

BANDO  
DE BRINCADES

presents:



# Ding + Ling + Rataplá

Created by  
Viviane Juguero



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# 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:

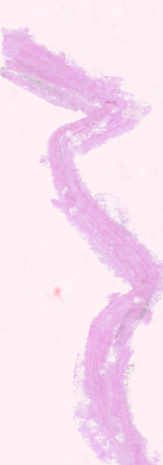






Ding Ling Rataplá is an animated series for early childhood, originating from the success of the play, book, and album "Jogos de Inventar, Cantar e Dançar" (Inventing, Singing, and Dancing Games). These creations were born from activities and songs developed by Viviane Juguero throughout four years of 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.

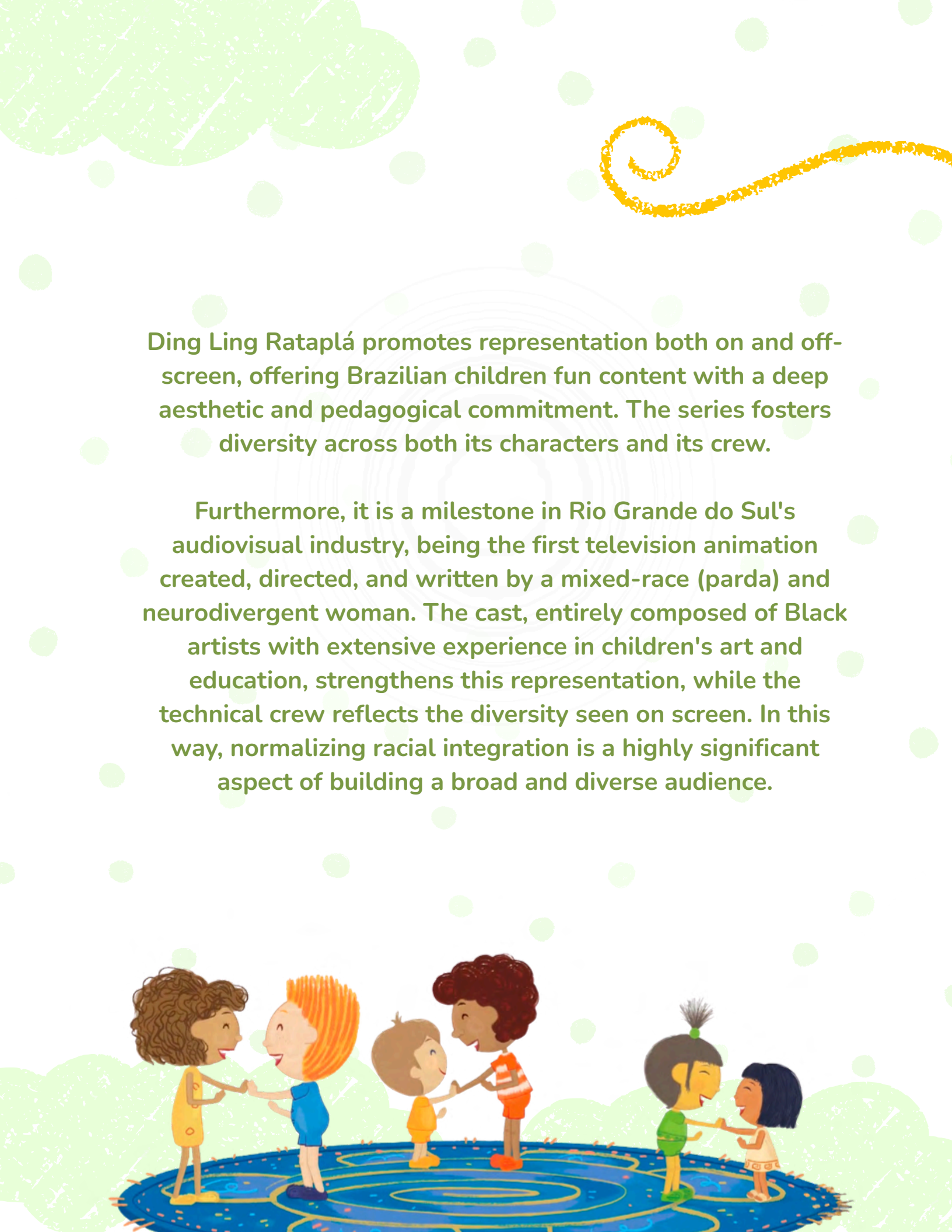
Regional identity manifests through the grammatical structures typical of Porto Alegre, expanding the Brazilian children's cultural repertoire and bringing representation to the state.





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.





# Ding Ling + Rataplá

Animated series  
EPISODE SYNOPSES

Target Audience: 2 to 5 years old

Created by: Viviane Juguero

Bando de Brincantes Productions

## Episode: Rainbow of Love

THEME: FAMILY DIVERSITY

In the Play Space, Juju, Miro, Shay, Quique, Dodó, and Migui decide to create collages using animal pictures to represent their families. With each cutout, a story full of affection, imagination, and diversity unfolds, featuring hippos, turtles, alligators, little sheep, elephants, owls, little birds, bees, and butterflies. In this creative way, each child joyfully and naturally shares the unique characteristics of their families, which include diverse gender configurations and generations, all bound by emotional ties that reflect multiple ways of loving and caring.

Based on these playful representations, the children enter the fantasy space and transform into the animals they chose, revealing everyday situations of their family groups in a fun way through an engaging song. In the end, they return to the play space and finish creating a colorful album that celebrates respect, plurality, affection, and care.





# Episode: Spanctum

THEME: FEARS AND THREATS

On a rainy night filled with thunder and lightning, the power goes out. An adult (off-screen) asks Juju to light a candle, which allows the group to start a shadow play full of scary ideas. The children enter a fantasy universe where they encounter Tuta the witch in a mysterious forest; terrified, they call her ugly. Only little Dodó is not afraid and does not insult Tuta. This touches the witch's heart, leading her to spare Dodó from the spells that turn the other children into frogs. When the lights return, the children realize the "witch" was just the shadow of a tree and that their fear was only imagination.

# Episode: Prank

THEME: GROWTH DILEMMAS IN EARLY CHILDHOOD

Miro and Shay find large footprints in the play space and assume they belong to Juju, the oldest. They follow the tracks and find Juju barefoot, Quique looking for his top hat, and Miro missing his science lab coat. They eventually find little Dodó wearing all these oversized items because she wants to grow up quickly. In the fantasy space, they travel through time and ages, playing with different stages of childhood and adolescence. They conclude with a simple song and choreography that encourages families to dance together.





# Episode: Cool Monkey

THEME: INDIVIDUALITY WITHIN DIVERSITY

The children listen to the book "The Cool Monkey" and decide to bring the story to life. In the fantasy space, Migui-Monkey is hungry and tries to reach bananas across a river by imitating other animals: swimming like a fish, marching like a rhino, or flying like a bird. When these attempts fail, the wise Shay-Turtle advises him to use his own ancestral skills. By swinging from branches to vines, Migui-Monkey succeeds and shares the fruit with the other animals. Back in the play space, they dance to a song celebrating the persistent and joyful monkey.

# Episode: Quique and the Ball

THEME: ABANDONMENT AND WELCOMING

Quique plays alone with his white ball and his dog, Totó, because the other children didn't show up. In his fantasy, his friends appear and a lively game begins, but Totó is left out and wanders off sadly. When the fantasy friends "leave" and night falls, Quique desperately searches for Totó. He kicks the ball so high it becomes the moon, lighting up the sky to reveal where Totó is hiding. Quique wakes up from his dream in the play space, hugs Totó, and they play ball together.



# Episode: Children's Olympics

THEME: OLYMPIC SPORTS

After watching artistic gymnastics on TV, the children decide to hold their own Olympics. In the fantasy space, they experience various sports including soccer, judo, fencing, equestrianism, and synchronized swimming to an upbeat song. Returning to the play space, they perform a choreography that encourages the audience to move their bodies and discover new sports.

# Episode: Little Star of the Forest

THEME: ENVIRONMENTAL EDUCATION THROUGH EMPATHY

Miro is startled by an insect he thinks is a cockroach, but Dodó recognizes it as a firefly. As she protects it in her hands, it begins to glow. In the fantasy universe, the children follow the firefly's journey to find its family, noticing how city lights confuse the creature. They lead the firefly back to the forest where it finds a mate and fills the woods with a "starry sky" of lights. Back in the garden, they release the firefly and dance to a lovely song.

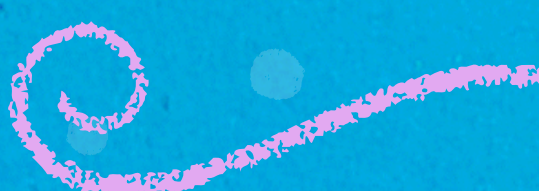




# Episode: Wolf Totó

THEME: CREATIVE FREEDOM AND DECONSTRUCTING STEREOTYPES

The group creates a story about Totó the dog being a wolf. Uniquely, the children watch themselves in the fantasy space, changing the story as they go. They invent an elegant wolf who dances rumba and ballet, mixing fun with a "pleasant little fear". The episode ends with everyone dancing together, bridging the fantasy room and the play room.



# Episode: Chatty Duck

THEME: THE COMIC DIMENSION OF GROWING UP

Juju suggests inventing a "crazy story," and Quique responds with silly wordplay and tongue-twisters. The children laugh, comparing his speech to a duck's "quack". In fantasy, they all become ducks, and Quique is the teacher who speaks strangely. They experience slapstick moments, stumbles, and misunderstandings, learning to laugh at the unexpected while performing the "Duck Rock".





# Episode: The Lion's Mane

THEME: DIVERSITY AND BLACK BEAUTY

While playing with a costume trunk, Juju and Quique use a hair pick to style their afro hair into a "lion's mane". Dodó feels frustrated because her straight hair lacks volume. In fantasy, they become Brazilian animals, and Totó is a lion arriving by boat who smooths his mane so as not to scare others. After the lion saves everyone from a storm, he is celebrated and sings proudly about his mane. Back in reality, they celebrate "stylish hair," where every hair type has its own beauty.

# Episode: The Adventures of Raiquichu

THEME: NEURODIVERSITY AS A POWER OF IMAGINATION AND BONDING

The children create planets out of Styrofoam balls. Miro loses his ball and invents an alien far from his home planet, Raiquichu. In fantasy, Miro-ET loses his map and travels through worlds created by other "alien" children, each with their own way of playing: jumping without rest, spinning constantly, or talking without listening. Miro-ET suggests new ways to interact—like listening or resting—and eventually, the group unites to help him return to Raiquichu, a place that embraces diversity through friendship.



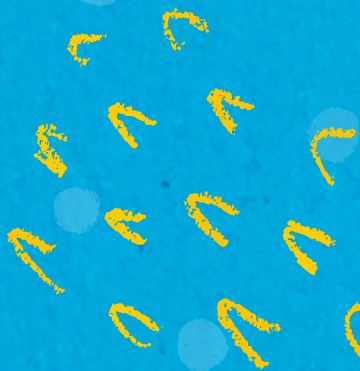


# Episode: The Pitaya Dragoness

THEME: COURAGE TO EXPERIMENT / FOOD EDUCATION

A fruit snack reveals Migui's resistance to trying new things, especially the "strange" pitaya. In fantasy, they visit the Land of Frutolistic Fruits, where a Pitaya Dragoness explains that fruits disappear when people won't try them. As the children taste new flavors, the landscape transforms. Migui finally finds the courage to try the pitaya and discovers it is delicious. They return to the play space for a collective snack.

# Episode: Bibobidebibiquéti



THEME: THE BODY IN METAMORPHOSIS IN THE CHILD'S IMAGINATION

The children create sounds and movements based on a flexible rubber doll. The word "Bibobidebibiquéti" becomes a song-portal to a world of elastic bubbles and distorted mirrors. Through stretching, spinning, and collective choreography, each child discovers the expressiveness of their own body in a playful journey through abstract landscapes.







# 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](http://www.bandodebrincantes.com.br)



# Information and contacts:



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# Funding:



MINISTÉRIO DA  
CULTURA



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