

Culture Close Up: Capoeira  
John Fernandez, Fort Worth Independent School District  
Social Studies  
Capoeira  
Grades 6–8  
4–5 days, 45-minute class periods

**Overview:**

The purpose of this unit is to construct an educational insert for the popular video game, Tekken. Tekken is a fighting competition with different fighters from around the world. Many students may be familiar with some of the fictional characters of the video game, and the martial arts practiced. One character in particular, Eddy Gordo, is a Brazilian fighter who uses the martial art of capoeira during the competition. This character and martial art will be the focus of this unit. Students will engage in a study of primary and secondary sources about the cultural and historical significance of capoeira.

Prior to beginning this short unit about capoeira, students must be familiar with the relative location of South America and Brazil to the rest of the world, including concepts related to culture. To begin the unit, students will review a short video clip of a small introduction for Eddy Gordo and some fight sequences demonstrating his use of the martial art capoeira.

The sequence of each learning experience after the introduction is flexible. All resources are listed according to learning experience in the unit.

**Students will be able to (drawn from the Texas Essential Knowledge and Skills):**

Use geographic tools to pose and answer geographic questions.

Locate various contemporary societies on maps and globes using various methods.

Explain the ways in which human migration influences the character of places and regions.

Identify institutions basic to all societies.

Analyze the similarities and differences among various world societies.

Identify and explain examples of conflict and cooperation between and among cultures.

Compare characteristics of institutions in various contemporary societies.

Identify and explain how culture traits spread.

Identify and define the impact of cultural diffusion on individuals and world societies.

Identify negative and positive effects of cultural diffusion.

Relate ways in which the past influences contemporary expressions of culture.

Differentiate between, locate and use valid primary and secondary sources.

Identify points of view.

### **Essential Questions**

What is capoeira?

What is cultural diffusion?

How is capoeira a representation of Brazil's culture and history?

How do contemporary views of capoeira compare?

### **Students will know:**

Capoeira is an expression of Brazilian culture and history.

Capoeira is a means for preserving cultural identity.

Capoeira is an example of cultural diffusion.

Capoeira is a martial art.

### **Learning Experience #1 – Introduction to unit and student product**

#### **1. Preview**

- Ask students to list the martial arts practices with which they are familiar.
- Once students have compiled their list ask the following questions:
  - i. What more do you know about each martial art?
  - ii. Where do these martial arts originate?
  - iii. Are martial arts an example of culture?
  - iv. Are these martial arts significant to history?

#### **2. Engage – Tekken Film Clip**

- Prior to playing the Tekken video game clip, inform students that they will be viewing the video using an academic lens. Set the purpose for watching the video so that students will use the clip to determine the martial art demonstrated along with its origin.
  - i. During the clip students should look for colors, images, words, and clues to help them understand.
- Play the Eddy Gordo Tekken clip for students. The “Exclusive Eddy Gordo Trailer” is available from:  
<http://www.youtube.com/watch?v=yhp-TyRJGUc> or  
<http://www.gametrailers.com/video/exclusive-eddy-tekken-6/56863?fbid=yKqJ5qNGdnG>

The clip provides a quick intro to Eddy Gordo and shows different fight scenes demonstrating capoeira. FYI: The fight scenes show simulated physical violence. As a reminder, this unit intends to take students beyond the video game perception of capoeira. Please show at your discretion.

- Since the video clip is short, feel free to play it more than once.
- Discuss student observations and ask the following questions:
  - i. Who is the individual represented?
  - ii. Where is the individual from? How do you know?
  - iii. What martial art is demonstrated?
  - iv. What do you notice about the martial art practiced? What does it look like?
  - v. Does this short clip explain the culture and history of the person and the martial art?
  - vi. How would you evaluate the effectiveness of video games as a tool to educate people about different cultures and histories?
- Debrief the video and set the purpose for the unit:
  - i. Analyze primary and secondary sources as a way of understanding capoeira and its cultural and historical significance to the country of Brazil.
  - ii. Organize information to supplement the small amount of information found in video games about cultural and historical traditions, with a focus on capoeira.

### 3. Process – GRASPS – Creating a video game insert for the Tekken video game

- Students may be provided a handout describing the expectations of the project.
- Set the purpose for the unit of study by sharing the **GRASPS** acronym:
  - i. **GOAL:**  
Provide a statement of the task.  
Establish the goal, problem, challenge, or obstacle in the task: *The Social Service of Commerce (see article for background info about SESC, attached) in Brazil is working to provide children of Brazil and the world a deeper appreciation for the martial art of capoeira. The organization aims to work with the video game company, NAMCO, to create a new video game insert that will provide gamers a broader understanding of the martial art of capoeira.*
  - ii. **ROLE:**  
Define the role of the students in the task.  
State the job of the students for the task: *In a team, students will design a video game insert that will provide a richer understanding of capoeira's cultural and historical significance to Brazil and the world.*
  - iii. **AUDIENCE:**  
Identify the target audience within the context of the scenario.  
Example audiences might include a client or committee: *Gamers around the world, NAMCO – creator of Tekken, and the Social Service of Commerce in Brazil.*
  - iv. **SITUATION:**  
Set the context of the scenario.  
Explain the situation: *Currently, the video game Tekken only provides gamers with a shallow source of information about the cultural and historical significance of the*

*marital arts represented in the video game. SESC and NAMCO seek to educate gamers about the cultural and historical significance of capoeira.*

v. **PRODUCT:**

Clarify what the students will create and why they will create it: *Design a video game insert that will educate gamers about the cultural and historical significance of capoeira using primary and secondary resources.*

vi. **STANDARDS and CRITERIA [INDICATORS]:**

Provide students with a clear picture of success.

Identify specific standards for success.

Issue rubrics to the students or develop them with the students.

- a. When reviewing the standards for the project ask students to share their knowledge of how video game inserts are constructed:
    - What features do they possess?
    - How is the information organized?
  - b. Share with students various samples of brochures, video game inserts, and tourist information booklets.
  - c. Clarify for students the purpose of the insert and the importance of including cultural and historical information.
  - d. Collaboratively construct a list of criteria for the final product:
    - Use of images
    - Use of color
    - Analysis and use of historical and cultural facts
    - Organization of the material
    - Coherence
  - e. Review the attached rubric for assessing the final product.
- Conclude the process activity by fielding questions from students regarding the project.
    - i. Students should be encouraged to work in teams of 3.

Student contracts can be used to ensure that each individual is accountable for the work completed.

## **Learning Experience #2 – History of capoeira**

### **1. Preview**

- As students enter the class, begin the video segment from Pierre Verger, “Olhares Nômades” (available for download from this Web site: <http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>). This short video clip uses photographs to describe capoeira. This video will provide some new and basic information about capoeira.
- After the first viewing of the clip, students will view the video a second time. You may have students fill out the Motion Picture Analysis Sheet (attached) from the National Archives Records Administration. During the second viewing ask students to record findings related to the following topics:
  - i. Objects
  - ii. Sounds

- iii. Feelings
- iv. People
- v. Symbols
- vi. Smells
- vii. Other items they identify
- Discuss the findings with students. Display findings for all students to see.
  - i. Divide students into groups of three.
  - ii. Ask each individual from the group to select one item (three items total) that best represents the meaning of capoeira.
  - iii. Students compose a paragraph explaining/justifying their choices.
  - iv. Compare findings with students.

## 2. Engage

- Continue the investigation of capoeira by introducing students to the video clip entitled “A History of Capoeira” (available from youtube: <http://www.youtube.com/watch?v=E5kPGL-X3Ao> or for download from this Web site: <http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>). This video is an animated collection of sketches that trace the history of capoeira. Please preview the video clip prior to showing it to students.
- Provide students with the attached Motion Picture Analysis Sheet. Review each of the steps with students and explain/clarify each of the categories. Students will record and share their findings.
- Extend the discussion by challenging students to construct questions about the content of the video. When debriefing, make certain students address issues related to location, origin, movement, causes, and cultural significance.
- Examples of questions:
  - i. What is the setting of the film?
  - ii. What continents/countries are connected to the history of capoeira?
  - iii. Where did capoeira originate?
  - iv. How did capoeira move from one place to another? What caused capoeira to move?

## 3. Process

- After reviewing the content and questions related to the film “A History of Capoeira,” provide students the capoeira dancers handout (attached). The handout uses an image of two capoeira dancers as the focal point. Students will use this handout to construct a character collage explaining the history of capoeira. A character collage is a poster which artistically presents an overview of a person, place or thing. Coupled with the two dancers students will include images, words, quotes, colors and other items explaining the history of capoeira. As a guide, students should use the 5-5-5 rule: five words/phrases, colors, and symbols/images to complete the character collage.
- The character collage is a preliminary investigation and may not have all of the information related to capoeira. More information and facts will be presented

throughout the learning experiences, which will enhance the content knowledge surrounding capoeira.

### **Learning Experience #3 – Capoeira: An example of cultural diffusion**

#### **1. Preview**

- Ask students to define culture. Affirm student responses and clarify any misconceptions regarding the definition of culture.
- Extend the discussion of culture by conducting an experiment related to cultural diffusion. Place a drop of food coloring into a clear glass of water. Students observe and record what is occurring in the glass of water. Guide the discussion with questions like:
  - i. How does this experiment relate to culture?
  - ii. What examples of culture in our society relate to the experiment?
    - Exploration of North America by the Spanish – Spanish language
    - McDonald's in different countries
    - Foods from other countries
    - TV shows
- After the discussion, provide and explain to students the definition of cultural diffusion.
  - i. Cultural diffusion is the spread of culture through migration, communication, trade and commerce.
  - ii. Cultural diffusion influences and changes places.

#### **2. Engage**

- Explain to students that the next sources will be used to research the cultural significance of capoeira to Brazil, and as an example of cultural diffusion.
- Introduce the map, Slave Trade: From Africa to the Americas, 1650–1680 (attached). Source: *Slavery in America, an educator's site*. New York Life. [www.slaveryinamerica.org](http://www.slaveryinamerica.org).
- Debrief the map with students: title, dates, purpose, text, symbols, parts of the world, and statistics listed. Focus the discussion on the country of Brazil. Compare statistics and figures of Brazil to the rest of the world.
  - i. What caused the need for slavery in different parts of the world?
  - ii. Where were most African slaves?
  - iii. How does the map show cultural diffusion?
  - iv. How does the map relate to the video, "A History of Capoeira?"
- View the video entitled "Angola the Birth Place of Capoeira" (available from youtube: <http://www.youtube.com/watch?v=u0o31LB-MGE> or for download from this Web site: <http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>) from AFP – International News, March 3, 2009. The video is short enough to be played twice so that students will be able to record information. Share findings. Connect the map and video:
  - i. How do the map and video relate?
  - ii. What does the map show that the video does not explain?

- iii. What does the video explain that is not on the map?
- Provide students with the article, “A Brazilian dance of life” (attached) by Judy Bradford, University of Notre Dame, 2005. The article provides students with basic information explaining the history and cultural significance of capoeira to Brazil. Preview the article for difficult vocabulary and concepts that may require clarification.

### 3. Process

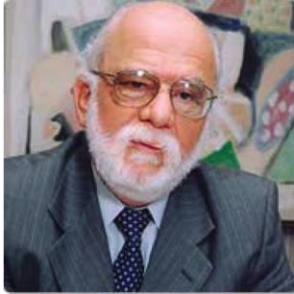
- Based on the information presented in the video, map and article students will answer questions like those listed below:
  - i. What makes capoeira an example of cultural diffusion?
  - ii. What makes a form of cultural diffusion occur?
  - iii. How do cultural traditions reflect a country’s history?

## **Learning Experience #4**

At this point in the unit, students will begin the process of compiling their information to create the video game insert.

Refer to learning experience #1 for guidelines regarding the development of the video game insert.

The attached rubric can be modified.



Danilo Santos de Miranda  
SESC Sao Paulo regional director

### Data

#### SESC (Social Service of Commerce)

SESC is a private institution established in 1946 to help carry out social welfare programs aimed at raising the level of cultural activities to benefit the Brazilian people. It is funded mainly by Brazilian commerce and service corporations through a mandatory tax established by the 9,853 law (13 of December, 1946). Every company pays this tax according to the amount of salary paid to its employees. The institution also receives donations and uses revenue that comes from paid activities in its units. SESC Sao Paulo has the highest revenue, with an annual budget of 400 million Reals (approximately US\$ 187 millions), which is 40% of the national total. Twenty percent of what Sao Paulo obtains is redistributed nationally. The budget of each unit varies according to its needs. The activities schedule is composed of those locally organized and those coordinated regionally and nationally. In addition to organizing and supporting a large number of international performing arts festivals nationwide, it also supports the creation of new works. In recent years it has also focused efforts on collaborative projects between domestic and foreign arts companies. SESC also cooperates in helping Brazilian companies participate in overseas arts festivals. The Japan Foundation has engaged in many activities in partnership with SESC in the last twenty years. Some of the main events have included performances by Suzuki Tadashi's SCOT, Takigi-Noh, Banyu Inryoku, Dumb Type, Pappa Tarahumara, Rinken Band, Ishinha and many others.

SESC Sao Paulo has 30 comprehensive culture facilities in Sao Paulo State (eight in the capital city of Sao Paulo). These facilities each have their own distinct character and conduct activities from a budget allotted according to its size.

## Presenter Interview プレゼンターインタビュー

What is SESC, the Brazilian organizations that runs comprehensive culture and arts facilities in Brazil

2006.5.8

サンパウロ州内だけで30もの総合文化センターを運営するセスキ (SESC) とは？

Founded in 1964 by the Brazilian commerce and services entrepreneurs, SESC (Social Service of Commerce) is a social institution with strong presence in the areas of culture, sports, health and education. music, drama, dance, courses for the elderly and sport activities for adults and children are offered to the public, as well as programs for environmental awareness and social inclusion. There is a SESC regional administration in every State and the Federal District. SESC Sao Paulo has the largest budget among these and administers 30 facilities (units) in the capital city of Sao Paulo and other towns across the state, which together offer programs attended by more than 300,000 people per week. Among its activities, SESC boasts outstanding achievements in the performing arts, both quantitatively and qualitatively. In 2005, Sao Paulo SESC organized 4,500 domestic and foreign stage performances.

We interviewed Mr. Danilo Santos de Miranda, SESC Sao Paulo's regional director, to learn about this organization and the activities it undertakes on a scale seldom seen anywhere in the world.

(Interview: Chiaki Karen Tada, journalist)

We would like to know a little about SESC's orientation towards arts and culture.

SESC is not a cultural or sports institution. It is a social welfare institution, which uses every possible strategy to promote the people's development and quality of life. The organization was created back in 1946, when a group of entrepreneurs said to the Brazilian government: "We want to create a social welfare institution for our workers and the general public. We need a law that will oblige the companies to pay [a contribution]." The latter half of the 1940s right after the WWII was a very special period that brought democratization and urbanization to the country. Brazil was leaving a rural model in favor of an industrial one. There was the need for a better qualified labor force to support the economic transformation that Brazil was to go through. It was necessary to have a better professional training and welfare projects so that the workers would feel happy and so that there would be greater social stability. At that point the Communist Party was strong, supported by the Soviet Union. There was a possibility of Brazil adopting a model similar to the socialist one and the military, the business elite and traditional families were concerned about this. That is how the idea of professional training appeared, along with the idea of social welfare. SESC and SESI (Social Service of Industry) were created at this time, under the protection of confederations of industry and commerce. But we are not an employer's institution. We, SESC's staff members, are employed to carry out programs that do not necessarily have a binding with employer entities from the conceptual or ideological point of view.

In the field of welfare projects, there are many areas where action is needed, including education and health, as well as leisure and culture. Sport is one of the activities that comes first, but culture is also an important and catalyzing element, of involvement and vitalization of people's actions.



## Presenter Interview

What is SESC, the Brazilian organizations that runs comprehensive culture and arts facilities in Brazil

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Among these, the SESC Consolacao in Sao Paulo city where Antunes Filho serves as artistic director is especially important in the performing arts field. Under Filho's direction, the theater activities conducted here are run under a directorship system. The other SESC culture facilities conduct programs independently as well as receiving programs planned at SESC headquarters. Other internationally known facilities include the culture center in Sao Jose do Rio Preto, which independently organizes its own international theater festival, and the SESC Santos where an international dance festival is held (being attended this time by Ishinba from Japan).

As an affiliated enterprise, SESC Sao Paulo also runs the Centro de Pesquisa Teatral, which gathers dramaturgy from around Brazil. SESC Consolacao opened the Centro Experimental de Musica in 1984 as an experimental program that uses a unique methodology to create interaction with the community through music. Also, in 1994 SESC began publishing the periodical *REVISTA E*. Active information dissemination and publicity efforts are also conducted through the organization's SESC ONLINE ([www.sescsp.org.br](http://www.sescsp.org.br)) website.

In 2005, the number of SESC events related to performing arts within Sao Paulo State alone was as follows (number of audience in brackets):

- Plays: 3,968 (807,000 people)
- Music concerts: 405 (2,150,000 people)
- Dance: 656 (310,000 people)

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Do you think that today SESC has its biggest presence in sports and culture?

We have more presence in culture. Sports today are clearly divided between professional sports and sports as a tool for education and change. We are strong in what we call "sports for all," the inclusive sports programs. But, this does not get attention often in the media. For example if 300 companies come together to promote a sporting event, there will be only a small note in the local newspaper. Now, to point out the difference, we bring, through the Japan Foundation, video showing the work of Kazuo Ohno at SESC Consolacao [a SESC facility in Sao Paulo]. It was on the front page of 'Ilustrada' [culture section of an important newspaper]. You can see the difference. Different from the sports, in Brazil non-professional "underground" or avant-garde cultural activities get the same amount of media attention as commercial culture. What Japan Foundation, as well as other international institutions, brings is something extraordinary to us. Why? First, the Japanese presence in Brazil is an important fact culturally, economically and politically, especially in Sao Paulo. Second, the Japan Foundation is not interested in bringing Japanese culture because it is good business. And when it needs partners in Brazil for an event, who does the Foundation talk to? It talks to SESC.

What are the criteria SESC uses to select events?

Public interest; its reach. We did an exhibition of Japanese toys about 10 years ago, a beautiful one. They came from a museum in Kobe. Who would you think would be interested in Japanese traditional toys in Brazil? But, this exhibit was a huge success here. It went to Curitiba [capital of the State of Parana], to Rio de Janeiro and, if we had the opportunity, we would have taken them to other places. It was fantastic.

Why, in your opinion, was it such a success?

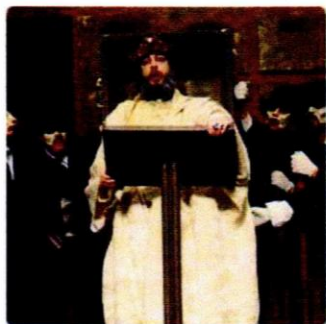
It was popular for its quality, its beauty and the information that was contained in it. I will give you an example. What caught my attention was a little toy that appears in many different cultures. It was a chicken with little chicks around it, made of papier maché or clay. Such figures are common among Brazilian Indians, Japanese, and there are examples in Russia, in Africa, among people who do not have contact with each other. It is the collective unconscious: we all come from the same place. I also visited the National Museum of Ethnology in Osaka, one of the most important in the world. The director of the museum, Professor Hirochika Nakamaki, had a great interest in Brazilian Indians. First, because the Indians have roots in the East, more than we do. Second, because, nowadays, to bring cultures together, it is more and more necessary to search for the essences, to find what kind of primordial element is there. In that area the Indians are strong, and that is why he, as a Japanese, has interest in them. This proximity helps to define the necessity of going a bit beyond, into the essence, and to avoid elements with business values. When I mention business, it is not that I am against those who make business. It is just that we at SESC do not engage in activities for business profit.



## Presenter Interview

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Antunes Filho's newest work *Antigone*  
Photo: Nilton Silva



Drama director Antunes Filho and actresses of CPT Theater Study Center  
Photo: Evelyn Ruman

We would like to know about Mr. Ricardo Fernandes, who was the coordinator for the performing arts at SESC for 14 years and who today works as an independent producer. How is the coordination of this section done today?

Since he went independent, Ricardo has done some works and brought some proposals for presentations to SESC that always have a very contemporary characteristic. He is like a contemporary curator for SESC. I wouldn't say that he is a curator only of drama, like before, but also of dance and visual arts, because nowadays all of that is mixed. And Ricardo understands the moment so well. He knows very well what SESC's aims are, too, because he worked with us for a long time. He has now brought a group from Japan, the Gekidan Kaitaisha. He is also organizing part of Brazil's presentation for the World Cup in Germany in June. Actually, the two countries with whom he has had a stronger relationship are Japan and Germany. I would say that he is not a good curator for a traditional show. He has difficulties in understanding and involving himself with the business establishment and such. He is a man of the contemporary, and of the newest kind, too.

Do you have your own staff in charge of everything?

SESC has always concerned itself with the training of its human resources. Everyone has the opportunity for taking courses and going abroad to study. I was one of the first ones. In the 1970s I went to Switzerland, to study management at the Swiss Graduate School of Public Administration (Idheap) in Lausanne. After that, many others also went abroad, to obtain a deeper knowledge in the areas of management, leisure and culture in general. We are aware of the need to value our staff members and cultivating their abilities, to make them more capable of developing their work. There is a concept in Brazil that in the social and cultural areas it is enough to have good will. That is a mistake. It is necessary to have professionals who understand about management and planning. SESC has long adopted this kind of professional perspective. These people end up growing within the institution and taking up new positions. I think we need to have this kind of program, but we also have to respect those who come from outside and help us with a new way of looking at things. Valuing the human resources in SESC is an ideal that is not only talked about, but practiced as much as possible.

What is the relationship between SESC and the drama director Mr. Antunes Filho?

In the beginning of the 80s, Antunes already had directed many things in television and theater, but his dream was to have a project to train actors, directors, lighting technicians; that is professionals of the theater. He convinced SESC to create a project of drama research within the institution, in 1982. Antunes was always a rigorous man. I call him the ascetic of the theater. He is not the only one. Antunes is a disciplined and severe person, but one of a fantastic efficacy and great creativity. He is truly one of the great, if not the greatest, drama director in this country. Within SESC, as part of the staff, he began to carry out the job of training actors and directors. Many famous people in Brazilian theater and TV have been trained by him. He has also trained lighting technicians, set and costume designers. More recently he is working with a group of playwrights, too. SESC provided him with the means to do his work and also with the infrastructure, such as workshops for creating graphic materials, set designing, costumes. Antunes can also be credited with being the first in Brazil to discover Kazuo Ohno. He helped in this, together with the Japan Foundation and the family of the late Mr. Takao Kusuno [a butoh dancer who emigrated to Brazil in the latter half of the 1970s and brought new inspiration

## Presenter Interview

What is SESC, the Brazilian organizations that runs comprehensive culture and arts facilities in Brazil

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to the Brazilian dance scene]. Kazuo is a revolutionary figure who had an impact on many audiences around the world. He is an important person for us in SESC.

**Do the performing arts programs of SESC always have something of a multicultural character?**

Always. One of our strategies is multiculturalism, the variety of tendencies, the respect for divergence. This means that we always give space to the traditional, but also to the revolutionary. There is a very delicate concept, which is transgression. There is no growth and development of culture without transgression. When Picasso draws the face of a woman, fragmenting it into three different dimensions and showing them all at once on the same painting, he is innovating. That is the kind of transgression I am talking about. And there is a vast field for this, in all of the visual and performing arts. So this multiculturalism, this variety of proposals, is respectful. What I mean is that the very base of welfare projects has to do with giving value to the human being, who deserves respect within a standard of absolute equality. This is not a matter of religion or politics. It is about culture. From a cultural point of view, we are all fundamentally equal.

**In this sense, are the Brazilians more prepared for multiculturalism?**

In a way, yes. It is one of our values. The great national identity is this multiplicity of values that we have. This was said to me by the director of the museum in Osaka. He said an interesting thing. He said, "Look, Brazil is a great multicultural nation that is growing and developing to have an important role in history." He said that the other great multicultural society was the American one, which, in his opinion, is now facing a time of decadence. I cannot go deeper into this now, but he talked about the difficulty of different cultures relating to each other there, about the slums. In Brazil, we have lots of social and economic problems, but this one is smaller.

## Motion Picture Analysis Worksheet

<b>Step 1. Pre-viewing</b>									
A.	Title of Film: _____ Record Group Source: _____								
B.	What do you think you will see in this motion picture? List Three concepts or ideas that you might expect to see based on the title of the film. List some people you might expect to see based on the title of the film.								
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="width: 50%;">Concepts/Ideas</th> <th style="width: 50%;">People</th> </tr> <tr> <td style="padding: 2px 5px;">1. _____</td> <td style="padding: 2px 5px;">1. _____</td> </tr> <tr> <td style="padding: 2px 5px;">2. _____</td> <td style="padding: 2px 5px;">2. _____</td> </tr> <tr> <td style="padding: 2px 5px;">3. _____</td> <td style="padding: 2px 5px;">3. _____</td> </tr> </table>	Concepts/Ideas	People	1. _____	1. _____	2. _____	2. _____	3. _____	3. _____
Concepts/Ideas	People								
1. _____	1. _____								
2. _____	2. _____								
3. _____	3. _____								
<b>Step 2. Viewing</b>									
A.	Type of motion picture (check where applicable): <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"><input type="checkbox"/> Animated Cartoon</div> <div style="width: 50%;"><input type="checkbox"/> Theatrical short subject</div> <div style="width: 50%;"><input type="checkbox"/> Documentary Film</div> <div style="width: 50%;"><input type="checkbox"/> Training film</div> <div style="width: 50%;"><input type="checkbox"/> Newsreel</div> <div style="width: 50%;"><input type="checkbox"/> Combat film</div> <div style="width: 50%;"><input type="checkbox"/> Propaganda Film</div> <div style="width: 50%;"><input type="checkbox"/> Other</div> </div>								
B.	Physical qualities of the motion picture (check where applicable): <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"><input type="checkbox"/> Music</div> <div style="width: 50%;"><input type="checkbox"/> Live action</div> <div style="width: 50%;"><input type="checkbox"/> Narration</div> <div style="width: 50%;"><input type="checkbox"/> Background noise</div> <div style="width: 50%;"><input type="checkbox"/> Special effects</div> <div style="width: 50%;"><input type="checkbox"/> Animation</div> <div style="width: 50%;"><input type="checkbox"/> Color</div> <div style="width: 50%;"><input type="checkbox"/> Dramatizations</div> </div>								
C.	Note how camera angles, lighting, music, narration, and/or editing contribute to creating an atmosphere in this film. What is the mood or tone of the film?								
<b>Step 3. Post-viewing (or repeated viewing)</b>									
A.	Circle the things that you listed in the previewing activity that were validated by your viewing of the motion picture.								
B.	What is the central message(s) of this motion picture?								
C.	Consider the effectiveness of the film in communicating its message. As a tool of communication, what are its strengths and weaknesses?								



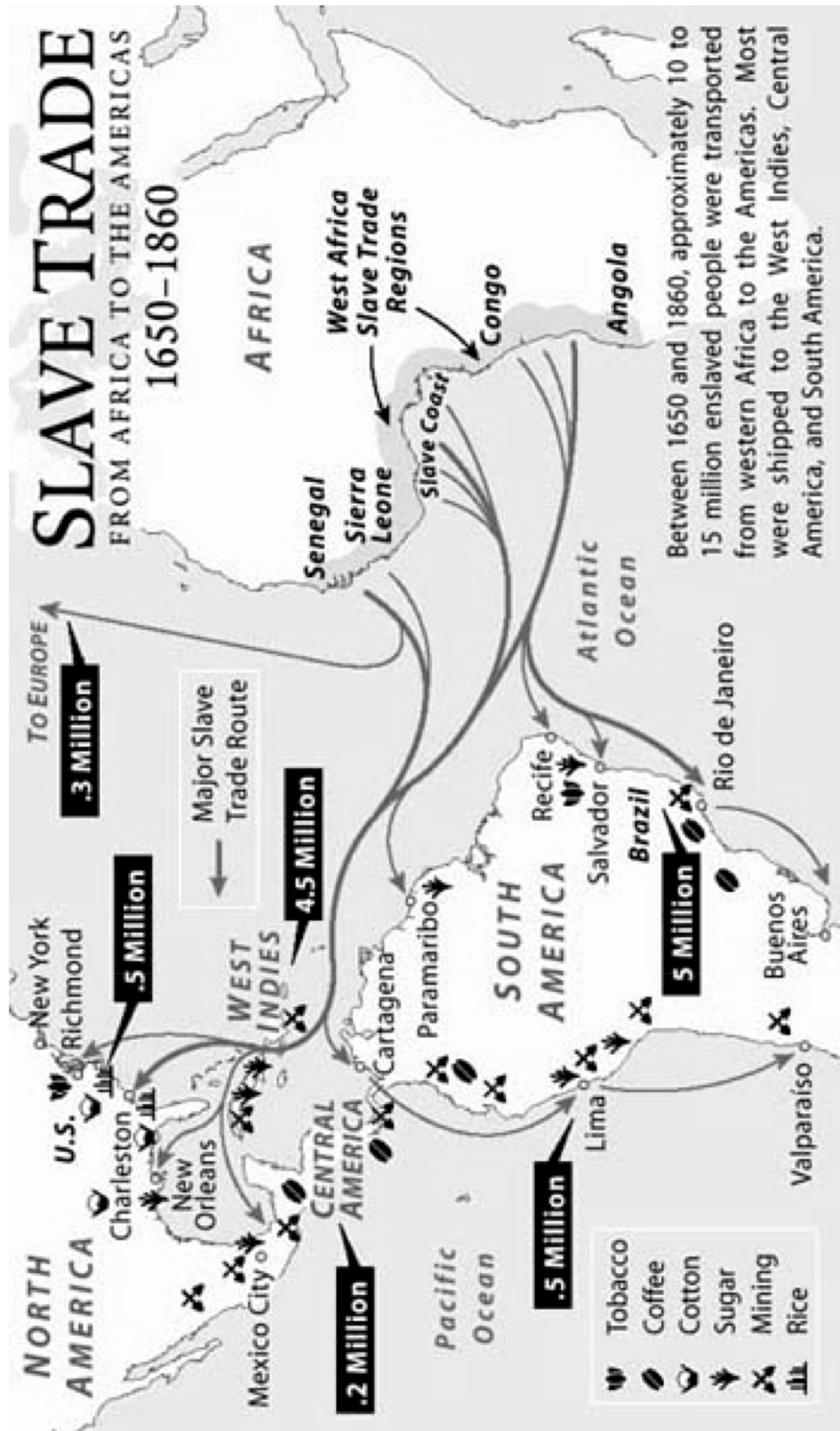
D.	How do you think the filmmakers wanted the audience to respond?
E.	Does this film appeal to the viewer's reason or emotion? How does it make you feel?
F.	<p>List two things this motion picture tells you about life in the United States at the time it was made:</p> <p>1. _____</p> <p>2. _____</p>
G.	Write a question to the filmmaker that is left unanswered by the motion picture.
H.	What information do you gain about this event that would not be conveyed by a written source? Be specific.

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## Capoeira dancers



From "A Brazilian dance of life" by Judy Bradford  
[http://www.nd.edu/~lumen/2005\\_04/BrazilianDance.shtml](http://www.nd.edu/~lumen/2005_04/BrazilianDance.shtml)



A Brazilian dance of life  
By: Judy Bradford  
University of Notre Dame  
Lumen, 2005

Two individuals sway around each other in the middle of the room. One reaches out with his foot to trip the other, only to fall, caught off-balance because he has been cleverly dodged. But the would-be tripper is unfazed, and hurls himself into a backwards, fluid cartwheel. Observers who surround them play a role as well, as they sing, smile and laugh at the contenders.

This is capoeira (pronounced “ka-poo-AIR-ah”), a Brazilian art that fuses dance, sport and martial arts to produce a pantomime of fighting. It is both a personal and scholarly passion of Greg Downey, assistant professor of anthropology. A student of capoeira for 13 years, he teaches it twice a week to faculty, staff and students. His experience as a practitioner is at the heart of his book “Learning Capoeira: Lessons in Cunning From an Afro-Brazilian Art,” released this month by Oxford University Press.



Capoeira developed in 19th century Brazil from the practices of African slaves who merged rural dance forms—influenced by religion, rhythms and social dances—and an urban-combat “challenge dancing” that used razor blades and sticks. Urban gangs comprised of freed or escaped slaves, people of mixed race and Portuguese sailors embraced the art. By the late 1880s, when the Brazilian monarchy fell, capoeira was declared illegal by the leaders of the new republic. One could be arrested just for knowing how to do it.

The art survived and began to flourish again in the 1930s, when a capoeirista called “mestre” or “teacher” Bimba challenged anyone to come to Salvador, Brazil, and beat him. Boxers and wrestlers answered the call, but Mestre Bimba’s nickname became Three Blows because he usually needed no more to win. He later opened a school, and ended up attracting elite members of society to the art.

As a writer and an anthropologist, Downey is making the point that a complex, socially intricate practice such as capoeira exemplifies human culture and anthropology. “Culture does not stop at the skin, nor does it reside solely in the mind. Taking seriously how different ways of standing, moving, and acting animate us, informs our perceptions, and enlivens our sense of ourselves.”



As a teacher, Downey hopes to instill that how one performs within the roda (song circle) has implications for how one lives outside the circle. “Training a person to play capoeira, ideally, transforms the student’s visceral sense of self and the way he or she sees the world,” Downey notes.

Capoeira teaches how to stay calm and fluid, how to react gracefully and with humor. As an urban art, it teaches practitioners how to remain relaxed, yet always alert to what is happening around them.



<b>Making A Insert : Culture Close Up - Video Game Insert</b>				
<b>CATEGORY</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Writing - Organization</b>	Each section in the insert has a clear beginning, middle, and end.	Almost all sections of the insert have a clear beginning, middle and end.	Most sections of the insert have a clear beginning, middle and end.	Less than half of the sections of the insert have a clear beginning, middle and end.
<b>Writing - Grammar</b>	There are no grammatical mistakes in the insert.	There are no grammatical mistakes in the insert after feedback from an adult.	There are 1-2 grammatical mistakes in the insert even after feedback from an adult.	There are several grammatical mistakes in the insert even after feedback from an adult.
<b>Spelling &amp; Proofreading</b>	No spelling errors remain after one person other than the typist reads and corrects the insert.	No more than 1 spelling error remains after one person other than the typist reads and corrects the insert.	No more than 3 spelling errors remain after one person other than the typist reads and corrects the insert.	Several spelling errors in the insert.
<b>Writing - Mechanics</b>	Capitalization and punctuation are correct throughout the insert.	Capitalization and punctuation are correct throughout the insert after feedback from an adult.	There are 1-2 capitalization and/or punctuation errors in the insert even after feedback from an adult.	There are several capitalization or punctuation errors in the insert even after feedback from an adult.
<b>Content - Accuracy</b>	All facts in the insert are accurate.	99-90% of the facts in the insert are accurate.	89-80% of the facts in the insert are accurate.	Fewer than 80% of the facts in the insert are accurate.
<b>Attractiveness &amp; Organization</b>	The insert has exceptionally attractive formatting and well-organized information.	The insert has attractive formatting and well-organized information.	The insert has well-organized information.	The insert's formatting and organization of material are confusing to the reader.
<b>Graphics/Pictures</b>	Graphics go well with the text and there is a good mix of text and graphics.	Graphics go well with the text, but there are so many that they distract from the text.	Graphics go well with the text, but there are too few and the insert seems "text-heavy".	Graphics do not go with the accompanying text or appear to be randomly chosen.
<b>Knowledge Gained</b>	All students in the group can accurately answer all questions related to facts in the insert and to technical processes used to create the insert.	All students in the group can accurately answer most questions related to facts in the insert and to technical processes used to create the insert.	Most students in the group can accurately answer most questions related to facts in the insert and to technical processes used to create the insert.	Several students in the group appear to have little knowledge about the facts or technical processes used in the insert.