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Capoeira: The Brazilian martial art and infantile school education / Capoeira: Brazylijska sztuka walki a edukacja szkolna dzieci

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Aiming the proposal of methodologic orientations for the teaching of *capoeira* this study is justified by the need of contemplating a better way for the development of a specific methodology for *capoeira* instruction to school children from 3 to 6 years old. For this, at first, it was carried out a review of studies in the psychology, physical education, pedagogy and *capoeira* areas. Also as support for the development of methodological orientations it was taken into consideration the author's experience in this study over 14 years in schools of Infantile Education in the city of Curitiba south of Brazil). Next, the methodological orientations were systematized for the teaching of *capoeira* to children from 3 to 6 years old using as a model the structure of the document “*Currículo Básico da Rede Municipal de Ensino de Curitiba*” from Secretaria Municipal De Educação (1994) of Curitiba. With a concern on the development process of pre-school children as a whole, we tried to propose adequate methodological orientations to this age range, which can help teachers and educators that work with this school education phase.

INTRODUCTION

Capoeira, during its historical process, passed through several change-overs. Formerly kept apart from society, nowadays it is considered an educative practice. Many schools are adopting *capoeira* as a curricular and extra curricular activity, not only in infantile education, but also in elementary and high school education. One of the problems in this school scenario is the large number of unprepared *capoeiristas* (*capoeira* players), who work as instructors. It can be noticed that many of them utilize the same methodology for different age ranges, not taking into consideration the child's development process, being that the lack of a proper methodology for working with the children can lead to a lack of motivation towards the activity and even a lack of interest from the student's part.

Lussac [1996] highlights a series of methodologies applied to the learning of *Capoeira* and they do not converge, they are not homogenous. This is due to the diverging aspects regarding ideas and philosophies, due to the different ethnic and cultural origins from the several *capoeira* groups.

From these considerations it is possible to remark that the different methodologies utilized in the teaching of *capoeira*, at some moments, do not take into account the development and growth features from the various age ranges. However, the knowledge of the human being's development process is of utmost importance, for when one works specifically with children the work must be planned in such a way that the phases of their development be respected.

In this way, it is necessary the utilization of *lúdico* (an amusement and entertainment play approach) as methodological strategy, making the child's learning process in *Capoeira* classes easy. Regarding the contents to be worked with the children, generally they are the same regardless the child's age in the pre-school period¹. The difference is the degree of complexity of the

¹ This research will approach the 03 to 06 age range of Infantile Education, naming it pre-school period.

activity, which usually with the younger ones is of low complexity and, as the age range goes up, there is an increase in the level of complexity and the amount of information regarding the activity. The movements of *capoeira* that shows a certain degree of complexity for the children must be adapted to their reality, providing to children the experience of movements in an adapted way, without restriction. Thus, the problem consists of presenting pedagogical orientations for the teaching of *Capoeira*, which takes into consideration these assumptions, as well as the individuality, and the development process in general.

Aiming the proposal of methodological orientations for the teaching of *capoeira*, this study is justified by the need of contemplating in the best way the development of a specific methodology for the teaching of *capoeira* to children from 3 to 6 years old within the school environment. The fact of proposing proper methodological orientations to this age range is also justified by the lack of existing specific literature about this topic, which aroused interest for studying children of infantile education. This was due to the concern of seeking for a pedagogical proposal that meet and fulfill children's needs, who were observed through an experience of 14 years as a *capoeira* instructor in elementary schools in the city of *Curitiba*. In other words, the proposal presented in this paper is based on my academic experience and educational background as a teacher of *Capoeira* in infantile school.

From a playfulness point of view we intend to show that there is an adequate development to this age range and that it is possible to teach *capoeira* in a playful way. For the child, if *capoeira* is a synonym of playing a game, he or she will learn in a playful way and at the same time she or he will develop her or his basic motor abilities.

In Brazil the work of *capoeira* with children in infantile education is recent, and many professionals do not have a great experience with this age range. Therefore, it is necessary to systematize methodological orientations suited to children of infantile education, for they are in the movement learning phase. If well developed, they will contribute to the construction of children's motor assets.

Within this scenario the study defines the objective of providing methodological orientation to *capoeira* in the age range from 3 to 6 years old, contributing in this way as a subsidy to teachers, academics of Physical Education, *Capoeira* instructors and educators.

CAPOEIRA IN SCHOOL EDUCATION

Each day *capoeira* has been conquering space in the scholar environment, whether in the curricular or extra curricular scope. Falcão [1996], states that such process has been carried out mainly through professionals of Physical Education.

During all its historical process *capoeira* passed through several modifications, getting suited to the reality and need of its time. The institutional gain for "*capoeira*" to School System is linked with previous gain to "Sport System" in Brazil. The first mark occurred as an introduction for an academic view: a little text published in Rio de Janeiro in 1907 titled "*O Guia da Capoeira ou Ginástica Brasileira*" by an unknown author whose name was the initials of "O.D.C." [Marinho 1982, p. 32].

The other important mark is the first confront on the 1st May 1909 between *Ciríaco Francisco da Silva* and the Japanese named *Sadamiko* (champion of Jiu-Jitsu) on International Pavilion in Rio de Janeiro [Marinho 1982, p. 32] marks the mass visibility in Brazil in coherence with the various strategy of sports globalization.

The third mark is academic too; in 1928, at Rio de Janeiro, Aníbal Burlamaqui published a text better than the text of 1907: "*A Ginástica Nacional – (Capoeiragem) metodizada e regrada*" [Marinho 1982, p. 32]. The author makes important remarks for *Capoeira sportivation*.

The fourth and most important mark to the academic world appeared in the 30's, with the starting of a new style of *capoeira* called *Capoeira Regional Baiana* (Bahia's Regional *Capoeira*). Till then *capoeira* was taught in an intuitive and experienceable fashion. There was not a methodological process for its learning. Falcão [1995, p. 176] says that "in the beginning *Capoeira* learning occurred in an experienceable and informal way, usually on the weekends". It

was a popular manifestation, deemed as daily practice, which required neither place nor proper costumes. The learning of *Capoeira* took place on the streets, in squares, on plot of lands, yards, forests and beaches [Areias 1983].

According to Capoeira [1988], when *Capoeira* was still taught in indoor premises, it was in a natural and intuitive manner, its practitioners observed the movements in the circle and tried to imitate them. According to this same author, to find a master (*mestre*) was a matter of luck, and wherever he went two or three learners followed him, once in a while the master gave some hint and taught something.

With the creation of *Capoeira Regional Baiana* (a new *capoeira* style), Master *Bimba* founded the first *Capoeira* school in Brazil, and from this period on, *Capoeira* began to be taught in indoor premises. “With the settling of Regional, there was a radical change in the teaching-learning processes of *Capoeira*” [Falcão 1995, p. 177]. Since then *Capoeira* began to be systematically taught, through lessons and training sessions.

Almeida [1994] remarks that Master *Bimba* had a very simple and efficient learning method, which the students practiced everyday doing strokes sequences, backstrokes, defences and the game itself. “The eight sequences created by Master *Bimba* and that are the basis of *Capoeira Regional* learning, is undoubtedly one of the best methods for the learning of the game in standing position” [Capoeira 1988, p. 77]

According to Almeida [1994, p. 83] “Master *Bimba* used to say that the *Capoeira* player applying the strokes and movements through imitation, in any way, without an instructor and method by error and trial, ended up playing it in a way or another”. Also sharing the same ideas Machado, mentioned by Capoeira [1985], puts that the trial and error method is used by the *Capoeira* player in an intuitive way, from training of *capoeira* movements the learner’s brain keeps separating what was **right** from what was **wrong** and with training the movement gets better.

Capoeira Regional Baiana encountered in the academic world of *Salvador – Bahia* State, a meaningful support that contributed to the construction of its new codes. Activities such as graduations, specialization courses and others, typical from the academic world, were incorporated to the universe of *capoeira*. Nowadays, one can assure that many of these codes are part of their own traditions [Falcão 1996, p. 31].

Falcão [1996] highlights that in spite of the bond of *capoeira* regional with the academic world, *capoeira* was not practiced in schools. It was the students of engineering and medicine that looked for Master *Bimba*, for they had an interest in learning *capoeira*. When teaching *capoeira* to university students Master *Bimba* brought some habits from the academic world to *capoeira*. In that time he was much criticized, many people said he was depriving *Capoeira* of its features.

As a proposal for school activity *capoeira* sprang up in the 80’s, period in which it started to conquer space within the educational institutions. In *Distrito Federal capoeira* has been present in the public schools since 1982 and it is coordinated by official teaching network of *Distrito Federal* (FEDF), institution responsible for public teaching in Brasília [Falcão 1996, p. 14]. In the period within 1985 and 1990 *capoeira* was inserted as one of the sports modalities in the *Jogos Escolares Brasileiros* (Brazilian School Games - JEBS), which was a fact that contributed to the advancement of *capoeira* in the school environment.

Still in the 80’s professor *Inezil Penna Marinho* published the summary of a project which was entitled “*A Ginástica Brasileira*” (**Brazilian Gymnastics**), a gymnastic method of Physical Education based on *Capoeira*. To Marinho [1982] Brazilian gymnastics comes up as a proposal of a gymnastic method of Physical Education, which has its historical, social and cultural roots, weaved with the Brazilian people’s lives. Based on these assumptions, his main inspiration source to justify his proposal is *Capoeira*, which he makes great remarks on his project. In analyzing Marinho’s proposal [1982] we can notice that in some moments it receives some influences from foreign gymnastic methods that were in use over the country. One of the main influ-

ences that we can observe was the one from the French method, where the author in his classification of Brazilian gymnastic exercises, show us that some of the exercises proposed by him were already applied in the French method. Among them we can remark: marches, trots, tripping, long-distance and speed race, readiness exercises and swimming. This project ended up only on paper, it was not put into practice.

Campos (1990) in his book “*Capoeira na escola*” (**Capoeira in the school**), presents a proposal of implementation of *capoeira* as sportive and educational activity, within the discipline of Physical Education for students of elementary school. This author puts that teaching methodologies must not contemplate only the technical side, but also they must be followed by the conveyance of all elements that involve culture, history, origin and evolution.

Some authors give relevance for the *capoeira* practice as a curricular component, in this way it is each time more evident in the pedagogical proposal of Physical Education. Among these authors we can highlight Coletivo De Autores [1992]; Rocha [1994]; Campos [1990] and Brasil/Secretaria de Educação Fundamental – PCN’s [1997]. In this relation of Physical Education and *Capoeira*, Falcão [1996, p. 69] remarks that “*capoeira* must not be seen as an eminently technical content, as the other sports modalities already established as a part in school Physical Education are usually treated, nor as a folk manifestation seen from a non-historical view, that treats it as a ready and finished product. *Capoeira* cannot be understood only as a product, it is also a process (...)”.

At present, Brazil is getting aware of the pedagogical potential of *capoeira*: nursery schools, pre-schools, schools, therapeutic centers, poor communities and ONGs, among others, are starting to include *capoeira* in their educational process. Should be no surprising, for *capoeira* allows the work out with rhythm, body consciousness, physical ability, ethics, socialization, solidarity, customs, and traditions, aggressiveness and history, all integrated in one activity that has great penetration in the social imaginary, bringing up our cultural identity [Conde1999, p. 14].

The inclusion process of *capoeira* in the schools has been growing each day. Today *capoeira* is in all the segments of the educational process, being present from Nursery Education, Infantile Education to university education.

CAPOEIRA IN INFANTILE EDUCATION

Currently *capoeira* is present in the grades of school education. In Infantile Education it is recent and each day it has been conquering space in the schools of Infantile Education. Few authors describe their researches and experiences with this age range, due to the short period of time that *capoeira* is bonded to school institutions.

Marinho [1982] proposed in his project named Brazilian Gymnastics one section addressed to children up to 7 years old. Among the recommended activities there were: natural exercises (running, walking, jumping...); games adapted to the children’s physical and psycho conditions; contests; rhythmic activities – *brinquedo cantado* (jokes) and dances; swimming. *Capoeira* appears in the adapted games, emphasizing the work out with swinging and the *capoeira* game. Following this idea, Borges [1987] puts Brazilian Gymnastics as a teaching system that can be adopted in the Physical Education classes for pre-school children.

Santos [1993, p. 40] describes his experience with a work developed in a pre-school in Cascavel (Paraná State), where he tells us that he worked with children in a simple, clear alive and joyfull way, starting from the easy to the difficult, using the children’s natural movements, leading to the training of *capoeira* such as: running, climbing, jumping, crawling, perform somersault, *Aú* (*estrelinha*-starlet), to do a handstand and *capoeira* music itself with its instruments and the results have been pleasing.

When describing about infantile *capoeira*, Freitas [1997] divides the children that are within the age range from 3 to 12 years old into phases. The children from the 3 to 6 year old age range were considered as phase I. Among all the aspects that the author broaches about phase I, what he

stresses most are some relevant features for this age, as well as, some methodological hints for the professionals that work with *capoeira* in Infantile Education.

In the schools of Infantile Education *Capoeira* is present as curricular and extra curricular activity. As curricular activity it is part of the disciplines of the school's activities being taught to all the students. As extra curricular activity it is taught extra school hour activity, usually not all the students join these classes, it is the students' choice to participate.

In *Paraná* State, specifically in *Curitiba*, the work of *Capoeira* with children of Infantile Education began to conquer space in the 90's. One of the pioneers of this work is teacher *Jorge Luiz de Freitas*, most known in the *capoeira* world as *Piriquito*. Together with a group of students teacher *Piriquito*, started to introduce *capoeira* in Infantile Education schools in the city of *Curitiba*. In the beginning there was a certain pre-judgement (prejudice) in relation to *capoeira* being taught in the schools, but with the time several schools began to adopt *capoeira* as one of their pedagogical practices. Today in the city of *Curitiba* we have more than 80 schools of Infantile Education that adopt *Capoeira* as curricular and extra curricular activity.

Thus, in Brazil many people are developing *Capoeira* workouts in the schools of Infantile Education, but there are no reports about how this work is developed, we can only find pages on the Internet of various schools of Infantile Education that offer *capoeira* as a school activity, but with no report on how it is developed. There are reports in Brazil about some work developed with *capoeira* in elementary and high school, among them we highlight Campos [1990]; Rocha [1994]; Falcão [1996]; Reis [1997]; Freitas [1997]. These works will not be reported here, for they are not the focus of this study.

It is necessary to have more people interested in writing about this topic, for there are a few references that can be found in the literature reporting *capoeira* works carried out with pre-school children. With more researches about this topic we could enrich the studies, contributing in this way to the teaching systematization of *capoeira* in pre-school years.

METHODOLOGICAL ORIENTATIONS FOR THE TEACHING OF CAPOEIRA TO CHILDREN FROM 3 TO 6 YEARS OLD

Theoretical Assumptions

In Infantile Education *capoeira* is passing through a phase of discoveries where day by day we can see a search for enhancement for the teaching process in relation to the children's development. Thus, when proposing methodological orientations for the child within the age range of 03 to 06 years old, it must be taken into consideration all the developing process which he or she is passing through.

As methodological orientation to the teaching of *capoeira* for the age ranging from 3 to 6 years old, we must propose some pedagogical adaptations regarding the methodology to be applied. As teaching strategy we can utilize imitation, experimentation, competition and playfulness. Playfulness is one of the most used teaching strategies with children of Infantile Education. Moreover it is one characteristic of childhood.

Through playful the children grow up. They learn how to use the muscles, coordinate what they see to what to do, and acquire new abilities and learn about the proper situations to use them. Experiment several aspects of life. Face complex and conflicting emotions re-performing real life. Playing is part of children's lives while they do not completely differentiate reality from fantasy [Papalia 1981, p. 257].

O *lúdico* is the bridge of the imaginary with the real world. It is from this point that children build up their actions. When a child plays, he or she realized the activities with intensity making his or her learning easy. When there is interest for an activity the child develops with greater easiness his or her abilities.

In order to develop a good work with the children in pre school age we must know their development process, how they learn and their main characteristics. Only in this way we will be contributing to their development as a whole.

Content Selection

The selection of contents for the 3 to 6 age range, must contemplate the physical approach (body), a rhythmic approach (music) and the historical approach (foundations and traditions of *Capoeira*). Below are some suggestions to be worked with in class:

- Basic movements of *Capoeira*: *ginga*, *Aiú*, *macaquinho*, *ponte*, *meia lua de frente*, *meia lua de compasso*, *martelo*, *pisão*, *ponteira*, *queixada*, *armada*, *negativa*, *role*, *pião de cabeça*, *pião de braço*, *queda de rins*, *concorinha*, *bananeira*, *elefantinho*, *queixada direta*, *benção*, *beija-flor*, *queda de quatro*, *queda de três*, etc... (flips, spins, jumps, cartwheels, handstands, etc.)
- Combined movements: sequence of movements.
- Rhythm: Handling of instruments (*berimbau*, tambourine and *atabaque* – a kind of drum), basic notions of different rhythms with the utilization of the already mentioned instruments.
- “Musicalization”: *capoeira* music (specific for each age range), gesture choreography (interpretation of music lyrics using movements that involve the ample and fine coordination).
- *Capoeira* game: construct the game from their understanding itself in relation to the movements of *capoeira*, emphasis on the creative capacity, body consciousness, space location – time and rhythm.
- Pedagogic plays: historical – cultural recovery of *capoeira* through the pedagogical foundation.

DIDADIC-PEDAGOGIC PROCEDURES

Movements of *Capoeira*

Some movements used in *capoeira* must be adapted to the child’s reality, trying in this way to make comprehension and execution of the movement easier. Some movements of *capoeira* are performed by the children partially, in this way she will experience the movement, and possibly, there might happen a transfer of learning, contributing further for the execution of the movement as a whole. The movements that do not show a degree of difficulty are passed to children as a whole. That is, trying to stimulate the child to perform it the way she understood. In this way, the child will be exploring in several ways his or her comprehension in relation to the action.

In Infantile Education we must stimulate the experience of in a spontaneous fashion, not requiring patternmaking, for with each movement performed the child is self-discovering and increasing his or her motor assets. According to Freitas [1997, p. 95] “We can always work with exploitation of movements, our role as teachers is to create the greatest number of different situations, so that the child always replies through stimuli offered by the instructor”. Therefore, at this age we have to try to vary a lot the forms of movement, so that the motor assets of the child gets larger, for the child to further use this foundation, not only in the moment he or she is, but also in her life.

Rhythm

In the world of *Capoeira* the instruments have an essential presence in rhythm marking the game. *Berimbau*, main instrument of *capoeira*, commands the rhythm and determines the cadence of the game; tambourine and *atabaque* are only for beat marking.

Withing 3 and 6 years old it is proposed the exploitation of the instrument not only with sound, but also with movements, involving rhythm, movement and body consciousness. When we use the instrument we do not see it only as an instrument itself, but also as a resource for exploration of the child’s movements. In a group of Infantile Education we would hardly make the child learn in a few classes a certain rhythm beat. What is proposed is that the child produces the most varied sounds and rhythms, that she perceives the fast, medium and slow rhythm, and be able to compare it with the *capoeira* game. Utilizing the instruments in a playful way is also one of our aims, for besides being an instrument it turns out to be a pedagogical object which can show several functions during the class. Com o *pandeiro* (tambourine), for instance, we can play the traffic, blowing the horn and making noise. After the play we could compare the noise produced with daily sound pollution from the traffic. When making this contextualization the instrument is not only a musical instrument anymore, it becomes a pedagogical intervention in-

strument. With the instrument we can work on laterality, body consciousness, and proximity with others, touch, all in a playful way.

With the instruments we can also work rhythm and singing together, not in a conventional way following *pre-established patterns*, but in an alternative way, where the child in his or her own rhythm is able to sing the music strophe and at the same time reproduce the sound with an instrument. This beat would be only at the moment the child responded to the music chorus, suiting the beat to the strophe tempo. Another strategy we should use with the child is the utilization of instrument sound reproduction with the mouth. This is a great methodological resource for the child to memorize and keep the rhythm marking.

Music

Music and *Capoeira* are historically linked. To *capoeira*, music has a very important meaning. It is through music that the *capoeira* player tells his stories, recalls the past, tells about his loves and above all, tells about his culture.

For children of Infantile Education music must be worked with small strophes melodies. In order to give meaning to the lyrics of the music it is suggested that the instructor create choreography gestures, where each strophe sang is synchronized to a gesture the child performs.

Sometimes, before singing the music, the instructor can tell how that music was created, even with the intention of making the child explore his or her imagination in relation to history.

Pedagogical plays

During *capoeira* classes we must work out with pedagogic plays that contribute not only to children's development but also to their learning. "Through plays and games, childhood offers a rich period for the development of body, psychological and psyche functions, enlarging habits, customs and building up his or her own behavior" [Freitas 1997].

If we think of playful activities as educational aids it means not to think about the play as a play, but give sense to the pedagogical practice, think about the play as a means to achieve pre-established objects. Through playful activities we can contribute to the motor, psychological, social and cultural development. But this is dependent on the instructor's intention in relation to the proposed activity and what means he applies in order to achieve these objectives.

The pedagogical plays feature not only cultural recovery but also the workout of certain movements of *capoeira* during the play. For that, some largely known plays are adopted. As methodological strategy the structure of the play is maintained, but its name is changed, for a more suggestive one, one that is related to history or to *capoeira* practice. For instance, the play "*mãe cola Americana*"², in *capoeira* it is named as "*capitão do mato pega escravo*", where the chaser is the captain (*capitão do mato*) and the remaining students are slaves. The slaves caught by *capitão do mato* must keep in a still position determined by the instructor (usually in a static position of a *capoeira* movement). To rescue this slave the other peer that was not caught must carry out another movement in front of him (also determined by the instructor). The character's characterization of *capitão do mato*³ during the play make it easy for the child to memorize the character's figure and at the same time fantasize, contributing in this way to a better learning.

During the play the instructor can give the opportunity to the child for helping to build it up. The instructor would give the initial idea and after he would ask for the child's help on how to perform certain plays. One example would be in the play of "*pega-pega*" (run and catch), the instructor would request the students' help to choose the position of the chased ones and which movement to perform to rescue their peers.

² "*Mãe cola americana*" is a traditional play that is part of children's culture. This kind of play is more widely known as "*pega-pega*" (run and catch). In this play there is a chaser and the escapers, each child that is caught by the chaser must stay in a still position (standing still with the legs open) and to be rescued and come back to the play somebody must pass between the legs.

³ "*Capitão do mato*" is a history character that was made up during slavery in Brazil. His main objective was to seek and bring back all the slaves that fled away from the farms.

History

History can be worked out in all moments of the class, most of the times through contextualization of pedagogical plays where popular plays acquire names and pedagogical intentions. Through history children create fantasies, but in order to achieve this we must give meaning to what we are talking about. There is no use of telling about a *capitão do mato* if he is not present these days. It is of utmost importance to feature the character that is being talked about, show pictures, drawings or any other resource that help the child to identify what the instructor is talking about. The pedagogic sense of the play is only effective if the child understands what is being talked about. There is no use of having a pedagogic direction if the child did not understand the real meaning of the pedagogic strategies. It is of utmost importance to emphasize our history, our traditions, show children that we must respect and preserve our traditions. When we tell the historical events to the students we must dramatize, play them, make something that catch children's attention.

For they only give attention to what catches their attention.

Suggestions of class routine

In Infantile Education the classes last 30 minutes in average. Generally the class can be divided into three parts:

- 1) phase I: application of pedagogical plays aim the beginning of the movement session with the child;
- 2) phase II: movements of *Capoeira* adapted to the age range to be worked;
- 3) phase III: end it with a circle singing *capoeira* music or telling a story.

FINAL CONSIDERATIONS

In order to develop some work with pre-school children we must know the development process which the child is passing through. Only in this way we can properly direct the methodological procedures during the class.

With an increasing number of schools of Infantile Education proposing *capoeira* as curricular activity, it is necessary the existence of a greater number of studies turned to this practice. Today literature about *capoeira* is scarce and a few studies describe *capoeira* practices developed in the scope of Infantile Education.

During the pedagogical process we must give opportunity, stimulate and contribute to the child's development as a whole. Asineli mentioned by Freitas [1997, p. 7–8] remarks that “with children we cannot play, but give the opportunity of playing as a manifestation of spontaneity and joy that are inherent to them. That with children we do not improvise, but devise. That with children we cannot impose, but propose. That with children we cannot limit, but permit. That with children we cannot reprehend, but comprehend. That with children we cannot classify, but qualify”. Thus, it is of utmost importance that we rethink about the pedagogical practices that involve physical activities in children's education, for they teach us and provide us with new learning each day, making it possible for us to improve our knowledge and consequently search for new ways of enhancing our practices.

In this manner, this study aims to contribute and subsidize new pedagogical proposals for the teaching of *capoeira* in children's education, once that the studies that broach this topic are scarce. Therefore it is extremely important to carry out more studies of this nature, which will contribute to a systematization of *capoeira* teaching the suits the features and meet the needs of pre-school age.

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Słowa kluczowe: Capoeira, dzieci, edukacja szkolna, brazylijska sztuka walki

STRESZCZENIE

Celem pracy jest przedstawienie wniosków dotyczących metodyki nauczania brazylijskiej sztuki walki *capoeira* wśród dzieci w wieku od 3 do 6 lat. W związku z tym przeprowadzono badania z zakresu psychologii, edukacji fizycznej, pedagogiki poparte 14-letnim doświadczeniem Autora w pracy w przedszkolu w mieście Kurytyba w Brazylii. Badania te powinny pomóc w stworzeniu odpowiedniego programu nauczania *capoeira* dostosowanego do wieku dzieci. Autor postuluje więcej badań w tym kierunku.