24 - DANCE AND MUSIC: FUNK AS BODY LANGUAGE IN PHYSICAL EDUCATION LESSONS

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Introduction

Physical education is an area that is closely related to the body, therefore it is fundamental to do activities in order to promote and to stimulate the development of it. Many practices in the everyday life of the society were incorporated to the contents of this subject, such as games, sports, gymnastics, wrestling, dances, etc. However, the attention to some of these activities occur, in general, on holidays, such as on mother's day, June festivals, end of the year events, among others, functioning as extracurricular activities, like the dance itself.

The Brazilian National Curricular Parameters, BNCP henceforth, (BRASIL, 1997), which set a benchmark for quality education in Brazil, propose that physical education teachers should implement bodily practices aiming at integrating the social reality with the school education. In this sense, it is the aim of this study to understand how the funk dance, as a cultural element, contributes to meanings for the further development of the students in physical education classes.

Both the dance and body movements, provided that there are no physical impediments, are fruit of personal experiences, derived from collective ones. The dance is a common practice in contemporary society and its objective usefulness displays several purposes; however, regardless of the lesson plan, it is certain that this modality provides the practitioner with physical, biological, psychological and social benefits. The body movement contributes to motor coordination, laterality, relieves stress, contributes to the socialization process among students. It depends on the physical education teacher to systematize this knowledge, to redefine the movements and to help stuents construct new learning.

Brazil is a country full of rhythmic and artistic cultural manifestations, and the dance is one of them. The Africans enslaved in the colonial period, for example, contributed to the formation of the Brazilian people, and, to this day, these manifestations have been part of the artistic formation of our people, as the samba, the jongo, the maracatu and the funk. Therefore, the choice to investigate the funk dance is due to the movements and rhythmic expressions provoked both by its exciting sound and its consequences on people's body. Despite all the discrimination against this musical style, since it has been regarded as that of poor and slum dwellers, it is crucial to reflect upon the intimate relationship between singing and dancing, between voice and body, all of which are part of the funk movement. It is important to mention that this negative view about the symbologies and access to funk has been part of a transformation process, to the point of attracting many people from the dominant intellectual class to consider funk as a cultural manifestation, after all, there are few people who can stand still, without moving their bodies, while listening to its gripping and exciting beating.

1.1 The dance: body language

The dance associated with the music has always been present since ancient civilisations, as in tribute to Apis (Hapi-ankh), “sacred Bull”, in which there were sacred dances with rhythmic markings, considered as rituals before Hat Hor, Goddess of dance and music, according to Ellmerich (1964). Tavares (2005, p. 93) confirms that there is indication that the dance is inherent in human beings since ancient times, when people of all times and places danced to express “outrage or love, to worship or to send gods away, to show strength or repentance, to pray, to conquer, to entertain, to live!”.

The dance presents meanings to life in several aspects, and this translates into a language that enables social interaction, conveying feelings and emotions. From 1538, the first black Africans were brought to Brazil as slaves and, along with them, also came the dances, one of several major cultural practices, after all, in slave ships crossing the Atlantic, cultural practices were traded (SOARES ET al., 1992; ELLMERICH, 1964; ANTONACCI, 2009).

Rodrigues (2010) states that the dances, which are the basis of the Africanism, influenced the artistic taste of Brazilians to the point of generating the dance of the drums, in Maranhão State; maracatus, in Alagoas and Pernambuco States; and candomblé rituals, drumming in Bahia State. It is possible to add the samba, as well as the funk in Rio de Janeiro State.

In the congadas, maracatus, capoeiras and reisados, the African rhythms are the basis of the music played. Also the umbigada and roda de sambas, the jongos, frevo and many other dances present movements more or less similar to those of the African and Afro-descendants who first danced in Brazil (SHARMA, 2006, p. 134).

The relationship between African dance and the body occur in its emotional and physical entirety, involving movements, gestures, spaces, time and rhythm. The African art and culture reflect the experience of life so that, through the dance moves, there is the representation of different forms of life - work, leisure and religion (PAIXÃO, 2009).

It means that the movements in the dances of orixás are drawn from spatio-temporal and symbolic experience where the myth and the rite permeate the various dimensions of life and are translated into gestural movements present in the dances. In this way, the dance is the expression of labor and has a sacred function (PASSION, 2009, p. 54).

In this sense, Rangel (2014) comments that the importance of the body in the dance goes beyond biological issues; since it represents cultural historicity, considering that the Africans enslaved during the colonial period, through the reinvention and transformation, became the basis of the movements in current times and, as a cultural element, collaborate to a group identity construction. Antonacci (2009, p. 57) adds that the gestures and rhythms of black bodies tell stories, memorized and passed on through generations. According to the author, on Atlantic crossings, “brought to the deck of the ships so as to breathe, stretch muscles and decreased mortality in the travel conditions suffered, the enslaved Africans danced”.

Rangel (2014) explains that as time went by, the body started to be associated to agility, nonchalance and dexterity, gaining notoriety in soccer, capoeira, dances etc. Various dances from an African background not only marked, but also became part of the rhythmic and artistic scenario, as the jongo, the maxixe, the lundu, the charme, and the samba, as well as the object of study of this paper, the funk.

1.2 The body in the funk music: identity values

The body in the funk music, as Rangel (2014) points out, is compared to the main instrument of capoeira, because it performs various movements- waggle, swing, shake the booty, etc. Mc Koring, in his song "Naughty girl, come on over" (2013), mentions the relationship between the body and the rhythm in dance:

Those who want to enjoy life/Who want to have fun/ come with Mc Koring/ and let the body shake

Naughty girl, come on over/ shake it to the ground/ twist around that today/I want to see your butt shaking/ I'm going to ask the DJ to play just to see you dance/ come to my world to have fun

Tonight's good to go wild / Swing your body/dance /if you like to party/get another drink and come here/ the DJ will release the beating/ I did this one for you to dance / to the beating of the funk/ heavy drums... (emphasis added). (MC KORING, NAUGHTY GIRL, COME ON OVER, 2013).

The body in the funk music presents connection to the rhythm, which turns out to be engaging and stimulating due to its beating. In addition to that, the funk dance also strengthens and firms identity values of a socially excluded group, victimized by discrimination, both racial and socioeconomic ones - “it is sound of the blacks /sound of th slumdogs ...”.

The dance and the body are joined throughout history, and together with the rhythm of the music, they interpret as well as rebuild the world, recreating and transforming it. Concerning the funk, this body assumes a process of resistance, when it meets with its usage in the design of the discourse of the dominant societ, which creates classic patterns (RANGEL, 2014, p. 57).

According to the BNCP (1997), in physical education lessons, teachers should, considering corporeal manifestations, highlight the wealth and social-historical dimensions of diverse cultures. In this context, one of the objectives of the BNCP is the participation of students in body activities, in which there is respect for each other without discrimination based on personal, social, sexual or physical characteristics. The body, therefore, within this specific subject, presents the biological and the subjective parts, and they convey meanings, built by the values, the world views and the relationship with one another.

1.3 Dance, rhythm and art

The dance as rhythmic and artistic expression is an imperative element to assist in the learning process. As Daolio (2005) comments, in order to have a transformative physical education, there is a need to promote discussions, analyses, and research positions, as teachers can penetrate the everyday universe representations of the students, being considered, therefore, as mediators between teachers' expertise and the political institutional aspects.

According to Soares et al. (1992), through the dance, the expressive possibilities of each student are highlighted, knowing that there is the need for bodily skills which are acquired with training.

In a sense, this is the most complex aspect of the teaching of dance [...] the decision to teach gestures and technical movements, harming the spontaneous expression, or to engrave on the student a particular thought/meaning/intuitive to dance to encourage the emergence of spontaneous expression, abandoning the necessary technical training to the right expression (SOARES et al., 1992, p. 82).

Nowadays, despite the discrimination and prejudice from the dominant intellectual society against the funk music, due to the lyrics, rhythm, dance and its history, it is observed that most of the students listen to this musical style; It is a form of expression that is present in the daily life of this group and should not be disregarded. Hall (2001) comments that for a long time, there was a standardization of identity, in which individuals were seen as unified beings, but these old identities went into decline, due to, among several factors, globalization as a precursor of new and fragmented identities. The author (2001, p. 13) believes that, in contemporary times, the “subject assumes different identities at different times, identities that are not unified around an 'I' consistent”, and this can be seen at the moment of interaction during the funk dance, in which possible levels of intellectual and social asymmetry are deconstructed.

According to Rangel (2014), the funk, currently, is a rhythm that has already become popular all over Brazil and even overseas, although its largest representation stands in Rio de Janeiro State. The author states that this musical style had to resist and fight prejudice to obtain official recognition of “Intangible Cultural Heritage of the State of Rio de Janeiro”, as law n. 5543, 22, September 2009. As Furação 2000, a prestigious funk sound team: “I wanna hear everybody shouting/ how beautiful, how beautiful/ I wanna hear everybody shouting/ everybody, everybody, why?/ It's dominated /Everything is dominated dominated...”.

According to the BNCP (1997, p. 24), dances should be valued, known and enjoyed, mainly because “this knowledge contributes to the adoption of a non-biased and non-discriminatory attitude regarding the manifestations and expressions of different ethnic and social groups and people who are part of them”. According to the BNCP, dance is one of the most significant cultural expressions of a country, which carries a broad field for development of learning; and Brazil is a culturally rich country when it comes to rhythmic and/or expressive manifestations, such as the dances from African rituals that have been incorporated in our lives.

Conclusion

Physical education is the area of knowledge responsible for learning through body and cultural expression, and it may play a role in several spaces. The school, as one of these spaces, gathers students from different groups and social classes; therefore, people with diverse experiences. However, what students have in common is the movement of the body, whether for sport, wrestling, dance, games, among other forms of expression; so it depends on the teacher to systematize such previous knowledge in order to support effective learning of formal knowledge as well as to provide cultural exchange.

In this paper, it was discussed the importance of the physical education teacher to consider pedagogical practices which are associate with the students' daily lives. The dance is a rhythmic and artistic expression which is related to musical plurality; what is more, it allows the recognition of the cultural diversity of the local community, offering the ability to deconstruct prejudices and forms of discrimination.

In this sense, it was possible to observe that a pedagogical plan, focusing on the funk dance, may contribute to the discussion on the social representation of this dance and its movements through the experiences the students develop, integrating these experiences and pedagogical choices.

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DANCE AND MUSIC: FUNK AS BODY EXPRESSION IN PHYSICAL EDUCATION ACTIVITIES

Abstract

Discussing socio-cultural theme within the sports area means to recognize that education is not dissociated from the society and its culture, since individual experiences cannot be ignored as learning. In this sense, it is intended, in this paper, to understand how the funk dance, as a cultural element, contributes to meanings for the further development of the students during the physical education lessons. Psychological, cognitive, motor benefits are among those which can benefit students through dance activities; this is the reason why they have become part of the content of this subject. However, dances are mostly used for extracurricular activities or special dates. The Brazilian Physical Education Parameters, which are the reference for national education, guiding and assisting teachers, highlight the importance of the dance in lessons as well as its advantages for the students.

Keywords: dance – body – physical education

DANSE ET MUSIQUE: LE CORPS EXPRESSION FUNK AS AUX ACTIVITÉS D'ÉDUCATION PHYSIQUE

Résumé

Aborder le thème socio-culturel dans le domaine du sport est de reconnaître que l'éducation ne soit pas séparé de la société et de la culture de ce fait, puisque chaque expérience vécue par chaque sujet ne peut être ignoré que l'apprentissage. En ce sens, il est prévu, à travers cette étude, pour comprendre comment le funk de danse, comme un élément culturel, contribue à leurs sens et leur signification pour le développement ultérieur du corps étudiant dans des classes d'éducation physique. Les avantages de la danse sont cognitive, psychologique et moteur, par conséquent, cela est devenu une partie du contenu de la discipline de l'éducation physique, cependant, il est principalement utilisé dans des activités ou des vacances parascolaires. Les normes du programme national de l'éducation physique (PCN), qui agissent comme référence pour l'éducation, guider et aider les enseignants, souligne l'importance de la danse dans la classe et de ses avantages pour le corps étudiant.

Mots - clés: Danse - Corps - Éducation physique

DANZA Y MÚSICA: LA EXPRESIÓN CORPORAL EN EL MIEDO COMO ACTIVIDADES DE EDUCACIÓN FÍSICA

Resumem

Abordar el tema socio-cultural dentro de la zona deportiva es reconocer que la educación no se separa de la sociedad y la cultura de este, ya que cada experiencia vivida por cada sujeto no puede ser ignorado como el aprendizaje. En este sentido, se pretende, a través de este estudio, para entender cómo el baile funk contribuye a sus sentidos y significados para un mayor desarrollo de los estudiantes en las clases de educación física. Los beneficios de la danza son cognitivolOs, psicológicOs y el motor, por lo tanto, se convirtió en parte del contenido del curso, sin embargo, se utiliza sobre todo en las actividades extraescolares o días festivos. Las Normas del Currículo Nacional de Educación Física (NCP) que sirven como referencia para la educación, orientar y ayudar a los maestros pone de relieve la importancia de la danza en clase y sus ventajas para el alumnado.

Palabras - clave: Dance - cuerpo - Educación Física

A DANÇA E MÚSICA: O FUNK COMO EXPRESSÃO CORPORAL NAS ATIVIDADES DE EDUCAÇÃO FÍSICA

Resumo

Abordar a temática sociocultural dentro da área esportiva é reconhecer que a educação não está dissociada da sociedade e da cultura desta, uma vez que toda experiência vivida por cada sujeito não pode ser ignorada como aprendizagem. Nesse sentido, pretende-se, através deste estudo, compreender como a dança do funk, como elemento cultural, contribui com seus sentidos e significados para maior desenvolvimento do corpo discente nas aulas de Educação Física. Os benefícios proporcionados pela dança são cognitivos, psicológicos e motor, assim sendo, esta passou a fazer parte do conteúdo da disciplina de educação física, no entanto, é utilizada, na sua maioria, em atividades extracurriculares ou dias festivos. Os Parâmetros Curriculares Nacionais de Educação Física (PCN's), que funcionam como referência para a educação, orientando e auxiliando os professores, destaca a importância da dança nas aulas e suas vantagens para o corpo discente.

Palavras – chave: Dança – Corpo – Educação Física