

14 - THE CAPOEIRA TEACHER ROLE IN PRIMARY SCHOOL

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INTRODUCTION

Capoeira, sport in fast growing popularity, is characterized by Tubino (2006) as a Sport and Cultural Identity; it's also a fact that this sport is responsible for the immigration of teachers to hundreds of countries in all the 5 continents, professionals who, besides Capoeira, also bring along cultural aspects, as well as cooking aspects, and the language, which makes Capoeira and its 'capoeiristas' (capoeira practitioners) the great advertisers of Brazil abroad. But what is Capoeira exactly?

Considered a genuinely Brazilian martial art, the Capoeira nowadays, besides the innumerable researches and publications about the issue, has its origins still as a focus of discussion among researchers, history researchers, anthropologists, sociologists, folklore researchers, and mainly, 'capoeiristas' (SILVA, 1995, SOARES, 2002). There are several history relates based on documents, researchers interpretations, ancient masters speeches, photographs, etc., therefore, the discussion is endless: would Capoeira have its origins in Africa, or in Brazil? The most accepted theory among researchers is that Capoeira was created by the slaves in Brazil; from Africa they would have brought their style, music, religion, dances, and beliefs, and once in Brazil, finding themselves in a slavery, repression, and pain, not having any weapons to defend themselves, and moved by the natural instinct of life preservation, they found in their own body the essence of their weapon; through the art of fighting using their own body, based on the movements seen in animals fights, along the culture manifestations brought from Africa, they created Capoeira, not the one we know today, but a fighting style in the search for freedom and survival (NETO, 1998; CAMPOS, 1998; SILVA, 1995, REGO, 1968).

It was heard of Capoeira during the Holland invasions, back in 1624, when the African slaves and the indigenous people, because of the confusion in place, would run away to the woods, organize themselves in groups, and create the 'Quilombos'; among several ones, we can not forget about the 'Quilombo de Palmares', which had 'Zumbi' as its leader, who's told that was an excellent 'capoeirista'.

Soon after the signing of the 'Aurea' law, which theoreticaly abolished the slavery in Brazil, the ex-slaves, as well as Capoeira, were severely chased and marginalized. Therefore, besides all the problems, the Capoeira survived, went through an evolution process throughout the years, until it reached the formal context of the society; we can state that Capoeira only reaches a new step when it's inserted in the Formal Education, and begins being taught in an organized way in schools, clubs, universities, etc.

As a precursor of the formal teaching of Capoeira, we can say it was the 'baiano' Capoeira teacher 'Manoel dos Reis Machado', known as 'Mestre Bimba' (1899-1974), the first one to open up, in Salvador, an academy for the formal teaching of Capoeira, which he entitled as 'Centro de Cultura Fisica Regional' (Centre of Physical Regional Culture) for the teaching of his recently created 'Luta Regional Baiana' (Baiana Regional Fight) (LOPES, 1999), once the practice of Capoeira itself was prohibited in the Brazilian Law.

Based on that, Mestre Bimba can be considered a 'divisor' in regards to the evolution process of Capoeira; back in the 30s, he already had his mind and thoughts ahead of his time, and worried about the evolution of the art, so, though a series of actions, as the partial adaptation of the traditional Capoeira (Capoeira regional), as the organization of the art for the teaching in academies, the creation of a systematized teaching approach – his sequences, aimed to start up a process of organization of Capoeira, process that's still currently under development, which, as mentioned before, reaches its goal with the insertion of Capoeira in the Formal Education. Through his actions, Mestre Bimba made the practice of Capoeira popular among several society groups, getting it to a level that was thought it would never reach.

From this, Capoeira starts being spread out, being promoted and advertised all over Brazil; to this process, the 'capoeirista baianos' contributed fundamentally, once they took the Capoeira to the main cities in Brazil (LUSSAC, 2004). The entertaining, played, sang, and music Capoeira is the one that stood still, going past stigmas and predicaments from the past, even getting to Universities, being taught as a subject for the Physical Education courses, and later on, at the end of the 90s, as Latu-Sensu Post-Grad courses.

The search for the Capoeira professionalization has been hard, so the need of a frequent updating and improving of the professionals that work with it is a fact, which can not be left out! With the globalization, technology advances, and communication improvements, any professional, no matter which area he/she acts, requires constant e updating, or will certainly fail. Based on this, we ask what should the role the Capoeira teacher be in the Formal Education, especially in the Primary School (3 to 6 years old)? In the aim of elucidating such question, the author writes, in this text, about the human development process, pedagogical practices, interdisciplinary concepts of Capoeira, the difference between Capoeira at School and School Capoeira, and traces a parallel between Capoeira and Psychomotricity, crucial topics in the search for a better quality of life of his/her students.

THE CAPOEIRA TEACHER AND HIS/HER RESPONSIBILITIES**Children in school age have the ability and the necessity of movement!**

This statement would certainly be enough for justifying the usual concern teachers have in terms of school physical education, mainly in the first school years; we could write over and over again about the benefits the physical activity brings to children, once they naturally need to move – the physical activity promotes energy waste, intense cerebral activity, the improvement of motor conducts & behaviors, the strengthening of structures & body systems, among several others. Anyone that has contact with children in the first school years, no matter how minimum it is, can perfectly understand such need – standing still seems not to be part of children's vocabulary; the motricity is part of the children's nature! (ARRIBAS, 2002)

If the motricity is a fact, is part of the children's reality, as it's a basic condition to every human being, which evolves throughout the years, why then worry about the physical activity? Wouldn't it be better, or even easier, if we left the nature take its course/role, not interfering in the evolution process of the child?

In order to elucidate such questions, we shall think about the children's motricity: think about a newly born child, who already holds several motor responses that were not previously learned, known as 'reflexes'. As time goes by, these reflexes disappear gradually, and new moves, more elaborated, and better defined, come up. These moves will come up due the maturation of the central nervous system, moves such as sitting straight, crawling, walking, manipulation objects, etc. With the constant development, the basic motricity will be developed, and new & more elaborated moves will come up, generating a wide range of motor responses; the cultural aspects will also take part on this process – football, dance, life style, etc.

We understand that every new movement performed by a child is the result of the improvement of a motor behavior previously learnt – this is known as Motor Development. 'Every child has got a wide range of basic moves, which though practice & experience, will allow him/her to perform more complex tasks' (ARRIBAS, 2002).

So, we ask ourselves: Could Capoeira positively interfere in the Motor, Psychic, and Pedagogic Development of a child?

The importance of Capoeira, in a didactical-pedagogic concept, is sustained by the fact that it's considered to be a complex and multi-faced art, once it acts directly and indirectly over the motor, cognitive, and affective aspects of the human being, no matter what age range the child is at. Seen as an educational-logic, it joins activities of visual-motor development with artistic-social development, leading its practitioners, especially the children, to the establishing of independent relations from itself, which turns Capoeira into a multi-directional activity, as it allows the improving of the psychomotor conducts, as well as the social relations and disciplinary aspects.

We consider, therefore, that the teaching of Capoeira in the primary school should act as a 'way' (motor conducts & behaviors), and not as the 'goal'; in other words, it should be used as a tool, through its several concepts, in the search for fulfilling the main objective of the work.

Many times, the Capoeira teachers from the educational area confuse the goal, objective of their work with the ways they can use to fulfill such goal. The distinction between them should be very clear, so that the teacher can choose his tools or ways of working; when speaking of children, human beings in constant psychomotor & psychosocial development, any action or work developed by the teacher with bring up results, which can be positive or not, depending on the way the work is done. Therefore, having such concepts very clear in mind is of fundamental importance for the success of any work.

So, when speaking of students, children, human beings, we should always understand that they are characterized as goal, objective – formal object of study, which means that every action will reflect on them. So, any or every action from the teacher should always aim the fulfillment of an absence, which can be of a bio-physical, bio-social, or bio-psychic scope, and which also change throughout life, so the role every professional that with the human being works should have, no matter which area he/she is, is the one of aiming to fulfill such absence or absences. In order to do that, it's crucial that the professional 'knows' the student or group he/she is going to work with, and so based on that, recognize their absences.

Once these absences are recognized, the teacher will then make use of 'tools', ways, strategies of work, I mean, Capoeira techniques, in the aim of fulfilling those. That is why Capoeira should be classified as a way – practical object of work, from which the teacher will make use of, through its motor conducts & behaviors, in the development of his/her work.

We understand, therefore, that the teacher should know clearly that Capoeira, once seen as a pedagogical proposal, should be widely used at school from the very first years – Primary School, but as a 'way', and not as an 'end'.

Also, when speaking of the Capoeira professional inside the school, we understand that the activity should be seen as an add-on to the pedagogical process of the institution, something that comes to bring more value to the whole process. Because of that, it's necessary that every Capoeira teacher understands the big different between Capoeira at School, and School Capoeira. According to Silva & Heine (2008), Capoeira at School can be understood as a sports practice developed inside the school perimeters, which objective, most of the times, depends of the political-pedagogical project of the school which means, Capoeira is developed into the school environment the same way it's developed inside Gyms, clubs, etc., actually, interacting very little with the institution and its pedagogical process. But the School Capoeira would be the one that's really integrated with the whole school process, running in parallel, reaching more than the classes themselves, interacting with the school, promoting the interdisciplinarity, among other activities; this second one is the role Capoeira should perform inside the school, from primary school, being the teacher the one in charge of facilitating such process.

Therefore, for such process to be started, it's of a fundamental importance that the teacher gets prepared in several aspects, not only in the Capoeira field, but also searching for knowledge in the whole pedagogical process and child development, process with, besides so much studied, still intrigues researchers & teachers. So, based on this, every teacher should adopt the 'Wisdom Principle' as the base of his entire work.

The great philosopher Socrates defines the 'Wisdom Principle' as being the recognition of our permanent ignorance state; his most famous statement 'I know that I know nothing', besides simple and brief, teaches us a lot! We understand that every teacher, no matter which area he/she works, should adopt such statement in his/her daily life, using the humility as the base of his/her work; nobody is so good that has nothing to learn, and, in terms of professor & school environment, every lesson can become a learning lab of new experiences.

Every work, especially the educational ones, should be based in the 'Wisdom Principle', once any intervention made by the teacher will bring up important consequences throughout his/her students' lives, consequences which can be beneficial or not. When speaking of Capoeira as Education, the teacher disposes of a wide range of possibilities, many times even unknown to him!

Velloso (1998, apud BARBIERI, 1993), about his vision over Capoeira as education, states the following:

For Barbieri (1993), Capoeira as education allows the development of the relation between the unity and totality, 'relation between the unity of men, and the totality is a way of observing Capoeira diachronically, and in it the meeting of various elements, such as the physical exercise, the music, the poetry, the rhythm, the creativity, the courage determination, the leadership, the dialogue, the communication, and not less important elements, take place, contributing for the development of the self knowledge, and the self esteem.' (VELLOSO, 1998, apud BARBIERI, 1993)

The potential and the Capoeira qualities, along with the wide range of Brazilian cultural aspects, make it an excellent way of education promotion, according to the Brazilian cultural identity, as the same time that it's characterized as an excellent tool for the psychomotor and social development. Besides, Capoeira can also be seen as an alternative of artistic and cultural resistance against the domain, popularization, and devastation due the globalization process.

We believe that, because of the Brazilian educational situation, which is in constant and undeniable lack of human & physical resources not mentioned on this text, Capoeira can be developed even from a basic knowledge, besides its multi-faced characteristic. Souza & Oliveira (2001) believe that the teacher or instructor of a Capoeira lesson inside the school does not need to hold a Capoeira 'Master' degree to be able to teach it, but necessarily needs to be an observer and researcher that's able to, in a technically correct way, lead the students and instruct them about the possibilities of movement that Capoeira allows them, and

from then on, explore its whole richness, using it in order to fulfill the objectives of the lesson, which should be also based on the fulfillment of absences the group the teacher is working with shows..

The child is not an adult in miniature! Several teachers dream about having their disciple students, getting the child started, most of the times, in an early training process aiming the professional sport, not respecting the natural development of the child. This practice, besides erroneous, hurts the human development principles! Children must play, explore their freedom of movements, creativity, and possibilities, so therefore, the role every educator must play is the one of 'facilitator'; the one that by his/her actions, aims a progressive development of the bio-physical, bio-social, and bio-psychic aspects of the child, aiming the fulfillment of their absences. This is the way the students will get to see Capoeira as a healthy activity, highly motivational, and also a powerful tool in the general development of this whole process.

In Capoeira, we understand that the movement of the student is developed from passive situations to a progressive dynamics. Therefore, fun activities are fundamental in the development of Capoeira in the Nursery School, and must be guided towards the creative participation of the child, getting them to express their feelings, and also contributing for the development of cognitive abilities.

'Capoeira is a Brazilian art of multiple languages; out the physical activities. It's the only one that offers the people the highest number of motor experiences, developing some more intensively than others, but all physical qualities are worked.' (CUNHA, 2003, pg. 65)

Because of that, the Capoeira proposal must be closely linked to psychomotor activities, once it can embrace most of, if not all, the psychomotor conducts of the practitioner, and speaking of children, this practice is fundamental.

Le Bouch (1980) classifies psychomotricity as being the science that studies the motor conduct as an expression of maturing and development of the psycho-physical totality of the man, having as one of its main objectives getting the individual to find out his own body in relation to the internal and external world, and its movement-action capacity.

The psychomotor capacity in the Nursery School, besides the bio-physical aspects, can also collaborate in other aspects, as the cognitive development. With a constant and organized psychomotor action, the concentration, the learning of letters & syllables, the recognition of words, can be developed. In other words, several aspects related to the school learning process. 'A child whose body scheme is badly developed is not able to coordinate well his/her movements, and has a bad handwriting.' (MOLINARU & SENS, 2002)

Seen as a powerful tool for the development and improvement of the Psychomotor Conducts, Capoeira must undoubtedly be widely explored and used inside the educational process from the first school years.

'The development of the psychomotor evolution in the child through the practice of Capoeira can only be possible once the teacher is aware of the motor maturation, the internal and external conditions. How much and how the child can perform some Capoeira moves are related to the material, social, and emotional environment, and for being a source of experience stimulus that influence the adequate development of the child'. (SANTOS, 1990, p. 38 and 39)

Researches show that children with a good psychomotor development are able of a better dominium of the environment, becoming leaders, opposite to those who have a psychomotor delay, who have trouble at being accepted by the group (AJURIAGUERRA & SOUBIRAN, 1959).

Psychomotricity, as well as Capoeira, has the ability of reaching the totality of the individual; its role in relation to the body, contributing for the child to get to know his/her body better through a conscience of his/her body segments, and who knows how to use this very same body harmonically. It also acts strongly in therapeutic actions and in behavior deviations; it helps in the organization of aggressive conducts, deviational and non-typical (FONSECA, 1996); it does not aim the functional re-adaptation or the super valorization of the muscle, but the flow of the body in the involvement. The end is allowing a better integration and a better investment of the corporality, a better capacity of situating ourselves in the space and in the objects world, facilitating and promoting a better harmonization in relation to the other. The fun proposals must be guided towards the creative participation of the child, allowing the expressions of his/her feelings, and contributing for the development of cognitive abilities.

CONCLUSION

Through this brief bibliographic revision, and establishment of concepts, we were able to understand that the body movements are a way of communication for the children, of expression and social interaction; movement is all that can give testimony of psychical life, and translate it completely, at least until the moment the first words come up. Based on that, we understand that the children conscience is built firstly in the concrete action plan, and then, Capoeira and its vast number of movements assume a very important meaning in this whole process.

It's fact the importance of the psychomotor education in the help of human development, mainly in the first stages of life; in the seventies, and in the early eighties, the Brazilian Ministry of Education and Culture advertised Psychomotricity around Brazil, as being one of the solutions for the endless problems that lead towards the educational fail; in a more restrict sense, towards the learning fail. If psychomotricity is seen as fundamental in the teaching-learning process of the child, we can state that Capoeira presents itself as a powerful tool in this process, once it's well guided and oriented; as it practically all psychomotor conducts, it also works on social and psychic aspects of its practitioners, fulfilling the objects proposed, which are, the fulfillment of bio-physical, bio-social, and bio-psychic absences of the children.

Therefore, for the Capoeira work in the school to be relevant, it's necessary that the teacher is in constant updating, always searching for, besides the area knowledge (Capoeira), new alternatives and work tools, assuming the role of educational actions' facilitator and mediator, developing his/her Capoeira work in an inter-disciplinary way, and inserted in to the school context – school Capoeira, including the psychomotricity in the teaching-learning process of Capoeira, once this is essential for the development of the body and intellectual language of the child, taking into account the children development process, and besides all, using Capoeira as a 'way', and not as an 'objective', which should be only and exclusively reserved to the child.

By putting these actions in practice, the goals and objectives of the work previously defined by the teacher will certainly be achieved, and the success of such will be only a consequence of the work developed.

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THE CAPOEIRA TEACHER ROLE IN PRIMARY SCHOOL ABSTRACT

In this brief bibliographic revision, the author writes about how the Capoeira teacher should act once working in formal educational institutions, especially in the first scholar years – primary school (3 to 6 years old). Issues related to this are raised, such as the Capoeira development process in the formal education, the children's psycho-social, psycho-motor, and affective development, and the Capoeira role in this whole process; the way Capoeira should be conducted once inserted in the school, and the relationship between the education, psychomotricity, and Capoeira. The author understands that Capoeira teachers that works in the formal education, especially in the first scholar years, should act as facilitators in the total children's development, always respecting their natural development process, using Capoeira as a powerful tool, but not seeing it as the final objective of the work - end. Therefore, the author sees as crucial and fundamental the teacher preparation, his/her understanding about the concepts of school Capoeira, its educational process, and how it can contribute to this process, always aiming, over all, the development of bio-physical, bio-social, and bio-psycho parameters of the children.

KEY-WORDS: Capoeira, Education, Psychomotricity

LE RÔLE DE L'ENSEIGNANT DE CAPOEIRA AU SEIN DE L'ÉCOLE PRIMAIRE RÉSUMÉ

Cette brève révision bibliographique, l'auteur écrit à propos de comment l'enseignant de Capoeira devrait agir une fois travaillant dans des établissements d'enseignement formels, surtout durant les premières années de l'éducation t – école primaire (de 3 à 6 ans). Les thèmes liés à ce sujet primordiales sont, tels que le processus de développement de Capoeira dans la scolarité psycho-sociaux des enfants, psycho-moteur et développement affectif et le rôle de Capoeira dans l'ensemble de ce processus ; la façon que le capoeira doit être effectuée une fois insérée dans l'école et la relation entre l'éducation, la psychomotricité et la Capoeira. L'auteur croit comprendre que les enseignants de Capoeira qui travaille dans l'éducation formelle, surtout dans les premières années de l'éducation, devraient agir comme animateurs dans la totalité du développement de l'enfant, en respectant toujours leur processus de développement naturel, à l'aide de Capoeira comme un outil puissant et non comme l'objectif travaillifinal. Par conséquent, l'auteur considère comme essentielle et fondamentale la préparation de l'enseignant, sa compréhension sur les concepts de l'école Capoeira, ses processus éducatif et comment il peut contribuer à ce processus, visant toujours, sur l'ensemble, le développement de la bio-physique, les paramètres bio-social et bio-révélations des enfants.

MOTS CLÉS: Capoeira, l'éducation, psychomotricité

EL PAPEL DEL PROFESIONAL DE CAPOEIRA EN LA EDUCACION PREESCOLAR RESUMEN

En esta breve revisión bibliográfica, se discute el papel que el profesional de capoeira debe ejercer una vez desarrollado su trabajo en las instituciones de educación formal, especialmente en la escuela preescolar (3 a 6 años). Se abordan cuestiones relativas al tema, como por ejemplo el proceso evolutivo de la capoeira dentro de la educación formal, el desarrollo psicosocial, motor y afectivo de los niños, y el papel de la capoeira en este proceso; el enfoque que la capoeira debe tener dentro de la escuela y la relación entre educación, psicomotricidad y capoeira. Se entiende que el profesional de capoeira que actúa en la educación formal, especialmente en la educación de la primera infancia, debe asumir el papel de mediador en el desarrollo total del niño, respetando su proceso natural y utilizando a la capoeira como una herramienta facilitadora de este proceso – un medio, y no equivocadamente entendiéndola como el objetivo principal del trabajo. Por tanto este autor considera como siendo de importancia fundamental para la preparación profesional, el concepto de la capoeira en la escuela, los conceptos de capoeira en la escuela, los procesos educativos y cómo esta expresión cultural puede contribuir con este proceso como un todo, objetivando siempre, pero por sobre todo, los parámetros biofísicos, los biosociales y los biopsíquicos de los niños.

PALABRAS-LLAVE: Capoeira, Educación, Psicomotricidad

O PAPEL DO PROFISSIONAL DE CAPOEIRA NA EDUCAÇÃO INFANTIL**RESUMO**

Nesta breve revisão bibliográfica, o autor discorre acerca do papel que o profissional de Capoeira deve exercer uma vez desenvolvendo seu trabalho em instituições de ensino formal, em especial nos primeiros anos escolares – Educação Infantil (3 a 6 anos de idade). São abordados assuntos pertinentes ao tema, como o processo evolutivo da Capoeira dentro da educação formal, o desenvolvimento psicossocial, motor, e afetivo da criança e o papel da Capoeira neste processo; a abordagem que a Capoeira deve ter uma vez inserida dentro da escola, e a relação entre a educação, a psicomotricidade, e a Capoeira. Entende-se que o profissional de Capoeira que atua na educação formal, em especial na Educação Infantil, deve assumir o papel de mediador no desenvolvimento total da criança, respeitando o processo evolutivo natural da criança, e utilizando a Capoeira como ferramenta facilitadora deste processo - meio, e não erroneamente encarando-a como o objetivo do trabalho - fim. Para tanto, o autor entende como sendo de fundamental importância a preparação profissional, o entendimento sobre conceitos de Capoeira da escola, seus processos educacionais, e como ela pode contribuir neste processo como um todo, objetivando sempre, acima de tudo, o aprimoramento de parâmetros biofísicos, biosociais, e biopsíquicos das crianças.

PALAVRAS-CHAVE: Capoeira, Educação, Psicomotricidade