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Popular culture in education and its areas of knowledge

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SUMMARY

In this work, we aim to discuss the present and try to gain a vision of national folklore, that is, about Culture, its process of national "spectacularization" (p. 4), as a determining practice in the inclusion of art for a citizen. Working on a pyramid, that is, inserting education, art and corroborating the specificity of folklore, towards culture, we followed this Article by carrying out a literature review and presenting a pedagogical proposal. This literary review seeks assistance from renowned theorists, notably in works that guide the practices of this topic towards citizens. Bearing in mind that the proposal was built from theoretical research, the proposal was given so that sport can contribute to the formation of critical and independent subjects in relation to the opinions they hold. Adding to this, culture, that is, empirical knowledge, shows that society has knowledge of this topic. We believe that this proposition can encourage students to reflect on culture in terms of contemporary precepts of an active lifestyle for a stronger and healthier society.
Key words: Culture. Folklore. National.

ABSTRACT

In this work, we aim at the discussion of the present and trying a vision of national folklore, that is, about Culture, of its process of national "spectacularization" (p. 4), as a decisive practice in the inclusion of art for the citizen. Working on a pyramid, that is, inserting education, art and corroborating the specificity of folklore with culture, we have followed this article by carrying out a literature review and presenting a pedagogical proposal. This literary review seeks help from renowned theorists, notably in works that guide the practices of this theme towards the citizen. Considering that the proposal was built from theoretical research, the proposal was given so that sport can contribute to the formation of critical and independent subjects in relation to the opinions they assume. Adding to this, culture, that is, empirical knowledge, shows that society has knowledge of this topic. We believe that this proposition can encourage students to reflect on the culture in terms of contemporary precepts of an active lifestyle for a stronger and healthier society.
Keywords: Culture. Folklore. National.

1. INTRODUCTION

The lack of traditional contexts for performances of Brazilian popular culture forms is a phenomenon that can be observed in the contemporary scenario. This traditional context of performance must be understood here as the locus in which a certain expression of popular culture originally developed and manifested itself, combining necessary material and symbolic conditions so that the performance of the group representing that locus can follow the characteristics established by it. its historical tradition. The foundation may come in the form of a mythical narrative, as in the case of groups belonging to the traditional Brazilian festival called Reinado do Rosário, in the form of a narrative that refers to ancestors or is linked to some causal action, as is the case of the Brazilian festival Folia de Reis.

Folia de Reis, for example, consists of a trip from the Folia headquarters to the place where the Festival takes place. of Arrival. Its traditional context of activity, therefore, consists of the streets and houses of the community that are visited during the route, and of the people involved with the activity and tradition. In traditional performance contexts,

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different spaces can be integrated and/or merged, as they interact with the performance of the group representing that locus.

However, in the contemporary world, traditional performance contexts are increasingly rare, even disappearing in some cases. On the other hand, there are a growing number of new performance contexts, generally organized in the form of folk festivals. The name of these festivals ranges from folk festivals, international folk festivals, meetings of popular cultures, festival of nations, among others. Events take place from North to South of Brazil, throughout the year. Similar in form and content, they differ in length and the number of folk groups gathered.

2. DEVELOPMENT

The new performance spaces have the characteristic of bringing together different expressions in the same space, contrary to what is observed in traditional contexts, which basically have similar expressions: Folias de Reis in Chegadas de Reis; Congado groups at the Congado Festivals; Boi groups at the Bumba meu Boi and Boi Bumbá Festivals, etc. In the new contexts of action there is an equalization of the traditions and places inherent to each group. In the new space, the festivities no longer sing to pay off a promise or to bless and thank the owner of the house for the donation received; the Congos and Mozambicans praise Our Lady of the Rosário in a place other than the place of their congado festival; the numerous groups of Bois (bumba meu boi, boi bumbá) play their instruments outside of Saint John's Day (June 24);

In these contexts, performances originating from traditions that often took centuries to establish become a spectacle (CARVALHO, 2004;REILY, 2000), and are classified as “folklore”. Instead of being accompanied by members of their communities, they are now seen by unknown people, often representatives of an elite group that historically holds power. They stop being participatory performances and often become presentational performances (TURINO, 2008). However, considering this perspective, the reflection undertaken in this article proposes that, by offering a new space for the practices of these groups, the new contexts of action make up, at some level, for the lack of opportunities for traditional actions.

2.1 FOLKLORE STUDIES AND THE PEJORATIVE VIEW OF THE TERM IN BRAZIL

Since the time of Herder (1744-1803) and Thoms (1803-1885), folklore studies were largely guided by two main characteristics: the “myth of disappearance” and the search for the “national soul”. The transformation of expressions of popular culture into “folk objects”, resulting from the literary and philological starting point of these studies (BEN-AMOS, 1971), meant that the collections carried out aimed, firstly, to “preserve” and prevent their disappearance. Likewise, the “national soul” residing in folklore could only be “rescued” by access to the “pure”, simple and naive expressions of the people (REILY, 2000). In a period of consolidation of National States, the urgency contained in both premises led many intellectuals to engage in a true race in search of folklore (ORTIZ, 1994), in search of “pure”, not “contaminated”, expressions of popular cultures. In Brazil it was no different.

Fonseca (2009) points out that the transformations experienced in the country during the first half of the 20th century, among them, the need to establish itself, as a nation, on the international scene, moved part of Brazilian intellectuals in search of representation models that could delimit the construction of a feeling of belonging to the nation. Folkloric events, including folk festivals and their like, are inspired by research carried out during this period. Supported by actions promoted by institutional bodies such as the Campaign in Defense of Brazilian Folklore, folk festivals are guided by the “myth of disappearance” and the nationalist character of the actions undertaken at the time.

The search for the “national soul” – that is, the search for the nation’s identity – has been the reason for pioneering research focused on the “popular object”, to the detriment of all the sociocultural diversity that shapes and determines it (REILY,

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1990), disregarding the social actors involved. This type of approach caused the term folklore to acquire a pejorative connotation, later extending to folk festivals. From this perspective, folk festivals began to be seen as spaces for the mischaracterization and distortion of the expressions of popular cultures, considered as places merely intended for spectacle, for the usurpation of traditional knowledge that, if mischaracterized, would present itself as pure entertainment.

Carvalho (2004; 1999) uses the terms "spectacularization" and "cannibalization" of popular culture to discuss this process. The author argues that inserted in these new contexts and subjected to a "negotiation" mediated by the unequal relationship of power, there would be no other way out for popular cultures, other than total submission to the will of the hegemonic power. However, with regard to observable power relations, generally considered unequal, I believe it is important to bring to reflection the thought of Popoff (2009), who proposes the relativization of the concept of subalternity and suggests that, instead of using the concept of subalternity as one who "understands the impossibility of some groups having their own voice, expressing their own cultural universe and legitimizing it in a context of diversity" (POPOFF, 2009, p. 9), or, as Carvalho (1999) points out that "the condition of subalternity is the condition of silence", it is possible to think of subalternity as a form of power, which as such is in constant negotiation with hegemonic power. This thought corroborates the thought of Néstor García Canclini (2010), for whom "negotiation" has always been a very important strategy used by subordinate sectors.

Regardless of the approach, folk festivals, as new performance contexts, represent a type of event that has significantly altered the function and form of performance of performing groups in popular cultures, both in Brazil and abroad. Driven by the gradual disappearance of traditional performance contexts, folk groups seek to adapt to the new spaces that are created. A similar process can be observed in Band Meetings, events that contributed to the maintenance and restructuring of music bands (REILY; BRUCHER, 2013).

2.2 FOLKLORE GROUPS, COMMUNITIES OF PRACTICE AND PARTICIPATION

Étienne Wenger (1998) coined the term "communities of practice" to refer to a group of people "who engage in a process of collective learning in a shared domain of human knowledge" (WEN-GER, 2012, p. 1) . Communities of practice involve groups of individuals who meet periodically, with the common objective and interest of learning and ways of applying what has been learned (TAKIMOTO, 2012). Thus, communities of practice can be observed in the most varied formations: "a group of students who define their identity at school; a network of surgeons exploring new techniques; a meeting of first aid managers helping each other deal with problems" (WENGER, 2012, p. 1). They are groups of people driven by passion for something they do and share the ideal of learning to do it better through regular interaction (WENGER, 2012). Although the author's work does not deal with groups that have a specific objective of musical creation, his work "provides a framework for thinking about local musical communities, whether subaltern or not" (GIESBRECHT, 2014).

Wenger (2012, p. 1) highlights that "learning can be the reason why the community comes together or simply the incidental result of the interactions of the members of a group", so that a group of people with a common interest, per if, it does not characterize a community of practice, since the simple definition of a community of practice does not carry intentionality in itself. In other words, not every community is a community of practice.

here. Considering this, the author presents three fundamental characteristics for the establishment of a community of practice: 1) mastery; 2) the community; 3) and practice.

Firstly, the domain constitutes the fundamental element of the group, the identity of a community of practice is defined by a common domain of interest. In the case of folk groups, a performative instance of Brazilian popular cultures, musical practice determines the common domain of the community.

The second determining characteristic of the community of practice is the community, formed by individuals and their interactions, which results in the construction of relationships. Community members engage in joint activities and discussions as they pursue their interests within the domain. When sharing information, members of the

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community help each other by building relationships that allow one individual to learn from another.

The practice itself constitutes the third element and can be understood as the knowledge shared by the members. Members of a community of practice are practitioners and develop a repertoire of resources through shared practice.

FINAL CONSIDERATIONS

The community of practice is constituted from the combination of these three elements and the development of these elements in parallel allows the community of practice to be cultivated. (WENGER, 2012).

The concept of communities of practice implies the idea of negotiation, necessary for the good functioning of the community. In the universe of popular cultures, it can be observed that any folklore group goes through constant negotiation processes in order to function properly - just like any other amateur musical group of practitioners. These groups have specific objectives and are "organized around the creation of a certain musical practice" (GIESBRECHT, 2014), whether to hold a party in praise of their patron saint or to perform at a folk festival. Its operating dynamics impose the need to develop negotiation mechanisms that prevent the occurrence of events that are harmful to the functioning of the group itself, as this depends on the proper functioning and maintenance of the community itself.

According to Reily (2012), one of the ways to avoid the dissolution of groups is to keep everyone singing all the time, This way, conflicts become smaller and less frequent, as people immediately get involved with the music, in addition to everyone performing their roles. Therefore, people already know what they have to do and then they have fun.

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