

iCARNAVAL!

ACTIVITIES

How to Use This Section

Use the guidelines and activities included here with your students to encourage them to reflect on the themes of iCARNAVAL! and then work together to plan and create a procession, parade, or costume ball that expresses their own identities as well as the distinct characteristics and concerns of their particular communities.

Suggested guidelines for the planning and production of Carnival processions or costume balls are included as well as activities that identify correlating color prints and video segments from the iCARNAVAL! Teacher Curriculum Guide to share with students. Included within each activity are motivational questions to prompt thoughtful discussion, a list of recommended materials, simple steps to follow, and suggestions for evaluation.

The activities are inspired by the traditions of the eight iCARNAVAL! sites and present many options from which to choose to adapt as needed for your students.

A reference list of additional resources is also included at the end.

GUIDE TO CREATING A CARNIVAL PROCESSION OR PARADE

With your students, you can create a Carnival procession that honors and reflects one of the sites in iCARNAVAL! or combine and adapt traditions to devise a celebration that will reflect the history, traditions, and concerns of your classroom, school, community, or region. You may choose to work with just one class, one grade level, or the entire school. Select from the variety of activities included in this section of the curriculum.

Steps

1. After using the iCARNAVAL! resources with your students, seek out teachers and parents who might be interested in collaborating on a Carnival procession. The assistance of administrators, and art, music, dance, and physical education teachers is particularly valuable, considering the interdisciplinary nature of this endeavor. Determine when and where you would like the procession to take place and secure any needed permissions.
2. Determine a theme and name for the Carnival celebration. The theme may reflect an existing celebration, holiday, or historical or contemporary event but should be meaningful for your students. Older students may be encouraged to consider local, national, or international social or political issues and concerns.
3. With students, brainstorm and choose ideas for Carnival groups, thematic colors, costumes, masks, floats, music, dance, performance, and special foods. Decide when students will work individually or in small groups and make assignments. Make and post a timeline to help keep everyone on track.
4. Provide materials, assistance, and encouragement as needed as students work on masks, costumes, or props. Play Carnival music while students work.
5. Design and distribute invitations (that can also include a testament – see the back of this section) at least a week in advance. Invite parents, community members, and the news media.
6. Carnival day, students can wear masks and costumes, march in Carnival groups, pull floats on skateboards or toy wagons, toss confetti or other pre-approved throws, march with live or recorded music, present dance performances, and enjoy special foods.
7. Evaluate the celebration and then begin planning for the next year's Carnival. What was successful? What could be changed for the better? What new ideas resulted that could be incorporated next time?

Carnival Procession or Parade Planning Chart

Use the chart below to help you decide which features you want to include in your Carnival procession or parade, make assignments for responsibilities, and determine target dates. Choose as few or as many features as you like.

FEATURE	RESPONSIBLE PERSON OR GROUP	PRODUCTION DATE
Theme		
Date		
Carnival groups		
Royalty such as king & queen		
Invitations		
Costumes		
Masks		
Headdresses		
Giant puppets		
Banners		
Illuminated lanterns		
Floats		
Throws or confetti		
Recorded music		
Live music		
Marching bands		
Dance		
Testaments		
Other performances		
Special foods		
Prizes		

GUIDE TO CREATING A COSTUME OR MASKED BALL

Another popular way to celebrate Carnival is through a costume or masked ball. This event could take place with or without an accompanying Carnival parade or procession. Use the chart to

decide what you would like to include, assign responsibilities, and set target dates. Follow the same basic steps detailed opposite in Guide to Creating a Carnival Procession or Parade.

FEATURE	RESPONSIBLE PERSON OR GROUP	PRODUCTION DATE
Theme		
Date		
2-3 hour event		
Invitations or announcements		
Masks		
Fancy dress		
Costumes		
Masquerade procession		
Master or mistress of ceremony		
Royalty such as king or queen		
Receiving line with king or queen		
Recorded music		
Live music		
Dancing		
Performances		
Testaments		
Room and table decorations		
Lanterns		
Standards		
Presentation of special food		
Throws or confetti		
Favors		



PUJLLAY DANCE GROUP, 1997
Oruro, Bolivia
Photograph by Barbara Mauldin

MASK MAKING

Color Prints

- #2 *Peliqueiros* in *entroido* festivities, Laza, Spain
- #4 Doctor of the Plague masqueraders in an outdoor market, Venice, Italy
- #5 Harlequin, Venice, Italy
- #6 Masqueraders in gondola, Venice, Italy
- #7 *Alti Danti* clique with lantern, Basel, Switzerland
- #9 *Waggis*, Basel, Switzerland
- #11 *Catrines*, Tlaxcala, Mexico
- #12 *Chivarrudo*, Tlaxcala, Mexico
- #13 *Diablos*, Oruro, Bolivia
- #14 *Moreno*, Oruro, Bolivia

Questions for Motivation

1. What is a mask?
2. What are some different kinds of masks?
3. What are some reasons that people wear masks?
4. What kinds of masks have you worn?
5. Which masks in iCARNAVAL! mock authority?
6. Which masks represent power?
7. Which masks honor a person or spirit?
8. Which masks allow the wearer to assume or project another identity?
9. Which of the masks in iCARNAVAL! appeals to you the most? Why?
10. How can you design and create a mask that has personal meaning for you?

Share and discuss a number of the iCARNAVAL! prints listed above and view the corresponding video segments. Use the questions for motivation given to direct discussion and then choose one or more of the four different mask making activities with your students.

I. Make a Paper or Craft Foam Mask

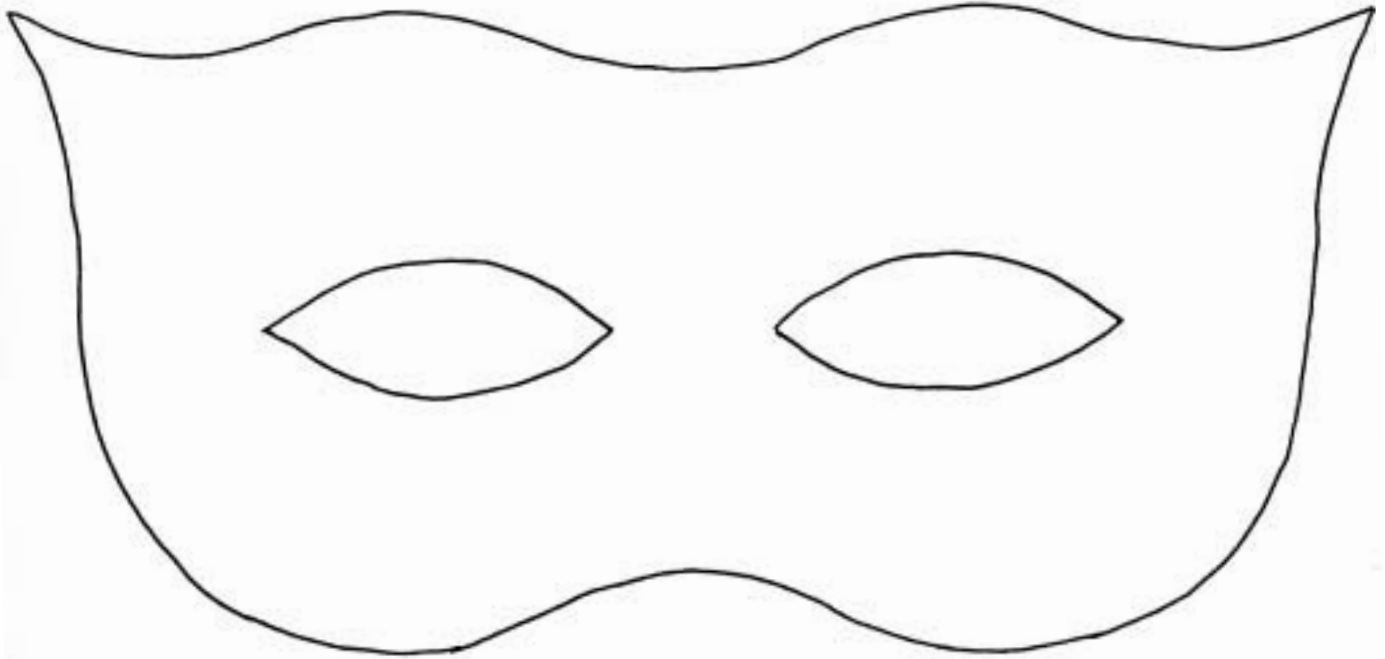
Simple but effective masks can be made from colored construction paper and embellished with sculpture techniques such as folding, curling, fringing, and the like. Masks may be tied to the head with pipe cleaners or yarn, but they will more securely stay in place when the wearer is moving or dancing if a headband is attached to the mask. To make a headband for a mask, cut a strip of poster board or craft foam to fit the head, staple the ends together, and then staple it to the mask.

Materials

- ✓ assorted colors of construction paper or craft foam, 9" x 12" or 12" x 18," one per student
- ✓ assorted colors of construction paper or craft foam in smaller sizes to use for decorations
- ✓ glue (to use with paper)
- ✓ tacky glue (to use with craft foam)
- ✓ pencils, crayons, or markers
- ✓ scissors, plain and decorative
- ✓ hole punches
- ✓ assorted materials for additional decoration, such as beads, feathers, ribbon, bells, buttons, sequins
- ✓ pipe cleaners or yarn
- ✓ 2" x 24" strips of poster board, white or colored, one per student (for optional headband)
- ✓ stapler

Steps

1. Begin with a 9" x 12" or 12" x 18" piece of construction paper or craft foam.
2. Hold the piece against the face and mark the location of the nose, eyes, and mouth with a pencil, crayon, or marker.
3. Explore the use of different shapes for the eyes, nose and mouth. Remind students that their masks can be asymmetrical. Draw the shape of each opening as desired and then cut out.
4. Use different types of lines, curvy, zig-zag, squiggly, etc. to change the exterior shape of the mask.
5. Use scraps to add horns or other shapes that extend beyond the basic shape.
6. Decorate the mask using cut shapes and layers of colored construction paper or craft foam.
7. Add three-dimensional elements by folding, curling, stapling, fringing or other sculptural techniques.
8. Draw designs with crayons or markers and glue on sequins, ribbon, buttons and other decorative materials.
9. To tie on the mask, punch holes on either side of it and secure the end of a pipe cleaner through each side. Twist the ends of the pipe cleaners together at the back of the head to wear the mask.
10. To make a headband, fit a strip of poster board or craft foam around the head of the person who will wear the mask and staple the ends of it together. Attach the mask to the strip with staples or glue.



II. Make a Stick Mask

Carnival masks from New Orleans and Venice often are just simple shapes that cover only the eyes. The masks are mounted on narrow handles and held flirtatiously before the face, rather than being worn on the face or head.

Materials

- ✓ white or colored poster board, tag board, cardboard, or craft foam
- ✓ mask templates, one per table
(teacher should copy mask template and then use it to make patterns from tag board or cardboard)
- ✓ pencils
- ✓ crayons or colored permanent markers
- ✓ regular and decorative scissors
- ✓ different kinds of colored papers such as construction paper, foil paper, wrapping paper, music manuscripts, rice paper, and so forth
- ✓ hole punches
- ✓ colored markers
- ✓ assorted materials such as ribbon, beads, sequins, lace, artificial flowers, feathers, and other trim
- ✓ white school glue
- ✓ tacky glue (for craft foam)
- ✓ hot glue gun and glue sticks
- ✓ craft sticks, narrow dowels (about 12 inches long), or wooden chopsticks to use as handles

Steps

1. Trace the mask template on the board or craft foam and then cut it out.
2. Decorate the mask form with cut paper, craft foam, designs drawn and/or with colored markers.
3. Glue on additional decorative materials.
4. Use a hot glue gun to attach a craft stick or dowel to one side of the mask as a handle.

III. Make A Papier-Mâché Mask

Papier-mâché masks are found in many cultures, in part because the materials are inexpensive and readily available. They may be half or full-face, simple or complex, two or three-dimensional, and lend themselves to the incorporation of unusual papers, found objects, and other materials.

Materials

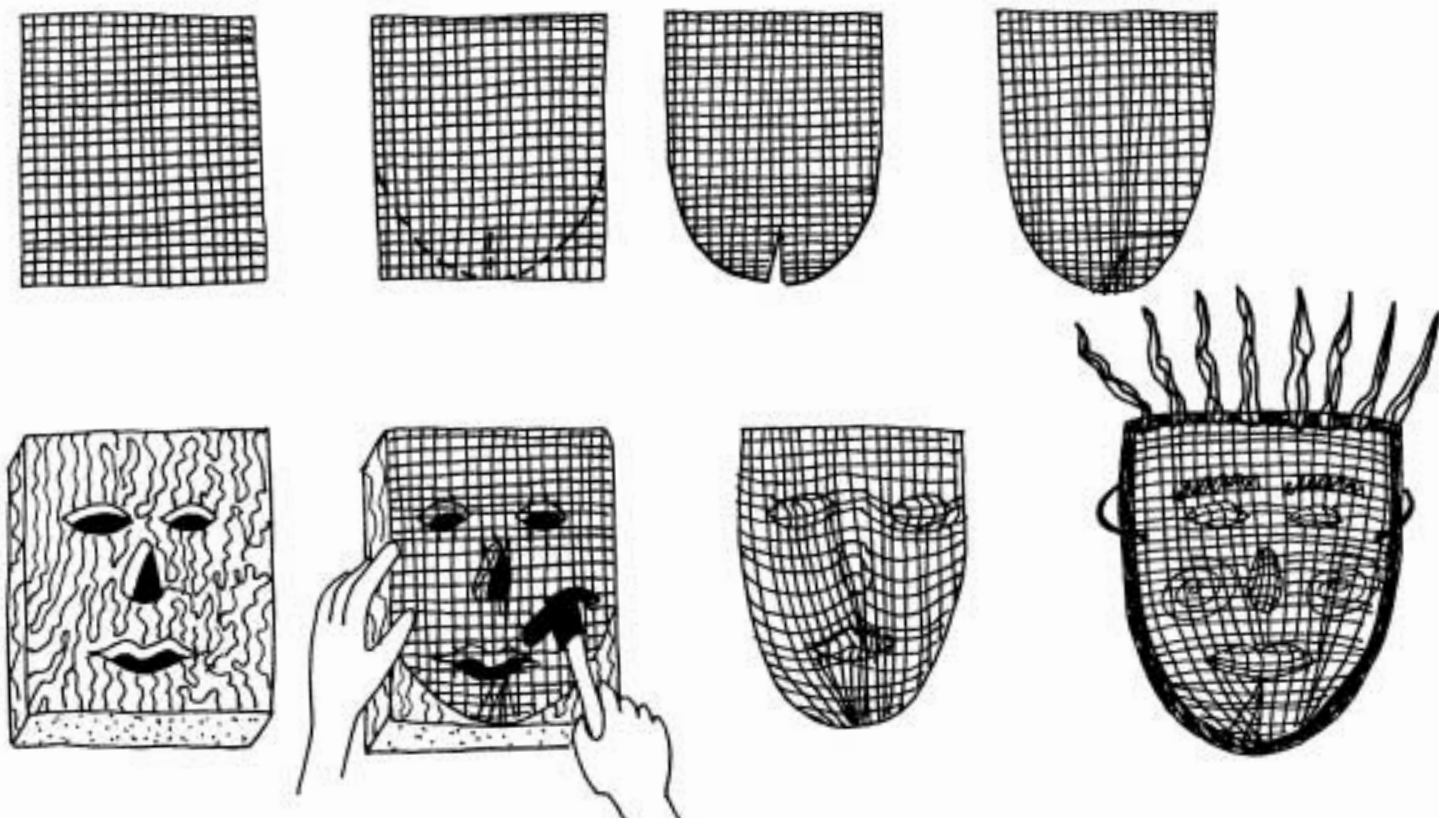
- ✓ sketching paper and pencils
- ✓ newspaper
- ✓ masking tape
- ✓ cardboard or mat board pieces
- ✓ aluminum foil (optional)
- ✓ balloons (optional)
- ✓ cellulose papier-mâché paste
(Ross Art Paste is recommended)
- ✓ lidded large containers to hold papier-mâché paste,
one per table (round plastic ice cream cartons work well)
- ✓ newspapers to cover tables
(plastic drop cloths and old shower curtains also work well)
- ✓ scissors
- ✓ tempera or acrylic paints
- ✓ brushes
- ✓ found objects or other materials such as beads, ribbons,
feathers, and the like
- ✓ commercial mask forms (optional)

Steps

1. Draw several sketches of possible mask designs and then choose one to make.
2. Using rolled or folded newspaper, cardboard, mat board, aluminum foil, or inflated balloons, build a mask form to support papier-mâché based on the sketch. Materials may be rolled, folded, cut, and taped in place to create forms that extend beyond the basic mask. Masking tape works well to hold parts together.
3. Tear a quantity of newspaper into narrow strips about 2-3 inches wide and 6 inches long, tearing with the grain. Mix papier-mâché paste based on manufacturer's instructions in large, lidded containers. Cover tables with additional newspapers or plastic drop cloths.
4. To cover the basic mask form, dip one piece of newspaper at a time into the liquid paste, wipe off excess paste with the fingers, and spread the paper over the form. Cover the entire form in the same method, overlapping pieces. Three to five separate layers may be needed for strength, depending on the size and weight of the mask.
5. When the layers are complete and the mask is dry, remove it carefully from any underlying supports (such as a balloon).
6. Paint and decorate.



CHARIVARI TROUPE, 1999
Basel, Switzerland
Photograph by Robert Jerome



IV. Make a Screen Mask

Screen masks hide the identity of the wearer to some degree, provide less obstructed vision, and are cooler to wear in hot climates than masks made from solid materials.

Materials

- ✓ 8" x 10" pieces of fiberglass or metal screening, one per student
- ✓ scissors
- ✓ ball peen hammer
- ✓ hot glue gun
- ✓ acrylic paint and brushes
- ✓ double seam binding or 1" wide strips of fabric
- ✓ narrow elastic, cut into 18" pieces, or pipe cleaners
- ✓ yarn in various natural hair colors, needle, and thread to match (optional)
- ✓ 1" x 10" x 12" piece of wood into which simple shapes of eyes, nose, and mouth have been cut
- ✓ colored spray paint (optional)

Steps

1. Begin with a vertical rectangle of the screen material. Round off the two bottom outside edges to create a "u" shape. Cut a 3-inch vertical up from the center of the bottom edge.
2. Lay the screen over the wooden mold and carefully pound the screening into the cutout contours of the eyes, nose, and mouth.
3. Remove the screen from the mold, overlap the two sides of the chin, and glue it in place using a hot glue gun. If desired, the mask may be spray painted a color at this time.
4. Hot glue double seam binding or fabric around the edges of the mask to prevent the wearer from being scratched.
5. Paint the features of the face with acrylic paints and let dry.
6. Sew yarn to the mask to create eyebrows, mustache, beard, or hair.
7. Attach elastic or pipe cleaners to the mask to wear.

Evaluation

Create a display of the students' masks. Have students label their work, explaining their choice of materials and describing what the masks mean to them.

COSTUME MAKING

Color Prints

- #2 *Peliqueros* in *entroido* festivities, Laza, Spain
- #3 *La Morena*, Laza, Spain
- #4 Doctor of the Plague masqueraders in an outdoor market, Venice, Italy
- #5 Harlequin, Venice, Italy
- #7 *Alti Danti* clique with lantern, Basel, Switzerland
- #10 *Charros*, Tlaxcala, Mexico
- #13 *Diablos*, Oruro, Bolivia
- #14 *Moreno*, Oruro, Bolivia
- #15 *Tinkus*, Oruro, Bolivia
- #16 Queen of a *maracatu* nation, Recife/Olinda, Brazil
- #19 Whip Masters, Port of Spain, Trinidad and Tobago
- #20 Fancy Sailors, Port of Spain, Trinidad and Tobago
- #22 Zulu Social Aid and Pleasure Club, New Orleans, USA
- #23 Big Chief Allison "Tootie" Montana and other members of the Yellow Pocahontas Mardi Gras Indian Tribe, New Orleans, USA

Questions for Motivation

1. What is a costume?
What different parts can a costume include?
2. What purposes do costumes serve?
3. What kinds of costumes have you worn?
4. What commonalities can you find between costumes featured in iCARNAVALI?
Which are the most elaborate? Which do you think are most expensive? Which took the most time to make?
5. Which costumes are the simplest?
Which are the most elaborate? Which do you think are most expensive? Which took the most time to make?

View and discuss with your students several of the iCARNAVALI prints and video segments that feature striking costumes. Consider the following possibilities in the chart to guide costume making by your students.

Elements of Costume

The Head

- masks
- hats
- veils
- headdresses
- crowns
- wigs

The Body

- shawls
- capas
- vests
- tunics
- breast plates
- epaulets

Accessories

- scarves
- belts
- gloves
- scepters
- canes
- staves or standards
- umbrellas
- costume jewelry

Hands and Feet

- gloves
- boots
- regular or spray-painted shoes
- dance shoes



TWO MASQUERADERS IN ST. MARKS SQUARE, 1997
Venice, Italy
Photograph by David and Shirley Rowen

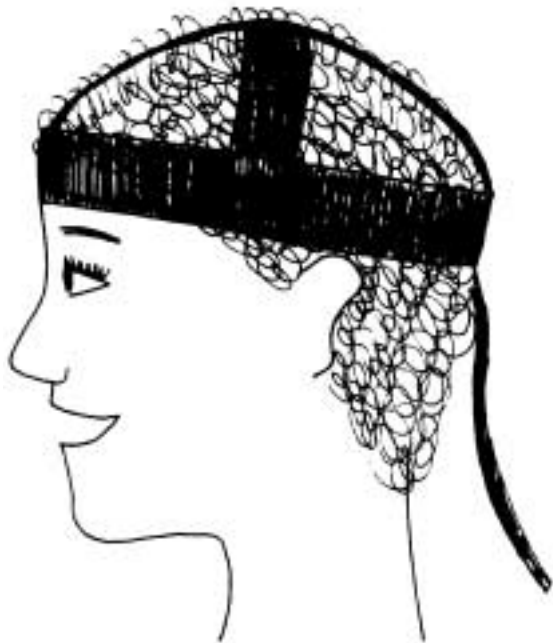
I. Make or Decorate Hats and Headdresses

Color Prints

- #2 *Peliqueros* in *entroido* festivities, Laza, Spain
- #5 Harlequin, Venice, Italy
- #7 *Alti Danti* clique with lantern, Basel, Switzerland
- #10 *Charros*, Tlaxcala, Mexico
- #13 *Diablos*, Oruro, Bolivia
- #14 *Moreno*, Oruro, Bolivia
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- #23 Big Chief Allison "Tootie" Montana and other members of the Yellow Pocahontas Mardi Gras Indian Tribe, New Orleans, USA

Questions for Motivation

1. What are some reasons people wear hats?
2. What hats do you wear?
3. What is the difference between a hat and a headdress?
4. How can a hat express the personality of the wearer?



II. Make a Simple Hat

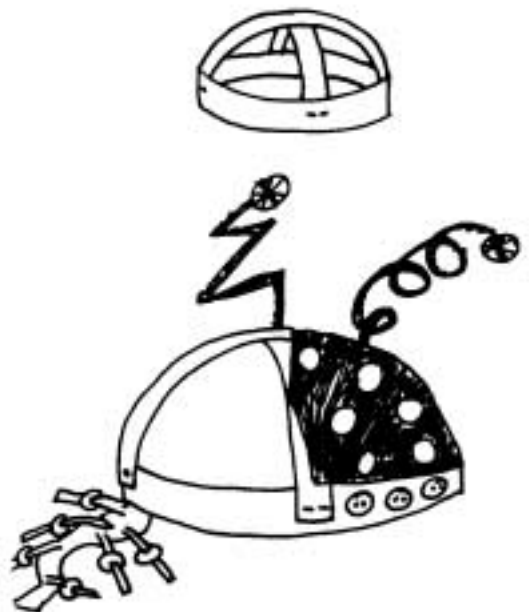
Existing hats can be embellished by the addition of trims such as ribbon, pom-poms, feathers, netting, fake jewels, artificial flowers, and found objects. Original hats can be created using a simple form for a base.

Materials

- ✓ 1-2" wide strips of felt or other fabric, long enough to fit around the head
- ✓ scissors
- ✓ stapler
- ✓ felt or fabric scraps
- ✓ tacky glue
- ✓ ribbons and yarn
- ✓ buttons and beads
- ✓ raffia
- ✓ pipe cleaners
- ✓ pom-poms

Steps

1. Wrap a felt or fabric strip around the crown of the head to fit. Overlap and staple the ends together with the staples facing out.
2. Staple another fabric strip to the circle, going from one side of the head to the other. Cut off extra fabric or leave it for decoration.
3. Add another strip from front to back.
4. Decorate the hat with fabric scraps, beads, button, pipe cleaners, pom-poms, ribbon, yarn, and raffia as desired.



III. Make a Cape

Prints

- #7 *Alti Danti* clique with lantern, Basel, Switzerland
- #10 *Charros*, Tlaxcala, Mexico
- #13 *Diablos*, Oruro, Bolivia
- #21 Devil Bookmen, Trinidad and Tobago
- #22 Zulu Social Aid and Pleasure Club, New Orleans, USA

Questions for Motivation

1. What is a cape?
2. Who can you name, real or fictional, who wears a cape?
3. Why do so many of the costumes in ¡CARNAVAL! include capes?
4. What are the advantages of wearing a cape?
5. What are the advantages of making one?

Capes, short and long, plain and elaborate, offer the simplest kind of costume to make. You can decorate the fabric or leave it plain, make it a half or full cape, and wrap, tie, or pin it on. A length of fabric wrapped around the shoulders makes the simplest cape or shawl and requires no cutting or sewing. For minimal cutting, read the directions that follow.

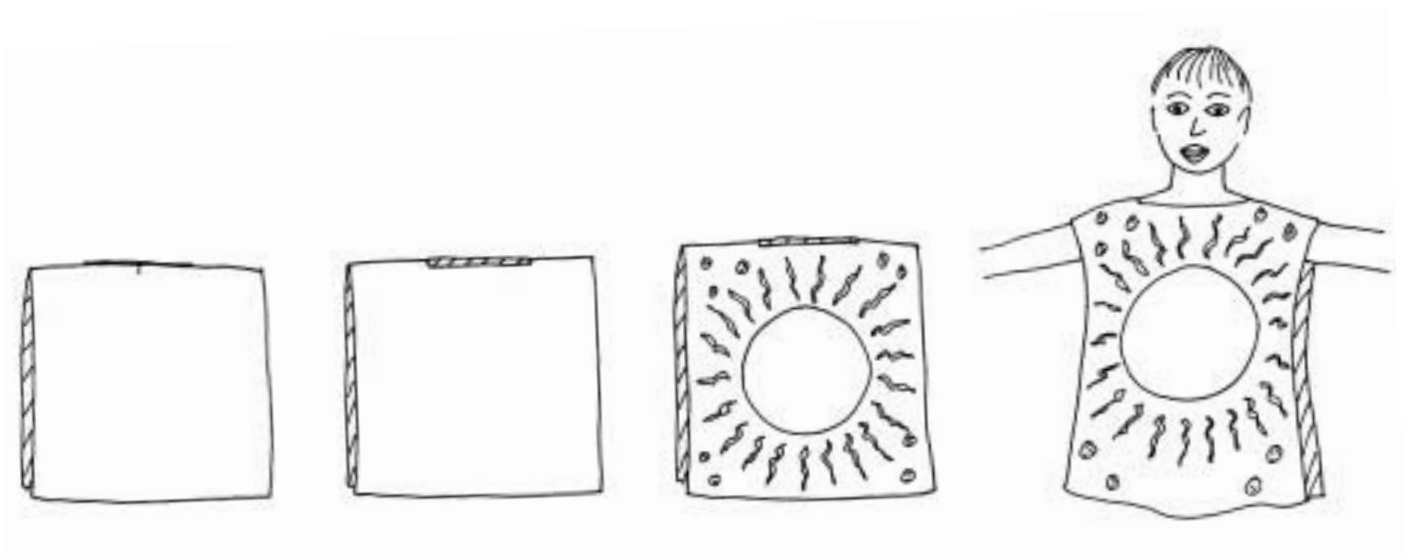
Materials

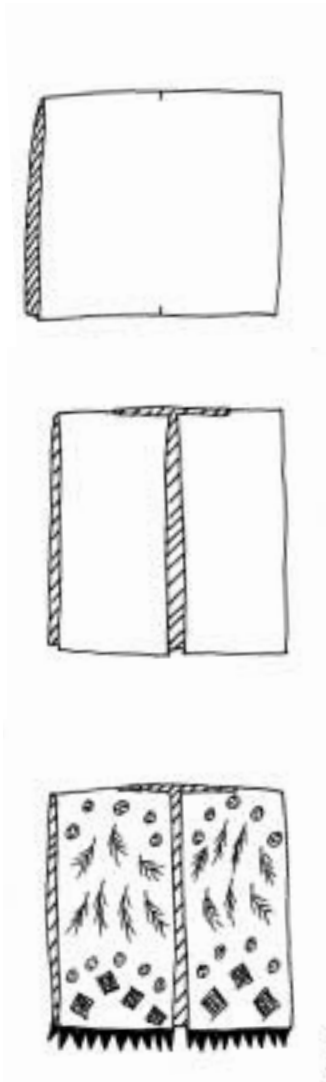
- ✓ fabric, 1-2 yards (1 yard for a half cape, 2 yards for a longer one, even more for a floor-length one)
- ✓ tape measure or yardstick
- ✓ permanent marker or fabric crayon
- ✓ scissors
- ✓ tacky glue
- ✓ trim such as fringe, braid, pom-poms, lace, glitter, and others
- ✓ feathers
- ✓ fabric scraps

Version 1

Steps

1. Fold the fabric in half horizontally.
2. Measure along the fold to find and mark the center.
3. Measure and mark 5 or 6 inches from both sides of the center along the fold line.
4. Open up the fabric and cut along the marked line.
5. Try on the cape to see if it goes over the head. If not, make the cut line longer.
6. Decorate with fabric scraps, fringe, braid, pom-poms, glitter and feathers.
7. The cape can be worn as is (flat, it will have a rectangular shape) or the outside bottom edges can be rounded off with scissors. The flat, final shape of this version will be a half-circle. Hem the edge of the cape if desired and add trim.
8. Pull the cape over the head to wear.





Version 2

Steps

1. Fold the fabric in half horizontally.
2. Using a tape measure, find the middle of the top along the fold and mark.
3. Beginning in the middle of the bottom edge of the fabric, cut up the middle to the marked fold at the top (only cutting through the front layer of the folded fabric).
4. To create a neckline, cut along the fold several inches on both sides. Try on the cape to see if any adjustments need to be made. If desired, hem the raw edges of the cape.
5. Decorate with fabric scraps, fringe, braid, pom-poms, glitter and feathers.
6. To wear the cape, fasten at the neck with a safety or other pin.

Evaluation

Have students model their capes and explain the meaning of their colors, designs, symbols, or other decorations.

IV. Make a Headdress

For *entroido* in Laza, Spain, the *Peliqueiros* wear a tall headdress that has an arch-like shape and is painted with the image of an animal such as wolf or a bull. The form can be easily replicated using cardboard or poster board.

Materials

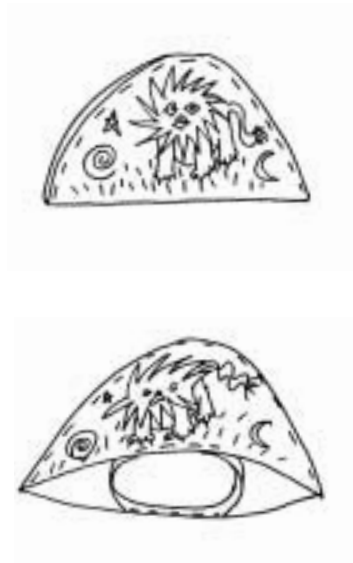
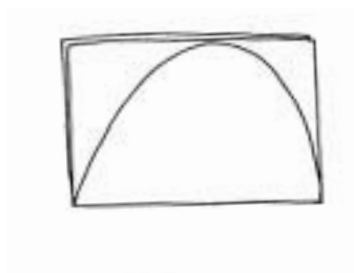
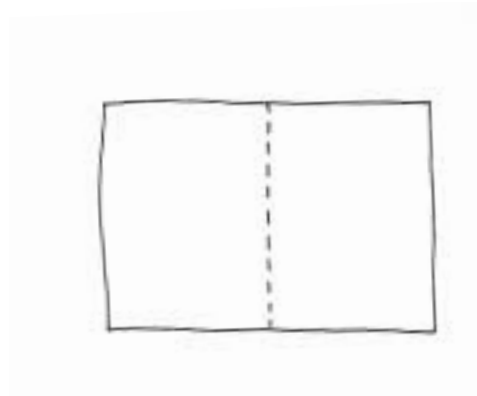
- ✓ 22 x 28 inch sheet of poster board or other stiff board, one per hat
- ✓ 3 – 4-inch wide strip of poster board, long enough to wrap around the head like a headband
- ✓ scissors
- ✓ rulers
- ✓ pencils
- ✓ glue or stapler
- ✓ acrylic paint or colored markers

Steps

1. Cut the poster board in half across the widest dimension.
2. Take one of the pieces and draw on it a wide arch with straight sides, using as much of the board as possible. The straight bottom of the arch should be along the longer edge. Cut out the shape, only removing the rounded corners.
3. Trace this shape on the other piece of board and cut it out.
4. Align the two boards, one on top the other, and then glue or staple together the edges of the two, leaving only the bottom edge unattached.
5. Decorate the front and back surfaces as desired using colored markers or acrylic paint and let dry.
6. Wrap the strip of poster board around the head and overlap it to fit. Glue or staple the ends together with the staples facing out.
7. Place the headband on the wearer and position the painted section of the headdress over the headband so that it is centered with the two sides facing front and back.
8. Staple or glue the headband to the headdress in the front and the back.

Evaluation

Display headdresses and have students explain how and why they decorated them as they did.



V. Decorate Canes, Whips, Sticks, and Umbrellas

Color Prints

- #2 *Peliqueiros* in *entroido* festivities, Laza, Spain
- #4 Doctor of the Plague masqueraders in an outdoor market, Venice, Italy
- #6 Masqueraders in gondola, Venice, Italy
- #10 *Charros*, Tlaxcala, Mexico
- #11 *Catrines*, Tlaxcala, Mexico
- #19 Whip Masters, Port of Spain, Trinidad and Tobago
- #20 Fancy Sailors, Port of Spain, Trinidad and Tobago
- #21 Devil Bookmen, Port of Spain, Trinidad and Tobago

Canes, whips and sticks can add a decorative or noise-making element to costumes or can be used in dance movements. Dowel rods may be purchased from hardware stores and old canes are often available at flea markets and secondhand stores. Whips can be made out of lengths of rope, or dowels with string stapled on to the end. Canes and sticks may be painted as desired with acrylic paints and wrapped or trimmed with ribbons, cords, tassels, fake jewels, and other finery. Plastic toys and found objects may be attached using a hot glue gun. Colorful umbrellas can be used as is or embellished with ribbons, streamers, and found objects.

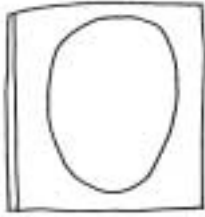
Evaluation

Create a cane, whip, stick and/or umbrella display and discuss the design and meaning of the students' work.



CHILD CATRINE, 1999
Tlaxcala, Mexico
Photograph by Barbara Mauldin

MAKE GIANT PUPPETS



Color Print

#18 Parade of giant puppets, Recife/Olinda, Brazil

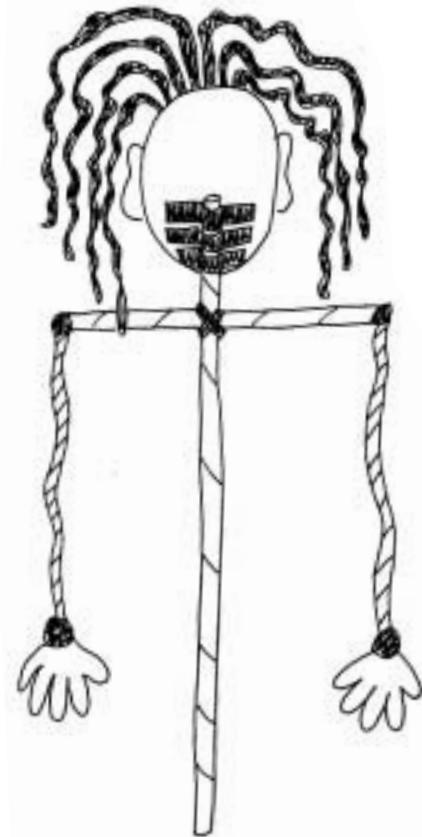
Questions for Motivation

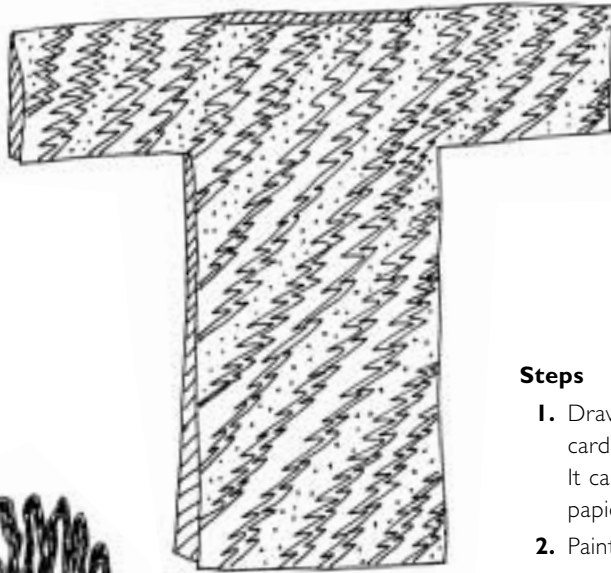
1. What is a puppet?
2. What might be the purpose of a giant puppet?
3. Who do the giant puppets of Recife/Olinda represent?
4. How do they contribute to Carnival in Recife/Olinda?
5. Who makes them? How are they made?
6. What character would you like to see as a giant puppet?

The highlight of the final day of Carnival in Olinda, Brazil, is the parade of the *bonecos gigantes*, the giant puppets. Up to eighty puppets, some as tall as 15 feet, parade through the streets. Though these Brazilian puppets are made of Styrofoam, fiberglass, papier-mâché, and cloth, your students can make a simpler version. Begin by viewing the Giant Puppets video segment and color print, followed by questions and discussion. Assign students to small collaborative groups to develop their own giant puppets based on specific themes, ideas, or issues.

Materials

- ✓ large pieces of heavy cardboard or foam board for the head and hands
- ✓ long, hard tubes of cardboard, lengths of wood dowels, or thick bamboo
- ✓ duct tape
- ✓ mat knife or small hand saw
- ✓ yarn or fabric for hair
- ✓ scissors
- ✓ papier-mâché paste (optional, to create three-dimensional head)
- ✓ hot glue gun
- ✓ acrylic paints and brushes
- ✓ fabric for costume, 3-4 yards, depending on length desired
- ✓ additional fabric for other features
- ✓ sewing machine, needle, thread
- ✓ backpack to put tube in to carry puppet





Steps

1. Draw the shape of a head on a large piece of heavy cardboard or foam board and cut it out with a mat knife. It can be used flat as it is or features can be built up with papier-mâché paste and newspaper.
2. Paint head, if it is flat, paint in the features.
3. Add hair to the head using yarn attached with a hot glue gun.
4. Securely attach the head to a long cardboard tube with duct tape to make a neck and backbone.
5. Tape another cardboard tube perpendicular to the first to create the shoulders.
6. Tape a length of rope to the end of each shoulder.
7. Make hands from cardboard or papier-mâché or use gloves stuffed with polyfleece. Attach to the end of the rope arms.
8. To make the costume, fold the fabric in half horizontally and trace a simple outline of a loose dress or shirt with long arms. The shape should look like a "T." Cut a small opening in the middle of the top fold for the head to pass through. Stitch up the two sides of the costume, up the sides and under the arms. Pull the costume over the head of the puppet and pull the hands through the openings in the arms.
9. Have someone hold the puppet over his or her head from inside the costume. Mark where the eye openings need to be. Remove the puppet and cut a small opening for the eyes. The opening could be veiled by a see-through cloth or concealed in the cloth's pattern.
10. To wear the costume, the bearer supports it from underneath by holding the central tube. If the puppet is heavy, the end of the backbone may be attached to a backpack or supported by a belt made for carrying flags or standards.
11. If desired, attach each of the hands to a long pole or dowel and have a separate person carry and move each one.

Evaluation

Have students write a story about the puppet they helped to make. After the puppets have participated in a procession, display the narratives along with the giant puppets and provide a means for viewers to contribute their responses.

MAKE A CARNAVAL FLOAT

Color Print

#24 Rex on his throne in the Krewe of Rex parade,
New Orleans USA

Questions for Motivation

1. What is a float?
2. Where have you seen them?
3. What is their purpose?
4. Who gets to ride on a float?
5. What does riding a float imply?
6. Most of the participants of the processions and parades in iCARNAVAL! walk or march rather than ride. Though marching bands and individuals do parade on foot in New Orleans, why do you think the float evolved as such an important element in Mardi Gras parades?
7. How can a float represent a theme?

Floats, wagons, carts, or other wheeled vehicles are used in a number of Carnival celebrations. Students can make small "floats" individually or in small groups or groups of students may build a larger structure over a child's wagon or other wheeled object. You may choose to assign an overall theme or allow each student or group to choose their own.

Miniature Float

Materials

- ✓ shoeboxes with lids, one per student group or one per student
- ✓ sketching paper and pencils
- ✓ thin colored paper to use to cover the shoeboxes (yellow or gold, green, and purple are Mardi Gras colors, but any could be used)
- ✓ a variety of other kinds and colors of paper for decorating boxes (foil papers, colored tissue paper, decorated wrapping papers)
- ✓ assortment of boxes and cardboard for building additional forms
- ✓ items to decorate floats and masks such as tissue paper flowers, crepe paper, sequins, glitter, ribbons, fringe, lace, yarn, feathers
- ✓ pencils
- ✓ scissors
- ✓ white glue
- ✓ glue guns and glue sticks
- ✓ colored yarn or rope to pull the float
- ✓ skateboards or flat skates, one per float
- ✓ masking or duct tape

Steps

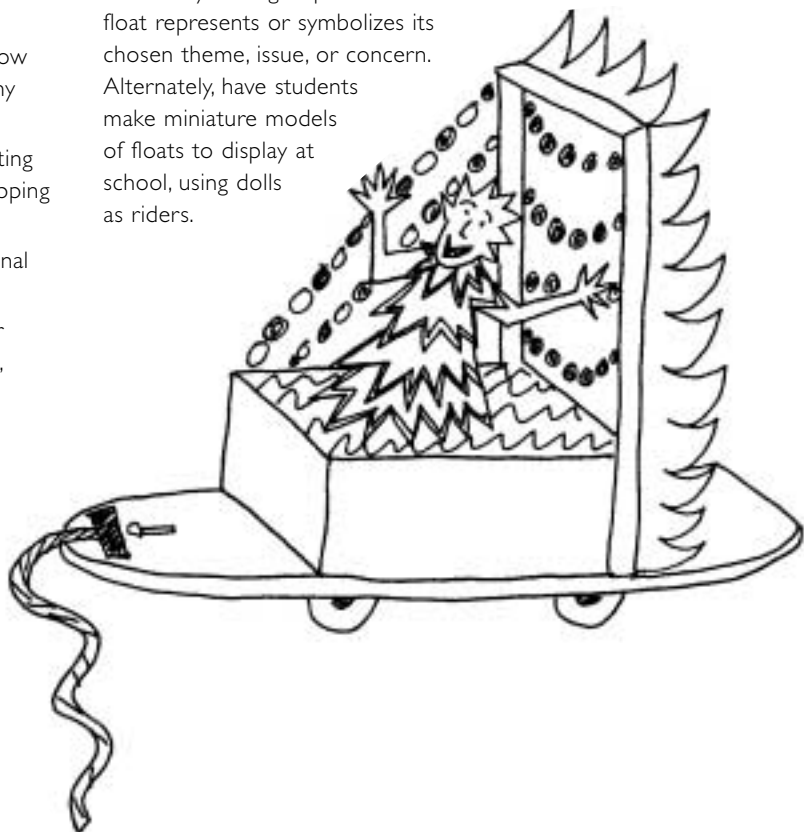
1. Individually or in a small group, choose a theme and a name for a krewe or Carnival group.
2. Make sketches and arrive at a design for a miniature float.
3. Arrange the components of a shoebox as desired (the lid could be cut, bent, or positioned as desired to make a backdrop or canopy), then cover it with colored paper and decorations based on the chosen theme.
4. Use masking or duct tape to attach the bottom of the float to a skateboard or flat skate.
5. Attach a length of yarn or string to the float so that it can be pulled.
6. Present a procession of all the finished floats.

Alternative

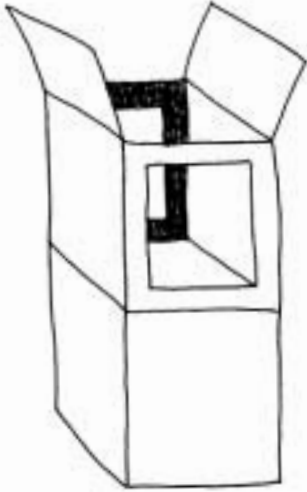
To make a larger float, work in collaborative groups, use larger boxes and acrylic paints instead of paper to color them, and mount the finished float on a child's wagon. A student may ride in a float if it is large enough, but a number of students can dress up and walk alongside a float. Bicycles may also be decorated with crepe paper, streamers, flags, and other items and ridden in a parade.

Evaluation

Photograph each of the floats during the Carnival procession with a digital camera. After the procession, post on your school web site photographs of each float along with an explanation written by each group of how their float represents or symbolizes its chosen theme, issue, or concern. Alternately, have students make miniature models of floats to display at school, using dolls as riders.



MAKE AN ILLUMINATED LANTERN



Color Print

#8 Swiss Cheese Lantern, Basel, Switzerland

Questions for Motivation

1. What is an illuminated lantern?
2. How do you think they are made?
3. Why do illuminated lanterns in Basel express a social or political theme rather than be for pure entertainment?
4. What social or political issues in your community might be appropriate for a theme for an illuminated lantern?

A feature of the Carnival groups in *Fasnacht* in Basel, Switzerland, is the *Stecklaternen*, a huge painted and illuminated lantern carried or pulled on a wagon or cart. Made of painted canvas stretched on a wooden frame and lit by propane jets, the *Stecklaternen* are painted with satirical depictions and rhymes about the current social or political themes chosen by each group. Share and discuss the print and video segment on Basel, then encourage students to think of their own themes to use in a simpler version on a smaller scale.



Materials

- ✓ sketch paper and pencils
- ✓ large cardboard boxes
- ✓ child's wagon or two skateboards for each student group
- ✓ yardsticks
- ✓ craft or box knives
- ✓ masking or duct tape
- ✓ raw muslin or canvas fabric
- ✓ scissors
- ✓ heavy duty stapler
- ✓ acrylic paints and brushes
- ✓ rope
- ✓ large battery-operated lantern

Steps

1. In a small collaborative group, choose a social or political theme that may vary in focus anywhere from individual or personal to far-reaching or universal. Make sketches to determine final design and illustrations of the lantern.
2. Use cardboard boxes to build a tall, stable structure. Leave access to the top of the tallest part of the structure.
3. On the top box, cut out large windows into the sides or front and back of the box, leaving a 3-inch frame around each window.
4. Carefully measure the size of each window, add 2 inches to each measurement and cut pieces of raw muslin or canvas to fit with an overlap (so it can be taped inside the box).
5. Stretch the fabric and tape it to a surface with masking tape. Draw and then paint the planned illustrations on the two pieces of fabric.
6. When the painted fabric pieces are dry, tape or staple them inside the windows of the structure, using the access from the top. Do not seal the uppermost box.
7. Securely attach the structure to child's wagon or two skateboards with masking or duct tape and tie it to a length of rope.
8. To parade with the lantern, turn on and place a large battery-operated lantern inside the uppermost box to illuminate the painted illustrations.
9. Alternative: For younger students, do not cut out windows in the boxes. Leave them intact and paint the illustrations directly on them. Then there is no need to include a lantern.

Evaluation

Ask each group to write, design, and print a one-page handout or broadside that persuasively explains their viewpoint about their chosen theme. Have groups distribute their handout during the parade of the lanterns.

MAKE A BANNER OR STANDARD

Color Prints

#16 Queen of a *maracatu* nation, Recife/Olinda, Brazil

#17 Standard Bearers, Recife/Olinda, Brazil

Questions for Motivation

1. Why do people carry banners or standards in parades?
2. Where have you seen people carrying banners or standards to identify their group?
3. Do you belong to any groups that have a banner or standard? If so, what are they?
4. Which groups in iCARNAVAL! use banners? How are they different?
5. What kind of banner would you most prefer to make? Which shape do you like the best? a geometric shape? a symmetrical shape? a free form or organic shape?

View the color prints and video segments and discuss, comparing the different kinds of banners and standards shown.

I. Make a Fabric Banner or Standard

Materials

- ✓ newsprint for making a pattern
- ✓ felt for the body of the banner
- ✓ felt or other fabrics to use for appliquéd letters or designs
- ✓ pencils
- ✓ yardstick
- ✓ scissors
- ✓ dowel rod or broomstick
- ✓ pins
- ✓ thread
- ✓ sewing machine
- ✓ trims such as fringe, pom-poms, feathers, rick-rack, ribbon and braid

Steps

1. Make a paper pattern for the banner or standard. The shape can vary from a simple rectangle to a chevron to an elaborate outline, but the top edge needs to be straight to hang from a horizontal bar.
2. Pin the pattern to a length of felt and then cut it out.
3. Decorate the front (and back, if desired) with hand or machine embroidery or felt appliqué. Add luxurious braids, fringe, tassels, beads, and other trims.
4. Fold over the top of the banner or standard about two inches and sew it in place by hand or machine to make a casing for a rod, frame, or handle. Insert the dowel rod, broom stick or frame side.
5. Two people can carry the ends of a rectangular banner or standard; one person can carry a banner or standard hung from a tall frame.

II. Make a Three-dimensional Banner

Materials

- ✓ cardboard, newspaper, foil to make form
- ✓ masking tape
- ✓ hot glue gun
- ✓ long, narrow cardboard roll, broomstick or wooden dowel
- ✓ cellulose papier-mache paste such as Ross Art Paste
- ✓ acrylic paints
- ✓ brushes
- ✓ found objects or other trim such as ribbons, buttons, and feathers

Steps

1. Create a shape or object from cardboard, newspaper, crumpled foil, and masking tape, for example, a three-dimensional head.
2. Attach it to long narrow cardboard roll, broomstick or other cylindrical handle with tape or hot glue.
3. Cover the standard and its neck with multiple layers of papier-mache paste and let dry.
4. Paint with acrylic paints and let dry.
5. Decorate with found objects and trim.

Evaluation

Display the finished banners or standards and ask the class to interpret what each represents without any introduction by the maker(s). After initial discussion, allow the maker(s) to respond to the interpretations.

CARNAVAL DANCE

Color Prints

- #11 *Catrines*, Tlaxcala, Mexico
- #13 *Diablos*, Oruro, Bolivia
- #14 *Moreno*, Oruro, Bolivia
- #16 Queen of a *maracatu* nation, Recife/Olinda, Brazil
- #19 Whip Masters, Port of Spain, Trinidad and Tobago
- #22 Zulu Social Aid and Pleasure Club, New Orleans, U.S.A.

Questions for Motivation

1. Why does dance seem to be a universal activity?
2. When do you like to dance? What kind of dancing do you do?
3. What dances are popular in your area of the country?
4. What role does dance play in the different Carnival sites?
5. How does dance express Carnival in the different sites?
6. Which Carnival sites include dances based on animals?
7. Which Carnival site features square dancing?
8. What are some Carnival dances that tell stories?

Dance and music are complementary and significant components in Carnival around the world. Through dance and music, revelers may best express the joy and excitement that accompanies the celebration of Carnival. Whether they perform highly choreographed movements, improvise their steps along with the music, or imitate dances of the past, dancers take center stage for many Carnival events.

FEMALE DEVIL DANCERS
Oruro, Bolivia, 1997
Photograph by Barbara Mauldin



Suggestions for Activities

- ✓ Have students listen to the music of one of the Carnival sites and design an original dance presentation that is specifically related to the music.
- ✓ Have students learn and perform square dances or folk dances that are traditional in your region.
- ✓ Ask your physical education teacher to teach students a dance to perform for a Carnival celebration.
- ✓ Help students learn a waltz or other ballroom dance to perform at a masked ball.
- ✓ Invite a local dancer to speak, perform, or lead a dance experience for your students.
- ✓ Ask students to choose an animal and develop a dance based on its natural movements and behavior. Direct students to make papier-mâché animal figures or similar props to accompany the dance.
- ✓ Have your students make decorated umbrellas, batons, or ribbon wands to dance with in a school procession.
- ✓ Create tapes to use to dance to during the processional.
- ✓ Assign dancers for processions.

Evaluation

Have students perform traditional or original dances as part of a Carnival procession or parade and videotape their performances. Play the video for students and ask them to discuss how they were influenced by traditional Carnival dance.

CARNAVAL MUSIC

Color Prints

- #2 *Peliqueiros* in *entroido* festivities, Laza, Spain
- #10 *Charros*, Tlaxcala, Mexico
- #14 *Moreno*, Oruro, Bolivia
- #15 *Tinkus*, Oruro, Bolivia
- #16 Queen of a *maracatu* nation, Recife/Olinda, Brazil
- #19 Whip Masters, Port of Spain, Trinidad and Tobago
- #23 Big Chief Allison "Tootie" Montana and other members of the Yellow Pocahontas Mardi Gras Indian Tribe, New Orleans, USA
- #24 Rex on his throne in the Krewe of Rex parade, New Orleans, USA

The music of Carnival is the music of celebration. Carnival's spirit and energy cannot be expressed without it. For each iCARNAVAL! site you investigate with your students, share its particular music.

Questions for Motivation

1. What kinds of music do you like?
2. What role does music play in your life?
3. How does music express the spirit of Carnival?
4. What kinds of music would you expect to be played for Carnival celebrations?
5. What kinds of musical instruments might be used in Carnival?

Suggestions for Activities

- ✓ Begin with questions about the role music plays in your students' lives.
- ✓ If your school has a band, orchestra, or choir, ask the music director if she or he would be willing to teach the students to perform Carnival music.
- ✓ Compare and contrast the music of two or more Carnival sites. Ask: How does Carnival music differ from site to site? Are there any similarities in the music from different sites? How does the music reflect the culture of where it was created?
- ✓ Compare and contrast the types of instruments played in each site. Locate examples of some of the instruments to show to your students.
- ✓ Have students make simple handmade musical instruments and use them in a performance.
- ✓ Students can make recordings of contemporary popular music to accompany them in their own Carnival procession.

I Make Simple Rhythm Instruments

Questions for Motivation

1. What is a rhythm instrument?
2. What kinds are used in the different Carnival sites?
3. What types of readily available objects can be used to make simple rhythm instruments?

Discuss the Carnival sites that use distinctive rhythm instruments and view the color prints and video segments. Then provide opportunities for students to experiment with a variety of materials.

Materials

- ✓ cereal, oatmeal, and other small boxes
- ✓ plastic bottles, plastic film cans
- ✓ dried gourds, beans, rice, or unpopped corn
- ✓ bells
- ✓ strips of felt or other fabric
- ✓ PVC pipe
- ✓ kitchen graters, metal knives, forks, spoons
- ✓ wooden spoons, dowels, and chopsticks
- ✓ empty coffee and tin cans with lids
- ✓ margarine tubs with lids
- ✓ metal pot lids
- ✓ old keys, nails of different sizes
- ✓ yarn, rope, and string

Suggestions for Activities

- ✓ Hang objects from yarn or rope and tap them with a metallic object.
- ✓ Sew bells or other objects to felt strips and tie them on arms and legs.
- ✓ Scrape a kitchen grater with a stick or nail.
- ✓ Put beans or unpopped popcorn inside a container to make a shaker.
- ✓ Use a coffee can with a lid as a drum.
- ✓ String old keys on a rope or yarn to make a rattle.

Evaluation

Arrange to have students present a program for other students or their families in which they play Carnival music or music made with their invented instruments and reflect upon their experiences with it.

II Make a Papier-mâché Noisemaker/Tamborine

Color Prints

#14 *Moreno*, Oruro, Bolivia

#23 Big Chief Allison "Tootie" Montana and other members of the Yellow Pocahontas Mardi Gras Indian Tribe, New Orleans, USA

Questions for Motivation

1. What kinds of rhythmic noisemakers or shakers do the Morenos and Mardi Gras Indian groups of New Orleans use?
2. Why do you think they adopted these forms? How do they represent their groups?
3. What kind of shaker or noisemaker could you make to represent yourself or to serve as a mascot for your group?

Materials

- ✓ sketching paper and pencils
- ✓ small cardboard or paper forms such as boxes, tubes
- ✓ found objects to attach as additional forms
- ✓ newspapers to mold and tape into forms
- ✓ newspaper, torn into narrow strips to use with papier-mâché
- ✓ aluminum foil
- ✓ masking tape
- ✓ cellulose papier-mâché paste such as Ross Art Paste
- ✓ covered containers for paste
- ✓ newspaper or plastic drop cloths to cover tables
- ✓ white latex house paint
- ✓ assorted colors of acrylic paints or latex house paints
- ✓ brushes
- ✓ dry beans or unpopped popcorn

Steps

1. Make a simple sketch of an animal that can symbolize a quality or an idea. For example, a dog might represent loyalty or a bear might symbolize strength. The animal could be native to the iCARNAVAL! site you are studying or live in your region.
2. Using folded or rolled newspaper, aluminum foil, cardboard, found objects, and masking tape, build the desired animal form. Newspaper and foil can be rolled, bent, crushed, or taped to build the form. Found objects can be attached to the basic form with tape.
3. After the basic shape of the animal is formed, find a box, tube or film container that can be taped to the form as a base. Add beans or popcorn to the box or tube, seal it, and then attach it to the form with masking tape.
4. Cover tables with newspaper or other protective layer.
5. Using torn newspaper, dip pieces into the papier-mâché paste. Wipe off excess paste so that it drips into the container and then spread the paper over the form. Cover the form with overlapping pieces of newspaper, using 3 to 5 layers. Let dry.
6. Paint the shaker with a layer of white latex house paint. Let dry.
7. Paint the shaker with colors, patterns and shapes.
8. Hold the shaker by the body to use it as a rhythm instrument.

Evaluation

- ✓ Have students display and discuss their noisemakers, explaining why they chose their subject matter to represent themselves or their group and how they created it.
- ✓ Have students practice basic rhythms and perform them using their noise makers in small ensembles.

CARNAVAL FOOD

A commonality among all people is the association of certain foods with special events and places. Just a fragrant whiff of a beloved food can instantly transport us to a place of treasured memory. The same is true of Carnival foods around the world. As you explore each Carnival site, investigate the special foods of each region and try the recipes that follow with your students.

You can send the recipes home and ask the students to make them and bring them back to share, or, if facilities allow, make and eat them at school along with your students. If you want to present Carnival foods more spectacularly, make their presentation a feature of your Carnival procession or masked ball.

RECIPES

Entroido in Laza, Spain

Bica de Laza

This recipe was reduced by five times from the original, indicating the large quantities of *bica* that are made to feed the *entroido* participants.

- 4 eggs
- 1 cup sugar
- 1 cup self-rising flour
- 1 teaspoon baking powder
- 3/4 cup whipping cream

Preheat the oven to 350 degrees. Lightly grease a 9 inch cake pan. Separate the egg yolks from the whites. Whip the egg whites until they form peaks. Gradually add the sugar. Mix the baking powder with the flour and add all at once to the sugar and egg white mixture. Add the egg yolks. Whip the whipping cream until it too forms peaks. Fold the cream into the batter without moving it too much. Bake for 30 minutes until the top is golden and springs back upon being touched.

Fasnacht in Basel, Switzerland

Basler Mehlsuppe / Basel Flour Soup

4 servings

- 4 tablespoons butter
- 3 cups beef stock
- 3/4 cup flour
- 4 ounces grated Swiss cheese

Melt butter in a heavy saucepan on low heat. Add the flour and stir until golden brown. Add 1/4 cup beef stock and blend well. Add the rest of the stock and simmer on low heat for 30 minutes. Strain through a sieve and add 2 ounces of grated cheese. Serve with additional grated cheese.

Zibelewaie/Basler Onion Tart

6-8 servings

- 2 1/4 pounds onions, finely sliced
- 2 tablespoons butter
- salt and pepper to taste
- prepared pastry for one pie crust
- 3 eggs
- 3/4 cup cream
- 3/4 cup milk
- 2 strips of bacon (optional)

Cook the onion with butter, salt, and pepper in a covered saucepan on low heat for 30 minutes then remove from heat. Preheat the oven to 400 degrees. Roll out the pastry to fit a 10-12 inch pie or quiche pan. Beat together the eggs, cream, and milk. Fry the bacon and crumple it into small pieces. Spread the onion mixture in the pie crust then add the egg mixture. Sprinkle with the bacon. Bake for 35 minutes until set.

Carnevale in Venice, Italy
Frittelle di mele/Apple Fritters
8 servings

2 1/2 pounds apples, peeled and sliced,
chopped, or grated
4 large eggs
2 cups plus 2 1/2 tablespoons flour
1/4 cup sugar
1 teaspoon rum or vanilla flavoring
1/4 cup milk
grated zest from two lemons
confectioner's sugar
vegetable cooking oil for frying

Beat the eggs together in a large bowl, then add the sugar and flour and mix well. Add the rum or vanilla flavoring, milk, and grated lemon zest and then the apples. Mix well. Pour oil to the depth of one inch in a heavy frying pan and heat. When the oil is hot (350°), use two spoons to shape the batter into balls and drop them in the oil. Turn once and remove when golden brown. Drain the fritters on paper towels and then dust with confectioner's sugar.

**Carnaval in Nahuatl Indian Communities
of Tlaxcala, Mexico**

Mexican Mole
4 servings

1 chicken, cut into pieces
2 garlic cloves, crushed
2 large onions, sliced
salt and pepper
16 ounces plum tomatoes, skinned and chopped
(canned tomatoes may be substituted)
4 tablespoons toasted sesame seeds
1 heaping tablespoon paprika
1 teaspoon ground cumin
1/2 teaspoon ground cloves
3-4 dried chiles, seeds removed and chopped
1 tablespoon oil
1 ounce unsweetened dark chocolate
chopped coriander

Rinse the chicken pieces and place in a large heavy pot or Dutch oven on top of the stove. Cover with water and add half of the garlic and half of the onion. Season with salt and pepper. Bring to a boil, then turn down heat, cover, and simmer for 30 minutes. Strain and reserve the broth. Puree in a food processor or blender the plum tomatoes, remaining garlic and onion, toasted sesame seeds, paprika, cumin, cloves, and dried chilies. Heat the oil in a heavy saucepan, add the puree mixture and simmer for about 20 minutes. Stir in the chocolate, add the chicken pieces, and bring to a boil. Add enough reserved broth to cover the chicken, bring it back to a boil, then lower the heat and simmer for another 10 minutes. The sauce should be thick enough to cover the chicken. To serve, sprinkle with coriander. Serve with hot tortillas and avocado.

Carnaval in Oruro, Bolivia
Churros

24 pieces

1 cup water
1 tablespoon sugar
1 teaspoon salt
1 cup flour
2 eggs
peel of 1/2 lemon or 1 teaspoon lemon zest
vegetable oil to a depth of 1 inch for frying
granulated or powdered sugar mixed with 1/2
teaspoon cinnamon

In a saucepan, bring the water, 1 tablespoon sugar, and salt to boiling. Remove from heat and stir in flour, all at once beating until smooth. Beat in eggs, one at a time, until smooth. Spoon batter into a pastry bag fitted with a large star point. Pipe 3-inch strips or circles onto waxed paper or a floured surface. Add lemon peel to deep fat and heat to 375 degrees. Fry the churros, a few at a time, for 3 to 4 minutes or until golden brown, turning as necessary. Drain on paper towels and roll in sugar. Serve with coffee or milk.

Carnaval in Recife and Olinda, Brazil

Feijoada/Brazilian Black Beans and Rice

8 servings

2 tablespoons olive oil
2 large onions, chopped
2 garlic cloves, chopped
1 pound dried black beans (or canned black beans)
5 cups of water
1 pound cubed ham or pork tenderloin
1 pound sliced smoked sausage or pepperoni (optional)
1/4 teaspoon cayenne pepper 1 bay leaf
1 cup beef broth
1 peeled and sectioned orange
cooked rice
hot pepper sauce

Rinse dried beans and soak them in water to cover overnight. Drain the beans and then combine them in a heavy pot with 5 cups of water and the beef broth. Bring the pot to a boil, then lower the heat and simmer for an hour. Saute the onions and garlic in olive oil, and then add them to the beans. Place beans in a crock-pot or slow cooker; add ham, sausage or pepperoni, bay leaf, and pepper; then cover. Cook on low for 8 hours, stirring occasionally and adding water or broth as needed. Taste and add salt if needed. Serve over rice with hot pepper sauce to taste, garnish with orange slices. To drink, serve *guaraná*, a popular Brazilian soft drink made from Amazonian berries that tastes a bit like cream soda. It can be found in many Brazilian or Latin stores in the U.S.

Mas in Port of Spain, Trinidad and Tobago

Callaloo

8-10 servings

3 bunches fresh spinach, washed and chopped
4 cups coconut milk
2 cups milk
2 cloves garlic, minced
2 medium onions, chopped
1 bunch green onions, chopped
1/4 pound pumpkin or Hubbard squash, peeled and coarsely chopped
1/4 pound butter
salt and pepper to taste

In a stockpot or soup pot, combine all ingredients and boil for four minutes. Reduce the heat and simmer for 40 minutes. If too thick, add more coconut milk. Remove from heat, cool, and puree in a blender in small batches. Reheat the soup and serve.

Mardi Gras in New Orleans, U.S.A.

New Orleans King Cake

1 loaf frozen bread dough, thawed
1/4 cup sugar
1/2 stick butter, room temperature
1 teaspoon cinnamon
1 teaspoon nutmeg
1 cup sifted confectioner's sugar
colored decorating sugars, green, purple, and yellow
plastic baby or bean

Preheat the oven to 375 degrees. Roll the bread dough out into a large rectangle and spread it with the butter. Combine the sugar, cinnamon, and nutmeg and sprinkle the mixture over the buttered dough. Roll the dough into a long tube and then twist and connect the ends to make an oval ring. Place the dough on a greased cookie sheet and bake for 30 minutes or until lightly browned. Move to a platter and hide the baby or bean inside. Combine the confectioner's sugar with enough water or milk to make a runny glaze and pour it over the warm cake. Sprinkle with the colored decorating sugars, alternating bands of the three colors. Serve in 2-3 inch pieces. According to tradition, whoever finds the baby in their piece has to host the *Mardi Gras* party next year.

TESTAMENTS

Questions for Motivation

1. How can oral or written presentations or testaments editorialize, satirize, mock, or make fun of issues or events?
2. Which iCARNAVAL! sites are known for their testaments? What kinds of topics have they addressed?
3. What are the hot issues/controversies in your school or community? Have they been resolved or are they ongoing?
4. What are some national or international issues that concern you?
5. How can you write and perform a testament about an issue important to you?

Materials

- ✓ copies of newspaper or online articles about local, national, or international issues of interest to your students
- ✓ copies of editorial cartoons from newspapers, magazines, and the Internet about the same kinds of issues (The Professional Cartoonists Index is a good online source)

Steps

1. Ask students: What is satire? *Satire is a literary form that uses wit or humor to critique people, institutions, issues, or practices. It can gently tease or bitterly attack and may be written, visual, or both, as in a political cartoon.*
2. Ask: What purpose does satire serve? *Satire provides a relatively safe outlet for expressing frustration or disapproval and may help to bring about change or enlightenment.*
3. Share the characteristics of the testaments of *entroido* and *Fasnacht* with students. Ask: How are these practices effective?
4. Divide the class into small groups and distribute a contemporary editorial cartoon to each one to analyze. After group discussion, have each group share their findings.
5. Explain to students that they will each next identify an issue to satirize through a written verse or editorial cartoon. Ask: What, if anything, should not be a subject of satire? Why or why not?
6. Have students
 - (1) choose an issue and write a satirical verse about it,
 - (2) create an editorial cartoon about an issue of their choice,
 - (3) or write a satirical verse about an editorial cartoon of their choice.
7. Ask students to share their testaments orally or in writing as part of a Carnival celebration or procession.

Evaluation

After the testaments have been presented or distributed, ask students to individually assess their success in communicating their beliefs or positions on their issues based on the responses they received.

ADDITIONAL RESOURCES

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COLOR PLATES

Introduction

- #1 The Battle Between Carnival and Lent**
Oil painting by Pieter Brueghel
Flanders, 1559
Photograph courtesy of the
Kunsthistorisches Museum, Vienna

Laza, Spain

- #2 Peliqueiros in entroido festivities**
Laza, Spain, 1999
Photograph by Aurelia Gomez
- #3 La Morena**
Laza, Spain, 1992
Photograph by Antonio Muñoz
Carrión

Venice, Italy

- #4 Doctor of the Plague
masqueraders in an outdoor
market**
Venice, Italy, 1991
Photograph by David and Shirley
Rowen
- #5 Harlequin**
Venice, Italy, 1993
Photograph by David and Shirley
Rowen
- #6 Masqueraders in gondola**
Venice, Italy, 1998
Photograph by David and Shirley
Rowen

Basel, Switzerland

- #7 Alti Danti clique with lantern**
Basel, Switzerland, 1999
Photograph by Robert Jerome
- #8 Swiss Cheese Lantern**
Basel, Switzerland, 2001
Photograph by Paul Smutko
- #9 Waggis**
Basel, Switzerland, 2001
Photograph by Peter Tokofsky

Tlaxcala, Mexico

- #10 Charros**
Papalotla, Tlaxcala, Mexico, 1998
Photograph by Barbara Mauldin
- #11 Catrines**
Tlaxcala, Mexico, 1999
Photograph by Barbara Mauldin
- #12 Chivarrudo**
Tlaxcala, Mexico, 1999
Photograph by Barbara Mauldin

Oruro, Bolivia

- #13 Diablos**
Oruro, Bolivia, 1997
Photograph by Barbara Mauldin
- #14 Moreno**
Oruro, Bolivia, 1997
Photograph by Barbara Mauldin
- #15 Tinkus**
Oruro, Bolivia, 1997
Photograph by Barbara Mauldin

Recife/Olinda, Brazil

- #16 Queen of a maracatu nation**
Recife, Brazil, 1998
Photograph by Barbara Mauldin
- #17 Standard bearers**
Recife, Brazil, 1998
Photograph by Barbara Mauldin
- #18 Parade of giant puppets**
Recife, Brazil, 2000
Photograph by Helga Ancona

Port of Spain, Trinidad and Tobago

- #19 Whip Masters**
Port of Spain, Trinidad and Tobago,
2001
Photograph by Robert Jerome
- #20 Fancy Sailors**
Port of Spain, Trinidad and Tobago,
2001
Photograph by Robert Jerome
- #21 Devil Bookmen**
Port of Spain, Trinidad and Tobago,
2001
Photograph by Robert Jerome

New Orleans, USA

- #22 Zulu Social Aid and Pleasure Club**
New Orleans, USA, 2001
Photograph by Syndey Byrd
- #23 Big Chief Allison "Tootie"
Montana and other members
of the Yellow Pocahontas Mardi
Gras Indian Tribe**
New Orleans, USA, 1986
Photograph by Syndey Byrd
- #24 Rex on his throne in the Krewe
of Rex parade**
New Orleans, USA, 1981
Photograph by Syndey Byrd

VIEWING THE ¡CARNAVAL! VIDEO:

Video footage of Carnival celebrations in Europe and the Americas are shown in the same order in which they appear in the Curriculum Guide. You can use this video to study each site and get ideas to make your own costumes, floats, banners, as well as music and dance processions. The following list shows some of the events and the characters in the order that they appear in the video.

Laza, Spain

Folión
Peliqueiros
Procession with *bica* and women in Galician costumes
La Morena
Los Farrapos (the muddy rags)
Las Formigas (the ants)

Venice, Italy

Liston delle Maschere (masquerade parade)
Doctor of the Plague
Harlequin
Fantasy masquerades

Basel, Switzerland

Morgestraich with lanterns
Drum Corps
Flute Corps
Guggemusik troupe
Schnitzelbangg troupe

Tlaxcala, Mexico

Charros
Chivarrudos
Catrines

Oruro, Bolivia

Tin Mine
Supay
Virgin of the Mineshaft
Diablos
Morenos
Tinkus
Pujllay
Caporales

Recife and Olinda, Brazil

Maracatu Nation
Caboclo de Lanza
Frevo dancers
Giant Puppets
Bois (bulls)
Ursos (bears)

Port of Spain, Trinidad and Tobago

Jouvay
Kiddie Mas (Junior Parade of Bands)
Kings and Queens
Moco Jumbies
Fancy Sailors
Whip Masters
Devils

New Orleans, USA

Krewe of Rex
Zulu Social Aid and Pleasure Club
Mardi Gras Indians

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