

Capoeira and terreiros: demystifying relations between Afro-Brazilian cultures at school

ARTICLE

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Abstract

The aim of this study is to identify the aspects and relationships between capoeira and terreiros that contribute to anti-racist education at school. The central question of the article is: How can Africanities be worked on in school? As initial results, it is possible to see the relationship between Afro-Brazilian cultural manifestations, given that they are Afro-diasporic cultural productions, crossed by Africanities and which disseminate civilizing values. Finally, a proposal is presented that questions the reality of the relationship between capoeira and terreiros at school. In conclusion, it is clear that schools can and should embrace Afro-Brazilian culture, as capoeira, terreiros and other cultural heritage foster emancipatory education and anti-racist education.

Keywords: Capoeira. Terreiros. Afro-Brazilian culture. School.

Capoeira e terreiros: desmistificando as relações entre as culturas afro-brasileiras na escola

Resumo

O objetivo deste estudo é identificar os aspectos e as relações entre capoeira e terreiros que contribuem para uma educação antirracista na escola. A questão central do artigo é: Como as africanidades podem ser trabalhadas na escola? Como resultados iniciais, é possível perceber as relações entre as manifestações culturais afro-brasileiras, considerando que são produções culturais afro-diaspóricas, atravessadas por africanidades e que disseminam valores civilizatórios. Por fim, é apresentada uma proposta de questionamento da realidade que trabalha a relação entre capoeira e terreiros na escola. Concluindo, fica claro que a escola pode e deve abrigar a cultura afro-brasileira, pois a capoeira, os terreiros e outros patrimônios culturais favorecem a formação emancipatória e a educação antirracista.

Palavras-chave: Capoeira. Terreiros. Afro-Brazilian culture. School.

1 Introduction

The subject of this study revolves around the relationship between capoeira and terreiros, both of which have assets recognized as cultural heritage. According to Ferreira Neto (2018), capoeira had its roda and the masters' craft recognized by the National Historical and Artistic Heritage Institute, IPHAN, in 2008. In addition, the capoeira roda was also recognized as a cultural heritage of humanity by UNESCO in 2014. Ferreira Neto and Correia (2023) indicate that terreiros are spaces of worship for Afro-Brazilian religious manifestations, which constitute a cultural heritage that can be protected by tombstones, registers, inventories and other forms of protection, with examples of cultural goods protected by these instruments.

Queiroz (2020) indicates that when thinking about the recognition of intangible cultural heritage, especially those of African origin, such as the capoeira roda and the craft of capoeira masters, IPHAN indicated the need for safeguarding actions relating these assets to religious intolerance, the result of the process of delegitimization of these manifestations by nationalist and religious fundamentalist thinking, which was greatly emphasized in the pandemic scenario and continues in the post-pandemic. According to Cunha Junior (2022), these Afro-Brazilian cultural productions are based on Africanities, which are the result of the African diaspora in the context of criminal slavery and racist Brazilian capitalism.

Therefore, the topic is delimited in the relationship between capoeira and terreiros, Afro-Brazilian cultural heritage that is permeated by Africanities. Having delimited the topic, the problem of this research consists of the following question: How can Africanities be worked on in school? The hypothesis is that the school is a place where anti-racist education, based on Afro-Brazilian civilizational values, can demystify relations between cultural productions of African origin. The aim of the study is to identify the aspects and relationships between capoeira and terreiros that contribute to anti-racist education at school. In this way, the study shows its relevance by demystifying the relationships between these Afro-diasporic productions in the school environment, in an anti-racist action.

The personal justification stems from the author's immersion in the practice of capoeira for more than three decades. The production of material for study and reflection on the relationship between Afro-Brazilian cultural assets is the pedagogical and academic justification, as it can contribute to the training of professionals working in anti-racist education. The political and social justification lies in increasing the autonomy and recognition of Afro-Brazilian identity as an integral part of the civilizing process in Brazil.

2 Methodology

This study uses a qualitative research approach, as it considers both subjective and objective aspects of its development. According to Campos (2022), it is a specific type of approach that deals with the analysis and interpretation of complex data on human behavior, attitudes and habits.

The type of study carried out has an ethnographic basis, as the researcher is immersed in the cultural practice analyzed and in the school setting, as he is a capoeira master and basic education teacher. The research follows in the footsteps of Silva and Ferreira Neto (2021) who, in seeking to understand the connections and interlocutions between historical subjects in a study on the history of capoeira in Ceará, set out to share memories, which they did through autobiographical accounts produced in the midst of ethnographic immersion.

Thus, driven by my memories throughout my career in capoeira, experiencing situations of racism, I began by participant observation to collect fragments of experiences, in the form of autobiographical accounts, which narrate situations in which prejudice was manifested in the relationship between capoeira and terreiros. The immersion took place at the José Bonifácio de Sousa Municipal School - EM JBS, run by the Fortaleza Municipal Department of Education - SME Fortaleza, where I have been developing the Capoeira at School project since 2017. However, the time frame includes experiences between 2022 and 2023, the period in which the Capoeira and Terreiros proposal was developed and awarded the SME Fortaleza Notice of Good Practice. The reports were analysed in order

to draw up a reflection and conception of an anti-racist education proposal that highlights Afro-Brazilian civilizational aspects as a form of pedagogy of difference.

3 Results and Discussion

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Ribeiro (2019) warns against thinking that the concept of place of speech restricts the flow of ideas, closes a discussion or imposes a vision. However, he also highlights the importance of understanding the place from which one speaks, as it is necessary to think about the hierarchies that were structurally conceived by criminal slavery and racist capitalism, based on colonialism and patriarchy, with the aim of silencing minority populations.

Kilomba (2019) features the image of Anastasia, forced to wear a mask that silenced her. This is a representation of colonial oppression that presents the mouth as a place of silencing and torture. The mouth, as a means of expressing speech, becomes the organ of racism's repression. According to Spivak (2010), South-Brazilian groups, or minoritized populations, cannot speak, because their place as human is not recognized, and from this perspective they are not subjects of rights.

Afro-Brazilian cultural manifestations are re-elaborations of Africanness (CUNHA JUNIOR, 2001), Afro-diasporic productions of knowledge and practices that work on civilizing values (TRINDADE, 2005) of African origin. These cultural assets, the legacy of African culture in Brazil, are irrefutable proof of the contribution of black populations to the Brazilian civilization process. These productions are channels of speech that have not been silenced, that have been expressed not only through the voice, but through the whole body.

That said, I ask my ancestry for permission to occupy a place of speech in relation to Afro-Brazilian cultural manifestations. I'm a cis man with white skin, but not white because I'm the descendant of a black woman, and I'm part of an Afro-Brazilian cultural manifestation, which has undergone a process of whitening, but which retains elements of a struggle against the status quo, because since its genesis it has stood up against oppression, which in the colonial period was manifested above all by criminal slavery.

Today, capoeira is updated and opposes racist capitalism, which continues to try to silence minority populations, such as the black population, the LGBTQIAPN+ community, feminists, among others.

3.1 Memories as a beginner capoeirista

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At the beginning of my involvement in capoeira, I was faced with prejudice in relation to Afro-Brazilian manifestations. As I passed in the street, I heard jokes like "look at the macumbeiro", in other words, they associated macumba with capoeira, and vice versa. That association bothered me, and it was caused by a reproduction of the idea disseminated among capoeiristas that "capoeira is not macumba". It was said that Mestre Bimba, creator of Capoeira Regional, a style understood by many as a form of whitening, had removed the atabaque from his battery of instruments so that the cultural practice would not be associated with Afro-Brazilian religious rituals.

Macumba was a pejorative term used for the diversity of Afro-Brazilian religious manifestations, which can be reframed and used in the plural to refer to the different identities that are linked to religions of African origin, after all, the rituals that are part of this spectrum have their origins in various African peoples in diaspora. According to Ferreira and Correia (2023), the struggle for the right to exist in the context of criminal slavery, the result of Eurocentric oppression, and contact with native peoples, promoted the emergence of various expressions of religiosity in Brazil, including candomblé, which originated from different peoples, such as the Yoruba, Bantu and Jeje, worshipping a pantheon of entities, respectively, orishas, inquices and voduns. Macumbas are spread all over Brazil, with the marks of local peculiarities: tambor-de-mina in Maranhão, xangô in Pernambuco, candomblé and umbanda, which are organized with their own particularities in various Brazilian states.

Even today, it is possible to see the reproduction of the "capoeira is not macumba" discourse among some capoeiristas. When faced with the news that pseudo-evangelical pastors, who are actually criminals because they associate capoeira with macumba,

warning that the practice is harmful to children and adolescents and that they are approaching the devil, they fall under religious racism, conduct classified as a crime by Law No. 7.716, of January 5, 1989, which deals with the crime of racism, which says the following in its Art. 1: "Crimes resulting from discrimination or prejudice based on race, color, ethnicity, religion or national origin shall be punishable under this Law" (BRASIL, 1989).

It should be noted that in the 1990s, when I started practicing capoeira, the idea "capoeira is not macumba" was disseminated by many. Today, this idea has been rethought by many and is less widespread. Just as there are many macumbas, there are many capoeiras, the plural indicating the differences. These cultural manifestations do not express one identity, but identities in the plural and in multiple ways, highlighting the differences.

It is necessary to emphasize the differences in confrontation with an identity, because the ideology of national identity has already permeated capoeira, in the period of decriminalization, when modernist ideas entered this universe, whitening the logic of Afro-diasporic knowledge production. According to Campos (2001), then-president Getúlio Vargas, in the 1950s, even stated that capoeira would be the only authentically national contribution to physical education.

Hall (2019), when talking about the nation, points to the creation of a national culture that tries to unify identities. According to the author, "[...] no matter how different its members may be in terms of class, gender or race, a national culture seeks to unify them in a cultural identity, to represent them all as belonging to the same great national family" (HALL, 2019, p. 35). These purified identities have a scope in the resurgence of nationalism and the growth of fundamentalism, in order to stifle differences.

Thinking about identity and difference runs counter to the idea of national identity in the singular, which tries to override diverse identities and the multiplicity of differences. In society, there are various identity nuances, especially in the Brazilian context. With this in mind, strategies need to be devised that work as a counterpoint to national culture as a

unit, as this homogenization stifles the multiplicity of differences and the plurality of identities.

3.2 Memories of being a capoeira master at school

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I started teaching capoeira in the 1990s, more precisely in 1996, when I was 17, about four years after I started. During this period, I still heard the pejorative joke "look at the macumbeiro", and the association with religious expressions still bothered me, because, for me, it was still a very distant universe, full of mysteries, unknown.

At the same time as I was surprised and annoyed by the association that prejudiced people made between capoeira and macumba, I wasn't surprised by the songs that are marked by lyrics that refer to Afro-Brazilian deities, such as the passage heard in capoeira rodas "Ogum is my godfather, he's a warrior of the sky and guardian of the moon; and on earth my blood is steel and a sharp knife doesn't pierce". All the attempts at whitening have not silenced the voice of the songs and the sound of the drums. Kilomba (2019) points out that society reflects the colonizers, in other words, it becomes a space of white people who reproduce themselves as the standard in the midst of diversity, without any respect for differences. The image of Anastasia's mask represents one of the devices of racial repression, which work to silence the black population and legitimize themselves as an oppressive norm that excludes all human dignity. Despite the existence of a power structure that makes it difficult to hear voices, they echo and the drums beat.

Currently, I continue my career in capoeira, training, studying, researching, teaching in a school project, facilitating experiences and giving lectures in capoeira groups, social projects, schools and universities. I still come across racist situations in relation to capoeira, and the association between capoeira and macumba continues, although a little less frequently. In the Capoeira at School project, which I run at EM JBS, I still hear reports of students inviting their classmates and receiving the following responses, among others: "They won't let me train because capoeira is macumba"; "They won't let me train because it's a man's thing"; "They won't let me train because it's dangerous at night".

The first justification, which still recurs among boys and girls for not training, made the association between capoeira and macumba, still with a pejorative background. The second justification for not giving parental permission refers to gender and the last justification is related to the environment, the outskirts of Fortaleza. In other words, in addition to religious racism, there is an expression of sexism, relating capoeira to "boy stuff", and the link between the periphery and marginality.

Returning to the justification: "They won't let me train because capoeira is macumba". It's noticeable that this discourse became more recurrent after the pandemic, on the return to activities, in the space for Bolsonaroism, which works on nationalism and religious fundamentalism. It's probably not Bolsonaroism's aim to reject capoeira, given that there are many capoeiristas who are Bolsonaroists; possibly, it's a side effect caused by religious fundamentalism. This nationalism resumes the idea that capoeira is Brazilian, that the people have a single identity, another problem that leads to the first, they feed back on each other.

With this problem reverberating in schools and capoeira groups, we need to strengthen plural identities. The pedagogy of difference, according to Silva (2014), sees Afro-Brazilian cultural productions as a form of power capable of pushing to establish a legitimate space, with equality. In order for Afro-Brazilian manifestations, such as capoeira, to be in school in a linear way, on equal terms with compulsory curricular content, it is necessary to work towards an intersectoral policy in which, at the very least, the culture and education portfolios engage in a dialog so that productions arising from the multiplicity of differences and identity pluralities can be accessed without distinction. The energy of love that surrounds the cultural articulators drives the struggle for existence, which opposes what Mbembe (2018) calls necropolitics, which is initiated by the state with the aim of excluding, or even exterminating, minority populations.

Speeches like these, based on religious fundamentalism, can rekindle the persecution of Afro-Brazilian cultural manifestations, as has happened in the past. Capoeira, the manifestations of terreiro, samba, jongo, maracatu and other productions of the African diaspora need to enter all areas of society, especially schools, as it is a strategy

for anti-racist education and training, which allows people of African descent to learn about their identities.

In the wake of Queiroz (2020), it is possible to state that imposing obstacles of this nature to these cultural assets being in school is an omissive conduct by the state, which leaves these assets and the populations that articulate and own them vulnerable to problems such as religious intolerance, globalization, cultural appropriation, environmental/sanitary standards, among others. They are in the wake of actions and discourses that aim to put their existence in danger with risks of discontinuity, disappearance and extinction.

Also, according to Queiroz (2020), in the process of registering cultural assets of African origin, such as the Baiana de Acarajé craft, the Roda de Capoeira and the Capoeira Master craft, the Tambor de Crioula, the Jongo and the Samba de Roda of the Recôncavo Baiano, it was pointed out that it is necessary to think about safeguarding actions in relation to the issue of religious intolerance. This criminal conduct, religious racism, is a threat to the continuity of these Afro-Brazilian cultural assets. Public embarrassment is recurrent, either through recreational racism, as exemplified by the phrase "look at the macumbeiro", or through more forceful forms of public aggression. It is therefore no longer appropriate for the state or society to remain inert in the face of this oppression.

Differences are expressed through cultural manifestations, which are ways of promoting the flow of knowledge and practices. They need to be alive in society, at school and in various spaces, fostering the power of minority peoples, so that the multiplicity of identities echoes the drums. Thus, it is possible to affirm, with Silva (2014), that pedagogy and the curriculum must take identity and difference as a political issue.

3.3 Discussing the relationship between capoeira and terreiros

In the Old Republic, police chief Álvaro Cova and delegate Pedro Gordilho, known as Pedrito, became known as persecutors of Afro-Brazilian manifestations, such as capoeira, candomblé terreiros and samba. It was a period of great turmoil for the black

population. In Bahia, there were various mechanisms and strategies for cultural resistance and political affirmation, such as trade union movements, candomblé yards and capoeira academies (IPHAN, 2007).

The II Afro-Brazilian Congress was an important milestone that contributed to greater acceptance of candomblé and capoeira by the elites and, consequently, a reduction in police repression. The event was held in January 1937 and was organized by Édison Carneiro, an important intellectual in Brazilian culture. The meeting promoted the presentation of research on African customs and was also the stage for demands and protests in favor of black people and their cultural productions. It should also be noted that this congress included a presentation by Capoeira Angola capoeiristas, the Angoleiros, as they are known (IPHAN, 2007).

Another important milestone for the acceptance of capoeira is related to the process of folklorization of black culture in Bahia and the growth of the tourist industry in Salvador between the 1960s and 1970s. In addition to presenting a repertoire of attractions for tourists with the natural beauty of the monuments and the baroque of the churches, they also brought Afro-Brazilian cultural manifestations, especially candomblé, capoeira and samba (IPHAN, 2007).

Mestre Bimba, contrary to what people say, did not deny capoeira's Afro-Brazilian roots. However, in the graduation rituals for capoeiristas at his school, it is known that there were also performances of maculelê, samba de roda, samba duro and candomblé. There are records, even in Ceará, of presentations by Mestre Bimba with groups of African religions.

Mestre Bimba took Capoeira Regional to different social strata, especially university students. Mestre Bimba tried to break away from the image of the hoodlum and unruly capoeirista, bringing in a sporty, healthy and disciplined capoeirista. His academy was officially recognized by the state. His movement was in line with the project to build a Brazilian national identity in the context of the Estado Novo. Something similar happened with samba and candomblé, a process that many call whitening, driven by political interests (IPHAN, 2007).

An important center for Capoeira Angola, in addition to Mestre Pastinha's academy, was Mestre Waldemar's terreiro, which was located on Rua Pero Vaz, in the Liberdade district of Salvador, Bahia. It was a shed made of wood, covered in straw and surrounded by wooden slats that divided the space between the players and the audience. There were training sessions, capoeira circles, candomblé and other events (IPHAN, 2007).

The relationship between capoeira circles and religious festivals was close, as most capoeiristas were regulars at candomblés and churches, devotees of saints and orixás. Another proximity between capoeira and candomblé occurs in the musicality, through the instruments. The berimbaus have aspects that relate them directly to candomblé, as well as to other traditions of African origin. The berimbaus are in the battery of instruments in threes, just like the three atabaques of Afro-Brazilian religions, similar to the organization and rhythmic structuring of candomblé, for example. The berimbau gunga, which emits the deepest sound, appears in the roda determining and guiding which rhythm will be played in the roda, it commands the game. It is the instrument responsible for activating the codes that cause the roda to begin and end. The rum, candomblé's most serious atabaque, unlike the gunga, provides variation and improvisation. However, both have in common the function of leading the ritual. The berimbau viola corresponds to the lé, a minor atabaque. In capoeira, the berimbau viola makes the variations and improvisations, in candomblé, the lé is responsible for marking the rhythm. Finally, the medium berimbau is analogous to the rumpi atabaque, both of which act as a bridge between two other sounds, harmonizing the dialogue between bass (gunga and rum) and treble (viola and lé). The agogô is used by some capoeira groups, as well as in candomblé (IPHAN, 2007).

Based on the Dossier Inventory for the Registration and Safeguarding of Capoeira as a Cultural Heritage of Brazil (IPHAN, 2007), I have indicated some similarities between capoeira and terreiros. Certainly, there are others that can be analyzed through a more detailed study, and it is also possible to associate these manifestations with other Afro-Brazilian productions

3.4 Proposal for a best practice work plan

The A Capoeira na Escola project began on May 17, 2017 (FERREIRA NETO, 2020), at the same time I was studying physical education at the Federal University of Ceará. The reunion with the academic environment reinvigorated the pedagogical ideas related to capoeira, as I had the opportunity to dialog with several professors and colleagues, in addition to participating in the teaching, research and extension tripod through extension projects and course subjects. In this way, the school project was a place of learning concomitant with the physical education course, which I attended from 2014 to 2020, with a bachelor's degree.

The school can present itself as a space for reproducing oppression, homogenizing subjects, silencing voices and bodies, means of communicating the knowledge, expression of colors and beliefs of the black population, native peoples and other minority groups. Faced with this scenario, proposals can emerge that question reality (CANDAU; RUSSO, 2010), such as spaces for reflection, including capoeira, which communicates Afro-descendant ancestry through its corporeality, orality and musicality, among other civilizing values (TRINDADE, 2005).

Law No. 10.639, of January 9, 2003, amended the Education Guidelines and Bases Law, inserting Art. 26-A, which makes it compulsory to teach Afro-Brazilian History and Culture in primary and secondary schools, both official and private (BRASIL, 2003). In this way, schools are obliged to deal with the subject, which needs to go beyond the presentation of Black Awareness Day on November 20th.

Paragraph 2 of Art. 26-A states that "Content relating to Afro-Brazilian History and Culture will be taught throughout the school curriculum, especially in the areas of Artistic Education and Brazilian Literature and History" (BRASIL, 2003). It is possible to observe that, as well as this content being taught in the compulsory curricular components listed, it does not exclude the others, and should even be worked on in curricular components where it is more difficult to observe the relationship. Cunha Junior (2021; 2022) highlights the

relevance of knowledge of African origin for society, in line with what is proposed in §1 of the same Article, whose syllabus refers to the study of "the History of Africa and Africans, the struggle of black people in Brazil, black Brazilian culture and black people in the formation of national society, recovering the contribution of black people in the social, economic and political areas pertinent to the History of Brazil" (BRASIL, 2003).

Physical Education, for example, as a means of articulating bodily knowledge, can add the civilizing values manifested in the practice of capoeira to its content. According to Soares et al. (1992, p. 53) "Brazilian Physical Education thus needs to rescue Capoeira as a cultural manifestation, that is, work with its historicity, not disembody it from the cultural and political movement that generated it". In turn, Silva (2015), when dealing with capoeira in a pedagogical way, lists content that can be addressed, such as capoeira as a resistance strategy; valuing capoeira; overcoming prejudice; identifying the educational values that permeate capoeira; strengthening identities through capoeira; etc. We can see that the authors cited are in line with what is proposed in the law, which is the result of political struggles. The history of capoeira is the history of Brazil's black population, which expresses diverse identities, memories and ancestries.

At the beginning of 2023, in dialogue with the history teacher at EM JBS, we wrote a text entitled *A patrimonialização dos terreiros de religiões afro-brasileiras*, which deals, as the title denounces, with the patrimonialization of terreiros, a cultural policy action that we understand as a strategy to oppose the structural racism of which religious expressions are a part, as well as other cultural manifestations of black populations and indigenous peoples have been targeted throughout the Brazilian historical process, through prohibitive normative structures or delegitimizing ideologies, such as racial democracy, nationalism and religious fundamentalism (FERREIRA NETO; CORREIA, 2023). Allied to the dialog and writing of the text, the conversations with the students and their news about the existence of an association in the community between capoeira and terreiros, denoting religious racism, moved us to think about a pedagogical project for submission to the Good Practices call for proposals, funded by the Fortaleza City Council.

So I invited Professor Marley Correia to join the partnership, given that as well as

being a history teacher he is also a capoeirista, a practitioner of Capoeira Angola and a member of a religious manifestation of African origin. In dialogue, we developed a work plan entitled Capoeira and Terreiros: demystifying Africanities, to be developed as part of the Capoeira at School project at EM JBS (FERREIRA NETO; CORREIA, 2023b).

The central aim of the proposal is to experience a capoeira practice that dialogues with the curricular components of basic education, especially religious education, history and the arts. The specific objectives are as follows: to demystify Africanities and their relationships: capoeira, samba, maculelê and macumba; to experience some Africanities that relate to capoeira (touches, songs and body expressions); and to encourage the implementation of Law No. 10.639/2003 through capoeira and other Afro-Brazilian cultural productions (FERREIRA NETO; CORREIA, 2023).

The theoretical basis of the proposal was based on the following authors: Silva (2015); Cunha Junior (2001) and Lima (2020). Silva (2015), known in capoeira circles as Mestre Bobby, pedagogue and capoeirista, is a researcher who has experienced this cultural manifestation for more than 40 years. Through his research, it is possible to identify possible themes to be addressed in order to collaborate with the training of practitioners. Lima (2020) puts forward the idea that recognizing capoeira's cultural assets as Brazilian heritage is a form of historical reparation, symbolic valorization and a right to memory. In turn, Cunha Junior (2001) indicates that Afro-Brazilian cultural productions are crossed by Africanities, elements of African matrix that permeate Afro-descendancy, are productions of the African diaspora, which contribute to the development of the peoples where they emerged. In addition to the theoretical foundation, we bring the legal foundation with Law No. 10.639/03, which supports the practice of Afro-Brazilian body culture in school, considering that it integrates the contents related to African and Afro-Brazilian history and culture.

The methodology is based on our work that has already been developed and recorded (FERREIRA NETO, 2020), which is based on capoeira experiences, combined with other Afro-Brazilian cultural productions. In this way, practitioners can immerse themselves in the universe of Afro-Brazilian cultural heritage. By valuing cultural heritage

at school, participants have the opportunity, according to Lima (2020), to access Afro-Brazilian memories, history and symbolic values.

The first stage of the project consists of presenting Capoeira as an Afro-Brazilian cultural manifestation, addressing its body movements, history and musicality, creating a dialog between Physical Education, Arts and History. Part of this stage runs through the entire project, as it refers to the practices developed in the Capoeira universe (FERREIRA NETO; CORREIA, 2023). Abib (2006) highlights the possibility of knowledge from different traditions, namely academic and popular, which includes the knowledge and practices articulated by capoeiristas and the knowledge produced in the field of education by academics.

The second stage will include a lecture on Terreiros and Afro-Brazilian religions and a drum workshop. The rhythms played in Capoeira are close to other rhythms from the African diaspora in Brazil, as we saw in the dossier (IPHAN, 2007). From this perspective, it is important to get to know these beats and rhythms, seeking to broaden the musical repertoire and demystify the relationship with religious expressions of Afro-Brazilian genesis (FERREIRA NETO, 2023). The songs, for example, are produced by capoeiristas, the black population, who express orality, memories, ancestry, playfulness, Afro-Brazilian values, based on the categories of Africanness and Afro-descendancy, which, according to Cunha Júnior (2021; 2001), enable African populations and their descendants in Brazil to reject the Eurocentric concept of the universality of human history and culture and start working on the reality of African history and the specificities of Africans in Brazil.

Finally, in the last stage, the participants will present research through orality and the presentation of Afro-Brazilian rhythms and tones at the project's closing event, where they will be recognized by the capoeira community (FERREIRA NETO; CORREIA, 2023). Below is a list of the contents covered in the proposal.

Table 1: Work plan

Work plan Capoeira and terreiros: demystifying Africanities
Stage 01 - Capoeira and its knowledge

Body practices with capoeira movements (dialog with the physical education curriculum component);
Classes on the history of capoeira (dialog with the history curriculum component);
Theoretical and practical classes on musicality (dialog with the Arts curriculum component);
Final Stage - Presentation to the community
Research into drum rhythms and their origins (dialog with the arts curriculum, history and religious education);

Source: (FERREIRA NETO; CORREIA, 2023).

The evaluation process will be continuous, with the observation of the completion of the tasks proposed at each stage and their respective recording on social media through images that give news of the educational practices developed (FERREIRA NETO; CORREIA, 2023).

Abib (2006) makes an analysis of the practice of Capoeira Angola, but if applied to any form of capoeira expression, he presents it as a strategy for human learning, because when you practice it, you experience knowledge and actions, the fruits of experiences based on memory, orality, corporeality, ancestry, temporality, circularity, rituality, values of the black population, which according to Trindade (2005) are civilizing. It is possible to say that a work plan that outlines actions of this nature is a proposal that questions reality, aimed at anti-racist education, given that it proposes the valorization of Afro-Brazilian cultural productions, especially capoeira and terreiros, crossed by Africanities, in dialogue with the compulsory curricular components in the school environment. In short, the capoeira and terreiros: demystifying Africanities work plan is an example of an action that, when implemented at school, contributes to anti-racist education.

4 Final considerations

The aim of this study was to identify the aspects and relationships between capoeira and terreiros that contribute to anti-racist education at school. This task was accomplished with the support of reference studies by theorists who study these relationships, such as Cunha Junior (2001; 2021; 2022), Trindade (2005), Candau and

Russo (2010). From Cunha Júnior (2001; 2021; 2022) it was possible to understand the concepts and relationships between education, Africanness and Afro-descendancy, as well as the production of Afro-Brazilian knowledge. With Trindade (2005), it was possible to see that Afro-Brazilian civilizational values run through these cultural manifestations, since Africanities are expressed through them. Finally, Candau and Russo (2010) allow us to think about proposals that question reality from an Afro-Brazilian perspective.

Thus, the article's central question: How can Africanities be addressed at school? was answered by presenting a reality-questioning proposal, conceived in dialog, for a call for Good Practices from the SME-Fortaleza. As initial results, it was possible to perceive the relationships between Afro-Brazilian cultural manifestations, given that they are Afro-diasporic cultural productions, especially capoeiras and macumbas, which are crossed by Africanities and disseminate civilizing values. However, it is necessary to report on the application of the work plan proposed in this article, which can again be carried out through autobiographical accounts, which proved to be suitable for the development of this research.

It is clear that the relationship between identity and difference is a political issue. In conclusion, it is possible to point to the school as a space that can and should be home to Afro-Brazilian culture, since the capoeira roda, the terreiros and other cultural heritage foster emancipatory training and anti-racist education.

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