

## **Brazil: The Culture of Social Development**

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Spanish I–III

Grades 9–10

Unit Time Frame: Three weeks (15 school days or 7 blocked classes)

**Summary of Unit:** The purpose of this unit is to learn about social projects in some of Brazil’s more marginalized communities while focusing on improving literacy skills. Students will complete various readings, data sets, writing assignments, and discussions in order to gain a deeper understanding of the importance of Brazil’s culture and the success of these particular social projects. This unit can be used as a cultural supplement to any content class such as Foreign Language, English, Social Studies, and Art. Throughout the unit students will take a deep look into the origins and successes of these social projects and how they relate to the strong sense of culture maintained by Brazilians. The goal of this unit is for students to understand that these types of projects originate and sustain themselves through community efforts and a strong cultural awareness. Ultimately the goal is for students to feel compelled to think about the presence and/or possibility of these types of projects within their own community.

### **Understanding(s):**

Students will understand that the arts can be used as a tool for social development.

### **Essential Question(s):**

How can art become a tool for change and empowerment?

### **Performance Task(s) and Other Evidence (quizzes, tests, etc.):**

- Data Set Reading
- Word Splash with student-produced definitions
- KWL chart
- Comparison chart (of 4 social projects)
- Short answer reaction questions
- Essay questions

### **Learning Activities:**

#### **Day 1**

1. Hook: *Favela Rising*

Show *Favela Rising* trailer: [http://www.youtube.com/watch?v=B5\\_DnxeEkts](http://www.youtube.com/watch?v=B5_DnxeEkts)

Reaction Questions:

- What does the city of Rio de Janeiro look like? What types of things do you see?
- What type of problems is this part of the city facing?

- How does Anderson Sá hope to change the fate of his city?

2. KWL (see attached handout): What do you know about Brazil’s culture? What do you want to know?

Have students brainstorm and write their answers in both columns. Explain that throughout the unit you will continue to add to the “want” column while filling out the “learned” column as well.

3. Word Splash (worksheet attached, word splash can be accessed on <http://prezi.com/ggh1phjdimep/brazil-the-culture-of-social-development/> or in PowerPoint downloaded from this Web site: <http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>) Read through all of the words with students to determine which ones they know and can describe in their own words. Throughout the unit students will gain a sense of what each of these words mean and they will be able to provide their own definition based on the readings and class discussions.

access	culture	morro
bossa nova	empowerment	pelourinho
candomblé	favela	pixação
capoeira	favelados	professionalization
carnaval	graffiti	quilombo
citizenship	marginal	samba

4. “Points of culture: what Brazil can teach Britain about art”

Have students read: <http://www.guardian.co.uk/artanddesign/2010/jul/23/brazil-tackling-crime-with-art>

Debrief with students by asking their opinions to the following questions:

- What comes to mind when you think of the word art? Culture?
- Do you believe that all people regardless of wealth or class should have access to art?
- Do you believe that Americans have equal rights and access to art? Should they?
- Explain the idea of human rights to the arts and through the arts (not only having access to art but being able to express oneself freely through art).

## Day 2

1. Hook: Didá Performance & Michael Jackson

Show video of Didá performance:

<http://www.youtube.com/watch?v=QcUe6SuGcZ8&feature=related>

Show video of Didá in the Pelourinho:

<http://www.youtube.com/watch?v=SCtV0MAecy8&feature=related>

Show Michael Jackson’s “They Don’t Care About Us” video:

[http://www.youtube.com/watch?v=QNJL6nfu\\_Q&ob=av2n](http://www.youtube.com/watch?v=QNJL6nfu_Q&ob=av2n)

2. Reading: Projeto Didá

Have students read about Didá at the following Web site:

[http://www.projetodida.org/index\\_eng.php](http://www.projetodida.org/index_eng.php)

Reaction Question: What is the main objective of Didá?

Using PowerPoint photos (can be accessed on <http://prezi.com/ggh1phjdimep/brazil-the-culture-of-social-development/> or in PowerPoint available for download from this Web site:

<http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>), show students pictures of Projeto Didá.

3. Begin Data Set reading (paragraphs 1–3, 6–8; the Data Set is 21 paragraphs about Brazil’s history and culture, with emphasis on the four social projects, attached)

This Data Set is meant to be read in sections. Each day you will focus on a particular section.

The first time, read it out loud as a class, pausing occasionally to emphasize the key themes of “access” and “empowerment.”

4. Begin defining words (students produce definitions based on context of reading)

Have students pick 3–5 vocabulary words that stood out to them. They will share these definitions with their peers later in the unit.

\*It is important to note that words such as “culture” tend to have different connotations depending on perspective. As you continue through the unit encourage students to be open to broader definitions of these terms.

5. Closure: As a class, add to the KWL, specifically what they learned and what they still want to learn.

### **Day 3**

1. Hook: Capoeira

Show students the following video: <http://www.youtube.com/watch?v=Z8xxgFpK-NM>

Reaction questions:

- What is capoeira?
- What do you notice about the physical interactions?

2. Main reading: Salvador: Capoeira & Candomblé (from Data Set: paragraphs 4–5)

Focus questions:

- How has the history of slavery in Brazil affected the contemporary culture of Salvador?
- How do the people of Salvador use their past to shape their future?

3. Begin organizing data set paragraphs into categories (history, education, access, empowerment, etc.)

They key to this exercise is that the students brainstorm the categories themselves (in pairs or groups). Once they determine the main categories they will organize each paragraph into their respective category. For example: History, paragraphs # 3 & 10

After completing this exercise in their Data Set packets, have each pair/group record the information on a poster to hang up in the classroom.

4. Closure: add to KWL. Encourage students to share anything they have found interesting so far or something that they are curious about.

#### Day 4

1. Hook: *Only When I Dance*

Show students the following trailer: [http://www.youtube.com/watch?v=wIL2\\_4IbhIs](http://www.youtube.com/watch?v=wIL2_4IbhIs)

Reaction question: What types of challenges do you think these adolescents face pursuing their dream while living where they do?

2. Main reading: Grupo Corpo & Corpo Cidadão (from Data Set: paragraphs 11–14)

Additional sources: <http://www.grupocorpo.com.br/site/index.php?mudaLingua=2>  
<http://www.corpocidadao.org.br> (in Portuguese)  
<http://www.youtube.com/watch?v=TnlFhNWjPfs>

Focus questions:

- What is the objective of Corpo Cidadão?
- What is the difference between Grupo Corpo and Corpo Cidadão?
- How does Grupo Corpo support Corpo Cidadão?

3. Data Set categories: students share their categories with the class using the posters they made. Remind students that it is normal for them to have differing data sets. There is no one answer.

4. Closure: add to KWL & define words.

Have students pick 3–5 more words to define. Also, if there is information in their “want to know” column of the KWL that is not necessarily related to the unit, encourage them to seek information on their own and bring it to class for extra credit.

#### Day 5

1. Hook: Nós do Morro & *City of God*

Show students the following video from Nós do Morro:

[http://www.youtube.com/watch?v=4jBShv\\_wqPk](http://www.youtube.com/watch?v=4jBShv_wqPk) (in Portuguese)

Explain to students that *City of God* is an award-winning movie based on a true story of a favela in Rio de Janeiro. Students from the social project “Nós do Morro” have gone on to act in famous Brazilian movies such as this one.

Show students the following video: [http://www.youtube.com/watch?v=ioUE\\_5wpg\\_E](http://www.youtube.com/watch?v=ioUE_5wpg_E)

Reaction question: What do the students of Nós do Morro think about the opportunities that have been given to them through this social project?

2. Main reading: Nós do Morro (from Data Set: paragraphs 15–18)

Additional source: <http://www.nosdomorro.com.br/eng/institucional.htm>

3. Vocabulary definitions: Have students work in pairs to define 3–5 more words.
4. Add to KWL.
5. Closure: Pick a few of the words from the Word Splash and have students volunteer to share their definitions.

## Day 6

1. Hook: Candelária massacre

Show students the following video: [http://www.youtube.com/watch?v=H\\_9W8F1JS0Q](http://www.youtube.com/watch?v=H_9W8F1JS0Q)

2. Main reading: AfroReggae (from Data Set: paragraphs 19–20)

Give each student a number (1 or 2). That number represents which article they will read. After students read their assigned article silently they will share out the main ideas with someone who read the other article.

Jigsaw readings:

(1) *Favela Rising* Web site: <http://www.favelarising.com/about-afroreggae.html>

(2) “In violent Rio slum music group offers alternative:”

<http://www.talktalk.co.uk/entertainment/news/reuters/2005/12/23/inviolentrioslummusicgrouppoffersalternative.html>

Reaction Questions:

- How has AfroReggae affected its community?
- What steps has the AfroReggae project taken to keep kids out of drug trafficking?

Additional source: <http://www.afroreggae.org.br> (in Portuguese)

4. Fill out Graphic Organizer (attached): Compare Didá, Corpo Cidadão, AfroReggae, and Nós do Morro according to the following:

- origin of group
- brief description
- successes & challenges
- goals of organization

This graphic organizer should be used as a reference when writing the two essays. You can either complete this together or have students work independently/in pairs.

5. Add to KWL and finish definitions.

6. Closure: As a class go over the definitions. Clarify for students any words they struggled with and remind them that their answers will differ slightly.

## Day 7

1. Hook: Zezão & Pixação

Show students the following clip of Zezão, an artist who works in sewers:

<http://www.youtube.com/watch?v=YjlvJd2ekMA>

Reaction Question: Why does Zezão choose to paint in the sewers of São Paulo?

Show students this video about pixação, the specialized calligraphy of São Paulo graffiti:

<http://www.youtube.com/watch?v=8-IDyq6pw0E>

Reaction question: What motivates these graffiti artists? What is the purpose of their work?

2. Reading: Pixação (from Data Set: paragraphs 9–10)

3. View São Paulo graffiti pictures (can be accessed on <http://prezi.com/ggh1phjdimep/brazil-the-culture-of-social-development/> or in PowerPoint available for download from this Web site: <http://lanic.utexas.edu/project/etext/llilas/outreach/brazil10/>).

4. Add to KWL.

5. Social project poster: break students into four groups and assign each group to a social project. Students will use their graphic organizer to make posters outlining key information. Encourage students to include pictures and additional information that they found interesting. Students will then present their posters to the class.

6. Begin essays: 3–5 paragraphs per question

Questions:

- If you could participate in one of these social projects, which one would you choose and why? Include a brief description of the project and how it has affected your belief about the power of the arts.
- How have each of these social projects affected their community? Do you think that similar projects could make a difference in your own community and why?

## Day 8

1. View *Favela Rising* documentary (approximately 75 minutes) {Available for loan from the LLILAS Outreach Lending Library, <http://www.utexas.edu/cola/insts/llilas/outreach/>, or most video sources.}

Reaction questions:

- Explain in 3–5 sentences what the “massacre” was.
- What was Anderson’s life like before he formed AfroReggae?
- What do the drug lords of Vigário Geral think of AfroReggae?
- What did Anderson do to resolve a major conflict between two drug cartels?
- Does Anderson believe that they should replicate the AfroReggae group in all of the favelas of Rio? Explain.

2. Finish essays.

CLOSURE (Read Data Set paragraph 21).

To close the unit as a class, debrief with students on the main themes of access, culture, empowerment, citizenship, and professionalization. Despite the varying successes and challenges

of each of these projects, all four have very similar goals: to provide opportunity. The reality is that most of these students will not go on to become professional dancers, artists, or musicians; but rather the focus is on the positive interactions among teachers, students, and the community. And hopefully at some point these students will be able to get out and get a job where they can effectively communicate and serve as functioning citizens. For example, as a Spanish teacher I do not expect my students to necessarily major in Spanish, travel through Latin America, or make a career of it. My goal is that my students will become more tolerant of other cultures and become more effective at communicating with people of different backgrounds. For me that is the common thread among teachers. It is our job to empower students and give them access to information and opportunities.

Additional video resources:

Gilberto Gil: <http://www.youtube.com/watch?v=a6F3rK91IJc&feature=related>

Samba: [http://www.youtube.com/watch?v=4Mf\\_PT8juc](http://www.youtube.com/watch?v=4Mf_PT8juc)

Carnaval: <http://www.youtube.com/watch?v=K3mYDwRTALo>

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Brazil: Arts & Culture

What I KNOW	What I WANT to Know	What I LEARNED

Name \_\_\_\_\_ Date: \_\_\_\_\_

Brazil: The Culture of Social Development  
Word Splash

1. access—

2. bossa nova—

3. candomblé—

4. capoeira—

5. carnaval—

6. citizenship—

7. culture—

8. empowerment—

9. favela—

10. favelados—

11. graffiti—

12. marginal—

13. morro—

14. pelourinho—

15. pixação—

16. professionalization—

17. quilombo—

18. samba—

## Brazil: The Culture of Social Development Data Set Reading

1. For many people the first thing that comes to mind when they think of Brazil is Carnival. However, for Brazilians, this is only a small part of what makes their country unique and exciting. In recent years Brazil has emerged as a political and economic power comparable to that of Russia, India, and China. Known as one of the BRIC countries, Brazil has become one of the most influential countries in the western hemisphere. Part of this success can be attributed to the value the government places on its citizens. Brazilians believe that culture is an integral part of their everyday lives and this is reflected in the way the country governs its people. Although the country still struggles with their prolonged history of slavery and the ongoing presence of violence and crime, Brazilians have decided to use these challenges to their advantage. What has resulted is a unique sense of pride and nationalism and a culture ever so appealing to the outside world.
2. One of the most popular places to visit in Brazil is the city of Rio de Janeiro. If you take a walk along the beaches of Copacabana or Ipanema you will most likely be accompanied by the sounds of samba and bossa nova. It is not uncommon to see people dancing samba with a radio at their side while waiting for the bus or hanging out at the beach. Without a doubt you will hear one of the first and most famous bossa nova songs, "The Girl from Ipanema." Music is everywhere and is accessible to everyone, not just to tourists. Even famous artists such as Caetano Veloso and Gilberto Gil make themselves available for concerts that are free or at little cost to attendees. Providing citizens equal access to the arts is so important to Brazilians that the government created a very important job title called Minister of Culture. Under President Luiz Inácio Lula da Silva, Gilberto Gil, an award-winning musician and political activist, served as Minister of Culture from 2003 to 2008<sup>1</sup>. A major part of the job entails sponsoring programs that give grants to provide education in music, dance, and visual arts to people living in seemingly "marginal" communities. As Gil stated, "You've now got young people who are becoming designers, who are making it into media and being used more and more by television and samba schools and revitalizing degraded neighborhoods. It's a different vision of the role of government, a new role."<sup>2</sup>
3. Despite the recent success of Brazil's government, there still remains a large gap between the rich and the poor. And with that comes challenges. Considering that roughly thirty percent of Brazil's population lives in favelas, crime is a major problem in many large cities. Although only a small percentage of favelados are actually involved in drug trafficking and violent crimes, there is a great deal of tension between the police and these communities. In Rio de Janeiro two events in particular made international news. One is known as the Candelária Massacre. On

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<sup>1</sup> [http://en.wikipedia.org/wiki/Gilberto\\_Gil](http://en.wikipedia.org/wiki/Gilberto_Gil)

<sup>2</sup> [http://en.wikipedia.org/wiki/Gilberto\\_Gil](http://en.wikipedia.org/wiki/Gilberto_Gil)

the night of July 23, 1993 eight street children were shot to death by police in front of the Candelária church in downtown Rio. Approximately seventy children survived, although many were wounded in the attack<sup>3</sup>. One month later on the night of August 29, 1993 twenty-one favelados were shot to death by police in the neighborhood of Vigário Geral as an act of retaliation for the murder of four policemen by drug traffickers. After the massacre it was determined that none of the victims was actually involved in the drug trade.<sup>4</sup> Ultimately this event led to a major social project in the Vigário Geral favela known as AfroReggae. The evolution of this project has been documented in the award-winning film *Favela Rising*.

4. Much of Brazil's culture can be attributed to its history of slavery. While the United States imported roughly 645,000 African slaves from the 16th to the 19th centuries, Brazil took in nearly 4 million and continued the practice of slavery for over twenty years after the U.S. abolished the practice. Slavery did not officially end in Brazil until 1888. Much like the U.S., however, slave revolts were common during this 300-year period. Leaders of these slave revolts helped their people to escape and form quilombos, or villages, in which to live. One of the most famous is the Quilombo dos Palmares, formed by a slave named Zumbi.<sup>5</sup> Many of these quilombos still exist today and are inhabited by the descendants of slaves. However, even slaves who did not escape still managed to maintain their African heritage. With them they brought music, dance, martial arts, and religion; and despite the lack of freedom they continued these practices in secret. The fact that they were able to hold on to their heritage has resulted in the unique culture of Brazil today. Much of contemporary Brazilian music, dance, and art has its roots in African traditions. For example, when walking through the streets of Salvador, Bahia in northeast Brazil it is common to see groups of people practicing capoeira. Capoeira is an Afro-Brazilian martial art form that combines music and dance. While the rest of the group stands in a circle singing and playing the classic capoeira instrument called the berimbau, two sparring partners are in the middle acting out the acrobatic art form.<sup>6</sup> Capoeira has remained prominent in the northeast of Brazil due to the large population of Afro-descendants that stayed after the abolition of slavery.
5. In the state of Bahia, particularly in Salvador, many Afro-Brazilians still maintain a strong connection with their ancestry. This is evident in the open practice of Candomblé. Originating from a mixture of beliefs in various regions of Africa, Candomblé was brought over by slaves and today it remains a combination of traditional African and Catholic beliefs.<sup>7</sup> Afro-Brazilians practice Candomblé openly in their community and much of contemporary Brazilian music and dance have their origins in the religion.

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<sup>3</sup> [http://en.wikipedia.org/wiki/Candelária\\_massacre](http://en.wikipedia.org/wiki/Candelária_massacre)

<sup>4</sup> <http://www.favelarising.com/about-afroreggae.html>

<sup>5</sup> [http://en.wikipedia.org/wiki/Slavery\\_in\\_Brazil](http://en.wikipedia.org/wiki/Slavery_in_Brazil)

<sup>6</sup> <http://en.wikipedia.org/wiki/Capoeira>

<sup>7</sup> <http://www.bbc.co.uk/religion/religions/candomble/>

6. The influence of Afro-Brazilian music in the northeast can be seen in the social project of Didá, an all-women's drumming group in the city of Salvador. Founded by Neguinho do Samba, the group seeks to educate young women in the art of percussion.<sup>8</sup> In addition to drumming, these young women of Salvador can take classes in capoeira, theater, and Afro dance, among other things. Neguinho originally thought of the idea for this group after working for years with Olodum, a highly successful male drumming group in Salvador. When he started Projeto Didá in 1993, the idea of a female drum group was unprecedented. Since then, women have become empowered through Didá to pursue the art of percussion.
7. However, while these classes are centered on music and dance, the ultimate goal of Didá is to educate *through* the arts. In other words, Neguinho do Samba's goal when he started the project was to create opportunities for impoverished girls to grow into responsible, functional members of society.<sup>9</sup> While these girls may not necessarily become professional musicians, their time with Didá will allow them to seek better opportunities outside of the favelas. In fact, many of these girls choose to give back to the project by becoming teachers to the younger girls. For example, Viviam Caroline de Jesus, a former student at Didá who has been with the project since the beginning, has been president of the association and currently oversees all of the work within the school. Yet the entire project was centered on the influential figure of Neguinho, who unexpectedly passed away in 2009, and Didá now faces the challenge of sustaining itself. Without adequate funding Projeto Didá has to count on its community to support them in return.
8. The emphasis on Afro-Brazilian culture has attracted many visitors to the city of Salvador in recent years. Tourists spend their days walking through the cobblestone streets of the old colonial town known as the Pelourinho, which means "the whipping post," a place where slaves were punished and beaten. Within the Pelourinho you can visit one of the first official Candomblé temples, watch capoeira live in the streets, and even catch a free show by Olodum and Didá. In fact, the city of Salvador even caught the attention of Michael Jackson in 1994 when he filmed the music video "They Don't Care About Us" with Olodum in the streets of the Pelourinho.
9. In addition to music and dance, Brazil is widely known for its emphasis on visual arts. Evidence of this can be seen in the southern city of São Paulo, where street art, or graffiti, is visible on every street. With a population of nearly twenty-eight million, São Paulo is considered the worldwide hub of graffiti.<sup>10</sup> The unique style of these graffiti artists is called *pixação*, and the artists are called *pixadores*. Many *pixadores* strive to paint their work in high, hard-to-reach places such as the tops of skyscrapers. Their art is very controversial and is seen by many as vandalism. In recent years, however, the Brazilian government has acknowledged the value in this type of art and it now funds the work of some of Brazil's most famous graffiti artists,

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<sup>9</sup> [http://www.projetodida.org/index\\_eng.php](http://www.projetodida.org/index_eng.php)

<sup>10</sup> <http://en.wikipedia.org/wiki/Pixação>

including Otavio and Gustavo Pandolfo, known worldwide as Os Gêmeos (the twins).

10. Another famous artist, Zezão, is known for his signature tagging in some of the most obscure places. Having had a rough upbringing in one of São Paulo's deteriorated favelas, Zezão has been known to decorate the makeshift settlements of homeless people in sewers and underpasses. He states, "My work is an expression of solidarity with the many, many poor here who have no beauty whatsoever in their living environment."<sup>11</sup> Like many other Brazilian artists, Zezão emphasizes the importance of making his art available to all people, regardless of wealth or status.
11. This idea of access is further demonstrated in the city of Belo Horizonte, home of one of the most famous and talented dance companies in Brazil. Called Grupo Corpo, the company was formed by Paulo Pederneiras and his family in 1975 and since then it has gained worldwide attention for its unique fusion of traditional ballet and contemporary samba.<sup>12</sup> Nearly two thousand dancers audition for a spot in the company every year, but at best only one is accepted. However, despite its prestige and international success, the family-based company has worked hard to give back to its community. Within Belo Horizonte, the Pederneiras family has opened numerous schools that offer free classes to kids living in nearby favelas. The program is called Corpo Cidadão, which means "citizen body."
12. In Brazil students attend public school for only four hours per day, either the morning or afternoon session. Due to a lack of funding and school time, music and art classes are usually not offered in a normal school setting. As a result, Corpo Cidadão has created schools throughout the city to fill this void. Kids from nearby favelas can attend either before or after their regular school session. In addition to providing meals and classes in music, dance, visual arts, and capoeira, Corpo Cidadão helps to keep kids off the streets. The only requirement for a student who wants to join the program is that they be enrolled in regular school.
13. In recent years Corpo Cidadão has formed experimental dance and music programs for the students who demonstrate the talent and drive to continue studying the arts. The students of these experimental music and dance programs also work as mentors to the younger students at the Corpo Cidadão schools. Much like these advanced students who give back to their community, the professional dancers, choreographers, and technical directors from Grupo Corpo volunteer their time to teach the advanced students. Even the Pederneiras family finds time to work with each individual school to educate the students. The belief is that these students should have the very best in each field to educate them.
14. Since the start of Corpo Cidadão parents have been very grateful that these programs exist because otherwise they know that their children would not have many opportunities to stay out of trouble. However, this particular social project

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<sup>11</sup> <http://www.powerofculture.nl/en/current/2008/march/zezao>

<sup>12</sup> <http://www.grupocorpo.com.br/site/index.php?mudaLingua=2>

struggles with the idea that parents simply see this as a way to keep their kids off the streets. Students and teachers alike face the challenge of proving to parents that these classes are rewarding and meaningful. As a result, Corpo Cidadão emphasizes the importance of professionalization. They want parents to know that while their children may not grow up to become famous musicians, dancers, or artists their experience with the project will provide them with opportunities to have positive interactions and working relationships in the future. So far, Corpo Cidadão has been quite successful with this goal.

15. A similar program can be found in the heart of Rio de Janeiro. Right alongside the famous Ipanema beach you can see the massive Vidigal favela up in the hills. With a population of nearly 30,000 Vidigal has one of the most breath-taking views of Rio's beaches; yet, the crime here is less than desirable. Despite the fact that favelas exist throughout all of Brazil, those in Rio de Janeiro are known for being among the most dangerous. Tourists are not the only ones leery of going near Vidigal. Many cariocas, or inhabitants of Rio, have little desire to ever step foot in this favela.
16. However, this hasn't stopped one man from trying to change the public's perception of this neighborhood. A resident of Vidigal named Guti Fraga traveled to Brooklyn, New York in 1986 and quickly became inspired by the work of a local theater company. He returned to his hometown and immediately began to create his own company in the heart of the favela. The project is called Nós do Morro, meaning "we from the hills." This particular name refers to favelas in general, since they are typically found on steep mountainsides on the outskirts of richer neighborhoods. Since 1986 Guti has turned Nós do Morro into a highly successful theater company with great support from the local community. Much like Corpo Cidadão, students at Nós do Morro attend for free but must be enrolled in school.
17. In recent years Nós do Morro has received a great deal of attention for its success in educating kids through theater arts. In fact, many students from this company have gone on to act in famous Brazilian movies like the award-winning film *City of God*. Yet, despite its success, Guti Fraga remains true to his original intention. He explains, "It's rare for there to be a Brazilian movie these days that does not have Nós do Morro actors in it. It is hard to come by a soap opera that Nós do Morro did not participate in. But we do not live off of being under the spotlight. In fact, Nós do Morro has to live with the daily reality."<sup>13</sup> He understands that his students still face the everyday challenge of living in such a violent neighborhood. Crime and murder are daily occurrences in Vidigal.
18. Once these theater students leave Nós do Morro at the end of the day there is no guarantee that they are safe. However, Guti's goal and the goal of everyone who works there is to empower these kids to better their lives through art. Ultimately they can grow to become functional citizens through the positive interactions they experience at Nós do Morro. One student explains, "In theater I learned to read a lot too, to focus more on reading, performing, in projecting your voice, the way to

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<sup>13</sup> [http://www.youtube.com/watch?v=4iBShv\\_wgPk](http://www.youtube.com/watch?v=4iBShv_wgPk)

express myself [because] I used to be very shy. I want to do more for Brazil, spreading theatrical knowledge. The way I see teachers passing information on, the way they do it, seems to be contagious.”<sup>14</sup> Much like Corpo Cidadão, students at Nós do Morro often grow up to become theater teachers who give back to the program.

19. A few miles away from Rio’s beaches you will find what is commonly known as one of the most dangerous and feared favelas in Brazil. Called Vigário Geral, this is the site of a 1993 massacre of favelados by the police. Although roughly one percent of residents are actually involved in drug trafficking, this favela is widely known for its violence. Yet one group has found a way to rise above the violence. Known as AfroReggae, it was formed in 1993 shortly after the massacre by an influential figure named José Junior and a former drug soldier named Anderson Sá.<sup>15</sup> The events of 1993 led Anderson to rethink his life and find a way to fight the violence in his community. The two men formed a drumming group called AfroReggae and encouraged teenagers in danger of falling into the drug army to join their group. For kids already involved in the drug business, they see AfroReggae as a way out of the life.
  
20. Since its beginning AfroReggae has enjoyed tremendous success, not just in their community, but worldwide. They attract people with their rhythmic beats and politically conscious lyrics. In addition to the band, AfroReggae also has a massive cultural center in the heart of the favela. The center is open twenty-four hours a day and offers percussion, dance, and capoeira classes at no cost to students. The documentary *Favela Rising*, which chronicles the AfroReggae movement, has been internationally acclaimed. Yet, despite its continued success and the improved conditions within their community, members of AfroReggae still face challenges. Anderson explains, “For every kid our movement attracts to percussion class five are waiting to join the drug army. We’re happy to have that one kid.” Similar to Nós do Morro, AfroReggae is proud of its success yet acknowledges the daily reality of where they live.
  
21. Through social programs such as Didá, Corpo Cidadão, Nós do Morro, and AfroReggae, Brazilians not only have managed to maintain their culture, but they have also found ways to rise above social and economic challenges facing their country. The ongoing work of each of these projects is further proof of Brazil’s commitment to the social development of its citizens through the arts. Access to the

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Social Projects of Brazil**  
Graphic Organizer

	<b>Didá</b>	<b>Corpo Cidadão</b>	<b>Nós do Morro</b>	<b>Afroreggae</b>
1. Location (City)				
2. Founders				

# Brazil: The Culture of Social Development

Photographs & Word Splash

# Word Splash

bossa nova

culture

professionalization

capoeira

quilombo

citizenship

samba

carnaval

pixação

favelado

pelourinho

candomblé

access

empowerment

graffiti

morro

marginal

favela

# Didá Student



# Didá Students



# Didá drum



# Pelourinho



# Corpo Cidadão



# Corpo Cidadão



# Corpo Cidadão



# Corpo Cidadão



# Corpo Cidadão



# Nós do Morro

## Guti Fraga (founder)



# Vidigal Favela



# Candelária Massacre Memorial



# AfroReggae Students



# Vigário Geral



# Copacabana Beach Rio de Janeiro



# Copacabana Beach

## Rio de Janeiro



# Pão de Açúcar

## Rio de Janeiro



# São Paulo Graffiti



# São Paulo Graffiti



# São Paulo Graffiti



# São Paulo Graffiti



# Pixação

