

**Brazil Unit: Day 1**  
"Take a Walk Along the Coast"

Objectives: Using the "12 Cultural Keys," students explore elements of Brazilian culture by investigating it through photos. Students draw on their knowledge of U.S. and world history to understand the distribution of wealth and separation of peoples across the regions.

Materials: student copies of "12 Cultural Keys" handout (attached, from David Matthews), Fulbright Group Project Abroad photos of Brazil (by Judy Nelson and Robyn Attebury), world map, map of Brazil, slave trade routes map (produced by UNESCO, attached)

Procedure:

1. Warm-up: Students write for 4-5 minutes about what they know about Brazil. Jot down everything and anything they know about Brazil or talk about any personal experiences with this region of the world.
2. Explain rationale for learning about Brazil. Explain Brazil Portfolio project. Keep all materials during this week's unit on Brazil. Due following Monday for evidence of your discovery of Brazil, and for a grade.
3. Hand out student copies of "12 Cultural Keys." Look at ABCs of surveying a nation or culture and investigating its people. Lessons this week will fall into "Cultural Keys" categories.
4. Using Brazil map, talk about Brazil's geographies. Discuss country in terms of agriculture, politics, education, class, race and ethnicity, music, interior and coast.
5. After looking at the slave trade routes map, students discuss placement of Brazilian populations within country. Students should draw on knowledge of U.S. and world history. Is slavery the reason Salvador has the highest African-descended population in the Americas? What keeps the populations where they are? Are there any nomadic populations, and what makes them move? Examine the effects of climate, government, imports and exports, poverty and wealth, and foreign relations (e.g., with the rest of the Americas, Europe, Africa, etc.).
6. If time allows, view photographs from Nelson's and Attebury's Fulbright Group Project Abroad in Salvador photo library. Discuss how each photograph illustrates one of the cultural keys.

Sources: David Matthews and Judy Nelson

# 12 Cultural Keys

*Cultural Keys is an organizational strategy for investigating a group of people and their place, region, or country. It provides students with a framework on which to build an informed portrait of a particular culture. If there is ever a question as to the key under which a certain artifact or custom belongs, let the class discuss and decide.*

These are the 12 Cultural Keys and examples:

**A**pppearance - clothing, costumes, jewelry, tattoos, make up, hair style and color, skin and eye color, piercings, masks, hats, shoes, scarification, facial features, facial hair, stature

**B**elief System - religion, superstitions, ceremonies, luck, fate, folk medicine, taboos

**C**ommunication - languages, alphabets, numbers, codes, gestures, symbols, signs, greetings, measurement, proverbs, idioms

**D**ates - calendar, time, holidays, observances, punctuality, siesta

**E**ntertainment - music, sports, dance, visual arts, games, recreation, drama

**F**ood - cuisine, spices, utensils, avoidances, vegetarianism, breads, drinks, fruits/vegetables/meat/insects, cooking methods, libations

**G**overnment - leaders, structures, laws and regulations, capitals, taxes, documents, flags and symbols, anthems, currency

**H**omes - houses, dwellings, buildings, architecture, materials, room, furniture, decorations, gardens

**I**nformation - education, oral history, media (newspapers, TV, books, magazines), advertisements, billboards, maps, photography, history, technology

**J**obs - occupations, male/female roles, economy, businesses, salary, type of work, respect/importance, chores, unemployment, child-rearing, clubs and organizations, volunteerism

**K**inds of Environment - climate, habitat, geography, resources, population, wildlife, elevation, preservation

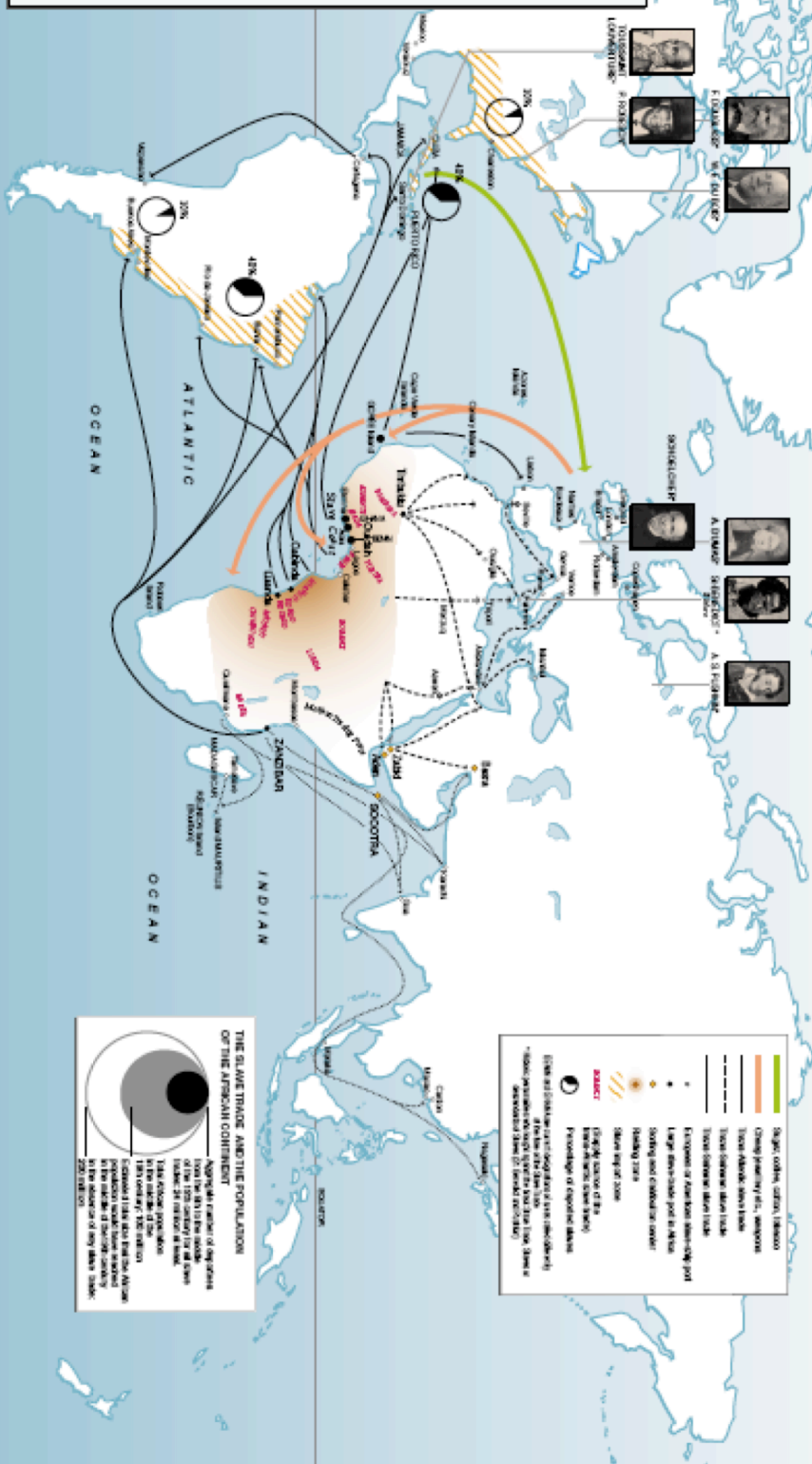
**L**eftovers - transportation, energy, weaponry, health care

## THE SLAVE ROUTE

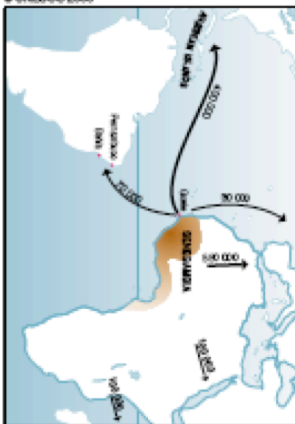
The native books represent a classic mixture of history and geography. The first country they list has been one of the greatest differentiators between human history's "civilized" and "uncivilized" nations. The first country on the list is that of the great American Indian nations, the "Indians." The second country is the "Africans," the continent of Africa. The third country is the "Americans," the Indian Ocean, the Caribbean Sea, the Americas. It was based on an ideology a conceptual structure focused on continents for the first time and set up a code to label the world as a whole before 1700. Africa is the same as a modern label. "The Indians" was regarded as the "black code," which legitimized the legal treatment of slavery.

The history of the distributed tragedy, its design, causes, its resolution and consequences have yet to be written. This is the basic challenge that the UNESCO member states set for the "New Tragedy". The issues at stake are: historical state, human rights, and development. The idea of "New" tragedy, first and foremost, the definition of "tragedy" or "travesty", is crucial. It must be by tragedy, not by travesty, geographically, ethnically or racially. In fact, the tragedy state may not only mean attacks on the very term of globalisation, but also, by invoking the concept of "New", attacking the indicators and goals of the state system.

These slave trade maps are only a "first draft." Based on currently available historical data about the transatlantic trade and slavery, they should be completed to the extent that the primary researchers, not just UNCTAD, continue to bring to light the cancer stains of the looting by exporting countries and coastal traders. It will then be possible to understand that the South does not have to turn the trade and all of relations between Africa, Europe, the Middle East, the Americas and the Caribbean.

Douglas E. Stone  
Director of the Division of International Studies

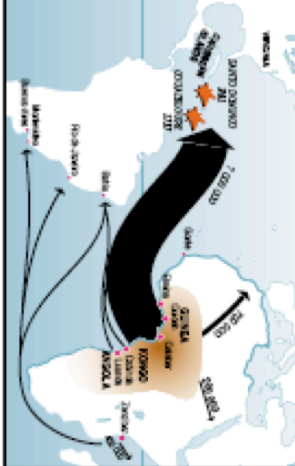
### DEPORTATION FLOWS, 15<sup>th</sup>-16<sup>th</sup> Centuries



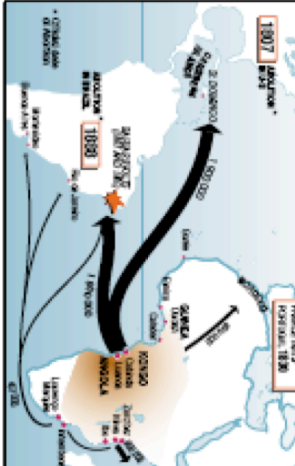
## 17<sup>th</sup> Century



## 18<sup>th</sup> Century



## 19<sup>th</sup> Century



## Brazil Unit: Day 2

### "Blocos & Music"

Objectives: Students will learn about the importance of music as social organization in northeastern Brazil, in addition to its reflection of Brazilian culture. Students will learn about performers' views on Brazilian society, race, class, gender, history, labor, and more.

Materials: Luíz Gonzaga's "Asa Branca," Marcelo D2's "Fazendo Efeito," lyrics translations for both (attached), computer lab, CD player

#### Procedure:

1. Warm-up: Students write for 4-5 minutes on how American music influences their lives.
2. Play Luíz Gonzaga's "Asa Branca" and hand out English translation of lyrics for students to follow along.
3. Give brief history of music and dance in northern Brazil. Information can be found on Bahia-Online: <http://www.bahia-online.net/> (The Music and Dance Scene link).
4. Discuss importance of American music to American culture. How does society influence music? What does American music say about teenage culture? Do different types of music (rap, folk, blues, pop, etc.) convey different messages about American culture?
5. Play Marcelo D2's "Fazendo Efeito" and hand out English translation of lyrics for students to follow along.
6. How are the above two songs similar or different? How do the messages and audiences differ? What instruments can you hear? Who is singing? What do the two songs tell you about Brazilian culture?
7. Give background on *bloco* (or neighborhood cultural group) movements in northern Brazil. See **Afro Blocos and "good works" in Bahia** by Phillip Wagner (attached) for more information. Show video clip from documentary "Girl Beat" of Didá's drummers performing on a street in Salvador. Explain Didá's creation by Neguinho do Samba (info attached).
8. In groups of 3 or 4, students research important Brazilian artists on the Internet and present findings to the class the next day. Groups will search for information on Olodum, Didá, Timbalada, Margareth Menezes, Gilberto Gil, Gal Costa, Caetano Veloso, Luíz Gonzaga, Marcelo D2, and others.
9. Groups' research findings should answer the following questions:
  - ❖ Who is the artist?
  - ❖ When and where was the artist born? When did he/she die?
  - ❖ What type(s) of music does the artist play?

- ❖ How does Brazilian society receive the artist?
- ❖ How do Americans receive the artist?
- ❖ Does the artist sing in English too?
- ❖ What instruments does the artist include in his/her songs?
- ❖ If you can find lyrics translations, what themes are common in the artist's songs?
- ❖ What does the artist sing about? Mostly about something in particular?

10. Groups share findings with class.

Homework: Students conduct research (books and/or Internet) at home or in library on *blocos*. Results of research should be typed up and added to portfolio on Brazil. Results may be a reflection on *blocos*, news articles, cartoons, photographs, arts, translated lyrics, etc. Findings must consist of at least five pages. Research results are due Thursday.

### **Asa Branca**

By Luíz Gonzaga

Quando oiei a terra ardendo  
Qua fogueira de São João  
Eu perguntei a Deus do céu, uai  
Por que tamanha judiação

Que braseiro, que fornaia  
Nem um pé de prantação  
Por falta d'água perdi meu gado  
Morreu de sede meu alazão

Até mesmo a asa branca  
Bateu asas do sertão  
Então eu disse a deus Rosinha  
Guarda contigo meu coração

Hoje longe muitas léguas  
Numa triste solidão  
Espero a chuva cair de novo  
Para eu voltar pro meu sertão

Quando o verde dos teus oio  
Se espalhar na prantação  
Eu te asseguro não chore não, viu  
Que eu voltarei, viu  
Meu coração

### **White Wing**

By Luíz Gonzaga

When I stared at the burning land  
Aflame with the fires of Saint John  
I asked the God of the sky  
Why so much pain

In that brazier, that furnace  
Not even a square foot of farmland  
For lack of water I lost my cattle  
My donkey died of thirst

Even the white-winged birds  
Flew away from the arid hinterland  
So I said goodbye sweet Rosie  
I leave my heart with you

Today many miles away  
In a sad solitude  
I wait for the rain to fall again  
So I can return to the hinterland

When the green of your eyes  
Spreads across the land  
I can assure you, so don't cry,  
That I will come back  
My dear

## **Fazendo Efeito**

By Marcelo D2

Dom romão, fazendo efeito  
João donato, fazendo efeito  
Uma salsinha, fazendo efeito  
As gatas, fazendo efeito  
Jotinha, fazendo efeito  
Ubetrame, fazendo efeito...  
Ei crianças nao tentem isso em casa,  
MPCSP é sinal de fumaça, eu e meus  
camaradas levando um som,  
soltando o verbo e só queimando um  
mundo bom...  
Blackeire, está em casa  
Andreinha, está em casa  
Zé gonzare, está em casa  
E o seu jorge, está em casa...  
Eu misturei hip-hop com samba, diz  
o dito popular, morre o homem fica  
a fama, essa é daqui é pros que  
estao sempre do meu lado, é isso aí,  
muito obrigado.  
Na moral, está em casa  
Bruno e seu baixo também estao em  
casa...  
Essa é uma homenagem  
Á minha mae,  
Meu pai, meu filho, minha mulhé, e  
a todos da minha família, é isso aí..  
tim maia racionalll.....

## **Working It**

By Marcelo D2

Dom Romão, working it  
João Donato, working it  
A little salsa, working it  
The good-looking ones, working it  
Jotinha, working it  
Ubetrame, working it...  
Children, don't try this at home  
MPCSP is a smoke signal, I and my  
friends making some noise,  
freeing the verb and just blazing a  
good world...  
Blackeire is in house  
Andreinha is in house  
Zé Gonzare is in house  
And Jorge is in house...  
I mixed hip-hop with samba, as the  
popular expression says, the man  
dies but fame lives on, this one is for  
those who are always at my side,  
thank you.  
For morale, he is in the house  
Bruno and his little one are also in  
the house...  
This is a homage  
To my mother,  
My father, my son, my wife, and to  
my whole family, that's what it is...



## **Afro Blocos and "good works" in Bahia**

By Phillip Wagner

In January of 1998 I made my third trip to Brasil, where I met personally with the directors for three very well organized efforts to assist marginalized Brasileiros in Salvador, Bahia. Each of these efforts is associated with a "bloco" in the Afro Bloco movement of Bahia.

Brasilian Afro Blocos in Bahia are community organizations which represent the personality, and address the needs of, the residents who live there. The emphasis of the blocos identified here is strictly "self help and self reliance". These "good works" are worthy of any genuine offer of assistance which will help the people of their districts to help themselves, but which does not expect something in return.

Brasilians, like people everywhere, are frustrated by the failure of their government to effectively address social problems. The blocos have stepped forward to establish innovative, meaningful social programs within their own districts. These programs are designed and implemented by residents within their respective communities with assistance from people who do not reside in their district(s), who willingly offer some necessary special expertise.

Blocos have evolved in such a way that they are frequently led by music maestros. Each bloco has a musical group which performs music which is uniquely identified with that bloco. The colors of the performers clothing and instruments, the type of instruments, the rhythms of their music, and the performances are specific to each bloco. The bloco movement grew along with Carnival because district musical groups have traditionally competed with one another at that time. As social problems in Brasil grew out of control famous music personalities like Carlinhos Brown, Neginho do Samba and Vovo of Ile Aiye have promoted the idea that performing artists should lead efforts to improve life within their own communities.

Carlinhos Brown is a true superstar of Brazilian music. Brown promotes the idea of an "elegant revolution" to build a more cooperative society. He believes that people of all races should work together to resolve the great social problems facing Brasil. He recognizes that we have to deal with our differences, but asserts that each of us must recognize what others contribute to society.

There are 4 music groups associated with Carlinhos Brown. "Jair", which is led by an 18 year old with blonde hair, reflects his syncretic philosophy. "O Zarabe" is composed of more than 200 men. Brown established this very unique primitive percussion orchestra to show how poor people, if well organized, could very suddenly appear in the street for a "revolution in sound", and then just as suddenly disappear again. And that is exactly what they do during Carnival. No one knows when they will appear among the huge crowds to sing, dance and play their instruments. And then they vanish, as if never there.

Some O Zarabe members play "clarines", a form of primitive natural trumpet with no valves.

"Timbalada" is named after the "Timbau", a conical drum. Carlinhos Brown is very famous for making improvements to this kind of drum and a US manufacturer is currently negotiating to

produce it under his name. "Lactomia" is a group of teenagers associated with Timbalada, but working with different materials.

Neguinho do Samba (Antonio Luiz Alves de Souza) has been associated, at one time or another, with every Afro Bloco which has ever existed in Salvador, Bahia and even in the native Indian bloco (which has an Afro sound). His father played the bongo drums and his mother was a laundry woman. He was soon tapping out rhythms on his mother's metal wash bowl.

Neguinho worked for years as an electrician, an iron worker and a street peddler. All the while tapping rhythms, which is as customary in Salvador as practicing basketball is in Indiana in the United States. Real drums are not affordable for the poor in Bahia but, as an iron worker, Neguinho realized that the drums which his poor community in Salvador could not afford to buy for Carnival could be made within the community. Iron rods, used in construction, proved to be ideal as struts on the outside of the drums. And scrap metal could be used to form 13 inch rings to secure the struts at the top and bottom of each drum.

Neguinho discovered that a drum with 5 struts was good for samba but a drum with 8 struts was best for the music performed by Timbalada.

Neguinho created an organization which developed a process for building drums in his father's workshop. He secured participation from iron workers. And he convinced scrap metal dealers to cut and solder the scrap metal they were donating into the 13 inch rings, complete with nuts through which the rods could be secured.

The availability of affordable drums contributed to the regeneration of Salvador's most historic district - Pelourinho. Twenty years ago Pelourinho was ruled by drug dealers, those exploiting prostitution and petty criminals. It was one of the most dangerous areas of Salvador. Today Pelourinho is a thriving tourist mecca which has been transformed in large part by the work of African blocos and their musical groups which have imparted the importance of self discipline, enhanced pride and promoted education. Most notable among these groups, though not the first, is the world famous Olodum which was formed in 1979 and has performed backup for David Byrne, Paul Simon and Michael Jackson. Olodum performed at the Indiana University Lotus Festival in the autumn of 1997.

In the 1970s Neguinho, who would later become mestre of Olodum, was Mestre of Ile Aiye, which is led by Vovo (who is and ever was the leader of Yle and the district of Curuzu/Liberdade). From the outset he began to put his own musical ideas into Ile Aiye. He began to think that each bloco, or music school, was intended to be unique. He devised the first rhythm uniquely identified with Ile. This rhythm came to him as he thought about the people associated with Ile and the "mother" of Ile (Vovô's mother and "mother-of saint" of one of the most famous Candomblé on that district). This rhythm reminded him of the time of slavery and the hard work of slaves to create "sisal" fibers. It also reminded him of Candomblé, which is the form that Afro religion has taken behind the facade of Catholicism. He could see from the movements of these (Ile) people that they "fit" with this rhythm so they could "find" their own identities in the rhythm.

In 1983 Neguinho helped to form the children's version of Olodum and, in a later year, the all children's bloco Mirim. There were only 20 days before Carnival when Mirim was formed and Neguinho's appeals to other organizations for assistance were met more with demands than offers of assistance. Neguinho worked to organize the parents of the children and encouraged them to assume responsibilities for the group. He asked the street children whose parents were not there "won't your parents come? If not you will not participate . . . ". Soon these parents began to appear (all of them!!!), and as they appeared they received a t-shirt with the name of the "banda" and participated in the Carnival by holding a rope in a circle around the children to protect them from the crowds. This practice is employed by all of the blocos that participate in Carnival in Bahia, but in this case their was a dual meaning to it: a physical barrier to protect the participants and the protective barrier provided the children by their parents...

Neguinho do Samba also created "Samba Reggae" to honor the Afro peoples of Jamaica. Jimmy Cliff came to Bahia where he performed with Neguinho. Jimmy Cliff later created a sound to honor the people of Bahia. The music of Neguinho do Samba gained international recognition and he was greeted in Japan by large crowds with great banners. The mayor of Tokyo presented him with a commemorative plate.

So respected among the long time leaders of the Afro Bloco movement is Antonio Carlos Vovo, president of Bloco Ile Aiye. Vovo, or "grandfather" as he is now known, is helping to determine the nature of Afro Brazilian education and is recognized by government officials in the city of Salvador and the state of Bahia as a leader who represents the interests of the Afro Brazilian community.

Under "grandfather's" guidance Ile Aiye has assumed an increasingly prominent role in the very large and independent district of Liberdade. "Liberdade" is the Portuguese word for "liberty", or "freedom", and is a frequent theme in the music of the district. Vovo has successfully negotiated Ile Aiye participation in cooperative efforts involving both governmental and non governmental agencies to secure a better future for young Afro Brazilians in Liberdade. A recent example of this is a program in which the Ile Aiye and Muzenza Blocos have joined in a coordinated program with the office of the Secretary of Work and Social Action for the state of Bahia, a consulting firm called "DCN" and Liceu, an arts oriented trade school currently serving 160 teenagers. Their mission statement is to "spread the Afro culture where African descendants have the will, and show the capacity, to redeem their self esteem with pleasure and happiness". Ile Aiye itself was declared a non profit non governmental "public utility" in 1989.

A primary focus of Vovo and Ile Aiye has been to document and offer up an educational curriculum which offers instruction based on an African, rather than on a European, historical perspective. This redirected historical focus offers the overwhelming Afro population base of Salvador and Bahia, estimated to be 80%, a more meaningful perspective which relates more directly to their own lives.

Source: <http://www.iei.net/~pwagner/gooddeeds/afrobloc.htm#English>.

### **An Open Letter from Didá**

Since the mid 1990s the Didá School of Music has been developing for, and delivering to, the women and children of Salvador, Bahia programs promoting music, culture, participation in family life, responsibility to society, and academics. Didá pursues these programs on both professional and pre-professional levels in the historic district of Pelourinho in Salvador, which is the soul-center of Afro-Brazilian cultural expression.

Didá is dedicated to improving the condition of women and children through constructive social engagement revolving around a core of music and dance classes offered at the Didá educational center. In recent months Didá has continued to expand its offerings, and its dream to serve an ever increasing number of those who live on the margins of existence. Maestro Neguinho do Samba and the Didá staff believe in the need to incorporate the family, the community and the public schools in its efforts to ensure that all students are well served.

Didá has also devoted itself to providing professional opportunities for young women to express themselves culturally. This commitment culminated in release of the first Didá female percussion band CD in April of 1999. As of this writing, Didá women's band was the only Afro-Brazilian percussion ensemble composed of only women. This group celebrates Afro-Brazilian culture and promotes Afro-Brazilian cultural awareness by performing at high profile events throughout Brazil.

The Didá school of music is a non-profit organization that offers training to women and children in music and dance, focusing on traditional local styles such as Afoxé drumming, Afro-Brazilian dance and the Brazilian martial art form known as capoeira. Didá hopes to expand its curriculum to also emphasize visual arts. Didá offers its classes, and participation in the performing arts, free of charge to women and children from poor districts in Salvador. These groups have historically been denied widespread participation and professional training related to cultural expression.

Maestre Neguinho do Samba, a Brazilian music super star referred to as the "god of percussion" is, along with Carlinhos Brown, Gilberto Gil, Caetano Veloso and others, one of the true pioneers of Brazilian music. Neguinho who has become reknown throughout Brazil for his innovative percussion based expressions learned to tap out rhythms on his mother's wash tub. He directed the Afoxé drum corps Olodum on Paul Simon's *The Rhythm of the Saints*, and used his share of the proceeds to purchase the building in Pelourinho where Projeto Didá is now located.

In 1990, and again in 1992, Neguinho traveled to New York and California where he conducted a series of Afoxé drumming workshops for public school children. He has also traveled to Haiti and lusophone Africa conducting similar workshops, has been publicly recognized by the mayor of Tokyo and twice been visited by the President and First Lady of the United States.

Didá has, up until now, received the majority of its financial support from Neguinho himself, and asks the families of students from better situations to pay tuition according to their means. Approximately 20% of students pay some level of tuition, while others participate in the physical maintenance and administration of the school. As of this writing neither the Federal Government of Brazil, nor the State government of Bahia, have responded to Didá's requests for assistance. The municipal government of Salvador funds a meal program for Didá's students. As the

Brazilian economic problems are addressed funding for social programs is exceedingly difficult to come by.

The commitment of Didá is to instill in its students an understanding of, and appreciation for, the knowledge and behaviors necessary to be successful within society. It is not the aim of Didá to provide charitable relief to the marginalized of Brazil. It is the aim of Didá to provide women and children with the means and the motivation to secure their own future.

Source: <http://www.iei.net/~pwagner/gooddeeds/dida.htm#Letter1>.

### **Brazil Unit: Day 3**

#### **"The Man Who Saved the Neighborhood and Other Stories"**

Objectives: Students explore short story fiction from popular Brazilian writers of the 20<sup>th</sup> century and determine the rhetoric they use. Students also get a glimpse of impressions of poverty, technology, indigenous peoples, crime, and the economy by surveying Brazilian fiction translated into English.

Materials: *Cantina da Lua* children's book, excerpt of Rubem Fonseca's "The Art of Walking in the Streets of Rio de Janeiro" (from *Romance Negro e Outras Historias*), excerpt of Clarice Lispector's "Creating Brasília" from *Selected Crônicas*

#### Procedure:

1. Show picture of Clarindo da Silva. Give students background story on Clarindo da Silva and the Cantina da Lua.
2. Hand out student copies of *Cantina da Lua* excerpt for homework. Describe how Clarindo revitalized the poverty-stricken historical city center of Salvador in the 1980s and 1990s.
3. Hand out student copies of Rubem Fonseca's "The Art of Walking in the Streets of Rio de Janeiro," and read excerpt aloud. Students should annotate the reading. Check for clarification throughout class read-through of text. Students present a brief summary of text, then discuss poverty, crime, and other themes in the story. Give brief background on Fonseca.
4. Hand out student copies of Clarice Lispector's "Creating Brasília" from *Selected Crônicas*. In pairs, students read excerpt aloud while performing a think-aloud. Students reading text aloud should annotate text and say aloud any thoughts he/she is having about the text (the story, its structure, confusions, questions, etc.). Each reader's partner should follow along with the text, noting in writing the reader's thoughts about the text.
5. Class comes back together to share their findings on technology, the environment, urbanization, human behavior, indigenous peoples, and other important themes.

Homework: Read *Cantina da Lua* excerpt, and finish other readings if not done. Annotate all readings.

**Brazil Unit: Day 4**  
"Candomblé & Syncretism"

Objectives: Students demonstrate knowledge of Brazil's belief systems—religion, superstitions, ceremonies, folk medicine, taboos, etc. Students explore syncretism by touching and discussing artifacts of different Orixás (oh-ree-SHAHS, gods of Candomblé), while learning the history of Candomblé. They will practice speaking and listening skills in their presentation of Orixá discoveries to the class.

Materials: English translation of "Orishás da Bahia" handouts (attached), Marion Jackson's "Exus and Orixás, Opening Doors to Brazil" gallery write-up from *con/Vida—Popular Arts of the Americas* (<http://www.convida.org/exu-title.html>, 2002), slave trade routes map (attached with Day 1), Orixá bags of Xangô, Oxum, Yansã, Ogum, Oxossi, Yemanjá, and Oxaláfun (include photos of dolls made by Mãe Detinha de Xangô from Ilé Axé Opô Afonjá, bracelet charms, English translation of "Orishás da Bahia" handout, orixá postcard, sample of favorite food {optional}, "Lembrança do Senhor do Bom Fim" bracelet in Orixá color, colored sash, and diagram of orixá hierarchy in the world), student copies of Jorge Amado's *War of the Saints* excerpt

Procedure:

1. Warm-up: Students write for 4-5 minutes about the mixing of religions in the United States. How do so many religions coexist in the U.S.? Describe the contact you have with religions not your own.
2. Introduce students to syncretism (the combination of different belief systems and religious practices). Define and explain its place in Brazil. Discuss how the movement of peoples as slaves created Candomblé. Survey slave trade routes between Brazil and the world.
3. Class divides into four groups. Each group takes a corner of the room where they explore a bag of artifacts representing an Orixá in Candomblé.
4. After designating a secretary for the group, all members of the group look through their Orixá bag. Look at picture, read through background story, practice war cry or dance move, view art, and taste food samples if any. Discuss and jot down evidence of syncretism. How do the artifacts in the bag connect to Catholicism? Next, what do the Orixá artifacts tell you about Brazil? About Candomblé? What do the artifacts say about race, class, and gender? How is each artifact important, and to whom? What is missing from the bag? Groups should be prepared to present findings to class.
5. Groups present for about 5 minutes on their Orixás. Class takes notes on each Orixá.
6. Fill in any holes in students' understanding of Candomblé (spiritual houses of Bahia, ceremonies, and connections to Santeria, Vodún, and Voodoo). For more

info, see Ilé Axé Opô Afonjá Web site, with text available in English:  
<http://www.geocities.com/axeopoafonja/>.

Homework: Students read and annotate excerpt from Jorge Amado's *War of the Saints*.



# THE ORISHAS OF BAHIA

## \* ESHU

- Eshu is the master of roads and pathways, a quality he shares with his comrade Ogun.
- Eshu is everywhere, and speaks every language.
- He personifies communication.
- According to legend, there were two friends who had sworn eternal friendship.
- Eshu loves a bit of fun, so he decided to ruin their friendship.
- What do you think he did?
- He found a hat that was red on one side and black on the other. After he walked between the two friends, one said to the other:
- “Did you see the nice red hat that rude fellow was wearing?”
- His friend answered:
- “That guy really was rude, but his hat was black!”
- And the argument began: Eshu had fun watching the two friends fight. When their fists started flying he laughed out loud.
- Then, when they were lying exhausted on the ground, Eshu showed them his two-sided hat.
- Eshu goes beyond the dull confines of good and evil. This Orisha is profoundly identified with human nature.
- The guardian of homes, towns and people, he is an Orisha who interrelates with all the other Orishas and the ancestors.
- Eshu has nothing to do with the Judeo-Christian Devil. He personifies the joy of living.
- Eshu is symbolized by a phallic wooden object, the OPÁ OGÔ.
- It is either anthropomorphic or penis-shaped.
- He is mischievous and malicious, playful and strict.
- He can be both good and bad, depending on the perspective and interpretation.
- He is a warrior; deeply erotic and joyful.
- Eshu has a strong bond with his worshipers and admirers. That is why they call him “Comrade.”
- His day is Monday, which he shares with Ogun, Omolu and the ancestors.
- Eshu eats everything that’s edible, but his favorite dish is manioc flour and palm oil, washed down with sugar-cane brandy.
- He also eats *acarajé* bean fritters, chicken *xinxim* or ragout, and cornmeal cakes drenched in palm oil.
- He loves tobacco (ASHÁ), and does anything to get it.
- His clothes are red and black.
- His necklace is made from red beads interspersed with black ones.
- He likes calabashes and cowries.
- His animal is the billy-goat, but he also likes roosters.

- In the outdoors, he is worshiped on dirt roads, particularly crossroads, which means that every path has many sides.
- Eshu is the Orisha of intelligence, communication, lovers of life, good food, sex, colors and smells.
- His children are fun, attentive, extremely clever, quick, cruel, good-humored, opportunist, astute, calculating, fearless and generous.
- His salutation is: LAROYÊ!

#### **\*OGUN**

- Ogun is the inventor Orisha.
- When he created the world, Olorum, Lord of the Universe, charged Ogun with forging ahead with his enchanted sword and clearing the way for the other Orishas.
- Ogun has opened all the roads and pathways in this life, and that is why he is called ASSI UWA DJOU – the pioneer, the trailblazing Orisha.
- Ogun is the trailblazer, warrior chief, great general, the inventor Orisha.
- His element is the earth.
- Ogun is the first-born son of the family of ODÉ – the hunter Orishas known as TOBI ODÉ.
- Ogun also lives deep in the heart of the forests.
- Ogun is serious, fair, and temperamental and hates lies.
- He is given to furious rages when he loses his temper, which gives him a reputation as a bully.
- Ogun is the vanguard Orisha; his metal is iron, which he turns into steel, the basis for great inventions.
- He is the lord of technology, patron of engineers, blacksmiths, inventors, soldiers and astronauts.
- He is worshiped on Mondays, along with Eshu, Omolu and the other OLODÉ Orishas, the masters of roads and pathways
- He eats Ashoshó, cooked yellow corn trimmed with coconut.
- He loves African yams, red palm oil and nicuri palm nuts.
- Ogun's color is green. Sometimes he likes navy blue.
- His beads are green or blue, like the forests and skies.
- His animal is the dog.
- Ogun's implement is the sword.
- Ogun wears the leaves of the oil palm, the most precious palm tree for the Yoruba people.
- In the outdoors, Ogun is worshiped on the roadways, especially railroad tracks.
- Ogun people are highly intelligent, astute, endowed with tremendous creativity and very sensitive, though they hate to show it.
- They are emotional, practical, transparent and fearless.
- Ogun is the archetype of violent, audacious and impulsive people.
- They energetically pursue their objectives and aren't easily discouraged.
- They are moody, shifting from attacks of rage to calm.

- They are generally sweet and polite, loyal and impulsive.
- Ogun's salutation is OGUN IÊ!

#### \* OMOLÚ

- Omolu, the lord of life and death.
- Omolu was born ugly, and his mother Nana left him by a river so he could fight for life and grow up strong and wise.
- Yemanjá, queen of the waters, found him and adopted him. Omolu became an attractive man, but he always covered himself with his hood, or AZÊ.
- One day, his friend OYA YANSAN, mistress of winds and storms, whipped up a tempest that showed Omolu's handsome face to the world – to the surprise of Yansan and everyone else.
- Omolu is devoted to Oya Yansan because she was his friend before she saw his face.
- He believes that only fools judge a book by its cover.
- In the Yoruba language, he is called OBALUAIYE, or SHAPANAN, the Lord of the Earth.
- He has no sense of humor.
- We must ask Omolu for the opposite of what we want – such as cold if we want heat, something bitter if we want it sweet, etc.
- He is the master of healing and death.
- He is the brother of Oshumaré, the rainbow serpent.
- Omolu protects pilgrims and wanderers
- Omolu never goes without his FILÁR, AZÊ, and SHASHARÁ, which looks like a cudgel.
- His favorite foods are DEBURU (popcorn) and black beans, and he loves to give a great feast called OLUBAJÉ where the foods of all the Orishas are served
- His colors are shades of red, alternated with black and white.
- Sometimes he prefers white.
- His beads are striped with burgundy and black
- His children have contradictory feelings – to be or not to be, have or not have, confirming his character of constant transformation from life into death.
- Omolu people are intelligent, skeptical and constantly conflicted.
- They can be highly compassionate or implacable.
- They can be wise and transcendent or completely materialistic.
- In general, they are shy and sensitive.
- Omolu's animal is the spider.
- In the outdoors, he is worshiped on the pathways, in cemeteries, and on clay roads.
- His salutation is ATÔTÔ, which means, "be calm."

#### \* OSHOSSI

- Oshossi is the provider, Orisha of plenty.

- According to legend, when the world was created, Olorum filled it with all kinds of animals and charged ODÉ the hunter, or Oshossi, younger brother of Ogun the warrior, to be the patron of animals, hunters and the hunted.
- Oshossi is the provider Orisha, responsible for putting food on people's tables.
- The lord of nature
- In the outdoors, he is worshiped in the forests, where he lives.
- He hates irresponsible hunters who don't kill for food.
- Oshossi is the prototype of harmony.
- He is the king of Ketu, patron of the traditional Candomblé temples of Bahia.
- Oshossi é o protótipo do equilíbrio.
- Oshossi and Shango are the most important Orishas in Brazil.
- Oshossi is devoutly worshiped at the Casa Branca, Gantois and Opó Afonjá Candomblé temples.
- His wife is Oshun, queen of fresh waters. They have a son called LOGUM EDÉ, whom he taught the art of hunting.
- He adopted Oya Yansan, his favorite child.
- He is the patron of horseback riders.
- His element is the earth.
- He is inseparable from his older brother Ogun. It is said that, wherever Ogun goes, Oshossi is right behind.
- He is a good friend of Obá, the warrior horsewoman.
- He is worshiped on Thursdays.
- Oshossi is the Orisha responsible for feeding everyone.
- He is the Orisha who makes sure there is always food on our tables.
- He is the protective father.
- He eats toasted black-eyed peas and corn trimmed with coconuts and African yams.
- Oshossi's color is turquoise blue, like the morning sky
- He carries a bow and arrow called OFÁ and his animal is the horse. He loves birds and imitates their sounds.
- The name Oshossi comes from the word "OSHOWUSI," which means "the hunter is popular – the hunter with one arrow."
- At the Casa Branca temple he is fondly called "the shooter."
- His children are refined, elegant, intelligent and discreet, and good leaders.
- They are refined, demanding, sensitive, and responsible for their families.
- Oshossi is the archetype of clever, quick-thinking people who are open and active.
- They are full of initiative, always on the track of a fresh discovery or a new activity.
- They have a strong sense of responsibility, are hospitable, generous, conservative and spiritual, and lovers of order.
- Oshossi's salutation is OKÊ ARÔ.

#### \* SHANGO

- The great king among the Orishas, Shango represents the exercise of power.
- At the beginning of time, Shango sent Yansan, mistress of winds and storms, his most important wife, to bring him a potion that would let him breathe fire from his nose and mouth.
- Yansan disobeyed him and tasted the potion on her way back, so that she could breathe fire too.
- This made Shango furious, because he had wanted to keep that power all to himself.
- Without Yansan, Shango cannot make fire.
- Shango is inseparable from Yansan. The male and female elements complete each other in nature.
- Handsome, powerful, charming, sensual, and intelligent. A dandy who knows he has power over women.
- Shango braids his hair and wears a gold earring.
- He loves parties, spicy food, drink, action and life. Shango is the lord of life.
- He hates death and disease, and shuns sick people.
- He has many Ayabás, or queens – his foremost wives are Yansan, Oba and Oshun.
- He loves to be surrounded by women and enjoys eating from their hands.
- The worship of the Orisha Shango is one of Brazil's most popular cults. In Recife, the Candomblé religion is called Shango.
- Shango is the patron of politics, diplomacy, alliances and seduction.
- He is much concerned with his dress and appearance.
- His element is fire and his metal is copper.
- He is the master of thunder and lightning.
- Shango is called Eyes of Fire or OJU INA.
- He eats Amalá – chopped stewed okra seasoned with red palm oil, dried shrimp, onions and hot peppers. It is one of his favorite dishes.
- His colors are red and white.
- His necklace is made of alternating red and white beads.
- His animal is the leopard, but he likes lions.
- Shango is inseparable from Yansan, the female leopard who eats raw pepper.
- To make fire, Shango must be joined with Yansan.
- He is the masculine part and she the feminine.
- In the outdoors, he is worshiped in quarries.
- Children of Shango are charming, brilliant, enchanting, vain and diplomatic. They love good food, travel and progress and are sometimes rowdy.
- Shango is the archetype of willful, energetic people who are haughty and aware of their real or supposed importance.
- They can be magnanimous and courteous, but hate being contradicted.
- Shango is also the archetype of people with a strong sense of dignity and responsibility, which makes them benevolent and poised, depending on their mood, but they usually have a strong sense of justice.
- His salutation is: KAÔ KABIESILÊ – “Hail to the King.”

### \* OSHUMARÉ

- Oshumaré, the rainbow serpent.
- Nana bore a handsome son and called him Oshumaré.
- He was so gorgeous that his proud mother put him up in the sky.
- That is how the rainbow was born, eternally saying, “the rainbow follows the storm.”
- Oshumaré is a Yoruba prince who turned into a snake.
- He is the vital and dynamic beginning of the world, the bridge between heaven and earth, the other Orishas and humankind.
- He is called DAN, the sacred serpent, by the FON peoples of Dahomey, now Benin.
- Oshumaré is the patron of the arts together with EWA, his feminine side.
- His elements are rainwater, earth and air.
- Cowry shells and palm straw.
- He carries a snake-shaped implement and a small dagger called the TAKARÁ.
- He is also the Orisha of gold.
- He is the favorite son of Nana and the younger brother of Omolu.
- Nana loves to look at her beautiful child.
- Oshumaré’s colors are green and yellow, combined with other hues.
- His necklace is made from yellow beads striped with black and brown, burgundy beads striped with green and green beads striped with yellow, especially when he is called BECEM, the Vodun serpent.
- Oshumaré loves plantains, manioc flour mixed with red palm oil and hard-boiled eggs, and toasted black-eyed pea flour.
- He is worshiped on Mondays, Tuesdays and Thursdays.
- Oshumaré people are cheerful, talkative, fun loving, and intelligent, moody, mischievous, gossipy, spiritual, refined, rowdy, and quick thinking but slow to take action.
- They are lovers of beauty, deep thinkers and sensitive.
- Oshumaré’s salutation is AÓ BOBO!!

### \* OSHUN

- Oshun, queen of fresh waters, beauty, and the river in Ijesha, Nigeria, called Oshun in her honor.
- She is the Orisha of beauty and maternity.
- When women want to conceive, they ask Oshun for fertility and a safe delivery, for Oshun reigns over all the waters.
- According to legend, when Olorum created the universe, he forgot to send Oshun along with the first Orishas, so everything was dry and ugly and lacking in feminine grace.
- Realizing his mistake, Olorum sent Oshun who took with her all the fresh water, the source of life on Aiye (Earth).
- Oshun personifies fertility.

- She is worshiped on Saturdays, along with her mother, Yemanjá.
- The legends say she is the mother of Oya Yansan, mistress of winds and storms, and she also has a son, Logum Edé, from her union with Oshossi the hunter.
- Oshun was also married to Shango, the Orisha of fire, and her metal is gold, which she likes to wear in the form of IDÉS (bracelets), ADÉS (crowns) and ABEBÉS (mirrors).
- Oshun loves rich, savory foods.
- She enjoys OMOLOCUM, a dish made from black-eyed peas cooked with dried shrimp, onions and palm oil.
- Oshun's implement is the Abebé, the mirrored fan.
- She sometimes carries a golden cutlass.
- Oshun's color is every shade of yellow, representing her wealth.
- Oshun dresses carefully and always wears jewelry.
- Her animal is the bird, symbolizing the great ancestral mothers.
- In the outdoors, Oshun is worshiped in fresh waters – rivers, springs, lagoons, and sparkling waterfalls.
- Oshun people are intelligent, coquettish, astute, elegant, lovers of beauty and extremely refined.
- They are even-tempered and generally dislike controversy and transgression. They tend to be conservative and hate scandal.
- Oshun's salutation is ÊREYEYÊ – Ô!

#### \* YANSAN

- Yansan, the queen of joy.
- According to legend, on the day when the ancestors came from Orum (Heaven) to Aiye (Earth), Oya Yansan worked alongside her husband Ogun.
- He hammered the iron while she worked the bellows to make the fire burn brighter.
- While Oya Yansan worked, she made music.
- Upon hearing the music of Oya Yansan the ancestral EGUNGUNS danced in line outside Ogun's smithy. He was so happy and proud of Yansan that he removed his helmet, or ACORÔ and crowned Yansan with it as his equal, calling her ACORÔ OF MY HEAD.
- Yansan is the Orisha of partnership and loyalty.
- She is a warrior; sensual and clever.
- Oya Yansan is the mistress of winds and storms. Her element is the air and her metal is copper.
- Oya Yansan is the adopted daughter of Oshossi, the hunter Orisha, who called her Oya because she is swift and agile.
- In Yoruba, Oya means swift or agile.
- She was married to Ogun, master of roads and pathways before she married Shango, with whom she rules the element of fire.
- Some believe that Yansan is the female version of Shango and vice versa.
- Yansan is the queen of the ancestors.

- She takes the dead from Aiye (Earth) to Orum (Heaven) so that they are reborn into another life.
- She is generous and shares everything she has with others. She hates injustice, prejudice, mediocrity and conventional, standardized things.
- She is transgresses in favor of life.
- She is very temperamental.
- Yansan is the queen of the markets. She is the Orisha that protects independent women who work and struggle for their place in society.
- Her day is Wednesday, which she shares with her husband Shango.
- Her favorite food is ACARÁ bean fritters, also known as ACARAJÉ, which have enabled many black women to earn their living by selling them in Bahia.
- Her clothes are varying shades of red, the color associated with passion, action and emotions – with life.
- Her beads are brownish burgundy colored.
- Her implements are a sword and the EURUQUERÉ, a fly-whisk scepter made from a bull's tail.
- She also carries a palm frond in her hand to keep away unwanted spirits.
- Her animals are the buffalo and the butterfly, a symbol of freedom and beauty.
- In the outdoors, she is worshiped in the mountains and high, windy places.
- Her children are intelligent, fast moving, and restless, with bright, lively eyes. They are temperamental, jealous, generous and fearless.
- Yansan is the archetype of audacious, powerful and authoritarian women who are both generous and hot-tempered, but tremendously forgiving.
- Her grievances blow over as swiftly as storms.
- Her salutation is EPARREI!

#### \* YEMANJA

- Yemanja, queen of the oceans.
- According to the creation myth, the oceans poured forth from Yemanja's ample breasts, together with her children, the Orishas Eshu, Ogun, Oshossi, Shango and Oshun, queen of fresh waters.
- Yemanjá is the great womb in the life of Aiye, the Earth, and the wife of Oshala.
- She is called Iyá, or Mother, because she is the great ur-mother.
- Yemanjá means, "mother whose children are fish."
- She is the most popular of all Orishas, identified with sirens and mermaids – half woman, half fish.
- In Greek mythology, sirens bewitched the seafarers with their songs.
- She is depicted as a sensual woman.
- Atop a rocky outcrop in the sea, she eternally admires her own beauty.
- She raised Omolu, son of Nana the ancient, first wife of Oshala.
- Yemanjá loves gifts of flowers, perfume, jewelry, dolls, soap, and combs, all in light blue and green, colors that remind her of the sea. Crystal and silver beads are used to make her necklaces.



- Her element is water and her metal is silver.
- Yemanjá loves to eat white corn seasoned with red palm oil, onions and dried shrimp, broad beans, and rice, among other delicacies.
- Her implements are a silver saber and mirror trimmed with blue, green and clear white stones.
- Her animal is the fish.
- Her children are authoritarian and maternal. They have good taste, are hardworking, good decorators, sensitive, competent, efficient and sympathetic.
- Daughters of Yemanjá are willful, strong, energetic, protective, proud and sometimes headstrong and arrogant.
- They like luxury, wearing lustrous blue fabrics and costly jewels.
- They tend to live the good life, even when they spend more than they make.
- Yemanjá's salutation is ODOYA!

## NANA

- Nana, matriarch from the beginning of time.
- When Olodumaré created the Earth, or AIYE, he decided to live there, and charged Nana, the Mud Orisha, the original Ayabá, to provide the materials for building all living things on Aiye.
- In the outdoors, Nana is worshiped in still waters, marshes and mangroves.
- She is the queen of still waters, mud and marshes.
- The union of earth and water is emblematic of life and transformation, and therefore a symbol of death.
- Nana translates the greatest question of human nature, which is about death.
- She is one of the oldest female Orishas included in creation myths.
- She is the protector of the elderly, the guardian of life and death.
- Her elements are straw and cowry shells, which symbolize plenty, wealth and prosperity.
- She is the queen of wisdom, knowledge and experience.
- When they want to be more discerning, people ask Nana to help them think clearly.
- Nana's color is lilac.
- She also likes blue and blue-and-white clothes.
- Her beads are lilac colored, with white stripes.
- Nana likes to eat grains and soft foods suitable for the elderly.
- She is worshiped on Saturdays together with the other Ayabás.
- Some Candomblé temples worship her on Monday with Omolu and the ancestors or on Tuesdays with Iroko and Oba.
- Nana's implement is the IBIRÍ, which is made of straw and trimmed with cowries. With it she regulates life and summons death.
- Nana people are very cheerful, fun loving, and intelligent. They are rancorous and jealous, even-tempered, spiritual, elegant, tranquil, lovers of beauty, deep thinkers, sensitive and very loyal.

- They are often grumpy and habitually talk to themselves.
- They are even-tempered people. In general, they don't like controversy, but they are bold and fearless.
- Nana's salutation is SALUBA.

#### \* OSHALA

- Oshala, Orisha of the wisdom of two worlds: ORUM and AIYE.
- According to legend, when Olorum created the universe, he charged Obatalá, or Oshala, with the creation of all living beings on Aiye – the Earth – and Oduduá with the creation of all living matter.
- The world is represented by a calabash divided into two parts: the upper half is Oshala, the lord of creation, male principle of the universe; and the lower with Oduduá, the female principle of creation.
- Oshala and Oduduá are inseparable.
- Some believe they are the same entity, the same energy.
- They are the Orishas of creation, the male and female principle of the universe.
- Obatalá / Oshala is the father of all the Orishas. The upper half of the world/calabash, the Orisha of the element air, of the color white, of the power of speech, of Orum.
- He hates red palm oil and is the patron of wisdom, of which Olorum is the absolute master.
- Oshala is the lord of the color white, which reflects all colors, the symbol of peace.
- The legends say that Oshala is the husband of Yemanjá and Naná, the old woman.
- His metal is silver, the element used in the new world to make his staff, the OPÁ OSHORÔ, responsible for dividing Orum and Aiye.
- The OPÁ OSHORÔ was traditionally made from the wood of the Iroko, the Orisha tree, whose branches link Heaven and Earth.
- Oshala also carries an ABEBÉ – a silver fan that symbolizes his feminine side, represented by Oduduá.
- He is the master of the arts, science and human wisdom, and the patron of teachers.
- Oshala's color is white. He wears blue stones in his necklaces. He loves ivory.
- His animal is the Igbi, or snail.
- He loves guinea hens, which are sacred animals.
- Oshala can appear as an old man leaning on a staff – the Opá Oshorô – or as a young warrior, who is called OSHAGUIAN.
- In the form of Oshaguián, he carries an enormous pestle, shield and sword.
- He eats white corn, African yams, *acacá* – boiled corn cakes wrapped in banana leaves.
- He hates salt and loves honey.

- He is worshiped on Fridays, when his followers wear white and keep the day holy in honor of the father of the Orishas.
- Oshala people are paternal, sensitive, cultured, and great peacemakers, workers, and achievers. They are competent, extremely stubborn and sometimes grumpy.
- They energetically pursue their ideals, but sometimes their stubbornness gets in the way of good sense.
- They are determined and triumph when everyone else has abandoned the cause and given up hope.
- The symbol of Oshala's protection of his children is the ALÁ – the long white sheet that covers them all in a great big hug.
- Oshala's salutation is ÊPA BABÁ!!!

### **CREDITS**

Translated by Five-Star IC

**Brazil Unit: Day 5**  
"Brazil in the Media"

Objective: Students make connections between Amado's saints and the Orixás of Candomblé. Students explore American and Brazilian media about Brazil, and describe varying perspectives on Brazilian culture.

Materials: student copies of Amado's *War of the Saints* excerpt, video clip of *The Simpson's* episode about Brazil, PowerPoint photos of signs in Salvador, Brazilian magazines, *Zé Carioca* comic books, Brazilian newspapers

Procedure:

1. Warm-up: Questions about Amado reading. Discuss what Jorge Amado's *War of the Saints* excerpt says about syncretism.
2. Watch video clip of *The Simpson's* episode about Brazil.
3. Discuss stereotypes and impressions of *The Simpson's* video clip.
4. Divide class into four stations where groups will look through Brazilian texts. For texts in Portuguese, take notice of style and structure and thumb through pages for pictures. What does each text convey about Brazilian culture? Consider color, structure, fashion, characters, stereotypes, gender, class, and race. Record your findings of these items.
5. Groups rotate around room through each station recording findings for each set of texts or media.
6. View PowerPoint slideshow of signs in Salvador. What do the signs (or graffiti) tell us about Brazilian culture?
7. If time allows, hand out unit evaluations for students to fill out.

Homework: Complete unit evaluations if not done in class. Compile all handouts, readings, copies of group notes, personal notes, research materials, and writing warm-ups in Brazil Portfolio. Finalize portfolio by assembling in binder, and add pictures, photos, or drawings to enhance it. All sources (including copyrighted pictures) must be cited. Portfolio is due Monday for a grade.