

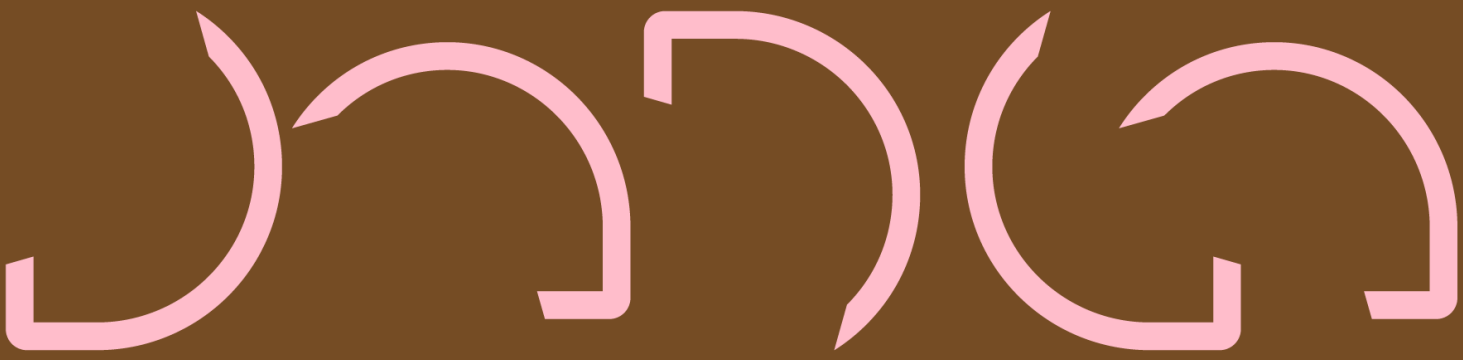
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*The use of the 3F's - feeling, flow,
flava - as an ethnic analysis system
- aesthetic in dance:
knowledge production on Hip Hop, stem
from Breaking*

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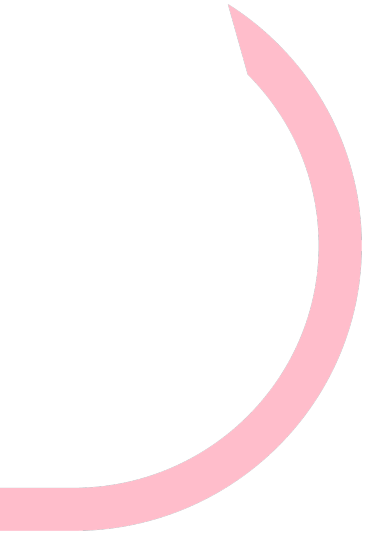
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ABSTRACT

Breaking culture is a means of producing, maintaining, transmitting and co-creating knowledge, anchored in African cosmologies and African-American diaspora. Its framework includes the categories of the 3F's - Feeling, Flow and Flava - as indicators for the technical and qualitative analysis of the dance of the members of its community. Despite being well known and already established in its environment, with records and subtexts on its use, practice and functionality, until now there has been no specific writing on its functioning as a system of ethnic, ethical and aesthetic analysis in dance. We use the material about Breaking by Tricia Rose, Imani K. Johnson, Joseph Schloss and Moncell Durden. And use Muniz Sodré, Eduardo Oliveira and Jairson Bispo to reflect about ancestry in dance. With this, we hope to amplify the space for critical-reflexive thinking and the production of Knowledge in dance based on Breaking with its community in the academic sphere.

KEYWORDS: Dance; Breaking; Flow; Feeling; Flava.



The use of the 3F's - *feeling, flow, flava* - as an ethnic analysis system - aesthetic in dance: knowledge production on *Hip Hop*, stem from *Breaking*

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Perspective

Breaking¹, being a culture with its own foundations and principles, linked, unfolded and overflowed in the African cosmologies of the Black Diaspora in the Americas, becomes a source of production, maintenance, co-creation and dissemination of knowledge through its art and culture. There are many ways to interpret and understand facts and their historical outcomes. There is much history that needs to be told by more dissident versions, other voices and perspectives.

The ideas of the Nigerian writer Chimamanda Adichie² (2009) in her talk for TED Talks entitled: "The danger of a single story" are in line with the idea of presenting this article from different perspectives and approaches, that is, across a unique story. In this talk, Chimamanda states that knowing just one story can lead people to make mistakes and cites as an example her own experience as a foreign student in the USA at the age of 19. Chimamanda found that her roommate was disappointed and confused to learn that her English was good, because the official language of her country Nigeria was English, as well as the "tribal song" requested by her roommate, and the one she knew was by the American singer Mariah Carey.

Chimamanda also describes the surprise she had upon learning that the story of the boy named Fide who worked in her home in the city of Lagos in Nigeria, was more than simply the story of his poverty as told repeatedly by his mother, as she, when visiting the village, one weekend, found out that his family made beautiful raffia baskets. This means that the story of Fide, her family and her own story were beyond what had been said or imagined about both, that is, there are many other things that we do not know or that have

¹ Born in the 1970s in New York/USA, *Breaking* is a constituent part of Hip Hop culture and at the same time, a culture in itself that has its principles and foundations contiguous to Hip Hop. It arises from a succession of factors, local and global historical moments that impact Afro-Latin culture. For a better understanding of the historical political and sociocultural context in the USA, and in New York specifically, related to the birth of Hip Hop culture, consult the book *Barulho de Preto* by Tricia Rose, 2021.

² To see the full talk: Chimamanda Adichie (verbal information, translated and subtitled in Portuguese) talk on TED TALKS - Quick Conversations) "The danger of a single story", Oxford University. Oxford- England, July 2009. available at: <https://www.youtube.com/watch?v=ZUtLR1ZWtEY>. Accessed on 04/12/2024.

not yet been said about things, places and people. Thus concludes the Nigerian writer, signaling the danger of the single story.

From this perspective, there are many paths that lead to the same meeting point. Hip Hop and Breaking culture are generally seen and interpreted as a subculture. Something inferior, of less value and with superficial foundations and principles. In the case of a culture that is the result of black diaspora and its descendants, faced with a prejudiced and racist, imperialist and white supremacist historical, political and ideological context, black cultures and indigenous peoples need to constantly prove and affirm their value in the face of white and Euro-referenced normative status quo.

The Breaking culture is generally branded as a marginal dance, with subversive, dangerous moral and ethical principles that distort people from good character and unblemished social and moral coexistence. However, this prejudiced view and misunderstanding do not do justice to all the richness and substantiality that its foundations possess and advocate. Joseph Schloss explains to us:

Likewise, the way b-boys preserve and transmit their culture is consistent with what can be found in other cultural cultures around the world. The concept of foundation as a core set of traditional ideas that must be mastered by individual practitioners so that they can then improvise a personal vision that is consistent with the values of the larger community, is found in everything from karate to southern Indian classical music. Again, this is an example of how many elements of hip-hop culture are formally taught according to a specific philosophical scheme. And again, we must ask why would anyone expect this not to be the case. The complexity of the b-boy aesthetic, and the amount of intellectual energy that b-boys and b-girls spend on philosophical discussion about it, is also not surprising. The fact that people in specific situations have designed a form of expression that allows them to make abstract statements about things that are important to them is consistent with the vast majority of artistic expression in the world (Schloss, 2009, pg. 156).

I risk going beyond Schloss and thinking: since this culture originates from Afro-descendants and Latinos, its structure and functioning have a different logic. Even the crosses with Western culture, which promote diverse developments and impacts on this structure and dynamics, often even in paradox, only confirm the complexity inherent to this culture and the need to promote research

and critical reflections about it from within. , through its natives, with and in respect for its ancestors.

There's much to say about Breaking that hasn't yet been said. And so that it doesn't have just a single story, as Chimamanda warns us, we intend to approach Breaking as a fruitful way of producing knowledge, and the use of the 3F's - *Feeling, Flow and Flava* - as an ethnic, ethical, historical, and social analysis system in dance.

When we understand dance as a political act, understanding the ground on which Breaking and its language are based, is of fundamental importance. This floor is not configured as something fixed and immobile. On the contrary, "it's a shaky ground. (...) a repositioning to position thought differently. The non-linearity of the ground to punctuate the non-linearity of thought" (Bispo, 2021, p.18). In other words, it is necessary to pay attention to the non-linearity of life, cultures, social dynamics, artistic practice, among other elements and characteristics typical of a countercolonial dance. This non-linearity is transformed into a way of being, knowing and doing, with the world outside the Eurocentric cosmoperception. It is about thinking from the order of senses and feeling, transcending and giving new meaning to the perception of time and space, within the experience. This way, this floor becomes suspended, fluid, dynamic, mobile and timeless. It is important to bring the political and ethical perspective contained in the aesthetics and affections manifested and intended in the movements produced, created and unfolded with Breaking and which transcends dance and the act of dancing as something that ends within itself. In fact, each gesture and movement produced is filled with meanings that express and exude a universe of knowledge, doing and knowing.

Fruit of the crossroads, the foundation of Breaking is multiple, complex, with many layers, overlaps and crossings. Born in the in-between (border zone) that involves the local and the global³, Breaking carries with it the spirit of struggles and social

³ "In between" refers to historical moments of transition in the history of humanity that determine new contexts and represent a split or crack in the historical continuity of what had been developed until then. In this sense, the 1970s are marked by the 3rd feminist wave, the Vietnam War, the

movements for human rights, against racism, against the genocide of black and Afro-Latin populations, the fight for life and well-being, the right to exist and to be, that is, the right to belong and enjoy freedom. In this sense, its artistic manifestation carries the essence and dynamic principle of Êşù⁴, being of a transgressive and undisciplinatory nature in the face of institutions that seek to curtail, restrict, limit, impose rules and establish practices that inhibit critical-reflective, political, ethical and aesthetic deepening and development of its movement and event. Breaking, from this perspective, establishes the game, just like capoeira, embodying the enchanted world of the the player, dialoguing and interfering in spaces and forms granted by the colonial tradition.

Ken Swift, b-boy from Rock Steady Crew - NY/USA, considered the prince of Breaking, during a class in 2011⁵, said that the brilliance of Breaking and its beauty reside in the character of unpredictability. This unpredictability is manifested in the game through the displacement of the logic of rationalized thought towards feeling and the transgression of the pre-established status quo, mainly through experience, that is, it is legitimized through the creation of new possible paths and paths that play with the space-time relationship, mocking and parodying what is visible and rigid as a norm. It resembles the trickery inherent to the game of capoeira, in the sense of an immanent and intentional movement that creates diversion strategies and, simultaneously, defense and attack.

The episteme of Breaking goes through the black existential struggle that is updated every moment. In the era of decolonization, Eduardo Oliveira (2023)⁶ brings the following reflection: more difficult than decolonizing thought is decolonizing affections. As affects are of the order of feeling and subjectivity, they are constructed politically, ideologically and collectively beyond the

independence of many colonized countries in Africa, an intensification of the Cold War, coups d'état and military dictatorships in Latin America, including Brazil, among other countries.

⁴ "Divinity with different attributes linked to communication between heaven and Earth, paths and fertility" (Beniste, 2020, p.218).

⁵ Ken Swift's speech took place during a regular class, taught by him at a dance studio in New York, USA, in 2011. At the time, I, Ifádámiláre Ōjèyímiká (Louise L. de Oliveira), was on a cultural exchange for study and improvement of my urban dance techniques related to Hip Hop culture and Breaking.

⁶ To access the complete class: Oliveira, Eduardo. Class 09 of the course Essays on African Philosophy: Cartographies of the Sun - African-Brazilian Epistemology. - ICL. Available at: https://www.youtube.com/watch?v=SkSz_d335c8&feature=youtu.be. Accessed on 11/14/2023.

individual. They are at the basis of aesthetic perceptions and act on the perception that is constructed about the other, defining the thought and praxis/behavior regarding them. When talking about decolonizing affections, I want to invite the reader to transgress their way of thinking, allowing themselves to feel and perceive the production of knowledge through other routes contiguous to the rational and Cartesian way. It is, in parallel, identifying this mode as having the same potential, perhaps with more depth and intensity, operating through other senses and manifesting itself through action and bodily movement, that is, through “*experivivência*”⁷ (experience). A way of happening and producing knowledge anchored in African, indigenous and Afro-diasporic knowledge, practices and cosmoperceptions that produce from the body and feeling, without being limited to unity and/or duality, but contemplating every possible field of diversity, which inevitably operates not through similarity and reproduction but through difference and multiple meanings.

“Na veia” (“*In the vein*”)⁸

Moncell “ill Kozby” Durden, in his documentary *Everything Remains Raw: a historical perspective of Hip Hop dance*, seeks to denounce, record and foment the power struggle triggered by narratives in the history of North American dance. It brings the perspective of Afro-descendants and Afro-Latinos, as well as their contributions to the production of American knowledge and culture, made invisible and silenced by the system and whiteness. The documentary filmmaker does this specifically about the manifestations that influenced, contributed and unfolded in the dances of Hip Hop culture. The material demonstrates the *arkhé*⁹

⁷ “Experivivência” here is brought by me in the sum of experience with the living of culture in its constancy, referring to and forging a philosophy, its own lifestyle that is created in the principles and foundations of Afro-referenced cosmoperceptive praxis.

⁸ “Na veia” (“In the vein”) represents a Breaking jargon transmitted to me by the *bboy* Gordin from *Black Spin*, in Federal District, which means embodying the movement and fundamentals of Breaking to such an extent that you no longer need to reason to dance. Just feel the dance, making all its expressiveness fluid; emotions in dialogue with the other components of Breaking culture.

⁹ Term presented by Muniz Sodré in his book *Pensar Nagô* (2017, p.83). For the author, *arkhé* is felt as the radiation of an active corporeality, from which comes potency (*axé*) with its modes of communion and differentiation. It is sensitiveness as an original protodisposition of the common, that engenders the unity of the senses and the analogical (non-dialectical) conversion of one into

and the aesthetic characteristics of African cosmologies, manifested in urban dances, in their form of event, transformation and continuity.

The documentary brings together testimonies from many historical personalities who contributed and were part of the creation, production, dissemination, promotion, maintenance and transmission of North American black culture, mainly through dance, who find themselves on the margins of an elitist culture, without due recognition and visibility pertinent to their value, greatness and contributions. By bringing the form of production and manifestation of black North American culture in dance based on the principles and foundations found within African cosmologies - pertinent to a cosmogram that brings together, in addition to a body technique, ethical, aesthetic, moral, philosophical principles and strategies of survival, (re)existence and resistance in the face of structural, institutional racism, violence and state oppression – it is possible to perceive paths and similarities in the processes of transformation and developments of North American black dances and culture, as well as to observe carefully the production, transmission and maintenance of knowledge with the body to the detriment and comparison with the way this occurs within other cultures, also originating from the black diaspora and in Africa.

Frankie Manning (Durden, 2022), Lindy Hopper's dancer¹⁰ in the first decade of the 20th century, reveals “we are sensations. We feel what we are doing”¹¹ when reflecting on the relationship between dance and music, their interaction and the way this occurs within Afro-descendant culture in comparison to white North American culture. The artist refers to the fact that black dancers, and also the black community in general, in North American black culture and dances, do not use counting to guide themselves in

another, revealing the connaturality or co-belonging between body and world. In the same work, Sodré adds and states that the origin or arkhé constitutes the temporality that grants existence and meaning to facts, not as an ineffable source of realities or as a structure that confirms the validity of existential acts, but rather as a “disposition” that is historically constructed in the diaspora.

¹⁰ North American black dance from the 1920s-1930s.

¹¹ Speech taken from a statement in the documentary film “*Everything Remains Raw: a historical perspective of Hip Hop dance*”. In the excerpt in question, Frankie Manning talks about how black dancers relate to black music and how the interaction between the two occurs.

music and their artistic manifestations. He, together with other personalities, brings the importance and foundation of feeling in the construction and establishment of dialogue with music, equally filled with signs, a process in which both (music and performer) are infused with ancestry¹². Music, in many African, Amerindian and Afro-diasporic traditions, is a source of connection and communication between the planes of immanence and transcendence.

Boulaga, Camaron philosopher, says that: "feeling is the original communication with the world, it is being in the world as a living body. Feeling is the mode of presence in the simultaneous totality of things and beings. Feeling is the human body as a primordial understanding of the world. Man is not himself by derivation or, progressively, by stages. He is once and for all himself, being in himself together with things and others, in the current world. Feeling is the correspondence to this presence [...]. Through the feeling of the body, man is not only in the world, but the world is in him. He is the world." [...] Knowledge is not just acquired, it is incorporated (Boulaga apud Sodr , 2017, p.106-107).

Following a similar line of reasoning, recording, production and dispute of knowledge in the scientific and academic world, Imani Kai Johnson (2022) analyzes and studies African aesthetics and the epistemologies existing in Breaking and Hip Hop culture from the black diaspora. In her book - *Dark Matter in Breaking Cyphers: the life of Africanist aesthetics in global Hip Hop*, the author identifies, reports and analyzes the ritual process of the *cyphers* (dance circles), their immanent codes that are often not externalized in words, but read bodily in space by those who attend and are part of the *Breaking* culture.

Breaking co-creates, produces, transmits and maintains ethical, aesthetic, philosophical and moral knowledge based on praxis and the incorporation of immanent knowledge and foundations that reverberate and unfold in the black and Afro-Latin diaspora through, above all, its own dialect and knowledge of your

¹² Ancestry here is understood based on the reflection and analysis of Eduardo Oliveira in the podcast Filosofia Pop, edition #030 - Filosofia Africana: Ancestralidade (2016). In this podcast he talks about his academic research and outlines the path taken based on his perceptions in which ancestry initially appears as blood and symbolic relationships, and later also presents itself as a political epistemological category of the black African tradition recreated and reconstructed in the diaspora from the experience of these people.

environment. This dialect transits and unfolds from the language of Hip Hop culture, always in confluence with its ancestral and historical Afro-Latin arkhé. Having been a b-girl for almost 20 years, having traveled to other countries and nationally to compete, judge and participate in Breaking parties and events, in addition to having lived for a period in New York/USA, I experience, embody and identify with a great deal of part of what the authors above bring about and regarding Breaking culture. Based on my experience, together and supported by the study and theoretical deepening of the forms of manifestation and production of knowledge in Breaking, I bring to the academic arena the terms Feeling, Flow and Flava, known as the 3Fs within Breaking, as a system of ethnic and aesthetic analysis in Dance.

The 3Fs are terms coined within the Breaking community that analyze, recognize and substantiate the dance of breakers, dialoguing and presenting the arkhé of African cosmologies in the black diaspora. They are often found in literature in a subjective, not such explicit way, as subtexts used to validate and recognize the ancestry and origin of gestures, technique, culture and expressiveness manifested in dance, as well as identification devices for subjectivation and identity construction. of the breakers. Despite appearing this way most of the time, within the Breaking dance communities, these are well-known terms and already consolidated regarding their meanings and functionality.

In the research carried out in accordance with the literature produced on Breaking, I found a fourth “F”, specifically related to the foundations of Breaking culture and dance. However, because this definition of 4°F is not part of my experience and ancestral lineage within Breaking, I do not bring it here as a topic or constituent item of the analysis system, moreover because I understand – from my lineage and perspective within the culture – that this foundation brought in this other lineage, here is immanent in the entire system and permeates all categories, constituting a background, a kind of pre-system and conditioning for the analysis of Breaking dance. Having said that, it is important to make it clear that there is no value judgment here on the aspect

that advocates the 4F's, and that, in the case of such a complex and rich culture, these variations enrich the culture without compromising or distancing itself from the basic principles that constitute the roots of the culture in question.

Therefore, *Flava*, whose nomenclature can also be found as “*flavor / flavour*”, is the identity and subjective construction of breakers and the *Breaking* community, developed from ancestry, creation/creativity in dialogue with the culture, community and collective of the *Breaking* dance. It both overflows and communicates the characteristics and edges through which *Breaking* transits and also individualizes the breaker in the sense of its uniqueness and value in a flow of development of self-esteem, autonomy, identity, belonging and fundamental dialogical dynamics in the political-ideological and social context. confronting the genocide of the black population in the world. From this perspective, it deepens and densifies the aesthetic conception of this expression and artistic practice, as it complexifies its understanding by sewing it, without depriving it, of its Afro-diasporic ancestral bond of a political, philosophical, ethical and aesthetic nature. For *b-boy* Poe One, *flavor* is “the way you look, the way you speak, the way you move, it’s a certain energy you project” (Poe One apud Santos, 2010, 2023, pg. 86).

Breaking updates community construction and belonging through *crews*, *jams*, *cyphers*, *battles*, parties and events. Through his experience, the *breaker* moves through the ethical, moral, ethnic and aesthetic values of African and Afro-diasporic cosmologies immanent in the culture of *Breaking*. *Flava*, in this sense, is configured as your fingerprint and DNA. When moving, being and transiting through the culture of *Breaking*, as well as in many other traditional African cultures and peoples, through its orality it is possible to identify, (re)know and understand the references, trajectories, histories and ancestry embodied in the performativity of the breaker and in its subjectivity. This way, it is possible to know, for example, your country of origin, state, neighborhood, *crew*, dancing time, dominant skills and also those to be developed or not. *Flava* translates the uniqueness of the

individual, but at the same time makes evident his ancestry, the immanent aesthetic, ethical, ethnic and moral values and principles, denoting his singular character and triggering his lineage, his beliefs, his belonging and his social place, in a micro and macro systemic within the *Breaking* culture.

Flow, which in literal translation into Portuguese means “fluxo”, if applied to dances in general as flow has to do with fluency of movement and precisely for this reason it is often understood in this way in *Breaking*. However, as we will see below, *Flow* is configured in an analysis category that overflows and unfolds this concept, becoming much more than that.

From this perspective, as flow or fluency, the *Flow* of movement concerns not only to how people move, but how they perform their movements, issues also co-implicated with what the German choreographer Pina Bausch (1940-2009) stated about her dancers and their movements, as she made it clear that she was not concerned with how they moved, but what, or what issues influenced their movements, what moved them. That said, it is worth mentioning the Brazilian dance scholar, André Lepecki (2012)¹³. For this Brazilian artist and researcher, the way to escape hierarchical ways of doing dance is to understand them as body politics or choreopolitics. From this perspective, *Flow* represents Breaker's integrated communication with his dance in different technical aspects in its poetic and political dimension. In this way, the *Flow* of movement is in connection with music, technical-body control, the capacity and ability to perform variations in dynamics, as well as rhythm and movement in their spatio-temporal relationship, perception and self-observation, self-expression, improvisation, passion, anger, revolt, love and freedom in dancing.

The mastery and technical use of the fundamentals of *Breaking*, the development of its vocabulary, co-creation and the exercise of creativity in line with the symbolic, aesthetic and ethical

¹³ Associate Professor in the Department of Performance Studies at New York University's Tisch School of the Arts.

universe of this culture, make this category of analysis tension the foundational margins of the technique and transcend global black diasporic territoriality in a spiral exercise, simultaneously cyclical and of contraction/expansion of the becoming gesture expressed in dance movement. This way, *flow* acts and uses *toprocks*, *drops*, *footworks*, *freezes*, *power moves*¹⁴ and acrobatics in dynamics, development and developments both internal to each of its elements, individually, and in contiguity within the same foundation and in consonance and dialogue with the other elements.

Furthermore, it also dialogues “borderly” with the space-time of the event, with the music and its elements, with the public and other surrounding beings. Thus *Flow*, in the unpredictability brought by Ken Swift, becomes a tool and home within its own category. As a connecting and overflowing link, *Flow* promotes suspension from the ground while reifying the dynamic principle of *Êşù*. This means that suspension from the ground requires understanding what that ground means, that is, the place where one steps to establish the dynamic principle of *Êşù* on this ground. This is in line with Lepecki's (2013) concept of what he calls “Floor Choreographic Policy”.

[... .] In other words, in our case, a Choreographic Policy of the Floor would call attention as to how choreographies determine the ways in which dances plant their feet on the floors that support them; and how different floors support different dances, transforming them, but also transforming themselves in the process. In this infinite dialectic, a co-constitutive corsonance is established between dances and their places; and between places and their dances (Lepecki, 2023, p.47).

The quote above supports thinking and observing how the bodies of male and female dancers ground themselves on the ground when they perform *Flow*. In other words, it would be like

¹⁴ **Toprock** - technical element of dance that is mostly danced at a high level; **footwork** - technical element that is mostly danced at low and medium levels; **drops** - technical transition element between toprock and footwork; **freezes** - technical element that corresponds to the freezing/pausing of the movement. It can be acrobatic or not and usually comes at the end of the movement sequence; **Power moves** - these are the strength and rotation movements that add value and degree of difficulty and complexity to the dance.

perceiving the poetic and political license of these bodies and how they are constructed and developed by the *breakers* at *Flow* in a social, historical, artistic and political context of contemporary Brazilian culture. In this sense, despite often being understood/translated only as flow, Flow is the form, how the action and relationship of the elements occurs and will occur based on the use and technical mastery, presence and incorporation of these elements by the *breakers* as subjects politicians in constant threat outside and within their dances by state power, embodied by bodies of social control and punishment; politically, here, it is once again worth correlating with Lepecki's (2013) ideas about choreopolitics.

The emergence of the political subject: effect and cause of a new understanding of choreography. In other words, choreography becomes choreopolitics when it mobilizes or assists in taking action in the gaps that are always present (but repressed, denied, camouflaged) in the fabric of urban circulation. Choreopolitics is the theoretical and practical revelation of the consensual and smooth space of circulation as the ultimate police fantasy, as there is no ground without accidents, cracks, scars of historicity. It is in the crack and in its fully potent void, it is in the accident that every ground always already is, that the political subject emerges because in it, he chooses the stumble, and, in the desire of the stumble, he sees the police delirium of blind and endless circulation (Lepecki, 2023, p.56).

Feeling is the active listening to music. From which, the dialogue with ancestry, the aesthetic principles of African, Afro-diasporic and Latin dance will be fulfilled by the *arkhé* in a concomitant flow with its event. In feeling, polyrhythms, question and answer, repetition are used, among many other founding characteristics of Afro-diasporic, Afro-Latin and African aesthetic cosmologies, in the deeper scope of surrender and presence before the senses, of the relationship with other planes of immanence and knowledge production. In line, also, with the being, in the full exercise of freedom, from the perspective of African and Amerindian cosmologies. As a political act, black music weaves many strategies and has several functionalities surrounded and filled with *Àșe*, vital energy immanent to the planes of existence, as strength and action, quality and state of the body and its faculties of achievement (Sodré, 2017, p.133). Thus, the speech of Frankie Manning, but also of

Rennie Harris and DeAndre Carroll¹⁵ (Durden, 2022), about dance and the act of dancing based on the senses in consonance, relationship and dialogue with music, brings a pertinent reflection on the expressiveness and artistic making that transcend the concept of Euro-referenced Western dance, overflowing into a way of being and acting in the face of life.

Feeling dialogues with knowledge, belonging, foundations, history, ancestry, territoriality, spirituality. By bringing it in while actively listening to the music, I affirm that it is the connecting link between the breaker, his ancestry and spirituality. It is the act of surrender at the limit of the fissure between the planes of existence, when the individual in his fullness becomes his own padê, ebó, offering to spirituality. Almost like a rite of passage, the feeling invites us into trance and connection with music in its deepest form so that the dance itself emerges, is born and manifests from it, and so that its vibratory wave can emanate through space, accessing and connecting with those present, making them living witnesses – because sensitive – *of the same experience, community and knowledge*.

“Artivism”

The choice to write this article is also a political, poetic and transgressive act, through which we intend to position ourselves as a black community, active and autonomous within its production of knowledge, concepts, systems of analysis, content, poetics, aesthetics and criticism in dance, always taking into account the black diaspora in the Americas transversalized by contemporary times and with its arkhé anchored in ancestry, mostly black and Afro-centered. In this sense, this strategy has its own structure and methods of complexity and depth, rich for the field of dance research for work developed in the field of arts, in general. Its writing, as a political and strategic act of positioning, belonging, intellectual and

¹⁵ We highlight the phrases: “*We recognize it as life*”, by Rennie Harris and “*I think there's more to culture than just the items*”, by DeAndre Carroll. Both sentences refer to critical reflections on the aesthetics, commercialization, globalization and monetization of *Hip Hop* culture. To view the full documentary: MONCELL, Durden Intangible Roots. *Everything remains raw: a historical perspective of Hip Hop dance*. Youtube, October 19, 2022. Available at: https://youtu.be/-F-j5aXs_o4. Accessed on: 06/14/2023.

ideological dispute over knowledge produced in collective and community, generates its content, elaborates its aesthetics, reaffirms and testifies its ethics and foundations. It is about positioning, reaffirming and establishing African, Afro-diasporic, Afro-Latin and Amerindian cosmologies in counterpoint to Eurocentric knowledge. This being, because we understand that knowledge is power, as well as its production and authorship require discursive strategies and historical revisionism.

The fact of being a black, bisexual and *b-girl* woman, belonging to the first *crew* formed exclusively by women in Brazil – *Brasil Style B.Girls (BsBgirls)/DF* -, a movement that as a collective body contributed to the development, dissemination, maintenance, promotion and co-creation of Breaking culture in the country, allowed me greater autonomy in writing the 3F's as a system of ethnic-aesthetic analysis in dance. At the same time, promoting, providing and disseminating Breaking knowledge academically represents the conquest and expansion of spaces for belonging and acting in this modality of political dance. Paraphrasing Emicida (2019), "a rua é nós" ("the street is us"), it is essential to think about knowledge, academically and politically, from "us". When talking about this in his book, Schloss warns us that most of the time academics write their studies and knowledge about Hip Hop culture, including everything that encompasses it, without having real experience within it, their writings become distorted. , romanticized and superficial, especially with regard to ethical aspects, which can discredit its content within the community and culture. For him: "Unmediated hip-hop, by definition, cannot be understood without becoming personally involved in it (Schloss, 2009, pg. 08)¹⁶. He brings this up, even before the divergence in his analysis regarding the parameters used to develop such arguments, regarding the understanding that hip-hop must be analyzed and studied from its crossroads, considering its paradoxes and relationship with the cosmologies from which it arises: African, Afro-diasporic and Afro-Latin.

¹⁶ "Unmediated hip-hop, by definition, cannot be understood without becoming personally involved in it" (Schloss, 2009, p. 08).

By focusing and, consequently, reflecting on the 3F's as a system of ethnic-aesthetic analysis in dance, it was possible to find some data and information already in Brazilian academic writings, most of which are course completion works, whether in dance, physical education or related areas. These works were fundamental in choosing the paths through which to “sulear”¹⁷ my writing and be able to complement what has already been transcribed without incurring more of the same, but being able to offer other perspectives and forms of knowledge production based on Breaking. It was also possible to notice that its conceptualization and system expand its uses to other developments of urban dances, mainly within Hip Hop culture, but not only, also having the potential to expand beyond it.

Pathways and choices

The 3F's occur concomitantly during the artistic, ethnic, aesthetic manifestation, in dance, at the moment of execution and expressiveness of the *breaker*. Each category of analysis crosses and is crossed by one another, gaining and constituting new layers of analysis with more depth and complexity, whose exercise and future research constitute a possible and interesting journey to follow. The epistemological dispute for the visibility and recognition of black and Afro-Latino people in their contributions to North American urban culture, both in *Hip-Hop* and *Breaking*, and in the black diaspora share the same arena of global political-ideological dispute regarding power relations that in essence, they reveal and unveil the struggle for the right to life and good living, with an

¹⁷ Term created by Brazilian physicist Márcio D'Olne Campos, in 1991, in clear counterpoint to the term “nortear”, as a countercolonial political act and writing. Marcio D'Olne Campos is a Collaborating Professor at UNIRIO (Museology and Cultural Heritage - PPGPMUS). He is also a Collaborating Researcher at the Museum of Astronomy and Related Sciences (MAST), UENF-CCH (Political Sociology - LESCE) and the Fluminense Center for Studies and Research (NUFEP-UFF). Marcio D'Olne Campos is a Collaborating Professor at UNIRIO (Museology and Cultural Heritage - PPGPMUS). He is also a Collaborating Researcher at the Museum of Astronomy and Related Sciences (MAST), UENF-CCH (Political Sociology – LESCE) and the Fluminense Center for Studies and Research (NUFEP-UFF). P Collaborating Professor at UNIRIO (Museology and Cultural Heritage - PPGPMUS). He is also a Collaborating Researcher at the Museum of Astronomy and Related Sciences (MAST), UENF-CCH (Political Sociology – LESCE) and the Fluminense Center for Studies and Research (Collaborator at UNIRIO (Museology and Cultural Heritage - PPGPMUS). He is also Collaborating Researcher at the Museum of Astronomy and Related Sciences (MAST), UENF-CCH (Political Sociology – LESCE) and the Fluminense Center for Studies and Research (NUFEP-UFF).

emphasis on combating racism and structural and institutional prejudices.

During the process of writing and presenting this research at the VII Congress of ANDA (National Association of Dance Researchers), in 2023, was presented and distributed a material printed on brown paper with a summary of the research, theoretical references and video QR codes to joint experimentation of the analysis system proposed here. Like every process, both the choice of material and its design, structure and information, materialize the activism, the political, affective, ethnic, aesthetic and transgressive actions imbued in *Breaking* culture.

Image 1: 3Fs Card



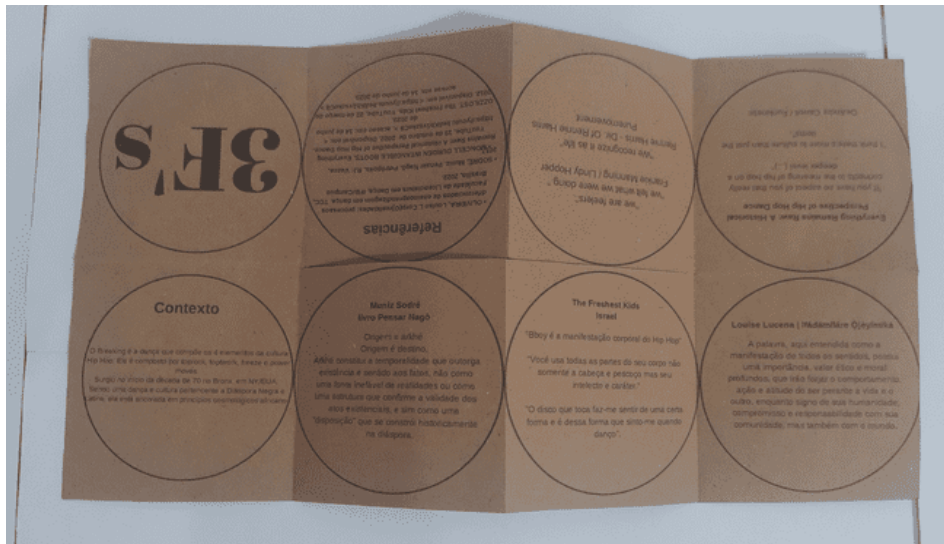
Picture: Ifádámiláre Ọ̀jẹ̀yímiká. Author's collection.

Image 2: 3Fs Card, one side open;



Picture: Ifádámiláre Ọ̀jẹ̀yímiká. Author's collection.

Image 3: 3Fs Card, one side open;



Picture: Ifádámiláre Ọ̀jẹ̀yímiká. Author's collection.

Image 4: Card's QR codes



Picture: Ifádámiláre Òjèyímiká. Author's collection.

The 3F's as an experiential, organic, collective, street, marginal, black and Afro-Amerindian knowledge, shares a knowing similar to Nego Bispo's speech as a living and ancestral consciousness about our belonging and existence in the world. The artist states and warns:

I was an animal trainer for 10 years, I was inspired by my grandmother's generation on how to train animals, and training is also practice. I realized that in animal training one of the first things you do is name it. I began to realize that whoever puts the name is in charge, and that naming is a way of colonizing. Then I began to see that colonialists like to put names on everything, including knowledge. They call their knowledge "science", they call the operators of their knowledge "scientists", and they call our knowledge "popular knowledge" and "empirical knowledge". In short, they place several empty names on our knowledge. (Dorneles, 2021, pg. 16)

Finally, it was in becoming aware of the risk of the possibility of theft and appropriation of our knowledge and a possible training of our knowledge, in addition to the attempt to frame our artistic manifestations, as a result of thoughts shared in the classroom during the master's degree, that the writing of this article became

urgent, with the intention not of naming the collective knowledge, built in Breaking on the 3F's, but, precisely its opposite, transgressing the norms and their meanings based on our own logic of structuring and functioning, dancing *Breaking* in its purest *Feeling, Flow and Flava* in the form of writing on our floor.

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