

**Connections between street and university:  
First Training Course of Capoeira Teachers**

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**Abstract**

Studies on knowledge concerning capoeira were distributed for analysis by Silva (2017) in three categories: knowledge related to the production of shows, the production of events and training courses. Based on the analysis of the archives of the Capoeira Água de Beber Cultural Center, between the years 2002 and 2006, we attempted to register the existing relationships between capoeira and the university, that is, how formal and informal knowledge are articulated within the scope of actions undertaken to set up training courses in the group. As a methodological resource, a case study was used, and it can be noticed that the promotion of dialogue between capoeira masters, researchers from different scientific areas and university professors is inserted both in the formation of the capoeira practitioner who intends to act as capoeira teacher or not and in the formation of an audience interested in the study of Brazilian ethnic and racial culture and relations, specifically from Ceará.

**Keywords**

Cultural patrimony. University events. Methods for teacher training.

**Conexões entre rua e universidade:**

**I Curso de Formação de Professores de Capoeira**

**Resumo**

Os estudos sobre saberes concernentes à capoeira foram distribuídos para análise por Silva (2017) em três categorias: saberes relacionados à produção de espetáculos, à produção de eventos e a cursos de formação. A partir da análise de arquivos do Centro Cultural Capoeira Água de Beber, situados entre os anos de 2002 e 2006, procurou-se registrar as relações existentes entre capoeira e universidade, ou seja, como os saberes formais e informais se articulam no âmbito das ações empreendidas para a constituição de cursos de formação do grupo. Como recurso metodológico, recorreu-se ao estudo de caso, podendo-se constatar que a promoção do diálogo entre mestres de capoeira, pesquisadores de diferentes áreas científicas e professores universitários se insere tanto na formação do capoeirista que pretende atuar como professor de capoeira ou não como na formação de um público interessado no estudo sobre cultura e relações étnico-raciais brasileiras, especificamente cearenses.

**Palavras-chave**

Bens culturais. Eventos universitários. Métodos para formação de professores.

**Conexiones entre calle y universidad:  
I Curso de Formación de Profesores de Capoeira**

**Resumen**

Los estudios sobre el conocimiento de la capoeira fueron distribuidos para su análisis por Silva (2017) en tres categorías: conocimiento relacionado con la producción de espectáculos, con la producción de eventos y con cursos de capacitación. A partir del análisis de los archivos del Centro Cultural Capoeira Água de Beber, ubicado entre los años 2002 y 2006, se intentó registrar las relaciones existentes entre la capoeira y la universidad, es decir, cómo se articulan los conocimientos formales e informales dentro del alcance de las acciones emprendido para establecer cursos de entrenamiento grupales. Como recurso metodológico, se utilizó un estudio de caso, por medio del cual se pudo ver que la promoción del diálogo entre maestros de capoeira, investigadores de diferentes áreas científicas y profesores universitarios se inserta tanto en la formación del capoeirista que tiene la intención de actuar como maestro de capoeira o no así como en la formación de una audiencia interesada en el estudio de las relaciones y cultura étnicas y raciales brasileñas, específicamente de Ceará.

**Palabras clave**

Patrimonios culturales. Eventos universitarios. Métodos para la formación del profesorado.

**1 Introduction**

The knowledge discussed in capoeira training courses represent one of the socioeducational activities undertaken by the Capoeira Água de Beber Cultural Center (Cecab, in Portuguese), since its foundation in 2002, according to Silva (2017). Such training endeavors are contextualized in the beginning of the 21<sup>st</sup> century, a historical moment marked by legal texts supporting capoeira as intangible cultural heritage, such as the following documents: Decree n. 3.551 (BRASIL, 2000); Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003)<sup>1</sup>; and Law n. 10.639 (BRASIL, 2003). These facts contributed to the culmination of capoeira's admission in two record books of Brazilian intangible cultural heritage, the inclusion of the work of

<sup>1</sup> The decree instituted the record of cultural assets of an intangible nature that constitute the Brazilian cultural heritage, creating the National Program for Intangible Heritage and providing other measures. The Convention, in turn, internationally confirms the record as a legal tool for preservation, acknowledgement and valorization of intangible heritage, leading to the creation of the Intangible Heritage Department at the National Institute of Historic and Artistic Heritage (Iphan, in Portuguese) in the following year.

capoeira masters in the *Knowledge Record Book* and of capoeira sessions in the *Forms of Expression Record Book*.

Based on the acknowledgement of capoeira as an educational practice, filled with different ways to see, feel and execute, we highlight the importance of recording the constant modernization of this cultural phenomenon, originated in immemorial centuries (REGO, 1968), whose significance is connected to Brazil's own history (PIRES, 1996; REIS, 2010; SOARES, 1998; VASCONCELOS, 2009). In Ceará, we can verify capoeira educational actions in formal education institutions causing the dissemination of that physical practice since the 1970s (SILVA; VASCONCELOS; FIALHO, 2014).

In the national sphere, this period was characterized by social empowerment that happened due to the expansion of capoeira in different Brazilian states. Subsequently, there was also an increase in political, ideological and market disputes, such as the traditional divergence between regional and Angola capoeira schools. Some concepts involved the context of that time, such as the connection between that cultural practice and gymnastics, sports, wrestling, martial arts and folklore, reflecting a multi- and interdisciplinary nature of capoeira as educational practice. It followed the Education path toward liberation and democracy (VASCONCELOS; FIALHO; LOPES, 2018).

However, we intend, with this study, to continue and contribute to the history of capoeira in Ceará as an educational practice also inserted in formal education institutions. Therefore, we intend to tackle the question about epistemological connections between capoeira and university, that is, unravel how formal and informal knowledge articulate within the scope of actions endeavored for the constitution of training courses at Cecab.

In this sense, generally, this article aims to elucidate existing connections between capoeira and systematized/academic knowledge. Specifically, we want to record enterprising educational actions based on the analysis of the first training courses undertaken by the aforementioned capoeira group. As a methodological resource, we stipulated the case study and, consequently, the detailed analysis of different types of document, such as projects, flyers, reports, pictures and interviews.

According to Yin (2015), the case study methodology is suitable when someone intends to describe, explain or interpret a contemporary social phenomenon, a case, in its real-world context, especially when there is little or no control over a great number of collective entities. According to Flick (2009), the objective of that methodology is the description, the reconstruction, with the possibility to analyze people, communities, organizations and institutions and the need to identify a significant case for the issue being researched.

In this context, we chose the institution Cecab due to their pioneer action in organizing capoeira training courses for a diverse audience. We highlight, among the many analyzed documents, the establishment of partnerships with public universities and private companies, structuring, since the 1<sup>st</sup> Gingamente, in 2006, a series of training actions, with the participation of renowned scholars, masters with significant knowledge of capoeira and/or traditionally Brazilian popular knowledge and government representatives.

In addition to two editions of the Gingamente project, the group have in their curriculum two professional training courses with workloads of up to 40 hours and two cycles of professional training, with educational actions on/of capoeira designed and developed over a year. We emphasize, though, that this article is delimited, time-wise, to the period of time between the 1<sup>st</sup> Gingamente and the 1<sup>st</sup> Training Course of Capoeira Teachers, that is, it consists of a longitudinal qualitative study, encompassing a search for the knowledge discussed and the organization mechanisms of those courses between 2006 and 2009.

Before that, Bezerra (2019), in the text “In times of excessive rains, the tree either falls or is invigorated”, presents documents proving the connection between knowledge and partnerships involving capoeira and university based on the organization of two university symposiums in 1993 and 1994. Both symposiums were idealized by Francisco Carlos Cavalcante Cidrão, Master Samuray, *in memoriam*. We also highlight that the processes for the training of capoeira masters in other groups can – and should – be the subject of deeper studies.

Therefore, we understand that this study's focus is a contemporary and contextualized phenomenon in a complex educational scenario. Due to the huge number of capoeira groups and masters in the state, we chose to research in depth one single case: the actions undertaken for the constitution of capoeira training courses at Cecab and their correlations with local universities. These events' historical record fosters studies about formal and informal knowledge where the educational dimension of capoeira is inserted.

## 2 Theoretical framework

The act of teaching capoeira, traditionally part of an informal context, was kept alive in the transmission of knowledge, even when this practice was forbidden by the Imperial Criminal Code of 1830 and by the Criminal Code of the Brazilian Republic of 1890. Among the principles and values disseminated by this physical practice, we emphasize some reference points of African Brazilian origin, according to Brandão (2006): circularity, religiosity, corporeity, musicality, cooperativeness/communitarianism, ancestry, memory, playfulness and vital energy.

These educational principles are teaching-learning mechanisms that can be observed in countless physical practices of African and African Brazilian origins, such as: jongo, coco, popular games and capoeira. Readings of Abreu (2003), Almeida (1994), Canjiquinha (1989), Coutinho (1993), Pastinha (1977), Polak, Santana and Araújo (2014) and Santos (1991) confirm the information that throughout the 20<sup>th</sup> century the action of teaching capoeira was ruled by the aforementioned educational principles, in which we can glimpse the narratives that express the excellence of the orality of the legendary capoeira masters from Bahia in the 20<sup>th</sup> century.

Nevertheless, even confirming the value of spontaneous and informal cultural practices, it is interesting to emphasize the process of different ways to institutionalize capoeira through the decades. We can begin this historic reconstitution by remembering the attainment of an official license from the Secretariat of Education, Health and Public Assistance of Bahia for master Bimba, Manoel dos Reis Machado, in 1937, in order to legalize the Center for Physical and Regional Culture. Later, the same master was granted a certificate of Physical Education teacher and,

subsequently, an honorary doctor title by the Federal University of Bahia, titles that legitimized the importance of popular knowledge in a formal context (DECÂNIO FILHO, 1997a).

In 1941, leaderships of the Angolan style of capoeira, conferring emphasis to the enigmatic figure of master Pastinha, follow the same institutionalization path and attain a business license for the Capoeira Angola Cultural Center, a fact we consider as another element that endorsed a formalization process of that knowledge mediation. This new capoeira space, officially accepted by the authorities of Bahia, is embedded in a political cause for valorization, also undertaken by Bahia intellectuals and Black movements, of the older style of capoeira (DECÂNIO FILHO, 1997b). In addition, it is important to mention the nationalist political context of the Vargas Era and the subsequent search for Brazilian racial and cultural authenticity/affirmation in the academic environment of that time.

Both cases of officializing a capoeira space are permeated by common aspects. On one hand, we can state that, with these licenses, capoeira begins a new process of approximation with political power in Brazil and, consequently, with the formal education system. On the other hand, we infer that these facts are paramount for the consolidation of an eminently educational capoeira, whose practitioners see in its practice a philosophy of life, far from the exasperatingly marginalized and disorderly aspect disseminated by old media.

The news of those licenses in Bahia are determinant, but don't constitute an unprecedented phenomenon in Brazilian history of capoeira. We know that previously, amidst the nationalist gymnastic-hygienist sporting movement, there were rumors and an ideological perspective by intellectuals and the military for the implementation of capoeira as the authentic Brazilian gymnastics. We can find that assertive in Brasil (2007), study that describes the cultural movement of the *Belle Époque* and Coelho Neto's defense, circa 1910, for capoeira to become the authentic Brazilian gymnastics and/or Brazilian Physical Education, which should be taught at schools, in the military or any other educational place.

Still in the 1920s, Mello Morais Filho, author of *Capoeiragem e capoeiras célebres*, publicly corroborated the idea in defense of education-capoeira, this time within the concept of a legitimately Brazilian wrestling. Master Sinhozinho, mentioned in Brazil (2007), managed to maintain a capoeira gym in Ipanema, which operated since 1920 until the 1960s, removing, however, singing and musical instruments from capoeira practice.

Likewise, we have some examples of educational material published in the beginning of the 20<sup>th</sup> century. We allude to gymnastics guidebooks involving capoeira techniques, according to Capoeira (1998): *Guia da capoeira ou ginástica brasileira do quartel Mata-Porcos*, in 1907; a capoeira guidebook exclusively for military use, written by captain Ataliba Nogueira, advised by lieutenants Lapa and Leite; *Manual eu sei tudo*, from 1920, by Mário Aleixo, incorporating techniques from jujitsu, boxing and the Portuguese stick game; *Manual ginástica nacional, capoeiragem metodizada e regrada*, by Aníbal Burlamarqui, from 1928, which also incorporated new elements to the capoeira practice.

Therefore, it is noteworthy that the 20<sup>th</sup> century begins and continues in a perpetuation process of capoeira teaching, through different mechanisms and even with the support/acceptance of the government. Regardless of that acceptance, it is important to highlight the leadership of capoeira masters, who always seek new ways to amplify and disseminate their knowledge. On the other hand, the processes of capoeira inclusion, in different contexts, promote, to a greater or lesser extent, necessary changes and transformations in the knowledge of countless masters, including in the approximation with Brazilian universities. In the expansion of capoeira of the 21<sup>st</sup> century, there are two important events that approximate the capoeira practice and, consequently, the masters to the academic context: capoeira's title of intangible cultural heritage of Brazil and humankind and the implementation of Law n. 10.639/2003.

In this perspective, these events also reflect the continuity of this physical practice's political strengthening in the next century. Thus, we seek to establish a line of reasoning based on the knowledge systematization processes that permeate the universe of capoeira in a certain capoeira group, aiming to discover the ways of approximation to higher education institutions, avowed boosters of socioeducational

projects. We intend to follow, in the next section, the perspective of investigating, in a contemporary scenario, how the educational universe in/of capoeira at Cecab takes place in contact with universities in Ceará.

### 3 Data analysis

Cecab's leader is Robério Batista Queiroz<sup>2</sup>, who has practiced capoeira since 1982. The first name of this association was Art Nucleus Jogando com o Futuro, created on January 30<sup>th</sup>, 2002. In January 2005, there was an alteration in the association's statute, which was renamed Água de Beber Cultural Space and, in 2007, in a moment when there was already an established work of capoeira training and qualification, their corporate name changed to Capoeira Água de Beber Cultural Center (Cecab, in Portuguese) (QUEIROZ, 2015).

According to Silva (2017), the first years of this group were marked by the execution of researches and the organization of artistic shows, such as *Quilombo*, *Quilombinho*, *Nordesteando* and *Batuque para corpos que dançam*, as well as the elaboration of social projects involving children and teenagers. In order to obtain theoretical knowledge about the connections between capoeira and Black culture in the society of Ceará, as well as Ethics, Work and Motivation, master Ratto created the 1<sup>st</sup> Gingamente to contribute to the training of instructors, graduates and teachers. In reality, for Queiroz (2015, our translation), the objective was “[...] to awaken in capoeira classes a deeper subject of capoeira and for that subject to awaken the issue of capoeira training as school”.

The 1<sup>st</sup> Gingamente, which happened between October 19<sup>th</sup> and 21<sup>st</sup>, 2006, represents, in the group's history, an initiative to create a training course about knowledge concerning the universe of capoeira. We highlight that this course was carried out through a partnership between Cecab and the Department of Extension of the State University of Ceará. In our document analysis, we found a list of 43 people who graduated from that course and received certificates that confirmed, through signatures, that partnership. One fact that stood out was the justification for that extension project,

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<sup>2</sup> Former member of Capoeira Brasil Group, a group that originated from a separation in Senzala Group.



which emphasized the interest in promoting a reflection about the connection between the population of Ceará and African Brazilian culture, since the state of Ceará is acknowledged as the first to abolish slavery in Brazil.

According to Ratts (1996), the statement/common sense that there aren't Indigenous or Black people in Ceará is part of an invented tradition, which conditions invisibility to these ethnic groups. The author relays the information obtained by Chandler (1973), who confirms, based on Census data from 1804, 1808, 1813 and 1872, great Black influence in the constitution of the population of Ceará, since the percentage of Black and Brown people in the 19<sup>th</sup> century was always over 50%.

That said, we highlight that knowledge about the connection between the society of Ceará and a cultural practice of African Brazilian origins, as capoeira is characterized, is, in fact, a way to enter the concepts of memory and orality of the people of Ceará in search of affirmative elements. This debate correlates to achievements of the Black movement in the historical scope of the national legislative context, as seen in Brasil (2003), with the approval of Law n. 10.639 and the valorization of popular traditional knowledge, and Brasil (2000), with the approval of Decree n. 3.551, which regulates the record of intangible cultural assets.

The fact is that the society of Ceará isn't dissociated from the culture of population whitening of the Brazilian context after the abolition of slavery. In the face of this scenario, possibly the 1<sup>st</sup> Gingamente announced and attracted a diverse target audience, because it included capoeira practitioners, scholars of African Brazilian culture, researchers and students of History, Physical Education, Social Sciences and Social Service. There were lectures by capoeira researchers, among them José Gerardo Vasconcelos and Carlos Eugênio Líbano Soares: the former is a professor at the Federal University of Ceará and carried out a PhD research on Besouro Mangangá, a legendary capoeira practitioner, at the Federal University of Bahia; and the latter carried out Master's and Doctorate research on slaves' capoeira in Rio de Janeiro between 1808 and 1850, working as a professor at the Federal University of Bahia.

The initiative aimed to achieve the main objective of promoting the dissemination and valorization of African Brazilian culture and the capoeira culture in Ceará, with the following specific objectives: fostering theoretical studies about capoeira and history; stimulating research and studies about capoeira and African Brazilian culture; stimulating the exchange of experiences on research and didactics; increasing knowledge about the culture of Ceará; debating the origins and history of capoeira; and presenting and discussing research about distinguished subjects, in addition to analyzing the discourse and participation of capoeira masters in the state of Ceará. Lastly, among the competencies intended through that course, we recorded the intention of appropriating theoretical knowledge about history and project creation.

Different training activities are also verified in annual rope exchange events. Still in 2006, in addition to the ritual moment of rope exchange, there was also theoretical-practical learning with a guest from Bahia, who at the time had the status of capoeira co-master. Later a theoretical production intrinsic to the group about the sequences of teaching and internal statutes was published. In addition, there was a photography exhibit of work carried out in communities, a motivational lecture, other practical classes and the performance of a show created by the members themselves. In the same year, a DVD was released as a tribute to the International Capoeira Festivals that took place since 2003 in Parajuru, in the city of Beberibe, Ceará (SILVA, 2017).

The formative movement initiated with the execution of the 1<sup>st</sup> Gingamente can be understood as a capoeira training moment different from the baptism and the rope exchange, i.e., from the ritual of advancement in capoeira graduation, even though the rope exchange ritual had been happening associated to the execution of lectures and exhibits of projects carried out in the communities. After the 1<sup>st</sup> Gingamente, we observe several experiments of the group in the creation and execution of other projects with diverse themes – Table 1.

Table 1 – Summary of events carried out in 2007 e 2008

Year	Event	Educational practices
2007	Capoeira Festival in Guaramiranga	The Harmonizando a Capoeira com a Natureza Festival had the support of the city's Secretariat of Culture and Education, with the following program: capoeira workshops, lectures, percussion, regional dances, performance of the show <i>Quilombo</i> , experiences in the forest, berimbau workshop and a parade.
	Caxinguelês Meeting	It gathered more than 100 children from different communities from Fortaleza, and happened at Cecab's headquarters and at Praça Verde Historiador Raimundo Girão at Dragão do Mar Art and Culture Center with the following program: artistic and percussion performances, snack break, capoeira sessions, SOS Clima manifest on behalf of the environment and distribution of Easter gifts. This project paid homage to the caxinguelês of the 19 <sup>th</sup> century, minors who practiced capoeira and acted as vanguard in old capoeira groups in Rio de Janeiro.
	International Meeting of Masters in Venezuela	Partnership with the civilian association International Festival of African American Traditions (FITA, in Portuguese), in Caracas, Venezuela. This event had the participation of important names from the Brazilian capoeira scenario, such as Master Peixinho from Rio de Janeiro; Master Itapoã from Bahia, former student of Master Bimba and author of several books about capoeira; and Master Nenel, son of the legendary forefather Master Bimba. Cecab's participation in FITA happened since 2005, with a performance of the show <i>Quilombo</i> .
2008	1 <sup>st</sup> Course of Inclusive Capoeira	The banner mentioned capoeira as an art of inclusion and signaled that the course was aimed toward professionals in the capoeira field and general educators, also indicating that it corresponded to a study that encompassed educational activities with disabled people and the elderly.
	2 <sup>nd</sup> Gingamente	Happened during the 1 <sup>st</sup> International Festival of Capoeira Tribes, Berimbaus and Drums, on July 23 <sup>rd</sup> , 2008, with the participation of researchers from local universities, such as Eduardo Cunha, from the Federal University of Ceará, and one of the most renowned capoeira researchers in the country, Fred Abreu.
	1 <sup>st</sup> International Festival of Capoeira Tribes, Berimbaus and Drums	The 1 <sup>st</sup> International Festival of Capoeira Tribes, Berimbaus and Drums happened between July 20 <sup>th</sup> and July 27 <sup>th</sup> , 2008, with a competition of capoeira songs, workshops on capoeira, percussion and northeastern dances, a performance by Maracatu Solar and Tambor Venezuelano. On the second day, there was the Capoeira Culture Seminar: from Sports to Education. On the third day, there was the Black Tuesday Event, the creation of a mural about African American traditions and Racial (In)Equality. The capoeira masters invited that year were: co-master Dentinho, from São Paulo – Regional Capoeira Workshop; co-master Balão, from Bahia – Angola Capoeira Workshop; and Master Jogo de Dentro, from Bahia. Among many other activities, there was a discussion round about African American culture and politics and an ethnic fashion show.

Source: Prepared by the authors (2019).

In Cecab's projects, we often observe a mention of the need to disseminate Brazilian culture, where the issue of alienation versus valorization of Black culture can be noticed. In this dimension of reflection about different cultures, anthropological science has an incisive contribution and, according to Rocha and Tosta (2009), the connection between anthropology and education is necessary to understand that the teaching-learning spaces are broad and filled with symbols, meanings, forms of power

and alterities that require constant reassessments of concepts and theories and need an investigative eye over the manifest and implicit dimension of social groups in an endo-culture process, that is, the process of acquired and extrinsic learning.

It is important to mention projects that preceded the 1<sup>st</sup> Qualification Course in order to understand the connection between this diversity of experiences in the promotion of educational events and the theoretical construct discussed in future qualification courses. Based on that analysis, we observe that knowledge considered relevant in the structure of the 1<sup>st</sup> Qualification Course was, in fact, initially experienced in previous projects. Among these subjects, we highlight, for example: the connection between capoeira and the environment and with other knowledge interrelated to teaching-learning for a diverse group, i.e., from children to disabled people, as well as the connection of capoeira as a professional action space.

We observe that, in addition to practical experiences, the opportunities created by lectures and debates also change the perception, thoughts and actions of the group leader, developing his desire to enrich and broaden the understanding of capoeira's educational potential and transformative action. Among the lectures that fostered the most desire to obtain more knowledge and promote continued training for capoeira practitioners, we can mention Fred Abreu's presence in 2008 at the 2<sup>nd</sup> Gingamente:

In the 2<sup>nd</sup> Gingamente we also had Fred Abreu, great capoeira mentor in the world and a person who contributed to our way of thinking about capoeira. It gave us such a shock, the dimension that is capoeira as school! [...] After the lectures we awakened to trainings, qualification! [...] Continued training would have to continue because the subjects concerned several aspects and were very encompassing. (QUEIROZ, 2016, p. 3, our translation).

When the capoeira master states his acknowledgement of the dimension of capoeira as school, of the importance of professional training to work in different knowledge fields, we enter the connection between capoeira and work, which also enables the decrease of social inequality through the valorization of local culture (LARA, 2016), considering that every work intervenes in nature and in one's self, as an expression of freedom, in its primary essence, facilitating different cultural manifestations based on a critical approach of educational praxis (GENÚ, 2018).

The structure of the 1<sup>st</sup> Training Course of Capoeira Teachers leaned on that experience and had a more complex nature, from a theoretical, logistic and operational point of view. In order to analyze this first training course by Cecab, we initially selected 117 files, among projects, reports, evaluation sheets, flyers and schedule. The course had a 40-hour workload, aiming to contribute to the pedagogical training and professional qualification of masters, teachers and students of capoeira, and was also extended to Education professionals in general. As one of its characteristics, there was a partnership with the Federal University of Ceará, through the Nucleus of Work Psychology and the Teachers' Association from that university, and it took place between January 12<sup>th</sup> and January 17<sup>th</sup>, 2009.

The profile of the 72 students who enrolled consisted of people between 18 and 47 years of age, 59 men and 13 women. There were participants from Aracaju, Petrolina and 12 cities of Ceará, with different education levels. The audience consisted of a diverse profile: there were High School and Master's students; concerning capoeira graduation, there were beginners and masters. Due to certifying some type of social work in communities, 74% of participants had a discount.

We observed that they studied general themes related to Psychology, Pedagogy, Anatomy, Inclusive Capoeira, Vocal Techniques, Physical Education and First Aid, as well as themes specific to capoeira, such as discussion rounds about teaching methods and techniques, characteristics and styles and about the importance of creating capoeira institutions enrolled in the National Registry of Legal Entities (CNPJ, in Portuguese), a lecture about Culture, History and Didactics of Capoeira and a Round Table Discussion about regulating capoeira as a profession, always considering multicultural education (ABU-EL-HAJ; FIALHO, 2019) in the perspective of respect toward diversity.

We observed that teachers who taught the 1<sup>st</sup> Training Course of Capoeira Teachers worked in higher education. This project's coordinator was Maria de Fátima Sena e Silva, *in memoriam*, professor of the Psychology course at the Federal University of Ceará and member of the Nucleus of Work Psychology at the same institution at the time, who also gave a lecture on the psychological aspects of identity construction. The teaching staff of that course consisted of professionals from different scientific fields, such as: Psychology, Pedagogy, Physical Education, Physical Therapy, Music, Nursing, Sociology, in addition to capoeira masters. The presence of Luís

Renato Vieira, capoeira master, sociologist and professor at the University of Brasília, was one of the highlights of the course due to the vast academic and professional history of this capoeira practitioner.

For the debate about the issue of regulating capoeira as a profession, some authorities were invited, such as the regional superintendent of work and employment and a representative from the City Council of Fortaleza. This debate was mediated by Master Ratto Robério, and one of the most debated issues was related to the Proposed Bill n. 7.150/2002, since it was a popular topic and concerned the acknowledgement of capoeira practice as a profession through a categorization of professional athlete.

According to that law, controversial even then, capoeira would be acknowledged as dance, wrestling and competition, and capoeira practitioners would be considered apt to participate in public or private events in exchange for payment. Law n. 7.150/2002 stated that this professional class wouldn't submit to regulations and inspections by the Physical Education Federal Council, but by the Brazilian Capoeira Association.

In summary, we observed in the data analysis that the issue of qualification in capoeira discussed in this article involves problematizing themes concerning the existing confluences between formal versus informal education, regulation of the capoeira profession versus professional action and job market, knowledge concerning the professional action of the capoeira practitioner versus knowledge necessary to Human and Social Sciences in general.

#### **4 Final consideration**

Training courses cited in this text mention the approximation of capoeira and Ecology, Psychology, Pedagogy, Anatomy, Inclusive Capoeira, Vocal Techniques, Physical Education, First Aid, Capoeira Characteristics and Styles, Culture, Brazilian History, constituting an interdisciplinary dialogue or metaphorizing a true knowledge exchange. Each field of knowledge mentioned seems to be able to contribute to training capoeira practitioners nowadays.

The qualification of capoeira practitioners to work in the educational context is a reality, consisting of a field of work that has been affirming itself and expanding in society. However, there are also issues that need reflection about the current state of capoeira; among them is the issue of the accelerated process of group formation. In this article, we don't intend to enter the study on the professional regulation of capoeira practitioners, but we wonder about the quality, commitment and qualification to work in different areas of society.

During the analysis of selected projects, in this study, we ascertained fundraising mechanisms to structure these qualification courses, making them examples of entrepreneurial practices with a strong educational slant. The operation and structure of these capoeira projects have the objective of promoting cultural actions related to the research and dissemination of African Brazilian culture, such as cultural performances, organization of capoeira meetings, lectures, workshops and even professional qualification courses.

The educational dimension of capoeira in Ceará needs reflexive study about knowledge discussed in events, among them teaching-learning methods. This study proposed to carry out an immersion in capoeira knowledge and teaching methods through an analysis of Cecab's educational practices. The analysis of educational practices in other capoeira groups in the state may contribute to the intelligibility of the expansion of this sociocultural dynamic in the state of Ceará, as well as the contributions that capoeira can offer to the formal education system.

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