

77 - FREVO AND MEDIA DANCES: SOME REFLECTIONSPAULA RODRIGUES DA SILVA¹ANA PATRÍCIA SIQUEIRA TAVARES FALCÃO²¹ Bacharel em Educação Física, Escola Superior de Educação Física, Recife, Pernambuco, Brasil² Escola Superior de Educação Física, Recife; Instituto Federal de Educação,

Ciência e Tecnologia, Vitória de Stº Antão, Pernambuco, Brasil

pauladri05@yahoo.com.br

INTRODUCTION

Through the Pernambuco's cultural universe, the carnival represents one of the greatest symbols of popular culture. It's the time when the creativity flows inside of the people's imagination to mix cultural elements in the construction of new meanings through the costumes and characters created by them. When mapping the history of this culture, the frevo is characterized as one of the mean dances from this period of time.

To contextualize the theme a short frevo's historical part will be explained simultaneously with the media dances history in Brazil. This article focus is to describe the nowadays reality when the cultural industry dominates the population's imaginary creating an aspect of not questioning any information that is broadcasted on the media and a preference by fashioned elements and media dances. According to Gheres (1998, p. 2): "media dances refer to a dance which is widely spread by the media, vocabulary synthesis that indicates a more positive point of view of the mass media that the Frankfurt scientists denominated of cultural industry."

Through the practical of these dances, the idea of a homogeneous culture is reinforced and the diversity is not so explored. When the media dances are released, they are imitated by the population with no questions about how the movements were done and if they can be changed. This is related to the "bank education" described by Freire (2006) in which the Brazilian society (relating this expression to the poorest parts of the population) had an educational formation that the informations are placed in the person, with no debates.

From the 70's on, the methodologies of teaching frevo created by Nascimento do Passo and Balé Popular do Recife are understood as great spreaders of this culture with schools foundations and presentations on the theaters (VICENTE, 2006). Nowadays, the popular dances have been reduced by the big influence of the media dances on the population.

Through this argument, it is important to perceive that in the frevo – and also in the others popular cultures – the dancer gets skills when creates an own style developing some artistic innovations (Benjamin, 1989; Oliveira, 1985). Up against a society in which a high number of information and already ideas are focused, the creative process in dance is not experienced by the people (FORQUIN, 1993). By this way, the media dances assimilation is simpler than creating a new and own style.

At this point, this article's mean discussion refers to one question: why are the media dances, nowadays in Recife, most known and practiced by the population than the frevo? This article aims to highlight some topics related to this question and not to find a correct answer, but some aspects to be reflected.

METHODOLOGY

This research has a qualitative profile, also identified as a bibliographic and documental research. The material used was: books, academic articles from the web and journals notices.

FREVO'S BRIEF HISTORY AND MEDIA DANCES

The Brazilian nowadays culture, and Pernambuco's culture more specifically, was/is produced during its history. Going through the social structure of the XIX century, the African slaves – one of the poorest parts of the society – had their own cultural characteristics. These African slaves were a big part of the Brazilian society on that time (COTRIM, 2003). But the European elite discriminated against them and imposed her own culture due to the idea of thinking that they were not civilized and should be more refined, and also thinking that they (the European elite) were the lords of the intellectual knowledge. Maybe this conception came because the intellectual production had, for that elite, a higher value than the body's practical. According to Arantes (1990, p. 12): "Although it's taught to us to have a refined way of life, civilized and efficient – in an only word 'cultured' – we don't avoid the practical and objects that we classify as 'popular' get in our routine."

These practical created by the poor massive population survived through the time with the maintenance and reconstruction of their culture during the years. So, the frevo was originated in the middle of the XIX century, in Recife and Olinda streets and its mean dancers were the capoeira fighters who were discriminated against the elites (BELTRÃO, 2007). They used to pretend some of the capoeira movements in front of the carnival bands from that time; in that context, the first frevo movements were gradually being created and as the time was passing the dance was being modified by those who practiced it. According to Pio (1969) apud Silva (2000, p. 99):

Masters in all the movements, the whole body worked as an offensive and defensive gun, any of the members had a defined action: with the hands, they played tapon, with the legs the trave, with the feet the rasteira and the frightening rabo de arraia¹.

It's important to focus on the origin of the word frevo that comes from a wrong way of saying the word "ferver" (in English corresponds to the verb "to fever") when the people involved in that expression used to describe the sensation of being dancing or just listening to the carnival songs (OLIVEIRA, 1985). From the 30's on, the first frevo's competitions were created according to Capiba (1941); but only on the 60's Francisco Nascimento Filho won some of these events and was nicknamed of Nascimento do Passo. At this time, he started to put names on the frevo movements and modify its technique to be taught in dance schools. This action contributed to the foundation of the first frevo school which was named as Escola Recreativa de Frevo Nascimento do Passo, in 1973. Nowadays, this school is public and its name has changed for Escola Municipal Maestro Fernando Borges. It continues with dance classes and presentations in Brazil and other countries.

¹"Tapon", "trave", "rasteira" and "rabo de arraia" are capoeira movements.

It's important to focus on the construction of a specific methodology to the frevo classes, created by Nascimento do Passo, who also contributed not only for dancers' formation but to future teachers' formation. As the time passed, some of these dancers founded their own groups and schools of popular dances having as a great reference the Nascimento's methodology. These actions contributed to spread the Pernambuco's culture and the frevo started to be practiced not only in the streets and carnival; in addition to it, it's important to perceive that during the process of practical and putting names on the movements, the frevo was modified by each dancer transforming this a fundamental characteristic of this dance and allowing to mix other styles of movements (LIMA, 2004).

Simultaneously to these facts, on the 70's, a group of producers was having some meetings (they were being leaded away by André Madureira and Ariano Suassuna) and aiming to create a group of popular dances with the movements remade by their research and mixing them to some of the classic culture elements. This idea was similar to the Movimento Armorial created by Suassuna, characterized as a group of intellectual people aiming to mix some popular expressions with the classic culture, resulting in the "cultura castanha". Gradually, the Balé Popular do Recife (BPR) was being created and it was founded in 1977, with a teaching method created by André Madureira and named of "Método Brasília". He also was responsible for the first frevo presentations on the theaters stages and his mean objective was to pass idea of this dance as an art like any other (PEREIRA, 2003). The BPR still works nowadays with dance presentations in Brazil and in other countries.

Going through the modifications made by both of the schools and relating them to the cultural identity, in the post modern point of view, its understanding defines this concept as something in a constant process of changes made by that ones who is involved in that culture. The idea of "mix" or "contamination" through and among the dances is defended by Helena Katz (2004, p.4) when she says that "there's no immune culture". About this theme, according to Gonçalves (1998, p. 31):

The culture is not more seen as a static thing on the human mind, in which the people are nothing more than its reflections but it's also something that is produced historically and interactively on their routines. There's, however, an autonomy's recognizing, although it depends on the cultural sphere.

Oposing to this culture characteristics, in the middle of the XX century, the cultural industry had spread with the television and the radio – great mass medias. The contents produced and broadcasted in these medias are generally made by a small group of people who aims to sell that images and have a good public repercussion.

The expansion of the television as a great influence to the population begun in the 50's when the first productions were nationally showed on TV. At this time, it can be said that the media production was happening in an amateur form, with few resources of material, and as the time was passing, the TV was getting more public (ORTIZ, 1985). It's important to focus on the idea of a homogeneous culture that comes from the action of creating a standard for all the spectators without discussions or adaptations about the broadcasted information.

Observing the way how the popular culture is showed on the media, it looks as if the this expression is an element from the Brazilian historical past and, because of that it is not worthy to broadcast on the cultural industry (COELHO, 1989). This point of view was reinforced meanly in the Estado Novo and in the military dictatorship period when the mean proposal was to search for symbols that represented the country, "the local color, the regional" (VICENTE, 2008). Until nowadays it can be said that the frevo is treated, many times, only as a dance from the carnival period and represents one of the Pernambuco's cultural expression.

Up against the constant and very fast flow of the media information, there's no time to discuss about the cultural industry's production and its consumers get used to that only way of expression. This happens with the dances that are created to be showed and sold on TV with simple choreographies which are "absorbed" by its consumers for a period of time and when new choreographies are showed, it's time to learn them too (COELHO, 1989).

On the other hand, one of the frevo fundamentals is the creative capacity to make movements. Each dancer learns its technique and starts searching and practicing his own way of moving his body; this aspect allows an increase on the diversity of styles and complexity of this dance. In the following part of the text, some reflective points about both expressions will be focused.

SOME REFLECTIONS ABOUT FREVO AND MEDIA DANCES

Before making the reflections proposed on the title of this article, it's important to remember the mean question done on the beginning of this text: why are the media dances, nowadays in Recife, most known and practiced by the population than the frevo? The intention here is not to find a correct answer but discuss some points to understand the reason of the question and the (co) relation between frevo and media dances.

According to Barbosa (1998), during the brazilian social formation process, the kinds of dances that were considered as art or "to be followed" were the European and north American such ballet, jazz and modern dance. The local artistic productions were usually seen as something from the past and the frevo dancers were from the poorest part of the society, discriminated by those who thought this expression like a not refined practical (TELES, 2008).

Another also important point is the way how the Recife's population is formed and informed about the creative process in dance, more specifically. About the mass culture and its characteristics, it has the aspect of being repeatedly broadcasted in the media, and the spectator has no time to discuss about or even creates his own interpretation about that dance showed.

In addition to it, the way that the frevo is shown refers only to the styles of Nascimento do Passo and Balé Popular do Recife as if there were only these two ways of dancing. Then the focus of this discussion is related according to Foucault (1977) apud Alvarez (2000), when he describes the construction of a conditioned body, the local where the stories are written².

The frevo has a particular movement complexity according to the variety of melodies of the songs. Due to its association with the way of Nascimento do Passo and Balé Popular do Recife dance, many people don't feel able to do it and so they do not feel comfortable to practice it.

When looking at some media dances characteristics, the way of how the Pernambuco's population was formed influences a lot to their preference on these kind of expression. So a standard of dancing is created with already choreographies, and with a wide broadcast, they become simple to be practiced. According to Marcuse (1973) apud Gheres (1998, p. 68):

² About the question of cultural identity in dance, Lima (2004) is based on the idea of non-identified human bodies. The author works on the argument that inside of the dance (in all the dance styles) there's not only one central characteristic that represents that expression. This same thought is defended by Hall (2006) when he talks about cultural identity on the post modern world, with the idea of fusion between the knowledge that the person gets it.

The cultural industry produced inferior symbolic elements, with little artistic cultural value and the following characteristics: simplification and standard as contents; exaggerated show of element of easy consume; and industrial production, in a large scale. The broadcasting and general wide consume with no restrictions to these products would create the "one dimensional man".

This idea refers to Freire's argument (2006) about "bank education" when the information is placed on the person and this person does not discuss about it. These information gets accumulated in the person when they are shown by the media, and there's no reflection about; it can be interpreted as a kind of minimizing the aspects of making questions from the popular expressions.

With the contents that were explained until here, it's possible to understand the creative process in the frevo through the modifications made as the time passed. According to Nóbrega and Viana (2005, p. 11):

[...] the culture has a lot of faces and interpretations the tradition is changed with elements of advances and come backs in the same way of the arts, the body, the humanity is compromised with each époque.

By the aspects explained in this article, there are many reasons why the frevo is not explored by the Recife's population during the year and the preference for the media dances. One of the reasons is that in the frevo, there's no already choreography; another reason is the few musical production in this area (which is not the mean discussion in this article).

It's interesting to perceive that the dances showed on the media are rapidly absorbed and rarely modified by those who consume them. Although this expression has its own symbols, it reflects one only point of view (ORTIZ, 1985) and the people move on that same way.

Up against this text discussion, the frevo modifications made by Nascimento do Passo and the Balé Popular do Recife were fundamentals to develop and spread the dance to other places. But it is still labeled by the media or even by the dance groups which standard the way of dancing.

FINAL CONSIDERATIONS

Through the topics that were worked during the discussion about the this article theme, it's possible to perceive that there's not one only answer for the question made. There are a lot of reasons that can answer the mean question but it's also possible the existence of some possible solutions to it. But, when this theme is worked inside of the Physical Education's area, although it was made here by a sociological way, it's important to see how the dance is being taught as in the schools as out of schools.

When observing the aspects of how the frevo was developed through the time, since its origins in the middle of the XIX century until nowadays, the creativity of each dancer is a very fundamental aspect to make this dance. In this case, this characteristic comes not only from this expression, but from the Brazilian popular culture, always innovating each time someone practices it. So, it's important to teach frevo stimulating on the students the creative process of this dance: it's important to explore different movements possibilities. Maybe, by this way, the media dances begins to be questioned and the students do not be a body to place information only.

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FREVO AND MEDIA DANCES: SOME REFLECTIONS**ABSTRACT:**

When studying frevo related to the dances of the cultural industry that are broadcasted on television to great population mass, it's interesting to understand how some historical events happened from both of expressions of dance. This article is characterized as a bibliographic and documental review, and it aims to describe and compare both kind of dances and reflect some of their aspects. For the review, articles, journals notices, academic texts from web and books were used. With the theoretical part it's possible to think about the cultural industry production that minimizes the popular expressions, and this is one of the reasons why the frevo is not explored the whole year. The media dances are absorbed by the people without questions or modifications about and it's important taking these reflections to the dance classes, where the creative process is fundamental not only in the frevo, but in the popular culture. Then, the students can be stimulated to think about the media information.

KEYWORDS: Dance; Frevo; media dances.

FREVO ET DANSE DES MEDIAS: QUELQUES RÉFLEXIONS**RÉSUMÉ:**

En étudiant frevo danses connexes produits par l'industrie de la culture et montrés à la télévision pour les masses de la population, il est intéressant de comprendre comment des événements historiques ont un peu des deux rassemblements. Cette étude est caractérisée comme une revue de la littérature et documentaires, et vise à établir un parallèle entre les deux expressions de la danse, reflétant certains aspects d'eux. Pour la revue, nous avons utilisé les articles, documents, articles de journaux, textes académiques obtenues dans les médias numériques (Internet) et des livres. Avant que la théorie de travail, vous pouvez penser à l'industrie culturelle qui minimise les créations populaires, en plus, à des degrés d'enseignement obtenue par la population, comme raisons pour lesquelles le Frevo est rarement abordée tout au long de l'année, hors de la saison du carnaval. Les danses sont traitées par les médias, les gens de sorte aliénés, sans aucune modification et / ou des questions sur cette chorégraphie. Il est important de prendre ces réflexions à la portée de l'enseignement de la danse, qui est également essentiel de travailler le processus créatif, qui est une caractéristique non seulement de Frevo, mais les danses folkloriques et ainsi encourager les étudiants à la question non seulement la réception l'information.

MOTS-CLES: Dance; Frevo, les médias danses.

FREVO Y DANZAS DE LA MEDIA: ALGUNAS REFLEXIONES**RESUMEN**

Cuando se estudia el frevo en relación con las danzas producidas por la industria cultural y exhibidas en la televisión para las grandes masas de población, es interesante conocer los hechos históricos de ambas manifestaciones. Este estudio se caracteriza por una revisión bibliográfica y documental, y tiene como objetivo hacer un paralelismo entre dichas manifestaciones de danza, reflexionando algunos aspectos de las mismas. Para la revisión, se utilizaron artículos, documentos periodísticos, textos académicos obtenidos en medios digitales (Internet) y libros. Desde el punto de vista teórico del trabajo, es posible pensar sobre la producción de la industria cultural la cual minimiza las creaciones populares, además de la formación educativa obtenida por la población como motivos por los cuales el "frevo" no es muy realizado al largo del año, fuera del periodo de Carnaval. Las danzas mediáticas son asimiladas por las personas de modo alienado, sin haber modificaciones y/o cuestionamientos acerca de la coreografía. Es importante tomar estas reflexiones para el ámbito de la enseñanza de la danza, donde es fundamental trabajar también el proceso creativo, que es una de las características no particulares del frevo sino también de las danzas populares y, de este modo, estimular los alumnos en el cuestionamiento y no solamente en la recepción de informaciones.

PALABRAS CLAVES: danza, frevo, danzas de la media.

FREVO E DANÇAS DA MÍDIA: ALGUMAS REFLEXÕES**RESUMO:**

Ao se estudar frevo relacionado com as danças produzidas pela indústria cultural e exibidas na televisão para as grandes massas populacionais, é interessante entender como se deram alguns acontecimentos históricos de ambas as manifestações. Este estudo caracteriza-se como revisão bibliográfica e documental, e objetiva fazer um paralelo entre ambas manifestações de dança, refletindo alguns aspectos das mesmas. Para a revisão, foram utilizados artigos, documentos jornalísticos, textos académicos obtidos em meios digitais (Internet) e livros. Diante da abordagem teórica do trabalho, é possível pensar sobre a produção da indústria cultural a qual minimiza as criações populares, além da formação educativa obtida pela população, como razões pela qual o frevo é pouco abordado ao longo do ano, fora do período carnavalesco. As danças midiáticas são assimiladas pelas pessoas de maneira alienada, sem haver modificações e/ ou questionamentos sobre aquela coreografia. É importante tomar essas reflexões para o âmbito do ensino da dança, onde é fundamental trabalhar também o processo criativo, que é uma das características não só do frevo, mas das danças populares e, assim, estimular os alunos ao questionamento e não apenas à recepção de informações.

PALAVRAS-CHAVE: Dança; Frevo; danças da mídia.

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