Gender and sexuality in the Coconut dance
of the Oré Anacã Group

Marcos Antônio Almeida Campos
Universidade Federal do Ceará (UFC)

Patrick Anderson Martins Magalhães
Universidade Federal do Ceará (UFC)

Luiz Fernando Souza Veras
Independent Researcher

Abstract
The objective of this work is to present how gender and sexuality issues are present in the Coco dance in the group Oré Anacã's repertoire, based on a choreographic analysis performed by physical education professionals with experience in dance. Research was done through semi-structured interviews followed by an analysis of the transcripts and comparison with literature on the subject. The interviewees brought to the fore the fact that the choreography analyzed defines certain female and male roles, reinforcing gender stereotypes such as the image of the man as the "stallion" with a woman fighting for him, always running after a pair of men; the presence of different sexualities in the choreography, such as bisexuality; and the way men portray women as caricatures and how the public embraces this representation.

Keywords: dance; gender; sexuality; traditional dances; Coco dance.

Introduction

We, the authors, see proximity with the subjects Gender and Sexuality applied to the Traditional Dances, therefore we are part of the Oré Anacã - Group of Popular Dance of the Federal University of Ceará (UFC). The group works and studies this dance language. Because we have already danced the choreography of Coco created by Oré Anacã, and based on reflections about its representation and meaning on the stage, we saw that it brings some roles of masculinities and femininities in a "caricatured" way, and this led us to reflect on how much this choreography can reproduce these stereotypes to the audience. This work is a process of self-criticism, instigating us to seek further studies on Gender and Sexuality in Traditional Dances, in addition to knowing about the lack of this theme in the academic field.

This study brings concepts such as the differentiation between gender and sexuality, about popular culture and traditional dances, and the relationships of these elements with the choreography that is being analyzed in this research. The work aims to present how gender and sexuality issues are present in the dance of Coco by Oré Anacã from a choreographic analysis carried out by eight Physical Education professionals with experience in dance. Semi-structured interviews were conducted and the analysis was carried out through the discourses that emerged during the readings of the transcripts. The results sought to dialogue with the analyzed literature and with the understandings and reflections that were raised during the process.

Theoretical framework

From the 1960s, studies on gender and sexuality suffered a "*boom*", being driven by debates generated mainly by feminist, gay and lesbian movements (LOURO, 2000). In several studies on this theme, feminist scholars are cited as propellants in gender and sexuality debates (SCOTT, 1995; HANNA, 1999; LOURO, 2000; GOELLNER, 2010; LOURO, 2014; ANDREOLI, 2019; FERREIRA, 2019; BUTLER, 2021); generally based on poststructuralist theories, which question the essentialist thoughts present in society, taken as absolute truths, such as understanding that biological sex is the only way to classify gender (FERREIRA, 2019).

According to Louro (2014), the term gender has come to be used by feminist scholars as different from the word sex, to emphasize the social character of gender construction, to deny a biological determinism or sexual differentiation. As gender, here, "we understand the social condition through which we identify ourselves as male and female" (GOELLNER, 2010, p. 75); therefore, it is not something innate, but built in the social and cultural relations of society.

Another important concept in this discussion is that sexuality, here understood as a historical device, which according to Foucault (1999) is the network that is established between discourses, institutions, laws, administrative measures, scientific statements, among other elements, which constitute power relations in society. Therefore, sexuality, as well as gender, is socially and historically constructed through multiple discourses and behaviors that regulate, normalize, establish knowledge, and produce truths about sex (LOURO, 2000).

The following image presents guidance on relevant concepts in gender and sexuality that will be addressed in this work and will serve as a guide for a better understanding of these:
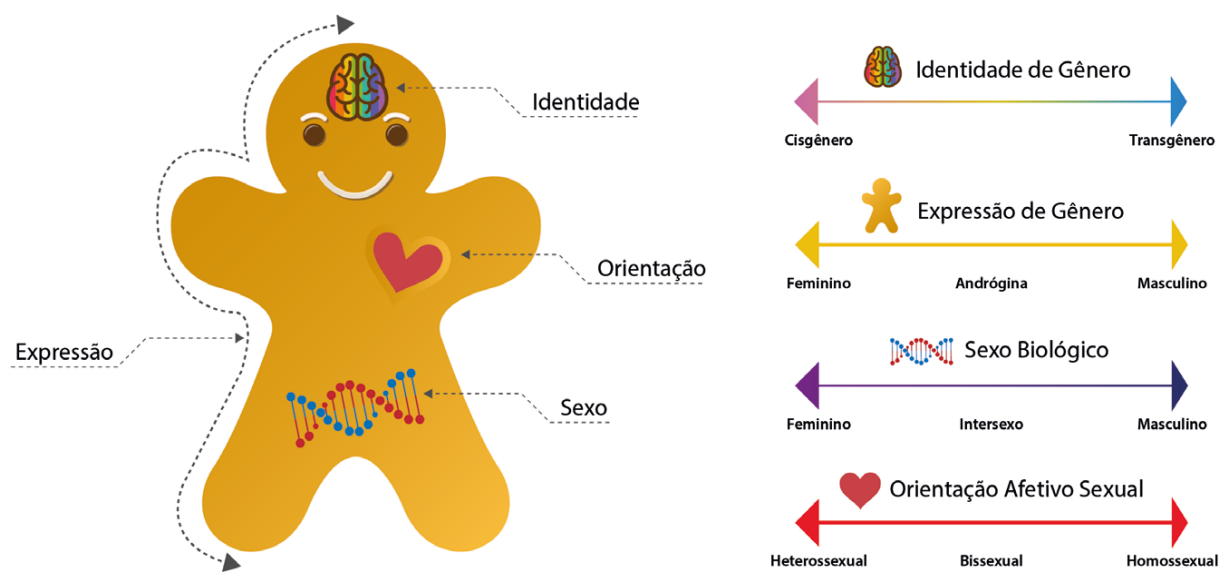
Figure 1: Gender Cookie.
Source: LGBT Diversity Guide: health, care and legislation (RIO DE JANEIRO, 2019)

Biological Sex is related to genitals, hormones, and chromosomes, being classified as male, female or intersex, the latter being a variation between the two sexes (RIO DE JANEIRO, 2019; SONETTI, 2019; SEPULVEDA; CORREA; FREIRE, 2021).

Sexual Affective Orientation refers to the romantic/emotional or sexual attraction to others. It may be: homosexual, attraction to the same gender; bisexual, attraction to more than one gender; heterosexual, attraction to the opposite gender; pansexual, attraction regardless of gender or any gender; asexual, who has little or no sexual attraction to any gender, whether or not there may be a romantic/emotional attraction. And those not presented here and that do not fit any of these described (RIO DE JANEIRO, 2019; SONETTI, 2019; SEPULVEDA; CORREA; FREIRE, 2021).

Gender Identity is related to the way a person perceives itself in the world, as a man or woman, as the two or neither of these, nor also the other various genders. If this perception is related to the gender attributed at birth, the person will be cisgender; if it is not, it will be transgender, and if there is no direct identification with any of these, it will be non-binary or non-compliant gender (RIO DE JANEIRO, 2019; SONETTI, 2019; SEPULVEDA; CORREA; FREIRE, 2021).

Gender Expression is the way an individual expresses such a perception of himself, which defines the masculine and feminine or other possibilities of being, within a modulation of these two terms, and it is possible not to identify with either of them directly, androgyny.

Thus, the individual communicates through clothing, accessories and behaviors seen by society as representations of the male or female; therefore, influenced by the culture in which he is inserted, such as *Drag Queen*, *Drag King*, *Crossdressing*, among others (RIO DE JANEIRO, 2019; SONETTI, 2019; SEPULVEDA; CORREA; FREIRE, 2021).

We will now talk about how gender and sexuality issues appear in dance. It is understood, here, as a cultural production, and with this it starts to operate in the various spheres of society, whether religious, educational, artistic, among others. And this dance can produce and pass on meanings that are crossed by the discourses of those who dance, those who create and those who watch, also building inequalities, stigmas, and "truths" on various topics (ANDREOLI, 2010).

One of the relationships that we see between gender, sexuality, and dance and that generates some pertinent discussions in studies on this theme is about the man who dances. This relationship can be seen mainly in the school context, in which a whole mystique is created upon the fact that man cannot dance, because this body practice is characterized and related to the feminine within the symbolic imaginary of society (CAMPOS, 2009).

Such relationship may have had its beginning in the history of Western scenic dance, especially in court dances in France, which until the 18th century were used as part of the formation of men and women of the nobility and together with the rules of etiquette and other practices, aiming at social distinction. Over time, scenic dances have gained more and more complexity and space in society. Men assume all the protagonism in scenic dances, representing both male and female roles, such as the kings Louis XIII and XIV (HANNA, 1999; BOURCIER, 2001; ANDREOLI, 2019).

With the advent of the Industrial Revolution, the representations of masculinities and femininities present in society changed, and women were forged to play the role of wife, mother, housewife; and men began to be charged with behaviors such as efficiency, rationality, and productivity, due to the economic model that was established with a focus on factories (ANDREOLI, 2019).

With this, there was an opening opportunity for women to start dancing on the stages, and the first dancers were poor people (low-income), who saw in dance an opportunity to escape from factories or agricultural or domestic activities, and these, as Hanna (1999) says, were identified with the stigmas of the working class and sexual indecency; even the best dancers were taxed as prostitutes at the time. However, even though men lost interest and space on the stage, male domination continued behind the scenes, in which they were in the most relevant positions, such as dance company owners, theater owners and choreographers (HANNA, 1999).

We emphasize that we use Western scenic dance as a reference, but there are many other dances that have their own relations with these issues. So, we realize here that gender

and sexuality go hand in hand almost all the time and how these two cross dance and other sociocultural practices, indicating which of them are suitable for women and men. We also emphasize that here we make a cut within the universe of scenic dance, especially the classical ballet; because socially, men were allowed other dance practices, as long as they did not hurt the projected male ideal.

Focusing now on popular poetics and dances, it is necessary to explain the concept of Popular Culture, it can be defined as everything that is done, created by, for and with the people, being an important meaning for this particular people. Examples include *folguedos*, games, popular games, handicrafts, legends, beliefs, cooking, music and rhythms, customs, traditions, slang, and popular dances. Still, it is possible to define the Popular Culture as folklore, being considered as a set of practical and had aesthetic and religious conceptions as traditional (ARANTES, 1990).

It is important to emphasize that tradition and, consequently, Popular Culture are not static or stopped in time, they change according to the conceptions, beliefs, and meanings of the social groups in which they are inserted; therefore, being changeable and transformable by their agents, those who experience them, this being a field of struggle for these meanings (CANCLINI, 2013).

In Brazil, there are three main influences that make up the identity of our popular culture: the indigenous, inherited from the original peoples who already lived here; the black, from the enslaved peoples of regions of Africa; and the white/European, coming with the Portuguese and other immigrants. For this reason, it is a rich culture in syncretisms, varieties of manifestations, creativity, plasticity and cultural dynamic, that the people create, recreates, adapts, transforms, rescues, reframes based on its senses and conceptions (GRUPO SARANDEIROS, 2000; TOWERS; CAVALCANTE, 2008).

Among the various cultural manifestations, traditional dances are our focus in this work. These dances have the characteristic of representing customs, beliefs, parties, daily chores, the work of a certain people within a specific culture. They suffer direct influence from the inheritances of the Brazilian popular culture, receiving aspects and proper characteristics of each place that if inserts.

The Coconut dance, mainly danced in northeastern Brazil, has common characteristics as "stamping feet on the floor, clapping of hands, navel to navel touches, being able to be danced in pairs or in group, usually in circles." (CAMPOS; MAGALHÃES, 2021, p. 42), being often differentiated due to the instruments used; it can also be danced in lines; and, also, it can be part of competitive festivals. This dance was focus of the choreography creation from Oré Anacã group, kept in its repertory since the creation of the group.

Oré Anacã is an artistic project created in 2011, linked to the Culture Secretary of the UFC, located in the Institute of Physical Education and Sports (IEFES) of the UFC. Being a

group of folkloric projection, its main objectives are to disseminate popular culture through traditional Brazilian dances and to promote cultural-artistic, pedagogical and social training for its members. Oré Anacã has, currently, more than 30 choreographies in its repertory of presentation, amongst them: Coconut, Frevo, Boi Bumbá, Congado, Siriri and Reisado.

In Oré Anacã, Coco's choreography is an assembly that has as reference "the Beach Coconut" danced in Pernambuco state - Brazil, which can use clothes that refer to the fishing and beach culture, as can be seen in his costume (Figure 02).

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Figure 2: Coconut costumes of the Oré Anacã. Source: collection of the group.

The choreography tells the story of four women who dispute the attention and try to conquer three men through the dance. One of them always finishes being without pair and tries to steal the partner of the others. The dancers perform some of the stereotypes of women in society: the crazy, the crying, the hysterical, the naughty, among others. They fight each other to not stay alone during the dance. In the end, two pairs are formed and leave the scene while the two remaining women fight and beat each other up for the last man. On the other hand, the last man performs the "desired man", bragging itself for the dispute of the two women for its company.

Methodology

This is a study of qualitative boarding of the type of analytical description (MINAYO, 2000; FONTELLES et al., 2009). Triangulation Analysis of Methods was used, which consists in the articulation of three aspects for the preparation and analysis of the data: 1) Survey of concrete information (Empirical data); 2) Dialogue with authors who study the theme; 3) Analysis of Conjuncture, bringing a contextualization of the study object inside of the society in which is inserted (MARCONDES; BRISOLA, 2014).

Eight participants had collaborated in this research. Four professionals with a License and four Bacharelors in Physical Education, consisting of two men and two women in each group. From this group, four had participated of Oré Anacã and other four without participation in the group. Two men and two women in each group had been included, being the pairs of the same sort composites for one former-integrant of the group and another one without participation. They were chosen for availability through contacts in our networks of friends. We use as inclusion criteria, to have experiences with dance and to be graduated in bacharelor or the licensed in Physical Education.
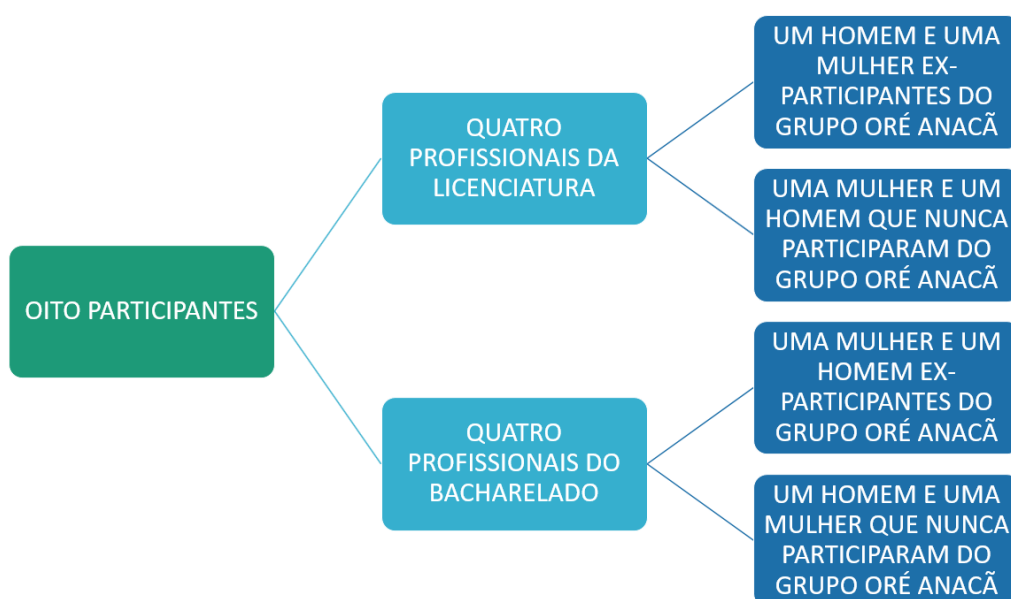

Figure 3: Project of participants of the research. Source: elaboration by the authors.

A research was carried in the digital platform YouTube with the descriptive "Coconut Oré Anacã", where 10 videos had been found. From them, three videos had been selected to

be analyzed by the participants, having as criteria the visualization of the choreography, the choreographic qualities of audio, image, and display aspects, following presented:

Video 01: Show Between Feathers and Beads - Oré Anacã	Choreography presented at Theatro José de Alencar in Fortaleza/CE. This is the version that best maintains the original idea of choreography (from 52m46s to 56m33s). Link: https://www.youtube.com/watch?v=Re3oX-e70LQ&t=20s
Video 02: Frevo and Coco - Oré Anacã	Choreography presented in Cuiabá in the Theater of the UFMT. It has the participation of a foreign dancer and participants with less than six months of group. After the last dancer is alone on stage, he asks a man from the audience to call him (from 03: 48 to 07: 43). Link: https://www.youtube.com/watch?v=1yYntpEbJho
Video 03: Pernambucano coconut - Oré Anacã - version 2017 (modified)	Presented at the UFC Theater. The choreography has seven men, four of them dressed as women. Of these, six are cis and gay men and one is cis and bisexual. This version emerged from "games" during the group's rehearsals. Link: https://www.youtube.com/watch?v=jgsyN_OzAZ8

Table 1: Specifics of selected videos. Source: elaborated by the authors.

We contacted participants through social media, sending a letter of research presentation. This letter contains information about the researchers and research objectives. After this first contact, in which we explain the procedures and intention of the research, the participants had been invited to participate by means of Term of Free Assent and Esclarecido (TCLE) saw *Google Forms*.

Interviews semi structuralized with and the participants regarding its impressions had occurred about the videos. The interview aimed to probe the understandings of the representations of gender and sexuality of the participants from the observations made in the choreography. The script has questions on familiarity with the subjects of the research; aspects of gender and sexuality and representations of femininities and masculinities present in the choreography.

The interviews had occurred through *Google Meet* and recorded using an app of *Windows* 10 and had been fully transcribing and analyzed later. Fictitious names for the participants, chosen by themselves, were given to them in order to preserve their identities for ethical reasons. Moreover, all the people mentioned for them also received pseudonyms for the same reason.

Results and discussion

Coconut's choreography brings nuances on gender and sexuality issues, showing striking differences between male and female roles within the dance, from its structure

(costumes, choreography, among others) to the performances of their dancers. Next, we highlighted the main notes of the participants on the questions of gender and the sexuality in the choreography of the Coconut of Oré Anacã.

One of the notes concerns the perceived similarity on the performances of male and female roles within the choreographies in the three videos:

> I think choreography 01 is very similar to the second one, I found it both very similar. The three, right? In general, it has the same history, but I found the two firsts very similar ones, like, the details. (MORAES, 2021)

> The dance itself, the plot is very well marked, female and male roles, men and women flirting with each other. This, I think that at no point in the dance itself, did I notice major changes in relation to this, right? Even in the last dance where the men were playing the female roles, they were playing the female roles, right? (ANDRADE, 2021)

> [...] regarding, we in the coconut dance is a dance that is very characteristic of the feminine and the masculine, right? You Can... It is a dance that has this distinction, by the costumes themselves, by the clothes themselves, right? For the dance itself. So I could see that distinction. [...] Honestly it is, the question of what would be the role of a man and the role of a woman, I only understood there in those dances because of the costumes, the representation, the visual, right? So much so that in the other one, when the boys were playing both roles, for the dance itself, there were nothing different, right? (SILVA, 2021)

When analyzing the speech of the participants, we noticed that, in relation to the representation of gender roles, there was no difference between the choreographies, because even in video 03, in which the boys were dressed as women, they were representing female roles. This shows a vision of the possibilities created within the scene, because while within society we become men and women, with generified bodies regulated by acts, customs, and beliefs, in choreography these bodies get new ways of being men or women, either on stage or in the process of choreographic creation (LOURO, 2000; ANDREOLI, 2019).

Another remarkable point mentioned was the fact that the man is always in the figure of the "desired", the "alfa man" and the girls always fighting for them, fearing to end up alone:

> So, in the first, first video, you can see the difference, the gender (straight) differentiation, in this case, right? That you see a differentiation from what? Of four women disputing three men In the end the man there bragging, because there are two women for him, and He end up being without any of them, this part we can perceive very well (FURTADO, 2021)

> So, the only thing I wouldn't even say differently, right? what draws our attention within this dance and this choreography is always that question of the figure of the man, right? It is the "desired person", right? He is the smart one, right? It's always the women there fighting and fighting for that man, that thing of always being the disputed, right? What calls the attention in this dance with regard to this, right? A man's figure and a woman's figure. [...] The greater number of girls competing for boys, right? "The women fight". Let the girls fight, rip each other apart. But it's something I could tell... (SILVA, 2021)

> The first thing that I perceived was the question of a hint of the girls for the boys of the choreography; in the beggining of the choreography I already saw this. Then, another thing that I perceived very well in the video was the question of the importance of you to have a pair, to have a person with you there and the girls whom were alone, right? They fought to be able to have a pair and not be alone, regardless of the pair, so they were not with a specific pais, they changed. (MORAES, 2021)

> The role of the "overconfident man", I think it's this the word, of being the full of himself, who earned the girls, and that figure of women who fight for men, right? It's the yelling, to hit themselves, I don't know what, the need to be with the man, right? She might have been dancing alone, alright, but no, there was a need to be fighting. I know it's a whole story there, I don't know who made that story, if it's supposed to be like that... It's historically based, right? (BRAGA, 2021)

This points to perceptions related to male chauvinism and misogyny present in the choreography, by showing the man as superior and the woman as dependent on his company. Such issues are interwoven in society, since dance reflects the organization and structuring of values of a certain social group, thus influencing and regulating the experiences, creating patterns and lifestyles, therefore it is a reflection of our own society (HANNA, 1999; ANDREOLI, 2019). Corroborating Bruna and Fernando's statements:

> But what caught my attention was the stereotype of the "macho man" guy there, which was Ian who was doing it in the first video. Then, well, there, I am né? The one everyone wants and at the same time I don't want... So, something that is really cultural... Then, inside the dance it was wide open. But everyone likes it, everyone started to like this process because they saw that it reinforced the social... cultural stereotype, right? Of the men who have more women after them. Then, it's something that is very strong. Women running after men, too. (BRUNA SOUZA, 2021)

> […] but they are reflections that people can make on unconscious pictures, many times, the creations that people have are ours, pictures that people have of our social model. (SOBRAL, 2021)

Participants question the heteronormativity existing in the choreographic structure, as in the following statement:

> Then you will talk about these gender issues focused on heterosexuality. […] It has a girl that surplus and this girl is there transiting inside the other couples […] It has the man there and a woman dancing, that in the first video is clearly… a man or a girl, but when this third person goes, is the question, right? What I bring to us is: does she wants to choose the man or the woman? Who does she wants to dance to right now? She dances with boy, she dances with the girl, right? […] If we had a discussion about gender, from this point, I'm talking about the choreographic construction. Then people would perceive this, but I bring this reflection and she always chooses the partner, right? The girl always chooses the man because traditionally does not exist… when we talk about couple in the traditional (dances) there is the couple, right? The man and the woman. Of course we do not know that inside of these spaces this man is heterosexual and this woman is heterosexual, right? (JESUS, 2021)

Victor's statement takes us to the thoughts of Jonathan Katz (1996), in its book "the Invention of the Heterossexuality", when questioning the mystique of the perpetual heterossexuality, that one never questioned, it is treated as norm, and the ones that are out of it are seen as abnormal or strange. Katz explains that, for much time, the heterossexuality had and still has the status of sexual standard and social norm. Victor's statement make it evident when mentioning that "when we talk about couple in the traditional (dances) there is the couple, right?" The man and the woman.", indicating the invisibility of other sexualities within this context. Fernando Sobral comments on this subject, explaining that at no time during the Coconut dance there was pairs of the same gender or with 3 people:

> We can perceive these classic positions of the heterossexuality, because the dance is entirely constructed in a standard of the heterossexuality, and if we want to explore, because is a little more tenuous matter to discuss, but the dance also is constructed in a binary, monogamous standard, right? At no time do we change the pairs, for example, for two men to dance together, or two women to dance together, or else three people to dance together (SOBRAL, 2021).

However, some of the participants had identified aspects of the bissexualidade in the video 02, where, to the end of the choreography one of the man dancers goes to a youngster man of the auditorium, using to advantage itself of the freedom that exists inside of this Oré Anacã choreography, asking to call him:

> In the second video, we see a little more of a difference at the end, right? Where the man, let us say, ends up alone, then he shows that it has another possibility, right? He flirts with the youngster man of the audience (FURTADO, 2021).

> And besides having two there, the two fighting for him, he still interacted with the audience wishing someone else, still wishing someone else and in the case of video 02 was a man, right? That he said "call me", that thing of wishing a man, so this was already different, right? Because there was not that thing, like, let's suppose that he was a bissexual, perhaps he liked both, girls and boys and having relationships with more than one person at the same time? I perceived this in choreography 02 (MORAES, 2021).

> I think that for me, the biggest difference, at least for me, the most basic is the end, when I there was a the break of the expectation, right? I think what João does is a pattern break of the dance, right? […] and I thought it was brilliant, […], It's that type of pattern break, and you see that the public reacts instantly, right? That is when has this breaking, is almost as "punch" of the joke, right? For me was a very cool "expectation break" of the sexuality. (SOBRAL, 2021)

These statements become important, to the point that they show other possible sexualities, outside the standard of sexual norm (heterosexual) and its "direct opposite" (homosexual). Such invisibility can be pointed in society when bisexuals assume a relationship with a person of the same gender and are steriotyped and characterized as gays or lesbians, and when having a relationship with a person of the opposing gender they are defined as

heterosexual, strengthening the dualism and taking the legitimacy from the bissexuals experiences (MACHADO; ALVES; DICKSON, 2018).

Victor also brings another problem perceived during the videos, which is about the men who dress like women:

> And then there are some men who dress like women. I think that even knowing that the boys that are homosexuals have their identification in this point, I think that they still… the costume and the way they present themselves, they still present themselves of a very prejudiced way. It says like this, I'm going to dress as a woman to represent a female body, that so far is ok, but the way he behaves, how he dances, how he moves the wig, right? How it arranges the dress, is the same behavior of the boys who dress a costume to go to the avenue to dance the reverse carnival, right? This reverse carnival is full of preconception frim my point of view, right? They do not dress like that because of the cause (LGBTQIAP)[1], right? (JESUS, 2021)

To this respect, some authors (NOLASCO, 1993; GADINI, 2010) point that it is common in Brazilian carnival to have blocks of men representing women in a fussy and ridiculous way. In many cases the names of the blocks take stereotypes of gender, like: "virgin", "piranhas", "widowers", "nuns", "pregnant", among others, So the social roles of women are mocked. According to Gadini (2010, p. 3), this habit came through time, having as common point "the 'election' of actors to be mocked", humiliated and presented in a ridiculous way; thus, being a kind of gender prejudice. Therefore, Victor encourages us to reflect, in order to rethink how these men can play the female role more coherently, in this case specifically, with the representations of women in "Coco Dance":

> Thus, if I am a masculine body or this masculine body it has its definitions of this… then, I want to construct, now I'll dress as a woman, an achievement, right? A woman who goes to dance the Coconut dance, First I have to perceive that woman, right? In the lab. How does this woman dance this Coconut dance? How does the woman moves that skirt? How does she moves the hair, How does she moves the hips? How does she bends the knees? To not look like an imitation of a female body that has nothing to do with it, that is distant, right? That it is much more a presentation much more empowering of an aesthetic fanciful then the exactly thing. Because she is woman, but she is not woman. It takes off the beard, right? It places a nice wig. Think about this woman back in the community, what she's like, you know? (JESUS, 2021)

Robert Benjamin (1989), in his book "Folguedos and Dances from Pernambuco", explains that a man dressed as a woman has some connotations, being the most frequent the one that mocks the feminine social roles, but in the popular folguedos is common to have men dressed as a woman, as for example in the Sea-horse, where they represent little shepherdesses and the ladies of the gallant dances. Therefore, it is important to differentiate the types of feminine representations: in the popular folguedos and in the carnival, the one who try to be completly similar with a woman and the one who makes it for mocking, in a

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[1] Brazilian initials to represent the diversity of gender expressions.

ridiculous way, respectively, thus corroborating with Victor's worries about how men represent women in the choreography of the Coconut (GADINI, 2010).

In Opposition to Victor, Bruna and Karen exalt the performance of the boys in video 03, explaining that the expressions and tricks performed during the choreography are characteristics of the Coconut dance:

> I've never saw the video 03. I laugh a lot I was talking to my boyfriend, because the boys were dressed like girls, right? and I there is another quality of movement, because there is a fluidity of being, that for me I could not observe… So I get like...this should always be like this. What I found cool was the expressions, the trick that is characteristic of the Coconut. They did that very clear. The foot on the floor, the form of presenting themselves He seems, for me, looking at the video, as it was like He want to present himself in a bigger potential that own role. (SOUZA, 2021)

> Third (video) it keeps our attention, right? Especially regarding to what would be the feminine, right? It is a video that switches my attention to the boys who were playing the girls, right? You have, you know, there were moments that I didn't know to whom to pay attention, who called more attention, you know? Paying attention to the "mannerisms" and sometimes it was funny, the Coconut dance has this funny thing. So, the third one (video) undoubtedly kept my attention directly in the the boys there, that were playing the girls. (SILVA, 2021)

Bruna and Karen are former-integrant of Oré Anacã. Their statements brought a nostalgic air to the experiences and tricks that happened during the rehearsals of the group with Coconut and other choreographies. Watching video 03 seems to have caused a feeling on stage of something often experienced previously behind the scenes, which perhaps brought them the feeling of potentiality of the representation of boys in female roles, showed in the following statements by Bruna and Fernando:

> The boys who had played a masculine role, they had played the role that normally people wait it for, seems like a "supporting" hole. This is what I think. But the feminine was there, in a very explosive way, so powerful… You know, this… intention of being seen, to really show itself, the hair, the clothes, the desire for the other, everything was much more strong. I was like: "*Wow, awesome, so powerful! the tricks had appeared in a rhythmic way, without losing the sense in the context.*" (SOUZA, 2021)

> The coconut, I think that, perhaps, it is the dance that I danced the most in the Oré. (I) always danced this dance in the Oré, (I) always danced the Coconut. So, I already danced this dance a lot, (I) watched the Coconut a lot, and that third video, make me to watch the dance as it was the first time. This, for me, it was very impressive, because it has reconfigured the feeling of the dance with the reconfiguration of the participants of it, because this does not changes anything in the dance, but you change something that I, perhaps, do not know how to describe objectively, right? I felt a really different atmosphere in the dance, that is directly linked with the proposal that you bring when men, cis men, is playing the feminine role. (SOBRAL, 2021)

It is essential to stand out that as much the point of view of Victor, as of Bruna, the Karen and Fernando they are valid. Their perceptions come from their previous experiences, bringing

pertinent discussions and interpretations concerning to the masculine representations of feminine roles, for the studies gender inside of dance.

One of the questions pointed by Mirella and Bruna reflects about the relation to the comic aspect in video 03 for the auditorium. They apparently concern if the public will only see the comic side of the choreography, without seeing other questions previously discussed:

> You know what I concern about it? To turn the question comic, laughable It is nice because is also comic, but I do not know if the public has the capacity to reflect that is not just to be comic, but is also to generate a discussion. I don't know if you intended it either (BRAGA, 2021).

> For me, thus… people were laughing, right? It bothers me at the same time these laughs, because I do not know if it was so funny in this point, I mean, why we have the necessary of seeing people in a ridiculous role…specially, this masculine dressed as feminine to that dance specifically, but being its gender, right? I was asking myself, because for some people they go to this side, For me it was the beauty…, but I also laugh because I know the Coconut dance, right? (SOUZA, 2021)

Victor, corroborating with Bruna and Mirella, approaches this question explaining that many representations of gender in the stages are reflexions of what we have in the society, and everything strengthens many types of prejudice:

> Now is this funny one, that many times reinforce this prejudice. For us to have an idea, many things that people laugh today, many questions brought for our society, that people laugh is what it reinforce the "shit" of prejudice. Then the audience will like it. Now, if in the end of the spectacle they stopped to think about this, right? (JESUS, 2021)

This thematic about stereotypes that strengthen prejudiced ideas ideals, that are rooted in the society, is discussed by Batista and Souza (2021) under the optics of the advertising campaigns who brings the woman as the focus. In this study, the authors explain that the "stereotypes, archetypes and even prejudices that we verify in some commercials and speeches of people who influence society are thoughts that translate a collective imaginary" (BATISTA; SOUZA, p. 29). Turning our gaze to dance, Andreoli explains that this is considered a social and cultural practice implicated by symbolic formations that are in the collective imagination. Therefore, dance works as a cultural construction that put in action many meaning processes, transmitting social speeches and representations for its aesthetic and structure; being thus, it teaches and reaffirms certain stereotypes for dancers, audience or creators of it (ANDREOLI, 2019).

Still, Victor and Mirella, demonstrating such concern on the reinforcement of stereotypes for the comic side of the choreography, suggest a moment after the presentations so that these questions are discussed, aiming an awareness and reflection of the public on these subjects,

what would be very relevant for the breaking or overcoming of such preconceptions in the society.

Final considerations

We get in the subject of this research from our experiences that permeate and impact us as people from the LGBTQIAP+ community and dancers. We could see in this work that gender and sexuality are questions very persistent in dance, therefore, these questions influence this practice in the society and the artistic scenario, determining that men and women must have definitive defined actions, fulfilling roles determined by the dominant social norm.

About Coconut's choreography, the participants brought to the discussion the fact of that it really defines the feminine and masculine roles, strengthening stereotypes of gender as the image of "macho" of the man and the woman fighting for it, always running behind a pair; the presence of different sexualities in the choreographies, as the bissexuality; and the way men portrays women in caricatures and the public seems to embrace it. Also, after the accomplishment of this research, the Oré Anacã group agreed to reevaluating this choreography to prevent the continuity of the mistakes pointed, adapting it with respect to a more coherent version.

Based on all the discussions presented here, we suggest that further research be carried out about the relations between gender, sexuality, and dance, because this is a field of many possibilities to amplify visions and deconstruct crystallized ideas, treated as absolute truths by the society. Finally, we see the dance as a practice that it can promote favorable spaces for discussions about gender and sexuality, becoming a point of interlocution between the body, its practices, and the sociocultural issues.

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