



Learning Resource Pack



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The Carnival Archive Project

The purpose of the project is to collect, capture, preserve, and share the heritage of carnival and street celebrations in the Eastern region. It will create the first ever digital, web-based archive celebrating the rich history of carnival and street celebrations, and the wonderful contribution of carnival artists.

The archive will: enable everyone to access, learn about and be inspired by carnival; be interpreted to produce local, regional and national stories; and, be used to ensure that the history and culture of carnival is preserved for future generations.

Funded by the Heritage Lottery Fund (HLF), the project is being led by the Luton-based UK Centre for Carnival Arts (UKCCA) with local partners in Northampton, Southend and in Norwich through Norwich & Norfolk Community Arts (NORCA).

The project has 6 main aims.

To:

- Skill up local carnivalists and communities to understand the value of historic and contemporary archives and the need to preserve them;
- Enable local communities to collect their archives and to record them digitally;
- Interpret the archive for use by a broad audience;
- Work with and produce resources for local schools, teachers, students and community groups;
- Enable local communities to preserve original material through deposit at a local record office;
- Create a methodology for collecting and interpreting carnival archives that can be rolled out for use by other groups.

<http://www.carnivalarchive.org.uk/>

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Session 1:

Civic Celebrations

What are your favourite things about your town/city?

- Look at local carnival symbols, e.g. Norwich - dragons
- Discuss what your town/city is famous for e.g. specific buildings, industries, people. Groups then brainstorm what their favourite things are in their town/city.
- Participants make a T-shirt to use in a carnival, which celebrates their favourite thing in their town/city.

Carnival in Norwich

The Lord Mayor's Street Procession is the largest community participatory event in Norwich's calendar, with over 2,000 people taking part and drawing an audience of around 30,000. It is organised and run by Norwich City Council. It has its roots in the late medieval period when early mayoral processions were linked to the Guild of St. George. Documents as early as 1408 refer to the figure of George in procession making conflict with a dragon.

Guilds were set up to honour their saint's feast day and to provide support for its members if they became poor or ill. There were guilds of St George in the major cities of England, such as Norwich. Two soldiers who fought for King Henry V at Agincourt were members of the Norwich Guild of St George and perhaps because of this the Guild was granted a royal charter in 1417 that meant it could own property. It soon became one of the wealthiest institutions in the city and became so powerful that it was closely linked with the Mayor and local government.

In 1404 Norwich had been given the right to appoint Mayors by King Henry IV, but in 1451 it was the Guild of St George who became responsible for electing the Mayor. The Guild paraded in the Mayor's processions with St. George riding on horseback and fighting a dragon, and although the figure of St. George was banned at the time of the Reformation, the dragon (which at some point became called 'Snap') was allowed to continue to participate. Snap was a central feature of medieval pageants, originally breathing fire (with the aid of gunpowder), and later becoming a friendlier dragon, (along with the Whifflers) leading the processions and clearing the way through the city ahead of the Mayor.

In 1584 it was decided to combine the two separate celebrations of St George's Feast Day and the installation of the new Mayor and hold one Guild Day. An 18th Century Guild Day in Norwich describes tapestries and pictures being hung from houses, dignitaries parading on horseback from the new Mayor's house to the old, on to the cathedral, then to the Guildhall where the Mayor took the oath of office, and finally to the New Hall (present-day St Andrew's Hall). Toward the end of the 18th Century mock Guilds were established in Pockthorpe (an area of Norwich) and Costessey, which had their own mock-mayoral processions complete with a snapdragon. Much of the Guild Day pageantry disappeared with the passing of the Municipal Corporation Reform Act in 1835.

The roots of the modern Procession lie in this post-Reformation change to a more civic-focused society, with civic identity coming to the fore and the Mayor and Alderman very active in the life of the city. Although Norwich held processions for the Coronations of monarchs in 1821 (George IV), 1831 (William IV), 1838 (Victoria), 1937 (George VI) and 1953 (Elizabeth II), and for the 1951 Festival of Britain, it wasn't until 1976 when the idea of a Lord Mayor's procession was revived.

In 1971 a proposal was put forward for the creation of a "Grand Norwich Festival". This led to a report in 1972 with the idea of having a Norwich Week to include a procession by the Lord Mayor. It was suggested that Snap should be revived and so the festival was planned and became known as "Snap 76." It was decided that the theme of the procession should be 'Norwich through the Ages'; it started from Chapelfield Gardens and ended at the Cathedral, with about 40 organisations taking part. Its success led to it becoming an annual event.

Figure 1: Image taken from the Norwich City Council Collection



Adapted from:

- <http://www.carnivalarchive.org.uk/norfolk-archive>
- 'St George's Dragon and how he came to Norwich' <http://www.culturecrossroads.co.uk/learning-resources;>
- 'Snap the Norwich Snapdragon' <http://www.dragonglow.co.uk/snap.htm>
- *Norwich – The Revival of the Lord Mayor's Procession in 1976*, Raymond Frostick



Figure 1: Wells include symbols of their seaside location in their logo
<http://www.wellscarnival.co.uk/>

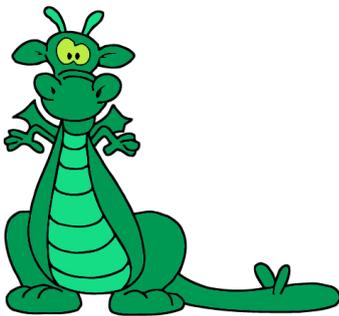


Figure 2: Norwich's street procession has links to the dragon



Figure 3: An example of using images of what an area is famous for producing
<http://www.crabandlobsterfestival.co.uk/>



Figures 4 & 5: Sheringham and Cromer have used images of what you might find at their carnivals
<http://demo.sheringhamcarnival.com/>
<http://www.cromercarnival.co.uk/>



Norfolk Facts

Norfolk has 659 medieval churches - the highest concentration in the world.

The Norfolk coastline stretches for nearly 100 miles - from Hopton on Sea to the Wash.

Lord Nelson was born at the rectory at Burnham Thorpe on 29th September, 1758.

The name 'Norfolk' derives from the Anglo-Saxon for the place of the North folk.

Howard Carter - the archaeologist who discovered the tomb of Tutankhamen - grew up in Swaffham.

The Norfolk Broads are not a natural phenomenon, but are the result of flooded peat workings.

There are 41 broads in Norfolk. The largest is Hickling which covers 141 hectares.

Thetford Forest is the largest lowland forest in Britain - covering an area of 80 square miles; it was first established in 1922.

Norfolk is the fifth largest county in England.

Norfolk is the driest county in the UK.

Norwich is the most easterly city in the UK.

Norfolk has more than 150 deserted medieval villages - more than almost any other county.

Robert Hales (1820-1863) - the 'Norfolk Giant' - is buried in West Somerton churchyard; he grew to the height of 7ft 6in.

The ancestors of President Abraham Lincoln came from Swanton Morley and Hingham.

On The Ball City - Norwich City Football club's song - is probably the oldest football chant still being sung in the UK today.

Norwich City Football club's mascot - the canary - was first brought to the city by Flemish weavers or 'Strangers' as they were known locally

Revelations of Divine Love - written by Julian of Norwich (c.1342- after 1416) - was the first book to be written by a woman.

The Adam and Eve pub in Bishopgate is the oldest in Norwich and was built in 1249 as a brewhouse for workers building the Cathedral.

In 1963 The Beatles played a gig at the Grosvenor Rooms on Prince of Wales Road, Norwich. In 1967 Jimi Hendrix played at the Orford Cellar (Norwich) and in 1989 Nirvana played at Norwich Arts Centre.

Taken from: www.literarynorfolk.co.uk/norfolk_facts.htm

Materials

- Plain T-shirts
- Fabric pens
- Plain paper and pens for brainstorming and rough designs
- Archive images (<http://www.carnivalarchive.org.uk/>)

Curriculum Links

Key Stage 1 & 2

HISTORY

Knowledge and understanding of events, people and changes in the past:

2. Pupils should be taught to: a. recognise why people did things, why events happened and what happened as a result b. identify differences between ways of life at different times.

Historical enquiry: 4. Pupils should be taught: a. how to find out about the past from a range of sources of information (for example, stories, eye-witness accounts, pictures and photographs, artefacts, historic buildings and visits to museums, galleries and sites, the use of ICT-based sources) b. to ask and answer questions about the past.

Breadth of Study: d. past events from the history of Britain and the wider world (for example, events such as the Gunpowder Plot, the Olympic Games, other events that are commemorated). Key Stage 2

Local history study: 7. A study investigating how an aspect in the local area has changed over a long period of time, or how the locality was affected by a significant national or local event or development or by the work of a significant individual.

GEOGRAPHY

Geographical enquiry and skills: 1. In undertaking geographical enquiry, pupils should be taught to: a. ask geographical questions [for example, 'What is it like to live in this place?'] b. observe and record [for example, identify buildings in the street and complete a chart] c. express their own views about people, places and environments [for example, about litter in the school] d. communicate in different ways [for example, in pictures, speech, writing].

Knowledge and understanding of places: 3. Pupils should be taught to: a. identify and describe what places are like [for example, in terms of landscape, jobs, weather] b. identify and describe where places are [for example, position on a map, whether they are on a river].

CITIZENSHIP

Developing confidence and responsibility and making the most of their abilities: 1.

Pupils should be taught: a. to recognise what they like and dislike b. to share their opinions on things that matter to them and explain their views.

ART & DESIGN

Exploring and developing ideas: 1. Pupils should be taught to: a. record from first-hand observation, experience and imagination, and explore ideas.

Investigating and making art, craft and design: 2. Pupils should be taught to: a. investigate the possibilities of a range of materials and processes b. try out tools and techniques and apply these to materials and processes, including drawing c. represent observations, ideas and feelings, and design and make images.

Breadth of Study: a. exploring a range of starting points for practical work [for example, themselves, their experiences, stories, natural and made objects and the local environment] c. using a range of materials and processes [for example, painting, collage, print making, digital media, textiles, sculpture].

Key Stage 3 & 4

CITIZENSHIP

1.3 Identities and diversity: living together in the UK: a. Appreciating that identities are complex, can change over time and are informed by different understandings of what it means to be a citizen in the UK b. Exploring the diverse national, regional, ethnic and religious cultures, groups and communities in the UK and the connections between them.

ART & DESIGN

1.1 Creativity: a. Producing imaginative images, artefacts and other outcomes that are both original and of value. b. Exploring and experimenting with ideas, materials, tools and techniques.

1.4 Critical understanding: b. Engaging with ideas, images and artefacts, and identifying how values and meanings are conveyed. c. Developing their own views and expressing reasoned judgements.

2.1 Explore and create: Pupils should be able to: a. develop ideas and intentions by working from first-hand observation, experience, inspiration, imagination and other sources.

GEOGRAPHY

1.1 Place: a. Understanding the physical and human characteristics of real places. b. Developing 'geographical imaginations' of places.

2.1 Geographical enquiry: Pupils should be able to: e. find creative ways of using and applying geographical skills and understanding to create new interpretations of place and space.

HISTORY

1.5 Significance: a. Considering the significance of events, people and developments in their historical context and in the present day.

2.2 Using evidence: Pupils should be able to: a. identify, select and use a range of historical sources, including textual, visual and oral sources, artefacts and the historic environment.

2

Session 2:

National Celebrations

What national event would you celebrate?

- Discuss why we celebrate national events via carnivals and street processions e.g. Jubilee, Coronation, patron saints' days.
- Look at images of carnival and processions that include flags and badges (e.g. on buildings and floats) and talk about the idea of them being symbols of national unity.
- Participants make flags and badges to use in a carnival to celebrate their favourite national event (real or imagined).

National Dates

New Year's Day (1st January)

Chinese New Year

Chinese New Year is popularly called the Spring Festival, and the festivities last for 15 days. It is also referred to as the lunar new year because it starts with the new moon on the first day of the new year and ends with the full moon 15 days later.

Valentine's Day (14th February)

Shrove Tuesday

Christian carnival day on the eve of Ash Wednesday, which begins Lent, a time of fasting and devotions. Pancakes are often served.

Ash Wednesday

The beginning of the 40-day period known as Lent.

St David's Day (1st March)

Celebrating the Patron Saint of Wales.

Commonwealth Day

People use the day to promote understanding about global issues, international co-operation and the work of the modern Commonwealth.

St Patrick's Day (17th March)

Celebrating the Patron Saint of Ireland.

Mothering Sunday

April Fool's Day (1st April)

St George's Day (23rd April)

Celebrating the Patron Saint of England.

Easter Sunday**May Day** (1st May)

Traditional English May Day celebrations include Morris dancing, crowning a May Queen and dancing around a Maypole.

The Queen's Diamond Jubilee 2012 (2nd-5th June)

To mark 60 years of Queen Elizabeth II's reign.

Fathers' Day**London 2012 Olympic Games** (27th July-12th August)**Lammas Day** (1st August)

The traditional harvest festival when the first bread was made from the new corn.

Notting Hill Carnival

Around a million people take to the streets of Notting Hill in West London for Europe's biggest carnival.

London 2012 Paralympic Games (29th August-9th September)**Halloween** (31st October)**Bonfire Night** (5th November)**Remembrance Day** (11th November)

The eleventh hour of the eleventh day of the eleventh month marks the signing of the Armistice, on 11th November 1918, to signal the end of World War One.

Lord Mayor's Show

Civic procession in London.

St Andrew's Day (30th November)

Celebrating the Patron Saint of Scotland.

Christmas Day (25th December)

New Year's Eve (31st December)

Materials

- Canvas flags (or paper and dowelling rods)
- Make your own badge sets
- Fabric pens/felt-tip pens/colouring pencils
- Archive images (<http://www.carnivalarchive.org.uk/>)

Curriculum Links

Key Stage 1 & 2

HISTORY

Chronological understanding: 1. Pupils should be taught to: a. place events and objects in chronological order.

Knowledge and understanding of events, people and changes in the past: 2. Pupils should be taught to: a. recognise why people did things, why events happened and what happened as a result.

Breadth of Study: d. past events from the history of Britain and the wider world (for example, events such as the Gunpowder Plot, the Olympic Games, other events that are commemorated).

CITIZENSHIP

Preparing to play an active role as citizens: 2. Pupils should be taught: f. that they belong to various groups and communities, such as family and school i. to appreciate the range of national, regional, religious and ethnic identities in the United Kingdom.

ART & DESIGN

Exploring and developing ideas: 1. Pupils should be taught to: a. record from first-hand observation, experience and imagination, and explore ideas b. ask and answer questions about the starting points for their work, and develop their ideas.

Investigating and making art, craft and design: 2. Pupils should be taught to: a. investigate the possibilities of a range of materials and processes b. try out tools and techniques and apply these to materials and processes, including drawing c. represent observations, ideas and feelings, and design and make images and artefacts.

Key Stage 3 & 4

CITIZENSHIP

1.3 Identities and diversity: living together in the UK: a. Appreciating that identities are complex, can change over time and are informed by different understandings of what it means to be a citizen in the UK b. Exploring the diverse national, regional, ethnic and religious cultures, groups and communities in the UK and the connections between them.

ART & DESIGN

1.1 Creativity: a. Producing imaginative images, artefacts and other outcomes that are both original and of value. b. Exploring and experimenting with ideas, materials, tools and techniques.

1.3 Cultural understanding: a. Engaging with a range of images and artefacts from different contexts, recognising the varied characteristics of different cultures and using them to inform their creating and making.

2.1 Explore and create: Pupils should be able to: a. develop ideas and intentions by working from first-hand observation, experience, inspiration, imagination and other sources.

HISTORY

1.2 Cultural, ethnic and religious diversity: a. Understanding the diverse experiences and ideas, beliefs and attitudes of men, women and children in past societies and how these have shaped the world.

2.2 Using evidence: Pupils should be able to: a. identify, select and use a range of historical sources, including textual, visual and oral sources, artefacts and the historic environment.

Range & Content: British History

3

Session 3:

Fantasy

What character would you like to become?

- Discuss the idea that carnivals and street processions are fun, escapist events, which allow people to perform as characters.
- Look at traditional carnival characters and images of masks being worn at carnival.
- Participants brainstorm what fantasy/dream character they would like to be and then make a mask that could be used in a carnival.

Fantasy Genre

Fantasy: The faculty or activity of imagining things which are impossible or improbable.

Fantasy fiction is a genre of fiction that commonly uses magic or the supernatural within its story, be that through setting, plot, or characters.

It creates imaginary worlds inhabited by witches, wizards and dragons.

Examples include:

- Lord of the Rings, JRR Tolkien;
- Gormenghast, Mervyn Peake;
- The Hitchhiker's Guide to the Galaxy, Douglas Adams;
- Alice in Wonderland, Lewis Carroll;
- The Time Traveler's Wife, Audrey Niffenegger;
- Harry Potter books, JK Rowling;
- Frankenstein, Mary Shelley;
- The Strange Case of Doctor Jekyll & Mr Hyde, Robert Louis Stevenson; Dracula, Bram Stoker;
- The War of the Worlds, HG Wells.

Fantasy films are films with fantastic themes, usually involving magic, supernatural events, make-believe creatures, or exotic fantasy worlds.

Examples include:

- Edward Scissorhands;
- Jumanji;
- The Chronicles of Narnia;
- King Kong;
- Pirates of the Caribbean;
- Twilight;
- Batman;
- Spiderman;

- Superman;
- Ghostbusters;
- Gremlins;
- The Wizard of Oz;
- The Borrowers;
- Disney films.

Find out about Trinidad & Tobago Traditional Carnival Characters at:
<http://www.tntisland.com/carnivalcharacters.html>

Materials

- Mask templates (http://www.firstpalette.com/tool_box/printables/masquerademask.html)
- Card
- Felt-tip pens/colouring pencils
- Scissors and hole-punch
- String/cord
- Decorations: glitter; sequins; feathers; tissue paper, etc.
- Glue
- Archive images (<http://www.carnivalarchive.org.uk/>)

Curriculum Links

Key Stage 1 & 2

HISTORY

Knowledge and understanding of events, people and changes in the past: 2. Pupils should be taught: a. about characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past b. about the social, cultural, religious and ethnic diversity of the societies studied, in Britain and the wider world.

GEOGRAPHY

Knowledge and understanding of places: e. recognise how places are linked to other places in the world [for example, food from other countries].

ENGLISH

En2 Reading: Literature: 3. To develop their understanding of fiction, poetry and drama, pupils should be taught to: a. identify and describe characters, events and settings in fiction.

ART & DESIGN

Exploring and developing ideas: 1. Pupils should be taught to: a. record from first-hand observation, experience and imagination, and explore ideas.

Investigating and making art, craft and design: 2. Pupils should be taught to: a. investigate the possibilities of a range of materials and processes b. try out tools and techniques and apply these to materials and processes, including drawing c. represent observations, ideas and feelings, and design and make images and artefacts.

Key Stage 3 & 4

ENGLISH

2.2 Reading: o. how themes are explored in different texts.

ART & DESIGN

1.1 Creativity: a. Producing imaginative images, artefacts and other outcomes that are both original and of value. b. Exploring and experimenting with ideas, materials, tools and techniques.

2.1 Explore and create: Pupils should be able to: a. develop ideas and intentions by working from first-hand observation, experience, inspiration, imagination and other sources.

GEOGRAPHY

1.7 Cultural understanding and diversity: a. Appreciating the differences and similarities between people, places, environments and cultures to inform their understanding of societies and economies.

4

Session 4:

Carnival Royalty

Become a King or Queen for the day!

- Discuss the role of carnival royalty (kings, queens, and their attendants) – the focal point or representative of the carnival. You could compare them to the role of real royalty.
- Look at images of carnival kings and queens taking part in carnivals and street processions.
- Participants to make their own crowns, with decorations reflecting everything carnival.

Could you be the next Cromer Carnival queen?

✉ By **STEVE DOWNES**

Tuesday, April 10, 2012

11:06 AM

 Recommend 20
 Tweet 2

A royal decree has been issued to find Cromer's next carnival queen.



Then-Blue Peter presenter Simon Thomas is greeted with a kiss from Carnival queen attendants Amy Broughton (left) and Dawn Oakey with Cromer Carnival queen Louise Hayward.

 Comments |
  Email |
  Print |
  Got a story?

Organisers of the annual extravaganza, which runs from August 11-17, are appealing for ladies to come forward for the selection event from 7.30pm on April 27.

Judges at the Cliftonville Hotel will select the next person to be the leader of the town's royal family, to take over from 2011 queen Lucy Royle.

They will also select the queen's senior attendant.

Miss Cromer will receive a £200 prize, sponsored by Woodrows Chartered Surveyors, and must be available to attend all day on Sunday August 12 and Wednesday August 15.



Miss Cromer 2011 Lucy Royle.

From the Eastern Daily Press

http://www.edp24.co.uk/news/could_you_be_the_next_cromer_carnival_queen_1_1344582

The senior attendant, who must be available on the same days, gets a £150 prize, sponsored by Icarus Hines Butchers.

Entrants must be 17 years old or over and live within the area of the Poppyland Partnership - Cromer, Suffield Park, Aldborough, Aylmerton, East and West Runton, Felbrigg, Hanworth, Northrepps, Overstrand, Roughton, Sidestrand, Sustead and Trimmingham.



A host of former Cromer Carnival queens gather two years ago.

The queen's junior attendants will be chosen at 7pm at The Cottage on Loudon Road. Entrants must be aged 12-16 and live in the Poppyland Partnership area.

The carnival prince and princess will be selected at 3pm at the Pavilion Theatre on May 6 - or on the pier forecourt if the weather is fine. Entrants must be aged 11 and under and live in the Poppyland Partnership area.

Also on this site:



Cromer Carnival queen Jane Betts receives her crown from Simon Perry in 1985.

Materials

- Crown templates (http://www.firstpalette.com/tool_box/printables/princesscrown.html)
- Card
- Felt-tip pens/colouring pencils
- Scissors
- Decorations: glitter; sequins; jewels; tissue paper, etc.
- Glue
- Stapler
- Archive images (<http://www.carnivalarchive.org.uk/>)

Curriculum Links

Key Stage 1 & 2

CITIZENSHIP

Preparing to play an active role as citizens: 2. Pupils should be taught: f. that they belong to various groups and communities, such as family and school.

ART & DESIGN

Exploring and developing ideas: 1. Pupils should be taught to: a. record from first-hand observation, experience and imagination, and explore ideas.

Investigating and making art, craft and design: 2. Pupils should be taught to: a. investigate the possibilities of a range of materials and processes b. try out tools and techniques and apply these to materials and processes, including drawing.

Key Stage 3 & 4

ART & DESIGN

1.1 Creativity: a. Producing imaginative images, artefacts and other outcomes that are both original and of value. b. Exploring and experimenting with ideas, materials, tools and techniques.

2.1 Explore and create: Pupils should be able to: a. develop ideas and intentions by working from first-hand observation, experience, inspiration, imagination and other sources.

5

Session 5:

Making Music

How much noise can you make?

- Discuss the importance of music in carnivals and street processions, e.g. Calypso, Samba, steel band, mas band, etc.
- Explore audio/video of music being performed at carnival.
- Participants to create their own musical instruments.

UK Centre for Carnival Arts: Music Information

Calypso: The Calypso roots can be found in the music of West Africa (Kaiso is the root name of Calypso originating from Nigeria). Following the West African pattern of praise and satire calypso became an inseparable part of Carnival life. Transplanted to the Caribbean calypso became a tool for criticising the British establishment. Over the decades it has become respectable while never losing its fighting folk origins, something echoed in the names of the artists - Atilla the Hun, Panther, Striker, Sniper. The godfathers of modern calypso are The Mighty Sparrow and Lord Kitchener who dominated the scene up until the 1980's.

Mas Bands: Masquerade bands or Mas Bands (as they are commonly known) are the backbone of any Carnival. There are over 200 registered bands in the UK ranging from small bands with 10 members to larger bands with over 400. There are many Caribbean style Mas bands in the UK as well those that have developed from within the UK in places like Bridgewater.

Steel Pan: In the 1880's the ruling British establishment banned the African drum from Trinidad's African masses. As a result the Africans first used bamboo stems beaten on the ground or bashed together, then by the 1930's the Gonzales Palace Banc started using gas tanks and cutting them to make a variety of notes out of one instrument. The names of the older bands in Trinidad such as Invaders and Desperadoes reflect a time when steel bands did consist of renegades and meant fierce gang loyalty. Today the steel pan is played by Europeans, Chinese, Indians and women and reflects how carnival arts transform and embrace new cultures and sections of society.

<http://www.carnivalarts.org.uk/Portals/0/Steelpan.pdf>

Soca: Lord Shorty aka Ras Shorty I, claims to have invented soca in the 1970's, saying in 1979 "Soca is calypso...it's the nucleus of calypso, the soul." (Quoted from Taylor, Jeremy, "Trinidad and Tobago: an introduction and guide", Macmillan Education, 1991). Originally influenced by American Soul it has progressed to embrace influences from Indian rhythms to dub.

Samba: Samba is the musical pulse of Latin style carnival. It is probably the best known style of music to be exported from Brazil, the samba is a mix of Angolan semba, European polka, African batuques, with touches of Cuban habanera and other styles. Samba's history is complex and fascinating and like so many other Carnival art forms it has shown itself to be able to adapt to local influences. In the UK there are hundreds of Samba groups springing up around the country from the Scottish borders to Brighton its popularity has meant that the sound of the Samba band is now a staple of the British Carnival scene. <http://www.carnivalarts.org.uk/Portals/0/Samba.pdf>

Sound Systems: An integral part of any modern Carnival are the sound systems with statistics from the Notting Hill Carnival claiming that 60% of spectators attend just to listen to the sound systems. The static sound system has its origins in the late 1940's in Jamaica where DJs would play in dance halls and yards. Now sound systems attract some of the top DJs as well as being an expressive outlet for local DJs and MCs.

Materials

Paper Plate Shakers

- Paper plates
- Dried beans/lentils/rice
- Stapler
- Felt-tip pens/colouring pencils
- Decorations: glitter; sequins; tissue paper, etc.
- Glue
- Optional extra: ribbon

Decorate the backs of 2 paper plates. Staple the 2 plates together leaving a gap to pour your dried beans into. Finish stapling the plates together. As an optional extra you could staple in lengths of ribbon to add extra interest.

Paper Plate Tambourines

- Paper plates
- Felt-tip pens/colouring pencils
- Decorations: glitter; sequins; tissue paper, etc.
- Bells
- String
- Scissors and hole-punch

Decorate a paper plate. Make holes around the edge. Thread string through each hole and tie bells on.

Guitars

- Small cardboard box, e.g. tissue box
- Cardboard/cardboard tube
- Elastic bands
- Sellotape
- Paper
- Felt-tip pens/colouring pencils

- Scissors
- Glue

Decorate paper to cover your cardboard box with. Stretch elastic bands over the box and secure at either end. Add a strip of cardboard/cardboard tube to form the neck.

Shakers

- Plastic bottles of varying sizes (with lids)
- Dried beans/lentils/rice
- Paper
- Felt-tip pens/colouring pencils
- Decorations: glitter; sequins; tissue paper, etc.
- Glue

Decorate paper to cover your bottle with. Fill with your beans and shake.

Curriculum Links

Key Stage 1 & 2

MUSIC

Listening, and applying knowledge and understanding: 4. Pupils should be taught: c. how sounds can be made in different ways [for example, vocalising, clapping, by musical instruments, in the environment] d. how music is used for particular purposes [for example, for dance, as a lullaby] d. how time and place can influence the way music is created, performed and heard [for example, the effect of occasion and venue].

DESIGN & TECHNOLOGY

Working with tools, equipment, materials and components to make quality products: 2. Pupils should be taught to: a. select tools, techniques and materials for making their product from a range suggested by the teacher b. explore the sensory qualities of materials c. measure, mark out, cut and shape a range of materials d. assemble, join and combine materials and components.

Breadth of study: 5. During the key stage, pupils should be taught the knowledge, skills and understanding through: c. design and make assignments using a range of materials, including food, items that can be put together to make products, and textiles.

ART & DESIGN

Investigating and making art, craft and design: 2. Pupils should be taught to: a. investigate the possibilities of a range of materials and processes b. try out tools and techniques and apply these to materials and processes, including drawing.

Key Stage 3 & 4

ART & DESIGN

1.1 Creativity: a. Producing imaginative images, artefacts and other outcomes that are both original and of value. b. Exploring and experimenting with ideas, materials, tools and techniques.

2.1 Explore and create: Pupils should be able to: a. develop ideas and intentions by working from first-hand observation, experience, inspiration, imagination and other sources.

DESIGN & TECHNOLOGY

1.3 Creativity: c. Exploring and experimenting with ideas, materials, technologies and techniques.

MUSIC

1.2 Cultural understanding: a. Understanding musical traditions and the part music plays in national and global culture and in personal identity.

1.4 Creativity: b. Exploring ways music can be combined with other art forms and other subject disciplines.

Carnival Glossary

A

ASH WEDNESDAY

The first day of lent.

B

BAND

A collective of people who come together and take to the streets for Carnival.

BELAIRE OF BELE

A drum dance invented by slaves and performed by white planters at Carnival time.

BHAMBOULAS

A drum based dance.

BHANGRA

An Indian farmers dance used in celebration of Harvest.

BLOCO

A bloco is a costumed group of players in Brazilian carnival, more informal than the big schools of samba. The costuming contributes to the group's theme which is usually satirical or political or both. The bloco moves to a sound system on a truck or plays live percussive music on drums, shac shacs and metal on metal.

BASHMENT

A Jamaican Patois term derived from the word "bash" - a party, concert or major social event.

BATUCADA

This term designates the "battery" of drums that performs the samba (see entry on samba) rhythms in Brazilian carnival bands. The sound and rhythm of the batucada permeates much of the BPM (Brazilian Popular Music) scene.

C**CALINDA**

A stick dance of West Africa traditionally performed by male dancers who would have originally been slaves.

CARNIVAL

Coming from the Latin 'Carne Vale' farewell to meat before the fast of lent.

CALYPSO

Is said to derive from the West African Hausa word Kaiso, a word similar to 'bravo', which is shouted in Calypso tents.

CALYPSO MONARCH

In competition, the calypsonian whose songs are rated highest by a panel of expert judges becomes calypso monarch for that year. Male and female calypsonians compete for the crown.

CANBUOLAY

French for burning of the sugar canes, canes brulees, an act traditionally carried out at Carnival time.

D**DAME LORRAINE**

A well-known character of Carnival. The Dame is parody of a large French planter woman with exaggerated breast and backside who would wander through the crowd eyeing up potential husbands.

DEVIL BANDS

Appearing on J'ouvert morning these characters allowed the slaves an opportunity to become that which they had been deemed to be by their masters. Sometimes appearing with chains and padlocks round their legs these characters mocked polite society after years of oppression.

DIMANCHE GRAS

The major show on Carnival Sunday night when eight King and eight Queen of the bands costumes (some 30 feet tall) compete on stage to be named King and Queen of Carnival. The eight top singers compete to be crowned the Calypso Monarch.

E

ENREDO

The theme of each Samba School during the parade at the Sambodrome at Rio Carnival.

ESCOLAS DE SAMBA

Samba Schools that are found in local neighborhoods all over Rio de Janeiro. The focus of the annual parade in the Sambodrome, these schools rehearse for months, creating floats, themes songs, movements, and costume for the event.

F

FLOAT

A decorated vehicle that takes part in the procession.

FETES

Derived from the Caribbean, originally a Soca or Calypso oriented dance or party around Carnival time.

G

G.R.E.S.

Gremio Recreativo Escola de Samba - this title indicates a traditional samba school.

GUIRO

The guiro/guira is a percussion instrument traditionally made from a hollow gourd or large cutting of bamboo. Notches are carved on one side of the hollow piece. These notches are played by vertically scraping a stick in various syncopations. The resulting sound is very prevalent throughout the Caribbean and Latin America.

GOOMBAY

Goombay is a rhythm played on a goat-skinned drum in the Bahamas, but it is also the name of a style of Bahamian music that is very calypso-like. Early goombay recordings often employ a clave pattern, a sound that illustrates how much popular sounds from nearby Cuba influenced local Bahamian music in the 1950s and 60s.

J

JAB JABS

Devils akin to court jesters who playfully crack their whips on the floor as part of their Mas.

JAB MOLASSI

Devil workers who coated themselves in molasses and threatened to rub against anybody who did not give them money. Their costumes had pointed tails and in true devil-like fashion they carried three pronged spears.

JUMP UP & FETE

(pronounced 'fett'): In the run up to carnival everyone holds parties, known as jump up or fetes with lots of music and opportunities to display the latest moves and with good things to eat and drink.

JUDGING POINT

This is the point where all the carnival bands will get judged on their carnival costume. Marking will include use of colour, creativeness and historic background.

JONKONOU

Sacred and secular celebration held during Christmas in Jamaica, St Kitts, Nevis and Bahamas.

JOUVAY

(also spelt 'joovay', 'j'ouvert' and 'jouvert'):

This term comes from the French Jour ouvert - opening of the day - and is the first act when Carnival takes to the Streets. Jouvay is the beginning of carnival itself. In Trinidad in the earliest hours of Monday morning, groups gather at appointed street corners and parks, to set off down the street in darkness to the driving beat of tin cans, bottle and spoon and similar improvised instruments or a small section from a steel band. Costuming is usually minimal, often satirical, lewd, and bizarre. Mud and paint mas are also popular, with players covering themselves, and anyone they meet and hug, with mud, paint, grease or flour. Jouvay revelers occupy the street till dawn comes and the sun begins to warm the day. The word 'jouvay' comes from the French 'jour ouvert', meaning 'daybreak'. The jouvay celebration in carnival is believed to have developed in the 1880s, when police banned the earlier torch lit processions of canboulay. It continues in parts of the Caribbean and in some of the carnivals of the diaspora.

K

KAISO

The original term for Calypso.

KING

The King of Carnival - there is always a prize given to the best costume and its wearer who then becomes the King of Carnival.

L

LENT

The Catholic holiday of which the Trinidadian Carnival was celebrated for.

LIME

To lime is to spend time relaxing and talking with friends and acquaintances, on the street, in the park or round somebody's home. It's informal, light-hearted and often includes drinking.

M

MARDI GRAS

Mardi Gras is Shrove Tuesday in the Christian calendar, the day when traditionally Christians ate and drank as much as they could before the beginning of Lent and forty days of fasting. The term comes from the French, literally meaning 'Fat Tuesday'. The Tuesday before Lent came to be celebrated with carnivals in Europe and in time 'Mardi Gras' became an alternative term for 'carnival' in some places, such as New Orleans.

MAS

Coming from the French word 'masquerade' a word used for all traditions surrounding costume making and wearing. A dominant carnival art form.

MAS CAMP

A Mas camp is the place where a band carries out its work. In the Caribbean, where a mas band is often a year round business, it may have a permanent base in factory-type premises or take over a house. In Britain a few bands operate year-round and have a permanent base, but most mas camps will be set up, for the months before carnival, in a community centre, a church or school hall, unlet shop premises or in someone's own back yard. Here the costumes are made, meals cooked for the makers and the general business of preparation for carnival takes place.

MIDNIGHT ROBBER

A storyteller who wanders the streets in a caped costume delivering bombastic speeches and attempting to relive the audience of their spare change.

MINSHALL

The most widely acclaimed carnival designer today is Peter Minshall. He has been innovative in techniques of costume design and tells epic stories through bands of over two thousand costumed players on the streets of Port of Spain, Trinidad. He is loved and revered for recognising and respecting the traditions of carnival and the essential nature of playing mas, as well as for his remarkable artistic achievements. He describes his work as kinetic art.

MOCO JUMBIE

Stilt dancers, an African tradition carried over to Trini carnival their costumes represent jumbies, or spirits, of African mythology.

N

NEGRO JARDIN

The garden boy who worked on the home of the plantation owners became a Mas character.

P

PLAY MAS

This is what many people all over the world come to the Caribbean to do. You dress up in your beautiful costume and play mass down the road. Dance, sing, drink, socialise etc down the carnival route.

PASSISTA

One of the fast-stepping samba dancers in a Samba School.

PAN, PANYARD AND PANORAMA

Pan bands, more usually known as steel bands, developed in Trinidad in the 1930s and 1940s. Trinidad has a great resource of offshore oil and in the 1930s the Americans held the franchise for extracting it. It was discarded steel oil drums that Trinidadians picked up and developed into the instrument known today as pan. Previously the large steel drums from which biscuits were sold had been used as improvised percussion instruments with some rudimentary notes, but it was from the oil drum that today's sophisticated pan developed. In the 1930s it was discovered by players using the oil drums percussively that the top of the drum produced different tones from differently shaped and beaten areas of its surface. This led to experimentation and through processes of heating and beating the

surface, in time, notes were created. Today a steel band is made up of a full range of specific pans to cover all the notes on the chromatic scale. It is equal to playing the music any orchestra plays, from classical to pop. Pan is the only fully-accredited new musical instrument of the twentieth century and it is used, for example, in commercial music recording and jazz ensembles as well as remaining an essential part of carnival. The place where a pan band practices is known as a panyard. Every year before carnival, pan bands practice intensively on selected arrangements for panorama, the hotly contested steel band competition.

Q

QUEEN OF CARNIVAL

Traditionally there is always a prize given to the best costume and its wearer who then becomes the Queen of Carnival.

QUELBE

This is the national music of the Virgin Islands. It is a calypso-like popular music and is most commonly performed by Scratch Bands. The lyrics are very similar in content to those of the traditional calypso in Trinidad covering social, political, and humorous topics.

R

RAMAJAY

A Caribbean word meaning to 'show off'.

RAINHA DA BATERIA (QUEEN OF THE BATERIA)

The Queen of the Bateria in Samba assumes a prominent position with the Bateria. The title of Queen of the Bateria is traditionally awarded after a competition, but sometimes is simply awarded.

S

SAMBA

An Afro-Brazilian rhythm originating in Rio de Janeiro at the beginning of the 20th century.

SOCA

An offspring of traditional calypso; it is a fusion of calypso and Indian music rhythms. It means 'soul of calypso'.

SALSA

This incredibly popular style of music mixes Cuban musical forms and rhythms (especially son/montuno) with Puerto Rican rhythms (like bomba and plena), adds Nuyorican barrio lyrics and a touch of North American popular music trends (such as R&B) to create a new sound. All of this happened during the 1970s and in large part because of the creation of Fania Records. Fania's sound also included the development of a larger conjunto sound (usually more trombones/saxes, timbales, drum kit). Today, salsa is huge throughout the Americas and there are even (very good) Japanese salsa bands.

SOUND SYSTEM

A big stack of speakers that you take on the road.

STEELPAN

One of the most unique and beautifully sounding instruments given birth in Trinidad and believed to be the only percussion instrument introduced the 20th Century.

SCRATCH BANDS

Scratch bands are popular throughout the U.S. and British Virgin Islands. They usually include a banjo, a bass, some percussion, and a few brass instruments. One of the most characteristic styles they play is called quelbe.

T

TAMBOO BAMBOO

When skin drums were banned from carnival by the British in Trinidad in the 1880s African Trinidadians created new instruments from hollow bamboo stems. These new music bands were originally known as 'tambour bamboo', 'tambour' meaning 'drum' in French. The bamboo band's structure followed that of the earlier drum bands, for example the largest length of bamboo, the 'boom' provided the basic rhythm; it was played by vertically striking the ground or by lifting and dropping it. Shorter stems were played against each other. The different lengths created music that was not only percussive but also tonal. Traditionally the tamboo bamboo band also included bottle

and spoon and shac shac. The ways in which music was developed in the tamboo bamboo bands contributed to the development of steel band in the late 1930s in Trinidad.

TASSA DRUMS

Tassa drums were introduced to the West Indies by Asian Indians. The colonial British brought Indians to the Caribbean as indentured labour to work in the plantations after Emancipation. Tassa drumming accompanies the street celebration of the Muslim festival of Hosay, in Trinidad. It has also been introduced to other festivals, including carnivals, in Britain and elsewhere.

V

VELHA GUARDA

The veterans of the school of samba - comprising ex-presidents, ex-mestres, ex-baianas and so on. They are given great respect and influence and it is said that if you do not know who the Velha Guarda are, then you do not know the school. In the carnival parade, the Velha Guards do not usually wear costume but wear white suits etc. The respect with which they are held was famously demonstrated in 2005. Portela realised that they would not be able to get past the finishing line within the permitted time unless they cut off the end of their parade which included the Velha Guard. The danger of losing points with possible relegation out of the special group led the school's president to truncate the parade so that the Velha Guarda did not parade. This caused great outbursts of emotion from the crowd.

W

WILD INDIANS

Based on the dress of the Native American Indians and original people of the Caribbean.

WINING

Wining describes the gyrating of spiraling movement of hips and pelvis in carnival dancing. It probably derives from 'winding', as in 'winding round'.

Z

ZOUK

This French Antillean style is a uniquely Caribbean contribution to the world music scene. Created by the band Kassav in the 1980s, zouk is a studio produced, incredibly danceable, and expressly marketed genre. Designed to fill a niche in the world music market, zouk is party music for those who want a bit of Creole (French Patois) in their collection. But zouk represents more than a sellable sound. It is a direct challenge to France, a wake-up call to the nation that Creole is respectable, that the Antilles can produce amazing music, and that France doesn't have the corner on what constitutes art.

Carnival Books

- Carnaval, George Ancona
- Jump Up Time, Lynne Joseph
- Trinidad Carnival, Errol Hill
- Carnival Music in Trinidad, Shannon Dudley
- A Series of Unfortunate Events: The Carnivorous Carnival, Lemony Snicket
- BACCHANAL! The Carnival Culture of Trinidad, Peter Mason
- Caribbean Carnival – Songs of the West Indies, Irving Burgie
- Caribbean Carnivals & Festivals Colouring Book, Macmillan
- Carnival, Compton Mackenzie
- Carnival, Wilson Harris
- Carnival, Grace Hallworth
- Carnival in Rio, Helmut Teissl
- Carnival in Trinidad & other stories, Terence Kelly
- Masquerade & Carnival – their Customs & Costumes, Fredonia Books
- Move, Play, Learn – Creative Learning, Kris Popat
- Paddington at the Carnival, Michael Bond
- Remember, Remember, Bridgwater Guy Fawkes Carnival, Chris Hocking
- Samba, Alma Guillermoprieto
- The History of the Steel Band, Verna Wilkins & Michael La Rose
- The Saturday Club – Carnival Time! Jana Novotny Hunter
- Venice Carnival, Virginio Favale & Paolo Alei
- Carnival Canboulay & Calypso, John Cowley
- Carnival (and other Christian festivals), Max Harris
- Carnival Bound, Bruce Russell
- Carnival in Paris, Natalie Savage Carlson
- Carnival, Daniel Shafto

- Carnival, Alice K Flanagan
- Carnival, Robin Ballard
- After the Dance: A Walk through Carnival in Haiti, Edwidge Danticat
- Let's Celebrate: Festival Poems, John Foster
- Carnival!, Barbara Mauldin