

kNOw WHAT IT MEANS: CARNIVAL
LESSON ONE: FLOAT DESIGN
IT ALL STARTS AT THE DRAWING BOARD!
Three-Dimensional Float Design

Lesson Overview

This lesson looks at the history of traditional and modern float design techniques. Students will explore how designers start out by drawing their plans for a three-dimensional (3D) object on paper. Students will learn how to use organic and geometric shapes as design elements, and about the use of complementary colors.

Students will take on the role of float designer, first in two dimension (2D) then in 3D. First, students will draw their own float armature and design different images and elements to layer on top. Using construction paper, students will emulate the first stage of the float design process - two-dimensional layering on paper. Finally, they will add texture to their paper layers, translating their designs into the third dimension.

This lesson also has an extension in which students will use their float designs as inspiration for full three-dimensional float construction. This extension can be used either towards the end of the first session or later in the unit.

Student Understandings

Students will be able to...

- identify and appreciate the role of a float designer
- describe how three-dimensional floats begin with a two-dimensional design
- differentiate between geometric and organic shapes in two-dimensional design
- demonstrate how to layer organic images on top of a geometric armature

Materials & Preparation

- 12" x 18" white drawing paper
- Assorted colored construction paper
- Scissors
- Pencils
- Glue
- Rulers
- Markers or crayons

Extension Supplies

- 8.5" x 11" Paper (Cardstock or standard white paper)
- Scissors
- Tape
- Rulers
- Glue
- Construction paper

kNOw What It Means Resources

- Laminate Set 2:1

Vocabulary

Armature – a framework that establishes the basic shape of the float; this is where the design process begins.

Complementary colors – colors that go well together because they contrast each other. They are opposite each other on the color wheel. Red and green, blue and orange, violet and yellow are complements.

Float designer - a person who designs floats.

Geometric shape - one having points, lines or angles.

Layer- in art, to arrange images on top of one another.

Organic shape - one having curves.

Primary colors – red, yellow, and blue are the three primary colors. They cannot be made by mixing any other colors.

Secondary colors – orange, green and violet are the three secondary colors. They are each made by mixing together the two primary colors closest to them on the color wheel.

Theme – a term used in both literature and art to describe the unifying subject or main idea.

Three-dimensional – An object that has height, width and depth.

Two-dimensional – Something that can only be measured by its height and width, lacking the characteristics of form or depth.

Extending Vocabulary:

- Experiment with *organic* and *geometric* shapes. Allow students to draw samples of each shape in the air or on paper, or ask volunteers to come to the board to draw examples. Highlight the “feelings” or qualities of lines, points, angles and corners in *geometric* shapes, versus the smooth curves of *organic* shapes (i.e. lines and corners might “feel” sharp, whereas organic, curvy shapes might “feel” soft, etc.)
- Use the Color Wheel diagram from the *kNOW WHAT IT MEANS* kit to illustrate different color relationships. Point out primary colors and secondary colors. Talk about complementary colors and have students trace lines connecting the pairs with their fingers.
- Illustrate *layering* using the laminated examples from the *kNOW WHAT IT MEANS* kit.

Context

Review the following background information with students to introduce the lesson.

Carnival floats are three-dimensional structures built onto a wood or steel frame, called an *armature*. Artists then apply layers of fabric and building material on top to make different shapes and images. Painting the float and adding final touches is the last step. But, before the float is actually built, float designers need to make a two-dimensional plan for their float on paper.

In the 1800s, Carnival float designers sketched out their designs by hand, using pencil and watercolor paints. It was a very slow process. Nowadays, designers use computers as the first step in the process and work much faster. They map out the side view of the float, starting with an L-shaped armature. Then they layer different images on top to create an interesting float design that will be turned into a large scale, three-dimensional, moving work of art. All designs are based on a theme, which is decided ahead of time by each Carnival “Krewe”, the group that organizes each parade.

Sometimes, when making a painting, artists use *complementary colors* because they have high contrast. A float is meant to grab attention when it rolls down the street, so float designers also choose *complementary colors* to create an impact on the eye of the viewer. A mix of both geometric and organic shapes adds to visual interest.

Guiding Questions

After giving the students some context, look at the laminate set of armature and layers. Put the pieces together to demonstrate the step-by-step process of float design.

1. What is the basic shape of the armature? Is it geometric or organic?
2. What other shapes do you notice in the sample float? What type of shapes are they?
3. What do you notice about the colors used? Do you see any examples of complementary colors? Why do you think color choice is important in float design?
4. How is using a computer to design a float different from drawing it by hand? What do you think are some of the advantages and disadvantages to using a computer?

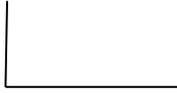
Main Activity

Note: Make the color wheel and laminates available during the activity to provide examples as needed.

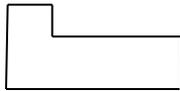
Build Your Armature:

This is your opportunity to be the *float designer*, and design your own float:

1. Position the 12" x 18" sheet of white paper horizontally (lengthwise). With a pencil and a ruler, draw a perpendicular L-shape on the paper with a 9" wide line along the bottom and a 6" high line to the left:



2. Pressing very lightly on the paper, draw the remaining lines that make up the L-shape with a pencil:



This is the basic armature of the float.

Note: You can make some simple connections to math here- this is an irregular, geometric shape; it is made from two rectangles and contains right angles (they are not perfect, because we didn't use a protractor). You can point out where there are parallel and perpendicular lines.

Choose Your Design:

1. Decide on a basic theme, or unifying idea, for your float. You can decide on a class "theme" and have all floats designs based on it, or students can come up with their own individual themes.
2. Practice sketching out some shapes and images that will represent your theme. Draw the shapes on construction paper (try to use complementary colors wherever possible) and cut them out. Use both geometric and organic shapes.

Note: With a class theme, you can have one unified "parade". You can brainstorm themes together - under the sea, Greek mythology, historical themes, etc.

Build Your Float:

1. Use crayons and markers on the 12" x 18" white paper to create the first layer of color and shapes for your float.
2. Add the shapes you made out of construction paper, gluing the first layer down.
3. Prepare to lay a second layer of paper shapes on top of the first, but this time, add texture (reference laminate set) to your pieces. Practice gently folding, bending, curling and cutting fringes into your paper shapes before laying them down.
4. As you prepare textured pieces, begin gluing and layering them on top of the first layer.
5. Use markers and crayons to add small details to finish your float design.

Exhibition

When students have finished constructing their floats, they can mount their pictures on colored construction paper and hang them around the classroom or in the hallway, creating a "parade" of floats.

Reflection

Display artwork in room and pair students for a guided, shared discussion about the creation of the floats:

Focus on one float:

What do you notice about this float? What stands out to you?

What choices did the *float designer* make in its design? What do you think the *theme* was?

Do you see any *geometric* or *organic* shapes? Do you see the use of *complementary colors*?

Tell me about where the designer *layered* images.

What kinds of design details do you see?

What do you wonder about this float?

Compare and contrast floats:

What are the differences between these floats?

Where are there similar choices in design? Where are there different choices?

Reflect on the process:

What was the most challenging part of this activity?

What do you think is the biggest challenge for a float designer?

Connect to your world:

Will you look at floats differently now?

What design elements do you think you will look for next time you watch a Mardi Gras parade?

kNOw WHAT IT MEANS: CARNIVAL
LESSON TWO: FLOAT CONSTRUCTION
MODELING MARDI GRAS
Three-Dimensional Design

Lesson Overview

In this lesson, students will continue their investigation into how Mardi Gras floats are developed and designed. Students will continue from float design to focus on three-dimensional construction. Building on concepts from the previous lesson, students will bring their two dimensional designs to life using paper and geometric building principals.

Student Understandings

Students will be able to...

- construct a three-dimensional float model from a two-dimensional sketch
- apply the elements of texture and shape to create a three-dimensional form.
- understand the elements that go into the two-dimensional planning phase to make a sculpture interesting.
- appreciate the transformation of ideas from two-dimensional drawings to three-dimensional models.

Materials & Preparation

- 8.5"x11 Paper
Heavy paper creates a stronger model; regular printer will be fine though.
Photocopy laminate 2:2:2 (or trace this laminate through blank paper.)
- Color paper
- Scissors
- Glue
- Tape

If available:

- Ruler
- Stapler
- Float drawings from previous lesson (if available)

kNOw What It Means Resources

- Laminate set 2:2

Vocabulary

Complementary colors – colors that go well together because they contrast each other. They are opposite each other on the color wheel. Red and green, blue and orange, violet and yellow are complements.

Float designer - a person who designs floats.

Geometric shape - one having points, lines or angles.

Layer- to arrange images on top of or in front of one another.

Model – A model represents an object three-dimensionally.

Organic shape - one having curves.

Theme – a term used in both literature and art to describe the unifying subject or main idea.

Three-dimensional – An object that has height, width and depth.

Two-dimensional – Something that can only be measured by its height and width, lacking the characteristics of form or depth.

Context

As we learned when creating our float drawings, actual Mardi Gras floats are large three-dimensional structures built onto a wood or steel frame, called an *armature*. Artists then apply layers of fabric and building material on top to make different shapes and images. Painting the float and adding final touches is the last step. But, before the float is actually built, float designers need to make a two-dimensional plan for their float on paper.

Many artists or designers often need an additional step between their flat sketches and large constructed pieces of art, to help them translate their ideas safely and accurately. In this step they often make a *three-dimensional model* that shows how the artist plans to take the flat ideas from the paper to their giant ideas of parade float. Artists do the same when constructing buildings or other large sculptures. They make a small model and practice their ideas so when the finished product is made of wood, metal and heavy construction materials it is exactly how they wanted it.

Guiding Questions

After giving the students some context, look at laminate set 2:2. Asking about what they see in the laminates will guide the students in following the step when they begin the main activity.

What do you think the foundational shape of our model will be? What clues do you see that tell you about its shape?

What connections do you see between the two laminates? How do you think they are related?

How has the laminate designer shown you the difference between places to cut and places to fold? Why do you think that is important information?

Main Activity

Build the Model Base

1. Begin with either a photocopy of the KWIM 3D Float Template, or a blank sheet of paper (8.5"x11").

Note: If cardstock or a heavier paper is available, use the heavier paper instead with the template laid over.

2. If using the template, cut and then fold as directed. If using a blank sheet of paper use the KWIM Laminate as a visual guide to measure 2" in from each edge of the paper. Following these measurements, make four cuts in order to fold the sides up into a three-dimensional form.

Designing with Shape and Texture

3. Cut out construction paper shapes, like the ones created earlier in the collage part of float design. These shapes will be glued to the top of the armature to create texture and depth.
4. Choose one paper shape to glue onto your armature. Fold one edge of this construction paper shape so it has a "foot". Glue the underside of the shape's foot, and press the shape onto your armature so it stands up.



Side view of shape



Foot



Foot attached to armature

Note: As you begin to add shapes to the model, begin to think about how this might be made on a real Mardi Gras float. Experiment with layers and structure when building. Some shapes when combined

are stronger together and some shapes will be too heavy and knock others over. This is the role of the model maker to learn about these challenges!

5. Continue to fold, glue and stand textured paper pieces to your armature until your float is ready for parade!

Exhibition

When students are finished constructing their floats, they can line their models up in a line (creating a line of floats) along a clean surface. If you still have the drawings from lesson one, they can be posted behind the line of floats.

Reflection

Display artwork and pair students for a guided, shared discussion about the creation of the floats:

Focus on one float:

What do you notice about this float? What stands out to you?

What choices did the *float designer* make in its design? What do you think the *theme* was?

What kinds of design details do you see?

What do you wonder about this float?

Compare and contrast floats:

What are the differences between these floats?

Where are there similar choices in design? Where are there different choices?

Reflect on the process:

What was the most challenging part of this activity?

What do you think is the biggest challenge for a float designer?

Connect to your world:

What floats or parades have you seen before that inspired your float designs?

Explain how.

If you were to wear a thematic costume to match your float, what would it look like?

What types of throws would it have?

KNOW WHAT IT MEANS: CARNIVAL
LESSON THREE: COSTUMING
COSTUME DESIGN
2-D Design

Lesson Overview

This lesson looks at the Mardi Gras tradition of costuming, exploring the history of costuming and how they're used during carnival season in New Orleans. Students will create their own sketches and final costume designs. Their designs will be inspired by their own experience and imagination, and then brought to life using the design principals of line, shape and color.

Student Understandings

Students will be able to...

- Identify costumes themes from traditional New Orleans krewe.
- Design a carnival costume using design principles such as line, shape and color.
- Analyze and compare other artist's designs

Materials & Preparation

- Pencils
- Color pencils (Markers or crayons)
- Paper Worksheets
Templates provided for photocopies (laminates) and printing (online). If you don't have access to either, students can trace or be directed by facilitator in drawing.
 - Design Inspiration map
 - Croquis 1
 - Croquis 2
- Scissors (optional)

kNOw What It Means Resources

- Laminate set 2:3
- KWIM Color Wheel (From Lesson One)

Vocabulary

Complementary colors – colors that go well together because they contrast each other. They are opposite each other on the color wheel. Red and green, blue and orange, violet and yellow are complements.

Costume Designer- the person who draws the rendering for a costume, a whole team of people assemble the costume

Croqui- a blank drawing of a body that you use to design a costume.

Geometric shape - one having points, lines or angles.

Organic shape - one having curves.

Theme – a term used in both literature and art to describe the unifying subject or main idea.

Context

Review the following background information with students to briefly introduce the lesson:

Costuming is one of the most creative aspects of the Carnival season. Everyone is able to costume and costumes can be extremely elaborate or very simple. What is certain is that wearing a costume can make your Carnival much more fun.

There are many ways to costume. Mardi Gras Indians sew their costume for months each year before debuting on Mardi Gras day. Baby dolls, marching krewes, and families wear coordinated costumes with everyone wearing the same costume. Some groups of people wear costumes that work together – like pieces of a puzzle in which one piece needs the other to make sense. Costumes can be just plain beautiful, fanciful or colorful. They can be thought-provoking or can be a play on words or ideas. Some costumes will require a conversation to understand and some are self-evident.

Costumes are made from a wide variety of materials. From beads and feathers to ribbons and constructed forms. Headdresses are a common way of making someone stand out in an otherwise plain outfit.

Creating a costume is easier if you have some time to think about what you want to do and what materials you need to make your piece.

Guiding Questions

After giving the students some context, review the laminates with costume pictures and design drawing examples with these questions:

1. What do you think the theme of their costumes was?
2. What shapes and colors did these artists use?
3. What do you notice about the design drawings?
4. What do you notice about how costume is drawn over the body outline?
How does the costume follow the shape of the body and how does it change the body's shape?
(Ex: Is the costume "skin-tight?")

Main Activity

Create Your Carnival Costume Design:

1. Share with your classmates your own Mardi Gras costuming or masking traditions.

Example facilitation process:

1. Silent Reflection: *Ask these questions while young designers think quietly about each questions.*
2. Pair-Share: *Designers then share their thoughts with a partner*
3. Group Share-Out: Facilitator asks for one or two responses from the group about each question.

Reflection Questions:

- What did you wear last year?
 - Do you have a favorite costume?
 - Have you been a part of group costuming?
Where you and a group of other people all wore costumes around a similar theme?
If so, what was the theme?
2. Complete the Design Inspiration Map to begin thinking about what you would like your own costume design look like.
 3. Quickly sketch out some ideas for your costume onto your croqui. This is the rough draft, you might create one, two or three drawings before we create our final. (Recommend: Use a regular pencil, pressing lightly).

Drawing coaching notes: (For while your students are beginning to work)

- What major shapes of each part of your costume make? (Big square hat, big poofy skirt?)
- Thinking back to the drawing example laminates, we saw the shapes of the skirts, headdresses and shoes being much larger than the body.
Our clothes and especially costumes create a body shape of their own.
- Think about how each part of the body will covered by your costume.
What will be on the head? Covering the bulk of your torso? Arms, legs, hands and feet?

4. Create your final drawing. This drawing will be example of your costume that shows your theme, the colors you will use and any special details that sets your costume apart.
5. Fill in your pencil sketch using color. Once you've thought out your lines and shapes, add your specially selected colors to each part of your costume.
6. Extensions:
 - Cut out completed costume drawings to add to either Lesson One's float drawing.
 - Early finishers create a background scene for individual costume cut-outs to be placed on. If placed lightly with tape, the costumes can later be detached and taken home.
 - Individual cut-outs can be placed and glued onto individual sheets with written information about the costume and designer.

Exhibition

When students are finished with their final design, they can line their drawings in a line (creating a parade line of floats) along a clean surface. If you still have the float designs and sculptures from lesson one and two, they can be posted near the line of floats.

Reflection

Display artwork and pair students for a guided, shared discussion about the creation of the costumes:

Focus on one costume:

What do you notice about this costume? What stands out to you?

What choices did the *costume designer* make in its design? What do you think the *theme* was?

What kinds of design details do you see?

What do you wonder about this costume?

Compare and contrast costumes:

What are the differences between these costumes?

Where are there similar choices in design? Where are there different choices?

Reflect on the process:

What was the most challenging part of this activity?

What do you think is the biggest challenge for a costume designer?

Connect to your world:

What do you think it feels like to wear a costume you have made with your own hands?

Why do you think groups of people share the same themes for their costumes?

kNOw WHAT IT MEANS: CARNIVAL
LESSON FOUR: MASQUERADE
Mask Making

Lesson Overview

This lesson looks at the Mardi Gras tradition of masking, exploring the history of masking, and how it's used at parades, balls and other Mardi Gras events. Students will create their own masks using design principles that include line, color, shape and form.

Student Understandings

Students will be able to...

- Explain the historical and regional significance of masking
- Design a carnival mask using design principles such as line, color, symmetry and shape
- Critique and compare their classmates' mask designs

Materials & Preparation

Masks

- Mask templates
Students can use photocopies of the laminates or the masks can be traced onto standard paper over the laminates
- Scratch paper
- Color paper
- Markers, crayons or colored pencils
- Scissors
- Glue
- Tape
- Pencils
- Popsicle sticks

kNOw What It Means Resources

- Laminate set 2:4
- KWIM Color Wheel (From Lesson One)

Vocabulary

Color – color is a design element. Colors are purposefully selected in art.

Complementary colors – colors that go well together because they contrast each other. They are opposite each other on the color wheel. Red and green, blue and orange, violet and yellow are complements.

Line - line is an art element. There are numerous types of lines, including curved, bent, thick, wide, broken, vertical and horizontal. Lines are frequently used to form shapes and the space between shapes.

Geometric designs – are usually created using straight lines, triangles, squares and rectangles. A design is often created using these shapes into a repeating pattern.

Shape – shape is an art element. Specifically, it is an *enclosed space*, the boundaries of which are defined by other elements of art (lines, colors, values, textures, etc.).

Symmetry – when an image is the same on either side of an axis of symmetry; a mirror reflection (for example a butterfly or a heart). There are many different types of symmetry; for this lesson, we will be using reflection symmetry.

Asymmetry – when an image is not the same on either side of an axis of symmetry.

Context

Review the following background information with students to briefly introduce the lesson.

Masking is an ancient cultural tradition found all over the world. Some African cultures use masking in spiritual ceremonies. In modern-day America, individuals sometimes wear masks for fun or to transform themselves for a day.

During New Orleans' Carnival parades, float riders are required by law to wear masks. Historically, public masking by anyone else was prohibited except on Mardi Gras day when all citizens were allowed to walk through the streets wearing masks. Additionally, extravagant Carnival balls were held throughout the Carnival season with guests dressed in tuxedos and ball gowns, wearing masks both for adornment and to conceal their identities. The tradition continues today, and masks are worn by many people who costume during Carnival time.

New Orleans is not the only city in the world that celebrates Carnival. Other locations include Rio de Janeiro, Brazil, Venice, Italy, and Paris, France. Papier-mâché Venetian masks (from Venice, Italy) are known all over the world for their distinctive style and beauty. Mask-making is considered an art form and master artisans study for years to perfect their craft.

New Orleans Mardi Gras masks are sometimes adorned with feathers. They often use the three colors of Mardi Gras, purple, gold and green, which stand for justice, power and faith, respectively.

Guiding Questions

After giving the students some context, look at the sketches a mask designer made (Laminate 2:4:1) and spend about five minutes warming up the artist's eye with the following questions.

1. How are these mask sketches similar? What do they all have in common?
2. What different *types* of masks do you see?
3. What *types* of shapes do you see?
4. Which one would you want to wear? Why?

Main Activity

Design Your Mask:

1. Select your mask for designing.
Students can either use a photocopy of a laminate or trace a laminate onto a full sheet of paper.
2. Begin adding design elements to your mask by lighting drawing lines and shapes into your template.
3. While working, consider what type of design you want to explore?
*What kinds of shapes do you want to use?
Do you want your mask to be the same on both sides?
Do you want it to look geometric or organic?*
4. Once you have added a pencil design to your mask, begin designing with color; remember that complementary colors go together well and that the three colors of Mardi Gras are purple, green and gold.
5. Cut mask shape from full paper. For the eye holes, you can puncture the paper with the scissor tip and then cut from the inside out.
6. Complete your design by adding additional texture and shape. Mask designers often use ribbon, feathers and glitter to complete their masks. Use cut paper and glue to add additional character to your mask.

Extension: If you have popsicle sticks or string, you can adjust your mask to be worn.

Exhibition

Once masks are completed they can be displayed in the classroom and modeled by individual students for display.

Reflection

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished masks

Focus on one mask:

What choices did the *mask designer* make in its design?

Do you see any *geometric* or *organic* shapes? Do you see the use of *complementary colors*?

Did this designer consider symmetry or did they make an asymmetrical design?

What kinds of design details do you see?

Compare and contrast floats:

How are our masks similar? What do they all have in common?

What different *types* of masks did we make?

Reflect on the process:

What was the most challenging part of this activity?

What do you think is the biggest challenge for a mask designer?

Connect to your world:

How do you think wearing a mask changes how you feel?

Who do you think was the first person to wear a New Orleans' Mardi Gras mask?

KNOW WHAT IT MEANS: CARNIVAL
LESSON FIVE: PARADE THROWS
DOUBLOON DESIGN
Drawing

Lesson Overview

This lesson looks at one of the smallest artistic aspects of Mardi Gras (literally) - the doubloon. Students will revisit the concept of a scale drawing and design their own images for each side of the coin. Students will construct a large monochrome doubloon using a value scale to create the illusion of depth.

Student Understandings

Students will be able to...

- describe the concept of a scale drawing and its purpose,
- create a monochromatic drawing with depth using different values from a value scale,
- explain the significance behind Mardi Gras doubloons

Materials & Preparation

- Pencils
- White Paper for Sketching
- Rulers
- Black Markers
- Crayons
- Glue

kNOw What It Means Resources

- Value Scale Laminate 2:5

Vocabulary

Monochromatic – when something is only shades of one color.

Scale drawing - a drawing of an object with accurate sizes except they have all been reduced or enlarged by a certain amount (called the scale). Often used in the drafting process to communicate dimensions (length, width, height).

Theme – a term used in both literature and art to describe the unifying subject or main idea.

Value – the darkness or lightness of a color. A value scale has all of the values ranging from dark to light, gradually changing from one end to another.

Extending Vocabulary:

- Use the value scale to illustrate the meaning of value. Students can practice using a pencil to get different shades of light and dark, making their own value scale.
- You can break down the word monochromatic- into “*mono*” which means one, and “*chroma*” which means color.
- Have the students look at the doubloons from the kNOw What it Means kit and imagine what the pictures on either size would look like bigger. Explain that the artist designs the pictures as larger-sized drawings first and that they are then scaled down to fit on the face of a doubloon.

Context

Review the following background information with students to briefly introduce the lesson.

Part of the fun of attending a Mardi Gras parade is catching the throws from each Carnival Krewe. Krewes throw beads, stuffed animals, and - among the most prized items - doubloons.

The doubloon has been one of Mardi Gras' most coveted throws since it was introduced by the Rex Krewe founder, H. Alvin Sharpe, in 1964. Sharpe designed the coin to be made of aluminum, so it would be light in weight and safe enough to be thrown through the air. The size of the coin was based on the Spanish golden doblón coin.

Dobloons today are still mostly made out of aluminum and are usually *monochromatic* - one color. Some are made out of wood, and some very special ones that Krewes do not give out, but keep for their members, are made of silver. One side of the doubloon bears the Krewe's logo and the other side represents an element from that year's theme. Dobloons are small (they usually have a diameter of about 1.5"). When the image is first designed, however, it is drawn as a larger drawing, and then scaled down using a computer program.

Designing for a circular item requires certain considerations. When looking at a circle, the eye generally falls on the center, and then moves around the circumference. So, having an interesting element at the center point is an important feature for a circular design.

Guiding Questions

After giving the students some context, review the following questions:

1. Look at some of the sample doubloons.
 - a. What do you notice about the Krewe logo side?
 - b. What do you notice about the theme side?
 - c. Estimate where the center of the circle is. How is the center activated in the design?
 - d. How are the edges activated in the design?

Main Activity

Create your Doubloon Design:

1. Practice drawing both your Krewe logo and your theme design on scratch paper (two separate drawings)
2. When you are satisfied with your drawings, transfer each one to the BACK of a paper plate (not the side your food would go on). Draw in pencil first.
3. Highlight some of the areas you want to stand out in black marker (these will be your darkest value areas). Do not trace the whole picture- just the places that will stand out the most. Using darker values creates the illusion of depth and three-dimensionality.
4. Add shading to your picture with pencil- shade areas you want to recede and leave white the areas you want to stand out. Your picture will be more three-dimensional.
5. When you have shaded the whole picture, choose one color to make your doubloon, and with a crayon, lightly color over the whole back of the plate. Do not press too hard, if you press too hard, some of your picture may be lost.

Assemble your Doubloon:

1. Attach the plates together by lining one of the edges with a very thin strip of glue. If the plates are very thin, you can add a crumpled up piece of newspaper in between to add a little volume.
2. Reinforce by adding a few staples around the edge while the glue is drying.

Exhibition

When students are finished with doubloons, they can arrange their paper coins line (creating a trail of throws) along a clean surface. If you still have the art work from lessons 1-4, they can be arranged nearby.

Reflecation

Display artwork and pair students for a guided, shared discussion about the creation of the costumes:

Focus on one costume:

What do you notice about this doubloon? What stands out to you?

What choices did the *coin designer* make in its design? What do you think the *theme* was?

What kinds of design details do you see?

What do you wonder about this costume?

Compare and contrast doubloons:

What are the differences between these?

Where are there similar choices in design? Where are there different choices?

Reflect on the process:

What was the most challenging part of this activity?

What do you think is the biggest challenge for a doubloon or coin designer?

Connect to your world:

What do you think it would feel like to have your portrait on a coin?

Explain any reasons why you might feel that way.

Why do you think doubloons look like money?