THE SOCIETY OF THE FOUR ARTS

Children's Library

Presents

Jim Gamble puppet productions

Carnival of the Animals

November 15, 2013 at 10:15 a.m. and 11:45 a.m.

A Teacher's Manual & Student Guide

Approved for Grade Levels K – 4

Children's Library
Society of the Four Arts
2 Four Arts Plaza, Palm Beach, FL 33480
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RESERVATIONS BEGIN: Tuesday, September 24, 2013

Program Summary

The Jim Gamble Puppets will present their delightful production of *Carnival of the Animals,* spotlighting the appealing music of French composer Charles Camille Saint-Saens. The string and rod puppet actors perform within a proscenium stage using a special "curtain of light" technique. The puppeteer, clothed in black, completely disappears behind the lighted opening, creating a magical sense of the puppets having life and movement of their own. Although Saint-Saens wrote the original *Carnival* for his own family to enjoy, this production features the composer as a little boy imaginatively creating his own carnival characters.

Students will "meet" the prolific French compose, Saint-Saens, and also learn some interesting facts about him. This show offers learning experiences in the art of puppetry and classical music, in a way that is both humorous and heart-warming.

The students will learn about the arts of puppetry, storytelling, and classical music through *Carnival of the Animals*. As the puppets are accompanied by the music of Saint-Saens, students will have the opportunity to develop listening and analytical skills during and after the performance. Students will also develop an understanding of appropriate theater etiquette.

Objectives

The following standards are addressed through the puppet program, as well as pre- and post-activities.

Music

MU.C.1.1.1 the student knows music from several different genres and cultures (e.g., vocal and instrumental, African and Latin American).
MU.C.1.1.3 The student knows the general cultural and/or historical settings of various types of music (e.g.,songs related to American celebrations and daily life).
MU.D.1.1.4 The student understands how music can communicate ideas suggesting events, feelings, moods, or images.

Theater

TH.C.1.1.3 The student understands characters, situations, and dramatic media from the stories and dramas of various cultures.
TH.D.1.1.4 The student understands how theater communicates events of everyday life.

Visual Arts

VA.C.1.1.2 The student understands the visual arts in relation to history and culture.
VA.E.1.1.2 The student knows various careers that are available to artists.
VA.E.1.1.3 The student understands and uses appropriate behavior in a cultural experience.

Social Studies

SS.B.1.1.2 The student uses simple maps, globes, and other three-dimensional models to identify and locate places.

Common Core Standards
English Language

Kindergarten:
LACC.K.RL.1.1 – With prompting and support, ask and answer questions about key details in a text.
LACC.K.RL.1.2 – With prompting and support, retell familiar stories, including key details.
LACC.K.RL.1.3 – With prompting and support, identify characters, settings, and major events in a story.
LACC.K.RL.2.4 – Ask and answer questions about unknown words in a text.
LACC.K.RL.2.5 – Recognize common types of text (e.g., storybooks, poems).
LACC.K.RL.3.9 – With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.
LACC.K.L.1.1 – Demonstrate command of the conventions of standards English grammar and usage when writing or speaking.
LACC.K.L.3.4 – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content
LACC.K.L.3.6 – Use words and phrase acquired through conversations, reading and being read to, and responding to texts.
LACC.K.SL.1.2 – Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.
LACC.K.SL.1.3 – Ask and answer questions in order to seek help, get information, or clarify something that is not understood.
LACC.K.SL.2.5 – Add drawings or other visual displays to description to provide additional detail.
LACC.K.W.1.2 – Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

First Grade:
LACC.1.RL.1.1 – Ask and answer questions about key details in a text.
LACC.1.RL.1.2 – Retell stories, including key details, and demonstrate understanding of their central message or lesson.
LACC.1.RL.1.3 – Describe characters, setting, and major events in a story, using key details.
LACC.1.RL.2.4 – Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.
LACC.1.RL.2.5 – Explain major difference between books that tell stories and books that give information, drawing on a wide reading of a range of text types.
LACC.1.RL.3.9 – Compare and contrast the adventures and experiences of characters in stories.
LACC.1.L.1.1 – Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LACC.1.L.3.4 –Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.
LACC.1.L.3.6 – Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., because)
LACC.1.SL.1.2 – Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
LACC.1.SL.1.3 – Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.
LACC.1.SL.2.5 – Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
LACC.1.W.1.3 – Write narratives in which they recount two or more appropriately sequences events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

Second Grade:
LACC.2.RL.1.1 – Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
LACC.2.RL.1.2 – Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
LACC.2.RL.1.3 – Describe how characters in a story respond to major events and challenges.
LACC.2.RL.2.4 – Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
LACC.2.RL.2.5 – Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
LACC.2.RL.3.9 – Compare and contrast two or more versions of the same story (e.g., Cinderella stories) from different authors or from different cultures.
LACC.2.L.1.1 – Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LACC.2.L.3.4 – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.
LACC.2.L.3.6 – Use words and phrases acquired through conversations, reading and being read to, and responding to texts including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy.)
LACC.2.SL.1.2 – Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
LACC.2.SL.1.3 –Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic and issue.
LACC.2.SL.2.5 – Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings
LACC.2.W.1.3 – Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Third Grade:
LACC.3.RL.1.1 – Ask and answer such questions to demonstrate understanding of a text, referring explicitly to the text as the basis for answers.
LACC.3.RL.1.2 – Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
LACC.3.RL.1.3 – Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
LACC.3.RL.2.4 – Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
LACC.3.RL.2.5 – Refer to parts of stories, dramas, and poems when writing or speaking about text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
LACC.3.L.1.1 – Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LACC.3.L.3.4 – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
LACC.3.L.3.6 – Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).
LACC.3.SL.1.2 – Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

LACC.3.SL.1.3 –Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
LACC.3.SL.2.5 – Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details
LACC.3.W.1.3 – Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Fourth Grade:
LACC.4.RL.1.1 – Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
LACC.4.RL.1.2 – Determine a theme of a story, drama, or poem from details in the text; summarize the text.
LACC.4.RL.1.3 – Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., character's thoughts, words or actions).
LACC.4.RL.2.4 – Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean)
LACC.4.RL.2.5 – Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
LACC.4.L.1.1 – Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LACC.4.L.3.4 – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
LACC.4.L.3.6 – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., *wildlife*, *conservation,* and *endangered* when discussing animal preservation.)
LACC.4.SL.1.2 – Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
LACC.4.SL.1.3 –Identify the reason and evidence a speaker provides to support particular points.
LACC.4.SL.2.5 – Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.
LACC.4.W.1.3 – Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences

Teacher Development

Get to know Charles Camille Saint-Saens 1835-1921

French composer Camille Saint-Saens was born in Paris, October 9, 1835. As a child, Saint-Saens was musically precocious. At the age of seven he began to study the piano and harmony, and his first attempts at composition soon followed. In 1846, at the age if eleven, his debut as a pianist met with sensational success, but he withdrew from public performance to take up the formal study of composition and organ at the Paris Conservatory. In 1853 he established himself as a composer with his first symphony, and in 1858, began his tenure of twenty years as organist of the Church of the Madeleine.

Although he had twice failed to win a Prix de Rome, Saint-Saens won a government competition for a composition for the 1867 Exposition, and earned great praise from his most noted contemporaries. In 1868 he composed and performed his first piano concerto within three weeks. Between 1871 and 1876 he wrote four symphonic poems including the famous "Dance Macabre" ("Dance of Death") and "Rouet d'Omphale" ("Omphale's Spinning Wheel"); his fourth piano concerto; and the oratorio "Le Deluge." The opera "Samson et Dalila" had its first performance in 1877 at Weimar under the sponsorship of Franz Liszt. It was widely performed elsewhere in Germany and, after 1890, in France. The amusingly satirical "zoological fantasy" entitled 'Le Carnaval des Animaux" ("The Carnival of the Animals") was composed for a private performance for his family in 1886, but was not allowed to be publicly performed or published (save for one movement, "The Swan") until 1922, after the composer's death.

From these middle years of his life until his death at the age of eighty-six, Saint-Saens combined great musical productivity with much travel. While writing operas, symphonies, and chamber music he visited Egypt and Algeria, South America, and the United States. His great age and large output made Saint-Saens so respected a public figure in France that his death in Algiers on December 16, 1921, occasioned a national day of mourning.

-- Courtesy Jim Gamble Puppet Productions

A Few Words on Puppets

Puppets have been part of every culture from the most primitive to the most sophisticated. Puppet theaters probably developed in Italy during the seventeenth century. Characters from troupes of traveling actors, which had standard characters, became standard puppet characters as well. The most popular was Punchinello, a bragging, comic fellow who always made the audience laugh because of his clumsiness and foolishness. He became the Punch of Punch and Judy to the English tradition, Guignol to the French, Kasperle to the Germans, and Karagoz of the Middle East tradition. This character was the forerunner of the modern circus clown.

For all general purposes, a puppet is an inanimate object given life through imaginative movement and sound. Derived from the Latin word "pupa" meaning girl or doll, puppets have long existed both as an art form and as a vehicle for creative expression.

There are many different types of puppets. They are named by the way in which they are designed to be operated. Hand puppets are manipulated by the puppeteer's hand inside the puppet. Rod puppets are controlled with rods, sometimes above the head and sometimes directly in front of the puppeteer. Simple finger puppets are controlled using the finger as part of the figure. Shadow puppets are operated in front of a light source, allowing the audience to see the performance by observing the projected shadows. String puppets are controlled with strings.

– Courtesy Jim Gamble Productions

What is a Rod Puppet?

These figures are manipulated from below, but they are full-length, supported by a rod running inside the body to the head. Separate thin rods may move the hands and, if necessary, the legs. Figures of this type are traditional on the Indonesian islands of Java and Bali, where they are known as *wayang golek*. In Europe they were for a long time confined to the Rhineland; but in the early 20th century Richard Teschner in Vienna developed the artistic potentialities of this type of figure. In Moscow Nina Efimova carried out similar experimental productions and these may have inspired the State Central Puppet Theatre in Moscow, directed by Sergey Obraztsov, to develop this type of puppet during the 1930s. After World War II Obraztsov's theater made many tours, especially in Eastern Europe, and a number of puppet theaters using rod puppets were founded as a result. Today the rod puppet is the usual type of figure in the large state-supported puppet theatres of Eastern Europe. In a similar movement in the United States, largely inspired by Marjorie Batchelder, the use of rod puppets was greatly developed in school and college theatres, and the hand-rod puppet was found to be of particular value. In this figure the hand passes inside the puppet's body to grasp a short rod to the head, the arms being manipulated by rods in the usual way. One great advantage of this technique is that it permits bending of the body, the manipulator's wrist corresponding to the puppet's waist. Although in general the rod puppet is suitable for slow and dignified types of drama, its potentialities are many and of great variety. It is, however, extravagant in its demands on manipulators, requiring always one person, and sometimes two or three, for each figure on stage. - http://www.britannica.com/EBchecked/topic/483732/puppetry/28721/Rod-puppets#ref=ref398532

Structure of the Composition

"The Carnival of the Animals" is a musical suite consisting of the following fourteen movements. For a 1949 recording, American humorist poet, Ogden Nash composed poems to accompany each movement. The text for these can be found in your packet.

I. Introduction and Royal March of the Lion
II. Hens and Roosters
III. Wild Donkeys
IV. Turtles and Tortoises
V. The Elephant
VI. Kangaroos
VII. The Aquarium
VIII. The Jackass
IX. The Cuckoo
X. Birds
XI. Pianists
XII. Fossils
XIII. The Swan
XIV. Finale

Suggested Reading and Viewing

These titles are available through the Palm Beach County Library System. The Lithgow book is about a field trip and the Disney film is a short portion that can help enhance the puppet experience.

Berry, James et al. *Carnival of the animals: poems inspired by Saint-Saens' music.* Cambridge. Mass: Candlewick Press, 2006.
Fleischmann, Sid. *A carnival of animals*. New York: Greenwillow Books, 2000.
Lithgow, John. *Carnival of the animals.* New York: Simon and Schuster Books for Young Readers, 2004.
Fantasia 2000 [DVD] Burbank, CA, Walt Disney Home Entertainment, 2000.
(Features "Grand Finale" with flamingo and yo-yo)

On Puppets and Puppetry

Puppets, Methods and Materials, by Cedric Flower Davis Publications, c1983.
The Puppet Theatre in America : a History, 1524-1948 Paul McPharlin Plays, inc. 1969
Puppet Plays and Puppet-Making: the Plays, the Puppets, the Production Burton Marks Plays, Inc., c1985.

Pre-Activities

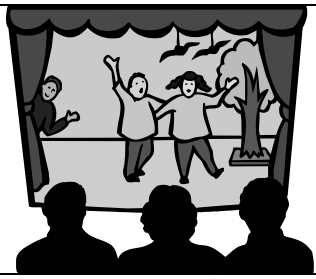
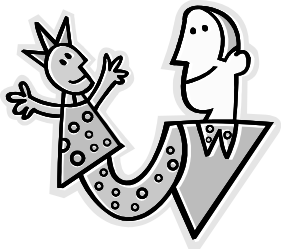
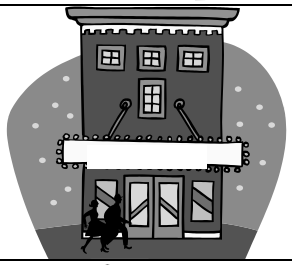
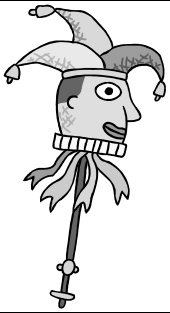
- Familiarize your students with some of the key terms on the list provided. Set up a small puppet theater in your classroom using a box and hand puppet. As you add each item on the list define it for the children and tell them to look for these during the "Carnival of the Animals" performance.
- Complete the Key Terms Match included in your packet. This will allow the children to have a working knowledge of some vocabulary associated with the trip.
- Locate France on a world map or globe. Explain that Camille Saint-Saens was an important man in 19th century French culture and was a child prodigy in music. Encourage them to imagine how their interests as children could turn into a life's work. Have them draw or write about what they imagine they will do as an adult.
- Play some of the music from Saint-Saens' *Carnival of the Animals* for your class. Help them to recognize how the music reflects the title animal.
- Begin collecting materials for your students to make their own puppets following the performance. Some suggested items are: string, fabric scraps, Styrofoam balls, old socks, small sticks, tongue depressors, ribbon, yarn, buttons, bandannas, and old scarves.

Post-Activites

- Make your own puppets using the supplies you have gathered. Allow the children to attempt a few different options, finger puppet, sock puppet, rod puppet, and/or marionette.
- Compare the *Carnival of the Animals* show you have seen with the other versions you read, watched, or listened to prior to your trip. Use some leading questions such as:
    - How was this performance different? Similar?
    - How did Mr. Gamble help you to understand how the puppets worked
    - Why do you think Saint-Saens chose each animal?
- Read Ogden Nash's poems based on the music. Write your own funny poem about one of the animals as a class. Allow the children to try their own versions as well.
- Ask the children to write their own story for *The Carnival of the Animals*. Using grade-appropriate guidelines, encourage them to include what they think are the essential elements of the tale. For example, a kindergarten assignment may be a three section picture reflecting beginning, middle, and end. Assess the writing for key elements of the tale. They may include, but are not limited to:
    - Does it have a clear beginning, middle, and end?
    - Does it include an animal who does something silly?
    - Does this silliness seem like something a person would do (personification)?

Carnival of the Animals Key Terms Match

Directions: Cut apart the squares. Put the table back together, putting the word, its definition and picture in a row.

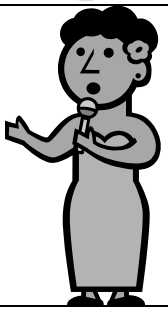
Backdrop	A large orchestra of string, wind, and percussion instruments	
Composer	A building or area for plays	
Symphony	A puppet made around a central rod secured to the head	
Marionette	A person who performs with puppets	
Opera	A raised platform on which plays are presented	

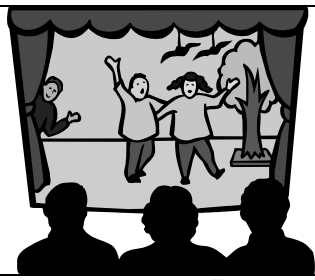
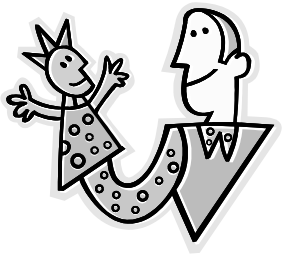
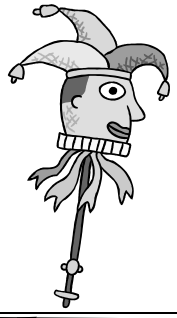
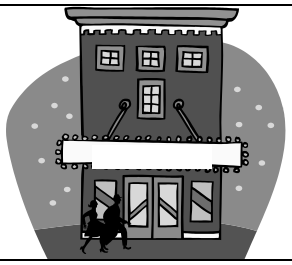
Play	A jointed puppet moved above by strings or wires	
Puppeteer	A painted cloth hung across the rear of a stage	
Rod-Puppet	A story acted out by people or puppets	
Stage	A person who writes music	
Theater	A play set to music	

Carnival of the Animals Key Terms Match

TEACHER KEY SHEET

Directions: Cut apart the squares. Put the table back together, putting the word, its definition and picture in a row.

Backdrop	A painted cloth hung across the rear of a stage	
Composer	A person who writes music	
Symphony	A large orchestra of string, wind, and percussion instruments	
Marionette	A jointed puppet moved from above by strings or wires	
Opera	A play set to music	

Play	A story acted out by people or puppets	
Puppeteer	A person who performs with puppets	
Rod-Puppet	A puppet made around a central rod secured to the head	
Stage	A raised platform on which plays are presented	
Theater	A building or area for plays	

CARNIVAL OF THE ANIMALS

Poems by Ogden Nash

INTRODUCTION

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

THE LION

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

COCKS AND HENS

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

THE WILD DONKEY

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

THE TORTOISE

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

THE ELEPHANT

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

KANGAROOS

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

THE AQUARIUM

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

MULES
In the world of mules
There are no rules.
(Laughing, In the world of mules
There are no rules)

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

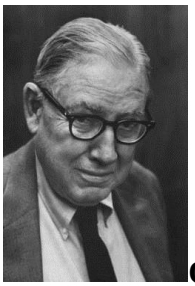
BIRDS
Puccini was Latin, and Wagner Teutonic,
And birds are incurably philharmonic,
Suburban yards and rural vistas
Are filled with avian Andrew Sisters.
The skylark sings a roundelay,
The crow sings "The Road to Mandalay,"
The nightingale sings a lullaby,
And the sea gull sings a gullaby.
That's what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

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

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

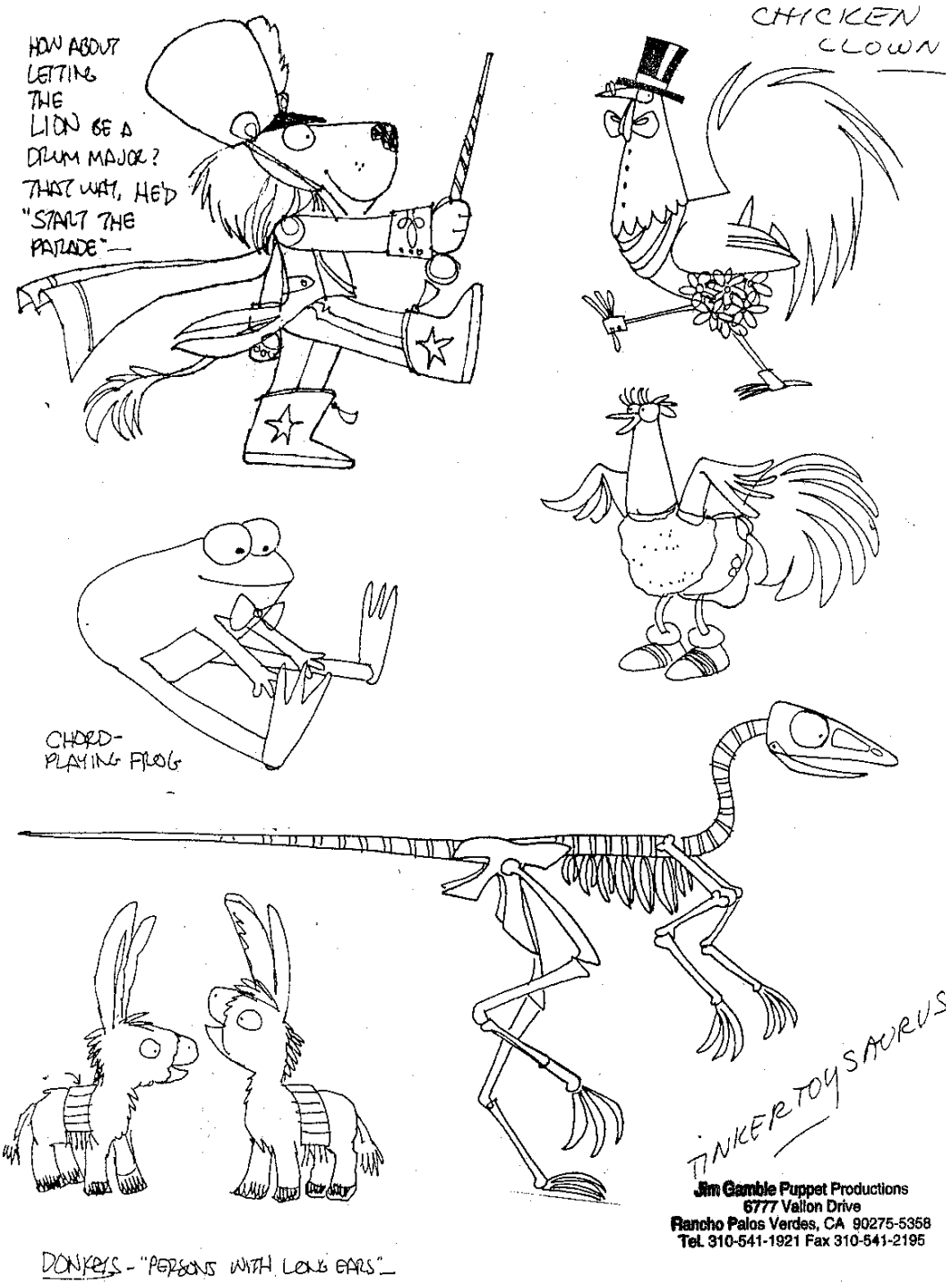
THE SWAN
The swan can swim while sitting down,
For pure conceit he takes the crown,
He looks in the mirror over and ovea,
And claims to have never heard of Pavlova.

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

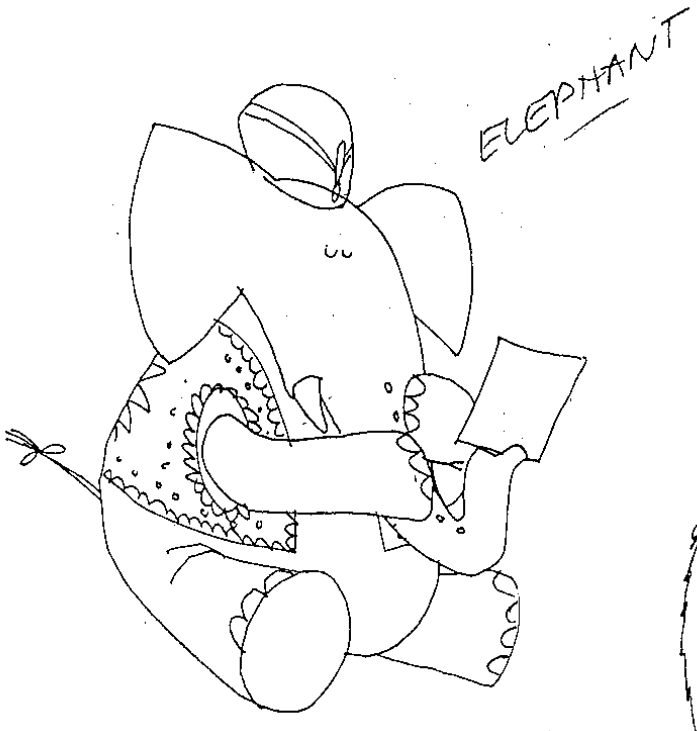


Ogden Nash
(August 19, 1902 – May 19, 1971) was a 20th century American poet well know for his light verse. He is an excellent example to use when teaching children about poetic license, as he often created or manipulated words to serve the rhyme and rhythm of his poems.

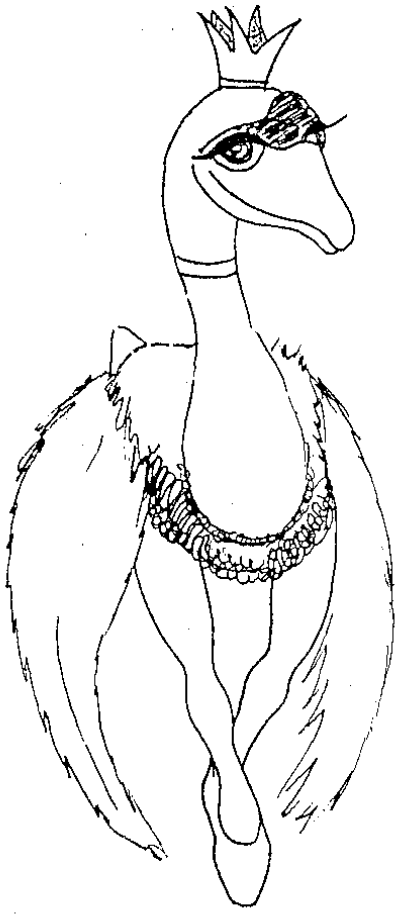
"The Firefly"
The firefly's flame/ Is something for which science has no name/ I can think of nothing eerier/ Than flying around with an unidentified glow on a person's posteerier.



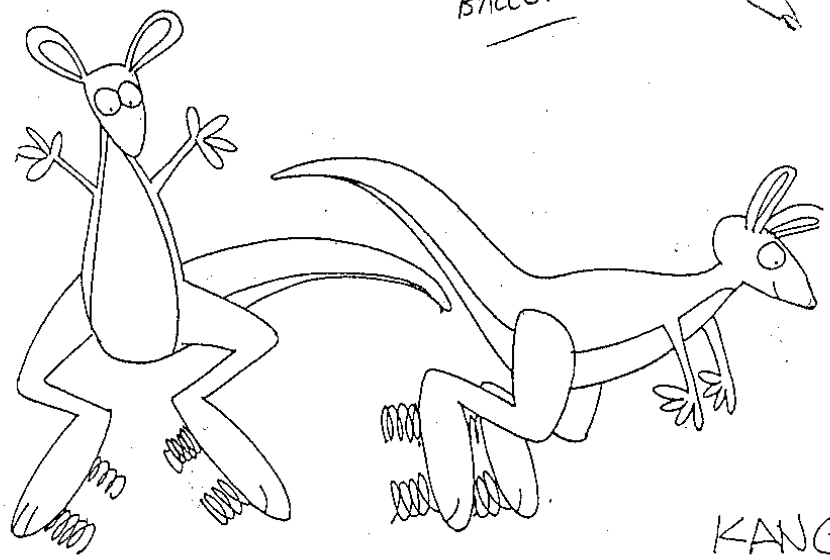
-- courtesy Jim Gamble Productions



Jim Gamble Puppet Productions
6777 Vallon Drive
Rancho Palos Verdes, CA 90275-5358
Tel. 310-541-1921 Fax 310-541-2195



THE SWAN BALLERINA



KANGAROOS

-- courtesy Jim Gamble Productions

About the Society of the Four Arts

◊ We welcome the opportunity for you and your students to take part in one of our free presentations for school aged children. Performances take place in our 700 seat auditorium, which is equipped with state-of-the-art lighting and sound systems.

◊ On the day of your trip, please arrive 15 to 30 minutes before the performance time to give your students time to use the restrooms and find their seats. Good theater manners mean that all visitors remain seated during the entire performance to ensure that they do not distract performers or other patrons.

◊ When you arrive, you will be met by a Four Arts Staff Member. Please be prepared with the exact number of students and chaperones in your party. A Staff Member will usher the entire group to their reserved sitting area.

◊ In addition to our auditorium, the Four Arts is also home to an art gallery. For the safety of the students and the protection of items on display, students should be supervised by an adult chaperone at all times.

◊ While there is no dress code necessary for school programs, teachers are encouraged to use this trip as an opportunity to discuss what is and is not appropriate to wear at the theater. If teachers feel that it is appropriate, consider asking students to dress up in slacks, collared shirts, skirts or dresses.

◊ Please leave any food or drink at school or on the bus.

◊ Once the performance begins, students have an important job ~ they should pay close attention to the stage and the performance. Remember to look, listen, laugh and enjoy!

◊ After each presentation there will be question and answer time ~ please speak only when prompted by the performer.

◊ We have NO lunch facilities for school groups on this performance day.

◊ Departure times: 10:15 a.m. performance departure is 11:00 a.m.
11:45 a.m. performance departure is 12:30 p.m.

◊ Our Campus is located in the heart of Palm Beach. Take I-95 to the Okeechobee Boulevard exit; proceed east for approximately two miles to the bridge over the Intracoastal Waterway. After crossing the bridge, turn left at the first street which is Four Arts Plaza (before the traffic lights). Here you will find the Children's Library located in the John E. Rovensky Administration building and the Walter S. Gublemann Auditorium where our school programs are held. Among these buildings you will also find the Gioconda and Joseph King Library, the newly enhanced Philip Hulitar Sculpture Garden and the Four Arts Horticulture Garden.

Are You Ready To Visit

The Society of the Four Arts?

What does it mean when the lights blink in the hallway outside of an auditorium?

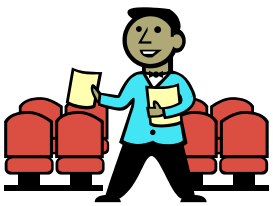
A. The theater is trying to save electricity
B. There is a problem with the light bulbs
C. It is a special effect to make the theater seem interesting
D. It is time to go into the theater and sit down

The answer is D. The lights blinking means that the performance is going to start in just a few minutes. Your teacher or chaperone will lead you to your seats so you don't miss anything.

When should you go to the restroom when at a performance?

A. During the quiet parts
B. During the loud parts
C. When there are only a couple of people on stage
D. Before or after the performance so I don't disturb anyone

The answer is D. Even if you try to be very quiet, getting up in the middle of the performance bothers the people sitting around you and can distract the performers. Try to go to the bathroom before or after a performance so you can concentrate on what's happening on stage.



When is it OK to talk during a performance?

A. When my friends are talking
B. When I think of something funny
C. If it's loud enough that the performer can't hear me talking.
D. When the performer asks the audience a question

The answer is D. Remaining quiet unless asked a question shows the performer that you care about what they are doing or saying, and helps the people who are sitting around you hear the program. Even if your friends are talking, it is good theater manners to remain quiet.

What should you do with food and drink when attending a performance at The Four Arts?

A. Sneak it in under my jacket
B. Ask my teacher to hold it
C. Hide it in a plant or behind a chair
D. Leave it in a safe place, such as the bus or the car, and enjoy it later.

The answer is D. The Four Arts doesn't allow food or drinks in the auditorium at all. Sneaking or hiding food is not allowed either.

After the performance, sometimes the performers take questions from the audience. If you are called on, what should you do?

A. Stand Up
B. Speak Slowly
C. Speak Very Loudly
D. All of the Above

The answer is D. If the performer asks "Does anyone have any questions?" by all means, raise your hand! If you get called on, speaking slowly, loudly and standing up helps the performer and the audience hear your question.

THE SOCIETY OF THE FOUR ARTS

Teacher Evaluation Form

Thank you for taking the time to evaluate our program. Your comments will help the Society of the Four Arts to better serve the children and teachers of our community.

School: _____
Name: _____
Grade level: _____
Date of visit: _____
Program: Carnival of the Animals

Please rate the following:
*Scale: **5**-excellent **4** –good, **3**-satisfactory, **2**-fair, **1**-poor*

Student experience: _____
Teacher experience: _____
Performance: _____
Pre-visit materials: _____
Post-visit materials: _____
Facility: _____
Additional on-site activity (if applicable): _____

Please answer the following:

1. What did your students most enjoy?

2. What portion of the program materials did you find most helpful?

3. What could the Society of the Four Arts improve to make your visit more productive or enjoyable?

4. Would you recommend this venue to other teachers? Why or why not?

Please return this form in the mail after your visit to Susan Harris, The Society of the Four Arts, 2 Four Arts Plaza, Palm Beach, FL 33480.