



***Creole Carnival:
Music Travels With Us and Within Us***



**GlobalFest's SchoolTime Performance of
Creole Carnival**

Tuesday, April 5, 2016, 11am
Zellerbach Hall, University of California, Berkeley

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How to use this Engagement Guide

If you have photos or lesson plans to share, please let us know! Use #CreoleCarnival@Cal.

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)

Investigating: Questioning, exploring and challenging.

Imagining: Opening the door to what's possible, and even to what seems impossible.

Creating: Making artistic choices with a work of art in mind.

Connecting: Reflecting on both process and product and making connections to other aspects of life and study.

You'll be able to link on specific subjects that you or your students may want more information about. The body of the Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show.

We've included a pre-performance engagement activity and a post-performance activity for artistic practice and reflection. By no means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

Artistic Literacy: Having the skills and knowledge you need to connect meaningfully with works of art—that's what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play, or being able to reproduce the exact melodies you might hear during a show. To us at Cal Performances, it means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you'll be able to use these same insights to connect with a work of art through the artist's process and that this will deepen your experience as an audience member.

The artistically literate student audiences comes to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

Enjoy the show!

Your ★ STARRING Role in the Theater



As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

S.T.A.R. Audiences

S = Support the artists by being attentive and focusing on the performers.

T = Tune in: watch and listen for understanding (and for Creole Carnival, listen for the similarities and differences between each group's music.)

A = Appreciate the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

R = Respect the performers and other audience members. At a performance, you, the others in the audience and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a STAR today and will help your classmates shine too!

3. About the Performance

globalFEST's **Creole Carnival** honors the roots of African musical currents, crossed with a fusion of sounds from the Americas, and revolving around Carnival, the pre-Lent festival celebrated globally that's everyone's favorite excuse for a party. From Brazil (Casuarina) — the superpower of celebration — to Haiti (Emeline Michel) and Jamaica (Brushy One String), each country has its own rich traditions for music, dancing, costumes, and cutting loose. Spanning 35 cities ranging from Lisner Auditorium to Massey Hall in Canada, globalFEST's international trio of artists, will explore, expand, and upend notions of Carnival, without losing sight of where magic and religious fervor intersect with a madcap, no-holds-barred soiree.

Founded in 2003, globalFEST spotlights artists who represent diverse global styles, artists who are bringing down boundaries between countries and creating cultural opportunities for collaboration.

About the Artists

Emeline Michel

The reigning queen of Haitian song, Michel combines traditional Haitian rhythms and acoustic jazz with social, political, and inspirational messages, in spirited songs that capture the reverence and gratitude for each moment. Her warm voice, captivating live performances, and moving compositions have made her one of the leading ladies of a unique wave of Haitian musicians who emerged in the 1980s and emphasized complex themes, conscious lyrics, and a broad palette of musical styles, including Haitian *compas*, *twoubadou*, and *rara*. Born in the northern city of Gonaïves, she first sang gospel as a young woman, before leaving home for Detroit and then France and Canada, where she mastered jazz and pop forms. As a performer, she has graced some of the Caribbean, Europe, and North and South America's most respected stages. In English, French, and Haitian Kreyol, her ten albums have catapulted her to international acclaim. The *New York Times* has compared her to "an island goddess," and Haitian Times proclaims her an "all-time favorite artist." Michel now resides in New York City.





Brushy One String

One night, rural Jamaican musician Brushy (born Andrew Chin) dreamed of the guitar under his bed. He knew, suddenly, that if he picked it up and dedicated himself to playing it, he'd get to see the world. The instrument in question—a battered but resonant acoustic guitar—had only one string. That didn't stop Brushy, the son of a musical family with a hardscrabble past, and his

dream has come true. He has a seemingly innate ability to inspire even casual listeners—including millions of people who have watched and shared Brushy's videos on YouTube (his *Chicken in the Corn* video has almost eight million views). The veteran musician evokes the sweetness of soul singers like Percy Sledge, Al Green, Toots Hibbert of Toots & the Maytals and the grit and wit of Delta bluesmen, all woven together with a Jamaican pulse and ingenuity that shows that the island's music is about far more than reggae. Heartfelt blues combine with dancehall-style vocals, and uplifting, catchy ballads channel a soulful intensity and profound faith.

Casuarina

Samba is more of a musical family than a specific genre, rich in different accents, both familiar and unfamiliar to American audiences, including the bossa nova, samba from Bahia, and the Afro-Brazilian rhythms of the Nordeste. The music of Casuarina incorporates all of them, while flirting with pop and urban music. Born a dozen years ago in Lapa, a hip yet gritty bohemian Rio neighborhood,



the five-piece member group is part of a samba renaissance that has spread like wildfire in recent years. In addition to their own compositions, Casuarina creates original and sophisticated arrangements of classics, often drawing on the work and spirit of chorinho and of MPB, Brazil's wildly creative popular music. This, too, runs in the family: Vocalist João Cavalcanti is the son of an equally innovative musician, Lenine.

5. Artistic Concept: Music Travels With Us and Within Us

The performance “Creole Carnival” presents artists from three different countries: Brazil, Haiti and Jamaica. Creole refers to the mixed heritages created in the Americas in these countries and here in the US, following the colonial period where European, African and Indigenous peoples mingled. Carnival refers to the parades and celebrations that have deep roots in both Christian and older beliefs.

While each of the singers has a unique sound quality, all the rhythms, lyrics, instruments and colors on the stage are pulled from a mixed heritage that has emerged since colonization. All the music performed is dynamic and celebratory.

We all carry in us traditions of music, food and stories that unite us with our families and communities. Tapping into those traditions help us find our voice to celebrate what we share as human beings and what makes us unique as individuals. That’s within us. It comes out in music.



6. About Carnival

Carnival typically involves a large public celebration and often a parade combining elements of a huge street party with masks, dancing, music and huge amounts of food. The masks and costumes were originally intended to allow people to lose their everyday individuality and experience a powerful sense of social unity. The idea is to let go of winter and to celebrate a return to spring, to celebrate being part of a community, and to eat well before a time when the community would have to eat less (for religious and also sometimes practical reasons, if food was running low).



The roots of Carnival are deep in folk traditions. Most recently Carnival is rooted in Christian festivities, occurring in the season of Lent (40 days in early spring). The idea is to indulge in all one's senses and revel in the strong bonds of community celebration as one enters a period of giving up common pleasures. In fact, some people think that the word “carnival” comes from a Latin expression meaning “farewell to meat,” as many believers gave up meat for the season of Lent as part of their Christian faith.

Other scholars think that the carefree spirit of carnival goes back many centuries before the advent of Christianity, however—to a time where Romans paraded with masks following a decorated wooden boat and honoring the Egyptian goddess Isis. This festival was called “carrus navalis” and they think this might be where the word “carnival” comes from.

We don't know for sure where the word or the actual traditions come from, but we do know that Carnival is celebrated all around the world, involving dancing and singing in the streets, parades, costumes and large community parties: in Venezuela, Carnival often includes a huge 2-day water fight. In Rio de Janeiro, Brazil, the largest street Carnival of all draws around 2 million people a day. In Jamaica, it's called Bacchanal and is held around Easter, with bands wearing colorful costumes decorated with jewels and feathers. In Haiti, Kanaval is held over several weeks leading up to Mardi Gras and starts in January. And in the U.S., the biggest Carnival—Mardi Gras—is in New Orleans in February.



King Carnival in Greece



Los Pochos dancers from Carnival in Tenosique, Tabasco

7. Engagement Activities

Engagement Activity #1 (Pre-performance)

Mapping Together: “Where are your people from?” with sticky notes (ongoing activity)

Guiding Questions

As far back as your family knows, where did your people come from?

How many countries are represented amongst us?

Artistic Literacy Tool Box

Attentive listening. Close Observation. Multiple Perspectives. Cultural Traditions.

Overview

Time needed: 20 minutes (can be extended with layers of exploration).

Students will reflect (perhaps following a homework assignment to collect family information) about where their families’ roots are and how those traditions might still be part of their lives.

Supplies and Prep

- Large map of the world (preferably laminated).
- Sticky notes or removable tape, writing implements.
- Possible homework assignment to interview family members and discover where ancestors came from and where other family members might still live.

Instructions

Step 1 Ask students to indicate on a map of the world where their ancestors came from. This can be from within the US (e.g., parents moved from Ohio), or from anywhere in the world.

Step 2 **Celebration Days.** On a large sheet of paper next to the map, ask students to note what “celebration days” their families celebrate (birthday, holidays, special events).

Step 3 Look at the map with your students and reflect together on how this one classroom contains so many journeys. Keep the map up until the teaching artists visit your classroom.

Engagement Activity #2 (Pre-performance)

“Music Travels with us and within us”

Guiding Questions

How does music and other cultural traditions move with us through our lives?
What do we have in common through the music, food and traditions we have from our families?

Artistic Literacy Tool Box

Attentive listening. Multiple perspectives. Cultural Traditions.

Overview

Time needed: 30 minutes (can be extended with layers of exploration).

Students will reflect on their family’s traditions around celebrations, share them with a small group, and seek both what is shared across cultures and what is unique and different among them.

Supplies and Prep

- Writing materials for students (paper, writing implements, journal)
- Space for smaller group discussion.
- Chartpad or large paper or whiteboard for each group to take notes.
- Different color markers for each student within a small group.

Instructions

Step 1

Warm Up

Physical warm up and vocal expressiveness.
Shabooya Roll Call or other familiar call-and-response

Step 2

Introduce theme

If I say to you music travels with us, what does that mean to you?
There are a few things that distinguish who we are in a world dilemma of people in search of a home. Music and the comfort food of home are two things we carry with us wherever we go. Music is food and spiritual nourishment. Does anyone remember the story of a Haitian woman—Anna Zizi—who was trapped after an earthquake under rubble for 7 days and was found because she was singing? <http://www.dailymail.co.uk/news/article-1244602/Haiti-earthquake-Miracle-woman-69-pulled-alive-rubble-seven-days-disaster.html>

Or the 33 miners in Chile, trapped underground for 69 days, who continued to sing their national anthem both to keep their spirits up and to help their rescuers find them? Music speaks for us and to us, and sharing it is part of what keeps us connected to one another.

Let's explore how your family and communities celebrate: what are your song traditions, food traditions and other specific cultural traditions?

Step 3

Individual Reflection

Ask students to sit for a few minutes with paper and pen to identify in writing (or drawn images) at least two songs, two foods, two cultural or family traditions, and two sayings that people in their family use. Model this first, saying then writing on a board to share, songs, food, traditions and sayings in your family. Choose things you are comfortable sharing with your classroom.

Step 4

Small Group Work

In groups of 3-5, ask students to bring their individual reflections together.

In their groups, students will share with one another what they wrote down. As they discuss one another's contributions, ask them to notice where they have things in common with another person, and where they have things that are unique for just one person. Take a moment to celebrate what's shared and what's different—they both are opportunities to enjoy other people.

Step 5

Everyone's Contribution

After all students have discussed their traditions, give each group a large piece of paper and be sure that each student within a group has a marker in a different color, so that each student's contributions will be visible in the color marker they are using.

Ask each group to write on the shared piece of paper what the things are that they shared in common, each student using their marker to make their contributions. Then ask each person to write in their marker what was one thing in their list that made them unique. Remind students to enjoy the things that make them unique.

Step 6

Whole Group Reflection

Ask each group to share what they discovered from one another: what they had in common, and what was unique. Celebrate the process and the discoveries.

Step 7

Back to the map

Give each group a unique color of yarn or removable tape. One group at a time, ask them to go back to the map and connect all the places that people in their group came from. Whatever shape this creates, this color line represents that group.

Take time to notice and name all the different connections. Ask each group what they particularly notice about the way their group intersects on the map.

When completed, celebrate the color and chaos of the map. Leave this as a representation of the diversity of the class. The Teaching Artists will use this map if they visit your classroom.



Carnival parade in Rio de Janeiro, Brazil

Engagement Activity #3 (Pre-performance)

“Songs that Hold Us Together”

Guiding Questions

What music comes from us as a group?

How does music hold us together and invite us to celebrate what we have in common and what we have that is unique?

Artistic Literacy Tool Box

Attentive listening. Multiple perspectives. Cultural Traditions. Lyrics. Rhythms. Layering.

Overview

Time needed: 50 minutes (can be extended with layers of exploration).

Students will use their collected words and create a song about their group.

Supplies and Prep

- Writing materials for students (paper, writing implements, journal)
- Space for smaller group exploration and song and movement.
- Chartpad or large paper or whiteboard for each group to take notes.
- Different color markers for each student within a small group.
- If desired, small rhythm instrument, shakers, hand drums, though body music works just as well (clapping, stomping, whistling, snapping).

Instructions

- | | |
|---------------|---|
| Step 1 | Songs that hold us together
Using the sheet of paper that has your contributions sit with your group, spend 10-15 minutes creating a song of celebration, one that celebrates what you share and what you have that's different from others. Use words from every student in your group. Create a rhythm that supports your song. |
| Step 2 | Ensure some rehearsal time. |
| Step 3 | Present to the whole classroom. Ask each group about their process. Celebrate with a Carnival parade of each group's song. |
| Step 4 | Beads and feathers encouraged. |
| Step 5 | Share information about Carnival from this workbook or other sources. Share the video of the performance. (See next activity). |

If you have scheduled a Teaching Artist visit, they will build on these songs to help the classroom structure a whole group song of celebration.

Engagement Activity #4 (Pre-performance)

After you've conducted these exploratory activities with your students, share the video of Creole Carnival performers. Note that these performers come from different places, but come together to celebrate what they have in common: the rhythms of their music, the joy of singing, the spirit of Carnival.

If you've schedule a teaching artists visit, encourage reflection on the activities they conduct with your students, review your students' expectations for what they will expect to see, and encourage them to write about the artistic process they went through to create their own songs.

They will be invited at the performance to connect what they will see and hear to their own creative process, and watch and listen to the choices the artists have made. After the performance, encourage them to connect their expectations before the performance to their actual experiences:

What did they see and hear?

What surprised them?

What seemed a little familiar?

What seemed really strange?

What questions would they want to ask the artists if they could?

What artistic advice might they share with someone who was going to see the performance?

Resources:

Music of Carnival

<http://www.putumayo.com/>

Books

Jump Up Time: A Trinidad Carnival Story by Lynn Joseph and Linda Saport, 1998.

Carnival in Latin America / Carnaval en Latinoamerica by Kerrie Logan Hollihan, 2010.

Mardi Gras and Carnival by Molly Aloian, 2009.

Carnival (Holidays and Festivals) by Alice K. Flanagan and Roberta Collier-Morales, 2003.

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Maris and Ivan Meyerson in memory of David and Shirley Thatcher

For information on supporting our Education and Community Programs, contact Sarah Sobey.
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Mardi Gras celebration on the streets of New Orleans, Louisiana.

About Cal Performances and the Cal Performances Classroom

The mission of Cal Performances is to produce and present performances of the highest artistic quality, enhanced by programs that explore compelling intersections of education and the performing arts. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

What is a Cal Performances Classroom?

Your classroom, of course!

The arts are an endlessly replenishable resource for a lifelong love affair with thinking, learning and feeling across disciplines and cultures. They connect fluidly with curriculum throughout the school years, and – perhaps with more endurance – they connect us to ideas and reflection on human experience that can't be easily expressed any other way.

Each season at Cal Performance, you will find a menu of compelling performances and classroom opportunities for any age. You can create your Cal Performances classroom through any or all of our artistic literacy programs for grades K-12.

Cal Performances holds artistic literacy on a par with language and numerical literacy. Those who are artistically literate hold the keys to a lifelong engagement with the arts, able to unlock and make personal connections to any work of art, regardless of level of familiarity with the work and the artists.

Artistic literacy skills are developed in the Cal Performances classroom as students and teachers are engaged in the artist's process. These skills are embedded in everything we do, from pre-performance talks to community conversations to teacher workshops and artist visits to the classroom.