals*)

**BORN:** 1835 - Paris, France

**EARLY LIFE:**

Charles-Camille Saint-Saëns father died when he was three months old. His aunt lived with him and his mother and introduced him to the piano at age two. He composed his first piece of music when he was four and was destined for a successful career in music.

**CARNIVAL OF ANIMALS:**

Camille Saint-Saëns didn't want anyone to hear his *Carnival of the Animals*, except for a few of his good friends – at least, not while he was still alive. He was a composer who took his reputation very seriously, and he knew that the *Carnival* would make people laugh – as indeed it does, thanks to all the musical jokes he worked into it! Saint-Saëns was on holidays at the time, taking time out from writing his massive (and very serious) *Organ Symphony*. Relaxing in a small village in Austria, he created these musical snapshots for the sheer fun of it.

He originally wrote his 'Grand Zoological Fantasy' for a small group of instruments, just two violins and one each of viola, cello, double bass, flute, piccolo and clarinet, plus a few surprises: a xylophone, two pianos, and a glass harmonica – a bizarre instrument that produces its sound in much the same way as a damp finger rubbing the edge of a wine glass. Nowadays it's usually performed by a full orchestra, adding even more colour to Saint-Saëns' brilliant characterisations.

Sometimes it's the sounds of the instruments themselves which paint the picture: the double bass doubling as an elephant, quicksilver ripples from the pianos in 'Aquarium', or the clattering of fossil bones from the xylophone. Sometimes it's the shape of the music: hopping kangaroos, elegantly gliding swans, trilling birds. Sometimes Saint-Saëns slips in musical jokes to underline the point: the tortoise, for example, trundles along to the strains of Offenbach's famous can-can in super slow motion. When Saint-Saëns died, in 1935, his *Carnival* was at last set free to delight the wider world.

Source: <https://www.abc.net.au/classic/read-and-watch/classic-kids/carnival-of-the-animals/10025724>

**THE MUSIC:**

Camille Saint-Saëns composed *The Carnival of the Animals* in 1868. It is a suite of 14 movements. Most of the 14 movements are dedicated to a specific animal.

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

Source: <https://www.bam.org/education/2016/study-guide/carnival-of-the-animals/composer>

# CIRCA

[circa.org.au](http://circa.org.au)



Queensland  
Government



Produced by Circa. Written by Circa and Laura Bonner.

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