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# From the clay floor to the stage:

the dramaturgy of tap dancing at “*Coco of Tebel*”

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## *ABSTRACT*

In many manifestations of Brazilian popular culture, we find different ways of making sounds with the feet. It accompanies dance, singing, and music in an inseparable continuum, most of them are Iberian, African, or indigenous origins. Among the elements of dance, singing, and music that make up the narratives found in these manifestations, we propose an articulated examination of the troupes of Coco of Tebei from Pernambuco due to their strong characteristics in Brazilian tap dancing and the uniqueness of not using musical instruments during their performance. This tradition of more than 100 years awakens our interest in its indigenous influences as an elaboration in the compositional process articulated with studies of Afro-Amerindian performances. From the troupe techniques used by the players and the dancers' varied tap dances in cultural events, several codes focus on the action of those who perform these sound movements, at which moment they are part of the choreographic construction. Furthermore, the "ground" that supports tap dancing techniques can vary from clay to stage, from party to festival and this alters its context of dramaturgical analysis between important and sometimes "invisible" aspects to the spectator where these dances are practiced. In this way, we will be attentive to the scenic work that starts from tap dancing research with the perspective of understanding the paths and choices that take it from the "clay floor" to the "stage floor".

**KEYWORDS** Popular culture; Dance; Trupes; Brazilian tap dance; Dramartugy

# From the clay floor to the stage: the dramaturgy of tap dancing at *“Coco of Tebei”*

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## 1. Initial Considerations

In continuation of the research work that started in 2022 on Brazilian tap dances, resulting from the study of the works of the choreographer Valéria Pinheiro and Cia Vatá from Ceará<sup>3</sup> and its technical, aesthetic, and poetic construction with tap dance and tap dances<sup>4</sup> with influences from cultural manifestations of Brazilian women, we continue with this study. We now dedicate ourselves to studying the “steps” of the *trupés*<sup>5</sup> and how these tap dances are integrated with other dramaturgical elements in traditional popular dances in Brazil.

Within the complexity that the studies of popular dances of traditional Brazilian origins present due to their diversity and uniqueness, we include as the main activity of this text the dramaturgical analysis of these dances by involving and observing the technique, aesthetics, and poetics of the elements of this practice and its symbolic elements within two distinct contexts: in the *terreiros* of the Olho D'Água do Bruno<sup>6</sup> community and on stage during artistic performances<sup>7</sup>.

We start our research concerning these two different performative contexts: the first context is a community-based rural area, in what we call the “clay floor” of *terreiros*, located in the small village of Olho D'Água do Bruno. The second context is presented when the same cultural movement is transposed into scenic presentations and is practiced in the context of presentations on

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<sup>3</sup> The article “The Brazilian Tap Dance of Valéria Pinheiro and Cia. Vatá do Ceará: studies of Brazilian Popular Culture and the Crossings of Decolonial and Political Bodies in the Artist's Work” by the same authors of this text was published in the Annals of the 7th. National Meeting of Dance Researchers organized by the National Association of Dance Researchers – ANDA and is available at the link: [https://proceedings.science/anda/anda-2022/trabalhos/o-sapateado-brasileiro-de-valeria-pinheiro-e-a-cia-vata-do-ceara-estudos-da-cult?lang=pt-br&check\\_logged\\_in=1#download-paper](https://proceedings.science/anda/anda-2022/trabalhos/o-sapateado-brasileiro-de-valeria-pinheiro-e-a-cia-vata-do-ceara-estudos-da-cult?lang=pt-br&check_logged_in=1#download-paper)

<sup>4</sup> Tap Dance is a tap-dancing technique codified by a North American vocabulary of African American origin, made with flat irons on the soles of the feet that produce sounds between high and low timbres and practiced worldwide.

<sup>5</sup> *Trupés* are steps strongly marked according to the rhythmic cells of each game in the dances of Brazilian cultural events. They can be performed with wooden clogs, women's sandals, or shoes with leather or wooden soles to amplify the sound.

<sup>6</sup> Community located about 10km from Tacaratu, in Recife, Pernambuco, Brazil.

<sup>7</sup> Events, festive activities, and cultural dissemination through which Coco of Tebei presented itself, among them, national circulation in SESC's Sonora Brasil Program between 2017 and 2018

stages of cultural events, festive or focused on research and documentary, oral and audiovisual records.

The element that cuts across this analysis is the troupes tap dancing. Therefore, the following problem arises: How does tap dancing integrate the various components that make up the dramaturgy of Tebei's Coco play on the "clay floor" and on stage without musical instruments?

## **2. From clay to stage: a study methodology**

For the data collection in this study, we used a video call interview with Janaina Santos, a Coco of Tebei Group member. They were complemented by reflections from notes we wrote in the logbook after the experience of attending the presentation and participating in a workshop with the Group in 2018 in the city of Itajaí (SC). Furthermore, we watched the documentary Tebei (2008), directed by Gustavo Vilar, Hamilton Costa, Paloma Granjeiro, and Pedro Rampazzo, produced by Sambada Comunicação e Cultura, available on the internet. Research and texts on the internet and documents attached to the Coco of Tebei Group's promotional materials supported these studies.

Thus, consolidating data to analyze the dramaturgy of the Coco of Tebei dances in the *terreiro* and on stage contributes to keeping records of their complex cultural systems, multiple meanings, meanings, and contexts.

## **3. The case of the Tebei's Coco**

Aiming to unveil how the multiple meanings of the Coco of Tebei culture manifest themselves from the "clay floor" (cultural) and on the stages, we began this investigation. In this way, it is possible to build references about the artistic and creative process of the Group based on tradition, and we seek to understand how this manifestation behaves inside and outside the traditional community.

To begin this part of the investigation, we sought to identify how the Coco of Tebei group identifies itself, and we found the following in the release announcing the Group's presentations during the SESC tour:

The Tebei's Coco is practiced by a group of farmers and weavers from the Olho D'Água do Bruno community in the interior of Moxotó, in Tacaratu in Pernambuco. The sisters Maria Araújo, Maria Feitosa, Antônia Germana, and Maria do Carmo say that the practice of Coco of Tebei comes from past generations, and with great pride, they cite their grandparents and great-grandparents as people who helped cultivate this tradition. In his memories, the coco dance is associated with the construction of mud houses, when families gathered together to "build up" a new house. The Coco of Tebei is sung by women and danced by couples. It does not use instruments, and the dancers' footsteps mark the rhythmic base. The sound that results from the singing added to the rhythm of the footfall reminds us, in a way, of an indigenous ritual, which is characterized by the contrast in timbre between the metal of female voices and the dry sound of the footfall on the ground, and by the absence of nuances in each of the elements. The Group is made up of singers Maria do Carmo de Jesus, Nivalda Rosa Gomes do Nascimento, and Maria Nazaré Nunes dos Santos and dancers José Lira dos Santos and Janaina Maria dos Santos, Edna Nivalda do Nascimento Silva and Agnaldo José da Silva, Genivaldo Lira dos Santos and Edilane dos Santos. (Projeto Sonora Brasil, 2017-2018)

During the 1st meeting of the Casa de Samba de Santo Amaro da Purificação in Bahia in 2007, the content recorded and produced during the event's seminars was registered in the IPHAN<sup>8</sup> Annals. In the article "Cocos do Nordeste" by researcher Carlos Sandroni, the author relates the coco dance to the collective work of calling on neighbors to dance on the dirt floor, also attested in Europe in the 20th century. About the Tebei Coco, Sandroni comments:

The dance in question is called "tebei" but is locally considered a coco dance. The coco dance differs from the *embolada coco* accompanied by a tambourine, as it is from the coastal *coco de roda* accompanied by bass and snare drums. The dance is done in pairs, and there is no arrangement in a circle, much less the *umbigada* (which we will discuss next). Singing is mainly female responsibility, and the musical accompaniment is provided by the dancers' feet tapping and rhythmic clapping in moments of most extraordinary enthusiasm. (Sandroni, 2011, p.53)

In 1938, the researcher Mário de Andrade's caravan traveled through the North and Northeast of Brazil and had already recorded the Coco of Tebei in its missions to catalog the so-called "folkloric"<sup>9</sup> or popular manifestations of the time.

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<sup>8</sup> Institute of Historical and Artistic Heritage, a federal body that protects and cares for Brazilian cultural heritage, has the preservation of Brazilian popular culture within the scope of its mission in the integrated value chain. Source: <https://www.gov.br/iphan/pt-br>

<sup>9</sup> The quotation marks are used in this context from a historical perspective due to the use of this expression at the time of Mario de Andrade in his research in the 1920s and which extends (the term "folklore") until the mid-1970s. as a possibility that this use was inclusive in the framework of

With the tour promoted by SESC in 2018, Grupo Coco of Tebei gained national and international prominence. It became the subject of documentaries, television programs, and international presentations.

Maria Ignez Novais Ayala's research resulting from SESC's "SONORA BRASIL" project for the circulation of artists and musical groups throughout Brazil between 2017 and 2018 resulted in an article entitled "Cocos do Nordeste" (2018), which was published in project notebooks. Ayala brings significant contributions that integrate the arguments of this text. She was also responsible for conducting several studies with IPHAN on the preservation nature of Coco's manifestations, which is why SESC invited her to participate in the project. According to Ayala, in these activities,

Singers and dancers are accompanied either by percussion instruments, such as the bass drum, ganzá, tambourine, snare drum, etc. or by clapping or the beat of the feet that mark the tempo, simulating the step that prepares the broken ground, an activity practiced in joint efforts to that this characteristic of the dance is attributed to. (Ayala, 2018, p.9)

These work rhythms dictated the rhythm of the feet, and the rhythm of the feet led the work accompanied by songs, claps, and words to help that "toil" more quickly after hours of work in the sugarcane fields, mills, and coffee plantations of the time. This community integration, accompanied by songs and dances, caused a specific type of "numbness" with the bodily, rhythmic, and melodic repetition manifested by that collective of people, believing in improving production to achieve the objectives of that task in the form of a joint effort.

Troupes refers to the sounds of stomping with shoes, clogs, or flip-flops as a percussive element, which can be accompanied by claps and singing calls such as: "Look at the *pisada!*" indicating that the step to be done is the troupe. In this "party-play," all the motivation is built by the rhythm of the coco in a playful sense in which poetic improvisations from the repertoire inherited by the ancestors inspire the participants to join the game, regardless of their prior knowledge of singing or dancing. At this moment, in the "backyard" of the house, the neighborhood arrives, in

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the concept of culture. The intention would have been to value "traditions" as "popular culture" (it would be necessary to fill this text with quotation marks) to account for the terminologies that today we refer to as "cultural manifestations" as a reference to Brazilian intangible cultural heritage.

which the shyness of the beginners mixes with the attentive and curious gaze until they give in to that collective energy and finally join in the fun. In this artistic and socio-cultural locus, the practice of Coco of Tebei is constructed. (AYALA, 2018)

In Coco of Tebei, Ayala indicates its similarity to indigenous rituals, given its territorial and cultural proximity to the indigenous people of Pankararu. According to Ayala,

The sound that results from the singing added to the rhythm of the footfall, reminds us, in a certain way, of an indigenous ritual, which is characterized by the contrast in timbre between the metal of the female voices and the dry sound of the footfall on the ground, and by the absence of nuances in each of the elements. Also, part of the Group's memory is the singing of the rojão, associated with using the hoe to prepare the land for planting. (Ayala, 2018, p.36)

In an interview given to the researchers of this study, Janaina Santos, member of the Coco of Tebei Group and daughter of “*brincantes*” of the traditional practitioners of the dance, with whom she learned to dance and sing, comments on the fact of this territorial proximity of the Olho D'Água do Bruno community to the Pankararus indigenous land, both located approximately 10 km from Pancaratu. Janaina says in her interview that her partner is indigenous from this ethnic community, and everyone constantly participates in these two communities' festivals. The *toré*<sup>10</sup>, the *Praiás* dance<sup>11</sup>, and other rituals practiced by the Pankararus are known to the people of the Group.

We reinforce the importance of sharing this information passed on orally. We can experience this as part of a Coco de Toré workshop – a counter-clockwise dance taught by master Nilton Jr. in Florianópolis - SC, in June 2023 and added details regarding this fact. According to Nilton Jr.<sup>12</sup>, musician and indigenous researcher from Coco of *Toré*, Coco of

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<sup>10</sup> The term *toré* descends from popular indigenous jargon and designates circular dances performed in festivities or religious ceremonies.

<sup>11</sup> The preparations begin early in the morning, with the singers singing the songs that will attract the *Praiás*. Soon after, in the afternoon, the umbu arrowing begins, in which the Indians organize a competition to knock down a bunch of umbu from the *umbuzeira* tree. In this game, the first one to get it wins the offering they dropped. Source: <https://4parede.com/06-festas-e-rituais-a-performance-dos-rituais-de-iniciacao-na-aldeia-pankararu/>

<sup>12</sup> The Musician Nilton Jr. has a recognized work in promoting Coco of Toré by giving workshops on music and dance and its indigenous origins as a counter-clockwise circular dance, as a time relationship that is not Western like the most ancestral clock. Likewise, with emphasis on the Master's Pandeiro and its characteristics. In June 2023, Nilton Jr. was in the city of Florianópolis, where one of the authors of this text was present and collected the information given orally to complement this research.



Tebei has strong indigenous influences because where it manifests itself, it is on the path to the village of the Pankararus indigenous people. That entire territory was a single sesmaria, not even being possible to indicate its origins in Pernambuco or Alagoas, where Coco of Tebei is found.

Janaina Santos also commented on the importance of SESC's Sonora Brasil project between 2017 and 2018, which took the Group to all states in Brazil (except Roraima) and how this reflected in strengthening both the maintenance of the Group's activities and its artistic improvement for presentations outside the community. When constructing the program to be presented publicly, Janaina explained that they had to choreograph the game, as this *terreiro*-stage transposition required a new aesthetic and technical structure for artistic practice.

Ayala (2018) reinforces as a characteristic of Coco of Tebei, the work chants carried out in the form of a joint effort to level the dirt floor in which tap dancing would be a "tool" for punching, not just a component of the choreography or accompaniment, but over time it lost this function and gained an aesthetic contour in following the corners.

During the interview with Janaina Santos, she reinforces that the same aspects of "treading" the clay to flatten the floor and plastering the houses are maintained in the demonstrations. He reports that even today when houses are no longer built this way in the community, the custom is maintained by the reinforcement of telling this story to those who come to play.

#### 4. Preliminary results

Regarding the elements of the scene - The documentary Tebei (2008), available on the internet, tells the day-to-day life of the Olho D'Água do Bruno community, where Coco of Tebei is practiced. In this material, the directors interview people from the community, highlighting

the sisters Maria Araújo, Maria Feitosa, Antônia Germana, and Maria do Carmo, who are responsible for keeping the tradition alive in the community, as well as representing the Coco of Tebei culture in external presentations as publicity. Figure 1 shows a frame from the documentary in which Coco of Tebei is practicing on the “clay floor” in the village.



Figure. 1. TEBEI. Frame from the short documentary. Directed by: Gustavo Vilar, Hamilton Costa, Paloma Granjeiro and Pedro Rampazzo. Production: Sambada Comunicação e Cultura. 1 video (21 min 22 sec). HD format. CurtaDoc, 2008. HD format. 2008. Available at: <https://curtadoc.tv/curta/cultura-popular/tebei/>.

The participants' clothes are everyday clothes, not dance uniforms. We noticed they have some common characteristics, such as skirts above the knee, colorful blouses for women, and trousers, shirts, and hats for men. They wear flat sandals or flip-flops and closed leather shoes on their feet. Men wear a type of rounded, short-brimmed bowler hat. The location is a plot of land next to a house in a northeastern hinterland landscape, characteristic of the area. The singers and dancers are in the same space, sharing the singing and tap dancing while dancing in pairs. In the documentary, it is possible to hear the muffled sound of feet in this prominent scene in contrast to the high-pitched sound of the female voices that lead the song.

Another scene from the documentary shows the Group's presentation at a public event, represented in Figure 2.



Figure. 2. TEBEI. Frame from the short documentary. Directed by: Gustavo Vilar, Hamilton Costa, Paloma Granjeiro and Pedro Rampazzo. Production: Sambada Comunicação e Cultura. 1 video (21 min 22 sec). HD format. CurtaDoc, 2008. HD format. 2008. Available at: <https://curtadoc.tv/curta/cultura-popular/tebei/>.

On that occasion, the Group structured the presentation according to the model choreographed for the scene, as Janaina had already indicated in her interview. The clothes are now combined in white colors. The singers are positioned on one side of the theater stage, facing the audience, holding microphones, and the dancers are in the center of the stage in pairs of men and women. In an excerpt from the interview with the documentary's directors, sisters Maria Araújo and Maria Feitosa are asked if “they had been nervous when performing in front of a large audience.” One responds, “I didn’t miss a step or a corner”. This saying demonstrates a concern about getting it right or wrong that permeates the dramatic context, unlike spontaneity, where the Group presents itself in the community.

In Figures 3 and 4, the photos were taken while the Group passed through Porto Velho on the Sonora Brasil tour by SESC Nacional in 2017.



Figure 3. Tebei Coco. The dance is rhythmic by stepping on the floor. The record was made during the presentation at SESC's Sonora Brasil Program in 2017 in Porto Velho and published on Agenda Porto Velho's digital portal. Photo: Leonardo Valério. Source: <http://agendaportovelho.com/blog/coco-de-tebei-encerra-programacao-do-sonora-brasil/>



Figure 4. Tebei Coco. The dance is rhythmic by stepping on the floor. The record was made during the presentation at SESC's Sonora Brasil Program in 2017 in Porto Velho. Published on the digital portal Agenda Porto Velho. Photo: Leonardo Valério. Source: <http://agendaportovelho.com/blog/coco-de-tebei-encerra-programacao-do-sonora-brasil/>

In the photos, we can see that the pairs are dressed in matching outfits. Women appear in chintz skirts in colorful reds, yellows, oranges, printed with colorful flowers and green leaves. The height of the skirt touches the shin. The blouses are white-tailored fabric with chintz ruffles matching the skirts. On the feet, the flat sandal is decorated with prints of birds on the leather on the back, and on the front, red leather straps with



a beaded stone in the center. The men wear beige twill pants, blue tailored fabric shirts, brown leather shoes, and handcrafted leather toppers. The setting is a stage at Teatro Um in the city of Porto Velho, and the texture of the scene is built with lights in amber and white tones, creating shadows between the lights and the stage floor.

In an interview carried out on 09/26/2023 with the member of Grupo Coco of Tebei, done via video call, Janaina comments on some differences she identified between when the game is played in the yard and on stage:

The dance done in a *terreiro*, inside a house, differs from when it is done on stage because the voices are limited, there is a certain number of people on stage, and here where we live, there is no specific amount. There are many voices, and many feet are hitting the ground. I think the coco being danced in the most natural way possible is much more beautiful... Rehearsed is more “organized,” and I think the more people there are, the more beautiful it is. The more people there are, the more beautiful Coco of Tebei is. The more people singing and dancing, the more beautiful it is. You feel the voices like that. It gets into your soul, you feel something, an excellent feeling with all those voices singing the same lyrics, and depending on the song, you go one way, then you turn the other way. And I don't know how to explain it very well, but it's as if there was a step memorized and everyone was doing it together (Janaina Santos, 2023)

In this interview, we realized that both things are essential for the Group when they dance in the “*terreiro*” and on stage. Janaina states that “they feel happy and satisfied with their performances on stage. They feel valued”, but the practice in the community in the form of a party with food and drinks is an emotional moment.

*Regarding the tap troupes* - The coco troupes are perhaps the best known in Brazil. In Tacaratu, in the backlands of Pernambuco, the Coco of Tebei group represents a tradition dating back more than 100 years. In it, tap dancing is a fundamental element in the structure of the dramaturgy while they sing and dance. This cultural manifestation does not require musical instruments, making it unique within the context of popular cultures. The tapping of the feet sets the rhythm of the songs, and the dance in pairs is performed with linked arms that alternate from right to left, rotating around the pair.

When observing the performance of Coco of Tebei during the Sonora Brasil project tour in 2017 in the city of Itajaí<sup>13</sup>, it was possible to witness this manifestation live. The performance was entirely choreographed; the couples wore matching clothes, and the singers and dancers mixed in singing, dancing, and tap dancing. The direct observation of tap dancing without accompanying musical instruments was exciting. The contrasts of the lower timbres of the sounds of the feet in acoustic shoes, that is, without flat irons or microphones, with the high voices of the singers and interspersed with rhythmic overtones that they call “*rebatedas*” create a dramaturgical texture that is partly ritual and part scenic performance that collaborates with a perspective mentioned throughout this text, with the possibility of having been influenced by the indigenous community that settles in that territory together with the Coco of Tebei group. One of the most significant meanings of this opportunity to watch it live was the conversation after the show in which the Marias sisters could share their passion for this cultural event with the audience. It is contagious to see the effort to preserve and overcome all the challenges that the community of the Pernambuco backlands, of farmers and weavers who find joy in dancing the Coco of Tebei in moments of social coexistence to sing, dance, eat, date, and be happy!

By dispensing with the use of musical instruments in the dramaturgical structure as observed by its aesthetic, poetic, and technical structure, there was no departure from the theories of the inseparable “singing-dancing-drumming” we seek in this field of research. But, somehow, the sound produced by the firm and present tap dancing during the performance fulfilled the sound function, simulating the sounds of drums and batuques, for example. In other words, the instrument itself is not present, but its performance is complemented by the percussion of the feet of the dancers' tap troupes. In an interview made for the documentary “*Caminhos do Coco*”<sup>14</sup> (2016), in which he presents Coco of

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<sup>13</sup> In November 2017, Sonora Brasil passed through the city of Itajaí (SC), bringing coco from this year's program. On the occasion, the researcher and one of the authors of this text, Ana Beatriz, known as Bia Mattar, followed the presentation of the coco groups in the program, including Coco of Tebei. As a researcher in tap dancing and interested in Brazilian cultural manifestations as an influence on artistic creation in her professional work, she has dedicated herself to researching tap dancing in popular dance troupes over the years. Coco of Tebei aroused particular interest due to the outstanding tap dancing, without the accompaniment of musical instruments, and how the sound incorporated the movements and gestures of the players.

<sup>14</sup> *Caminhos do Coco* is a documentary by Coletivo Ganzá that shows the direction that the rhythm of popular coco culture has taken in six northeastern states since its origins. From the backlands

Tebei, one of the participants reports that he preferred to tap dance at the end of time because he saw a player doing it and he thought he could do it as well. Soon after, a colleague from the same collective says it is better for him not to “flourish,” so he keeps the troupe in binary time. Now, this did not change the structure of the dance due to the personal choices of the practitioners; however, the sound with which each troupe performed the tap dance changed the rhythmic structure. Therefore, it is impossible to define whether the rhythms of the feet chosen by the individuals changed the dance or whether the choices of the individuals altered the dance and even if what matters is the relationship between the individual and the social relationship in which the game is inserted.

Technically, the body assumes performative and virtuoso movements in which the troupes leave a legacy of steps and forms that students, players, and participants can practice during on-site activities in groups, collectives, and ethnic communities but can also be shared in courses specific to popular dances in formal and informal contexts.

We realized in this study that when researching dances in the context of popular cultural manifestations, in an attempt to relate more closely to these manifestations, we often worry about how we are going to “get,” learn, and grasp a particular step, a turning movement, a troupe, a tap dance. This is where we seem to miss what is fundamental to dancing the dances of cultures with different ethnic origins. We emphasize this because the “together,” the “compound,” and the “continuum,” is an idea of a trilogy of manifestation that comes close to what was conceptualized by the Congolese philosopher Bunseki Fu-Kiau and as the “sing-dance-drum,” are inseparable. It is evident in the Coco of Tebei throughout the dramaturgical structure, as experienced in the terreiros and on the stage. We can identify that this also happens in axé do *terreiro*. In the energy of the context in which the manifestation takes place and gives power to the individual. In the blessing of the patron saints of the June cycle festivals. The flowing wisdom of indigenous chiefs and

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to the coast, passing through quilombos and rural areas, the documentary journeys through this rich universe in the company of masters of knowledge, men and women of hope, guardians of oral tradition, and messengers of joy. Among the groups that make up the documentary, Coco of Tebei de Tacaratu was included in the production. Source: [https://www.youtube.com/watch?v=WVP\\_vXb\\_GLk](https://www.youtube.com/watch?v=WVP_vXb_GLk)

chiefs. The strength of the collective in a circle, holding hands or in pairs, all creates a field that we will call in this study conscious and unconscious *transforças*<sup>15</sup> that are ontological to the field of forms in which dances are practiced in community contexts of original peoples, of Afro-Brazilian traditions Brazilian-American Indians determined by their aesthetic, poetic and technical singularities.

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<sup>15</sup> We take the liberty of using the term *transforce* in the sense of crossing and transforming the field of forces of dance, music, and singing in this inseparable continuum, but which also transforms the power of one and the other. Interestingly, we found a toy brand with the same name when researching the term. These are building dolls, generally large, solid, and muscular, and interestingly they have the following text in the description: "The *Transforce* Fire Xalingo Brinquedos building block is made up of 58 pieces. Develops motor coordination and differentiation skills between parts and wholes."





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PPGDAN  
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*Anda*  
associação nacional de  
pesquisadores em dança