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## The Bachata dance in Brazil: a State of art four contexts of knowledge production

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## *ABSTRACT*

This duo dance work aims to understand how the bachata dance has been approached, in the research referring to the historically said ballroom dances, in four contexts of contemporary knowledge production in our country. In the methodological scope, this study is a qualitative research in education, and used the exploratory research method, type *State of art* to assimilate the referred investigated phenomenon. With the accomplishment of this study, we realized that there are very few works directed to Dances historically said for two, centralizing, to a great extent, the issues of gender and well-being promoted by this practice.

KEYWORDS Dance-Bachata; State of art; Ballroom Dancing.

# The Bachata dance in Brazil: a State of art in four contexts of knowledge production

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## 1. Introduction: Experiences for two with Bachata...

**Image (1).** Luana and Roana dancing Bachata (2022)



*Source: Authors' collection.*

We chose to start this writing with our image dancing Bachata, shown above, because we believe that it already brings a reflection on the way we think Ballroom Dancing and its structures, that is, based on a perspective of womanities<sup>4</sup>. We act in the role of

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<sup>4</sup> According to the trans professor Leticia Nascimento (2021), the **woman** category, included in feminist theories and actions, contemplated exclusively the concerns of white, cisgender, heterosexual, thin, non-disabled and Christian women. In turn, she proposes to go beyond this perspective and elaborates the concept of womanhood, that is, the multiple ways of being and expressing femininities

being both led and conductor, without breaking with the femininity performance even while conducting, a role historically attributed to men, both in Dance and in our society. This movement is in line with what Judith Lynne Hanna (1999) teaches: "[...] what has been historically constructed can be politically reconstructed" (p. 17).

Thus, it should be noted that our experience and research with this dance arises from the **Bachata Delas** project, developed in the first semester of our training in the Degree in Dance at the Federal University of Paraíba (UFPB), in 2019. When we identified the mutual interest in the movements of Bachata, formed by two people, we decided to formalize our collective and feminine construction in the year 2020.

In the first half of that year, we started professionalizing online training through the *World Mastery*<sup>5</sup> teaching platform. We opted for this modality, due to the high cost of a possible face-to-face training with the Puerto Rican teachers Jorge Burgos and the German Tanja Kensinger, known respectively as "Ataca" and "Alemana". They are known worldwide for their high skill in developing sequences that strongly explore musicality, diversity of steps and massive use of footworks, literally translated from English "footwork", which are foot movements performed individually without the need for conduction. In addition to the explicit chemistry between the duo, a factor that has always attracted the general public.

The study of the beginner level of the aforementioned course took place through our face-to-face meetings in the Dance block of the Department of Performing Arts (DAC) at UFPB. However, due to the pandemic resulting from COVID-19, we started training at the intermediate level via online meetings through the Google Meet platform, each in their home. In this way, we reviewed together the movements previously assisted in the online course.

Indeed, the experience in the course described above provided us with a specific body knowledge with Bachata. In

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<sup>5</sup> Available at: <https://www.facebook.com/WorldMasteryOfficial/videos/ataca-and-alemana-full-program/396392804773876/>. Accessed on: 24 Mar. from 2023.

contrast, other possibilities were indicated, different from the experiences we had in Campina Grande and João Pessoa with the teachers/ *she* teachers/ *them* teachers<sup>6</sup> in the respective cities. These last experiences took place in parallel with the investigations/experiments of the project and the classes in the higher education course in Dance.

Still regarding the course with Ataca and Alemana, as we appropriate the Bachata codes in our bodies, we observe the need to better understand the socio-historical contexts of this dance and its dialogue with music. At the same time, we identified which people/characters were involved in the construction of this rhythm, their influences and how this intersection with the culture of our country took place, resulting in what we understand today as Bachata.

These issues became mobilizing when we took over teaching, since we needed a theoretical deepening to contextualize the practices that we would mediate in the students' bodies. In this way, it was essential to understand, from different locus of knowledge, how Bachata has been approached in catalogs, annals, periodicals, libraries of national and international events that cover the theme that is being investigated here to place the research in the field of knowledge.

In this way, some concerns emerged regarding: How has Bachata been approached in the production of knowledge in dance in Brazil? How does it appear in Ballroom Dancing searches? What space does Bachata occupy in the territory of dispute of the historically so-called dances for two (man and woman)?

In view of this, we believe that this study is configured as an invitation to teachers and students of Ballroom Dancing, with the aim of being able, collectively, to identify Brazilian contemporary discourses and research on this modality. Specifically, we seek to

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<sup>6</sup> Given the fact that this writing is performed by two women, we seek to feminize the discourse. Thus, in this text we avoid the use of the generic masculine as a political position, affirming in the language gender markers committed to diversity. Therefore, throughout the text we move between the feminine variation when it comes to something personal and in the collective separated by the slash sign (/), variations in masculine/feminine and neutral gender – the latter identified with the term “them”, including neologisms.

locate the place where Bachata is located, in order to assimilate the multiplicity of genres that make up Ballroom Dances in Brazilian territory.

Therefore, we organize this text in the theoretical foundation entitled: Trajectory of Bachata in four stages and possible ways of insertion in Brazilian ground. Subsequently, we present the methodological path, together with the data analysis. Finally, the possible considerations to carry out with the implementation of this text.

## 2. Theoretical foundation

### 2.1 Bachata trajectory in four periods and possible ways of insertion in Brazilian ground

According to the *National Inventory of Intangible Cultural Heritage* (2018), organized by the Ministry of Culture of the Dominican Republic, the term Bachata, etymologically of African origin, means party, revelry and meeting between friendly people. Historically, this dance, performed between two people, has its genesis in the mid-1920s. This manifestation took place in rural areas of the Dominican Republic and had as its main audience the black people of the working class and later that of the excluded<sup>7</sup>.

As far as music is concerned, the Bachata style has a quaternary structure and is influenced by three rhythms: Son Cubano, Cha Cha Cha and Bolero. Having as main elements the guitar and percussive instruments. In turn, dance, ordered from the sound stimulus, has influences from the three rhythms mentioned above, perceived in the construction of “base movements” in two main directions: lateral and front-back. However, it maintained the differential movement of Bachata, which is the half-point marking on beats 4 and 8<sup>8</sup>.

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<sup>7</sup> For the black sociologist Jessé Souza (2018), in his book *The middle class in the mirror: its history, its dreams and illusions, its realities*, the excluded class would be below the working class. For this reason, they are simply made invisible and despised.

<sup>8</sup> Respectively, the pauses that occur after lateral or front-back displacements in time: 1, 2, 3 and 5, 6, 7.



In this theme, the work *El Merengue e la Bachata: Orígenes, etapas y líderes* by Euri Cabral (2009), teaches us that:

La forma de bailarla tiene una característica única y muy especial: la pareja abrazada se desplaza en un vaivén coordinado de adelante hacia atrás y en cada extremo del recorrido los bailarines hacen un movimiento de levantamiento de un pie, que le da un toque de sabor rítmico inigualable (p.140).<sup>9</sup>

Based on the aforementioned inventory about Bachata, from the work *Trajectories of Bachata from Dominican streets to ballrooms: unveiling possibilities* (SILVA, 2018), we decided to didactically organize the historical changes of Bachata, in four periods. It should be noted that we chose to move between the historical episodes of Bachata music and dance, mainly due to the scarcity of material about this dance. The first period began between the 1920s, when Bachata was still mostly held in rural areas of the country. In addition, it also has as a musical characteristic the sound of the guitar played by trios or quartets, which provided a slower dance and without many variations of steps, stopping at the lateral bases and front-back.

In turn, the second phase occurred between the 1930s and 1960s, influenced by the gradual migration of people who left the rural area for the urban area, specifically for peripheral areas. This displacement occurred given the context of the military dictatorship, during the government of General Rafael Leonidas Trujillo<sup>10</sup> (1930 to 1961), responsible for the prohibition of Bachata for more than three decades. Despite this episode, even censored Bachata continued to be produced and experienced by social strata, now especially the excluded.

In 1961, with the end of the dictatorship and Trujillo's government, opening spaces for a democratic logic (1961 - 1964), Bachata (as music) began to ascend to the middle class layers from its implementation on Radio Guarachita, the only one that brought visibility to this artistic production on a national level. One of the great milestones of that moment was the first recording of Bachata

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<sup>9</sup> A forma de dançar tem uma característica única e muito especial: o casal abraçado move-se num balanço coordenado da frente para trás e a cada final do passeio dos dançarinos fazem um movimento de levantar um pé, o que lhe dá um toque de sabor rítmico incomparável. (Tradução nossa).

<sup>10</sup> Rafael Leonidas Trujillo (1891-1961), Dominican general and dictator, ruled the Dominican Republic from 1930 to 1961.



music, entitled *Qué sera de Mi Condena*, by singer José Manoel Calderón (1941), in 1962. Still in mid-1965, the lyrics also incorporated social criticism and politics as a result of dictatorial contexts (SILVA, 2018).

The third phase took place between the years 1970 and 1990. As it gradually gained space in the urban area and gained strength as a cultural element in the country, the music called Bachata began to annoy even more the middle class and the elite. For this reason, such layers began to reuse pejorative terms to refer to Bachata, due to the groups that produced it. Despite the attempt to deprive it of its cultural and political relevance, these actions further established this rhythm in the Dominican music market.

However, we believe that these groups were composed mostly of black and heterosexual men. This may be one of the reasons why the lyrics of Bachata left their previously romantic and critical bias (in the context of the dictatorship), to focus on a negative and violent connotation in relation to the female gender. This strong characteristic, arising from the technologies of sexism, subsequently made it impossible for women to occupy the same prominent place as composers and singers of Bachata in the music scene.

Regarding sexist violence, in the book *Feminist Theory: From the Edge to the Center* (2019), the revolutionary black thinker bell hooks tells us that:

A opressão sexista é de importância primordial não apenas porque é a base de todas as outras opressões, mas porque é a prática de dominação que a maior parte das pessoas experimenta, quer no papel de quem discrimina ou é discriminado, de quem explora ou é explorado (p. 70).<sup>11</sup>

Thus, when we reflect on the history of Bachata, we believe that it will enable us to understand how this social knowledge, built in bodies/ them bodies, is elaborated in the dispute of the sociocultural scene. Mainly, assimilating how the productions of women occur in this dance, historically said for two. In addition, through the prism of feminist/transfeminist theories, it may be

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<sup>11</sup> Sexist oppression is of primary importance not just because it is the basis of all other oppression, but because it is the practice of domination that most people experience, whether in the role of discriminating or being discriminated against, exploiting or being exploited. (p. 70). *Our translation.*

possible to see how the technologies of sexism are used to make the bodies of women and the knowledge produced by them invisible.

As far as the steps are concerned, the dance has so far kept the bases lateral, front-back and a movement called “square” (Displacement in the form of a square, keeping the pause on 4 and 8 being performed in the closed embrace<sup>12</sup>). However, its intentionality and its corporeality were modified by the women who worked in the cabarets, gaining a character of conquest and seduction of their customers. This indicates that women produce sophisticated knowledge from the dialogue between their bodies and the social context.

In the 1980s, Dominican musician Blas Duran (1949-2023) introduced the electric guitar and acoustic bass into his compositions, changing the sound that directly affected dance. Already at that moment, it was possible to observe turning movements, footworks and more marked pelvic movements.

The fourth period, in the 1990s, continued following the musical changes, as the dance incorporated a new position, currently called by Ataca and Alemana as **Universal Position of Free Steps (PUPL)**, performed in open embrace, maintaining contact between the double by just one hand. This position, in particular, gives more freedom to perform the footworks.

With the release of the album *Bachata Rosa* (1990), responsible for giving Juan Luis Guerra (1957), Dominican singer and composer, his first Latin Grammy, bachata gained worldwide visibility, spreading mainly in the United States, Europe and Latin America. In the early 2000s, the “*Grupo Aventura*”, formed by Dominicans residing in the United States, established a new milestone for Bachata, bringing references from other styles such as hip-hop, reggaeton and R&B, modifying the musical structure and dance once again. This achievement gave space in the market for other artists such as Romeo Santos, Prince Royce, Monchy & Alexandra, etc.

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<sup>12</sup> Recurrent position in ballroom dancing, in which the two people who dance are with their feet alternated, the torso close to each other simulating an embrace. Who leads, places a hand on the back of the other person and who receives, on the scapula. The other two that are free maintain contact to provide guidance.

When we think of the arrival of Bachata in Brazil, in 2000 we have the teacher, choreographer and dancer from Minas Gerais, Jomar Mesquita (1971), as a pioneer in the attempt to implement this genre in our country. Despite this initiative, it was from 2005, with teachers Laura and Rodrigo Piano, that Bachata began to find space among the other dances historically said for two, due to the similarity with Brazilian ballroom dances. Even if it was proposed at the end of classes in other rhythms, as a way of bringing this dance closer to the Brazilian public, it is clear that at present there is an effort by Bachata dance artists in seeking to disseminate this knowledge in the different regions of the country. Brazil.

Below, we will explain the methodological design necessary to carry out this study.

### 3. Methodological outline: leading by two towards a State of the Art in four locus of knowledge production

As we pointed out in the course of the work, this text aims to understand how Bachata Dance has been approached in four contexts of contemporary knowledge production in our country. Consequently, the research requested that we adopt a quantitative research approach to education. In the work *Qualitative research in Education and Language: history and validation of the indicia paradigm*, professor Livia Suassuna (2008), points out that:

Numa abordagem qualitativa, o pesquisador coloca interrogações que vão sendo discutidas durante o próprio curso da investigação. Ele formula e reformula hipóteses, tentando compreender as mediações e correlações entre os múltiplos objetos de reflexão e análise. Assim, as hipóteses deixam de ter um papel comprobatório para servir de balizas no confronto com a realidade estudada (p. 349).<sup>13</sup>

Therefore, we want to assimilate the theoretical dimension that Ballroom Dancing has achieved on Brazilian ground, together with the perception of how Bachata is located within this disputed territory of dances for two. To carry out this study, it will be

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<sup>13</sup> In a qualitative approach, the researcher poses questions that are discussed during the course of the investigation. He formulates and reformulates hypotheses, trying to understand the mediations and correlations between the multiple objects of reflection and analysis. Thus, the hypotheses cease to have a supporting role to serve as beacons in the confrontation with the studied reality (p. 349). *Our translation.*

necessary to carry out exploratory research, like State of the Art. To this end, professors Joana Paulin Romanowski and Romilda Teodora Ens (2006) point out that:

Estados da arte podem significar uma contribuição importante na constituição do campo teórico de uma área de conhecimento, pois procuram identificar os aportes significativos da construção da teoria e prática pedagógica, apontar as restrições sobre o campo em que se move a pesquisa, as suas lacunas de disseminação, identificar experiências inovadoras investigadas que apontem alternativas de solução para os problemas da prática e reconhecer as contribuições da pesquisa na constituição de propostas na área focalizada (p. 39).<sup>14</sup>

That said, we want to map and discuss how Brazilian contemporary academic productions have been approaching Ballroom Dances, understanding how and what discourses are formulated about Bachata. At the same time, we aim to assimilate whether this dance has become of interest to researchers and whether they build some connection between the assumptions of this Dominican dance with those produced in our country.

Next, we will describe the trajectory of the State of the Art in the quest to achieve the proposed objective of this writing.

#### **Data analysis: What do contemporary productions address about ballroom dancing? What about Bachata?**

Four locus of contemporary knowledge production were explored: (1) National Association of Dance Researchers - ANDA; (2) Brazilian Association for Research and Graduate Studies in Performing Arts - ABRACE; (3) DANÇA: Magazine of the Graduate Program in Dance - UFBA, and (4) Catalog of Theses and Dissertations of the Coordination for the Improvement of Higher Education Personnel (CTD/CAPES). The exploratory research was completed in April 2023.

ANDA was founded on July 4, 2008, with different administrations up to that point and its objective is to bring together

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<sup>14</sup> State of the art can mean an important contribution in the constitution of the theoretical field of an area of knowledge, as they seek to identify the significant contributions of the construction of theory and pedagogical practice, point out the restrictions on the field in which the research moves, its gaps in dissemination, identify investigated innovative experiences that point to alternative solutions for practical problems and recognize the contributions of research in the constitution of proposals in the focused area (p. 39). *Our translation.*

on a non-profit basis, researchers, centers and institutions that stimulate, disseminate and develop research in the field of Dance. It is arranged in eleven Thematic Committees, namely: (1) Dance, Gender, Sexualities and Intersectionalities; (2) Male chauvinism; (3) Dance and black diaspora: political poetics, ways of knowing and other epistemes; (4) Dance and Cyberculture; (5) Dance and(in) Culture: popular, traditional, folkloric, ethnic poetics and other crossings; (6) Somatics and Practice as Research in Dance; (7) Experience reports with or without artistic demonstration; (8) Dance interfaces with somatic education and health; (9) Dance, memory and history; (10) Dance in Multiple Educational Contexts; (11) Training in Dance; finally, (12) Body and Politics: implications and connections in dances.

By exploring ANDA's annals, made available for public consultation, between the years 2011 to 2022 (except in the year 2020, in which the surveys were compiled and published in ebooks<sup>15</sup> format), we found that one thousand five hundred and seventy-nine (1,579) works were published between the years 2011 to 2022, with the highest number of production in the year 2021, with (20.5%), presenting three hundred and nineteen (319) publications. Even so, the data indicate that only 2% of these studies are directed to Ballroom Dances, with the sum of twenty-nine (29) texts that unfold in the following themes: Teaching-learning processes; Study of movement; choreographic direction; Gender; Bibliographic survey; Teacher training; Videodance; Decoloniality; Brazilian ballroom dancing; Pandemic; Samba de gafieira; lambada; Therapeutic practice and American tap dancing. As you can see in the table below.

**Table (1).** Productions about Ballroom Dancing in the annals of ANDA.

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<sup>15</sup> Available at: <<https://portalanda.org.br/publicacoes/>>. Accessed on: 14 Apr. from 2023.

Nº	TÍTULO	AUTOR/AUTORA/AUTORE	ANO
01	Dancing lambada: performing ballroom dancing	Andrea Palmerton Muniz	2022
02	Midday ball as a space for decolonial practices: writing skills in ballroom dancing	Francisca Jocelia de Freire	
03	Ballroom dancing in its psycho-philosophical therapeutic possibility	Dinis Zanotto	
04	Why conductor and led instead of gentleman and lady? Actions to rethink the colonial ground of ballroom dancing	Tarcísio Gonçalves Barbosa Pêgo	
05	Our Dance: A/R?Tographies processes in relation to otherness in ballroom dancing and American tap dancing and their possible developments in video dance works	Abner Sanlay Cypriano Paula Boing dos Santos	
06	A reflection on gender patterns and binarities in ballroom dancing based on (auto)biography	Alisson George do Nascimento Moreira	
07	Samba de Gafieira: the “basic step” inside Dance Stories	Samara Vicença do Nascimento Soares Isabela Buarque	
08	Network Ballroom Dance: telematic dance experiments in the show “Ser Nordestino”	Carolina Polezi Lucas Moreira Araujo Guilherme Rienzo Isabella Bianco	2021
09	Ballroom dancing: creating within a transcendent ontology, constitutive ontologies	Nadilene Rodrigues da Silva	
10	Body Nuances in Ballroom Dancing	Elaine Fiuza	
11	Contemporary and queer ballroom dances: collective creations of rebellious modes of existence.	Paola de Vasconcelos Silveira	
12	The artist-teacher-researcher: ballroom dancing in an a/r/tographic process	Abner Sanlay Cypriano Caroline Carvalho	
13	What is the place of women in teaching? A study on the presence of ballroom dancing teachers in	Sabrina Rayna Vilar de Queiroz	

	Paraíba		
14	Amefricanizing and Afrocentralizing: The teaching of ballroom dancing from a decolonial feminist perspective	Francisca Jocelia de Freire	
15	New Approaches to Ballroom Dancing: fag bodies on stage	Alisson George do Nascimento Moreira	
16	Patriarchy Action in Ballroom Dancing	Marlyson de Figueredo Barbosa	
17	From maxixe to samba de gafieira: paths for a literature review of Brazilian ballroom dances	Aline dos Santos Paixão	
18	From the body that dances to the body that strums the strings: transit between the Arts during the pandemic	Bruno Blois Nunes	
19	Traditional and contemporary in ballroom dancing	Fernanda Goya Setubal	
20	Conduction (in)in ballroom dances: the art of con-embodied propositions	Rodolfo Marchetti Lorandi	
21	The grammar of samba-de-gafieira: a visual map of movement sequences in ballroom dancing	Luiz Naveda Bruno Moreira	
22	Ballroom Dancing: an action with multiple languages	Elaine Fiuza Carvalho	
23	Masculinity is not brutality: a questioning of sexist metaphors in ballroom dancing	Marlyson de Figueiredo Barbosa	
24	Memories and Resistance: a look at the trajectory of Marie Antoinette	Mariana Bittencourt Oliveira	2019
25	Ballroom dancing for an integrative action of the subject at the university	Sofia Seraphim Anderson Veloso Domingos Rosana Aparecida Pimenta	
26	Structuring beginnings: tutoring experience in the first two semesters of body studies at the UFBA dance school	Jaiara Alves Paim de Olivera	
27	The choreographic direction at Mimulus Cia. of Dance: ballroom dancing as raw material for creation in dance	Sofia Seraphim Rosana Aparecida Pimenta	2017



28	Assessment of body scheme in ballroom dancers through laterality recognition	Cristiane Costa Fonseca Eliane Florêncio Gama	2012
29	A Reformulation Proposal for Dichotomous Practices in Ballroom Dancing Teaching and Learning Processes	S. Jonas Karlos Feitoza	2011

Among these publications, we noticed the lack of writings related to Bachata. In a way, this reality indicates that this Dominican dance is on the margins of contemporary dance productions, as it is a rhythm that is still on the rise in Brazil. However, indirectly, through non-formal teaching music in dance studios, it is possible to perceive the lack of incentive to carry out academic research. This happens because it is an expression of Traditional Dominican Culture, passed mainly through orality, observation and reproduction of movements. Certainly, the written record of this dance becomes even more necessary, as a way of keeping alive its history, social importance, musical references and changes in the danced repertoire. In this way, we emphasize the relevance of this research for academia and understand the importance of publications on the subject in this locus of knowledge.

In the second exploration, we investigated the Brazilian Association for Research and Post-Graduation in Performing Arts (ABRACE), created on April 21, 1998, in Salvador, Bahia, which had in its organization the participation of leaders from the Performing Arts (Theatre and Dance) across the country. Responsible for holding Scientific Meetings and Congresses throughout Brazil, the Association reflects on research, teaching and artistic work in the field of Theater and Dance. Arranged in three Forums (Postgraduate Coordinators, Editors and Research in processes), a Group of Researchers in Dance and sixteen Working Groups, namely: (1) Performing Arts on the Street; (2) Performing Arts, Modes of Perception and Practices of the Self; (3) Circus and Comedy; (4) Dramaturgy, Tradition and Contemporaneity; (5) Studies in Performance and Diversity; (6) Ethnology; (7) History of Performing Arts; (8) Myth, Image and Scene; (9) Women

on Stage; (10) Afro in the Performing Arts: Afro-Diasporic Performances in a Decolonization Perspective; (11) Pedagogy of Performing Arts; (12) Visual and Sound Spatial Poetics; (13) Reception Theory; (14) Creation Processes and Scenic Expression; (15) Territories and Borders, finally (16) Voice and scene.

We carried out a survey in the interstice from 2000 to 2021, as they were the only works available on the association's official platform. However, we detected the unavailability of access to texts published between the years 2000 to 2006, together with the year 2015 and 2010<sup>16</sup>. We verified that the ABRACE annals are composed of three thousand, three hundred and fifty-six (3,356) researches, having the year 2010 with the highest quantity of production, with (17%), totaling five hundred and seventy-three (573) productions.

Furthermore, we noticed that works related to Dance make up (14.6%) of the publications carried out by ABRACE, with four hundred and fifty-two (452) articles, while the data show us that, to a large extent, the studies carried out at ABRACE are directed to the Theater and other areas. With regard to Ballroom Dancing, we detected the amount of twelve (12) works related to the subject (0.30%), presenting Prof. Dr. Maria Ignes Galvão de Souza, from the Federal University of Rio de Janeiro (UFRJ), as one of the main exponents for approaching this theme in the Rio de Janeiro scene, with the following research: *Ballroom Dances in the City of Rio de Janeiro: Stages for Staging Dance* (SOUZA, 2007); *Ballroom dances in the city of Rio de Janeiro: the local and the global on everyday stages* (SOUZA, 2008); *Life and Dance in the Carioca Scenery* (SOUZA; 2010); *Planting flowers on the highway: reflections on the Artistic roots residency with Maria Close* (SOUZA; TOURINHO, 2012); *Ballroom Dances in the City of Rio de Janeiro: dance staging stages* (SOUZA, 2012); *Ballroom dances in the city of Rio de Janeiro: the place and the stage in everyday life* (SOUZA, 2012).

Even so, the data indicate that there is no work referring to the Dominican dance Bachata. On the other hand, we identified that

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<sup>16</sup> It was not possible to understand the reason for this phenomenon within these annals.

most of the works produced on Ballroom Dance, at ABRACE, reflect on issues such as: gender, coloniality, dance as training and movement study. Furthermore, we note that contemporary productions in this locus of knowledge production bring dance for two as a focus of discussion, through the Samba style in the Rio de Janeiro scene. This provides a greater opening for us to debate specific styles and their nuances, in addition to the polyvalence that is expected from artists-researchers-teachers of the referred dance, that is, to teach the different genres of Ballroom Dancing.

The third exploratory scope, DANÇA: Magazine of the Postgraduate Program in Dance, was the first journal dedicated exclusively to research in Dance in Brazil. Linked to the Graduate Program in Dance at the Federal University of Bahia (UFBA) created in 2006, it opens space for countless researchers from Brazil and other countries to publish their articles, reviews and translations. When we look into the magazine's productions, published between 2012 and 2022, we located the quantitative of seventy-five (75) studies, subdivided into: fifty-nine (59) articles (79%) and eight (8) translations and reviews (10.5%). Of the analyzed materials, we were unable to identify any research referring to Ballroom Dances or Bachata.

When faced with this result, we observe that research on ballroom dancing, such as Bachata, focuses on academic events and not on academic journals. Thus, when we perceive this gap in the magazine, the main locus of Dance research, we understand the importance of creating a dossier with the proposal to invite researchers from the area to discuss this style of dance, that is, creating a specific space within the magazine for the debate on the theme. Indeed, we aim to bring visibility to other types of dance research, decentralized from Contemporary Dance.

With regard to the exploratory research carried out at CTD/CAPES<sup>17</sup>, when we inserted the words "Ballroom dancing" in the descriptor, the existence of 59 (fifty-nine) researches related to the theme was pointed out. Of these, forty-six (46) are in the scope of the master's degree (78%) and eleven (11), in the doctorate

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<sup>17</sup> Available at: <<https://catalogodeteses.capes.gov.br/catalogo-teses/#/>>. Accessed on: 21 Apr. 2023.

(22%), published between the years 1997 to 2017, presenting the year 2011 with the highest number of publications referring to Dance said to two, with eleven (11) studies. The following topics are addressed: Dance at school; Study of movements; Cultural production; Technology; Tango; (intra)interpersonal relationships; Motor development; Leisure; Teaching methodology; Quality of life; Teacher training; Gender; Relationship between Dance and Music; Creation processes; Therapeutic; Samba de gafieira; Cinematographic Productions and Corporeities.

It can be seen that, of the topics addressed in these studies, a large portion is directed at the elderly public. In this way, we can observe that Ballroom Dancing still reflects a collective imaginary that classifies it as a therapeutic and low heart rate practice aimed at elderly people. Although not entirely incorrect, this idea deprives so-called ballroom dances, and this apparent target audience, of its playful, educational, vigorous, artistic character and as an area of intercultural knowledge. Beyond this point, it is pertinent to highlight the importance of research dealing with specific dances, such as Bachata. This is because the productions that reflect on Dance and surrounding themes do not deepen, most of the time, the knowledge about the varied styles existing in the context of the so-called Ballroom Dances.

Data indicate that scientific constructions have been structured in seven (07) major areas of knowledge: (1) Agricultural Science; (2) Biological sciences; (3) Health Sciences; (4) Human sciences; (5) Applied sciences; (6) Linguistic and Multidisciplinary. Unfolding into two other (02) areas of concentration, they are: Business Administration; Anthropology; Art; Food Sciences and Technologies; Ecology; Education; Teaching Science and Mathematics; Physical education; Interdisciplinary; Linguistics; Medicine; Nutrition; Psychology; Health and Biological; Social and Humanities; Theology and Sociology. We found that of these areas of concentration, the field of Art (10%) and Physical Education (19%) are the areas that produce the most work on the historically said ballroom dances.

The results also indicate that the large accumulation of production on the subject is found in the Southeast Region (61%) of

Brazil, with emphasis on the Universidade Est. Paulista Júlio de Mesquita Filho (Unesp), through the following Programs Postgraduate: Motricity Sciences; Education; Psychology of development and learning, finally, Food and Nutrition. Subsequently, the South Region (19%), largely due to research carried out in the Graduate Programs in Education and in Biomedical Gerontology at the Pontifical Catholic University of Rio Grande do Sul (PUCRS).

Then, the Northeast Region (15%) through the Federal University of Pernambuco (UFPE) and the Federal University of Ceará (UFC), with the productions carried out in the Postgraduate Program in Development and Environment (PRODEMA/UFPE) and in the Graduate Programs in Sociology (PPGS/UFC). Ending with the Midwest Regions (3%) and North Region (1%), the first with the productions carried out in the Graduate Programs in Medical Sciences (PPGCM) of the University of Brasília (UnB). In turn, the Federal Technological University of Paraná (UTFPR), with the Professional Program in Teaching Science and Technology, represents the Brazilian North.

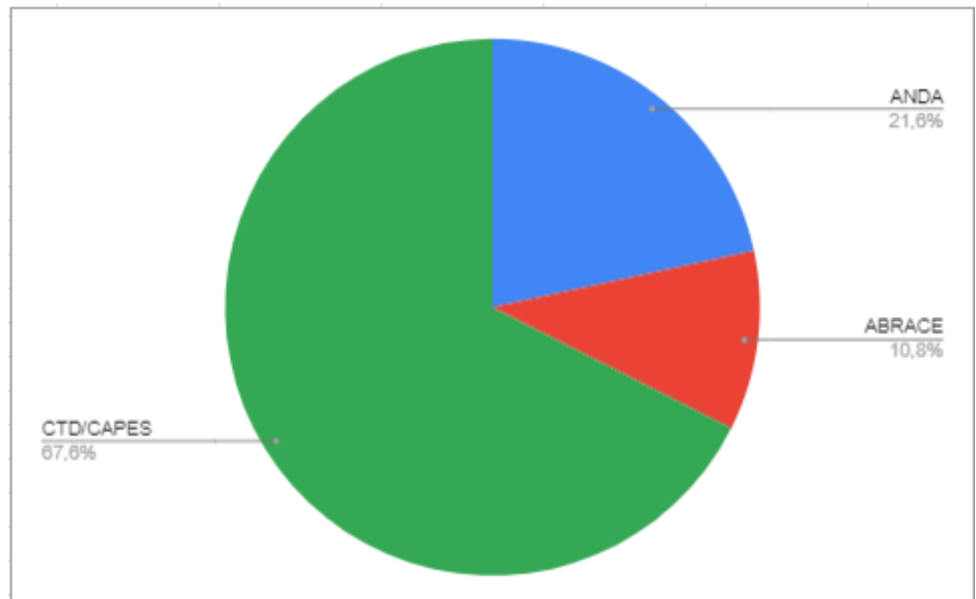
It can be seen, with the information above, that the Southeast is the largest region in the country to produce research referring to historically called Ballroom Dances and that their productions occur far from the area of Art, close to the field of Physical Education and Health. This fact may indicate the lack of Graduate Programs in the area of Art and Dance in the region, since, at present, specific Dance programs are centered in Salvador and Rio de Janeiro. They are represented through: the Graduate Program in Dance (PPGDanca) and the Professional Graduate Program in Dance (PRODAN) at the Federal University of Bahia (UFBA), the Graduate Program in Dance (PPGDAN) at the University Federal University of Rio de Janeiro (UFRJ) and the Professional Graduate Program in Contemporary Dance (PPGPDAN) at Faculdade Angel Vianna.

Therefore, it would be important to think about the projection of these Postgraduate Dance programs to other cities in the Brazilian territory, in order to promote and value local research and avoid the displacement of these professionals from their State to

others due to the lack of postgraduate programs in your locality. It is necessary to bear in mind that such programs are essential in the process of research, creation and dissemination of academic productions related to Dance.

In turn, with regard to the Bachata dance, we were unable to find any study related to this theme. Soon, we realize that this scarcity reflects the emptying of research on Brazilian soil about specific styles that make up the so-called Ballroom Dances, leaving aside dances and musical genres that do not reflect the current hegemonic cultural scenario. As a result, we believe that this Dominican dance calls for the attention of researchers, as it can provide us with different reflections on what historically so-called ballroom dances are and how social issues delineate them, in a relationship between the past and the present.

**Graphic (1).** Percentage of works shown in the four places where knowledge is produced about Ballroom Dances, in an attempt to find studies about Bachata dance.



Source: research authors

In this way, the graph above indicates that CTD/CAPES is still the place that most encompasses research in Ballroom Dancing, possibly because it is directly linked to the portals of Public Universities and Graduate Programs. In second place we have ANDA, which narrows down a little more the topics addressed about

Ballroom Dancing. And finally, ABRACE, which addresses ballroom dancing in Rio de Janeiro's hegemony. From these studies, it can be seen that there are no productions about Bachata Dance.

In view of the above, when carrying out this research, we realize that it introduces an overview about the theoretical productions directed to historically so-called ballroom dances. As well, we invite the researchers to approach Bachata or even the different styles with which they work, considering that each rhythm has characteristics that can be deepened, reflected and tensioned with the emerging issues of our time.

### Considerations (never final)

As we point out in several parts of the text, this writing aimed to understand how the Bachata dance has been approached in four contexts of contemporary knowledge production in our country. Based on the above, the following were explored: (1) National Association of Dance Researchers - ANDA; (2) Brazilian Association of Research and Post-Graduation in seem Performing Arts - ABRACE; (3) DANÇA: Magazine of the Graduate Program in Dance - UFBA, and (4) Catalog of Theses and Dissertations of the Coordination for the Improvement of Higher Education Personnel (CTD/CAPES).

Thus, it is important to emphasize that this state-of-the-art exploratory research is closely related to our training as graduate students of the Degree in Dance at the Federal University of Paraíba (UFPB), and with our performance in the non-formal market as Bachata dance teachers. For this reason, we recognize the need to deepen our knowledge about this Dominican style, as well as to identify the existing relevance in academic productions.

After surveying the research locus, we paid attention to the fact that there is no specific production on this style of dance in the Dominican Republic. As a result of this scenario, we chose to expand our research object to the so-called Ballroom Dances in order to identify which themes are gaining visibility on national soil.



The largest number of productions is found in CTD/CAPES (67.6%), followed by ANDA (21.6%) and ABRACE (10.8%). DANCE: Magazine of the Graduate Program in Dance was the only production site where we did not find any work related to Ballroom Dancing. Among the topics addressed, the most referenced dance style was samba from the carioca perspective.

Such productions show the scarcity of research on Bachata in the Brazilian academic field. This lack denotes that research focused on ballroom dancing reflects surrounding themes such as well-being and quality of life rather than deepening specific styles. For this reason, we wrote this work as a way of inviting researchers who study ballroom dancing to expand their research in order to also include, as an object of study, the recording of relevant themes in dance (and musical genre related to this style) to which they are dedicated.

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