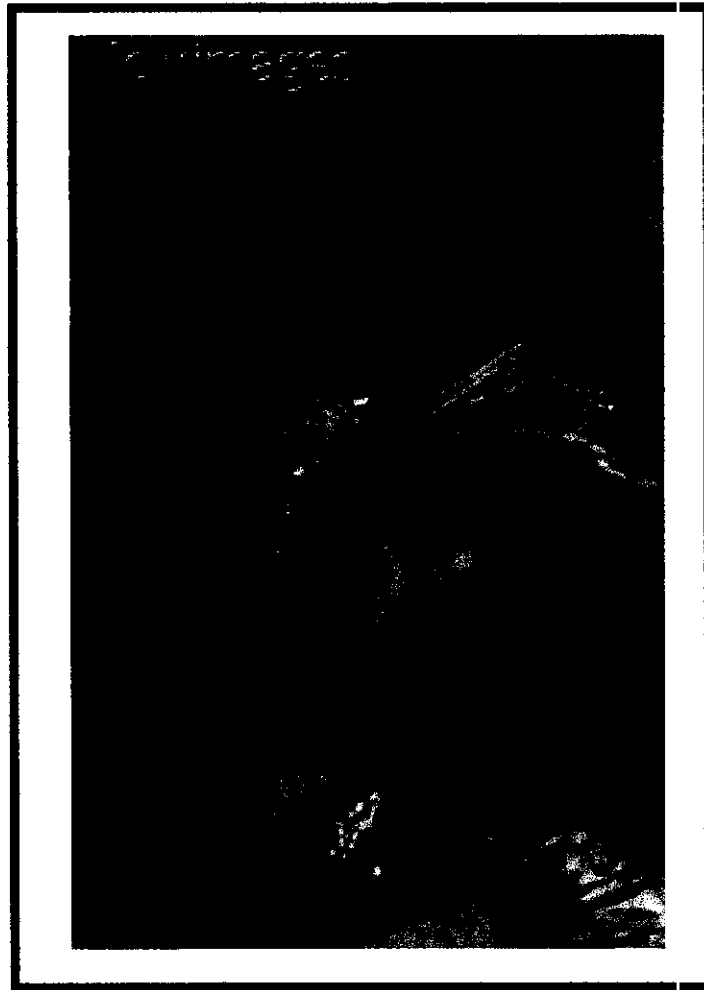


University of Arizona
Center for Latin American Studies

Carnaval



Saturday Workshops for Educators
CLASSROOM ACTIVITIES
Spring 2003

The Center for Latin American Studies at the University of Arizona offered its second round of workshops for K-12 teachers during the spring semester of 2003. Educators interested in Latin America met to explore specific topics related to the Latin world. They engaged in presentations from university faculty and community experts at an academic level to satisfy their personal interest and knowledge. They also discussed ways to incorporate such information into the K-12 curriculum. The lessons found in this collection were derived from these dialogue sessions. The titles of the spring 2003 workshops were: Carnaval, Tango and Central America.

We have created three lessons for each of the these workshops, a primary lesson, intermediate lesson and secondary lesson. However, each is adaptable to a variety of teaching levels. Please modify information, ideas and the activities to fit your appropriate level, and feel free to share your ideas with the outreach department. A variety of teachers participated in the workshops, not just social studies or Spanish teachers. Such a mixture of expertise and personal interest enriched the discussion and lessons created, as well as reminded us all of the power behind interdisciplinary learning. Hopefully the lessons found in this collection will inspire you to include information and details from Latin America into your own teaching.

Kristel Foster
workshop coordinator

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Participating Educators:

Maria Balaguer	Elizabeth Barrett	Barbara Beamer	Renee Bennett
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Patricia Dow	Stephen Gomez	Obdulia Gonzalez	Jenny Graber
Elliot Lax	Betty Liverman	Karen Lowery	Norma Martinez
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Norberta Sousa	Edel Camero	Marco Bravo	Tobias Canto
Gerson Gonzalez	Juan Guerrero	Roland Herman	Jenny Mia

CARNAVAL: Brazilian Animals

PRIMARY LESSON

Arizona State Standards:

- **Reading:** R-F3 (apply reading strategies) R-F4 (identify facts and main ideas, author's purpose) R-F5 (analyze non-fiction) R-F8 (recognize historical and cultural perspectives)
- **Writing:** W-F3(creative writing) W-F1 (writing process) W-F4 (gather & report information)
- **Listening and Speaking:** LS-FS5 (shares, presents) LS-FS6 (listens & responds) LS-FS7 (participates in activities)
- **History:** 1SS-F2 (knowledge of past & present) 1SS-E1(research tools)
- **Civics and Government:** 2SS-F1 (multiculturalism)
- **Geography:** 3SS-R1 (concept of location) 3SS-F1 (map skills)
- **Arts:** 1AM-R1 (songs) 1AM-R2 (rhythm) 1AM-R6 (instruments) 1AM-R7 (appreciation) 1AV-R1/F2 (use of art materials) 1AV-R2/E1/3AV-R2 (communicate through art) 1AV-R3 (art symbolism) 1AM-R6/3AV-R4 (art appreciation) 2AV-R2 (art & culture) 1AD-R7 (dance appreciation)

Goals &

Objectives: (1) Students will create a samba song made from different rhythms. (2) Students will learn about the different animals that live in Brazil.

This is an appropriate lesson to include in a rainforest or tropical unit or in a world celebrations unit.

Length of lesson: 5-7 one-hour periods

Materials &

Preparation:	maps of Brazil and South America books about Brazil	craft supplies samba music
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LESSON:

First Period:

- Begin by asking students if they have ever heard of Brazil. Listen and accept all of their comments, building upon the correct information they share.
- Show a map of South America and locate Brazil. Brainstorm with students what kind of climate is in Brazil, using their previous knowledge to predict. If your class hasn't learned about the equator (or the Tropics of Cancer and Capricorn) point these out and share what you know about regions of the world that are located on or close to these locations. Share that 90% of Brazil has a tropical climate.
- Brainstorm what kind of animals lives in tropical climates. Have resources available for them to confirm their predictions and generate a list of tropical animals that live in Brazil.
- Divide the class into 4-5 groups, and have each group choose one of these tropical animals. Explain that each group will be learning about this animal and sharing what they learn with the class.

Second Period:

- Show pictures or a video of Carnaval in Brazil. (See bibliography) Ask students questions leading them to discuss that this is a celebration and a tradition filled with music, costume, and dance.
- Are there any parts of the Carnaval that remind the students of animals? (feathers or wings on costumes, masks, etc.)
- Compare Carnaval to American parades, how are they the same and how are they different?
- Where do they think this Carnaval was? Using details from the first lesson, give students clues, such as it's in South America, it's in a tropical climate, etc., until students guess Brazil.
- Remind students that they are learning and sharing information about Brazilian animals. Suggest that they could make their own Carnaval to share what they learn about their animals.

Third-Fourth-Fifth Periods:

- Have students use this period to investigate their group's animal and to make costumes and masks that represent this animal. Make posters to carry during the Carnaval with facts about their animals. (Play samba music in the background while students are working. Samba is the traditional music of Carnaval.)
- While students are working, create a simple rhyme with each group that gives some facts about their animal and repeats the animal's name. Try to combine the rhyme with a samba beat. (If this is too complicated for your group you may have them simply repeat the name of their animal. If you do this, make sure that from the beginning you choose animals with a variety of syllables, such as anaconda, orangutan (4 syllables) crocodile (3 syllables) jaguar (2 syllables), etc. When the names are said simultaneously, the result is a complex rhythm.)

Sixth Period:

- Practice the class samba songs. Have each group repeat their samba animal rhyme and at the same time, clapping or using percussion instruments to create their own Samba medley. After all have performed, have the class sing their songs together, creating a Carnaval-like musical environment with many songs and rhythms playing simultaneously.

Closure:

- Have your Animal Carnaval! Invite parents and other classes to enjoy your celebration.

Evaluation: As the introduction to the Carnaval, have students introduce their project to their audience, ask students questions, prompting them to discuss what they have learned about Brazil and about the tradition of Carnaval. This can also be done at the end of the procession in a written format where each student writes a reflection about their Carnaval experience.

Extensions:

#1 Join with other classes and have them participate in a school wide Carnaval. Each class could research what Carnaval is like in a different Latin American country, and research the climate, animals or other geographical information from these locations.

#2 Ask a music teacher or an invited guest to share different percussion instruments that are typically used in Brazilian music. Using boxes, wood and other materials, (great use for recycling!) have students create percussion instruments to accompany their Carnaval.

CARNAVAL: Escolas de Carnaval

INTERMEDIATE LESSON

Arizona State Standards:

- **Reading:** R-E2 (identify main ideas, author's purpose) R-E3 (analyze non-fiction) R-E6 (Compare and contrast historical and cultural perspectives)
- **Writing:** W-E2 (creative writing) W-E3 (summarize info) W-E8 (research skills)
- **Listening and Speaking:** LS-FS5 (shares, presents) LS-FS6 (listens & responds) LS-FS7 (participates in activities)
- **History:** 1SS-E8 (research tools)
- **Geography:** 3SS-E4 (using geographic tools) 3SS-E5 (regions) 3SS-E6 (social interaction, migration) 3SS-E8 (applying skills)
- **Arts** 1AM-F1 (variety of songs) 1AM-F4 (musical expression) 1AM-F8 (musically perform) 1AM-F9 (create songs) 1AV-F2 (use of art materials) 1AV-E1 (communicate through art) 2AV-F1 (communication through art) 2AV-F2/F3/E3/E4/3AV-E3 (cultural & historical expression) 2AV-E2 (art careers) 3AV-E1 (purpose of art) 1AD-E4 (identify dance)

Goals &

Objectives: (1) Students create a school wide/state wide carnival displaying the different themes they have studied, incorporating a song they have written, costumes and dances that all reflect their theme. (2) Students learn about the different "samba schools" in Brazil and how they contribute to the Carnival experience.

****Having a school wide Brazilian Carnival, incorporating subjects studied in their school is a nice alternative to the traditional Halloween celebration****

Length of lesson: 7 one-hour periods

Materials & Preparation: map of South America/Brazil
video of Carnival in Brazil (see bibliography)
reading about "samba schools" (see attached materials)
books about Brazil/Carnaval
material & craft supplies (great project for recycled goods!)

LESSON:

First Period:

- Show a video clip of Carnival in Brazil.
- Ask questions to have students discuss where they think this takes place and why. Share that Carnival is a traditional celebration in Brazil every year in the spring. Compare to American parades and celebrations. (example: The Rose Parade.)
- Point out the different floats and the different songs being played, explain that a group of people create a float and matching costumes for the parade, and that the people dancing alongside the floats are apart of the float as well. See if students can match the people dancing in the parade to the different floats. Explain that these groups are called "samba schools." Ask if anyone knows what samba means. (see attached materials) Samba is the name of traditional Brazilian music and is an important part of the Carnival celebration. Listen to the music for a minute or so, does it change? Can they hear more than one song playing?

- Explain that every year Carnaval has a theme, and that each samba school picks a theme that corresponds with the theme of the Carnaval. See if students can guess some of the different themes presented in the video they are watching of Carnaval.
- Samba schools can also incorporate socio-political messages into their presentation. If this aspect is relevant for your group of learners, you may want to discuss this and view the parade looking for such representation.
- Explain that each Carnaval ends with a winner, as judges choose which samba school had the best presentation.
- End the lesson by having students read about the history of samba schools in Brazil (see attached materials). Have students also read about Brazil and Carnaval in a variety of resource materials. Share what each student learns with the whole group.

Second Period:

- Brainstorm a list of the different activities the samba schools had to do to be ready for Carnaval. (include identifying a message, creating costumes, floats, music, song and dance.)
- Discuss what samba schools have in common with their school. (Students study different subjects, like history and science, and different units within these subjects, like space, plants, etc. and that students practice and prepare in school, just the way the samba schools practice and prepare for their Carnaval. They organize their ideas around themes like we do, and practice and prepare for a long time to demonstrate what they know and what they are able to do.)
- Ask students if their school could have a Carnaval? Could there be different "samba schools" in their school that could participate in a Carnaval?
- Have students plan to organize a school-wide (or a team of classes) Carnaval. Begin by selecting a theme. Create a plan that includes sharing the theme they have chosen and a list of the different activities each "samba school" would need to do in order to participate in the Carnaval. (Choosing a topic that corresponds to the theme of the Carnaval, and then create costumes and a song, and maybe even a float!)
- Have students prepare an advertisement for the other teachers in the school, asking them to participate in the Carnaval. Include information they have learned about Brazilian Carnaval and the samba schools, and the responsibilities a class would have if they chose to participate in the school's Carnaval.

Third-Sixth Period:

- Give students enough time to prepare and organize their costumes. Work with groups of students to create a song or two that corresponds with the topic of their class (arrange the song to a samba tune!) and/or help small groups create a float.

Closure:

- Have a school wide Carnaval! Have one or two of your students explain to the audience the tradition of Carnaval in Brazil and the important work that each "samba school" does to contribute to a successful celebration.
- If appropriate, have the audience (or specify a panel of judges) vote for the best "samba school" in the Carnaval, or have a variety of awards, best costume, best mask, best song, best lyrics, etc.

Evaluation: After the Carnaval, have students write a newspaper article, reporting about their school's Carnaval and comparing it to the Brazilian tradition. (If you incorporated a contest into the celebration, have the article include information about the winning "samba school.")

Extensions:

#1 After viewing a video, have students write a story or a poem about Carnaval in Brazil, what they would see, hear and experience if they were there. Have them describe the sounds, sights and smells of this experience.

#2 Have a small class-size Carnaval when you finish a unit of study. Divide the class into small groups and have them decide on their own theme, write their own song that includes facts from the unit, and create their own costumes.

#3 Have a gym teacher or a community member visit the class and have them teach your students how to dance to samba music or capoeira martial arts (another tradition in Brazil.) Incorporate the dance steps into your celebration.

#4 Discuss the economic advantages the tradition of Carnaval brings to Brazil. (tourism, employment, advertising, etc) How could your class turn your Carnaval into a fundraising event?

CARNAVAL: Carnivals & Colonialization

SECONDARY LESSON

Arizona State Standard:

- **Reading:**R-P1 (apply reading strategies) R-P2 (analyze non-fiction)
- **Writing:** W-P4 (research document)
- **Listening and Speaking:** LS-FS5 (shares, presents) LS-FS6 (listens & responds) LS-FS7 (participates in activities)
- **History:** 1SS-P1(chronological & spatial skills) 1SS-P2 (research methods) 1SS-P3 (interpretation) 1SS-D1 (historical sources) 1SS-D2 (historical thinking)
- **Geography:** 3SS-P1 (using geographic tools) 3SS-P2 (regions) 3SS-P3 (social interaction, migration) 3SS-P5 (applying skills)
- **Arts:** 2AV-P1/P2/3AV-P2(cultural & historical relevance) 2AV-P4(role of art in society)

Goals &

Objectives: (1) Students compare and contrast different Carnivals throughout Latin America. (2) Students become familiar with the geography and colonial history of Latin America.

Length of lesson: 4-6 one-hour lessons

Materials &

Preparation:

video of Carnival in Brazil (see bibliography)
map of the Americas

research materials (library, internet, etc.)

*copies of History of Carnival reading (included in the beginning of these lessons.)

*check if appropriate for your community of learners.

LESSON:

First Period:

- Show a video of Carnival in Brazil to your students.
- Discuss where and why such a celebration occurs. Keep a list of questions and observations generated by the class.
- Have students individually read the History of Carnival page.
- Come back together as a class and review questions and comments from before.
- Collect generated questions and comments and display for all to refer back to when needed.

Second Period:

- Show a map of the Americas, pointing out the location of Brazil.
- Through questioning, have students share what they know about the European colonization of the United States and the American continents. Relate what they know about colonization to the reading from the last lesson, drawing from previous questions and comments. (Specifically, what they know about the Spanish conquest of Mexico or the British conquest of the United States of America to the Portuguese conquest of Brazil.

- Lead students to discuss if they think Carnival is the same in all parts of Latin America.
- Explain that the tradition of Carnival in many Latin American countries is an example of the effects of European colonization on the Americas (and in some cases, can show the effects the Americas have had on Europe and the United States.)
- In groups of 2 or 3, have students choose a Latin American location. (For example, some famous Carnivals take place in Trinidad, Veracruz, New Orleans, Rio de Janeiro.) Or, if students happen to be from a Latin American country, allow them to explore the tradition from their homeland.
- Have students research the Carnival celebration in this place, identifying the colonial power that penetrated the particular region of their investigation in the 18th century. Challenge students to identify elements of this culture as well as the indigenous and/or African cultures that are evident in the celebration of Carnival in this area today. Also find what this celebration has in common with other Carnivals in Latin America and how it is unique. (The internet and tourism brochures might be useful resources to begin such research.)

Third-Fourth-Fifth Periods:

- Allow students time to research Carnival in their particular region.

Closure:

- Have groups of students share what they discovered about Carnival.
- While students are presenting, keep track of the different characteristics they mention.
- After all have presented, review the list of characteristics. As a group, generate a list of European, African and indigenous influences that are prevalent in Latin American Carnivals.

Evaluation: Have students develop, verbally or in written form, how Carnival is an example of the Legacy of Colonialization in Latin America.

Extensions:

#1 Invite a samba band to perform for your class. (Instead of beginning the lesson with videos of Brazilian Carnival.)

#2 Compare Carnival and how it began to other traditions in Latin America, such as Posadas or Día de Muertos. Make a diagram displaying Latin American traditions and the historical, cultural and ethnic aspects that influenced them.

#3 Have a class Carnival with groups of students representing the different cultural and ethnic elements of Brazil. Have each group write lyrics for a samba song for this particular element to be sung during the Carnival.

CARNAVAL BIBLIOGRAPHY

SECONDARY:

Cowly, John, *Carnival, Canboulay and Calypso: Traditions in the Making*, Cambridge University Press, March 1996.

This book traces the evolution of Carnival and secular black music in Trinidad and beyond. Contemporary newspaper reports, colonial documents, travelogues, oral history and folklore provide an authoritative treatment of a fascinating story in popular cultural history.

Guillermoprieto, Alma, *¡Samba!* Vintage Books, August 1991

The author follows the preparations from the perspective of the champion Manguiera team, 5000 strong, and finds a serious community project to which all contribute despite their poverty and the high cost of costumes. The Manguiera team honors its African roots in its themes.

Mason, Peter, *Bacchanal: The Carnival Culture of Trinidad*, Temple Univ. Press, 1999

The past, present, and future of carnival, using not just personal observations and printed sources but also interviews with a wide variety of participants, including performers, pan tuners, designers, and stick fighters. Carnival brings together nearly all aspects of Trinidad's cultural identity—religion, music, language, humor, folk traditions, politics, gender roles, ethnic traditions, even food and sport. The author explores its wit and its vulgarity, its colors and heart-pounding noise, its competitiveness and spontaneity, the months of hard work to produce two days of exuberant self-abandonment—all the complex energies that lead to "Bacchanal!" Companion CD available

McGowan, Chris, Pessanha, Ricardo, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil*, Temple University Press, 1998

A comprehensive history of popular music in Brazil. Illustrations help achieve the authors' goal of inspiring interest in this music. Current music and musicians are introduced, social analysis is provided, and includes a discography of 1000 titles.

McGowan, Chris, Pessanha, Ricardo, *Carnaval in Rio de Janeiro and the Samba Schools: A History and Introduction to Brazilian Carnival*, Temple University Press, 1998

The Samba Schools have been an integral part of Rio's Carnival and have evolved into a grand spectacle, an overwhelming experience for both participants and observers. The parades encompass dazzling floats, outlandish costumes, thousands of dancers, and veritable symphony orchestras of rhythm.

Teissl, Helmut, *Carnival in Rio*, Abbeville Press, 2000.

The next best thing to being there. A photographic celebration of Rio's annual Carnival, paired with a CD of the rhythms and sounds of the festival.

PRIMARY:

****Ancona, George, *Carnaval*, Harcourt, 1999**

The people of the Brazilian town of Olinda sew costumes, paint masks, and create giant puppet as they prepare for carnival. Like Mardi Gras in New Orleans, carnival is a five-day festival of parades, dancing, and singing. But unlike Mardi Gras, Olinda's carnival still celebrates the traditions and folklore of the people and the shared cultures—indigenous, European, and African—that make up Brazil.

Dorros, Arthur, *Tonight Is Carnaval*, Puffin, 1999

The text, illustrated with photographs of arpilleras (three-dimensional fabric wall hangings), covers three days in the life of a Peruvian boy as he and his family prepare for a carnival celebration in the nearby village. The boy describes the everyday work that must be finished as he anticipates the festivities and practices the music he will play with his band. The information about the daily life of the people of the Andes is reinforced by the brilliantly colored folk art.

Gabbert Lisa, *Mardi Gras: A City's Masked Parade (Festivals! USA)*, Powerkids Press, January 2003

The tradition of Carnival celebrated in New Orleans is explored through pictures.

Heinrichs, Ann, *Brazil*, Children's Book Press, 1997,

Describes the geography, plants, animals, history, economy, culture, and people of Brazil.

**** = Copies available from the Center for Latin American Studies,
University of Arizona.**

CENTER FOR LATIN AMERICAN STUDIES: Carnaval Videos

(B 2) *Black Orpheus* (Lopert films, Inc.) Director Marcel Camus' quintessential love story based on the Greek myth of Orpheus and Eurydice is set against the vivid backdrop of carnival in Rio de Janeiro. Orpheus, the streetcar conductor, falls hopelessly in love with Eurydice; winner of the Grand Prize at Cannes as well as an Oscar for Best Film. Portuguese w/Eng. subtitles. 103 min. France/Italy 1959

(B 22) *Susanna Sharpe and the Samba Police* (U.S. Dept of Education & Univ. of Texas Institute for Latin American Studies) Video shows different instruments and rhythms of Brazilian music. Songs in Portuguese, narration in English. 30 min. 1992

****The Spanish language network *Telemundo* often shows a few hours of the Carnaval footage from Brazil each February.**

The History of Carnaval

Throughout the world, every year, countries take part in a festival, which is based upon the Christian season of Lent. In most countries, the festival is called Carnival. In the United States you might recognize the celebration by the name of Mardi Gras. In the past this event has been marked by parades and masked balls for members of the Catholic Church. Today Carnival has become a widely attended, secular event that the Church might view as being filled with sin and excess, such as drinking and dancing.

The history that surrounds the modern version of *Carnaval* (in Portuguese) celebrated in Brazil today dates back to ancient Rome around the first century B.C.E. One of the most pressing concerns in the life of ancient Rome was fertility. Some practices of the Romans during their fertility festivals—sex, drunkenness and gluttony—went against the teachings of the early Roman Catholic Church. Even though the Church became powerful, it was unable to change many of these traditional activities, so it sought a way for the behavior to continue under Christian customs. One solution was to allow a big celebration before the season of Lent, the most serious time of the Christian year. People were allowed to follow the teachings of the Church and during Carnaval were able to participate in these particular behaviors. By permitting this celebration, it was easier for the Church to excuse these behaviors as essential to the happiness of the population.

The changes taking place in Brazil during the nineteenth century resulted in many limits to the power of the Catholic Church. In 1889, the church was separated from the state and the people were now allowed to practice religion in any manner they chose. Neither the state nor the church was allowed to interfere with religious practices. In this atmosphere, modern Carnaval was born.

The present day practices of Carnaval also arose from the abolition of slavery in 1888. Following the emancipation of Black slaves in Brazil, two distinct groups formed among ex-slaves. One group who were able to retain their jobs in the city and the other group who were poor, jobless and forced into the favelas in the outskirts of the cities. While these two groups were separated, their love of dance and music remained a bond that led to the formation of the samba schools and a need for a festival to show off their moves to one another. Thus, there was a motive for celebration and a need for a festival for all to compete in. The new celebration that was born out of the emancipation of the slaves in 1888, and the separation of church and state around this same period, remained connected with the season of Lent and has today become a celebration of grand proportions that attracts many observers from all over the world.

Today, the preparation for Carnaval in Brazil begins a year prior to the event, which provides full-time employment for many people. The events have become so important, and of such great value to the people of Brazil, that

preparations for the party must be started as soon as the previous year's festival ends. Another positive aspect for the people of Rio de Janeiro is the steady stream of tourists that have been drawn to this event. During Carnival, the tourist industry booms, bringing money to all levels of Brazil's economy. With Carnival being such an all-inclusive event the government has had to institute plans to keep the city running, as nearly five days are consumed by the festival and during this time the city is practically shut down.

Source:

Portland State University, Latin American Center, Latin American Website Project, [1http://www.intl.pdx.edu/latin/religion/carnival2.html](http://www.intl.pdx.edu/latin/religion/carnival2.html)

SAMBA SCHOOLS

The first samba schools were actually small groups with less than 50 people parading to a percussion sound, without specific costumes. These groups, called *blocos*, began to incorporate imaginative, daring ideas. The first famous *bloco* in 1928 was called *Deixa Falar* in Rio de Janeiro. These parades soon became well-organized competitions. The first was in 1932 and was won by a *bloco* named *Mangueira*. In 1935 samba schools were officially registered as *gremios*, or recreation clubs. During the 1940s and the 1950s, samba schools became associated with the colors of the flags they would wave and the music they would play during their performances. Particular samba schools became well known for their particular colors and music, the same way certain sports teams are associated with certain colors and symbols. During the 1960s and 1970s, samba schools began to embellish their visual aspect, turning their music and dance into grand theatrical pieces of art. Often, famous artists would contribute their work to certain samba schools and their performances.

Some samba clubs have spontaneous samba groups and musicians, but are not highly organized like a samba school. Their atmosphere is that of a club where people go to hear samba and dance. There are also many places to learn how to play and dance samba, but these are not called samba schools. The instructors may belong to a samba school, but teaching how to dance is not a part of a school's responsibility. Rather, samba schools are more like dance companies in the United States, except that they have their own musical group that writes its own songs.

Carnaval parades are no longer simple contests between different neighborhoods in Rio de Janeiro. The last twenty years have brought great economic rewards for winning samba schools. This competition for monetary gain has motivated schools to incorporate marketing and advertising strategies, filling the tradition with pop-music and pop-culture.

Today, a samba school must have the following: a *bateria* (a group of drummers) that composes its own songs, a group of *baianas*, (flag-bearers), a ballroom master, and a parade once a year in a formal setting with a chosen theme. A *bloco* is a mini-samba school. *Blocos* have a percussion unit and dancers and participate formally in parade formations once a year. The biggest and best-known samba schools are located in Rio de Janeiro. Some of the most famous samba schools are: *Imperatriz Leopoldinense*, *Mangueira*, *Beija Flor*, *Portela*, *Viradouro*, and *Unidos da Tijuca*.

Samba originated in the rhythms of African slave music. The word *samba* actually means "navel bump" in the Quimbundo language. Quimbundo is the language of the Bantu people, who were brought to Brazil during the slave trade over four hundred years ago. The Bantu people were from the area in Africa that today we know as Angola.

SOURCE:

<http://sambistas.online.fr/en-france/defsHistoireEn.html>