

Carnaval

Introduction

Mardi gras! Fastnacht Day! Carnival! Carnaval! (in Portuguese and Spanish) Many names, but one celebration. In February or March, just before Lent begins, many cities host a festival know as carnival.

These lessons are designed to help students learn more about these festivities as well as hone their research and critical thinking skills. Still, the amount of information available is overwhelming! As we know, all teachers feel the time crunch. Therefore, these lessons are designed to enable teachers to pick and choose plans considering their objectives; use as many as fit your goals.

Lessons can be used in the following classes: Social Studies, English (for research projects), Reading (especially lessons with related files to read), Art, and Music.



Carnival: Origins

Objectives

As a result of this lesson, students will be able to:

- Explain the historical roots of the carnival celebration.
 - Analyze carnival celebrations of any one city to identify evidence of the historical roots in current activities.
 - Compare and contrast modern carnival celebrations with those of ancient times.
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Materials

- Student Handout: **Carnival Origins**
 - Student Handout: **Carnival KWL Chart**
 - Student Handout: **Carnival: Comprehension Questions**
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Activities

1. Distribute the student handout entitled **Carnival KWL Chart**.
 - a. As a class, instruct students to complete the first two columns of the KWL chart. (K stands for what they already know. W is what they would like to learn.)
 2. Distribute the student handouts entitled **Carnival Origins** and **Carnival: Comprehension Questions**.
 - a. Direct students to read the “Carnival Origins” article, independently or with a partner.
 - b. Independently, direct half the class to answers Questions 1-4 while the other half answers Questions 5-8.
 - c. In pairs, ask students to share the answers and discuss the article, including any facts that surprised or particularly interested them.
 3. As a class, direct students to list what they have learned in the L column of the KWL chart, using the questions they answered.
 - a. Review the “W” on the KWL charts to see if all questions were answered. If not, allow volunteers to do further research that can be shared with students at a later time.
 - b. Ask students to share any facts that particularly caught their attention.
 4. Extension Activity 1
 - a. Using available Internet or library reference materials, assign teams of students to research Saturnalia, Lupercalia, Samhain, the winter solstice, or other pre-Christian celebrations and to explain how these celebrations are reflected in modern holidays or festivities.
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**Activities
(continued)**

- b. Direct teams to present the information learned to classmates in a 5 minute speech.
 - c. If the classroom possesses the capability, students should be encouraged to include a PowerPoint presentation to accompany their speech.
5. Extension Activity 2
- a. Assign each student team a city from the following list that also celebrates carnival:
 - Rio de Janeiro, Brazil (www.ipanema.com/carnaval)
 - Venice, Italy (www.carnavalofvenice.com)
 - Nice, France (www.nicerendezvous.com/EN/index_us_carnaval.php)
 - Québec, Canada (www.carnaval.qc.ca)
 - New Orleans, LA, USA (carnavalneworleans.com)
 - b. Using the websites, direct students to take notes about the activities that occur during the carnival celebration in their selected city.
 - c. Instruct students to write an essay explaining how the origins discussed previously can be seen in modern carnival celebrations of their city. (Numerous specific examples should be included in their text.)
 - d. Ask teams to share the information learned in a brief presentation to the class as a whole. (PowerPoint presentation optional)
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Carnival Origins

What is Carnival?

Carnival is a public celebration with a parade, elements of a circus, and a street party held just before the Christian period of Lent begins. It is celebrated world-wide with well-known celebrations in Rio de Janeiro, Venice, New Orleans, Mazatlan, Mexico, as well as Olinda, Recife, Bezerros, and Salvador in Brazil.



Origins

For many Christians, the forty days of Lent that begins on Ash Wednesday is a penitential time of preparation for Holy Week and Easter during which “shrivers,” or priests, used to hear confessions to absolve them from their sins. Traditionally, because many “give up” certain foods or activities as an act of repentance, they need to eliminate meat and fat from the house before Lent begins. Getting rid of these rich foods turned into a party which has become “Mardi Gras” (Fat, or Shrove, Tuesday), “Fastnacht” (often incorrectly translated as Donut Day), or Carnival. The word carnival comes from a combination of the Latin words “caro” (meat) and “vale” (farewell), so the celebration is a time to say goodbye to the flesh, letting go of the earthly, or bodily, self for the upcoming season. Today celebrations range from one day (the Tuesday before Lent) to several weeks.

Some researchers argue that the origins of carnival can be found in Saturnalia (Saturn’s festival) and Lupercalia, festivals that predate the Christian era. During these celebrations there was a temporary subversion of civil order; wanton, unbridled freedom abounded. It has also been tied to the beginning of spring when many felt a need to scare away evil spirits. To do this, they used processions and people with masks, as well as a lot of music and noise. Later processions with patron saints were added. We can certainly see elements of all these older celebrations in modern day ones.



Carnival KWL Chart



As a class or in small groups, complete the first two columns of the chart. After reading the article, “Carnival Origins” and completing the questions, add information to the last column.

Know Here’s what I already know about carnival.	Want to Know I think I will find the answers to these questions in the article.	Learned I learned these facts from the article.

Carnival: Comprehension Questions

Name _____ Date _____

Instructions

*Answer only those questions your teacher assigns you. Please use complete sentences and go back to the text to find complete answers. **Be sure to use your own words!** Don't just copy the ones from the text.*

1. What is Lent?
 2. Explain the origin of the word carnival.
 3. If you wanted to find more information about Saturnalia or Lupercalia, where would you look? List as many as you can.
 4. In your opinion, why did ancient people feel a need to scare away evil spirits?
 5. What is carnival?
 6. Name two other names for carnival that come from other languages.
 7. Give examples of “temporary subversion of civil order.” (Use ideas from the article and your own experiences.)
 8. Why do you think ancient people used the methods they did to scare away evil spirits?
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Carnival in Brazil's Northeast

Objectives

As a result of this lesson, students will be able to:

- Describe carnival celebrations in Brazil's Northeast (*Nordeste*).
 - Compare and contrast carnival celebrations in Olinda, Bezerros, and Salvador
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Materials

- Student Handout: **Carnival in Bezerros**
 - Student Handout: **Carnival in Salvador, Bahia**
 - Student Handout: **Carnival in Olinda (1)**
 - Student Handout: **Carnival in Olinda (2)**
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Activities

1. Divide the class into groups giving each group one of the student handouts: **Carnival in Olinda (1)**, **Carnival in Olinda (2)**, **Carnival in Bezerros**, and **Carnival in Salvador, Bahia**.
 - a. As a group, direct students to read the interview making a list of the main ideas.
 - b. In the same groups, direct students to discuss what they have learned until each person understands and can explain the information.
 2. Reorganize the groups so that each group contains one student who has read each interview.
 - a. Direct each student to explain to the new group what s/he has learned.
 - b. After each student has spoken, ask student in the new groups to discuss similarities and differences of carnivals in Olinda, Bezerros and Salvador.
 3. Extension activity
 - a. If Internet access is available assign students to work in groups of to gather further information about the carnivals using the urls listed in the handouts. (**Teacher's Note:** Some sites are only in Portuguese; however, if the teacher encourages students to look for cognates (words that are very similar in Portuguese and English, like *foto* and *photo*), they can gather some basic information and find interesting pictures.
 - b. As a whole class, ask students to share the information they have learned about the cities and carnivals in the three towns.
 - c. If the classroom possesses the capability, students should be encouraged to include a PowerPoint presentation to accompany their group presentations.
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Carnival in Bezerros

Based on an interview with Lauciana Dutra conducted on July 20, 2006.

(For additional information on this carnival, visit Bezerros' official carnival website at www.bexerros.pe.gov.br and/or www.foliadopapangu.com.br.)

Papangu

Carnival in Bezerros, Pernambuco, Brazil is celebrated *nas ruas*, that is, in the streets. *Blocos*, or groups of similarly dressed celebrants with music, create parades with many spectators watching or joining in. For the past several years, *Educarnival* has been an important *bloco*. Students of many ages dance and participate. In fact, at their school, traditional folk dancing is a regular part of the curriculum in addition to the traditional subjects.

Like the festivals in Recife and Olinda, Bezerra's carnival includes frevo, the dance that grew out of capoeira and whose music has a march music beat and a lively melody. Dancing starts around 2:00 p.m. and continues until dawn during the week-long celebration.



What makes this carnival unique, however, is the Papangu. This is a character with a costume, often of old clothes, and a huge mask. Any person can choose to dress as a Papangu. The word comes from “papa,” which means to eat a lot and “ango,” a typical food of the region made from corn, milk, coconut milk, salt and butter. This figure is dressed (and masked) so that no one can know the person's true identity. S/he then goes from house to house asking for “ango.” A couple of people also said that s/he goes into houses to steal it. The tradition comes from the time of slavery when slaves went to the Big House, to ask for (or take) food during carnival. For 101 years, this figure has dominated Carnival Sunday.

Many others are also masked during the celebration. It can be a mask that covers only the face, a “mascara,” or one that covers the whole head, called a “cabeção”.

Traditionally, masks are made from “papel colé,” although more recently, some are made from paper maché. The difference between the two is the kind of glue that is used. The latter creates a slightly smoother surface that is preferred by some, but the former is more common to keep with tradition.

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Mask-making



Mask-making is simple, but not easy! Generally a plaster form is used. Strips of torn newspaper cover the form. The first layer is dipped only in water so that the mask will not stick to the form. Then, seven layers of papers are dipped in glue and fitted to the form. The last one is leveled a bit with the fingers, after which the mask must dry for an hour. Next, eyes are cut into the mask and it is painted with bright colors and shapes. Nowadays, common figures, such as Mickey and Minnie Mouse, may be imitated, but this is a break with strict tradition.

Lula Vassoureiro

Another unique aspect of this carnival are the *Oficinas de Mascaras*, booths set up to model how masks are made. They are in schools and in the streets. In fact, the town has opened a year-round carnival museum that features many masks. In addition, the most famous mask maker, Lula Vassoureiro, operates the *Casa de Cultura* where he displays many of his creations and demonstrates the making of masks to tourists and students who come from Recife and other towns.



In Conclusion

The theme of Bezerros' Carnival 2006 was *O fantastico mundo de circo na terra do Papangu* (The Fantastic Circus World in the Land of Papangu). People are equal in the time of carnival, no matter what their usual socioeconomic status; everyone participates! The local government, in cooperation with the national one, has been publicizing the event attracting many tourists. So, let the festivities begin!

Carnival in Salvador, Bahia



Dancing and celebration transform Salvador during the 6-7 days which are carnival! It is also a very lucrative time for businesses, including the craft markets. *Blocos*, or groups of celebrants, are led by *Trio Electricos*, bands of musicians, who ride on huge floats. Nowadays, the float includes giant screens to show the singer(s) or other video, many dancers in matching costumes, as well as the musicians.

In 1951, three men began what are now called *Trio Electricos* with a guitarist, drummer, and keyboard vocalist riding on a truck with huge speakers so that they could be above the crowd during the carnival parade. Followers of the group surrounded the truck, dancing and singing along.

Since then, tradition has grown immensely so that 3-5,000 people form the *blocos* which are started by the band or famous singers. The groups sell shirts to mark those who are part of the official group and to make money for the float. Anyone can buy an *abada*, or shirt, for 1-3 days, paying more, of course, for three days than for one. This entitles the wearer to be inside the restricted areas near the float and to take advantage of a traveling bathroom and bar, or even a dance floor, that each bloco maintains. The more services provided, the more expensive the shirt! Also, *blocos* of famous singers cost more. A carnival goer can elect to buy a shirt for three different bands or the same band for multiple days. It costs anywhere from 20 to 1,000 *reais* (about \$10 to \$500).

Salvador's parades follow one of two routes: the official route, *Campo Grande* (Large Field), or the alternate course, *Baixa-Ondina* (Lower Ondina). The second was added about ten years ago because one route could not handle the crowds and excitement! Along these streets, *camerota* or stands are built in front of buildings; carnival-goers pay to use these front row seats of the parade. Parades start at 4 p.m. and continue until about 6 a.m. A sequence of ten blocos participates each night in a set order. Although the carnival continues for a week, the most important parades are on Thursday, Friday, and Saturday. The final parade is on Wednesday along the Baixa-Ondina route. Some of the biggest blocos include: *Ivete Sangalo*, *Daniela Mercury*, *Carlinhos Brown and Timbalada*, *Araketu*, *Filhos de Gandhi*, *Asa de Águia*, *Chiclete com Banana*.

For more information and pictures, visit Salvador's official carnival website at www.carnaval.salvador.ba.gov.br.

Carnival in Olinda (1)

Based on an interview with Gil on July 14, 2006, in Olinda, Pernambuco, Brazil. (For more information, visit Olinda's official carnival website at www.olindabc.com.br/.)



Officially carnival lasts for 4 days, Saturday through Tuesday, but unofficially, it is being extended bit longer each year. It lasts the entire 4 days. The government creates a schedule for the parade and the *troças* (groups of people), clubs, and *blocos* (other organized groups of fans). Everyone joins in the parade and dances. They go on all the streets of town, even the hills. There are sometimes floats with *trios electricos*, (musical groups) but only on the main flat and wider streets. Many people participate in the festivities in Olinda and later go to Recife, the nearby city, to dance and party there, too.

There are formal blocos that have sponsors and are highly organized. They wear the same costumes that are provided by the sponsors. *Clubes* are less organized, but still practice together and have the same costumes. The least organized are the *troças*. All three types of groups participate in the parades. Anyone can create a *fantasia*, or costume, and join any group. In other cities, this is not possible, but in Olinda, it is very democratic and anyone can join in.

During the parade, there are dancers, then the band, followed by more dancers. In the past, there were various groups who were rivals, so there was a lot of violence as the groups clashed. Groups started asking *capoeira* players (those who practice the martial arts that includes music and is typical to Northeastern Brazil) to participate, leading the group, so they could protect the others. They started dancing and adapting their steps to the *frevo* music. A new dance form was born.

Also in the past, dancers carried long knives to protect themselves, but they were outlawed. So, the dancers carried umbrellas that had knives hidden in them. Although umbrellas are an integral part of *frevo* dancing today, they no longer have knives in them! The umbrellas (*sombrilhas* in Portuguese) are small to make them more maneuverable for the dancers who put them under their legs and around their bodies as the dance. Many represent the flags of Brazil or Pernambuco.

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As the parade advances, *frevo* dancers perform various very athletic steps. They take turns so that some dance in a space in the middle while others are around the edges protecting the dancers and creating space for them. (The protection is from the press of people and other dancing groups.) Since the streets are narrow, there are generally no people just observing the parade. Tourist may start as on-lookers, but they soon join in.

People who want to join a group find out who is teaching the dance steps or organizing the club and just ask to become a part. Most groups do not have a fee to participate although some of the blocos may.

Generally, beginning in January there are people in public places dancing frevo. This provides practice and anticipates the carnival which is in February or March (during the days just before Lent begins).

Olinda's carnival music was created from march music mixed with various kinds of European music, such as the polka. It has a strong beat, but mixes in other styles. It originated in Recife, but is now known around the world. The orchestra is made up of many percussion and brass instruments whose names in Portuguese are: *pandeiro*, *surdo*, *tarol*, *trompete*, *clarinete*, *tuba*, *trombone*. (English: tambourine, several kinds of drums, trumpet, clarinet, tuba, trombone). Crowds know it is a fantastic orchestra if it includes three tubas (especially since these are heavy instruments to carry and play.)

There are 2 kinds of *frevo* (the traditional carnival dance of Olinda and Recife): *maracatu rural (solto)* and *virado*. Olinda's carnival is marked by large figures (*bonecas*) that are carried on a dancer's shoulders (making him more than two times as tall as he usually is). One example of a figure used in *maracatu rural* is the *caboclo de lança*, a representation of a story from the *engenho* in slavery times.

The largest club is called *O Galo da Madrugada* (Morning Rooster). It has made record books. The rooster is seen everywhere in pictures and on things sold to tourists. Other clubs are *Homem da Meia-Noite* (Midnight Man) and *Mulher do Meio-dia* (Mid-Day Woman). Gil's club is called Vasorinos and is based in Amparo, a neighborhood in Olinda.

Gil said that initially he felt some fear because of the number of people involved. But, slowly he began to develop *frevo* dance steps and began to get involved. Gil has been dancing with a club for ten years. He teaches dance steps to students who practice year-round. Sometimes he is asked to go to a different club to help them learn steps. He is from Olinda and has *frevo* in his blood!



Carnival in Olinda (2)



Based on an interview with Clarice Andrade on July 25, 2006, in Olinda, Pernambuco, Brazil (For more information, visit Olinda's official carnival website at www.olindabc.com.br/.)

Carnival in Olinda is a festival in the streets. It is profane, not related to any church or religious significance. It revolves around music and dance and *fantasias*, costumes that people wear. In the past, people would set up speakers in their houses directed to the street. *Blocos* (blocks or groups of people) and others would dance in front of the houses. The music was very loud, however, and five or six years ago, a law was passed forbidding these activities. A couple of years later, *passadromos* began. These are parades of blocos that go along the main streets near the ocean. Since Olinda's streets are narrow and often steep, it is difficult for them to parade through the whole town. Clarice was not sure if there is a contest for blocos, but does not think so.

The carnival in Olinda is loosely organized and informal. People choose to celebrate in various ways. Some just watch from the windows of their houses. Others participate in specific blocos while others go from one group to another. Most wear costumes. Some people rent a house or apartment near the festivities and party there. The carnival is in the streets and in the houses. No one day is really more important than any other, the party continues all the time. On Tuesday morning, however, all of the *bonecas*, large figures are in the street at the same time. Carnival officially lasts from Saturday until Tuesday just before Lent, but unofficially it starts earlier. Beginning shortly after New Year's Day, on the weekends (often starting Friday evenings), there are parties and dances with music.

Blocos are groups that have music, a banner, and a plaque with the name of the group and a design. They are generally just for fun ranging from small, informal, newly-formed groups to those that are huge and have been in existence for many years. Some *blocos* are friends; others are co-workers or relatives. There is no rule or tradition relating to the size of the groups. Ceroula is one of the oldest. Large *blocos* have a theme for each year. *O Galo da Madrugada* is a huge *bloco* from Recife. It has more than a million members. *O Homen da meia noite* and *O Mulher do Meio Dia* are two large, well known blocos from Olinda.

Music of carnival includes *frevo de bloco*, *blocos liricos*, *maracatus (rurais e da nação)*, *afoxé*, and *La Oura* (rapid chanting).

Carnival Around the World

Objectives

As a result of this lesson, students will be able to:

- Compare carnival celebrations in Mazatlan, Mexico, to carnival celebrations in Brazil's Northeast.
 - Compare and contrast carnival celebrations in different locations around the world.
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Materials

- Student Handout: **Float Design, Mazatlan, Mexico**
 - Student Handout: **Carnival Around the World Project Directions**
 - Student Handout: **Carnival Around the World**
 - Teacher Handout: **Carnival Around the World**
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Activities

1. Review with the class what they learned in the previous lesson about carnival celebrations in carnivals in Olinda, Bezerros and Salvador.
 2. Explain to the class that carnivals take place all over the world, and, while they share many common elements, they are also significantly different.
 3. Distribute the student handout entitled **Float Design, Mazatlan, Mexico**.
 - a. Ask students to compare Rigoberto Lewis' attitude towards carnival with the people in Olinda, Bezerros and Salvador.
 - b. What are the similarities? Are there any differences?
 4. If Internet resources are available, assign students to search the following urls for more information about carnival in Mazatlan:
 - a. www.carnavalmazatlan.net (English and Spanish)
 - b. www.carnavalmazatlan.net/index_en.php
 - c. Following their research, bring the class back together and create two columns on the chalkboard: Similarities and Differences.
 - d. Based on the information they discovered, ask students to list the similarities and differences between carnival celebrations in Mazatlan and the carnival celebrations in the cities of Brazil's Northeast.
 5. Extension Activity
 - a. Distribute the student handouts entitled **Carnival Around the World Project Directions** and **Carnival Around the World**.
 - b. Focus the attention of the class on the assignment, explaining that they are going to follow the same pattern that they used when comparing carnival in Mazatlan with carnival in Olinda, Bezerros and Salvador.
 - c. Organize the students in small groups, and direct them to use the urls indicated on the handout to complete their research.
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Float Design, Mazatlan, Mexico



Based on an interview with Rigoberto Lewis, March 2006. (For more information and pictures, visit Mazatlan's official carnival website at www.carnavalmazatlan.net.)

Rigoberto Lewis was born on February 14 – during a carnival! It seems appropriate since he has now been making carnival floats for 50 years. He started when he was in his second year of high school. Recently Rigoberto has designed most of the floats (22 of the 32 in 2006) and the royal costumes (since about 1961) for Mazatlan's parades. He controls the production of the floats and teaches the carnival royalty how to behave on the floats – waving, etc.

Lewis starts with a core of about 10 workers who he trusts implicitly. Later there will be about 30 workers total. They used to start about 8 months ahead, but now he is given about a month. Still, he knows certain things that must be done and tries to get a head start.

In 1956, for the first time, Wilfrida Farmer, a former queen from 1900 was present in the current carnival. Since then former queens have been an important tie with the past and past traditions. This year there were several although Lewis felt that the part of the parade shown on TV had poor commentary since they never identified the Floral Games' queen from 25 years ago – only called her *la gordidta*. (“The Chubby One”) Some parts of parade itself have been televised; this year two channels showed parts.

Lewis indicated that he works for the love of the job, not for money. “*En el amor no entra la moneda.*” Generally he avoids watching videos of the carnival until a month before he starts work. At that point he is ready to look for what went well and what needs to be improved for the next round.

Mazatlan and Sinaloa have rich musical traditions, much of which is very dependent on drums. Lewis likes to hear that music during the parade, not songs from other countries or places. He said that farmers often learned to play music. Because farming is so dependent on weather and factors out of their control, the farmers often came to town during carnival to play music and make some money to help them get through the year.

Carnival is an important time of year, but life does continue when it ends! The rest of the year, Rigoberto Lewis works on projects at home – a garden he loves, caring for his animals: dogs, a cat, etc., but in many ways he is also waiting for the next carnival season!

Partners _____ Date _____



Carnival Around the World Project Directions



Introduction

Carnivals take place all over the world! While they share many common elements, they are also significantly different. During this project you will research not only carnivals in several cities, but also how they are presented through their websites. After research with a group, each person will be expected to write a comparison essay independently so be sure to work with your partners so that everyone understands the information you find.

Task 1: Partner Work

1. From the chart provided, work with your partners to choose 3 or 4 cities that interest you.
 2. Research the carnivals, cities, and websites for the places you have chosen.
 3. Together list the areas that you will compare.
 4. For each of those areas, list similarities and differences.
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Task 2: Individual Work

Write an essay comparing the carnivals and their websites. Be sure to include:

- An introductory paragraph that includes the carnival celebrations you have chosen and basic statements about whether they are more alike or different.
 - Various paragraphs presenting your comparison. Be sure you use numerous examples that show ways that the festivals are similar and different.
 - A conclusion that brings the whole essay to a close.
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Carnival Around the World

City	Date of Carnival	Language	Photo Gallery	History	Calendar	Explanation of Events	News
Olinda/Recife www.pe.gov.br/carnaval www.recife.pe.gov.br/especiais/carnaval/carnavaldeolinda.com.br							
Salvador www.carnaval.salvador.ba.gov.br/index.asp							
Bezerros www.bezerras-pe.hpg.ig.com.br/							
Rio de Janeiro www.ipanema.com/carnaval							
Mazatlan www.carnavalmazatlan.net							
Antigua www.antiguacarnaval.com							
Virgin Islands www.vicarnaval.com							
Las Palmas, Gran Canarias, España www.laspalmascarnaval.com/set.html							
Nice, France www.nicerendezvous.com/EN/index_us_carnaval.php							
New Orleans, LA, USA carnavalneworleans.com							
Québec, Canadá www.carnaval.qc.ca							
San Francisco, CA, USA www.carnavalsf.com							
Venice, Italia www.carnavalofvenice.com							

Carnival Around the World

This teacher handout summarizes numerous carnival celebrations world-wide. It provides examples of the type of information that could be collected and analyzed, and it can be used to help students make decisions about which festivals they want to research.



City Web Address	Date in 2006	Lang.	Photo Gallery	History	Cal- endar	Explan ation of events	News	Link to the city's site	Links to other sites	Ori- gins	Video	Sound	Store	Other
Olinda/Recife www.pe.gov.br/carnaval www.recife.pe.gov.br/especiais/carnaval/ carnavaldeolinda.com.br	Feb. 25 - 28	Port.	x (3 rd site)	x				x	x					Tourist guide
Salvador www.carnaval.salvador.ba.gov.br/index.asp	Feb. 25 - 28	Port. Eng. Span.		x	x				x					Maps, Carnival live, Opinions, Box schedule
Bezerros www.bezerros-pe.hpg.ig.com.br/	Feb. 25 - 28	Port.	x	x	x 2003									Mask making link, guest book
Rio de Janeiro www.ipanema.com/carnaval	Feb 25 - 28	Eng.	x	x	x	x	x	x	x					Trip planner, funny but true stories
Mazatlan www.carnavalmazatlan.net	Feb 23 - 28	Eng. Span	x	x	x	x	x	x	x		x	x		Sponsors
Venecia, Italia www.carnavalofvenice.com	Feb 17 - 28	Ital. Eng.	x	x	x	x			x				x	Theme, Masks Masked Balls, Newsletter, Interviews

Antigua (in the Carribbean) www.antiguacarnaval.com	Jul 28 – Aug 8		x	x	x									Patron.
Québec, Canada www.carnaval.qc.ca			x											
Virgin Islands, Carribbean www.vicarnaval.com			x											
San Francisco www.carnavalsf.com	May 27-28	Eng	x	x	x	x	x		x				x	Volunteers, login
New Orleáns carnavalneworleans.com	Feb 11-28	Eng	x	x	x	x			x	x	x			Countdown to next car., Virtual tour, # of visitors, live camera, parade routes
Nice, France http://www.nicerendezvous.com/EN/index_us_carnaval.php	Feb 13 - 28	Eng		x	x			x	x	x				
Las Palmas, Gran Canarias, España http://www.laspalmascarnaval.com/set.html	Feb 8 – Mar 4	Span Eng	x	x	x		x	x						Opinions, Contests, Sponsors

Carnival: The Social Dimension

Objectives

As a result of this lesson, students will be able to:

- Determine the socio-economic status of participants in the carnival celebrations in Rio de Janeiro, Salvador and Recife/Olinda.
 - Evaluate the degree to which socio-economic disparity is reflected in the manner in which people celebrate carnival.
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Materials

- Student Handouts from the **Carnival in Brazil's Northeast** lesson.
 - Websites for Rio de Janeiro, Salvador, Recife and Olinda located in the **Carnival Around the World** lesson.
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Activities

1. Explain to the class that one of the unfortunate realities of Brazilian life is the huge gap between rich and poor, and that this lesson will explore how that reality is reflected in carnival celebrations.
 2. Write the phrase “socio-economic status” on the chalkboard.
 - a. As a class, ask students to list indicators that would show if a family is rich or poor.
 - b. **Note:** indicators might include the type and amount of clothing a family can buy, their house, number of consumer goods they have (refrigerator, washer, microwave, TV, video games, etc.) food they eat, where they shop (mall, local market, etc.) number of times they could go to the movies or other entertainment activities, etc.
 - c. Ask students to now list indicators that would indicate the amount of money needed to participate in a carnival celebration.
 - d. **Note:** factors might include the cost of participating in a *bloco* or Samba School; amount of technology used by the group; elaborateness of costumes, floats, etc.; where the parades take place (if the space is limited and has bleacher or boxes the cost of entrance will be higher); degree of international recognition (which will increase prices for hotels, participation in a group, and entrance prices), etc.
 3. Divide the class into working groups.
 - a. Instruct students to examine all of the available carnival materials and to list all the clues they can find that would indicate who is most likely to participate in the publicized festivities. How might the other socio-economic groups celebrate carnival?
 - b. Direct each group to prepare a report to the class expressing their opinions using multiple examples to support their views.
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Carnival: Artistic Creations

Objectives

As a result of this lesson, students will be able to:

- Describe artistic aspects of carnivals in Northeastern Brazil
 - Create a mask of his/her own and/or design a “fantasia” (costume) for a specific carnival celebration
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Materials

- Video of the Bezerros carnival.
 - Pictures of elements of various carnival celebrations
 - Videos of mask making (no sound)
 - Pictures of masks
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Activities

4. Explain to the class that, while there are many aspects of carnival that are similar, each city in Northeastern Brazil has elements that are unique to their celebrations.
 5. Download and play the video of the Bezerros carnival. (Although the narrating is in Portuguese, all students can see the aspects of carnival celebrations, including the Papangu.)
 - a. Direct students to focus particularly on the masks and costumes in the video.
 - b. Following the video, display the pictures of various carnival celebrations.
 - c. Ask students to describe how the artistic elements enhance the festivities.
 6. Download and play the video of mask making.
 - a. Following the video, display the pictures of masks.
 - b. Explain to the students that masks symbolize the carnival celebrations, and that they are now going to create their own masks/costumes for carnival!
 - c. Using the visual images provided, direct students to design a mask or *fantasia* (the Portuguese word for a carnival costume) that would fit the carnival celebration.
 - d. Direct students to write several paragraphs describing the design and explaining how it fits the city for which it was created.
 - e. For art classes, if you actually want students to create a mask, a lesson plan for mask-making can be found at www.princetonol.com/groups/iad/lessons/high/Stephanie-masks.htm.
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Carnival: Music and Rhythm

Objectives

As a result of this lesson, students will be able to:

- Describe in musical terms the 2006 carnival theme songs for Olinda, Brazil and Mazatlan, Mexico.
 - Create dance movements to selected songs.
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Materials

- Audio version of Olinda's 2006 carnival
 - Video of Mazatlan's 2006 carnival
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Activities

1. Emphasize that music and dance play an important role during carnival.
 - a. Play the audio version of the 2006 carnival song from Olinda, Brazil.
 - b. Ask students to list the key elements and characteristics.
 - c. Play the video of Mazatlan's 2006 carnival.
 - d. Direct students to listen to the music as they view the video and to list key elements and characteristics of the music.
 - e. Ask students to compare the two the music from the two carnivals. What are the similarities and differences? What role does music appear to play in both carnivals?
 2. Divide students into small working in small groups.
 - a. Direct students to choose one song from the musical selections provided and to create their own dance steps and/or movements that could be used during the carnival celebration.
 - b. Allow sufficient class time for each team to perform their dance steps for the class as a whole.
 - c. (**Teacher note:** If this lesson is completed in conjunction with the **Carnival: Artistic Creations** lesson, students can wear their masks/*fantasia* for the performance.)
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