115 - STREETBALL IN PHYSICAL EDUCATION IN THE SCHOOLS

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INTRODUCTION

The present study is the first part of a project oh the course conclusion, which has as its theme the concept, context, and building relationships with between streetball and physical education in the schools.

It is characterized as a theoretical research, because not used at this time, empirical data, but goes beyond literature, since there is very little specific material published on the subject. That is, in this research, qualitative, are brought together works from several different themes, to get to discuss the proposed theme, building new knowledge.

Thus, the construct of this essay is based on categories of research and analysis, such as streetball or street basketball, hip-hop, physical education and urban culture. Within these categories, we seek to create the interrelationships between each one and, more precisely, between the association of physical education with the others, since the presence of hip-hop culture is factual in the social context and therefore, school too.

Thus, it is understood that, in general, common domain is the Brazilian people to be creative, adaptive and expressive bodily. On top of these potentials, many children and young people imitate and adapt the country's cultural coming from abroad and other parts of the country itself, widely publicized and disseminated by the media, such as hip-hop, for example.

Correia and Silva (2008, p. 115) explain:

The hip-hop culture has spread around the world, presenting itself as an icon of black identity. While this movement translates itself globalizing influence of American music, is also a resistance movement, as it is incorporated into the peripheries of large cities, being used as an affirmation of difference and of the cultures before dominant. As these societies incorporate hip-hop, the movement is recreated by them [emphasis added].

The relationship of each one have with such movement occurs, especially by the media, and, once built, becomes part of urban culture. Thus, the fans create verses (rap), steps and choreography (UPS), dribble and moves (streetball), and designs and features (graphite), all elements of hip-hop, from passive to active subjects, enriching, and why not, transforming the urban culture and society in general.

Given this new reality and assuming that the school is the appropriate environment for young people to develop critical capabilities inherent to all human being, from bodily aspects of the intellectual aspects, there is the possibility of making a comprehensive approach on how to perform adaptations necessary in order to include these cultural manifestations within the school context. In this case, as the subject of study of this work, has been the case for the inclusion of streetball in physical education in the schools.

Whereas, according to Domingues and Cruz (2005), holds the part of streetball preference of many students during school breaks, one wonders why not work more directly, that is, as content to be applied to classes physical education, since it has characteristics common to sports games as a collective whole. Considering that basketball is already part of this course, why not also spend hours of class compared to a possible conceptual, attitudinal and historical, between streetball and basketball?

BUT WHAT EXACTLY IS STREETBALL?

The Basketball Urban League defines streetball or street basketball as a sport on the periphery (ghetto, suburb, etc.), since this region has close relations with the humble origins of musical styles (hip-hop and rap). Remember that, by interference of the media, there is much association with the dress code and way of playing that comes from abroad, especially the United States where the practice and the term began (LUSB, 2011).

At first the intention was just to play basketball as possible. This is a one on one to five against five, always in accordance with the conditions of space and/or number of practitioners.

Characterized as a game and not as a sport (or in other words without institutionalized rules then) opened up scope for creativity coupled with skill gain body, particularly in inspiration with Harlem Globetrotters (U.S. protest group of African descent against the prejudice, which revolutionized the society in the form of basketball and the growth of the feeling of power of prejudice against the excluded classes), making your moves effect rendered the main goal, since what really mattered was the fun, show, and not the ability "to win the game" itself.

Unlike what happened with the players from schools and clubs, which did not have the option to change he movements of the game, since they were restricted by the coaches and, much more than that, the symbolic significance of the game amid the conservative society of time, the movements emanating from the "street" were only incorporated into the basketball institutionalized in later times, when access to it was more democratic.

STREETBALL IN BRAZIL

For a long time basketball was the second most practiced in the country, second only to soccer. And this popularity is due to gains made by national selection teams, clubs by cities or states, who performed memorable performances on the court, attracting readily to the public squares and clubs, with the aim of imitating. This is due to the mythic power, symbolic that the sport can exercise over the people.

According to LUSB (2011), this whole movement of people both in the streets and in clubs, was instrumental in the consolidation of basketball, and currently the streetball. At the beginning:

(...) These "cracks" were common throughout Brazil, mixing the various age groups and social classes. At the time, the ideal place for their development [Basketball - increase our] were the clubs that met local communities, forming teams that competed in competitions both amateur and professional in their states. The most talented participated like federated players in their associations, competing in the existing regionally championships (...) (LUSB, 2011).

Those who could not join clubs, or could not be part of formal teams (for the reasons they were), but still wanted to play basketball, were - and are - in public squares, a democratic space for basketball or streetball practice. Thus, the streetball in the

country assumes a social role because, beyond entertainment, allows its use as a tool for social transformation since its democratic character and its association with urban culture.

If at first the practice was a basketball in an informal manner, without direct association with hip-hop, in a second moment the practice began to be directly related to the aforementioned social movement.

With the spread of the Skip Tapes (advertising videos that were used for regional moves by the U.S. streetball icons) products combining informal basketball (or streetball) and hip-hop, formally celebrating the historical correlation between them, and effective partnership between the CUFA (Central Única das Favelas, responsible for LIBBRA - Brazilian Streetball League) and the Globo Television Network (Silva and Correia, 2008), providing greater opportunities for the dissemination of urban culture as a whole, streetball in Brazil has assume the peculiar characteristics similar to that of the United States.

So, if before the streetball was just a disinterested practice of those who had no opportunity or desire to play basketball in formal clubs, streetball now found himself covered with social meanings, since it was associated with hip-hop, all your status for combating inequalities and their elements in general.

The current problem related to streetball, in fact, is the excess of commodification through which comes through. LUSB (2011), states that currently form a whole "circus" surrounding the "official events" institutionalized streetball, stating, for example, that during the events held in the United States of America, is only allowed to take pictures with cameras sold by the organizers and with it, taking part in the popularity of relationship between streetball, practitioner and consumer, once access is no longer democratic. If before, streetball was somewhat informal and the contact with the icons of the sport could be freely performed in public squares, now began to assume a character of institutionalization.

However, it is unnecessary here to detail and contextualize this question of marketing. One need only mention that it exists and that due to these concerns, together with the different social relations, the practice itself has been "formalized," proliferating and being demanded by the juvenile population.

THE STREETBALL AND ITS APPLICATION

Given the context held about streetball, the current situation suggests that this practice is likely and ownership of physical education, given its wealth of physical and social elements. This is evidenced by observing all events involving the marketing streetball, the political will of governments to social movements such as the hip-hop, and the increasing number of practitioners of both (streetball and hip-hop general) by the public squares of the country (DONATO and VELTRINI, 2011).

Obviously, not here aims to defend the use of such a practice indiscriminately, simply because it has now diffused through the society. It is understood so that the application of streetball and any new non-traditional element of physical culture in the school environment should be carried out in a critical and contextualized (COLETIVO DE AUTORES, 1992).

This all is also considering the various theoretical and epistemological discussions about physical education (this still walking searching paradigmatic redefinition), and especially on the physical education in the schools and its social function and content.

It should also analyze the practice of streetball that it can be seen a rich variety of movements that have their own signs. Many of these movements (played or created) require, by the practitioner, a field body improved. Harrow (1983, p. 43) commented on the relationship of learning with the creation of new body movements:

(...) The student goes through various learning experiences that sharpen their perceptual abilities and engages in many activities that enhance the quality of their physical abilities. The degree of efficiency and dexterity of movement achieved by any student are based on the control, the same, their basic or fundamental movements, the degree of efficiency with which he perceives the stimuli and the level of development (...) of the physical. Once the student has acquired a repertoire of motor skills, he has the necessary tools (an efficient body, a sharp perceptual system and a set of motor skills) to modify and create patterns of aesthetic movements (...).

This would certainly imply a series of changes, among them the teacher's pedagogical approach, which would be an enabler of learning new movement patterns of pre-established mediator of spontaneous creation and individual patterns of individual, but within a logical context and critical, allowing the creation of autonomy on the part of students.

Sá and Myskiw (2009) claim that the teacher/lecturer is (himself) a student and there is no teaching without learning, providing ever-changing teaching, and the main one is to teach articulating the development of critical curiosity unsatisfied and restless.

The same authors argue that today the sport is established as a pedagogical practice in physical education and this practice are often focused exclusively on the know-how of technical methods, focusing on development of physical skills that are valued only the skill and performance of students. The authors believe that sport teaching is relevant to the physical education classes, but that can be taught in order to broaden the focus of know-how based on the execution of skills (technical and tactical), also stimulating reflections on the social meanings of sports.

In research conducted in the school environment, aimed at teaching new sports, Sá and Myskiw (2009) concluded that: you can transform a rather didactic and pedagogical sports teaching in physical education and that this transformation goes with the traditional role of students and teachers; emphasized that the implements necessary for such sports when not available, can be created and/or adapted and that the creation/adaptation promotes the learning of techniques and rules, contemplating a development in socio-cultural aspects; also highlighted the good acceptance of students and to check the real need for more severe interference on the part of teachers to problematize, foster debate about the conceptual and attitudinal dimensions, enabling the understanding of the sport and its significance in society.

In addition, by making a correlation between the aforementioned research and the theme of this essay, we can see there is a real possibility of conceptual, methodological and attitudinal innovation most acute for teachers, making room for the insertion of streetball and full range of and body movements and cultural symbols that it brings.

CONSIDERATIONS

The streetball, as seen, presents a rather large list of possibilities to be explored by the school physical education: the similarity with the “traditional” basketball; ownership of “dancing” movements of the break; the possibility of creating new movements; its relationship with hip-hop, social movement of great importance in contemporary society; and the interdisciplinarity with the history and sociology in relation to social movements; the art in its relationship with the graphite; the Portuguese and foreign, in the assembly of the rhymes and rap lyrics; among other examples.

It is not used the basketball for teaching streetball or even this as a pedagogical tool to teach that, although both options are possible and also relevant, but to carry out the construction of knowledge, together with the students, exposing and discussing all historical and social process involved, beyond the technical differences of both modalities.

In addition to the fact that within the school environment, the acceptance of the students for the new is satisfactory, as

pointed out by Sá and Myskiw (2009). Moreover, streetball, as highlighted by Domingues and Cruz (2005), already has a place among the sports at school, even with an informal character.

Given such possibilities, it is understood, though not so conclusive, given the weakness of the research, so far restricted to the theory, that the use of streetball is a way of valuing what is already identified in the school and society as a whole, within the environment of bodily practices.

It would be an opportunity for innovation and "modernization" of the contents of physical education in the school and a chance to present a different culture and surrounded by prejudices (hip-hop), for the whole school community, thus demystifying it and contributing to end the prejudice about this regard.

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STREETBALL IN PHYSICAL EDUCATION IN THE SCHOOLS

SUMMARY

This article is an initial part of a conclusion course work and deals with the inclusion of streetball or street basketball in the school environment, as the content of physical education as it presents itself as a relevant practice body surrounded by cultural meanings. Related to hip-hop movement, streetball appears in socio-sport scene widely publicized by the media, establishing an interesting relationship between the urban culture and the commodification of culture. Because streetball has already been incorporated spontaneously by students in public and private education, and has unique characteristics of a sports and cultural practice, has relevance to the study of a possible relationship with the formal education. Moreover, in this first step, it attempted to perform a theoretical survey of what streetball is, how it spread, what its socio-cultural aspects, which its sports aspects and its relationship with the “traditional” basketball. It was found that the inclusion of "new" in the teaching procedure is well received and, therefore, must be constant. The use of streetball, as well as new elements, provides a contextualized work with dance and rhythm in general (also physical education content), and other interdisciplinary areas such as history and sociology, the arts, the Portuguese and foreign, among other examples.

KEYWORDS: streetball; urban culture; physical education.

LE STREETBALL DANS LES ÉDUCATION PHYSIQUE DANS LES ÉCOLES

RÉSUMÉ

Cet article fait partie initiale des travaux des conclusion de cours et porte sur l'inclusion de streetball ou basket de rue dans le milieu scolaire, comme le contenu de l'éducation physique comme elle se présente comme un corps entouré par la pratique pertinente des significations culturelles. Associés au hip-hop, l'streetball apparaît au niveau socio-sportifs largement diffusées par les médias, en établissant un lien intéressant entre la culture urbaine et la marchandisation de la culture. Parce l'streetball a déjà été incorporée spontanément par les étudiants dans l'enseignement public et privé, et possède des caractéristiques uniques d'une pratique sportive et culturelle, a une pertinence à l'étude d'une éventuelle relation avec l'éducation formelle. Par ailleurs, cette première étape, nous avons tenté d'effectuer une enquête théorique de ce streetball est, comment la répandre, quelles sont leurs aspects socio-culturels quelles sont leurs aspects sports et sa relation avec le basket «traditionnel». On a constaté que l'inclusion de la «nouvelle» dans la procédure de l'enseignement est bien reçu et, par conséquent, doit être constante. L'utilisation de streetball, ainsi que de nouveaux éléments, fournit un travail contextualisé avec la danse et le rythme en général (également le contenu de l'éducation physique), et d'autres domaines interdisciplinaires tels que l'histoire et la sociologie, les arts, les Portugais et étrangers, entre autres exemples.

MOTS-CLÉS: streetball ; la culture urbaine ; l'éducation physique.

EL STREETBALL EN LA EDUCACIÓN FÍSICA EN LAS ESCUELAS

RESUMEN

Este artículo es parte inicial de trabajo de conclusión del curso y se refiere a la inclusión de streetball o baloncesto de calle en el ambiente escolar, ya que el contenido de la educación física, ya que se presenta como un cuerpo de prácticas pertinentes rodeado de significados culturales. Relacionado con el hip-hop, el streetball aparece en socio-deportiva escena ampliamente difundida por los medios de comunicación, estableciendo una relación interesante entre la cultura urbana y la mercantilización de la cultura. Debido a streetball ya se ha incorporado de forma espontánea por los estudiantes en la educación pública y privada, y tiene características únicas de una práctica deportiva y cultural, tiene relevancia para el estudio de una

posible relación con la educación formal. Por otra parte, este primer paso, hemos tratado de realizar un estudio teórico de lo que streetball es, cómo se propaga, cuáles son sus aspectos socio-culturales, cuáles son sus aspectos deportivos y su relación con el baloncesto "tradicionales". Se encontró que la inclusión de "nuevos" en el proceso de enseñanza es bien recibida y, por tanto, debe ser constante. El uso de streetball, así como nuevos elementos, ofrece una obra contextualizada con la danza y el ritmo en general (también el contenido de la educación física), y otras áreas interdisciplinarias como la historia y la sociología, las artes, los portugueses y extranjera, entre otros ejemplos.

PALABRAS CLAVE: streetball, la cultura urbana, la educación física.

O STREETBALL NA EDUCAÇÃO FÍSICA ESCOLAR

RESUMO

Este artigo é parte inicial de trabalho de conclusão de curso e trata da inclusão do streetball ou basquete de rua dentro do universo escolar, como conteúdo da educação física, uma vez que se apresenta como uma prática corporal envolta por relevantes significações culturais. Relacionado ao movimento hip-hop, o streetball aparece no cenário sócio-esportivo com ampla divulgação por parte da mídia, estabelecendo uma relação interessante entre a cultura urbana e a mercantilização cultural. Uma vez que o streetball já foi incorporado espontaneamente por alunos da rede pública e particular de educação, e que possui características singulares de uma prática esportivo-cultural, apresenta relevância para o estudo de uma possível relação com a educação formal. Além disso, nesta primeira etapa, buscou-se realizar um levantamento teórico do que é streetball, de como se difundiu, quais seus aspectos sócio-culturais, quais seus aspectos esportivos e sua relação com o basquetebol “tradicional”. Foi verificado que a inclusão do “novo” no procedimento de ensino é bem recebida e, portanto, deve ser constante. A utilização do streetball, assim, como elemento novo, propicia um trabalho contextualizado com a dança e ritmo em geral (também conteúdos de educação física), além da interdisciplinaridade com outras áreas, como a história e a sociologia; à arte; às línguas portuguesa e estrangeira, entre outros exemplos.

PALAVRAS CHAVES: streetball, cultura urbana; educação física escolar.