

Embratur

8. Brazil and Carnival

Carnival: come and be transported to the amazing party that is carnival in Brazil.

Carnival is celebrated in many parts of the world, but Brazil is usually thought of as the country with the most exuberant and exciting carnival celebrations. The celebration originated in the Catholic countries of Europe as a party before the coming of Lent – the forty days Christ spent in the wilderness. It was traditional for the celebrations to end on Ash Wednesday when people then respected the period of abstinence for forty days.

The term 'carnival' is thought to have originated from the Latin 'carne levare', meaning 'to remove meat', as eating meat would have been prohibited during Lent. Nowadays carnival is not seen as a religious celebration but more of a street party with lots of music and dancing. The annual carnival celebrations take place between the Saturday and the Tuesday that precede Ash Wednesday.



Embratur



Erika Tambk

CARNIVAL DOLLS, OLINDA

BOY AT SAMBODROME, RIO DE JANEIRO

Celebrations for carnival vary throughout the world and in Brazil too there are regional differences. The most famous Brazilian carnivals are held in Rio de Janeiro and Salvador. In fact, the Guinness Book of Records maintains that the Salvador carnival is the biggest street party in the world!

8.1 Street Carnival

Carnival is celebrated in a variety of styles throughout Brazil. Olinda, a small colonial town close to Recife, closes all its streets to traffic and musicians playing their local music, the 'frevo', turn the whole town into a party. Carnival in Bahia created the "trio elétricos" – lorries with musicians playing loud music that move along the city streets followed by revellers who sing and dance. Other cities have now developed their own trios elétricos.

Many towns and cities have street carnivals when live bands march along the streets playing sambas or marchas followed by hundreds of revellers. These are known as "blocos" and are probably part of the initial traditions of carnival, going back over a century.

The most important events of carnival in Rio, and probably of all Brazilian carnivals, are the samba parades. All samba parades have a theme and a storyline, performed by a samba school. This school is just a name for a group, not a proper school!!! The preparations for the samba school competitions begin many months before the event as elaborate costumes are designed and produced over a period of months while decorated floats are constructed to participate in the carnival parade.

Samba schools are established in many communities work hard year-round towards being one of the 14 schools that get to perform in the Sambodrome. The Sambadrome is a stadium specifically designed by Oscar Niemeyer (the architect who designed the buildings in the capital city, Brasília) to showcase samba school performances. It is a huge honour to be selected to compete in the



MAN IN A COSTUME

Erika Tambke



STREET BLOCOS

Nelson Lafraia



CONFETTI AT STREET CARNIVAL

Erika Tambke



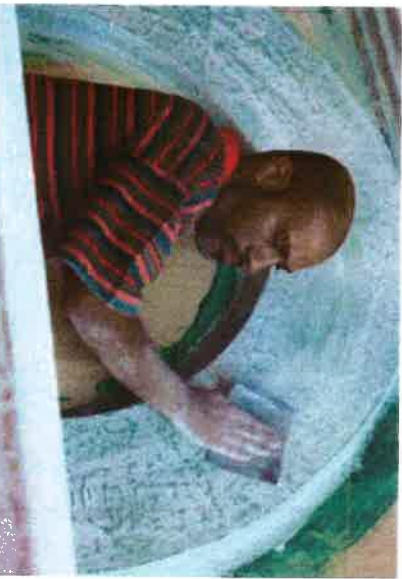
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Antonio Silvat



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GETTING THE COSTUMES AND CARS READY FOR THE PARADE

Sambadrome. The celebrations are broadcast live on television to all Brazil and even some other countries.



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CARNIVAL PARADE

THE SAMBADROME IN RIO

The following holidays, which are all part of the seven days before Ash Wednesday, often involve special customs in different parts of the world

Shrove Tuesday,

Lundi Gras,

Rosemontag,

Mardi Gras,

Fastnacht,

What can you find out about them?

Music has developed over the centuries in Brazil with influences appearing from African, European and Amerindian sources. Samba is possibly the most famous form of music from Brazil and this is evident during carnival.

However, bossa nova became very popular around the world with such famous artists and composers as Antonio Carlos Jobim and João Gilberto. The song "The Girl from Ipanema" is the biggest Brazilian international hit song. Music and dancing are a feature of life in Brazil and bands can be found performing in various styles in towns and cities throughout the country.



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ACROBATICS AT THE PARADE



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PLAYING FOR THE CROWDS



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ANOTHER BEAUTIFUL COSTUME



Erika Tambke

MOVING TO THE RHYTHM

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?

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.

Carnival Procession or Parade Planning Chart

Theme	FEATURE	RESPONSIBLE PERSON OR GROUP	PRODUCTION DATE
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 performance			
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		



PULLAY DANCE GROUP 1997
Oruro, Bolivia
Photograph by Barbara Mauldin

Carnival Cup Shakers

These Mardi Gras cup shakers are fun to make and produce a satisfyingly loud noise for your Mardi Gras parade!



You will need:

- 2 polystyrene cups
- Green and purple paint
- Dried beans or rice
- Gold star stickers
- Sticky tape

Instructions:

Paint one cup purple and one green.

Leave to dry and then decorate with stickers.

Fill one cup about 1/3 full of rice or bean. Turn the other cup upside down and tape securely together.

Shake and enjoy!

Carnival Masks

Masks are what Carnival parades are all about, and if you are going to have your own Carnival celebration at home you will need to give the kids free reign in designing their own!



You will need:

- Coloured (preferably purple, gold or green) card, or white card and a selection of paints and crayons to add colour
- Sequins, beads, ribbons, glitter, feathers etc to decorate
- A hole punch
- Glue
- Elastic or string for fastening

Instructions:

Cut out a basic mask shape for each child. Draw your own, or use our templates.

Carnival Mask templates

(you will see that we have used some of our templates to make the masks in the photo above)

Using the hole punch, punch two holes at each end and cut string or elastic to fit.

Encourage each child to decorate their masks to be really "over the top" and fancy!

Carnival Castanets

Here is another way for your children to make some noise this Carnival!



You will need:

Paper plate

Paints

Lids from plastic milk/juice bottles

Strong glue

Instructions:

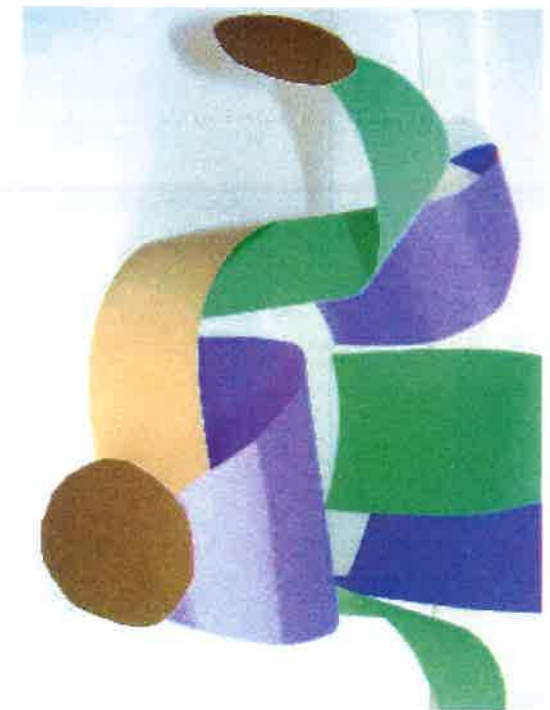
Paint the back of the paper plate and leave to dry.

Fold the plate in half (with the paint to the outside) and, with strong glue, stick the milk bottle lids along the inside edge of the plate, making sure to leave a gap a couple of inches either side of the fold line.

When the glue is dry, play your castanet by holding it between your thumb and fingers and clicking together.

Carnival Jester Hat

Kids will have fun making and wearing this fun, floppy Carnival jester hat!



You will need:

Gold card (about 3 inches / 5 cm wide and long enough to go around your head plus some scraps)

Purple and green paper

Glue

Sticky tape

Stapler (optional)

Instructions:

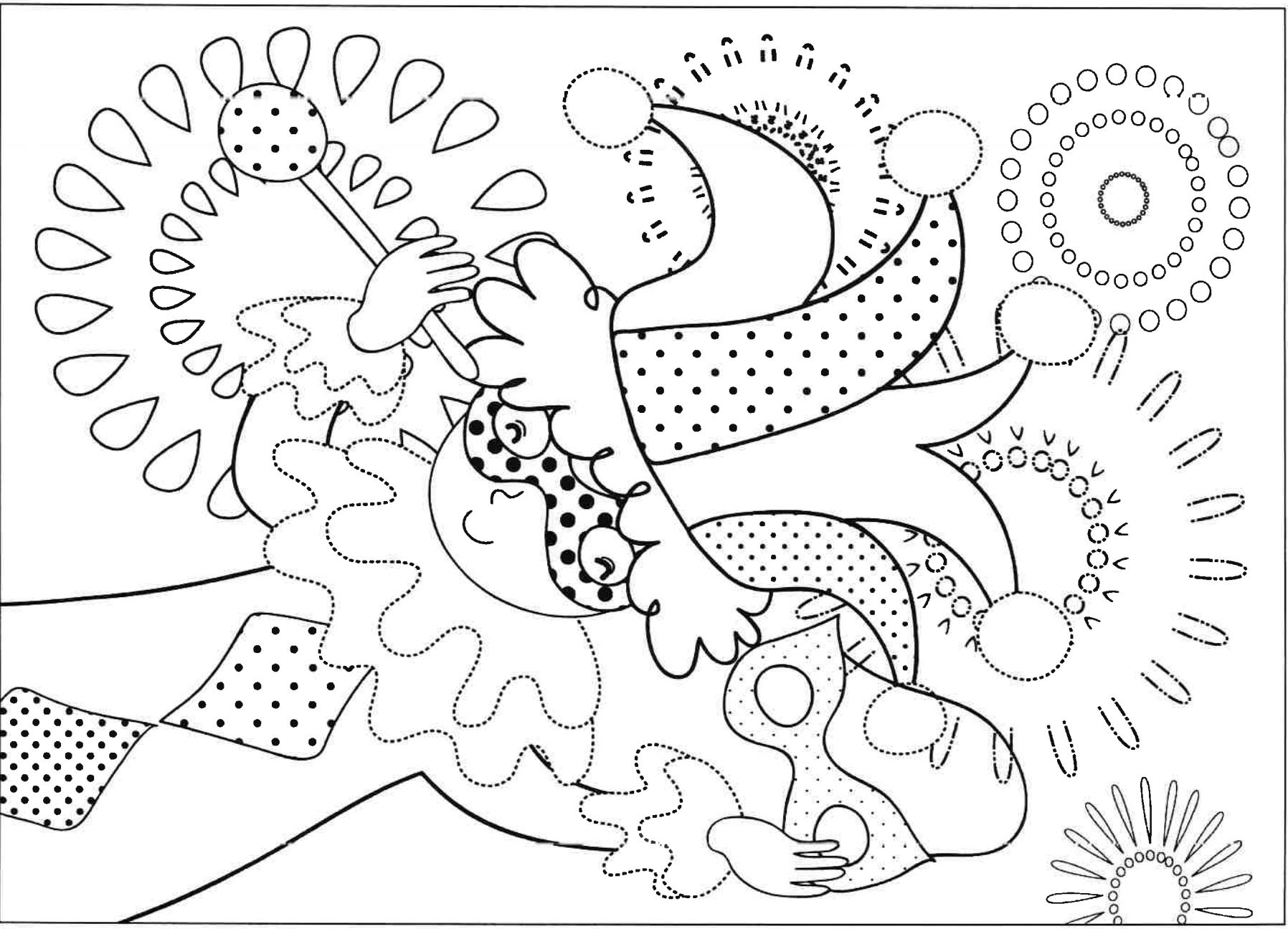
Cut 3 arches of each colour from the paper.

Lay your gold card in front of you, face down. Arrange your arches so they stick over the top of the card. Tape into place along the back of the card.

Turn your headband over. Roll up each arch and then allow to open again, so that they curve down.

Cut 6 circles from the scraps of gold card and glue these to the ends of the arches.

Bend your crown around so it fits your head and staple or tape to secure.



MASK MAKING

Color Prints

- #2** *Peliqueiros* in *entroido* festivities, Laza, Spain
- #4** Doctor o the Plague masqueraders in an outdoor market, Venice, Italy
- #5** Harlequin Venice, Italy
- #6** Masqueraders in gondola, Venice, Italy
- #7** *Alti Danti* -liques with lantern, Basel, Switzerland
- #9** *Waggis*, Basel, Switzerland
- #11** *Catines*, Taxcala, Mexico
- #12** *Chivarrud*, Taxcala, Mexico
- #13** *Diablos*, Cruro, Bolivia
- #14** *Moreno*, Cruro, 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 iCARNIVAL! 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 iCARNIVAL! 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 iCARNIVAL! 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.

1. Make a Paper or Craft Foam Mask

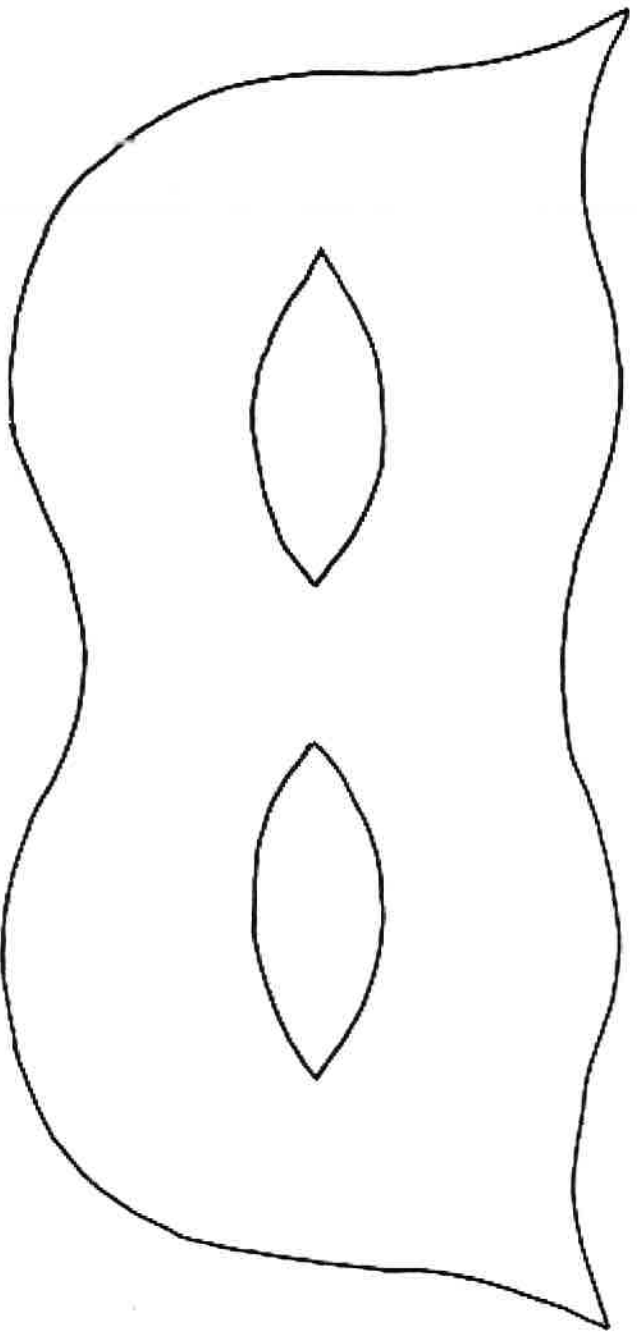
Simple but effective masks can be made from colored construction paper and embellished with sculpture techniques such as folding, curling, fringing, and the like. Masks may be tied to the head with pipe cleaners or yarn, but they will more securely stay in place when the wearer is moving or dancing if 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 (or 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 Faste 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

COSTUME MAKING

Color Prints

- #2** Peliqueros n entroido festivities, Laza, Spain
- #3** La Morenc, Laza, Spain
- #4** Doctor of the Plague masqueraders in an outdoor market, Venice, Italy
- #5** Harlequin Venice, Italy
- #7** Altı Danı :liques with lantern, Basel, Switzerland
- #10** Charros, T axcala, Mexico
- #13** Diables, O-uro, Bolivia
- #14** Moreno, C-uro, Bolivia
- #15** Tinkus, Or-uro, Bolivia
- #16** Queen of a *maracatu* nation, Recife/Olinda, Brazil
- #19** Whip Masers, Port of Spain, Trinidad and Tobago
- #20** Fancy Sailors, Port of Spain, Trinidad and Tobago
- #22** Zulu Socie Aid and Pleasure Club, New Orleans, USA
- #23** Big Chief Allilison "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 ICARNAVAL?
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 ICARNAVAL! 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

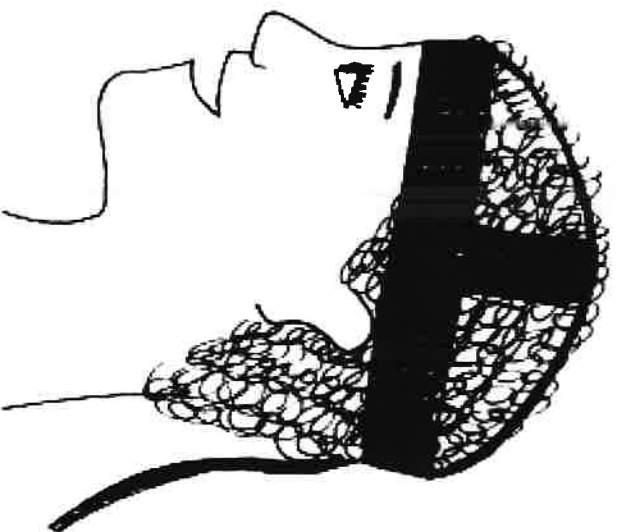
I. Make or Decorate Hats and Headdresses

Color Prints

- #2** *Peliqueros* in *entroido* festivities, Laza, Spain
- #5** Harlequin, Venice, Italy
- #7** *Altí Dar'ti* 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
- #20** Fancy Sailors, Port of Spain, Trinidad and Tobago
- #21** Devil Bookmen, 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 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

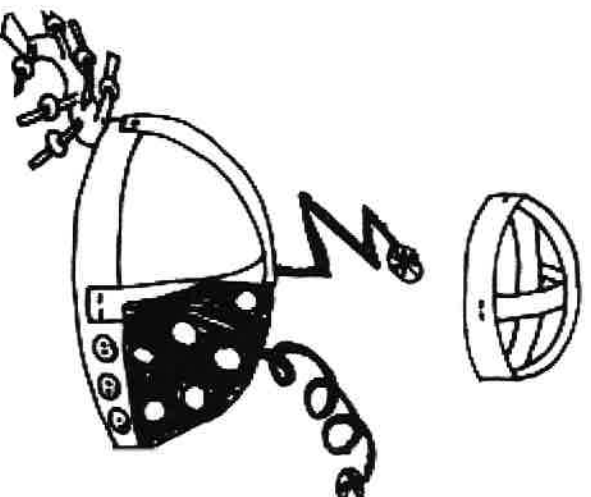
Existing hats can be embellished by the addition of trims such as ribbon, pom-poms, feathers, netting, fake jewels, artificial flowers, and found objects. Original hats can be created using a simple form for a base.

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, buttons, pipe cleaners, pom-poms, ribbon, yarn, and raffia as desired.



III. Make a Cape

Prints

- #7 *Altí Danti* clique with lantern, Basel, Switzerland
- #10 *Charros*, Taxcala, Mexico
- #13 *Diablos*, Oruro, Bolivia
- #21 Devil Bockmen, 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 iCARNIVAL 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.

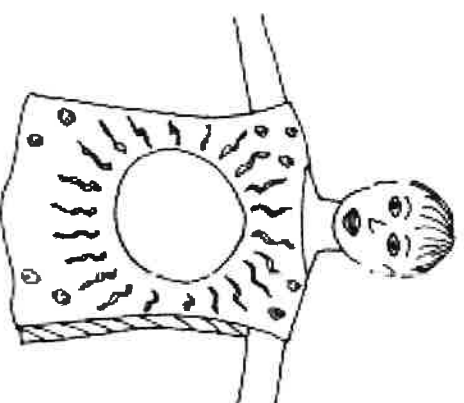
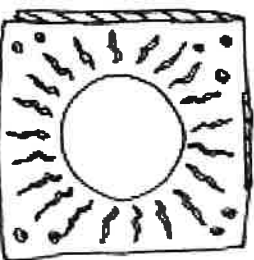
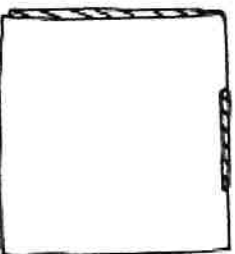
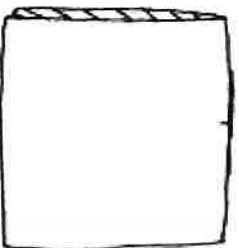
Materials

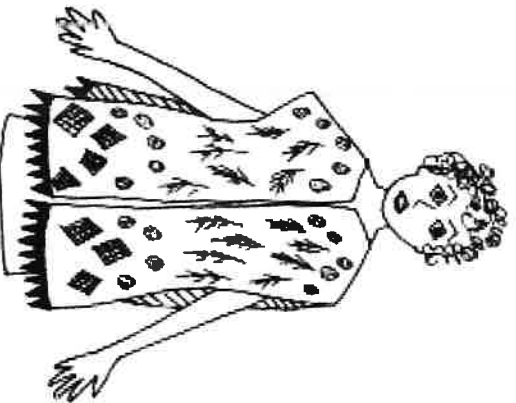
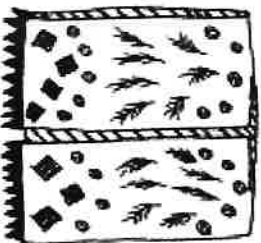
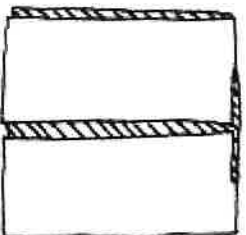
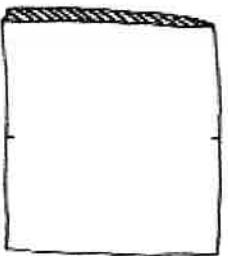
- ✓ fabric, 1-2 yards (1 yard for a half cape, 2 yards for a longer one, even more for a floor-length one)
- ✓ tape measure or yardstick
- ✓ permanent marker or fabric crayon
- ✓ scissors
- ✓ tacky glue
- ✓ trim such as fringe, braid, pom-poms, lace, glitter, and others
- ✓ feathers
- ✓ fabric scraps

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 Jaza, 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

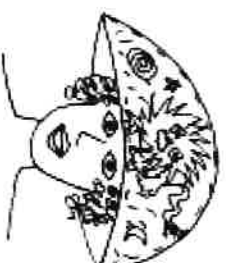
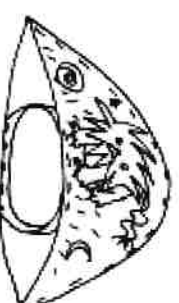
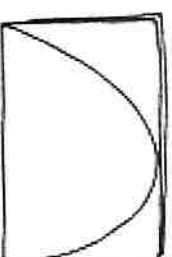
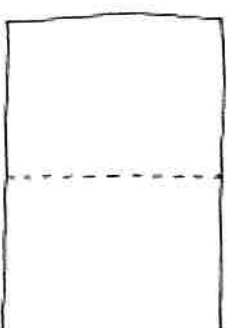
- ✓ 22 x 28 inch sheet of poster board or other stiff board, one per hat
- ✓ 3 – 4-inch wide strip of poster board, long enough to wrap around the head like a headband
- ✓ scissors
- ✓ rulers
- ✓ pencils
- ✓ glue or stapler
- ✓ acrylic paint or colored markers

Steps

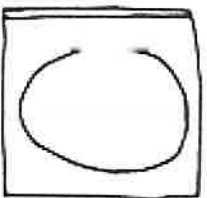
1. Cut the poster board in half across the widest dimension.
2. Take one of the pieces and draw on it a wide arch with straight sides, using as much of the board as possible. The straight bottom of the arch should be along the longer edge. Cut out the shape, only removing the rounded corners.
3. Trace 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.



MAKE GIANT PUPPETS



Color Print

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

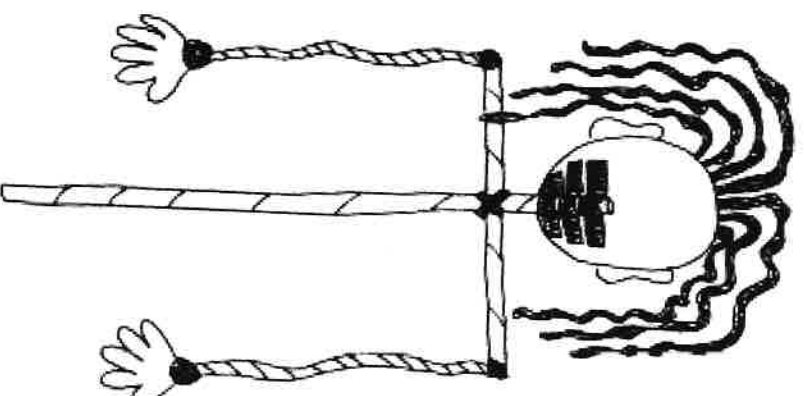
Questions for Motivation

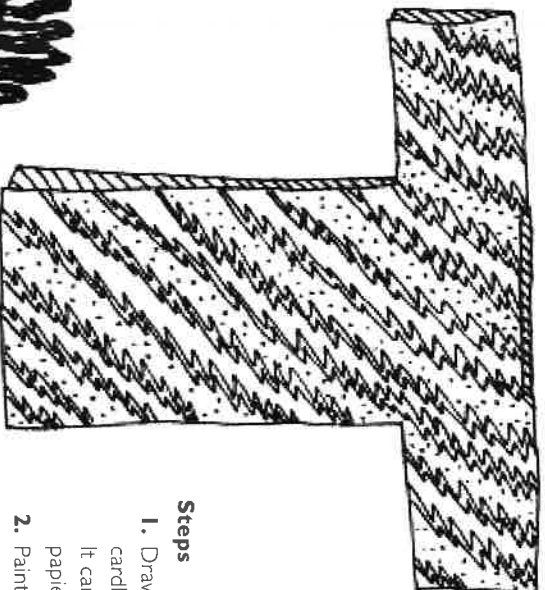
1. What is a puppet?
2. What might be the purpose of a giant puppet?
3. Who do the giant puppets of Recife/Olinda represent?
4. How do they contribute to Carnival in Recife/Olinda?
5. Who make them? How are they made?
6. What character would you like to see as a giant puppet?

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 paint 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



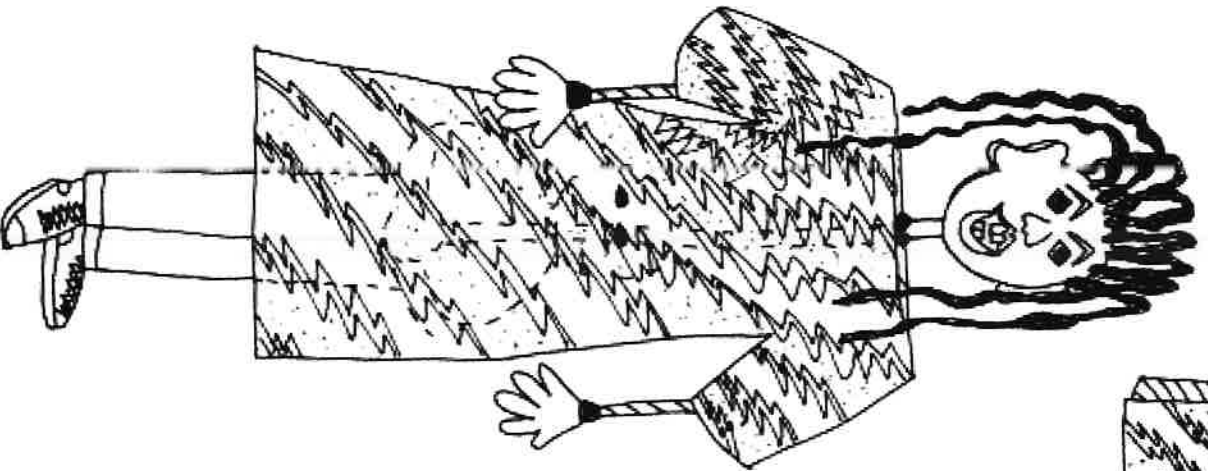


Steps

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 iCARNIVAL 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

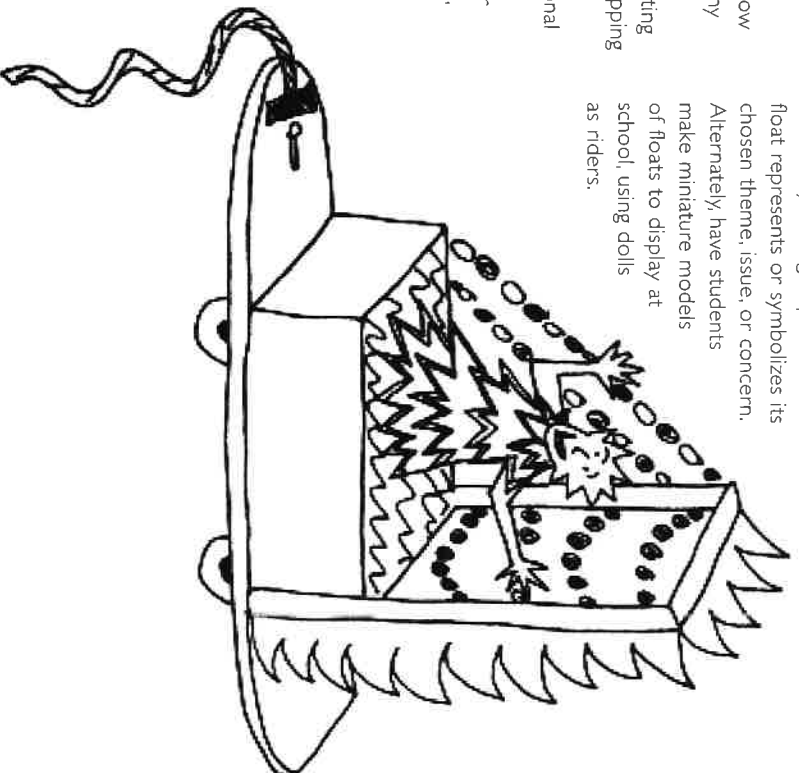
1. Individually or in a small group, choose a theme and a name for a krewe or Carnival group.
2. Make sketches and arrive at a design for a miniature float.
3. Arrange the components of a shoebox as desired (the lid could be cut, bent, or positioned as desired to make a backdrop or canopy), then cover 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 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 ICARNIVAL 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 *Catrine*; Tlaxcala, Mexico
- #13 *Diablos* Oruro, Bolivia
- #14 *Morenc* 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.

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 procession.
- ✓ 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.

FEMALE DEVIL DANCERS
Oruro, Bolivia, 1957
Photograph by Ba bara Mauldin



CARNAVAL MUSIC

Color Prints

- #2** *Peliqueiro* in *entroido* festivities, Laza, Spain
- #10** *Charrros*, Taxcala, 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 iCARNIVAL site you investigate with your students, share its particular music.

Questions for Motivation

1. What kind 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 kind 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.

Summer Olympics

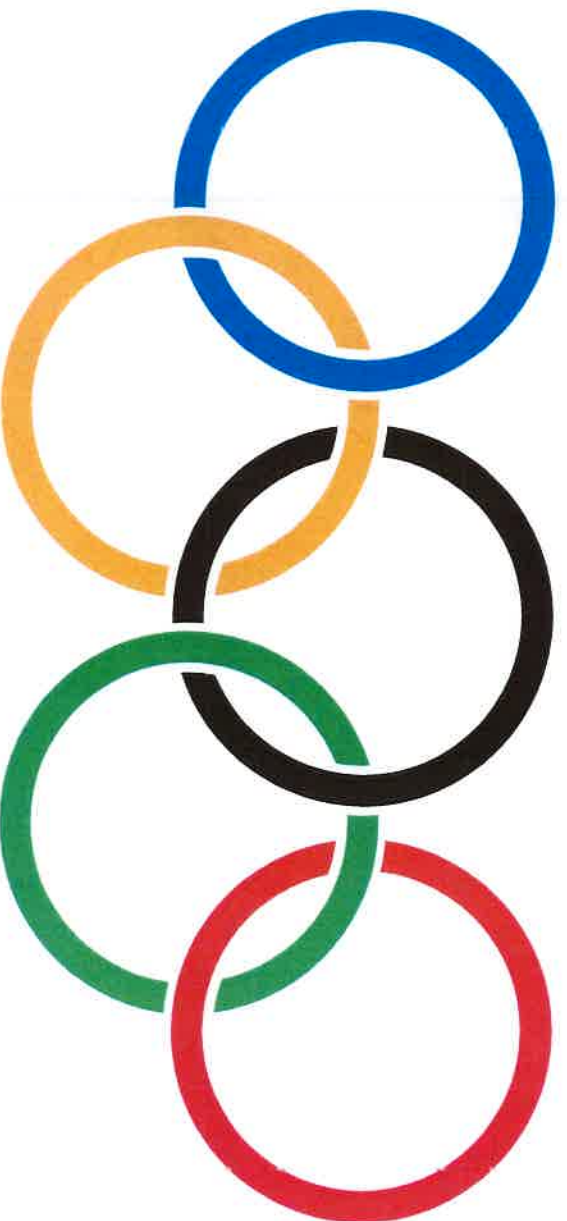
The 2016 Summer Olympics, officially known as the Games of the XXXI Olympiad and as Rio 2016, is a major international multi-sport event due to be celebrated in the tradition of the Olympic Games, as governed by the International Olympic Committee (IOC).

The host city of the Games will be Rio de Janeiro, Brazil, announced at the 121st IOC Session held in Copenhagen, Denmark, on October 2, 2009. The games will open on August 5, 2016 and the closing ceremony will be on August 21, 2016.

There will be 35 competition venues mainly in Barra da Tijuca, but also in three other zones: Copacabana, Deodoro, and Maracanã. It will be the first time a South American and Lusophone city will host the event.

LINKED BY THE RINGS: THE OLYMPIC SYMBOL

USE THIS ACTIVITY TO INTRODUCE THE IDEA OF SYMBOLS. USE THE OLYMPIC SYMBOL AS A WAY OF INTRODUCING THE VALUES OF THE OLYMPIC MOVEMENT.



BEFORE YOU READ - QUESTIONS TO ASK

Have you seen the Olympic Rings before?
Where? What do they look like? What do
you think they mean?

Above The Olympic
Rings.

READING

Look at the five rings. They are joined
together like a chain. You will see them
everywhere on TV during an Olympic
Games. These five rings are the symbol of
the Olympic Games in all of the world. The
colours of the top three rings are blue,
black and red (going from the left-hand
side to the right-hand side). The bottom
rings are yellow and green. One of these
colours is found in the flag of every
country in the world.

Some people say that the five rings
represent friendship among the people on
the five large continents of the world. What
do you say?

FOR DISCUSSION

- Pierre de Coubertin, the founder of
the Olympic Games designed this
symbol 100 years ago.
Do you think it is a good symbol for
the Olympic Games?
Why or why not?
- Symbols and colours mean different
things in different cultures.
What does BLACK mean (symbolise)?
What does WHITE mean?
What does RED mean?
- in an Asian culture
- in a European culture
- in an African culture



ACTIVITY SHEET

1

Colour the Olympic rings below.

2

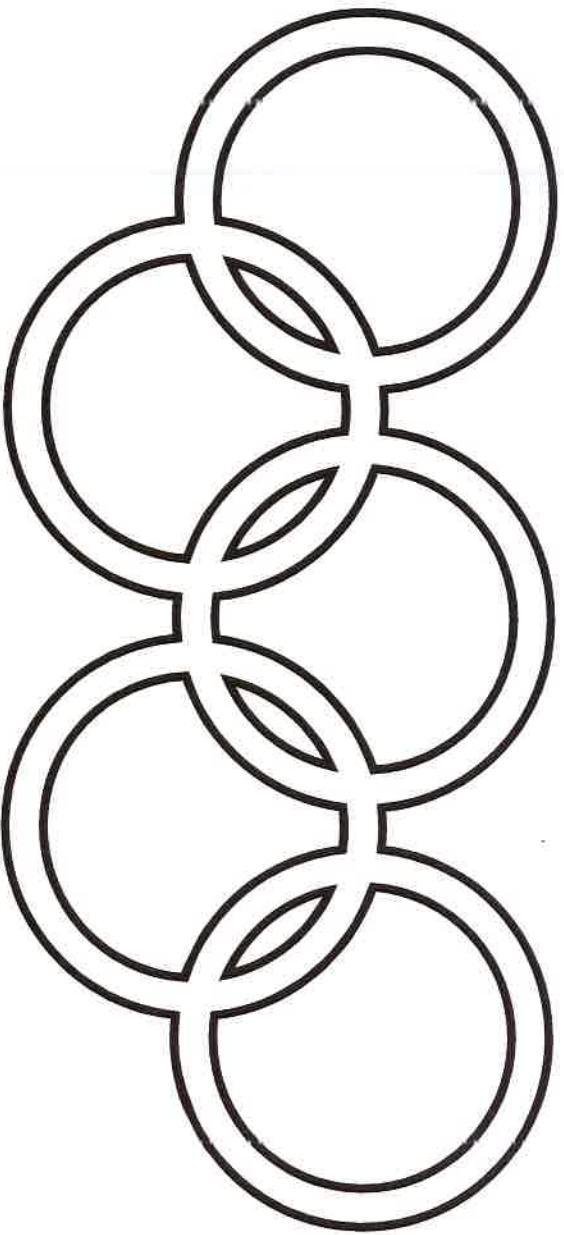
Make up your own symbol for an Olympic Day in your school or community. Draw it in the space above the Olympic rings. Describe your symbol and what it means.

3

Make a study of other national and international symbols. Find them in newspapers or magazines. For example, what does a red cross or a red crescent mean? What do these symbols represent?

CHECKLIST

- ☐ ACTIVITY 1
- ☐ ACTIVITY 2
- ☐ ACTIVITY 3



FLYING THE FLAG

USE THIS ACTIVITY TO INTRODUCE THE IDEA OF FLAGS AS SYMBOLS, HELP LEARNERS TO COMPARE AND CONTRAST THE PURPOSES OF NATIONAL FLAGS AND OF THE OLYMPIC FLAG, NATIONAL FLAGS SUPPORT NATIONAL PRIDE, THE OLYMPIC FLAG REPRESENTS INTERNATIONAL UNITY THROUGH SPORT AND THE OLYMPIC VALUES.

"THE EIGHT OF US HAD THE EXTRAORDINARY HONOUR OF CARRYING THE FLAG INTO THE STADIUM AND SEE IT BEING RAISED FOR THE DURATION OF THE OLYMPIC GAMES. I WAS HONOURED TO BE PICKED AS THE ONE REPRESENTING THE ENVIRONMENT... IT WAS AN EMOTIONAL AND HUMBLING EXPERIENCE."

(JACQUES COUSTEAU)

BEFORE YOU READ - QUESTIONS TO ASK

Have you seen the Olympic flag flying anywhere? Where? What does it look like?

READING 1

When all the athletes have marched into the Olympic stadium during an Olympic Games Opening Ceremony, it gets very quiet. Then from one end of the stadium eight people dressed in white enter the stadium. Each of them is holding an edge of the Olympic flag. Holding the flag tight between them, they move around the Olympic track. They stop at the flag pole, attach the flag, and then begin to raise the Olympic flag. A huge choir sings the Olympic anthem. It is a very emotional moment for the athletes and spectators in the stadium.



During the Olympic Games the Olympic flag is flown wherever other flags are flown in the Olympic city. The flag symbolises that the city is now living under the Olympic spirit. During the Closing Ceremony, the flag is lowered and given to the mayor of the city that is the host of the next Olympic Games.

READING 2

Flag Waving From a Wheelchair- Sam Sullivan, the mayor of Vancouver, lives his life in a wheelchair and has minimal hand movement. He said he didn't want someone waving the nearly five-

Above Salt Lake City 2002: Eight world heroes/heroines carry in the Olympic flag during the Opening Ceremony.

Below Turin 2006: At the Closing Ceremony, the Olympic flag was passed to Sam Sullivan, the Mayor of Vancouver, Canada, host city for the 2010 Winter Games.

metre flag for him.

"That's completely against everything I stand for. I want to be able to do it myself," said Sullivan.

With one billion viewers expected to watch the Closing Ceremony, Sullivan said the symbolism of taking the flag was important.

"There are many people with disabilities who have e-mailed me and said this is really quite a profound moment for them as well as for me and other people with disabilities in Canada," said Sullivan.

To solve Sullivan's problem, engineers and volunteers in Vancouver designed a three-angled flag holder to mount on the armrest of his wheelchair. It had to be designed for a number of scenarios.

"That's one big flag. If the wind takes it, do I end up on my face or falling off the edge of the stage?" Sullivan said.

When IOC President Jacques Rogge handed him the flag, Sullivan moved his motorised wheelchair back and forth, to get the flag to wave.

3 O Sullivan, M. Environment a key theme at Olympics. *Voice of American News, February 10, 2002.* Sourced online: <http://greenwire.com/article33.html>, June 25, 2006.

4 Excerpted from CBC News. (2006). "Vancouver mayor to wave Olympic flag from his wheelchair. Online: <http://www.cbc.ca/story/canada/national/2006/02/23-ly-ancouwer-mayor060224.html>. Sourced July 31, 2006.





ACTIVITY SHEET

1

The people who are carrying the flag in the picture below are all people who have made the world a better place to live in. Five of these "flag bearers" represented the five main regions of the world. The other three represented the three pillars of the Olympic Movement: sport, culture and environment. Use the internet or ask your teachers/aiders what each of the following leaders has achieved and why they were chosen.

- Archbishop Desmond Tutu – Africa
- John Gole – the Americas
- Lech Wałęsa – Europe
- Gailly Freeman – Oceania
- Kazuyoshi Furuki – Asia
- Jean-Claude Killy (France) represented "Sports"
- Steven Spielberg (USA) represented "Culture"
- Jacques Joubert (France) represented the "Environment"



4

Design and draw a flag for a special event in your community or for your school, or draw the flag of your country. Then explain the symbols and images you have used on your flag.

5

Design an apparatus for a wheelchair that will help someone with a disability to wave a big flag.

2

TALK IN GROUPS

Why do nations have flags?
Why does the Olympic Movement have a flag?

3

TO THINK ABOUT

If the Olympic Games came to your city and country, whom would you pick to be the eight flag bearers for the Olympic flag?
Why would you pick each of these people?

CHECKLIST

- ☐ ACTIVITY 1
- ☐ ACTIVITY 2
- ☐ ACTIVITY 3
- ☐ ACTIVITY 4
- ☐ ACTIVITY 5

REPRESENTING THE SPIRIT OF OLYMPIC GAMES' POSTERS

POSTERS CONVEY MESSAGES THROUGH WORDS, PICTURES AND/OR SYMBOLS. USE A STUDY OF OLYMPIC POSTERS TO INTRODUCE LEARNERS TO DIFFERENT WAYS TO REPRESENT LOCAL HERITAGE AND THE VALUES OF THE OLYMPIC MOVEMENT.



Left Rome 1960: The Official Poster of the 1960 Summer Games.

and was found by a female wolf, Nursed by the she-wolf, the twins were later adopted by a shepherd and named Romulus and Remus. According to tradition, the adult Romulus and Remus founded the city of Roma in 753 B.C.E. on the site where they were discovered by the she-wolf. Later, in a quarrel for leadership, Romulus killed Remus and became sole ruler of Rome.

The image of the she-wolf and the twins is based on the sculpture of the Lupa Capitolina (Capitoline Wolf), dating from the 6th Century BC. The original sculpture had been damaged during Antiquity and was restored during the Renaissance. The twins we see today date from this period. The sculpture has become a well-known symbol of the city of Rome.

The Column: the Athlete and the Crowd:

The scene represented is of an athlete crowning himself with his right hand while holding a palm leaf of victory in his left. While he himself is nude, those surrounding him are toga-clad. Several other athletes are also wearing crowns, a symbol of victory.

The Text: The text on the poster uses the writing of ancient Rome for its numerals (Roman numerals) rather than Arabic numbers (which are the way that numbers are now written in Euro-Western writing). These "Roman numerals" reinforce the "antique" identity of the Rome 1960 Games. The text reads "Games of the XVII Olympiad, Roma, 25.VIII - 11.IX", and, on the capital, "Roma MCMIX".

FOR DISCUSSION

- What Olympic values are represented in this poster?

6 Olympic Museum and Studies Centre (2005)

"Olympic Games Posters." Online.

http://imolimpias.olympic.org/pdf/en_jeuxOL_776.pdf
Sourced July 25 2006.

READING THE IMAGE®

Context: When the city of Rome, Italy, received the right to host the 1960 Olympic Games, it made a decision to highlight the city's history of the city. The poster shows the upper part of a column, known as a capital, decorated with human figures. At the top a she-wolf can be seen, feeding two infants. Text, dates and the Olympic rings complete the picture.

The Wolf feeding Romulus and Remus:

The she-wolf and twins represent the popular myth of the founding of Rome. Legend has it that the twin boys were the offspring of the Roman god of war, Mars, and the nephews of the King of Alba Longa.

The king, fearing a challenge for the crown, set the twins afloat in a basket on the Tiber River, which later floated ashore



ACTIVITY SHEET

1

Write the numbers from 1 to 10 in Roman numerals. Interpret the numbers from the poster of the 1967 Games in Rome. Write these dates in the number symbols from other language traditions.

2

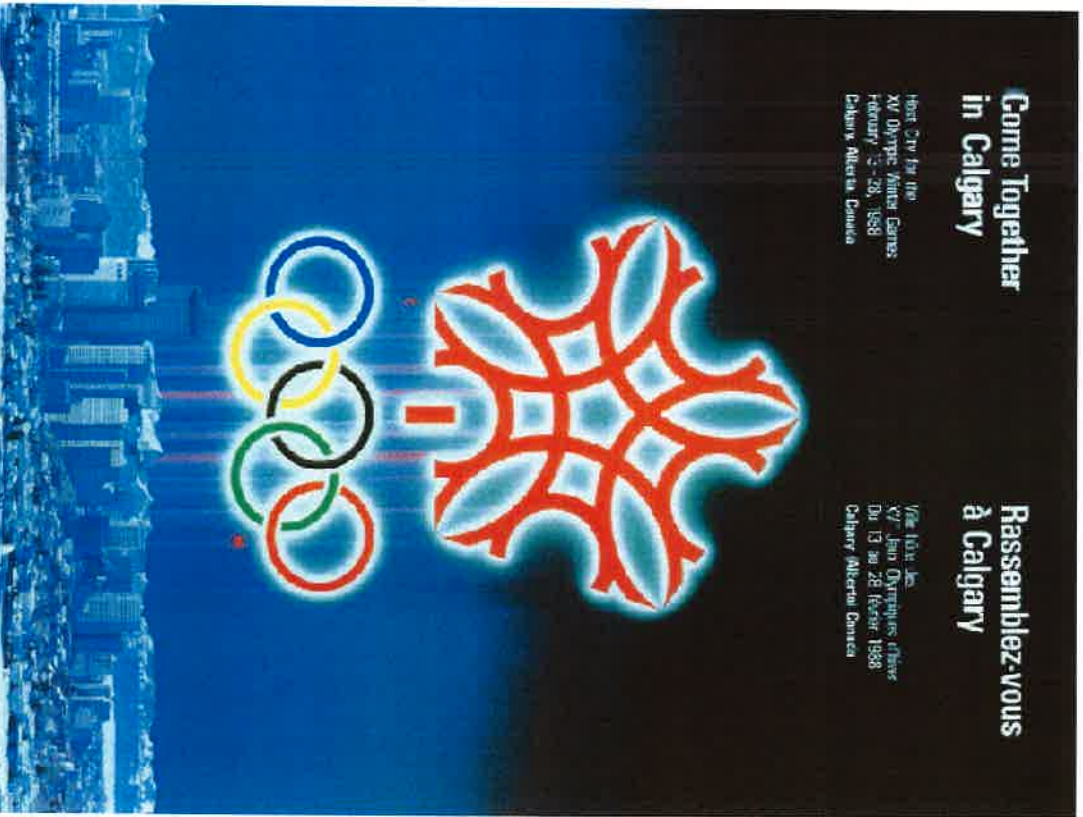
Analyse the Calgary 1988 Winter Games poster below. Identify the elements of Olympic symbols/values and local heritage. Can you find the maple leaf (symbol of Canada), a snowflake, the "Cs" for Calgary, and cowboy boots? Canada has two national languages. What are they? Can you see the Rocky Mountains behind the city skyline?

3

Imagine the Olympic Games were to be hosted by your community (or a nearby city). Design an Olympic Games poster. What elements would you find it important to include and why? Note: All Olympic posters feature the rings and aspects of importance to the host city.

CHECKLIST

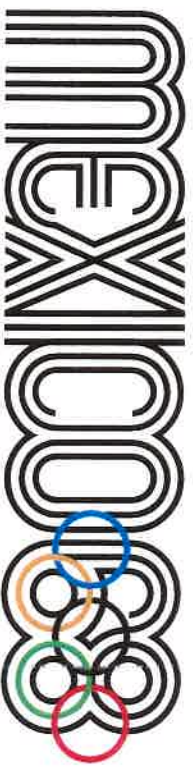
- ☐ ACTIVITY 1
- ☐ ACTIVITY 2
- ☐ ACTIVITY 3





DEFINING YOUR IDENTITY LOGOS AND MASCOTS

USE A STUDY OF LOGOS AND MASCOTS TO INTRODUCE LEARNERS TO THE WAY THAT DIFFERENT OLYMPIC CITIES USE MASCOTS, LOGOS AND OLYMPIC TORCH DESIGNS TO REPRESENT THE SPECIAL SYMBOLS AND TRADITIONS OF THEIR CULTURE AND CITY. THIS STUDY WILL ADD TO AN UNDERSTANDING OF CULTURAL DIFFERENCE.

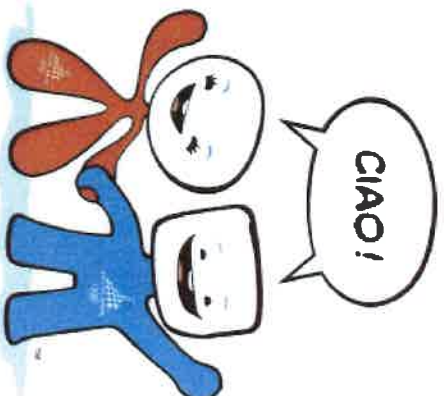


Lillehammer 1994

The emblem features the aurora borealis⁶ (Northern lights), the five Olympic rings, snow crystals and the title "Lillehammer '94". It was inspired by contact with nature, the sky and snow.



Lillehammer'94



Mexico City 1968

The emblem combines the five Olympic rings and the year of the Games. It is drawn in the style of the patterns on pottery and tapestry of the Huichole Indians of Mexico.

READING 1 - LOGOS, EMBLEMS, SYMBOLS

The word "logo" means an emblem or a symbol that defines the identity of an Olympic Games host city and Organising Committee. It is used as the visual identifier of the event. Two examples from Olympic Games on two different continents are shown here. One was a Winter Games and one was a Summer Games.

READING 2 - MASCOTS

Often a host city for an Olympic Games will choose an animal that has special symbolism for the region as its mascot. Moscow, USSR, 1980 had a bear (Misha); Sarajevo, Yugoslavia, 1984 had a wolf (Mutičko); Calgary, Canada, 1988 had polar bears (Hidy, and Howdy). Sometimes the mascot is an animated or cartoon character.

THINGS TO DO

- You have been assigned the task of designing a logo or emblem for the event that you are planning for your community.
 - 1 Draw and explain your design.
 - 2 Study the designs of the logos and emblems of other Olympic Games.
- You have been assigned the task of designing a mascot for the event that you are planning for your community.
 - 1 Draw and explain your choice of mascot.
 - 2 Study the mascots of other Olympic Games.
- Research the symbolism of the mascot.
- Make a study of the transition of mascots from animals to cartoon animals to cartoon humanised figures.



⁶ The aurora borealis is a natural phenomenon that occurs in countries like Norway of the far north and south. During the display the northern lights move in curtains of colour across the sky. They represent power, tension and dramatic spectacle.

Turin 2006 The mascots of the Games, "Nieve" (left) is a gentle, kind and elegant snowball. "Ghiz" is a lively, playful ice cube. They complement each other and personify the very essence of winter sports. They are the symbol of a young generation that is full of life and energy.

Seoul 1988 The mascot, "Hodori", portrays the friendly side of a tiger, which is present in many Korean legends.

THE GOLDEN RULE⁹

ALMOST EVERY CULTURE HAS "A GOLDEN RULE." HELP LEARNERS TO EXPLORE THE VARIOUS WAYS THAT DIFFERENT CULTURES AND DIFFERENT LANGUAGES COMMUNICATE THE SAME MESSAGE ABOUT FAIR PLAY BEHAVIOUR.

READING

NORTH AMERICAN INDIAN QUOTATION

"MIGHTY SPIRIT,
STAND BY ME SO THAT
I DO NOT JUDGE
ANOTHER MAN
BEFORE I HAVE
WALKED FOR TWO
WEEKS IN HIS
MOCCASINS."
(SIOUX NATION PRAYER)

CHRISTIAN QUOTATION

"DO UNTO OTHERS AS
YOU WOULD HAVE
THEM DO UNTO YOU."
(HOLY BIBLE, MATTHEW 7:12)

ISLAMIC QUOTATION

"NOT ONE OF YOU IS A
BELIEVER IF YOU
DON'T WISH FOR YOUR
BROTHER THE SAME
THINGS THAT YOU
WISH FOR YOURSELF."
(HOLY PROPHET MUHAMMAD)

AFRICAN QUOTATION

"A PERSON IS A PER-
SON BECAUSE OF
ANOTHER PERSON."

CHINESE QUOTATION

"WHAT YOU DO NOT
WANT DONE TO
YOURSELF, DO NOT DO
UNTO OTHERS."
(CONFUCIUS - KONG ZI)

BUDDHIST QUOTATION:

THE BUDDHA SAID,

"ACCORDING TO THE
SEED THAT IS SOWN,
SO IS THE FRUIT YOU
REAP
THE DOER OF GOOD
WILL GATHER GOOD
RESULTS
THE DOER OF EVIL
REAPS EVIL RESULTS
IF YOU PLANT A GOOD
SEED WELL
THEN YOU WILL ENJOY
THE GOOD FRUITS."

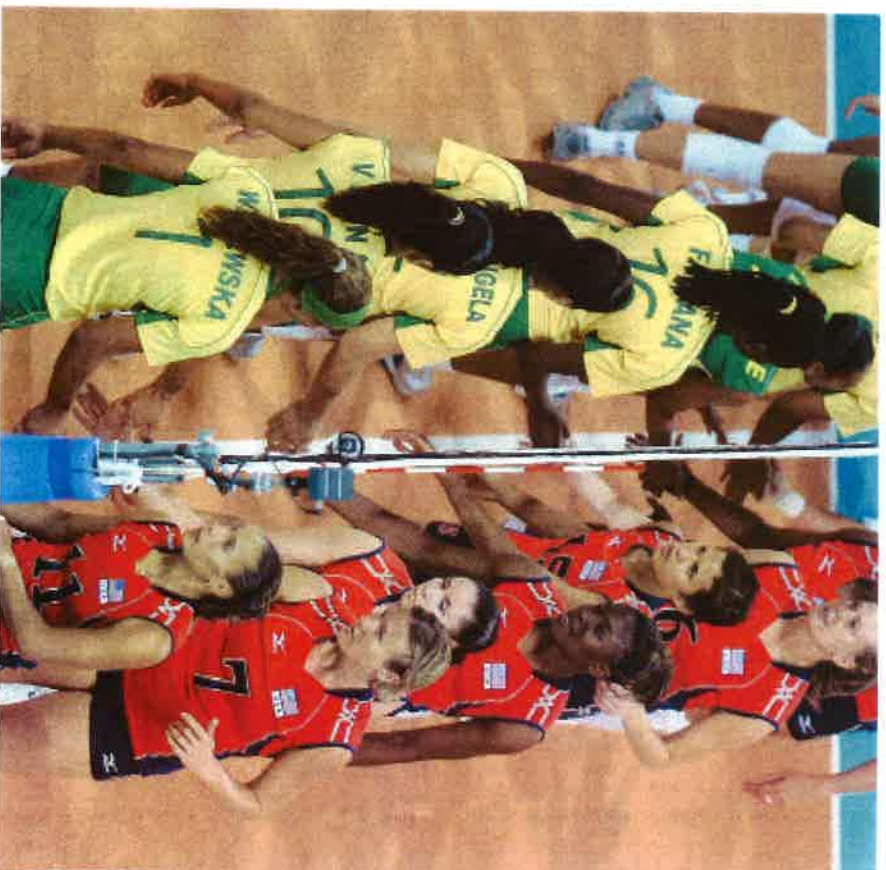
FOR DISCUSSION

- What is the common idea in each of these quotations?
- What do these "golden rules" have to do with fair play?
- Write a golden rule for your club or classroom? Make posters that represent these different cultural ideas.

Below Athens 2004:

Brazil shakes the hands of Team USA after their 3-2 victory in the women's indoor Volleyball quarter-final match.

⁹ Adapted from Binder, D. 2000. *Be A Champion in Life*. Athens: Foundation for Olympic and Sport Education, p. 102.





HAPPY DAYS

USE THIS IMAGE TO HELP LEARNERS DEVELOP THEIR OWN SYMBOLS AND IMAGES OF A MULTI-CULTURAL WORLD LIVING IN PEACE.

SECTION 4 THE FIVE EDUCATIONAL VALUES OF OLYMPISM

In the image here, a young artist has created a representation of multiculturalism and peace. This

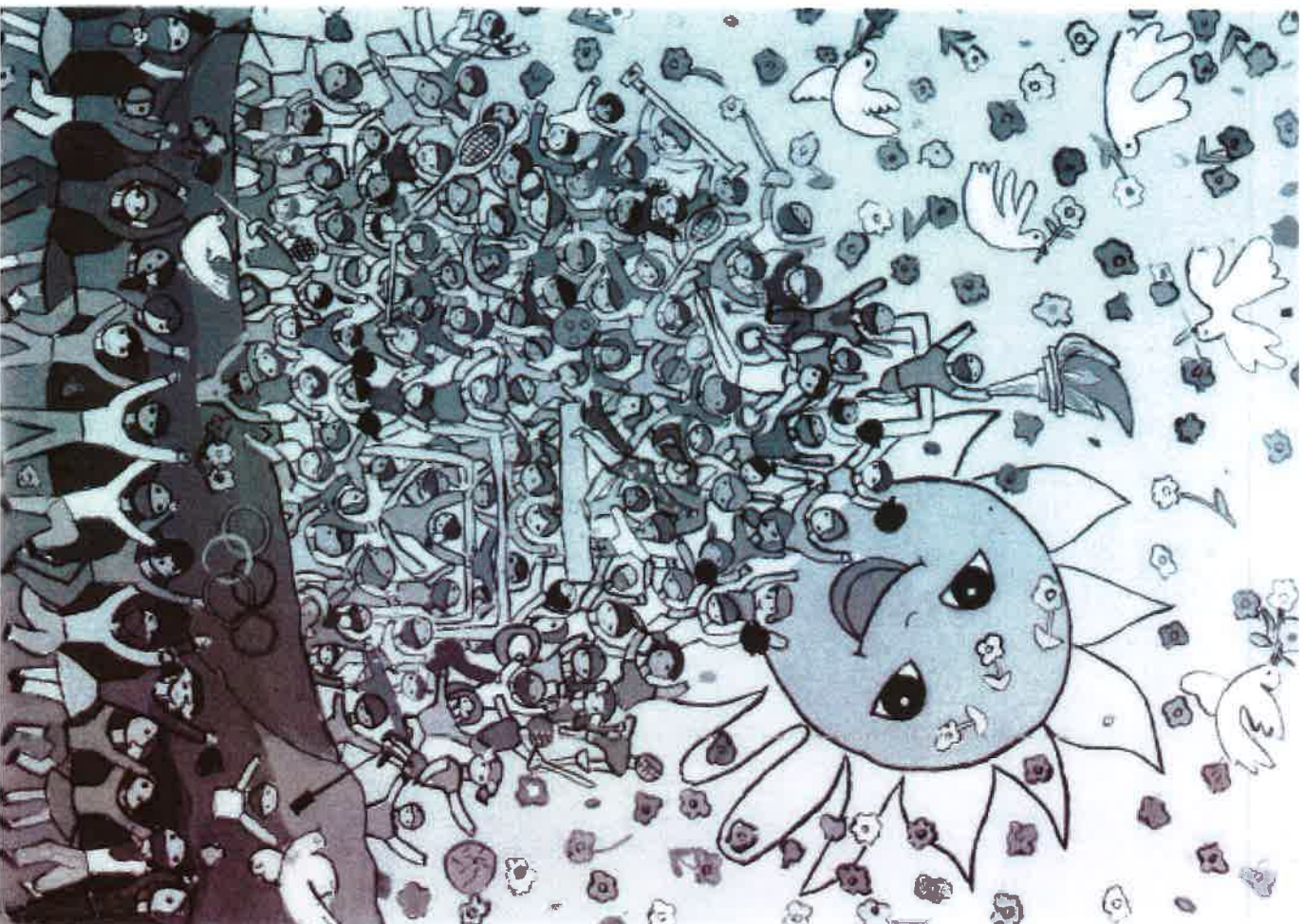
picture was drawn by a young person in Romania, and submitted to the Children's International Drawing Competition 1985.

FOR DISCUSSION

■ What symbols of peace and acceptance are represented in this picture?

TO DO

■ Create a work of art that represents peace and acceptance in the world.



Right Children's International Drawing competition 1985: Picture by Barbu Elena (12 years old) from Romania.

Olympic Activities Grades K-3

Overview:

This lesson introduces students to the modern and ancient Olympic Games. They will discuss the concept of competition, see pictures of people participating in Olympic sports, and compare and contrast ancient and modern sports. Students will conclude by drawing pictures of themselves participating in both the ancient and the modern games.

Connections to the Curriculum:

Geography, world history

Connections to the National Geography Standards:

Standard 17: "How to apply geography to interpret the past"

Time:

Two hours

Materials Required:

- Computer with Internet access
- Drawing materials

Objectives:

Students will

- discuss their favorite games and the meaning of competition;
- describe the types of competitive games played at their school and in the community
- discuss and view pictures of modern summer Olympic sports;
- discuss and view pictures of ancient Olympic sports;
- explain why the Olympics are popular today, just as they were in ancient Greece;
- draw pictures of themselves participating in ancient and modern Olympic sports; and
- share their pictures with the class.

Geographic Skills:

Acquiring Geographic Information
Organizing Geographic Information
Analyzing Geographic Information

S u g g e s t e d P r o c e d u r e

Opening

Ask students what their favorite games are. What do they like to play on the playground? What about in the gym? What games do they play in their homes?

Ask students what they like about the games. Do they like to play alone, with one other person, or in larger groups? How do they feel when they win? How do they feel when they lose?

Discuss the meaning of the word "competition." Explain that competition can be good, as when people or teams play games against each other and stick to the rules. It can also be bad, such as when two people

fight or when someone tries to cheat at a game. Can students think of any other examples of good and bad competition?

Development:

Ask students to describe the types of competition they participate in at school. They might say sports, games, or spelling competitions. What about at home?

Students are probably familiar with some examples of sports competition near their homes, such as their city's baseball team or the high school basketball team. Discuss these questions:

- What's it like when this team is playing?
- Do adults, teenagers, and kids get excited about it?
- Do people sometimes get nervous or angry when the team loses?
- Do people celebrate when the team wins?
- Why do you think people behave this way about their favorite teams?

If possible, bring in some banners or other paraphernalia from popular local teams, and look around the classroom to see if anyone is wearing t-shirts or caps from those teams.

Have students heard of the Olympics? Provide a brief description, explaining that it's a competition between athletes from different countries held every other year, alternating between winter and summer games. Most countries of the world participate in the summer Olympics. Have they ever watched the Olympics? If so, what sports do they remember seeing?

Have students look at pictures of some modern Olympic sports. Which ones are their favorites? Do they know the rules?

Inform students that Olympic winners are awarded bronze, silver, or gold medals and are generally honored in their home countries. What do they think about the idea of winning a small medal and an honor, rather than a new car, video game system, or other expensive prize? Can they think of times when they were proud to be winners and didn't need a fancy prize?

Tell the class that the Olympics started with ancient Greeks almost 3000 years ago. Point out Greece on a world map, and explain that ancient Greek city-states competed against each other for the honor of winning. Winners became heroes in their towns, just as today's winners often become heroes in their countries.

Have students look at pictures of ancient Greek Olympic sports. As they view the pictures, read to them some of the descriptions of the games so they understand how they were played. Ask them to point out similarities and differences between these games and modern ones.

Closing:

Remind students that today, most countries participate in the summer Olympics. Why do they think the Olympics are so popular throughout the world today, rather than just being played in Greece? What is so exciting about competing against other countries?

Suggested Student Assessment:

Ask students to imagine that they live in the ancient Greek city-state of Athens and have been selected to participate in the Olympics. Point out Athens on a map, and then point out Olympia, where the games were held (Olympia is located in the western Peloponnese, just inland from the Ionian Sea).

Have students choose the ancient Greek sport they would most like to compete in, and have them draw pictures of themselves participating in this sport.

Have students draw pictures of themselves participating in a modern Olympic sport.

Have students share their pictures with the class, explaining why they've chosen each sport and telling the class a little about the rules of the game.

Extending the Lesson:

Help the class create its own Olympic Games. Have students list their favorite games and sports, and choose the ones that can reasonably be played in the classroom or on the playground. Help students list the rules for each game.

Divide the class into small groups, and have each group choose a city or country to represent. They can make flags, uniforms, and any other "patriotic" symbols for their team.

Before beginning the games, help the class create a map of its participants. This can be a world map with countries labeled, if teams are grouped by countries, or a map of the classroom with team names and desk locations.

Supervise the competitions, and award medals for sportsmanship as well as for winning the games.

Rainforest

One of Brazil's most valuable assets is its dense covering of rainforests. Of course, the **Amazon Rainforest** is the most significant of these, covering a vast portion of the country and providing the ideal habitat to approximately one-third of all animal species in the world. To date, there have been identified approximately 56 000 species of plants (described), 1 700 bird species, 695 amphibian species, 578 mammal species and 651 reptile species.

Rainforests cover almost 60% of the entire area of Brazil at 477 698 000 hectares, which is equivalent to 1 844 394 square miles or just under 3 million square kilometres. This means that Brazil is home to a third of the world's rainforests, making it one of the most intriguing and beautiful lands on earth. The dense rainforests of Brazil consume an enormous amount of the world's Carbon Dioxide and release Oxygen in return. However, when they are destroyed, the trees release the Carbon as greenhouse gases, with huge implications for earth and its atmosphere.

Most of the rainforest areas in Brazil are concentrated within the Amazon Basin, which is particularly humid, with year-round precipitation, making for the ideal 'jungle' environment.

The Rain Forest: An Introduction

What is a tropical rain forest?

A tropical rain forest is a forest that receives 4 to 8 meters of rain each year.

Where are tropical rain forests located?

Rain forests are located within a narrow region near the equator in Africa, South and Central America, and Asia.



Why are tropical rain forests important to our earth?

Rain forests play an important role in the climate control of our planet by having an affect on the wind, rainfall, humidity, and temperature. Within the rain forest, water, oxygen, and carbon are recycled. This natural recycling helps to reduce flooding, soil erosion, and air pollution.

The rain forests support over one half of the plant and animal life on Earth, even though they cover only 2% of the Earth's surface.

Approximately one fourth of the pharmaceuticals (medicines) we use come from plants of the tropical rain forests. According to the National Cancer Institute, 70% of the plants from which we make medicines and that are effective in the treatment of cancer can only be found in the rain forests.

What is happening to our rain forests?

27 million acres of the Earth's rain forests are destroyed each year due to man. The activities which threaten the rain forests are: agriculture, clearing and developing of land, beef cattle ranching, logging, and the building of dams and hydroelectric plants. This results in a loss of 100 acres of rain forest per minute and 80% of the rain forests in the world are now gone. The destruction of the world's rain forests at this rate causes 10,000 plant and animal species to become extinct each year.



Rainforest in Our Classroom—A Biome Mural

4-42

Objectives

Students use scientific inquiry to identify and sketch plant and animal organisms living within a tropical or temperate rainforest environment

Students analyze each other's drawings and then develop a class watercolor resist mural based on those drawings.

Students (K-2) select and draw a simple plant, animal, or water feature representative of a rainforest.

Students (3-4) choose three features found in a rainforest and illustrate how they are connected to each other.

Students (5-6) research and represent the biodiversity, health, and culture of a rainforest.

Multiple Intelligences



What Does It Mean?

Biome: a complex ecosystem of plants, animals, and climate located in a defined geographic area

Crayon resist: art technique in which crayon is applied to parts of a surface and paint is applied on top so that the crayon wax resists the paint

Digitized image: computerized representation with pixels (number of dots in a given area)

Understory: plants growing beneath the main canopy of a rainforest

National Standards

Visual Arts Standard #5

Reflecting upon and assessing the characteristics and merits of their work and the work of others

Science Standards

Unifying Concepts and Processes

Evidence, models, and explanations

Science as Inquiry

Understanding about scientific inquiry

Life Science

Organisms and environments

Background Information

Rainforests are found in many different places on Earth.

1. Rainforests, located around the equator, are tropical. 2. Temperatures in tropical rainforests range between 75 and 80 degrees F. 3. Temperate rainforests, which are found in places such as the northern Pacific Coast of North America and in New Zealand, are cooler, but they rarely freeze. About 80 inches of rain falls each year in rainforests. 4. Temperate rainforests have both dry and wet seasons, but it rains most of the time in tropical rainforests.

Tropical rainforests have more diverse plants and animals than any other biome. Rainforest ecosystems are very important in maintaining a balance in the Earth's ecology, because plants generate oxygen and remove carbon dioxide from the air.

Different animals and plants live in each part of the rainforest. The *canopy*, which is formed by most of the tree tops, is where a variety of birds, insects, reptiles, and mammals live. Giant trees, called *emergents*, grow even higher than the canopy. Birds and insects live in these immense trees, too. It is dark and cooler in the *understory*, below the tree leaves. The largest animals and many insects live on the *forest floor*.

Resources

A Walk in the Rainforest by Kristin Joy Pratt
Stunningly illustrated environmental alphabet book. Each letter features a rainforest animal or plant accompanied by an explanatory paragraph. Written for ages 4 to 8, includes compelling warnings about the plight of our planet.

Garden of the Spirit Bear: Life in the Great Northern Rain Forest by Dorothy Hinshaw Patent and Deborah J. Milton
A watercolor illustration. Basic information about the extraordinary flora and fauna found in the layers of British Columbia's coastal rainforest. Familiarizes third to fifth graders with the interrelationships that form a delicate environmental balance

Tropical Rainforests (Biomes of the Earth) by Michael Allaby and Richard Garratt

Colorful illustrations, including maps, diagrams, and photographs. Reveals the diversity of animals and plants present in this biome. Explains importance of forest layers and food chains, threats to the environment, and ways to promote conservation. Illustrations and photos provide valuable insights for all ages.

Vocabulary List

Use this list to explore new vocabulary, create idea webs, or brainstorm related subjects.

Biome	Emergent	Indigenous
Canopy	Environment	Model
Carbon dioxide	Equator	Mural
Conclusion	Experiment	Oxygen
Conservation	Food chain	Phenomenon
Digitize	Forest floor	Rainforest
Diversity	Forest layers	Repetition
Ecology	Hypothesis	Resources
		Scientific inquiry

Process
Temperature
Texture
Tropical
Understory



Palm Tree in Tropical Rainforest
Costa Rica
Photo by J. Macfadden

Artwork by students from
St. John Neumann School,
Palmerton, Pennsylvania.
Teacher: Paula Zellenfla



Tropical Rainforest Flower
Costa Rica
Photo by J. McCracken



Dream~Makers
Building fun and creativity into standards-based learning

Rainforest in Our Classroom—A Biome Mural

4-44

K-2		3-4	5-6
<p>Suggested Preparation and Discussion</p> <p>With children, use the scientific inquiry process to conduct a simple outdoor experiment related to rainforests, such as measuring the evaporation rate of puddles in the sun and shade. Choose a question to be answered, form a hypothesis, predict what will happen, perform experiment, observe and record results, compare prediction and results, and decide to form a new hypothesis or retain the original.</p> <p>Ask students what they know about rainforests. Who has been to a rainforest or a simulated one? What do you imagine it would be like to be in a rainforest? What kinds of plants and animals would you see? Would it be sunny?</p>		<p>With students, prepare a chart showing the scientific inquiry process: identify a natural phenomenon, pose a question, form hypothesis, develop an experimental plan, predict results of experiment, conduct experiment, observe and record results, compare prediction and results, draw conclusions, and determine whether hypothesis was correct or incorrect.</p> <p>Use a K-W-L chart (columns with what students Know, topics they Want to explore, and what they Learn during their study) to begin to research knowledge about tropical and temperate rainforests. What do you know about the environment of rainforests? Who has been to a rainforest or a simulated one? What would your surroundings look like if you were standing on the forest floor? What animals and plant life would you encounter? List students' unanswered questions about this biome. Compare and contrast the two types of rainforests.</p> <p>Ask students to select an area of the world that is rainforest. Use scientific inquiry to research that biome.</p>	
<p>Crayola® Supplies</p> <ul style="list-style-type: none"> • Colored Pencils • Crayons • Paint Brushes • Watercolor Colored Pencils • Watercolors 			
<p>Materials</p> <ul style="list-style-type: none"> • Overhead projector • Paper towels • Recycled newspaper • Rolled craft paper • Transparency • Water containers • White paper 			
<p>Set-up/Tips</p> <ul style="list-style-type: none"> • Cover painting surface with recycled newspaper. • Make a transparency of digitized image of the chosen drawing. Use an overhead projector or computer to enlarge it for the class mural. • Ask small groups of children to work on specific sections of the mural at one time. 			
<p>Process: Session 1 30–45 min.</p>		<p>1. As a class discuss the similarities and differences between a tropical or temperate rainforest. List findings.</p> <p>2. Students select one feature found in a rainforest such as an animal, a plant, or a water feature.</p> <p>3. Students draw a detailed crayon picture of their feature. Show the work in progress to classmates.</p> <p>4. Reflect on opinions of others and add any features to enrich the drawing.</p>	
		<p>2. Students select three features found in a rainforest that have a direct relationship to each other. For example, a student might draw a frog, salamander, snake, or lizard eating an insect while sitting in the rainforest canopy.</p> <p>3. Students draw a detailed picture of their combination of features using colored pencils.</p> <p>4. Discuss the drawings in progress with others to assure accuracy in detail.</p>	
		<p>2. Students research the biodiversity, health, and culture of a rainforest.</p> <p>3. In teams, students select one topic to focus on in a mural that showcases what they discovered.</p> <p>4. Students sketch their research findings.</p>	

Flowering Plant in Tropical Rainforest
Costa Rica
Photo by J. McCracken

	K-2	3-4	5-6
<p>1. St. Session 2 30 min.</p>	<ol style="list-style-type: none"> 5. Hang artwork. Discuss the merits of each sketch. Choose the most accurate and detailed elements of these sketches to scale up into a class mural. 6. Project the chosen images on mural paper or create a grid scale to enlarge the images. Together, enlarge the sketch. 		
<p>2. Process: Session 3 30-45 min. or more</p>	<ol style="list-style-type: none"> 7. As a group, color parts of the mural with crayons to block out areas that will not be painted. 8. Pair it over the design with watercolors. For subtle effects, wet the surface before painting. Try mixing colors, using more or less water, and other watercolor techniques as well. Air-dry the paint. 		
<p>3. Process: Session 4 30-45 min.</p>	<ol style="list-style-type: none"> 9. Use watercolor colored pencils, wet and/or dry, to add details to the biome. Hang it for display. 		
<p>4. Assessment</p>	<ul style="list-style-type: none"> • Did students depict a plant, animal, or water feature representative of a temperate or tropical rainforest? • Did students work together to create the mural? 	<ul style="list-style-type: none"> • Did students combine three or more related elements in their sketches? Students summarize what they learned by discussing the relationship of the elements. • Students review the finished mural. Are all four layers of the rainforest shown? What animals and plants are included? Complete the K-W-L chart. Were all student questions answered? Is all information accurate and clearly depicted? 	<ul style="list-style-type: none"> • Ask students to reflect on the team murals and to identify what topic each team selected to showcase in their work. • Summarize what the students learned about the biodiversity, health, and culture of a rainforest. Make list to compare and contrast.
<p>5. Extensions</p>	<ul style="list-style-type: none"> • Ask students to reflect on this lesson and write a DREAM statement to summarize the most important things they learned. <p>Children choose a favorite rainforest creature to draw and color. Cut out and add to the mural with accordion-fold strips to make the animals "pop" out of the background. Children explain to the class why they chose their creatures.</p> <p>Create individual miniature rainforest biome dioramas in recycled shoeboxes. Sculpt animal replicas with Croyola Model Magic®.</p>	<p>Students choose a favorite rainforest creature. Research and prepare a report to present to the class. Include information about its appearance, food, habitat (layer of the rain forest), and unusual facts. Present reports in first person ("Hello, I am a ____") along with a visual aid such as a poster or puppet.</p> <p>Compare and contrast in detail the differences between temperate and tropical rainforests.</p>	<p>Learn about threats to the rain forest and ways to promote its conservation.</p> <p>Investigate the healing properties of rainforest plants. Which are currently being harvested to provide new drugs that fight disease? Present findings to the class using posters, brochures, or pamphlets.</p> <p>Gifted students research the economic and environmental implications of deforestation of the world's rainforests.</p>

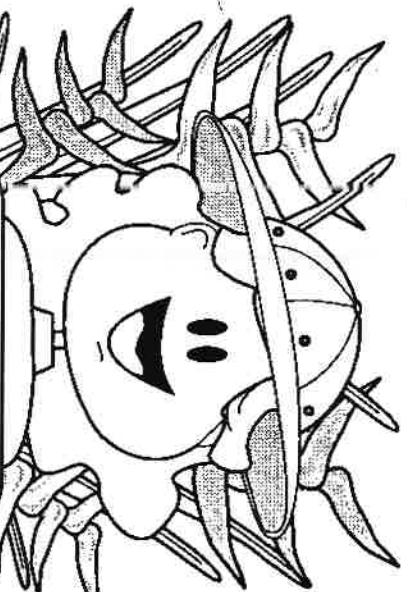


Trouble in Paradise
1965
Artist: Mary Hielspie
Transparent watercolor on paper
36" x 48"
Collection of the artist



Dream-Makers
Building fun and creativity into standards-based learning

Create A Creature



ACTIVITY

27

Students in teams invent an animal that is specially adapted to the rain forest environment. They create a tear-art picture of the creature and present it to the class.

Steps . . .

1. List Adaptations

"What adaptations, or special features, do animals have that help them to survive? For example, a porcupine's sharp quills protect it from its enemies. Student #1, write one animal and its adaptation on a sheet of paper. Then pass the paper to Student #2. Keep passing the paper and listing animals and adaptations until I call time."

2. Discuss Creatures

"Think about the special environment of the rain forest. It's a warm, wet jungle, filled with trees, vines, and living creatures. The understory is damp and dark. The canopy is warm and sunny. I want your team to invent an animal that could survive in the rain forest. Your animal must have at least four special features that help it survive in a tropical environment. Talk over your ideas, discussing colors and adaptations. Be sure to think of a name for your creature."

3. Create Creatures

When each team has thought of an animal, say, "Send one person to the materials table to get one sheet of white construction paper for the background and any other colors you need. For this activity, you may not use scissors, pencils, or markers. You may only tear the sheets of construction paper and glue them to create your animal. You may tear many small pieces and layer them, or tear out a smaller number of large pieces. Everyone must be actively working until the creature is finished."

4. Describe Adaptations

Give each team one Create a Creature worksheet and ask one person to write the creature's name at the top. "I want you to pass the worksheet around the team. Each person completes one part by describing one of your creature's adaptations."

Cooperative Structures

- Round Table
- Team Project

Content Areas

- Science
- Language Arts
- Art

Materials

- Create a Creature worksheet (1 per team)
- 12" x 18" sheets of white construction paper
- 1 per team)
- Colored construction paper
- Glue
- Paper and pencil

Multiple Intelligences

- Verbal/Linguistic
- Visual/Spatial
- Naturalist
- Interpersonal
- Intrapersonal



Create A Creature

.....

5. Present Creatures

Let each team come forward and show their creature. Ask each member of the team to explain **one** of its special features. Post the creatures and descriptions for everyone to view.

Journal Idea

In their journals, have each student draw a picture of their team creature. Ask them to write a brief description of the animal under the picture.



Adaptations

2

W

4.



Grades K-1 Science Through Art Activity: Rain Forest Mobile

In this activity students can learn the names of some of the animals that live in the rain forest. They will do this by cutting out and coloring the pictures of various animals, which are provided.

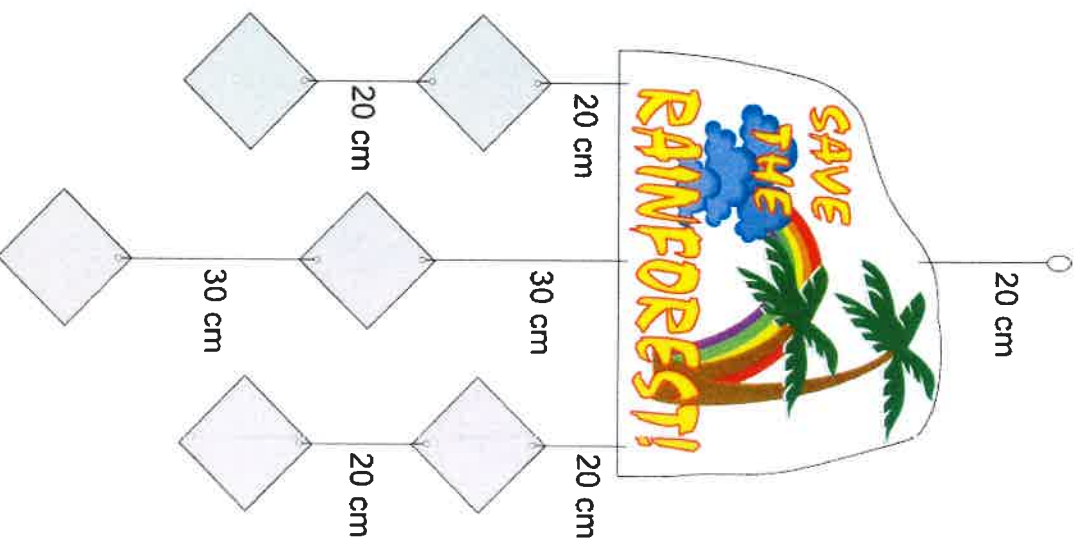
Materials:

Printouts of rain forest animals, crayons or markers, scissors, glue, yarn or heavy string, colorful construction paper, hole punch.

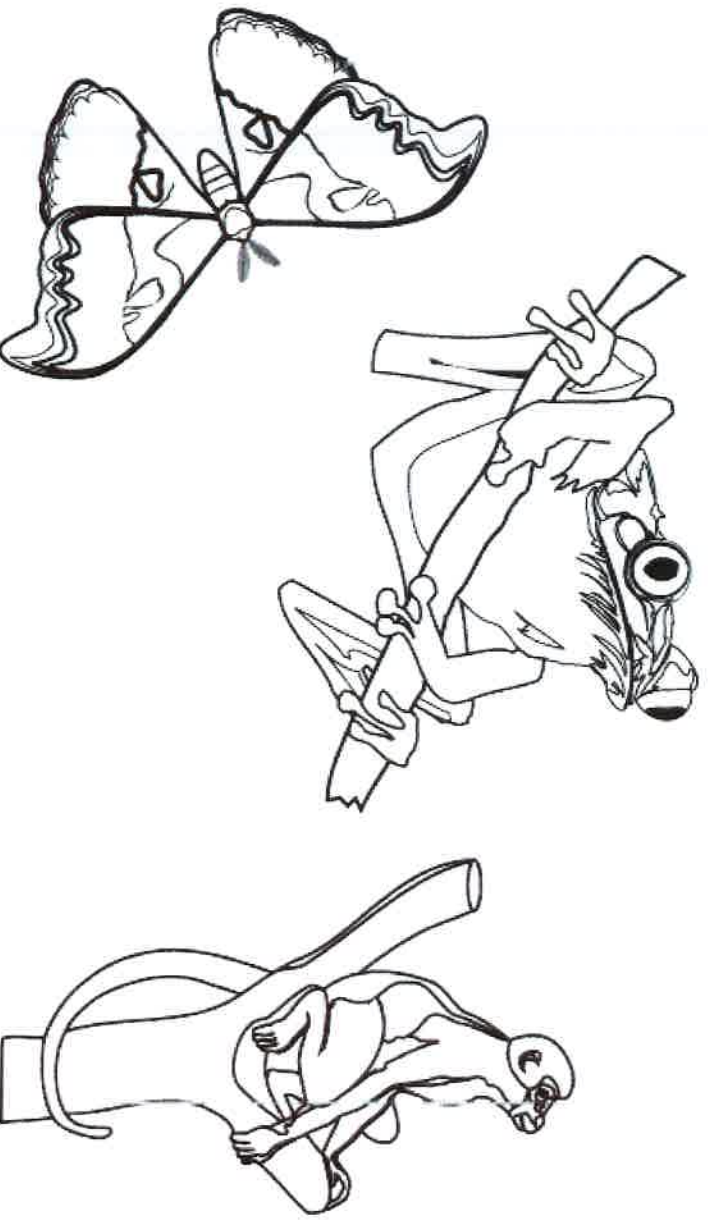
Procedure:

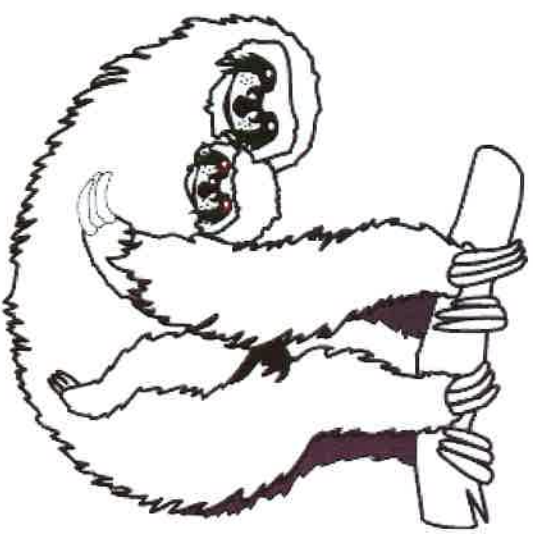
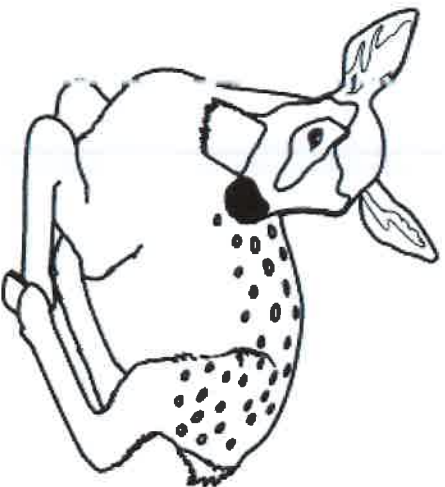
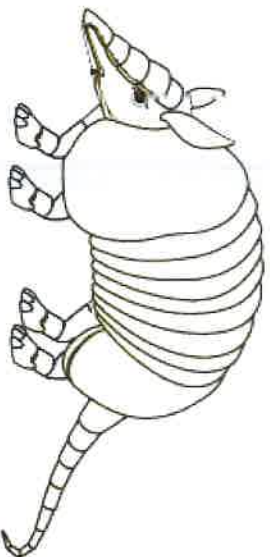
There are numerous ways to construct a mobile. This is a very simple version which takes the guesswork out of balancing the mobile.

1. Precut twelve construction paper squares of diameter 11 cm on a side for each student (using the paper cutter at your school will save time).
2. Print the pictures of the animals from this web site for the students to color and cut out. Allow the students to select ten construction paper squares in the colors of their choice.
3. Each student will need to paste two paper squares together, back-to-back, so that they have six double-thick squares, perhaps green on one side and yellow on the other, all the same color, or a variety.
4. Three of the double-sided paper squares will need a hole punched at the top and the bottom (with the squares in an orientation which makes them diamond-shaped, as in the diagram) and three of them will require a hole punched at the top only.



5. The students can now paste the animals they have colored and cut out on both sides of the paper squares. They can use different animals on each side, or the same animals on each side, but they should have a variety.
6. Print two "Save the Rain Forest" designs for each student. This design will form the top of the mobile. Have students paste the copies of the design on both sides of card stock or two thicknesses of construction paper. Punch three holes across the bottom and one at the top, as in the diagram.
7. Precut the yarn or heavy string for each student in the following lengths: two pieces of approximately 30 cm and five pieces of approximately 20 cm. Lengths may vary from these values, as long as they are the same on both sides of the mobile.
8. One of the 20 cm pieces will require a loop tied at one end so that the mobile can be suspended from the ceiling. Tie the other end through the hole at the top of the "Save the Rain Forest" design.
9. Tie the strings to the bottom of the "Save the Rain Forest" design as shown in the diagram. Construct the mobile by tying the paper squares to the strings as shown.







Grades K-1 Outdoor Activity: Leaf Hunt

Students often overlook plants and their importance. This activity stimulates students to closely observe leaves and identify their characteristics. This simple activity also builds on students' counting and sorting skills.

Materials:

Paper or plastic sacks to collect leaves, magnifying glasses, chart paper and marker pens.

Procedure:

1. Take the students out to the campus to collect leaves (or ask them to bring leaves from their own yards).
2. Once inside, the students can sort the leaves by various characteristics, such as:
 - ☐ rough or smooth edges
 - ☐ veins in one direction, or branched
 - ☐ light or dark green pigment
 - ☐ leaves of colors other than green
 - ☐ thick or thin
 - ☐ lobed or not lobed
3. Using chart paper and marker pens, chart and graph the leaf hunt results.



Grades K-1 In-Class Demonstration: Rainbow

One of the most beautiful displays of physical science in the rain forest is the rainbow, which appears when there are droplets of water in the air. This demonstration allows you to create a rainbow on the ceiling of your classroom, so that all students can see it.

Materials:

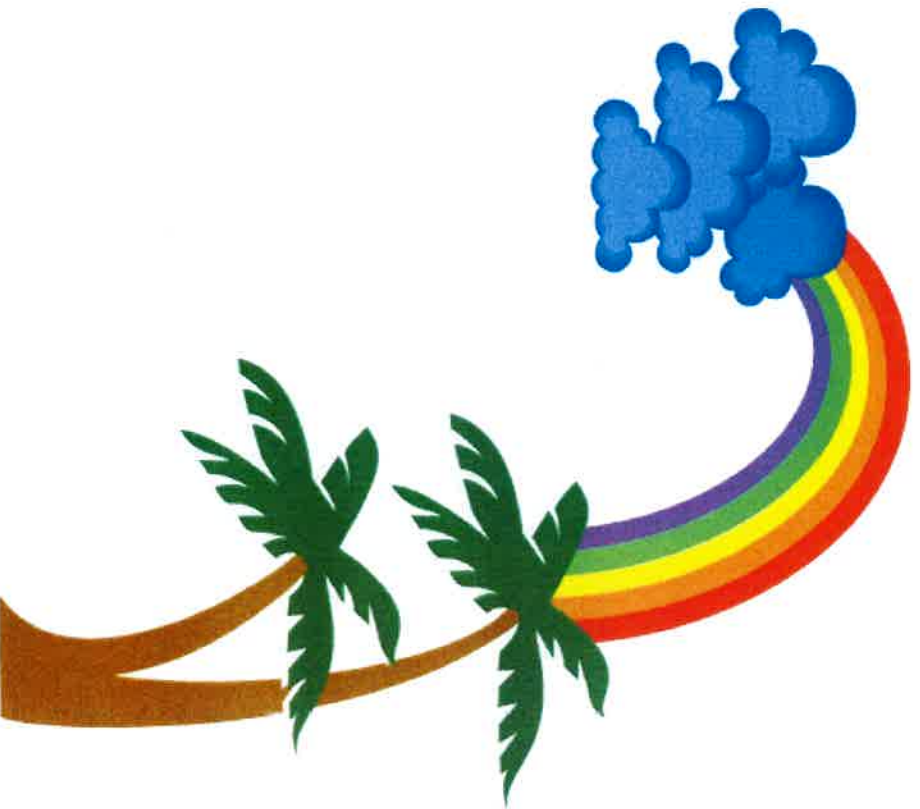
Clear plastic cup, water, overhead projector.

Procedure:

1. Fill the cup with water and place it on the glass of the overhead projector. Turn on the projector.
2. As the water settles down after being placed on the overhead projector, you will see a large circular rainbow on the ceiling of the classroom.

Questions for Students:

1. Which color is on the outside of the rainbow? Which is on the inside?
2. In a real rainbow, which color is on the top?
3. What shape would the classroom rainbow have if a square plastic container were used? (Try it!)



Grades 1-2 Science Through Art Activity: Leaf and Flower Prints

In this activity, making leaf and flower prints as an art project will give the students an opportunity to carefully observe leaves and flowers.

Materials:

White or light colored construction paper sheets (any size), poster paint, a variety of leaves and flowers.

Procedure:

Caution should be taken to keep hands as free of paint as possible to avoid smearing the paint and to create sharp images of the plant material.



1. Using poster paint and paint brushes, paint the underside of leaves (this is where the veins are the most pronounced) and then press the painted leaves, one at a time, on the paper, being careful not to smear the paint.
2. Repeat the process with flowers. When painting and pressing the flowers, the open blossom can be painted and then pressed onto the paper, or a closed blossom can be painted and pressed, giving a "side view" of the flower.
3. Allow the prints to dry thoroughly. If the prints are made on 11" by 17" paper and then plastic laminated, they make very attractive table place mats.



Grades 2-3 Outdoor Activity: Flower Hunt and Dissection

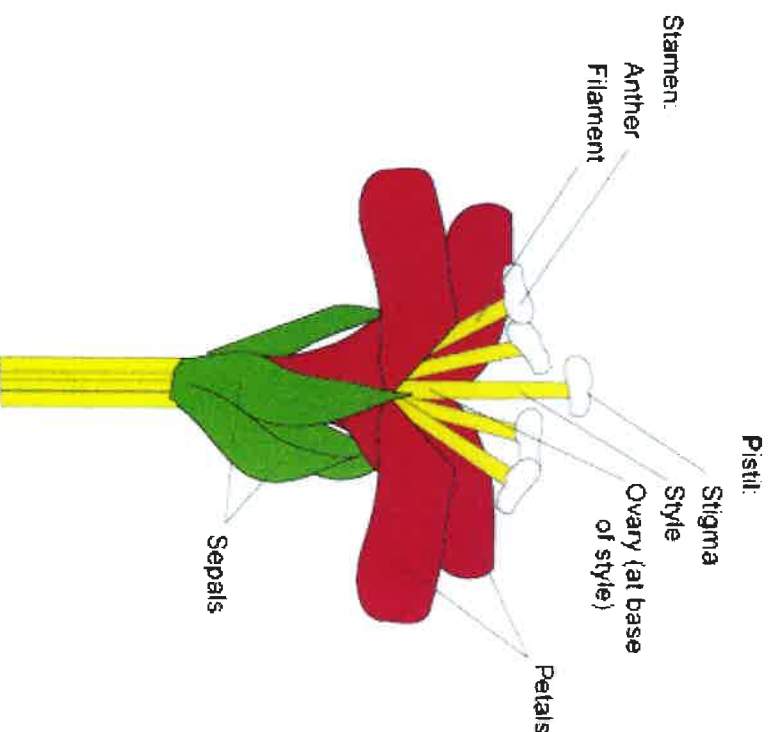
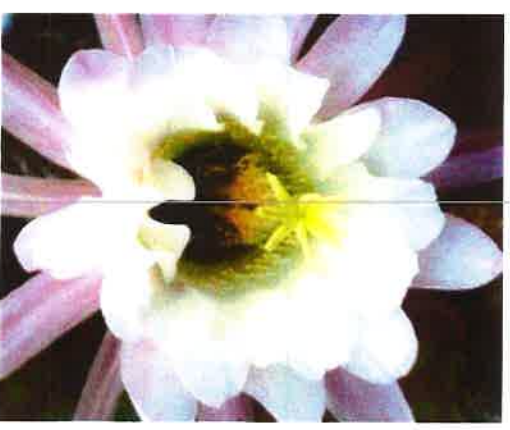
As a follow-up to the flower construction in the 1-2 activity section, students collect flowers and bring them inside the classroom for dissection and identification of the structures in this activity.

Materials:

Flowers brought in by students, forceps, tape, and construction paper.

Procedure:

1. Using forceps, have the students dissect the flower completely and lay out the structures on a piece of paper.
2. Have students secure the flower structures to the paper with clear tape, then label the structures.
3. Have students identify the structures by comparing to the diagram.



Grades 3-4 Outdoor Activity: Drying Flower Petals for Use in a Sachet

Go out of doors either at home or at school and collect flowers. These will be used to make the sachet in the Science through Art activity. Supermarkets and florists are also often willing to give away old flowers for school projects. This project does not require that the flowers be at their freshest! For this project, rose petals are best, as they retain some fragrance. Other petals can be incorporated for color.

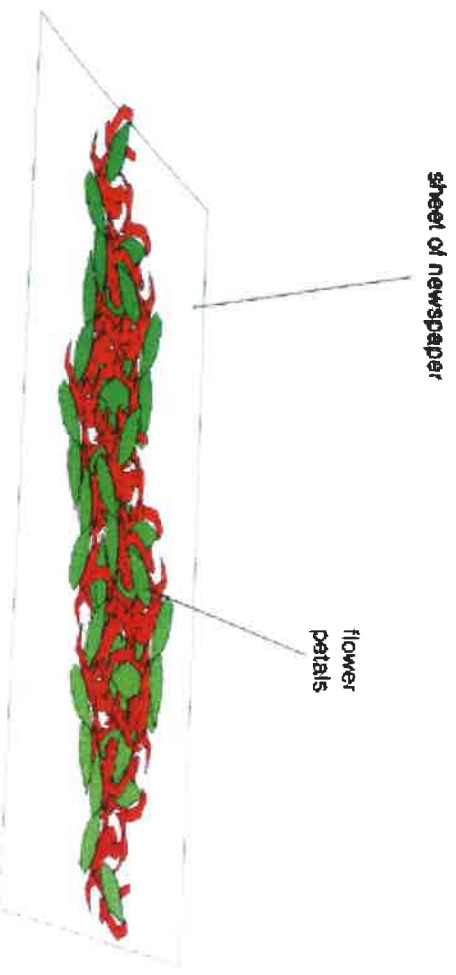
By taking the flowers apart to remove the petals, students can observe the different structures of the flowers and note their similarities and differences. Materials and information located on this website at the 2-3 grade level under "Flower Construction" in the Science through Art section would be helpful and a good review of the flowering structures of plants.

Materials:

Plastic or paper sack, newspaper, dry environment, flower petals.

Procedure:

1. Collect flower petals in a sack (or obtain from supermarket or florist discards).
2. Spread flower petals out in a thin layer over newspaper in a dry environment.
3. Depending on the humidity in the room and the type of flowers, the flower petals will dry in 1 to 4 days. They are now ready to be made into the sachet.



4. Ask the students why the petals appear darker in color when they are dry. They should be able to conclude that the loss of water during the drying process causes the color (pigment) of the petals to be darker because the pigment is now more concentrated without the water. Oxidation from the air has also occurred, however, one would not expect students at this grade level to have this knowledge!

Lesson 3 Deforestation

* Loxax can be found in Kidz 1458
3-5th Section 3

5

Concept

One element of a complex ecosystem may provide essential components to the survival of many species of plants and animals.

Essential Question

How can the clearing of trees destroy a community?

Step 1: Connect (the concept to prior knowledge)

Challenge

Students will identify and connect with the benefits of trees.

Procedure

1. As a class, brainstorm the relationship between trees and humans.
 - How do we benefit from trees?
 - How do they benefit from us?
2. Discuss oxygen/CO₂ exchange, soil stabilization and protection from erosion, animal habitat, shade, medicine from the rainforest, etc.



Step 2: Literature/Discuss (give expert information book; ask questions)

Challenge

Students will be challenged with opposing viewpoints of the relationship and attitudes between humans and the forest.

Materials

- book: *The Lorax* by Dr. Seuss

Procedure

1. Read *The Lorax* by Dr. Seuss.
2. Discuss the two main characters. Explore students' thoughts and reactions to what these characters represent in our society.

Step 3A: Practice (math and learning centers)

Challenge

Students will use their knowledge of the forest to predict a deforestation scenario.

Materials

- paper, pencils

Procedure

1. Students will create a story that shows what they think would happen if all the trees were cut down in their neighborhood.
 - Who would be affected?
 - What changes would occur? And so on...
2. Students will act out their stories for the class and/or the whole school.

Lesson 3

Deforestation

Step 3B: Create (performance tasks related to standard indicators)

Challenge

Students will organize a community tree planting day.

Procedure

1. Have students pretend they have replanted a forest that was cut down for coffee production. Predict how long it would take to look like a forest again.
2. Students will organize a community tree planting day.
3. Students will monitor the growth of their trees througho at the year.

Step 4: Present (edit work/students orally present projects)

Challenge

Students will put on an open house to present their service project to the community.

Materials

- recycled or Forest Stewardship Council-Certified paper

Procedure

Students will make and distribute invitations, on recycled or tree-free paper, for an open house where they will describe to the community their goals and objectives for their tree planting service project.

Additional resources: "Find Certified Products" (www.rainforest-alliance.org/green-living/marketplace); Forest Stewardship Council® (www.fsc.org)

Brazilian Foods



Feijoada. Marian Blazes

Feijoada is one of Brazil's national treasures. This is a dish that is meant to serve a large group of family and friends, and the preparation traditionally begins one or two days before the weekend event. Several kinds of smoked meats, ribs, and beef jerky are slowly simmered with the black beans. The meats are removed and served separately on a platter. The other traditional accompaniments are [Brazilian-style rice](#), [colored greens \(couve a mineira\)](#), [farofa \(toasted manioc meal\)](#), hot pepper sauce, and orange wedges (to help with digestion).

INGREDIENTS

- 1 1/2 pounds small black turtle beans
- 1/2 pound Brazilian dried beef, or beef jerky
- 1 ham hock
- 1 pound pork ribs
- 1 pound smoked chorizo, or other spicy smoked sausage
- 1 pound beef sirloin or smoked pork loin
- 1/2 pound slab smoked bacon
- 1/2 pound smoked pig or beef tongue (optional)
- 1/4 cup vegetable oil
- 2 onions, finely chopped
- 3 cloves garlic, mashed
- 1/3 cup chopped parsley
- 1 1/2 teaspoons cumin
- 1 bay leaf
- Salt and pepper to taste

- **Prep Time:** 900 minutes
- **Cook Time:** 180 minutes
- **Total Time:** 1,080 minutes

PREPARATION

1. Soak the beans overnight in cold water. In a separate bowl, soak the beef jerky overnight, changing the water 2 or 3 times.
2. Place the beans in a large pot and cover with water. Add the ham hock and the dried beef. Simmer for 2 hours, or until beans are cooked but firm. Remove the ham hock and discard.
3. Add the rest of the meats and the bay leaf to the beans and simmer for 30 minutes, adding hot water if necessary to maintain an inch of water over the beans.
4. Heat the oil in a skillet and cook the onions and garlic until soft and golden. Add the parsley, and season with the cumin and salt and pepper to taste.
5. Add 3/4 cup of the bean mixture to the skillet and mash the beans with the onions. Add the this mixture back to the beans and meat. Simmer for 30 minutes more.
6. Remove the meats from the beans and cut them into smaller pieces or thin slices.
7. Arrange the meats on a platter, grouped by type. Serve the beans in a separate bowl. Serve with [Brazilian-style rice](#), [collard greens](#), pepper sauce and orange slices.

Serves 8 to 10.



Perfectionnel/Flickr
User Rating

Brazil is famous for its pão de queijo - cheese rolls with soft chewy centers. Pão de queijo is made with cassava flour (tapioca flour), the ground root of the manioc plant. They smell wonderful when they are baking, and plump up into perfect round balls. Many recipes call for parmesan, but if you can find the [Brazilian cheese queijo minas](#) in your local Brazilian market, your pão de queijo will be even more authentic. Regular farmer's cheese or any other firm, fresh cows milk cheese work well in this recipe.

INGREDIENTS

- 2 cups whole milk
- 8 tablespoons butter, melted
- 1/2 cup vegetable oil
- 4 1/4 cups tapioca flour
- 4 eggs

- 2 cups grated farmer's cheese, or any firm, fresh cows milk cheese
- 1/4 cup grated cheddar cheese (optional)
- salt to taste

- **Prep Time:** 15 minutes
- **Cook Time:** 25 minutes
- **Total Time:** 40 minutes

PREPARATION

1. Preheat the oven to 350 degrees.
 2. Mix milk, salt, vegetable oil and butter in a pot, and bring to a boil. As soon as it boils, remove from heat.
 3. Stir tapioca flour into the milk and butter mixture.
 4. Stir in the eggs and the cheese, and mix well.
 5. Let mixture cool for 15-30 minutes, so that it will be easier to handle. (I like to chill it in the refrigerator for 15 minutes or so).
 6. With floured (tapioca flour) hands, shape the dough into golf ball size balls (about 50 gram portions) and place them on a baking sheet.
 7. Bake rolls for 20 to 25 minutes, until they are puffed up and are golden. They will rise slowly and puff up mostly in the last 5 or 10 minutes.
 8. Serve warm.
- Makes about 15 rolls



Viajor/Flicker

Acarajé are a specialty of the [state of Bahia](#) in Brazil, and a popular street food and beach snack. Black-eyed peas, seasoned with ground dried shrimp and onions, are shaped into fritters and deep fried in palm (dende) oil, then split and filled with various fillings, such as [vatapá](#), or in this case a spicy shrimp and onion mixture. Though dried shrimp are a traditional ingredient in acarajé, they tend to impart a very

strong flavor. In this milder version, the cooked fritter is split and then filled with fresh shrimp and caramelized onions.

The [traditional method](#) for preparing these fritters is quite labor-intensive - it involves soaking dried black-eyed peas and then removing the skins. This recipe is a shortcut version using canned black-eyed peas, which speeds up the process greatly but is not completely authentic. Since you are already deviating from tradition with this recipe, try pairing acaraje with non-traditional fillings, such as [ham salad](#), [pimento cheese](#), [olive tapenade](#), etc.

INGREDIENTS

- For the Filling:
 - 1 onion
 - 1 teaspoon chile powder
 - 1 cup small shrimp, fresh or frozen, shelled and de-veined
 - 2 tablespoons palm oil or olive oil
 - Salt and pepper to taste
- For the Fritters:
 - 2 cans black-eyed peas
 - 1 clove of garlic
 - 1 onion
 - 1 small chili pepper
 - 1-2 tablespoons flour
 - Salt and pepper to taste
 - Palm oil and/or vegetable oil for frying

PREPARATION

1. Make filling: Slice the onion very thinly. Place the sliced onions in a skillet with the olive oil or palm oil, sprinkle with salt and chile powder, and cook on low heat until they are soft and golden brown (about 15 minutes).
2. Add the shrimp and sauté until shrimp are pink. Remove from heat and season with salt and pepper to taste. Set aside.
3. Make the fritters: Thoroughly drain the black-eyed peas and place them in the food processor. Roughly chop the onion and garlic, and add it to the peas.
4. Remove the seeds and white parts from the inside of the chile pepper and add to the processor.
5. Process mixture just until very well-blended, adding a tablespoon or two of water or broth if needed.
6. Add flour by the tablespoon, until the mixture is stiff enough to hold a shape. Divide into 15 pieces, and shape into balls or ovals with the palms of your hand.
7. Heat 2 inches palm oil and/or vegetable oil in a pot on medium high heat. Fry several fritters at a time until browned on all sides. Drain fritters on a plate lined with paper towels. Fritters can be kept warm in a 200 degree oven.
8. Split fritters in half and fill with a spoonful of the onion and shrimp mixture. Serve warm.

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 chiles. 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

cup water
tablespoon sugar
teaspoon salt
cup flour
2 eggs
feel 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
Feljodado/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. Sauté 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.

Create a Cookbook

Materials Needed

1. Recipe example page (attached)
2. Copy paper or college rule paper
3. Construction paper
4. Pencils, markers, color crayons

Procedure

1. Have student's research traditional foods eaten in the country you are studying.
2. Have each student select 2-4 different recipes
3. Students will create a page for each recipe
4. Students will create a cookbook with their recipes written inside
5. Students can present to whole class or in pairs

Creating a Cookbook

1. Make a cover using construction paper
 - a. Allow students to decorate
2. Bind recipes together with cover sheet on top
 - a. Glue, staple, tie with yarn, tape, etc.



Sample Recipe Format

Name of Recipe: _____

Ingredients

1. _____
2. _____
3. _____
4. _____
5. _____



Cooking Directions

Name of Recipe: _____

Ingredients

6. _____
7. _____
8. _____
9. _____
10. _____



Cooking Directions

The Art of Romero Britto for 3rd-8th Grades

You will need: black sharpies (or similar), colored markers, and white paper. This activity will take at least an hour, or a couple sessions broken up.

- 1.) We talked about the life of Romero Britto, and his rags to riches sort of story of how he came to fame in the gallery scene.

Youtube Video: <https://www.youtube.com/watch?v=qNGbzPqHais>

- 2.) As always, show a slideshow of his work, and ask kids what they notice. How do we know that these are all done by the same artist?? (Talk about: pattern and what makes something a pattern, his bright colors, etc.)
- 3.) Have the kids draw a pet, or a favorite animal. Some kids needed some extra help on this, so we walked through drawing a few of the more popular animals step-by-step.
- 4.) Trace the animal in black sharpie; then use a ruler to make at least 5 lines through their pictures.
- 5.) Fill each area with a different pattern, using colored markers. Show a few examples of patterns to get them started, and thinking outside the usual polka dots and stripes.

Sample Student Project



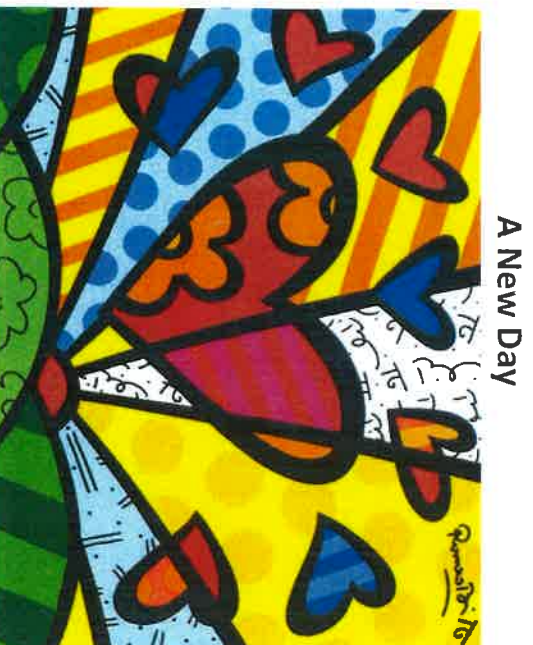
Romero Brito Bio

Internationally renowned pop artist Romero Brito uses vibrant colors and bold patterns as a visual language of hope and happiness, reflecting his optimistic faith in the world around him. Born in Recife, Brazil in 1963, Britto lived an extremely modest lifestyle while growing up amongst eight brothers and sisters. However, his innate creativity allowed Britto to fill his life with images of a bigger and more beautiful world beyond his own. Self-taught at an early age, he painted what he saw and what he imagined on surfaces such as newspapers, cardboard or any scraps that he could find. With an inordinate passion to excel, he prospered academically. Still, Britto's artistic nature eventually led him to seek experiences outside the classroom. In 1983, Britto traveled to Paris where he was introduced to the works of Matisse and Picasso. After exhibiting in a few galleries and private shows, Britto was encouraged to travel to the United States where Pop Art was flourishing. Britto moved to Miami and set up a studio open to the public. With an unshakable resolve and belief in his art, Britto spent the next few years exhibiting and attracting the attention of many.

His work has been exhibited in galleries and museums in over 100 countries, including the Salon de la Soci t  Nationale des Beaux Arts exhibition at the Carrousel du Louvre in 2008 and 2010. As well, in December 2013, Maria Elena and Carlos Slim Domit invited Britto to be the first living artist to exhibit at Museo Soumaya. He has created public art installations for the O2 Dome (Berlin), John F. Kennedy Airport (New York), Cirque Du Soleil at Super Bowl XL, and has been credited with the largest monumental sculpture in Hyde Park (London) history. He served as an official artist for the 2010 World Cup and was recently appointed Ambassador to the 2014 FIFA World Cup Brazil. Britto's pop sensibility has since lent itself to many collaborations with such brands as Audi, Bentley, Coca-Cola, Disney, Evian, Hublot, Mattel, and Technomarine to name a few. Romero Britto's art appeals to all!

Romero Brito is an artistic activist for charitable organizations worldwide and most of all an artist who believes "art is too important not to share." He serves as a benefactor, donating time, art and resources to over 250 charitable organizations and on several boards such as Best Buddies International, and St. Jude's Children's Research Hospital. Britto was named an inaugural founding benefactor of the Harvard International Negotiation Program by Daniel Shapiro, a program that seeks peaceful resolution to modern conflict. Not a silent advocate, Britto has been selected several times to be a speaker for the arts at the World Economic Forum in Davos, Switzerland. A firm believer in the role of an artist as an agent of positive change, Romero Britto is committed to developing and supporting the powerful role art plays in world issues.

The following pictures are examples of his work.



Rothchild Butterfly



This sculpture is located at the Time Warner Center in New York

