



## Ginga Brasileira Dances of Brazil



### Arts for Learning CT PROGRAM GUIDE

#### LEARNING OBJECTIVES

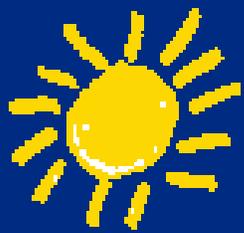
- To impart key facts about Afro-Brazilian culture.
- To demonstrate Afro-Brazilian culture using dance.
- To inspire students to relate to Afro-Brazilian culture through participation in its music and dance.
- To share aspects of Latin American culture with which many are unfamiliar.

#### ABOUT THE PROGRAMS

A colorful, crowd-pleasing repertoire of Afro-Brazilian dances fusing rhythmic music with high-energy gymnastics, Ginga Brasileira does not disappoint! They perform Capoeira, a Brazilian martial-art created by slaves in 16th century Brazil, and their movements are punctuated by daring footwork, fast leaps, and split-second timing. They also perform Maculele, another slave dance, this one with sticks.

Capoeira is an Afro-Brazilian martial art created by Brazilian slaves to aid them in revolting against their masters. Capoeira was secretly practiced as a method to fight against the Portuguese army. It was paired with music so that officials would only consider Capoeira a dance. It was later picked up and used by street gangs known as Malandros after slavery was abolished. After being outlawed, Capoeira was finally legalized in the early 1940s.

Maculele (ma·cu·lay·lay) is a folkloric dance included in the teachings of many Capoeira academies. Maculele is a traditional indigenous folk dance that imitates fighting and is performed with wooden sticks. The rhythm is controlled by the atabaque, and on every 4th beat of the atabaque the dancers have to hit sticks with their opponent.





# About the Artist & Program Preparations

## ABOUT THE ARTIST

Efraim Silva, President and Artistic Director of Ginga Brasileira, was born in Guarujá, São Paulo, Brazil. He was awarded state and federal certification as a professional musician and rhythmist, and he opened his own Capoeira academy in Bragança Paulista, São Paulo, in 1985. He became Brazilian national champion of Capoeira in 1988. Efraim now teaches Capoeira for children and adults in the New Haven area, and has his own performing group, Ginga Brasileira, Inc., with which he performs in schools, universities and festivals all over the United States, Canada and Brazil.

## PRE/POST PROGRAM

### PRE PROGRAM

- Have a short lesson on the history of Brazil. Who colonized the area and when? When was slavery abolished?
- Discuss the history of African slaves in Brazil.
- Examine whether or not dance is an accurate reflection of one's culture.

### POST PROGRAM

- What dance was your students' favorite and why?
- Ask your students to research Brazilian history, culture, and geography. When they have, ask them to present their findings to the class.
- How did Brazilian cultural traditions contribute to the traditions of Capoeira and Maculele.

## ACTIVITIES

**Roda** - the circle of people within which capoeira is played

**Ginga** - (literally: rocking back and forth; to swing) the fundamental movement in capoeira

**Bateria** - group that plays the music for capoeira

**Berimbaus** - instruments that look like an archer's bow using a steel string and a gourd for resonance; played by striking the string with a stick

**Caxixi** - type of rattle that accompanies the berimbau

**Jogo** - capoeira "game"

**Esquivas** - series of ducks done to escape an opponent's strike

**Rolê** - a rolling move that combines a duck and a low movement; allows the defensive player to quickly evade an attack

**Au** - cartwheel

**Bananeira** - handstands

**Pião de Cabeça** - headspins

## CURRICULAR LINKS

**The CT Framework – Physical Education - Content Standard 1:** Physical Activity Students will adapt and combine skills to meet the demands of increasingly complex situations (e.g., creating sequences and patterns of movement for dance

**The CT Framework – Dance - Standard 1:** Elements and Skills Students will demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing. • Standard 3: Meaning Students will observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance.

**The CT Framework – Social Studies - Goal 3:** Historical Themes Students will describe examples of how societies throughout history have used various forms of visual arts, dance, theater, myths, literature and music to express their beliefs, sense of identity and philosophical ideas.

*"I work at Hubbard School in East Berlin, CT. Ginga performed here last week. I just wanted to tell you how much everyone enjoyed your performance!! You ladies and gentleman are masters of your art!"*



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