

78 - CAPOEIRA UNDER THE OPTICS OF EDUCATION AND BODY CULTURE

RAFAEL VALLADÃO - 1

THAIS VIANNA MAIA - 2

1 - Mestre em Educação pelo Programa de Pós-graduação em

Educação (ProPEd) da Universidade do Estado do Rio de Janeiro (UERJ) Rio de Janeiro – RJ - Brasil

2 - Doutoranda em Educação pelo Programa de Pós-graduação em

Educação (ProPEd) da Universidade do Estado do Rio de Janeiro (UERJ) Rio de Janeiro – RJ - Brasil

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Introduction

The African cultural influence, fundamental for the construction of the cultural body of the capoeira player, in the city of Rio de Janeiro, is the focus of research. The object of study, characterized by the manifestation of the matrix in the carioca body, was a Capoeira, developed through a historical perspective, with literature review.

Research is not limited only in understanding the meanings of the types of assumptions. It was also a relatively simple and superficial view, as the causes of the manifestation of body culture, a framework of the subject as being social and historical (TRIVIÑOS, 1997).

Studying the subjects related to the practices of culture, in capoeira from the theme of education, citizenship and exclusion, was one of the objectives of this study. Also analyzed were the national and international dimensions of Capoeira in Brazil, especially in the city of Rio de Janeiro, and as the process of exclusion of the black in Brazil, in parallel with the sedimentation of the concept of citizenship around the world.

Body Culture and Education

Understanding human movement critically (and not technically), and how the body expresses a particular culture is one of the attributions of the study of Body Culture. It understands the body not as a set of bones, muscles, systems, but as a mediator, transformer, of social relations. The behavior, the way of speaking, walking, gesticulating, looking, running, jumping, jumping, thinking, of the individual is determined by the limits imposed by culture, which, for Medina (2005) and Daolio (2007), social signs incorporated throughout the life.

Body Culture, the main topic of interest in this research, is formed by the set of socially produced and historically accumulated knowledge of humanity and manifested by the corporal expression. According to the National Curricular Parameters, it is a field of action of Physical Education. Physical Education is Education and should therefore be included in the Centers of Human and Social Sciences of the Universities to which they belong, according to Oliveira (2004). Paulo Freire (1981), was the one who best knew how to organize the educational questions, adapting them to the culture that the students could be inserted, giving the necessary emphasis to the problematization of their concrete reality; which includes Body Culture.

From 1964, authoritarianism in the area of Education became dominant, both in the scope of basic and higher education. Many teachers and students were arrested, tortured, exiled, killed, for opposing the regime. According to Fonseca (1993) cited by Ribeiro (2003), the teaching of history with the possibility of critical reflection was replaced by concepts of morality and civism. These concepts had contents and approaches coated with a ultranationalist sentiment in order to convey moral and political values useful for the consolidation of the ideological project of military government.

In the field of Physical Education, a competitive tendency was created, which valued the Spectacle Sport, the technicality of overcoming results, the search for podiums and records. This tendency, propagated by the government, was allied to the positivist thinking used to justify its methods, transforming the body into a "machine" and making Physical Education an instrument of the ideologies of the ruling classes, in search of sports performance (GUIRALDELLI JÚNIOR, 2007).

This concept of "body-machine", limited to the prism of the natural sciences, is due initially to René Descartes's (1637) understanding of the separation of body and mind, and later gains strength with Comtean positivism. It withdraws the body from its environment of coexistence to try to interpret it and reach "true knowledge" through reason. This dominant paradigm, according to Santos (1995), creates boundaries in relation to other types of knowledge and classifies them as non-scientific forms of knowledge, which are: historical, legal, literary, philosophical and theological studies, and would include Body Culture.

Kunz (2004), however, criticizes one of the most classic concepts of Corporal Culture, formulated by Soares et al. (1992), a collective of authors, by placing this as a way of reinforcing Cartesian dualism. In one of his main works: "Didactic-pedagogical transformations of sport", the author highlights this criticism objectively, and although extensive, I consider it important to reproduce it literally:

Note that the authors use the concept of "Body Culture" to define a specific "area of knowledge" of Physical Education. Interestingly, this may mean that these authors are reinforcing the old dualism of body and mind, much discussed in the context of Physical Education. But surely these authors know that by the dualist conception of man, if there is a human culture that is only corporeal, there must be others that are not, which must then be mental or spiritual and certainly would not include body culture play, sport, gymnastics and dance as "corporal" culture in dualistic conception. Although this concept of "body culture" is being used by many Physical Education and Sports theorists, it seems to me only to reinforce a culture developed by the human movement. It is, in any case, a tautological concept, since there can be no culturally produced activity by man that is not bodily. Man as a "being-in-the-world" is always the presence of a phenomenological body, in Merleau-Ponty's (1966) conception. In this concept of body, thinking is as bodily as running, so that there can not be this distinction as many pretend to show, that is, that play activities must belong to the so-called "body culture" and reading must belong to "intellectual culture". (KUNZ, 2004, pp. 19-20)

Rangel et al. (2005) clarifies that in the scope of Body Culture one must consider the specificity of studying culture in what concerns the human body and human movement. And Kunz (2004) seems to agree with Rangel (2005) and contradicts himself when he says: "... it seems to me only to reinforce a culture developed by the human movement", since it uses the term "Movement Body Culture" in several passages of his work to designate the same concept, already exposed. Kunz (2004) also accuses Soares et al (1992) and other authors of provoking the same dualism, combated by Corporal Culture, assuming that it gives scope for admitting the existence of cultures other than corporeal: "mental" or "spiritual". With this argument Kunz (2004) would be limiting culture to a causal view that a man, with his body, would be producing something (cultural), in a certain place, for a certain purpose. But if we consider, for example, the questions inherent in a particular work, as Foucault (1973) in analyzing Magritte's picture (Figure 1) in his book "This is not a pipe", we will not at any moment think about the corporal question, of a body that produced a culture. On the contrary, the focus of the observation will be on the work. Like Foucault (1973), we will analyze the

frame, the easel, the calligraphy, the pipes, the verbal signs, the discourse, the intentionality of the work, without necessarily thinking about the body, which would not be considered in the first place. Or perhaps it was not even considered, as Foucault (1973) did not.

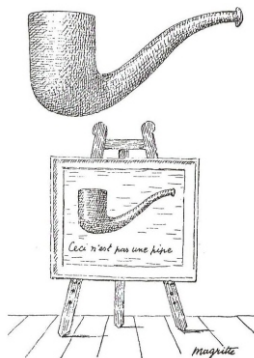


Figure 1 - Magritte's work, analyzed by Michel Foucault in his book "This is not a pipe", published in 1973.

Despite the rupture that occurred in the 1980s, with this dualistic thinking, for an understanding of culture in Physical Education, with regard to the body and the human movement in its totality, today we still perceive discriminatory remnants of the past. Although the National Curricular Parameters of Physical Education and several contemporary authors recommend a pedagogical practice aimed at the development of Body Culture, through popular games, sports, fights, dances, Capoeira, we can still see the appreciation of the sports technique and exacerbated competition, as well as sport spectacle.

The current trend recommends the practice of a Physical Education more focused on the conception of Body Culture, respecting the socio-cultural context in which the students are inserted for the effectiveness of the teaching-learning process.

Historical panorama of the dichotomy: social exclusion of the negro x construction of citizenship

For Anchieta (1995) and Lopes (1992), the first slaves arrived in Brazil around 1549 in São Vicente, present state of São Paulo. At the end of the 18th century, half the Brazilian population was slaves. During this period, the Education Committee of the French Legislative Assembly, in 1792, known as the Condorcet Report, debated the defense of a universal, single and free public education under the baton of the liberal ideal of bourgeois revolutions of "Liberty, Equality and Fraternity." (BOTO, 2003; PINSKY and PINSKY, 2003). It was the first initiative for the democratization of education. However, this ideal of universal education would be far from reaching Brazil to benefit blacks.

The liberalism that guided the bourgeois revolutions (French, American, English) preached that all men were created equal and endowed by the Creator of inalienable rights, as life, freedom, search for happiness. Individuals are endowed with rationality, possess a certain number of "natural rights": life, liberty and goods. However, this freedom was not compatible with social practices, since it was granted for a long time in consideration of the exclusionary criterion of owning land.

Citizenship and freedom created with American Independence (1766), for example, and the Constitution were extremely limited. Women and poor whites did not vote. Likewise, the ideals of freedom coexisted with the institution of slavery that would last until the War of Secession (1861-1865). In the case of France, it was no different. Although the French Revolution (1789) had as its apogee the Declaration of the Rights of Man and the Citizen, with several articles dealing with the Right to Freedom, the Negro was still enslaved and other social groups, such as women and the poor, excluded with respect to the rights won.

The fact of inhabiting a city (of being a city) was no longer enough for man. The new times demanded that this one also have rights in that same city and no longer only duties. And in spite of the notion of citizenship to retake Classical Greece, it is in the era of revolutions that the rights and duties of man are sedimentary until the present: civil rights occurred in the 18th century; political rights in the 19th century; social rights, in the century, in the 20th century, according to Pinsky and Pinsky (2003).

A just society, for the intellectuals of the 18th century, was one in which laws and rights would be "natural," that is, born with man himself. Since every man is born free, questions about slavery have begun, whether or not it was legitimate. From the bourgeois revolutions began a wave of abolitionist movements that were progressively abolishing slavery by the world, starting with England. Brazil is one of the last countries to abolish slavery, with the signing of the Áurea law in 1888.

Abolition in Brazil, despite liberating blacks, did not include him socially, much less made him fully exercise his rights as a citizen. On the contrary, they had their culture persecuted and criminalized.

For Anchieta (1995), the chants and batuques were responsible for transmitting the cultural, religious, family information of the slaves. The movements of dances, of struggle and the feeling of songs, were intended to leave this legacy. This batuque could symbolize the sound of war, as well as a worship of an Orixá, or even represent moments of extreme sadness or great joy. The batuque, which has always presented innumerable meanings, has its strongest mark within the slave religion, and on account of this was persecuted in form by the imperial government and later, the Republican.

Manifestations of popular culture formed this carioca body that is distinguished from the bodies of the other peoples of the world, by their peculiarities. In this respect Goldenberg (2007) reveals that a simple walk in the sands of the city of Rio de Janeiro can turn into a rich ethnography of the Carioca body. The author affirms that both white and brown, mulatto or black, naked or dressed, the body of Rio provokes a true explosion of meanings, revealing the specificities of the city.

His book is characterized by a collection of articles by various authors that highlight different ways in which Cariocas represent and use their bodies, showing that the body inevitably carries the marks of a culture, in this case the Carioca (GOLDENBERG, 2007). The author highlights some of these representations as being: silicones, muscles, tattoos, piercings, cuts and hair colors, bodies "fit" and "out of shape", among others.

Religion is also a major mark of African influence on the body, since the largest proportion of people who declared themselves black in Brazil in the last IBGE census (2000) are: candomblé practitioners (22.8%) and umbanda (16.7%).

However, this history of cultural formation of African matrix, so devalued (or ignored?) By the Carioca society, diverges with another history of hierarchy, racial discrimination and social exclusion. Racism gained momentum with the advent of 19th century scientific racism. This for Oliveira apud Müller (2008), was characterized by the appropriation, by Brazilian intellectuals,

of the European theories that considered the race as determinant factor of the future of the nation, and its supposed invariability, because of the significant presence of blacks. DaMatta (1983) cites the "Brazilian racism", and what constitutes the fundamental residue of this ideological elaboration, is a logic of personal relations that places the black as weak and white as a civilizer.

Today, prejudice, discrimination, and the tendency to marginalize African cultural manifestations are still present. One example is the case of the 13-year-old boy who was expelled from the classroom by the teacher and called the "son of the devil" for wearing a collar typical of religions of African origin in a College of the city of Rio de Janeiro (G1, 2009). In the present context, it is also common, according to Müller (2008), to avoid naming a person in black or black, except as a form of insult. Instead, inaccurate racial classifications such as "dark", "dark", "moreno", "café-com-leite", etc. are used.

Oliveira (2003) cites a bias in the academic sphere, with the publication, in the 1980s, of a didactic book "History and Civilization: Imperial and Republican Brazil", by Carlos Guilherme Mota and Adriana Lopez. The authors of this book presented capoeiristas, without further consideration, as "bands of fringe", reproducing and legitimizing prejudiced (bodily?) Stereotypes. On the other hand, Capoeira has never been so highly valued nationally and internationally by cinema, virtual games, the media, the internet and the public power that recognized it as cultural heritage. However, Mwewa and Vaz (2004) understand that most sites of nationally recognized Capoeira groups are vehicles of the cultural industry, promoting a globalization of Capoeira, resulting in a distillation of "cultural values", delivering it to the determinations of the market in a speech that claims subservience.

Some measures have been taken to end this exclusionary situation in Brazil. The amendment of the Law on the Guidelines and Bases of National Education - No. 9.394 / 96 - to include in the official curriculum of the Teaching Network the mandatory "Afro-Brazilian History and Culture" demonstrates governmental initiatives to deal with the situation. The quota system for black students at the University of the State of Rio de Janeiro (UERJ) can also be highlighted as an affirmative measure in order to eliminate social inequalities, historically built in times of slavery.

Marginals or citizens: from crime to the right to practice Capoeira

In the late nineteenth and early twentieth centuries, one could already observe a certain organization among the groups of capoeiristas in Rio de Janeiro, which became known as malts. According to Magalhães (2009), Mello (2002) and Mello (2008), the most notable malts were the Nago, linked to the conservative party of the monarchists, and the Guaiamuns, to the liberal party of the republicans.

Among the malts, the disputation of territories for political ends, between monarchists and conservatives, and using Capoeira as a weapon, promoted violence and disorder serving a wide range of purposes. The Guaiamus controlled the central part of the city of Rio de Janeiro, while the Nagos occupied the peripheral area around the center. During the period before the proclamation of the Republic, around 1888, the Black Guard appeared among the malts of Capoeira. This malt was an organization for the purpose of protecting Princess Isabel, who had given freedom to blacks, and contained the advance of republican ideals. These Black Guard militants were famous for their constant battles with the Guaiamuns and the Nagos.

This political bond between capoeiristas and monarchists, in addition to their history of violence and struggle, contributed to inflame the persecution of the republican government, making them the main targets of police repression at the time. In addition to the political question, there was scientific support, from the period, for a criminalization of Capoeira, including Darwin's theories, which indicated a supposed biological inferiority of the black race (MELLO, 2002). Magalhães (2009) points out the republican intention to marginalize black culture, provided by the system of hierarchy of races that was in the country, but disguised by the myth of racial democracy.

In Rio de Janeiro, besides Capoeira, several manifestations of an African matrix, such as Candomblé and Samba, were persecuted by the authorities under the argument of containing the moral disease that was expanding in the civilized cities. This was a discourse of hygienist principles, of inspiration in European scientific racism, which presupposed the inferiority of the black race. In the case of Capoeira, for Mello (2002), there was the aggravation due to the occurrence of badernas and disorders, besides walking armed by the streets of Rio de Janeiro, equipped with knives or other piercing instruments, generating panic, according to Vassalo (2003).

The body of the capoeirista was, in that moment, marked, by the public power, by symbols of violence and resistance, being criminalized by historical constructions, of prejudice and discrimination. This became a "marginal body", understood by Medina (2005) as: oppressed by a ruling class and characterized by having their existential possibilities dispossessed, be they of religion, education, instruction, among others. The Body Culture of the capoeiristas and rogues, in the period, often confused. Both shared a specific "body way", that is, a gait and agility, according to Bruhns (2000), and both were marginalized. Capoeira was also associated with malandragem when it was stigmatized as "a trickster thing" (p.140).

Capoeira was officially criminalized with the publication of the Penal Code on October 11, 1890, establishing a specific chapter to address the issue: "Chapter XIII - Of the Vadios and Capoeiras." Articles 402 and 404 of the same chapter clarify the consequences of the practice of Capoeira in the period:

Art. 402. Make in the streets and public squares exercises of agility and corporal dexterity known by the denomination of capoeiragem; walking with weapons or instruments capable of producing a bodily injury, provoking riots or disorder, threatening a certain or uncertain person, or instilling fear of some evil: Penalty - Of prison for two to six months' single paragraph. It is considered an aggravating circumstance to belong capoeira to some flock or malt. The head or heads shall impose a double penalty (...) Art. 404. If in the exercise of capoeira, to commit murder, to cause bodily injury, to insult public and private modesty, and to disturb order, tranquility and public safety or is found with weapons, cumulatively incurred in the penalties commenced for such crimes. (REIS, 2000, page 30 apud MELLO, 2008, p.130)

Mello (2008) also affirms that Bachelor Sampaio Ferraz, appointed by the president of the Republic Marshal Deodoro da Fonseca as chief of police, had installed a wave of terror in the persecution of capoeiristas, dropping the number of practitioners, arriving at the almost extinction of Capoeira in Rio de Janeiro.

It is necessary to question whether it was fair, from a legal / criminal point of view, to criminalize Capoeira, allied to the marginalization of the body of the capoeirista, in this historical period. If perhaps they were not the capoeiristas, of the period, representatives of a power parallel to the one of the state, subversive, as they are the drug traffickers, in the hills, at the present time? And if they should be persecuted by the police, what are the same traffickers? Or if the malts were not a movement of resistance to republican repression the manifestation of popular culture, African matrix, on Brazilian soil?

On the malts, Santos (2002) clarifies that their formation, throughout history, was a form of survival and uprising of the order, by the protest and by the conditions of life imposed. And it highlights the participation of malts in Brazilian history:

(...) in the case of the Irish and German mutineers, the Paraguayan War (Companhia Zuavos Baianos / Assault on the Curuzu Fort), or in defense of political interests (Nagoas and Guaiamus / formation of the Black Guard) , arising from the abolitionist and anti-republican struggles, from 19th century. (p.25)

Conclusion

In the 1930s, with the end of the First Republic, Getúlio Vargas assumed power and initiated a process of valorization

of national culture, which would include the decriminalization of Capoeira, which would make its practice a citizen's right. Vargas would interfere with education and culture. But for Magalhães (2009), decriminalization was not due to cultural importance, "but by the way the government found it to maintain an implicit control over the popular masses" (p.125), which includes blacks in order to avoid riots. The body of the capoeirista began to be resignified beyond a vision of violence, criminality and marginal body, for the exercise of citizenship through Capoeira.

Mello (2002) describes a "sportization" of Capoeira in the 1930s, being necessary to "defricanize" it within the view of values accepted by the ruling class. In the end, the political movement in order to legitimize the State before the population, aimed at the creation of a national identity, which would use Capoeira, as one of the means to that end.

In this context, two fundamental figures in the history of Capoeira enter: Mestre Bimba and Mestre Pastinha. Mestre Bimba, founder of Capoeira regional provided the systematization of the teaching of this, taking it from the street and taking it to the academies, with the support of the Estado Novo. Through a document issued by the Secretary of Education, Health and Public Assistance of the State of Bahia in 1937, Mestre Bimba obtained an authorization to teach Capoeira in his Center of Physical Culture and Regional Capoeira of Bahia. Capoeira is withdrawn from illegality and the master, on July 23, 1953, when he made a presentation at the Government Palace to the then President Getúlio Vargas, hears from the President himself: "Capoeira is the only truly national sport" (MELLO, 2002, p.6).

In 1941, Mestre Pastinha would create the Center of Capoeira Angola, which would characterize a new way of practicing Capoeira (Capoeira Angola). This is different from the regional Capoeira, of Mestre Bimba, in several aspects. In his research, Vassalo (2003) cites a testimony of Mestre Pastinha, where the latter claims for himself the merit of having "moralized" Capoeira, of having it "taken from the mud", "from the street". Without seeking to deepen this controversy, much less solve it, the research highlighted the importance of both masters for the decriminalization of Capoeira and its legalization and valorization.

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A CAPOEIRA SOBA ÓTICA DA EDUCAÇÃO E DA CULTURA CORPORAL

The Body Culture is constituted by the set of knowledge socially produced and historically accumulated by humanity and manifested by the corporal expression. All African cultural influence was fundamental to the formation of the body of the capoeirista. Capoeira, criminalized in the period of the Old Republic and later decriminalized under the government of Getúlio Vargas, passed and goes through moments of devaluation and valorization in Brazilian society. Mestre Bimba and Mestre Pastinha were the great bastions that made this cultural manifestation, so traditional in Brazil, recognized and admired all over the world. The research aims to study diverse aspects of the practices of Corporal Culture in Capoeira from the theme of Education, citizenship and exclusion. It will also analyze the historical and cultural dimensions of Capoeira in Brazil, especially in the city of Rio de Janeiro, and how the process of black exclusion in Brazil occurred, in parallel with the sedimentation of the concept of citizenship throughout the world.

Keywords: Education, Physical Education, History.

Résumé

La culture corporelle est constituée par l'ensemble des connaissances produites socialement et historiquement accumulées par l'humanité et manifestées par l'expression corporelle. Toute influence culturelle africaine était fondamentale pour la formation du corps du capoeirista. La Capoeira, criminalisée à l'époque de l'Ancienne République puis dépénalisée par le gouvernement de Getúlio Vargas, a passé et passe par des moments de dévaluation et de valorisation de la société brésilienne. Mestre Bimba et Mestre Pastinha ont été les grands bastions qui ont permis à cette manifestation culturelle, si traditionnelle au Brésil, d'être reconnue et admirée dans le monde entier. La recherche vise à étudier divers aspects des pratiques de la culture corporelle à Capoeira sous le thème de l'éducation, de la citoyenneté et de l'exclusion. Il analysera également les dimensions historiques et culturelles de la Capoeira au Brésil, en particulier dans la ville de Rio de Janeiro, et expliquera le processus d'exclusion des noirs au Brésil, parallèlement à la sédimentation du concept de citoyenneté dans le monde.

Mots-clés: Education, Éducation Physique, Histoire.

Resumen

La Cultura Corporal se constituye por el conjunto de conocimientos socialmente producidos e históricamente acumulados por la humanidad y manifestados por la expresión corporal. Toda la influencia cultural africana fue fundamental para la formación del cuerpo del capoeirista. La Capoeira, criminalizada en el período de la República Vieja y, posteriormente, despenalizada en el gobierno de Getúlio Vargas, pasó y pasa por momentos de devaluación y valorización en la sociedad brasileña. Maestro Bimba y maestro Pastinha fueron los grandes baluartes que hicieron de esa manifestación cultural, tan tradicional en Brasil, ser reconocida y admirada en el mundo entero. La investigación tiene por objetivo estudiar diversos aspectos de las prácticas de la Cultura Corporal en la Capoeira a partir de la temática de la Educación, la ciudadanía y la exclusión. También se analizarán las dimensiones históricas y culturales de la Capoeira en Brasil, en especial en la ciudad de Río de Janeiro, y cómo se dio el proceso de exclusión del negro en Brasil, en paralelo con la sedimentación del concepto de ciudadanía por el mundo.

Palabras clave: Educación, Educación Física, Historia.

Resumo

A Cultura Corporal constitui-se pelo conjunto de conhecimentos socialmente produzidos e historicamente acumulados pela humanidade e manifestos pela expressão corporal. Toda a influência cultural africana foi fundamental para a formação do corpo do capoeirista. A Capoeira, criminalizada no período da República Velha e, posteriormente, descriminalizada no governo de Getúlio Vargas, passou e passa por momentos de desvalorização e valorização na sociedade brasileira. Mestre Bimba e mestre Pastinha foram os grandes baluartes que fizeram dessa manifestação cultural, tão tradicional no Brasil, ser reconhecida e admirada no mundo inteiro. A pesquisa tem por objetivo estudar diversificados aspectos das práticas da Cultura Corporal na Capoeira a partir da temática da Educação, cidadania e exclusão. Também serão analisadas as dimensões históricas e culturais da Capoeira no Brasil, em especial na cidade do Rio de Janeiro, e como se deu o processo de exclusão do negro no Brasil, em paralelo com a sedimentação do conceito de cidadania pelo mundo.

Palavras-chave: Educação, Educação Física, História.