

INDIGENOUS GAMES FOR AND IN THE EDUCATION OF ETHNIC-RACIAL RELATIONS IN THE PROJECT “EXPERIENCES IN DIVERSIFIED LEISURE ACTIVITIES”

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ABSTRACT: Work with the education of ethnic-racial relations (EERR) is fundamental in Brazil due to more than five hundred years of racial discrimination suffered by populations of African and indigenous origin. Given this context and while developing a socio-educational university extension project, we decided to conduct an intervention with games from various indigenous peoples living in the territory now called Brazil, involving the participating children and adolescents, with the aim of positively contributing for and in EERR. From this intervention, we constructed this experience report, substantiated by reflections based on theoretical and methodological frameworks, which we believe allows for a critical improvement of the action-reflection-action process with the project participants and, through dissemination, promotes the development of other works focused on EERR.

KEYWORDS: Leisure activities. Recreational game. Indigenous culture.

JOGOS INDÍGENAS PARA E NA EDUCAÇÃO DAS RELAÇÕES ÉTNICO-RACIAIS NO PROJETO “VIVÊNCIAS EM ATIVIDADES DIVERSIFICADAS DE LAZER”

RESUMO: O trabalho com a educação das relações étnico-raciais (ERER) é fundamental no Brasil decorrente aos mais de quinhentos anos de discriminação racial

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sofrida pelas populações de origem africana e indígena. Diante de tal contexto e desenvolvendo um projeto de extensão universitária de natureza sócio-educativa, resolvemos realizar uma intervenção com jogos de distintos povos indígenas viventes no território hoje denominado Brasil, com as crianças e adolescentes participantes, atentos a trabalharmos favoravelmente *para e na* EREER. Da intervenção construímos este relato de experiência, consubstanciado de reflexões em referencial teórico-metodológico, o qual consideramos possibilitar aprimoramento crítico da ação-reflexão-ação com os/as participantes do projeto, bem como, pela divulgação, o favorecimento de desenvolvimento de outros trabalhos voltados a EREER.

PALAVRAS-CHAVE: Atividades de lazer. Jogos recreativos. Cultura indígena.

Introduction

Work on educating about ethnic-racial relations is fundamental in Brazil due to the more than five hundred years of racial discrimination suffered by populations of African and indigenous origin, since the invasion and colonization of this territory in 1500 by Portugal.

It turns out that, in addition to the colonialism maintained until 1822, today we have the existence of another phenomenon, called by Quijano (2009) coloniality, which is one of the constitutive and specific elements of the global pattern of capitalist power that is supported by the racial-ethnic classification of the world's population as the cornerstone of said pattern of power and operates in each of the material and subjective planes, means and dimensions of social existence. In our words, it is an ideological imposition of the racialization of people, into white and colored (black, African or Afro-descendants; yellow or oriental or descendants of these; red or indigenous or descendants of these). That is, according to Fanon (1968), all people who are not part of European narcissistic humanism, in this case, the various others.

Agreeing with Oliveira et al. (2014), that “[...] producing knowledge from the perspective of Latin America requires that we free ourselves from dogmatic references, constructed from experiences alien to our values and cultures” (p. 32), we must

contextualize our investigations by knowing and recognizing Latin American ethnic-racial diversity, in which the Brazilian one is included.

For this to happen, it is essential to observe, according to Santos and Meneses (2009), intercultural dialogue, in which, beyond the mere acceptance or tolerance of one culture by another, which is positioned as dominant, it is possible to effectively achieve "[...] reciprocal recognition and the availability for mutual enrichment between various cultures that share a given cultural space" (p. 7).

According to Canclini (2003), we must critically observe the references that external cultures try to impose on the past, colonized, currently, colonialized, through images and values as supposedly natural and correct models of life. Such images and values are commonly permeated by a capitalist logic of exploitation, defense of private property and inferiority of indigenous peoples that, even today, persists through the concealment of the violence exercised against these peoples by European invasions, with the use of words such as discovery instead of invasion and civilizing task instead of enslavement.

In our daily lives, people still encounter embarrassing situations when, faced with racial and cultural differences, they suffer from nicknames and malicious jokes, disregard for their practices and customs, attitudes that should not be accepted as natural.

According to Pereira, Gonçalves Junior and Silva (2009), when we play and play, whether in non-school environments (clubs, squares, community centers, streets), or in the school environment, we can feel in situations of ethnic-cultural welcome: appreciation, receptiveness, comfort and joy. As well as in situations of ethnic-cultural restriction: devaluation, embarrassment, discomfort and sadness. In one way or another,

these are moments of learning that, however, oscillate between pleasure and pain, the former should be encouraged and the latter banned from our society.

Given this context, we decided to carry out an intervention with games from different indigenous peoples living in the territory now called Brazil, attentive to working favorably for and in the education of ethnic-racial relations, together with the partnership of the project “Experiences in Diversified Leisure Activities” (VADL), from the Department of Physical Education and Human Motricity (DEFMH) of Universidade Federal de São Carlos [Federal University of São Carlos] (UFSCar), with the Municipal Center for Extension and Recreational Activities (CeMEAR), of the Municipal Government of São Carlos (PMSC), with the activities being developed at the Gervásio Gonçalves Community Station (ECO), located in Jardim Gonzaga, city of São Carlos, countryside of the state of São Paulo, Brazil.

According to Gonçalves Junior (2022), the VADL's main objective is to provide education through and for leisure for children and adolescents, between 7 and 17 years old, from vulnerable communities in the city of São Carlos. As specific objectives, the project's actions aim to promote: a) diversified leisure activities; b) critical-participatory-solidarity citizenship training; c) education for and in ethnic-racial, gender and inter-age relations; d) environmental education.

The proposal to carry out this intervention with indigenous games was due to the need we felt to deepen work for and in the education of ethnic-racial relations in the project, which included indigenous motor knowledge, since we had already carried out similar work with African and Afro-Brazilian motor knowledge (Denzin; Gonçalves Junior, 2018). It is worth highlighting, however, that in addition to these moments of work centered on a specific objective of the project, this specific objective (c) and the

others (a, b and d) occur in the daily life of the VADL in a transversal manner and independent of commemorative dates, as every day is a day for everyone to be more.

Theoretical-Methodological Framework

The Constitution of the Federative Republic of Brazil, in its Art. 6th, Chapter II, establishes that leisure is a social right of every citizen (Brazil, 2008a), but this has not necessarily been ensured in the lives of children and adolescents, nor of young people and adults, since overwhelming unemployment, low wages, and precarious labor laws, by affecting workers, also affect their children in the enjoyment of leisure.

The Statute of Children and Adolescents – ECA (Brazil, 2008b) announces, in its Article 4:

It is the duty of the family, the community, society in general and the public authorities to ensure, with absolute priority, the realization of rights relating to life, health, food, education, sport, leisure, professional training, culture, dignity, respect, freedom and family and community life (Brazil, 2008b, p. 9-10).

Unfortunately, such priority and effectiveness of children's and adolescents' rights have not been ensured, thus, when developing the extension project “Experiences in Diversified Leisure Activities”, we observed the premise of facing these limiting conditions currently experienced by children and adolescents in situations of social vulnerability.

To this end, we plan actions in education through and for leisure, that is, the double educational aspect of leisure: vehicle and object of education. An educational vehicle means harnessing the educational potential of leisure experiences, being able to work on values, behaviors, and attitudes, through which people are educated. The object of education is when it itself is the reason for education, referring to the preparation of

people for the experience of leisure, both in the sphere of cultural creation and consumption, non-conformist, aiming for more critical and creative levels of enjoyment, production or contemplation of leisure (Marcellino, 2000).

Deepening this understanding, Gonçalves Junior and Santos (2006) observed that historically studies in the field of leisure have paid attention to four aspects: time, space, activity and attitude, sometimes considering these aspects in a stagnant or dichotomous way in each of the aforementioned elements or between them. And, agreeing with the aforementioned authors, in the project's actions the social practice of leisure is understood in a way that is not fragmented into free/available time x working time, or limited to specific spaces such as leisure equipment x other types of space, nor as tied to certain activities such as playful x non-playful, but leisure primarily as intentionality from the phenomenological-existential framework, although perceiving the interferences of the categories time, space and activity. In other words, like Gonçalves Junior and Santos (2006), we observe that there are interferences between work and other social practices in leisure and vice-versa, that there is a need for public policies that deal with the construction and maintenance of leisure equipment, as well as the activities must be significant and full of meaning for the person who participates in them, not being compelled, alienated or oppressed, not disconnected from the sociopolitical context that involves considering the existence of situations of oppression and inequality. From this perspective, the project works with the understanding that the social practice of leisure, like other social practices, has within it educational processes that involve teaching, learning, diverging, agreeing, building relationships of individual and social empowerment, of autonomy, in all moments of enjoyment.

However, we realize that even though it is a field open to the process of humanization, the social practice of leisure can also be used as a time-space for the population's adjustment to capitalism and consumerism. Therefore, it is essential to consider the process of marginalization experienced by children and adolescents who live in peripheral and impoverished areas of urban outskirts, in the case of this study, Jardim Gonzaga and adjacent neighborhoods, located in the city of São Carlos, countryside of the state of São Paulo. This is because there are few public leisure facilities or promotion of cultural activities in these locations, as Melo (2003) alludes to, when stating that when acting in the field of leisure, "[...] we have to be very attentive to those who cannot have access to the many cultural goods that can be enjoyed in moments of leisure" (p.16).

Werneck (2000) adds that:

Affirming the role of subjects as 'cultural producers' means expanding the chances of appropriating the conditions for the production of theoretical-practical, playful and educational knowledge that permeate experiences [...], seeking the creation and not the simple consumption of culture (p. 132).

Therefore, VADL educators also require attention to the risks of sport-based/media-based practices, such as high-performance sports widely disseminated by mass media, especially football, which lead many children and adolescents to mirror themselves and seek something unattainable by the general public, nor by the vast majority of athletes.⁸⁹

⁸ On the subject, Rodrigues and Gonçalves Junior (2009) describe the phenomenon of sportivization as: "Overvaluation of competition and the spectacular-visual element customary in the context of high-performance sports, linked to the interest in displaying performance to others or the compulsive aesthetic search for the physical aspect massified and standardized by the media, to the detriment of the realization of autonomous and significant bodily practices, developed by the pleasure triggered by themselves, with intrinsic personal satisfaction" (p. 988).

⁹On the subject, it is common to hear children and teenagers saying on the streets, in schools, squares and even in the project when playing football: "I am Neymar", "I am Cristiano Ronaldo", football players who have high salaries, are frequently highlighted in the media and are elevated to idols by this.

In this sense, studies by Righi Filho (2009) and Soares et al. (2009) warn us that almost all young people who embark on the pursuit of a sporting career (football, in the case of the aforementioned studies) participating in the so-called “sieves” for selecting players do not achieve success, generating frustration and even less possibility of social mobility when these young people leave aside possibilities of studying for better professional qualifications. The authors report that in “sieves” carried out with 4,000 boys, only 2 remained training at a football club. These studies also provide data on the selection processes for athletes for the youth team of the Argentine club Boca Juniors, which even has “schools” in Brazil, holding annual trials in which 20,000 people participate, and of these, only 5 ever play as professionals and only 1 remains with any prominence at the club. Furthermore, research shows the low average salary for players who manage to become professionals, reporting that 82% of Brazilian professional players receive up to 2 minimum wages, 2% receive between 10 and 20, and only 3.5% receive amounts above 20 minimum wages.

Those who failed to pass the “screenings” end up entering the informal job market, in activities understood as underemployment, or even remain unemployed, as according to Souza et al. (2008), the capital acquired in specific football training is difficult to reconvert in the case of frustrated professionalization, since the knowledge and experiences restricted to football contribute little to entry into another job market.

That said, we justify our choice of education through and for leisure, among other intentions, the possibility of developing educational processes that provide participating children and adolescents with experiences and knowledge that transcend those acquired in an exclusive practice of sports training focused on performance.

We explain that the project's action is guided by the framework of Human Motricity (Sérgio, 2022), Existential Phenomenology (Merleau-Ponty, 1999), Dialogical Pedagogy (Freire, 1985; 2001; 2005; 2011) and Ecology of Knowledge (Santos, 2009) observing attention to being-with-each-other-in-the-world.¹⁰ Being, therefore, as Freire (2005) says, inconclusive and incomplete, which is always being, making and remaking itself in the relations of intersubjectivity with other beings in the background of the context of the world. Freire (2001, p. 18) states:

Aware that I can know socially and historically, I also know that what I know could not escape historical continuity. Knowledge has historicity. It never is, it is always being [...]. History is as much about becoming as we are [...], as the knowledge we produce. [...] A world where human experience took place outside of continuity, that is, outside of History, would be unthinkable [...]. We cannot survive the death of history, which, made by us, makes and remakes us.

We also emphasize that, like Merleau-Ponty (1999), we oppose the Cartesian tradition that “[...] has accustomed us to detaching ourselves from the object: the reflective attitude simultaneously purifies the common notion of the body and the soul, defining the body as a sum of parts without an interior, and the soul as a being entirely present to itself [...]” (p. 268). Then:

[...] the body is not an object. For the same reason, the consciousness I have of it is not a thought, that is, I cannot decompose it and recompose it to form a clear idea of it. Their unity is always implicit and confused. [...] Thus, the experience of one's own body opposes the reflective movement that detaches the object from the subject and the subject from the object, and that gives us only the thought of the body or the body in idea, and not the experience of the body or the body in reality (p. 269).

At VADL, we seek to break with the dichotomy of being and establish an understanding of the incarnate body, as presented by Merleau-Ponty (1999), that is: a body that looks at all things and is also capable of looking at itself, that sees itself visibly, touches itself gropingly. A body that moves not through the gathering of parts

¹⁰ This is a neologism that contrasts with “norteada” which subliminally alludes to the northern hemisphere, ideologically presented as superior to the southern hemisphere, more than that, it proposes that we have the southern hemisphere and epistemologies of the south as a reference. Further research can be done by reading: Santos and Meneses (2009); Freire (2011); Campos (2015).

and in ignorance of itself, but radiating from a self, captured in the background of the world, with the cohesion of a thing, of an attachment or an extension of itself, embedded in its flesh, because the body is the place of all dialogue that involves the self and the world.

Body that is not an object for an “I think”; it is a set of lived meanings, because, as Merleau-Ponty (1999) states: “I do not gather the parts of my body one by one; this translation and this gathering are done once and for all in me: they are my own body [...]. But I am not in front of my body, I am in my body, or rather I am my body” (p. 207-208).

This understanding is also shared by Sérgio (2022), when referring to Human Motricity as “intentional and supportive action of transcendence” (p. 23), thus, Human Motricity Science (CMH) seeks to serve the desires of those marginalized by an unjust society.

By “transcendence,” CMH means that the human being (old or young, healthy or sick) is, always and in all circumstances, a task to be accomplished. Therefore, the pedagogy that CMH proposes is aimed at each and every person and... at all ages! *The development that CMH proposes is for life*. And, through transcendence, it is not limited to the immanent (p. 23-24).

Campos, Corrêa and Gonçalves Junior (2022) also contribute to this southern understanding by presenting the “Motricities of the South”, which include:

[...] social practices such as games, fights, dances, parties, songs, storytelling and rituals with characteristics specific to a people/community located in the south, geographically or metaphorically, which involve tradition and resistance of such manifestations to colonialism and epistemological domination. The diversity of experiences of these practices are configured in a particular way both in their execution and in their intentionality in the daily process of living life, in a southed (non-guided) perspective, in a non-dichotomous universe between physical and mind, body and soul, person and world, being and nature (p. 921).

With such assumptions, the social practice of leisure in the VADL is not limited to physical activity, dichotomized from being, thus, in intentionality: we play, joke,

fight, dance, tell stories; the activities take place in a historical, political, social, cultural, economic context, in which they were created, recreated or even reproduced, in which the intentional action is maintained or transformed, as people carry it out, giving it meaning-significance, in a given time-space situated in the world.

Thus, we observed in the development of the project action based on the proposition of Freire's dialogic pedagogy (1985; 2001; 2005; 2011), which does not presuppose dialogue as opening space from time to time for participants to speak, but which begins when the educator asks themselves what (themes, subjects, content), with whom (students, educators, employees, parents, mothers, family members, residents) and where (neighborhood, community) they will work.

In Freire's dialogic pedagogy (1985; 2001; 2005; 2011) we highlight the following stages, which are equiprimordial and interrelated, as summarized by Gonçalves Junior (2009), below:

- *Thematic research* – discover what people in the community already know, what reading they have of the world and what subject/theme affects and interests them (provides a generating theme). Discovering what they know, we can improve our knowledge together, educating and educating ourselves, based on the knowledge gained from experience.
- *Thematization* – the educator is the one who encourages and motivates based on the word, the generating theme. Dialogue is necessary for us to perceive different postures, positions, points of view, ways of perceiving the world, and, in an egalitarian way, share knowledge.

- Problematization – moment of engagement, of the emancipatory commitment in solidarity with that knowledge, of the construction-reconstruction of the world read, of the transformation of living conditions, of liberation.

As we see it, education requires active, dialogued participation and we seek to prioritize, in our proposal with education through and for leisure, that the activities start from the culture-corporeality of the participants themselves, that they have meaning in their community, in their world-life (Gonçalves Junior, 2009).

To this end, it is essential to recognize the “[...] epistemological diversity of the world, [...] the existence of a plurality of forms of knowledge beyond scientific knowledge” (Santos, 2009, p. 45).

Recognizing our weaknesses, we understand that we are humbly assuming our ignorance, which does not place us in a position of immobility, but rather moves us in the search for that which until now has been denied to us in an exercise, called by Santos (2009) ecology of knowledge, because in this:

[...] knowledge and, therefore, ignorance also intersect. There is no unity of knowledge, just as there is no unity of ignorance. The forms of ignorance are as heterogeneous and interdependent as the forms of knowledge. Given this interdependence, learning certain knowledge may involve forgetting other knowledge and, ultimately, ignoring it. [...] The utopia of interknowledge is to learn other knowledge without forgetting one's own (p. 47).

And Santos (2009) continues: “For an ecology of knowledge, knowledge as intervention in reality – not knowledge as representation of reality – is the measure of realism” (p. 49).

Thus, thematic research with the project community (children and adolescents; parents and guardians; educators; employees of the Jardim Gonzaga Community

Station), as well as conversation circles¹¹ (every day of activities, at the beginning and end) are a constant in each meeting, enabling critical-constructive dialogues between everyone, planning, evaluating, re-planning and re-evaluating directions and activities, respecting shared tastes and interests.

In order to meet the VADL's objective of promoting education for and in ethnic-racial relations with the project participants, in this intervention, we developed games from different indigenous peoples, with the proposal of introducing, dialoguing, reflecting, playing and expanding the knowledge of the project participants about the cultural diversity of Brazil, deconstructing stereotypes and preconceptions, and promoting respect and appreciation of the games, knowledge, cultures and traditions of indigenous peoples.

Description of Indigenous Games Experienced at VADL

Due to the great diversity of indigenous peoples existing in Brazil and, understanding that it would not be possible for us to cover games from all 305 peoples, we will present, below, games from some indigenous cultures that were covered in our experience at VADL. We understand that they can serve as a basis and stimulus for educators to seek more information and training on the subject. We understand that constant research, updating, and engaged practice are fundamental to ensure that work with indigenous games is not decontextualized, but rather presents and values the relationship with the culture in which they were generated.

¹¹ We understand conversation circles according to Silva and Bernardes (2007, p. 54), who consider them “[...] a fruitful means of collecting information, clarifying ideas and positions, discussing emerging and/or controversial topics. [...] an opportunity for learning and exploring arguments, without the need for conclusive elaborations”, also highlighting that “the circle prioritizes exchanges”. We also share Warschauer's understanding (2001, p. 7), which describes that the configuration of conversation circles facilitates “[...] multiple interactions [...] and the collective construction of knowledge”.

Below are descriptions of some games experienced at VADL:

Adugo or Jaguar Game (Boe-Bororo People)

Adugo is a board game played by the Boe-Bororo people. This indigenous people call themselves Boe, although they are better known by non-indigenous people as “Bororo”, which means “village courtyard”. The language spoken by these people is Bororo, belonging to the Macro-Jê linguistic trunk. The villages of the Boe-Bororo people are located in the state of Mato Grosso (Indigenous Peoples in Brazil, 2015a).

The meaning of adugo is jaguar, in the Bororo language, hence it is also called the jaguar game. The game has a peculiar characteristic because, unlike most board games, players do not have the same number of pieces and their strategies are very different. The board, originally from the Boe-Bororo culture, is drawn on the dirt floor with a tree branch, but it is possible to adapt and draw it on a sheet of paper, or depending on the floor, use chalk. One player plays with 1 jaguar and the other with 14 dogs, and the pieces can be represented by stones of different colors and/or sizes, as well as by seeds, for example, beans for the jaguar and rice for the dogs. Before starting the game, the pieces are distributed on the board (as shown in Figure 1). The game starts with the player with the jaguar, then the player with the dogs moves one of their pieces and, alternately, the jaguar and the dog are moved point by point on the board. The movement of the dog being captured by the jaguar is done similarly to the capture in checkers, with the jaguar jumping over one or more dogs. The objective of the player with the jaguar is to capture 5 of his teammate's dogs. The player with the dogs has the objective of cornering the jaguar on the board. When the player with the jaguar captures

5 dogs or when the player with the dogs manages to corner the jaguar on the board, preventing it from moving, the game ends.

We note that there is also a record of the practice of the jaguar game among the Manchineri people.

Figure 1: Adugo Board or Jaguar Game



Source: Excerpt from <https://ludosofia.com.br/arqueologia/post-2/>. Accessed on June 19, 2024.

Pirarucu Escapes the Net (Ticuna People)

The pirarucu escapes from the net and is thrown by the Ticuna people. This indigenous people is the most numerous in the Brazilian Amazon and, unfortunately, their history is marked by violence from rubber tappers, fishermen and loggers in the Solimões River region. The Ticuna language is spoken by about 30,000 people. Due to the process of invasion and colonization of Latin America by the Portuguese and Spanish and the consequent arbitrary delimitation of borders, the Ticuna people are distributed across three countries: Brazil, Peru and Colombia, with the number of villages in Brazil being approximately 100, located in several municipalities in the state of Amazonas (Indigenous Peoples in Brazil, 2015b).

To play, most of the participants must hold hands and form a circle, with the circle symbolizing the pirarucu (the fish's name) fishing net. One of the participants must stand in the center of the circle, representing the fish. The pirarucu's objective is to "break the net" and run to a place chosen in advance by everyone as a trap, that is, a place where the pirarucu is safe, thus winning a round of the game. The people who form the net, holding hands, aim to keep the pirarucu from escaping, but when the pirarucu manages to escape, the people who form the net must run after the fish with the intention of "capturing" it (simply by touching it). Whoever "catches" the fish becomes the pirarucu in the next round, and when the pirarucu manages to escape to the pike, he chooses who will be the pirarucu next time.

Cabas (Ticuna People)

The Cabas game originates from the Ticuna people, located in the Amazon, on the border between Brazil and Peru and also in the Amazon Trapezoid, in Colombia. According to the Ticuna creation story, they are born in the Eware Creek, located at the headwaters of the São Jerônimo Creek (Tonatü), which flows into the left bank of the Solimões River, between Tabatinga and São Paulo de Oliveira (Oliveira, 2002).

The origin of this game comes from the Cabas, also known as wasps, insects that live in the forest and when someone is stung by them, they suffer from pain. Therefore, one should not mess with the Cabas, because "[...] whoever messes with the Caba's house ends up being stung by it [...]" (Pereira, 2021, p. 69). In history, the Ticunas say that Yoí was the first man to come into the world. Yoí was alone, near him also lived a Caba. This Caba was called Matie. But Matie didn't want anyone other than the Cabas to exist in the world, least of all Yoí. They were always fighting. From Yoí's knees were

born the children, who in the story of the origin of the Ticuna people say that Yoí and his brothers were born from the knee of Nhupata, considered by them to be the father of all. Matie continued wanting to kill Yoí and the children. Matie and the rest of the Cabas lived in a house built on the branch of a tree that swayed in the wind. This story tells the fight between Yoí and Matie to live together in the world (Pereira, 2021).

To start the game, participants must be divided into two groups, one made up of the brush cutters and the other made up of the Cabas. The Cabas must sit in a circle, close to each other. Each Caba must hold the top of the other's hand, forming a “nest” of Cabas. The Cabas must sing and wave their hands up and down. The group of clearers must make movements with their arms, as if they were holding a sickle and clearing a plantation, until they reach the Cabas nests. A participant who is a brush cutter must pretend to be distracted and suddenly touch the Cabas' nest. At this moment the Cabas come out flying (running) and biting (catching) the brush cutters, who have to run to escape their “stings”. The game ends when all the brush cutters are caught (Pereira, 2021).

After the first round, the groups must switch positions. The group that represented the Cabas became the mowers, while the group of mowers became the Cabas.

Kindene or Huka-Huka (Kalapalo People)

Kindene (Kalapalo term for fighting) is practiced by the Kalapalo people, who mainly inhabit two villages, Tanguro and Aiha, located in the Xingu Indigenous Land (TIX), in the northeast region of the state of Mato Grosso (MT). It is worth highlighting that in the Kalapalo culture, to become a person, both men and women go through a

process of pubertal seclusion, with kindene being closely associated with the period of male seclusion (Lima; Gonçalves Junior; Franco Neto, 2008).

At the end of the pubertal seclusion process, for both males and females, it is common for young people to be publicly presented in a ritual called Kwarup, which, however, has the primary objective of paying homage to the village's illustrious dead, with a highlight being the practice of kindene, which takes place in the form of a championship between the various invited indigenous peoples during the aforementioned ritual (Lima; Gonçalves Junior; Franco Neto, 2008).

We note that among the Kalapalo, as in other cultures, some games, fights and jokes are practiced more by men, while others are practiced more by women. We highlight, on the other hand, that there is no great distinction in the practice of games, fights and play between adults and children, as in such a culture playfulness is not repressed among adults, nor are there abrupt ruptures between work time and play time (Gonçalves Junior, 2010).

At the beginning of the kindene practice, the two players (or fighters) rotate in a circle in front of each other, mutually studying each other, observing each other and emitting the sound “huka-huka, huka-huka” (imitating the roar of the jaguar, an animal that symbolizes great strength and courage in this culture), then they approach each other, trying to hold each other, sometimes getting down on their knees as a game/fight strategy, since the objective is to knock down the partner by placing his back on the ground (Herrero; Fernandes; Franco Neto, 2006).

We note that there are also records of the practice of kindene among other peoples inhabiting the Xingu Indigenous Land (MT), among them the Kamayurá, who call this practice huka-huka, an onomatopoeic word that imitates the roar of a jaguar.

Ukigue Humitsutu (Kalapalo People)

The Ukigue Humitsutu game is also practiced by the Kalapalo People. Play serves as a moment of social integration, where children and adults can interact, strengthen community ties and celebrate the cultural identity of their people.

It is an endurance test in which all participants must run, one at a time, without breathing, trying to reach the greatest distance. Once the race has started, the runner starts making the sound “mmmmmmmm”. By making the sound, it becomes easier to notice when he loses his breath, since in order to breathe he needs to stop making the sound, and he must stop immediately when he breathes. The participant who goes the furthest wins the game. The Ukigue Humitsutu game is played in the middle of the village, but in the VADL project we played it on the court, delimiting the space where the participants would have to run (Herrero; Fernandes; Franco Neto, 2006).

Pulling Manioc (Guarani People) or Armadillo (Xavante People)

Cassava pulling is practiced by the Guarani people, from the states of São Paulo and Espírito Santo. The Guarani people, who call themselves “Avá” (person), belong to the Tupi-Guarani linguistic family, from which 21 languages derive. He was the first to establish contact with Europeans, undergoing great catechization. However, even so, considering the number of individuals in Brazil, the Guarani form the largest indigenous people in the Brazilian territory, occupying, mainly, the states of Mato Grosso do Sul, São Paulo, Paraná, Rio Grande do Sul, Rio de Janeiro, Espírito Santo, Pará, Santa Catarina and Tocantins. In addition, there are also Guarani indigenous people in Argentina, Bolivia and Paraguay. So, depending on the location, the Guarani are known

as Chiripá, Kainguá, Montesés, Baticola, Apyteré, Tembekuá, among other names (Castro, [sd]).

The Tatu game is practiced by the Xavante People, who call themselves “A'Uwe” (people) or “A'uwe Uptabi” (true people), who belong to the Macro-Jê linguistic group and live, specifically, in the central-west region of Brazil, in the Cerrado located in the east of the state of Mato Grosso. These people are distributed across some indigenous lands, namely Marechal Rondon, Sangradouro/Volta Grande, São Marcos, Parabubure, Ubawawe, Chão Preto, Areões, Pimentel Barbosa, Marãiwatsede and Wedezé. Among these lands, eight are approved and registered, two are in the process of identification, one is reserved and registered and another is identified, approved, but subject to contestation (Wikiversity, [sd]).

So, regarding the game, among people it doesn't just differ in name. Because they are two distinct peoples and, admittedly, two different cultures, playing manioc pulling and playing armadillo also diversifies a bit.

For the Guarani people, the game is called arranca mandioca (stripping cassava) because cassava is a very present and important food in planting, harvesting and cooking. When the Guarani decide to play, the participants gather near a tree or some rigid structure attached to the ground. A first person, the “owner of the cassava farm”, sits down and holds onto the tree/structure, while the other people, the “cassava farmers”, hold each other firmly by the arms and legs, forming a line of people sitting and firmly attached to the tree/structure. Once this is done, another person must start the game, which consists of pulling out the cassavas, that is, removing the people in a line. For the Guarani people, this can be done in a number of ways, including pulling legs,

tickling, and even asking for help from people who have already been pulled (Castro, [sd]).

For the Xavante people, the game is called armadillo because the presence of this animal is very common in the cerrado and when they hide in their burrows, it is very difficult to capture them with your hands, not even by pulling them by the tail, as they are capable of getting their claws stuck in the ground and will not come out of there for anything. So, to organize the game, the dynamics are the same as the Guaranis, but the first person in line who was previously called the “owner of the cassava field” is called the “hunter” and the other people who were the “cassavas”, here are “armadillos”. Furthermore, there is another very important difference, which concerns the rules of the game: strength, bravery and courage are highly valued characteristics among the Xavante people, so the children/armadillos only let go when the hunter uses his/her own strength, that is, tickling and helping are prohibited on this occasion (Castro, [sd]).

Storytelling: “The Love Story of the Stars” (Guarani People)

Storytelling is an ancestral practice that enables, through narratives, the knowledge and recognition of customs, practices, rituals, ways of life, and the cultural identity of the community, among different generations. Therefore, we immediately observe that among indigenous peoples, oral tradition occupies a prominent place, and that sometimes such stories are mistakenly referred to by white people as legends or folklore. It is worth noting that, in any story passed down from generation to generation, by the most different peoples, indigenous or non-indigenous, it is difficult to find a single form, the same narrative, understanding that oral tradition is dynamic, active, and

transforms over time (Brito; Montrone, 2023; Campos; Correa; Gonçalves Junior, 2022).

Thus, the “Story of the Sun and the Moon” of the Guarani People, or of the “Eclipse”, or as we named it in a version adapted for work with children in the VADL project, “The Love Story of the Stars”, is one of the most widespread in Brazilian territory among the inhabitants of the Amazon region, identified as being of the Guarani and Tupinambá Peoples, who lived in geographically close areas, in the Amazon and in extensive areas of the coast of Brazil, in the North, Northeast, Southeast and South regions.

Fishing, agriculture and hunting sustained the economy of indigenous peoples, as well as the exchange of products between them and other indigenous communities, enabling the circulation of goods. Throughout the history of these and other indigenous peoples, the invasion of Europeans, especially the Portuguese, forced them to move in order to survive and preserve their traditions. Thus, if initially they were nomadic and inhabited the regions of the Brazilian coast, with colonization they began to move to more remote, more inland, less exposed locations.¹²

In terms of numbers, the Guarani are the largest indigenous people today in the territory we now call Brazil, located mainly in the states of São Paulo, Paraná, Mato Grosso do Sul, Rio Grande do Sul, Espírito Santo, Pará, Rio de Janeiro, Santa Catarina and Tocantins. The nomadic practice for the Guarani is a striking characteristic, as it is related to the way they guarantee their survival and their worldview that the Earth needs

¹² For further information see:

GUARANI. *In*: Encyclopedia of Indigenous Peoples in Brazil. Instituto Socioambiental. Available at: <https://pib.socioambiental.org/pt/Povo:Guarani> Accessed on: June 12, 2024.

INDIGENOUS PEOPLES: history, culture and struggles. *In*: Brazil Fund. Available at: <https://www.fundobrasil.org.br/blog/povos-indigenas-historia-cultura-e-lutas/> Accessed on: June 12, 2024.

to be renewed. With the invasion of their territories by the Portuguese, this group was forced to interrupt their voluntary migration practices in accordance with their traditions to move further into the interior of the continent and thus escape the violent process of colonization (Povos, 2024).

Entering “The Love Story of the Stars”, this tells the story of the forbidden love between a young man and a young indigenous woman from different villages who had no relationship, until they both fall deeply in love and break the rules of their communities to be together. When they are caught together, the Shaman offers them a powerful tea that transforms them into stars in the sky. The girl was transformed into the Moon and the boy into the Sun and from that moment on they would be forever in the sky, however, they would hardly meet! Only when eclipses occurred. This story, loaded with symbolism, can teach us about nature, the universe, the cycle of life and death, and the explanation of natural phenomena, addressing values such as courage and love.

In the process of Western and Westernizing globalization, oral tradition can be seen as secondary. Indigenous, quilombola, caiçara, and popular histories face significant challenges to maintain themselves and continue. In this sense, we need to resiliently maintain or introduce storytelling in different times and spaces, valuing this practice, which is fundamental for maintaining ancestral wisdom, community identity, and cultural diversity.

Some tips for carrying out storytelling practice are to observe whether everyone feels comfortable, as well as whether everyone can see the storyteller. During the narration, there may be music, dance, and other art forms that allow everyone to participate in an immersive and multiple experience. Voice intonation and gestures can

guide practice and engage the audience. Images, drawings, and figures can also accompany this moment as support in the storytelling process.

Below we present, in detail, "The Love Story of the Stars":

In the Amazon region there were two indigenous communities (Guarani and Tupinambá) that did not maintain contact with each other.

The Chief of the Guarani people, very serious and respected, had a very handsome son who one day went out hunting. At that time, he saw a beautiful young indigenous woman collecting herbs, seeds and fruits and called her to talk. She also liked him a lot and the two ended up falling in love. However, the girl belonged to the Tupinambá people and, according to the rule, they could not see or meet each other. But the young people's love only grew and so, every day after doing their chores, they met in the forest.

One day, a group of Guarani people surprised the two together. The young men were taken to the Chief to decide what would be done, since the rules had been broken and could result in severe punishment. When the Chief discovered that it was his son who was involved in that situation, he was desperate. So, he had the idea of asking the Shaman to prepare a very powerful tea that could transform them into stars in the sky, so that his son, from the Guarani People, and the young woman from the Tupinambá People would not suffer very severe punishment and everyone from both communities could see them both in the sky.

So, by drinking this tea, the young people were transformed into stars! The beautiful girl was transformed into the Moon, and the handsome boy into the Sun, and so they live to this day. According to this story, in love, the Sun lives behind the Moon, and the Moon lives in search of the Sun.

When they meet, they hug so tightly that a phenomenon occurs that we know as a Lunar Eclipse, which is when the Earth is positioned between the Sun and the Moon and totally or partially blocks the arrival of light to the lunar surface.

The Jaguar Game or The Jaguar and the Little Pigs (Panará or Krenakore People)

The Jaguar Game is a very common activity among the Panará People, in the Nasepotiti Village, whose meaning is “burnt bat” due to the custom of their ancestors who lived by eating bats for survival. Today the Panará people no longer have this custom and live off other hunting and fishing activities. They have the custom of playing various games with animals that refer to the region in which they live, among these animals there is the jaguar, which is one of the most “feared” (Meirelles, 2014a).

The name Panará is also known as Krenakore, which means “people” and/or “human beings” in its language from the Jê linguistic trunk and has a population of 704 inhabitants (PIB, 2021). This indigenous people lives on their approved lands, which are located between the cities of Altamira in the southern region of Pará, Garantã do Norte and Matupá in the extreme north of Mato Grosso, occupying a total space of 500 thousand square meters in the Xingu Indigenous Park, with protection of that region of the Xingu basin and the Amazon biome (TIB, 2024).

Therefore, it is a place where many native Amazonian animals reside and are used in this game that we are going to learn about, among them the Jaguar that gives the activity its name.

The jaguar and the little pigs is a collective activity, where one person is chosen to be the jaguar (catcher), another person will be the pekã bird, whose objective is to warn of the danger of the jaguar, and the rest of the people will be the little pigs, who

will have to sit in a line, one behind the other, with their legs open. The pigs' objective is to avoid being caught by the jaguar. The last person in line must leave their seat and try to sit at the front of the line without being caught by the jaguar. However, the pig can only leave its position when the bird tells it it is safe. If the jaguar manages to catch the pig, it is taken to a corner, and the line of pigs decreases. The game continues until the jaguar manages to catch all the pigs (Meirelles, 2014b).

Tatao - Shuttlecock (Jarawara People)

Peteca is more than just a game or play; it represents an ancestral link that connects diverse indigenous cultures and their respective peoples. Its origin predates the invasion of Brazil by Portuguese colonizers, and there are records of it among several indigenous peoples, such as: Bororo, Guarani, Xavante, Kalapalo, Jarawara among others.

The word “shuttlecock” derives from the verb “peteg”, from the Tupi language, which in Portuguese means “to hit”, configuring the essence of the game, joke or dispute, that is, the constant hitting of the base of the shuttlecock to move it to another person during the activity. Among the Bororo, the shuttlecock is known as “paopaó”, an onomatopoeic word that imitates the sound of the players’ hands hitting the shuttlecock. Among the Guarani, it is called “mangá”, indicating the connection with nature through the use of tree leaves in its creation. The Xavante named the shuttlecock “tobda’é”, the Kaingang call it “ñaña” or “ñagna”, while the Kalapalo call it “Kopü Kopü” (Mattos, 2020).

Among the Jarawara, it is known as “tatao”. These people have an extremely rich culture and history and, like all other peoples, must be known and respected. These

people speak a language from the Arawá family, and inhabit the Jarawara/Jamamadi/Kanamanti Indigenous Land, which is located near the Purus River between the municipalities of Lábrea and Tapauá, countryside of the state of Amazonas (Indigenous Peoples in Brazil, 2021).

The Jarawara are farmers who supplement their diet with hunting and fishing. On their farms they mainly grow cassava, manioc, sweet potato, taro, taioba, corn, among other varieties. The villages are small, made up of no more than fifty people (including children). Their houses are made of paxiuba wood on stilts and with thatched roofs. During the day, the village members are scattered, hunting, fishing, preparing flour, etc. At dusk, everyone gathers around the field (a football field or also used as an airplane landing strip) and this is the time when social life takes place. Young men and women play while children play and adults watch while they talk standing or sitting. Only when it gets dark does everyone return to their homes (Indigenous Peoples in Brazil, 2021).

Among these games, the shuttlecock, known as tatao, stands out, which is made with corn leaves. For these people, shuttlecock is related to an ancestral tradition that unites the community and strengthens bonds. Today, among young Jarawara, tatao is taken more seriously in games between villages. On these occasions, men have little arrows in their pockets, which are thrown when someone misses the target, directed at the person who made the mistake. In this way, the person also plays even in the event of a mistake, when they drop the shuttlecock, a very peculiar characteristic of this indigenous people, who must be skillful in dodging all the arrows thrown (Indigenous Peoples in Brazil, 2021).

Over time, shuttlecock transcended the borders of several indigenous villages, becoming a popular game and toy in Brazil and other countries, spreading this cultural richness and ancestral heritage of several indigenous peoples (Veiga, 2024).

As already highlighted, the Jarawara made their shuttlecocks from corn husks. However, over time, creative and sustainable alternatives for producing this toy have emerged, using recyclable materials such as newspaper and plastic bags.

A crumpled sheet of newspaper is used as a ball, and a little sand or pebbles can be placed inside to give the shuttlecock weight. Once this first part is done with another sheet of newspaper, wrap this ball, and to make the newspaper shuttlecock more durable, wrap this shuttlecock with a plastic bag. Tie string or ribbon above the base, and then cut the bag's handles so as not to interfere with the shuttlecock's throwing dynamics.

To play shuttlecock, if in pairs, one stands facing the other at a distance of approximately two meters. If it is played by more participants, a circle must be formed. The player who starts the game must hold the shuttlecock with one hand and throw it up with the other hand, throwing it to the other players and thus it is thrown between them without letting it fall.

Players can play in a variety of ways, whether in pairs or with more players. For example, they can count how many hits they can make without it touching the ground, whoever drops it leaves the circle and the champion is the one who didn't drop the shuttlecock, play with a volleyball net, play dodgeball, among other possibilities.

Considerations

We consider that in Brazil, the education of ethnic-racial relations faces complex challenges, due to the discrimination and marginalization of populations of indigenous and African origin over the centuries. Even with the landmark of independence, the perpetuation of colonialism persisted in the form of coloniality, maintaining the racist and capitalist system. It is within this context that the ideological impositions of racialization operate by categorizing whites and non-whites, hierarchizing some and their knowledge, ways of existing, producing, and reproducing themselves in Eurocentric fashion, as superior and civilized, while all others are considered inferior and primitive. Highlighting data, events, deeds, values as universal, self-affirming those of the epistemic north, to the detriment of those of the geographic or metaphorical south, aiming to devalue and make invisible the knowledge, cultures, stories, games, among other ways of seeing-interpreting-living-in-the-world of the original peoples.

Thus, to change the scenarios of everyday discrimination and prejudice, we observe the premise of dialogicity (Freire, 1985; 2001; 2005; 2011) and the ecology of knowledge (Santos, 2009) in our actions. In this sense, in this experience report developed in “Experiences in Diversified Leisure Activities”, we introduce, discuss, reflect on and play different games from different indigenous peoples, with care and attention to the origin and context of enjoyment of the game itself, along with the region, economy, and way of life of these peoples.

Indigenous games that are Southern Motricities par excellence, as they “[...] involve tradition and resistance [...] to colonialism and epistemological domination [...] in a non-dichotomous universe between physical and mind, body and soul, person and world, being and nature” (Campos; Corrêa; Gonçalves Junior, 2022, p. 921).

We consider that, from the intervention, we constructed this experience report, substantiated by reflections in a theoretical-methodological framework, which allows for critical improvement of the action-reflection-action with the VADL participants, as well as, through dissemination, favoring the development of other works aimed at ERER, in school and non-school environments, expanding and deepening actions through contextualized indigenous games, which promote dialogue, respect, recognition and the importance of the diversity of knowledge, practices, customs and ways of living of different peoples.

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