52 - DANCE: AN ART AND A WAY OF CARING THE BODY

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Dance is an art, a sport and physical activity. It cares and "lubricates" the joints of the body. It is directly responsible for boosting rhythm and balance the body while encouraging concentration. Through dance, it is perceptible the development of the concentration of various aspects of human interrelation dimension. It focuses on the sound, the rhythm, the movement in space, or partner in colleagues. Anyway, the dance is, by nature, an eminently promoting activity of concentration in human social relationships.

> Who has not danced or moved the body to the beat of a song? Well, it's hard to find a person who never shifted or twisted to hear a sound Knowing this, it is interesting to know for sure or know a little bit about this art that involves the majority of people and that is often used not only as an entertainment but as exercise and even as therapy. The dance is one of the oldest arts, it is also the one that pantry supplies and tools. It just depends on the human body and vitality to fulfill its function as an instrument of affirmation of feelings and subjective experiences of man.

Dancing is good for health and promotes socialization processes. It has been increasingly common to find people using dance as moments of body work in the gym and even outside them.

> Dancing burns calories, strengthens bones and muscles improves balance. Activity also reduces pain and retards the aging process. A dance class is able to bring dozens of benefits for the body and mind. In addition to moving the entire skeleton, burn calories and increase physical fitness, dancing strengthens bones and muscles, improves balance and humor. It also reduces pain, enhances learning, memory and attention, and slows the aging process. Not to mention the collective interaction, which can ensure new friends and good laughter. Getting into the groove of a song changes still the heart and respiration, the heart can reach 200 beats per minute, and lung function in up to 20 breaths per minute - almost double the normal work. (G1 – SP)

A dancing body is a body that learns to live in harmony with the rhythm of being. The synchronization of body movements directly reflect in the lightness of being. Life gets lighter after the practice of dance as a physical activity. It is a real way to relax body and mind. A body that dances becomes more beautiful.

Our body has rhythm, cadence, musicality. Learning to live with the rhythm of the body is to be led by cadence provided by the dance, which can be expressed in simple everyday activities

> Baiano na cansa na subida do pelô
> Não cansa, não cansa, não cansa não senhor
> Baiano respeita a ginga do corpo
> Curtindo o compasso na ladeira do pelô. (ROCHA, 2012)

Translation:

> People from Bahia in the climb of pelô
> Don't get tired, don't get tired, don't get tired lord
> People from Bahia respect the swing of the body
> Enjoying the pace in the slope of pelô (ROCHA, 2012)

The chorus of the song quoted above presents a very characteristic way of being of the people of Bahia. There is a swing in the body that seems to make the ascent of the ladder of the pillory less tiring. Such music can be seen in the light of our experiences and daily experiences. Climbing a ladder to an individual with a leg in plaster is obviously much more difficult than when we are in our normal lower limb joints. An exercise itself up with a stiff leg causes us discomfort immeasurable. It is somewhat of a disrespect rhythmic dynamism of the body. In this sense the Afro-Brazilian culture offers us a unique contribution. This is very pronounced in this culture a special mode of use of the body in dance. The techniques use the body as an instrument for effecting the art of dance can be learned and taught in the physical education of the body and mind.

We live in a society marked by cultural plurality and diversity. Consequently, from this diverse and plural wealth, samba and jongo place themselves as something genuinely national, and some of the dances of cultural expression linked to cultures of African origin that contain a particular contribution in caring for the body through physical activity.

SAMBA AND ITS ROOTS

Samba comes from the mixture of musical styles from African and Brazilian rhythms. The style is played with percussion instruments like drums. The musical rhythm and also accompanied by stringed instruments as guitar, banjo. These instruments are the bases to start the body movement that expresses the dance samba. However, lately we have found in samba school parades instruments considered classics in this universe. Even with the influence of other instruments than the originals samba is nonetheless danced and revered by his followers.

The roots of this rhythm were implemented in Brazil during the colonial period, with the arrival of slave labor. In the period seen as post-colonial, the cities of Rio, Bahia and Sao Paulo preserve the rhythm and dance the samba, because of the large number of blacks that spread through urban areas of those cities. The style of dance samba every metropolis receives a

variation due to the musical rhythms adopted in each Brazilian state. In Bahia, it receives the influence of lundu and maxixe where dance is presented with fast swings and repetitive rhythms.

On the other hand, samba–de roda (dance circle) surges in the nineteenth century in Bahia. It presents Afro-Brazilian cultural elements, for them the body also works as instruments, while the back of the hand is the special touch to the formation of the circle of dance space where the body expresses the joy and art of dance through several steps and contortions. In Rio de Janeiro, the samba is related to life in the hills. So the dance in Rio expresses some malemolência (an informal word in Portuguese that is used to talk about rhythm, way of walking and style) and swing, which are confused with walking style of trickery in the old Rio de Janeiro. Some gestural aspects of Rio de Janeiro's samba dancer denote this relationship with trickery in the nineteenth century. In São Paulo, the rhythm and dance of samba initially acquired aspects of the Italian colony. Still, we can observe dance modifications of the samba dancer in São Paulo, which has presented aspects that are similar to the style of samba dancers in Rio.

2 A DANÇA DOS NEGROS NA CIDADE DO RIO DE JANEIRO

According to Karasch (2000), in the first half of the nineteenth century, the slave culture in Rio de Janeiro was named as Samba and song. This designation was associated with language, etiquette, food, clothing, art, recreation, religion and especially rhythm and dance. The author notes that singing and dancing to the slaves, when they were working, or not being in a group, specifically in the city streets, were a way of seeking to disguise the warmth and weight of the goods. A purely African music was a constant feature in these acts of singing and dancing and so blacks eased the burden of slavery. It was common among slaves in Rio de Janeiro, after a spicy meal, to catch the African instruments, built by themselves, and begin to play, sing and dance.

> There were drums of many sizes and shapes. The highest as the caxambu, were not generally seen and drawn by foreign artists, because the police pursuit led the slaves to hide them and only use them at night in hidden places. (KARASCH. 2000, p.315.)

An example of the private meetings among blacks to sing and dance in the city of Rio de Janeiro is home to the famous Bahia Tia Ciata (Aunt Ciata), who promoted festive gatherings, whether of religious or entertaining nature, samba dancers and musicians to receive. Tia Ciata's house also suffered from police pursuits in the morning, but because she has cured the leg of President Wenceslas Brás from a persistent ulceration, she is awarded with a job for her husband as police chief of the city of Rio. As a result, religious gatherings, circle of samba and choro in her home are no longer persecuted and thus the first samba was born, entitled "Pelo Telefone" (ARANTES, 2005)

The singer and songwriter João da Bahia told the parties at the house of Tia Ciata were organized in existing spaces of the house: the ball was going in the living room, samba de partido alto behind the house and drums backyard (ARANTES, 2005).

The composer João da Bahia, speaking about the musical and festive traditions of Bahia, which would be one of the primary sources of this popular culture, said:

> Our celebrations lasted for days, with food and drink, samba and batucada. The party was made on special days, to commemorate some event, but also to gather the young people and the people "of origin". Tia Ciata, for example, did the party for her nephews to have fun. The party was like that: dance in the living room, samba de partido alto behind the house and batucada in the yard. The party belonged to the black people, but white people also went there to have fun. In samba, only the good in tap-dancing entered, only the "elite". Who went to the samba already knew to be the elite. At that time I was a carpina (carpenter)
> (MOURA 1995, p.87)

The attitudes that were previously banned, such as display their tambourines (instrument frowned upon by police as a "rogue and vagabond thing"), cease to be one of them because of samba relations with people of the carioca high society.

In Madureira, specifically in Serrinha, the arrival of the population of the Paraíba Valley turned this geography of Rio in a wilderness area of great concentration, or perhaps most of jongo players. While these black families came to an area not more rural, they continued to dance jongo because the area presenting similarity with these old farms where they lived. So thanks to the memory of the oldest of the groups that came to Serrinha, it was possible to relive the past jongo circle of this new space.

> Following a prevalent tradition among Africans, jongo is an example of circle dance in which one or more elements are highlighted from the circle at one point to dance and sing in its center for a while, until they return to the circle and are replaced other participants. The development of singing and dancing is controlled by a master and other elements that know how to ask and answer impromptu singing. So jongo is ruled according to many "points": a) point of praise: in the beginning b) point of greeting: to greet, or "saravar" someone c) point of visaria or bizzare: to brighten the dance; d) demand point or strife: to challenge e) or gromenta or gurumenta point: to fight f) point of enchantment: for magic. (FERNANDES 1981, p.79)

Residents of Serrinha promoted parties with dancing jongo on special dates, as reported by Fernandes (2001, p.81):

> On 29 June, the feast of St. Peter, jongo was in the house of the stevedore Antenor dos Santos. On the same Itaúba street where Nascimento lived, but at the number 298, or Lady Marta or Aurt Marta of Império (1886-1993), who was born on July 26, the day of Santana, also gave jongo on her birthday. Mother-of-saint respected in Serrinha, before belonging to Império Serrano samba school defended the samba school Rainha das Pretas e Corações Unidos in the the suburb of Miranda Rocha. In the days of Santana, the yard was covered with green leaves and jonguer João Ricardo, who lived in Jacarepaguá, pulled the launching point.

According to Theodore (2005), one cannot deny that at the origin of the samba schools is not only marks the African-Brazilian religion as they come in touch of the drums. Also the strong influence of the religion of the Portuguese colonizer, manifested, among other evidence, by the character of the procession in the movements of schools, typical of the religious festivals in colonial Rio de Janeiro.

FINAL CONSIDERATIONS

The art of caring for the body through dance, in addition to physical and mental care, can be perceived as a spiritual care. Hence the narrow link between dance and the religious universe of blacks in Brazilian culture. Caring for the body is to take care of the spirit, which is in turn take care of the divine breath facilitator of human essence of life.

In the investigation that led to this article you can see that samba and jongo as caring for the body. Although this represents a real cultural richness present in Brazilian society, it is still little explored in the educational field. The inclusion of the history of Africa and African-Brazilian culture in school, in compliance with the requirements of the law 10.639, opens a unique opportunity to make such content in order to be worked in the school routine. Perhaps, our physical education classes may resort to such a proposition more systematically.

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DANCE: AN ART AND A WAY OF CARING THE BODY

ABSTRACT

One of the hallmarks of the contemporary man is continually seeking ways to take care of the body. People want a well-shaped body, a healthy body, a body socially presentable. The demand for gyms, exercises accompanied by professionals or not, a more appropriate feeding are major ongoing challenges to reach such goals. This article presents the dance, an art as old and modern, as a way of taking care of the body. Among many possibilities to present dances in Brazilian culture, due to its cultural diversity, we discuss here samba and jongo as two expressions linked to African roots, highlighting their particular contributions to the development of caring for the body. The research is a literature review combined with everyday experiences, and the results show that samba and jongo, as ways of caring for the body, are still little used in the educational process in Brazilian schools, especially in physical education.

KEYWORDS: dance, body, care

DANSE : UN ART ET UN MODEDE SOINS CORPS.

RÉSUMÉ

L'une des caractéristiques de l'homme contemporain cherche continuellement des moyens à prendre soin de son corps. Vous voulez être un corps chamois, un corps sain, un corps socialement présentable. La demande de gymnases, de l'exercice accompagnés par des professionnels ou non, une alimentation plus appropriée sont les principaux défis constants pour atteindre ces objectifs. Cet article présente la danse, un art aussi vieux que moderne et comme un moyen de prendre soin de son corps. Parmi les nombreuses possibilités de présenter des danses dans la culture brésilienne en raison de sa diversité culturelle, et nous discutons ici le jongo samba comme deux expressions liées aux racines africaines, en soulignant leurs contributions particulières au développement des soins pour le corps. La recherche est une littérature associés à des expériences de tous les jours, et les résultats montrent que la samba et jongo que les soins pour le corps sont encore peu utilisés dans le processus éducatif dans les écoles brésiliennes, en particulier dans l'éducation physique.

MOTS CLÉS: Danse, corps, soin

DANZA: UN ARTE Y UNA FORMA DE CUIDADO CORPORAL

RESUMEN

Una de las características del hombre contemporáneo está continuamente buscando maneras de cuidar del cuerpo. Quieres ser un cuerpo musculoso, un cuerpo sano, un cuerpo socialmente presentable. La demanda de los gimnasios, el ejercicio acompañado por profesionales o no, una alimentación más adecuada son los principales desafíos en curso para alcanzar esos objetivos. En este articulo se presenta la danza, un arte tan antiguo y tan moderno como una forma de cuidar del cuerpo. Entre muchas posibilidades de danzas presentes en la cultura brasileña, debido a su diversidad cultural, se discute aquí el jongo y la samba como dos expresiones vinculadas a las raíces africanas, destacando sus contribuciones particulares al desarrollo de cuidar del cuerpo. La investigación es una literatura combinado con las experiencias cotidianas, y los resultados muestran que la samba y el jongo como el cuidado del cuerpo son aún poco utilizados en el proceso educativo en las escuelas brasileñas, especialmente en la educación física.

PALABRAS CLAVE: Danza; Cuerpo, Cuidado

DANÇA: UMA ARTE E UM MODO DE CUIDAR DO CORPO

RESUMO

Uma das marcas do homem na contemporaneidade é buscar incessantemente formas de cuidar do corpo. Deseja-se um corpo sarado, um corpo saudável, um corpo socialmente apresentável. A procura pelas academias, os exercícios físicos acompanhados por profissionais ou não, uma alimentação mais adequada têm se constituído em constantes desafios para lograr tais objetivos. O presente artigo objetiva apresentar a dança, uma arte tão antiga e tão moderna, como forma de cuidar do corpo. Dentre tantas possibilidades de danças presentes na cultura brasileira em função da sua diversidade cultural, abordamos aqui o samba e o jongo, como duas expressões vinculadas às raízes africanas, realçando suas particulares contribuições no desenvolvimento da arte de cuidar do corpo. A pesquisa é de natureza bibliográfica conjugada com vivências cotidianas; e os resultados demonstram que o samba e o jongo, como artes de cuidar do corpo, ainda são pouco utilizados no âmbito do processo educacional nas escolas brasileiras, principalmente na educação física.

PALAVRAS CHAVES: Dança; Corpo, Cuidado