

BANDO
DE BRINCADES

presents:



Ding + Ling
+ Rataplá

Created by

Viviane Juguero

Content

- Logline
- Presentation
- General information
- Concept
- Project background
- Artistic-pedagogical proposal
- Characters
- Universe and settings
- Musical concept
- Language and narrative procedures
- Commitment to diversity
- Accessibility measures
- Bando de Brincantes
- Information and contacts
- Funding





Logline:

In the Playroom, Juju, Miro, Quique, Shay, Migui, and Dodó — a multi-aged and multiracial group of children — invent stories and unique situations that take them into a world of fantasy, where they deal with different emotions and experience fantastic situations. In the end, the group wraps up their experiences with an emotional and fun song.

Presentation:

In the animated children's series Ding Ling Rataplá, Juju, Miro, Quique, Shay, Migui, and Dodó live incredible imaginary experiences through invented stories that stem from everyday situations, offering journeys from the known to the unknown. The scene begins in a blank space that, fueled by the children's creativity, transforms into a fantastic universe with unusual situations, movements, relationships, and metamorphoses associated with universal emotions and conflicts. The work invites young viewers to engage through their imagination, using a narrative that sparks curiosity, leads to new discoveries, and helps them process sensations and feelings typical of their age group. Furthermore, the series embraces the responsibility of naturally and organically presenting role models that promote Brazilian racial diversity, gender equality, and social justice.



GENERAL INFORMATION:

Format: 2D animated series with 13 episodes of 7 minutes

Target Audience: Children from 2 to 5 years old

Rating: G (General Audiences) Creation, Direction, and

Screenplay: Viviane Juguero

Production: Bando de Brincantes

City, State, and Country of the company: Porto Alegre, RS, Brazil

Release Forecast: 2026

Funding: Pro-Cultura System of SEDAC RS, with resources from Complementary Law No. 195/2022, Paulo Gustavo Law, from the Brazilian Ministry of Culture.







Concept

Ding Ling Rataplá presents fun and engaging episodes specially created for Early Childhood, respecting children's affective-playful-associative way of perceiving the world. Thus, multi-perceptive compositions interweave sounds, colors, words, tones, movements, textures, costumes, and environments, fostering the development of creativity and the processing of affections, sensations, and perceptions. To this end, simple narratives serve as the catalyst for journeys from the known to the unknown, in a universe where unusual situations and plenty of music provide fun perceptive, affective, and cognitive challenges.

Project background:





Ding Ling Rataplá is an animated series for early childhood, originating from the success of the play, book, and album "Jogos de Inventar, Cantar e Dançar" (Inventing, Singing, and Dancing Games). These creations were born from activities and songs developed by Viviane Juguero throughout four years of daily immersion with hundreds of children across different early childhood education schools. The play ran for four years and received the Tibicuera Theater Award, while the book and album had three editions and won the Vasco Prado Trophy at the Passo Fundo Literature Festival, as well as the Açorianos Award for Best Children's Album—highly relevant recognitions within the cultural landscape of Rio Grande do Sul and Brazil.

Based on this same material, the series Jogos de Inventar (Inventing Games) was created by Juguero, featuring an artistic-pedagogical project by Bando de Brincantes and production by Bactéria Filmes. The series was selected by the 2016 Public TVs funding grant and was broadcast on TV Brasil as well as over 30 university, community, and public channels across the country. In 2018, it was presented in the United States as part of the Kids in the Rotunda project at the Overture Center in Madison. In 2023, it reached a new international milestone, being broadcast in Russia, Estonia, Latvia, Lithuania, Belarus, Ukraine, Moldova, Georgia, Armenia, Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, and Turkmenistan.



DING, LING, RATAPLÁ emerges from this history of success, featuring a new narrative and aesthetic approach, brand new songs, and immense potential to delight children in Brazil and around the world.





Artistic-pedagogical proposal

Ding Ling Rataplá presents aesthetic elements that invite children aged 2 to 5 into a dialogic relationship, as it stems from the playful children's logic with which they relate to the world. In this way, their imaginary engagement is active, since the presented references provide the safety of the known to encourage children to make discoveries through multiple playful associations and inventive propositions, in search of the unknown. Thus, different ways of transforming the scene and characters encourage the experimentation of narrative, associative, and representative creations, as well as extraordinary movements and diverse sounds. These compositions are grounded in the responsibility of presenting, in a natural and organic way, role models that promote racial and cultural diversity, gender equality, and social justice through emotional and perceptive channels that enable distinct subjective processing.



Characters

The characters represent the Brazilian population, emphasizing its mixed-race characteristics with African, Amerindian, European, and Asian roots. The multiracial group, featuring alternating protagonists across the episodes, is essential to expanding the imaginary spaces of young viewers, fostering perceptions of belonging, collaboration, and opportunities for choice, free from stereotypes linked to their origins or social constraints. Similarly, there is a balance between boys and girls within a multi-aged group, allowing children to perceive the healthy coexistence of heterogeneous groups. Furthermore, since the characters' everyday reality does not feature socioeconomic markers, children from different social groups can easily feel represented in the series.



Juju

A Black girl, seven years old. She has dark, curly hair and brown eyes. She has a natural leadership spirit. She is very attentive and clever, and enjoys crafting explanations with well-founded arguments. She dances very well, doing both ballet and hip-hop.

Miro

A mixed-race, red-haired boy, six years old. He has brown eyes and spiky hair. Very funny and observant, he is sensitive and sometimes gets scared, but never loses interest in investigating new things. Whenever he is excited, he shouts his catchphrase: "Supimpa!" (Awesome!)



Quique

A Black boy, five years old. He has dark, coily hair and brown eyes. Very creative, he frequently invents words and loves experimenting with different movements. He is very agile, lively, and highly musical.



Shay

A Japanese-ethnicity girl, four years old. She has straight hair and black eyes. She is curious and shy, yet determined and brave. Despite being more on the quiet side, she knows how to showcase her ideas and always joins the game, suggesting neat ideas.



Migui

A light-skinned mixed-race boy, three years old. He has brown hair and blue eyes. He is very agile and loves sports. He is always ready for new adventures. He is observant, playful, and sometimes hesitant to try new flavors.



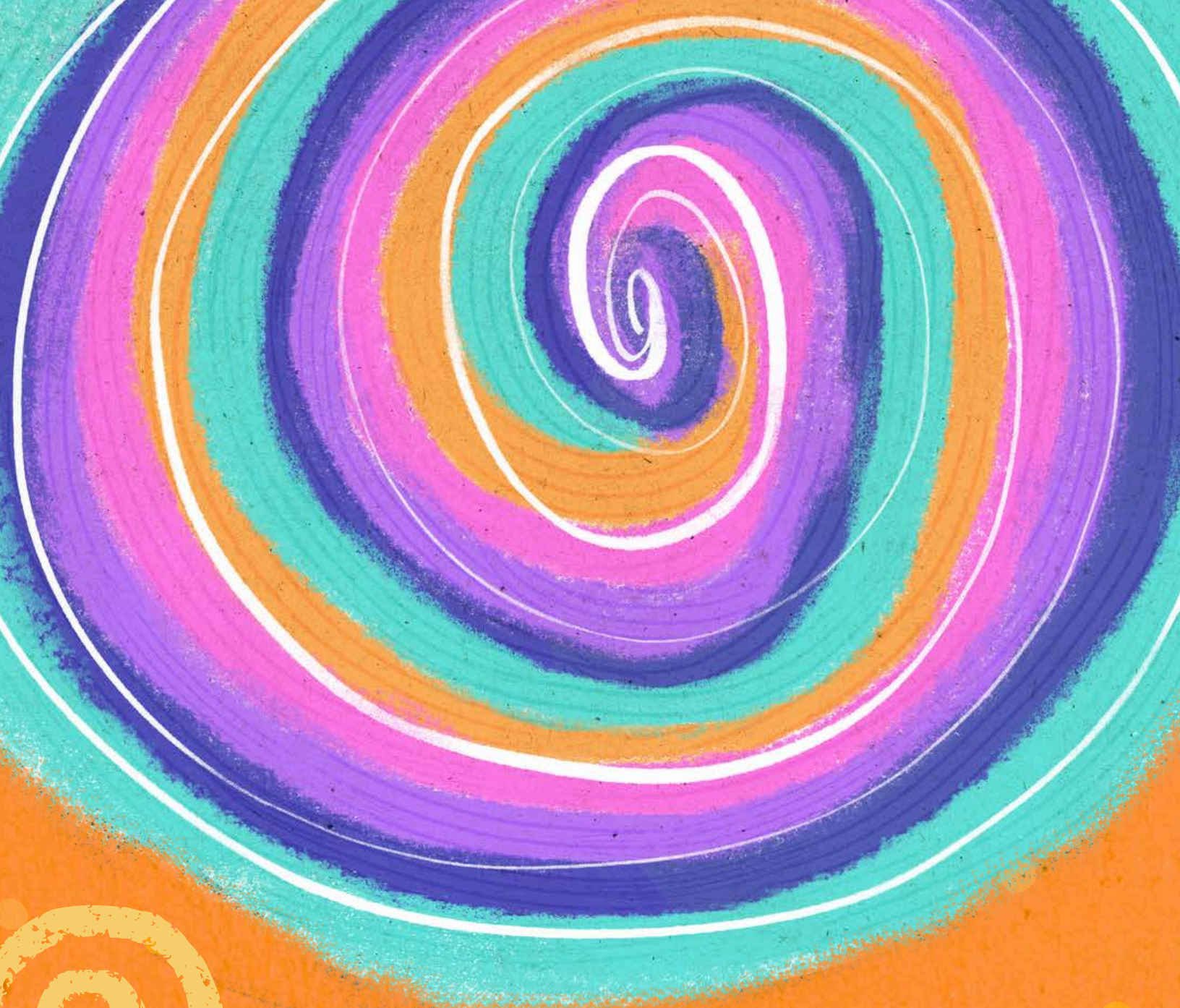
Dodó



An Indigenous girl, two years old. She has straight, black hair. She has a strong personality and opinion, and loves to express herself. Dodó uses the third person to refer to herself. She is learning how to articulate words and, for this reason, slightly mispronounce some words. This allows young viewers to identify with her emotionally, either because they are going through this exact stage or because they recognize the progress of their own learning.

Voice-Over Maternal Character

The Voice-Over Maternal Character dialogues and plays with the children without restricting their autonomy. This adult character represents the care and love that are indispensable in Early Childhood. However, she does not reveal any specific family ties to the characters, allowing young viewers from the most diverse family backgrounds or child-care shelters to identify with the scene. She is a friend who embodies a maternal role of warmth, support, encouragement, and complicity between the adult and children's worlds.



Universe and Settings



The episodes take place on two distinct planes: the play space and the fantasy space, which can appear alternately, simultaneously, or merged together. The play space is a white, practically empty environment with an infinite background, consisting only of a rug with a spiral image, with no other fixed features. In it, the children create stories through distinct associations related to their experiences, emotions, sensations, and learning. On this space, the situations and movements are closer to the reality of children's daily lives.



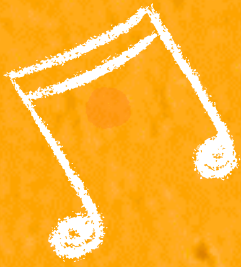


When the characters' ideas begin to create fantastic imaginary associations, the children move into the fantasy space through the spinning of the rug's spiral. In this space, adventures happen, filled with surprises, textures, sounds, creative movements, and fantastic metamorphoses. On this space, the settings are more concretely defined, such as a little park, a ship on the high seas, or a forest.



In these environments, the children sometimes project themselves into the elements of the story, transforming into animals, objects, and invented beings, while performing amazing movements, among other fantastic possibilities.





Musicality and Sounds

In the series Ding Ling Rataplá, musicality is essential to the development of the action, present in the creative process from the very scriptwriting phase, as scripts are crafted alongside the design of the songs, arrangements, and soundscapes. Musicality is also found in the sound of words, through tongue-twisters, onomatopoeias, and vocal and body percussion experimentation, encouraging the audience to research and discover melodies, tones, noises, and timbres.





The sounds are inventive and punctuate every moment of the episode, culminating in the final song. It is worth noting that children begin their communication with the world through elemental musicality and that, in Early Childhood, the soundscape is essential to children's communication; therefore, this is a period filled with potential regarding the development of musical perceptions and skills. For this reason, creative sounds tailored to children's sensitivity are an essential part of this creation.



The songs are the highlights of the episodes and feature simple melodies and themes tailored to children aged 2 to 5, combined with dynamic harmonic progressions and detailed orchestrations that encompass rhythmic nuances, diverse timbres, dissonances, and fun vocalized arrangements. In these compositions, Brazilian identity signs emerge through a playful syncretism that defines our culture, while still recognizing the multiple factors that shape it in contemporary times.

The DING, LING, RATAPLÁ series will feature an album with the brand new songs from the episodes. Check out songs from previous works below by listening to the album "Jogos de Inventar, Cantar e Dançar" (Inventing, Singing, and Dancing Games).



Oh





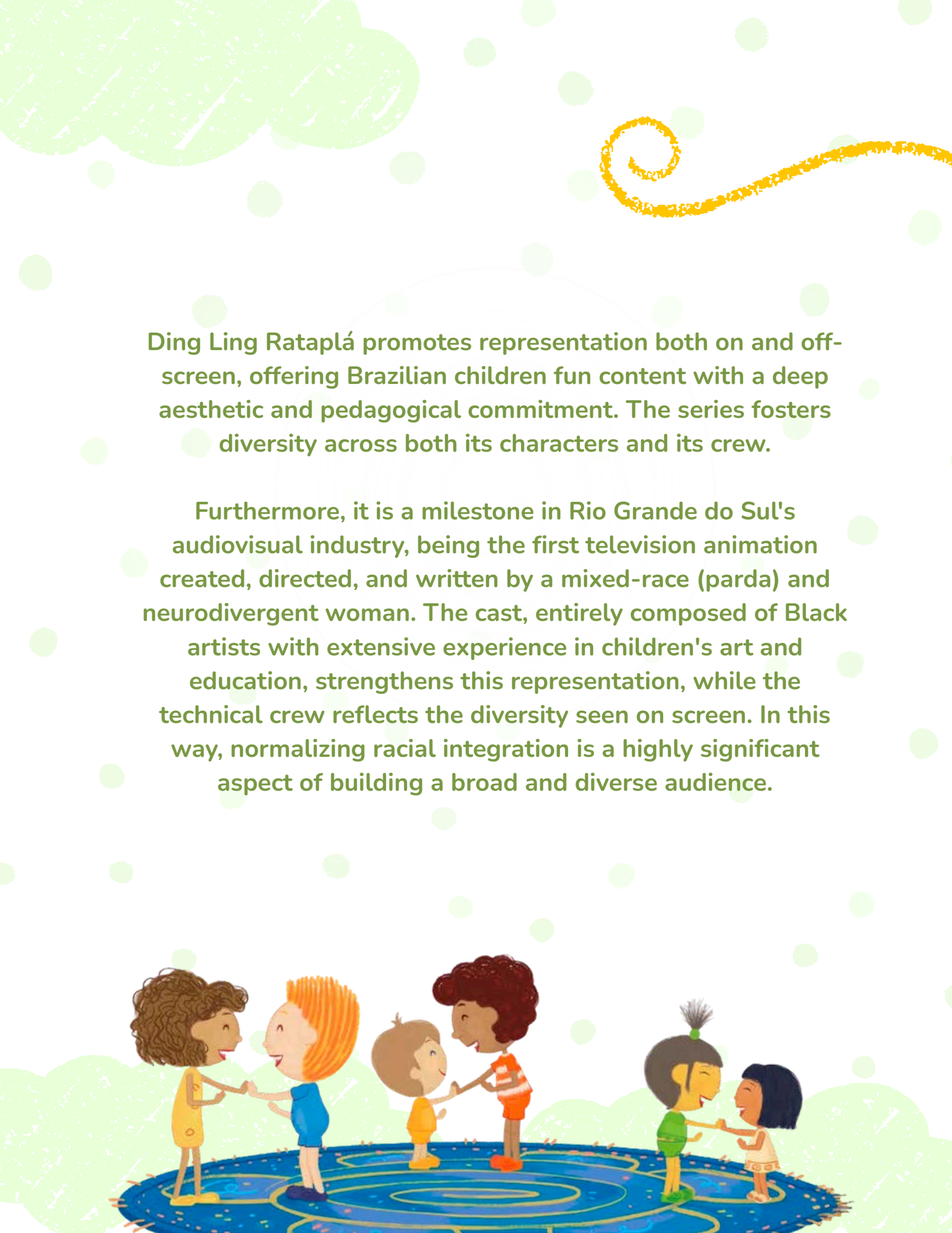
LANGUAGE AND NARRATIVE

The series Ding Ling Rataplá is created in 2D cut-out animation using Toon Boom software, produced by the renowned animation studio Dogzilla. The creation is grounded in framing and the construction of associative aesthetic perceptions tailored to the playful logic of children's thinking, avoiding excessive close-ups that could fragment the narrative and hinder understanding for children in Early Childhood.

Regional identity manifests through the grammatical structures typical of Porto Alegre, expanding the Brazilian children's cultural repertoire and bringing representation to the state.



Commitment to Diversity



Ding Ling Rataplá promotes representation both on and off-screen, offering Brazilian children fun content with a deep aesthetic and pedagogical commitment. The series fosters diversity across both its characters and its crew.

Furthermore, it is a milestone in Rio Grande do Sul's audiovisual industry, being the first television animation created, directed, and written by a mixed-race (parda) and neurodivergent woman. The cast, entirely composed of Black artists with extensive experience in children's art and education, strengthens this representation, while the technical crew reflects the diversity seen on screen. In this way, normalizing racial integration is a highly significant aspect of building a broad and diverse audience.





Measures of Accessibility

The 13 episodes will feature accessibility resources, including a LIBRAS (Brazilian Sign Language) interpreter, audio description, and closed captions, ensuring an active and effective communication accessibility that aligns with the director's reflections in developing her research on poetic audio-transposition.



The production company Bando de Brincantes creates artistic works for children and youth, celebrating brasilidade (Brazilian identity) and promoting empowerment and diversity. Composed mostly of Black individuals from underserved communities, it merges art, education, and academic research to develop moving, fun, and thoughtful projects. In 2025, it celebrated 20 years of work, spanning theater plays, audiovisual productions, books, albums, and training courses, reaching thousands of children in Brazil and abroad.



www.bandodebrincantes.com.br

Information and contacts:



Click on the icon to send us an email.



brincar.bandodebrincantes@gmail.com

Click on the icon to visit our website



www.bandodebrincantes.com.br



Click on the icon to talk to us by phone or WhatsApp

+55 51 994212713





Funding:



MINISTÉRIO DA
CULTURA



This cinematographic project is being developed with funds from
Complementary Law No. 195/2022, Paulo Gustavo Law