


ON THE CATWALK IN SAMBA: DIALOGUES BETWEEN CARNIVAL AND EDUCATION¹

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ABSTRACT

The following study presents the development of carnival culture and its transformations from its inception to the present day, exploring the connection between Education and Carnival. As a mobilization for investigative action, we pose the following question: "What do the studies reveal about the relationship between carnival and the pedagogical experiences of its participants?" As a general objective, we aim to understand how pedagogical and formative issues emerge in the experiences of carnival. In turn, as specific objectives, it was established to study possibilities of education from the experience of organizing a carnival, as well as to know different academic productions built from the problem of the interrelationship between carnival and education. Thus, the present research is characterized by being a qualitative investigation that uses the bases of a bibliographic research, since it tried to answer the initial question elaborated from the possibilities of relationship between carnival and education from a search in studies and writings developed and published on the website of the Portal of Periodicals of the Coordination for the Improvement of Higher Education Personnel - CAPES. The results obtained understood that Carnival, as well as Education, when in contact with its social participants, transforms and causes transformation in those involved. Carnival in direct contact with Afro culture in Brazil has become a source of representation of a people who have not taken it for themselves but have made the culture of Carnival increasingly plural, and which has been gaining new followers with each new Carnival. The Samba Schools bring educational practices to the communities where they are established and bring knowledge of different cultures in their plots in the form of music and theater of allegories on the avenues of Brazil. Finally, the agents of Carnival learn by playing, and in the expression of playfulness, transforming lives.

Keywords: Popular festival. Educational experience. Culture. Training.

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INTRODUCTION

The present research work was born from a personal mobilization put into practice by one of its authors, especially starting in the (auto)biographical writing of its history about Carnival and aiming to deepen through a bibliographic study the search for theoretical foundations to understand how the process of creation and transformation of Carnival works, in the expectation of finding a connection or relations between the educational processes and the aforementioned popular festival.

The author in question knew and experienced a good part of his life in the Carnival environment, and precisely for this reason, he was concerned with understanding how the origin of this culture took place and what influences it suffered over time, reaching its contemporary manifestations. In the same way, when she realized her formative path in a Pedagogy course, she intended to constitute a look that evoked not only the passion for carnival culture, but a political-social-cultural-pedagogical understanding of the importance of Carnival and what it causes in people's lives, perceiving the representativeness expressed in this popular festival, indeed the constant attacks suffered by a portion of society, perhaps because it works in communities as a source of knowledge, recognition and struggles of historically subalternized groups.

With its growth and cultural importance and the gain of political power, Carnival came to represent a place of reading and dialogue of reality, allowing the people to understand and express its different spheres, from joys to historical or recent ills. Perhaps this is why it has become the cry for freedom and a source of wisdom in popular culture, often touching on controversial topics with the aim of provoking reflection on a given mentality. With an effective power of questioning and transformation, as well as promoting a lot of information in its plots and parties, in addition to social projects in communities in different parts of Brazil, can we say that Carnival develops a pedagogical role? It is with this question that we walk into the development of this study.

A CARNIVAL PANTANEIRO

The author who gives the South to this text was born and raised in the city of Corumbá, located in the western region of the state of Mato Grosso do Sul, which borders the neighboring nation of Bolivia. This is a city that breathes intensely culture, bathed by

the immense Paraguay River⁴, and known as the capital of the Pantanal⁵, being the oldest city in this young state, which is the result of the division of the state of Mato Grosso, which occurred in 1977.

Assuming the transgressions necessary for research that assumes the (auto)biographical contributions in its constitutive meanders, even though biographization was not the main core of the work, it was present in the first movement of telling the author's life so that, thus, readers would feel and vibrate a little of a research history that began even before the first bibliographic readings, but in the flesh and pulse of the human who breathed carnival from a very early age. For this loyalty, we brought an excerpt from the story narrated. With the word, Silva (2024):

I was born and raised in this land, and although I have traveled to other states and cities, I feel like part of the city. In turn, Carnival has always been present in my life: born on February 23, 1982, it was Carnival, and my mother says that she felt the pain and went by jeep to the maternity hospital, where my aunts - her sisters - accompanied her to the place, all dressed up and with "beer in mind". I was born at 6 pm through a cesarean section. My mother was already 6 months pregnant, and the doctor decided to deliver the baby because she had performed a tubal ligation operation at two months of gestation, without knowing that she was pregnant, which made the pregnancy risky. Labor pains were frequent, and at six months, I was born. After my birth, my aunts gave me a beer bath in the middle of Carnival. From there, they left to celebrate my birth, while I was still hospitalized for a few months because I was born prematurely and needed to gain weight (I was born weighing only 1 kilo and 800 grams).

The years passed, and soon, I grew up. I still remember as if it were today when I went with my mother to visit my aunt, my father's cousin/sister, creator and founder and until that moment president of the Grêmio Recreativo school and Império do Morro Samba School. This was in 1989, when the school was 30 years old. I remember that the school shed operated in my aunt's house, located in the central area of the city, more precisely on the corner of Joaquim Murtinho Street and Antônio João Street. The house was always full of costumes, where she spent days and days dismantling the old ones and creating new ones, all already thought out according to the theme of the plot of the next carnival. [...]

Going back to my childhood to another fact that influenced me in a certain way in my approach to carnival: my uncle, my mother's brother, was a capoeirista, mestre-sala and carnavalesco, and paraded for many years in Império. However, in the years close to my birth, he was one of the founders of another association also well known in the city, which was given the name of Grêmio Recreativo e Escola de Samba Vila Mamona, a tribute to the place where the samba circles were held. At home, when Carnival was approaching, we already saw him all excited in the making of the costumes that he would go out at school in, which was now the one of his heart, with many sequins and colors (Silva, 2024, p. 4-5).

⁴ The Paraguay River rises in Mato Grosso and bathes, in addition to Brazil, three other neighboring countries: Bolivia, Paraguay and Argentina, flowing into the Paraná River, in Argentina, and having a length of 2695 km.

⁵ The Pantanal is known as the largest floodplain in the world, located in the central-west region of Brazil in the states of Mato Grosso and Mato Grosso do Sul, as well as Bolivia and Paraguay. Considered the most preserved Biome in the country, it has 60% of the Pantanal occupying the territory of Corumbá, which made it known as the capital of the Pantanal.

The author narrates that many years have passed and that his meeting, or reunion, with Carnival only happened in 2015 due to the approach with a group of friends who practiced handball.

There were two groups, one male and one female, but it was very united. One of the participants announced that she would be selling hot dogs at her house on a Friday night, and so we scheduled to go to the place to attend. When we got there, there was a rehearsal of the samba school that belonged to her family. It was a new school, with 6 years of foundation, with the name Grêmio Recreativo and Escola de Samba Caprichosos de Corumbá.

It was something I wasn't expecting, and we started a friendship. I felt welcomed, and so I started going to the school shed. As the days went by, I was already helping, practically living in the samba school; I felt at home, and I was already helping to make the costumes, and soon I was contributing with ideas and suggestions. I was invited to leave as director, and the plot this year was the regional festivals. In the following carnival, I was already called to participate. Soon, there was a new election, and I joined the single slate to be the first treasurer, in which I was responsible for managing the school's resources for Carnival" (Silva, 2024, p. 5).

The author reports that he was in the presidency for three years, working on different plots. It was also during this period that he entered the Normal High School Course, this being his first contact with teacher training. In this new context, a new passion is also born: education. For this reason, as soon as he completed the Normal High School Course, he entered the Pedagogy Course at the Pantanal Campus of the Federal University of Mato Grosso do Sul, fulfilling his dream of studying at a public university. At the same time, the carnival continues to make up the rhythm of his life in the work he developed on the board of the samba school. New schools emerged in its history, and other experiences were also made.

"Carnival helped to change me as a person. I am Catholic, having even been a catechist, and the samba schools are a mixture of religions, with Catholicism, Spiritism, Umbanda, and Candomblé, where the subject of religion is not even on the agenda, but the union, carnival, music, and joy. What could the world learn from this, where everyone works together, does not agree on everything, shares the same meal, without personal luxury, why luxury and whimsy are in fantasies? What do I take into my life now as a future teacher? What influence did the carnival bring to my life? How am I going to work with my students so that they respect each other, understand the differences between them and what makes them unique and special, where with good learning they can make a difference in their own lives and that of other people?" (Silva, 2024, p. 6-7).

Carnival and education were aligned in the author's life and potentiated the emerging reflections. Even so, Brandão's (2008, p. 164) key thought was present: "Education does not change the world. Education changes people. People change the

world." People continued to be the seed of the carnival-education flow, and in projecting to understand this movement, this research was born. It was latent for the personal and professional constitution of the researcher, and here the researchers who later come to participate in the contributions of the research are inserted, to understand if the experience within these spaces contributed to the formation, to the choices, and if so, how through this study it is also possible to be helping in some way other people to understand the real meaning and importance of the samba schools and this popular festival in the formation and livelihood of the communities where they are inserted. Therefore, we bring the following question to better understand the role of carnival: "What do the studies say about the relationship between carnival and the possibilities of pedagogical experiences of its participants"?

To arrive at the answers to this question, the general objective was to understand how pedagogical and formative issues emerge in the experiences of carnival. In turn, as specific objectives, it was established to study possibilities of education from the experience of organizing a carnival, as well as to know different academic productions built from the problem of the interrelationship between carnival and education.

In the next movements of this study, the historical context that defines carnival as a popular festival, its origin, and its presence in Brazil and in Corumbá will be presented. Subsequently, the research found from the methodological work of the search for knowledge will be presented, and, finally, some final considerations will be discussed.

HISTORICAL CONTEXT OF CARNIVAL

ORIGIN IN THE WORLD

There are reports from historians that indicate that the first carnival festivities began 10,000 years ago or approximately 4,000 years ago. According to Eneida de Moraes (1987, p.14), quoted by Moroni (2011, p. 15), for some.

[...] the origins of carnival are found about 10,000 years before Christ, this through agrarian worship that was practiced by men and women, the latter with darkened faces and covered with skins or feathers. For others, still according to the author, carnival would have been born in pagan festivals such as that of Isis and the Apis ox among the Egyptians, and for another current, the origin of carnival would be found in the bacchanals, Lupercals, and Saturnalia of Rome.

Among the Romans, on February 15 in ancient Rome, the Dionysians were held with dances and parties in honor of the god Dionysus and a party in honor of Bacchus, god

of wine. Among the Greeks, the festivals were called Lupercals, as they honored the god Lupertius or Pan, protector of shepherds and flocks.

Mourão (2006) cited by Moroni (2011 p.16) reports that the Romans, in the Kalends (in the first days) of January, after the beginning of the New Year, celebrated the Saturnalia, festivities instituted by Janus in memory of the god Saturn, who, according to legend, would have transmitted the art of agriculture to the Italians, with its historical beginning in 217 BC. In these festivals, there was a reversal of roles where the boss took the place of the slaves, who, on that occasion, sat at the table and were served by the bosses, and thus ate and drank. The cities were taken over by the festivals of slaves who enjoyed the day of freedom. Those who felt uncomfortable with the slaves' feast left for their farms until the days of feasts were over. Over time, the practices were modernized, and the partygoers adopted the use of masks, music, and dance, and over time, the church was forced to adopt the Carnival festivities in its calendar (Moroni 2011).

CARNIVAL AND ITS ARRIVAL IN BRAZIL

Carnival is the largest cultural manifestation in Brazil, as it is a popular festival. In Brazil, Carnival originated from customs brought by the Portuguese, which is nothing like the party we know today. According to Martinho, Prudente, and Silva (2020, p. 316), through the narratives of travelers and artists, unequivocal violence was found to be present in the carnival parties of important traditional families.

The beginning of carnival in Brazil, in the European style, was not at all popular but something for a few. It was still something that had not reached the cities; it was celebrated on farms, where all kinds of atrocities occurred. According to Martinho, Prudente, and Silva (2020 p. 316),

[...] At the parties of the townhouses, the demure girls from traditional families welcomed the young visitors, who were received with atrocity as they threw dirty water, household artifacts, bottles, vases, and even shoes, which also caused serious physical embarrassment to the guests.

We noticed that the customs brought from Europe were something inhumane and disrespectful to the guests, especially because they were traditional families where etiquette was very important. Martinho, Prudente, and Silva (2020) state that the main victims of this festivity were the slaves, as compulsory participants, living all sorts of attacks by the family ladies. These facts occurred in the nineteenth century, when carnival parties

were only for families who had possessions and, according to Souza (2017) cited by Martinho, Prudente, and Silva (2020),

[...] in the nineteenth century, with the arrival of the French mission, influencing the name of the patriarchal family, whose traditionalism of personality is opening space for relationships bringing actions of more rationality and modern European individuality, which is imposed with the presence of the Portuguese royal family and its court in Brazil.

In this way, the festivities did not cease but were modified, bringing more meaning to festivity than the acts of social humiliation as they had been occurring. The acts of aggressiveness have not ended but have been modified; for example, at ballroom parties, the arsenal has now been replaced by confetti and streamers. The authors also point out that carnival in Brazil found in the lifestyle of African slaves a factor of humanization, considering the sociocultural organization based on samba that configured different manifestations (Martinho, Prudente, Silva 2020).

With time, carnival has become the very identity of a people who, with their joy, made the carnival of Brazil as something unique in the world, in the struggle for their freedom against the abuses practiced against slaves, a struggle that is mixed in the songs practiced in the hills and in the samba schools, that emerge as a concrete representation of their social, historical and cultural desires.

The samba school brought the musical corporality of the black people, the result of the communal gregarious solidarity of the rituals of African origin. The strength of the Afro religion in Brazil emerges as synonymous with the strength of a people who were enslaved and taken from their country, with no expectation of returning to mother Africa. These same people produce in Brazil, through the preservation of their culture, an opportunity to write their history.

In this way, the popular appeal of carnival is the result of the black presence of the revelries of the samba schools and maracatu, given the gregarious essence of communal playful rituality, and is established as a possibility of miscegenic belonging (Prudente, 2019b, paraphrased by Martinho, Prudente, Silva, 2020, p. 317).

It is noted that over the years Carnival has gained more strength and acquired its identity, through the junction of Afro culture with the Carnival party, making it more beautiful, with more diversity and has been gaining more followers of different movements,

but its root today is clear and firm in the culture and joy of the African people who made Brazil as their new home.

Now, knowing a little more about the history of Carnival in Brazil, we can notice a change, a reformulation of the party. In Brazil, a more plural way of doing Carnival was reinvented, with multiple ways of expressing and living it, with strong marks of Brazilian cultural diversity. Thus, knowing a little more about the history of Carnival, we can problematize the resignification built by the African people in Brazil and their participation in the transformation of Carnival. The dance of the terreiros, the drumming of the drums, and the stories of Mother Africa came together and transformed Carnival, which was an act of racial segregation, into a moment of manifestation and expression of its social desires through the culture of Carnival.

THE CARNIVAL OF CORUMBÁ

Around the 1920s, Carnival became a systematic cultural practice in the city of Corumbá. According to Nachif and Alves (2018 p.291),

[...] The celebration lasted three days and was attended by 200 tourists and 9,500 inhabitants. The revelers threw water on the peaceful population that joined the game. On these three days, the participants made social criticisms, in a joking tone, while at the carnival balls, typical dances, such as the quadrille, were performed. By the cultural pattern of the Brazilian party, the Corumbá carnival also cultivated the elegant panorama of chairs on the sidewalks for the ladies to watch the corso.

Time passed and new elements came together and made the party more and more attractive. Being still a novelty in the local culture, the carnival brought changes at a time when everything was still strange because it was a small town.

In 1927, farmers' children later began to show off their cars, singing the national carnival marches of previous years, throwing streamers, confetti, and perfume launchers. There were countless carnival marches that rhythmized the carnival in Corumbá. Themes such as the exaltation of the Paraguay River, the city itself, the people, and the Navy, which has a river base there, animated the party (Nachif and Alves, 2018, p.291).

The car parades take place to the present day in the city of Corumbá, being today carried out by old cars, marking these historical facts. In turn, perfume launchers were banned for causing numerous accidents with revelers. "In the 1940s, carnival advances and balls in family homes and clubs contributed to the appearance of the characters King

Momo and Queen. On the streets, parades, new blocks and confetti battles thrived" (Nachif and Alves, 2018, p.292).

The traditions of King Momo portray a tradition of the first Carnivals in the World, where during the Carnival festivities the roles were reversed, in which someone from the people took the place of the authorities. Thus, in a symbolic way, King Momo receives the keys to the city from the highest authority present to command the party.

In Corumbá, in the effervescent movement of 1946, the first Samba School emerged, called "Deixa Falar", the result of the presence of sailors from Rio de Janeiro, linked to the 6th Naval District of the Brazilian Navy. Once the Rio de Janeiro model was established, the grander costumes, the popular participation in the wings of the school parades and the more elaborate floats caught the attention of reporters from São Paulo and Rio de Janeiro, especially about the "Burial of Bones", the game on the day after (Sunday) of the official carnival (Nachif and Alves, 2018, p.292).

In the current parades, during the carnival festivities, exactly on Carnival Tuesday, a block of people dressed as sailors goes down the avenue to celebrate this new milestone of the Corumbá Carnival, singing the present without forgetting the past.

In 1985, the Pantanal fauna and flora were exalted in the parades of the samba schools in Corumbá. In the plots of the samba schools, in the floats and the props used in the festive parade, the Pantanal was sung as a symbol of environmental quality. This trend has spread and continues to be reiterated. Local symbols have been displayed in the costumes (Nachif and Alves, 2018 p.295).

In the 1990s, the samba schools went down the avenue with their floats (at the time, they were still trucks all decorated), with some revelers coming on top dancing samba. But the costumes of the wings were already well elaborated. At the time, there were not many samba schools, and the parade ended a little earlier. At that time, the highlight of the party was still in the clubs, and the most frequented were the Noroeste club and the Riachuelo club, both located at the top of Frei Mariano Street.

In 1992 the carnival of Corumbá gained the air of Bahian carnival, since the dances, now popular, began to take place in Praça Generoso Ponce, where a stage was set up for local and national bands to animate the revelry right after the parades of the samba schools. The parties in clubs were ending with each passing year. The band that, for many years, was successful in the city during the days of the carnival was called MBW. The trucks of the Fire Department threw water on the revelers during the party that went on until

dawn. However, with the disappearance of the dances in the clubs, the unofficial blocks emerged, which to this day hold the carnival in places far from the Avenue (Corumbá samba catwalk) with the use of *abadás*, *trios elétricos*, and closed spaces (acquired by purchasing tickets) for their revelers.

In 2002, the carnival seemed "close to the end", with only two Samba Schools, Mamona and Pesada. "Bahianization", a term used to refer to adherence to the carnival model in Bahia, imposed the use of an electric trio that went up and down Avenida Frei Mariano, in the center of Corumbá (Nachif and Alves, 2018 p.296).

In the following year, 2003, with the support of the federal government, investments were made in the structural organization of the samba catwalk, giving more support to the public power that acquired bleachers and improved sound. At that time, with financial resources, new instruments were also acquired by the samba schools. New schools emerged, some that at that time were still small blocks accepted the challenge and became schools, some schools that had disappeared from Carnival returned with the support of the public power, thus intensifying the dispute between them, raising professionalism among carnival workers and, above all, increasing the offer of work, and raising the name of the Carnival of Corumbá to consolidate itself as the largest in the Brazilian Midwest Region (Nachif and Alves, 2018).

However, it was between 2014 and 2015 that Carnival was consolidated. The celebration of the festival for seven days, with approximately 45 thousand tourists added to the 110 thousand inhabitants, promoted the dynamization of the commerce and services sectors and the affirmation of the cultural industry in the event. Carnival in Corumbá has been proving to be a dynamic cultural practice, open to external influences, especially from what emanates from Rio de Janeiro. To this end, it has the support of the social actors involved in the party (Nachif and Alves, 2018, p. 297).

The schools were adapting together, and to keep the culture of the Corumbá Carnival alive, they were willingly receiving the initiatives of the public authorities. Right at the beginning, in the first parades, they provided unity between all the associations. The event has always been well-organized and with a large participation of the Corumbá population. A moment that was marked as the resurgence of the Corumbá Carnival was the intervention of the federal government, through President Luiz Inacio Lula da Silva, who in his first term prioritized the incentive to culture.

The Corumbá Carnival currently has 10 samba schools. They are: Grêmio Recreativo and Escola de Samba A Pesada, with its headquarters located in the Central region, on Ladeira Cunha e Cruz; the Grêmio Recreativo e Escola de Samba Acadêmicos do Pantanal is located at the entrance to the Airport District; Grêmio Recreativo and Escola de Samba Caprichosos de Corumbá, which is headquartered on Rua General Rondon, in the Dom Bosco neighborhood; the Grêmio Recreativo e Escola de Samba Estação Primeira do Pantanal is located in the Maria Leite neighborhood; the Grêmio Recreativo e Escola de Samba Imperatriz Corumbaense is located in the Airport District, at the back of República do Paraguay Street; Grêmio Recreativo and Escola de Samba Império do Morro, which today is without an official headquarters; the Grêmio Recreativo e Escola de Samba Marquês de Sapucaí is located in the Dom Bosco neighborhood, on Rua Marechal Floriano; the Grêmio Recreativo e Escola de Samba Mocidade Independente da Nova Corumbá, which is the only Association in the South Zone, in the Nova Corumbá neighborhood; the Grêmio Recreativo e Escola de Samba Unidos da Major Gama, which as the name implies, is located on Rua Major Gama, near the railroad tracks; and finally the Grêmio Recreativo e Escola de Samba Unidos da Vila Mamona, which is located in the University Neighborhood, on Rua Rio Branco. The Corumbá carnival is organized by the Independent League of Samba Schools of Corumbá (LIESCO), and the ten schools are located in different communities of the city, bringing and promoting culture and information.

The relations involving Carnival and the city of Corumbá are intense and reflect on the movement of constitution of this study, from the justification, through its objectives and contributing to the critical and analytical reading that is made. In the next section of the text, the methodological paths taken to obtain the possible comprehensive movements highlighted will be discussed.

METHODOLOGICAL AND INTERPRETATIVE PATHS

The present research is characterized by being a qualitative investigation that uses, initially, an (auto)biographical narrative of one of the authors, who has a long involvement with the carnival culture, as well as later starting a work from the bases of a bibliographic research. In the elaboration of the life narrative, the narrator walked as in the steps taught by Josso (2004, p. 60):

Elaborating one's life narrative and from there, separating the materials, understanding what the training was, and then working on the organization of the meaning of these materials when constructing a story, one's history, constitutes a practice of staging the subject who becomes an author by thinking about his life in its temporal globality, in its lines of force, in their acquired knowledge or the marks of the past, as well as in the perspective of the challenges of the present between the revisited memory and the future already updated, because induced by this temporal perspective. In a word, it is entering the scene of a subject who becomes an author by thinking about his existentiality. Because the self-reflexive process, which requires a retrospective and prospective look, has to be understood as an activity of critical self-interpretation and awareness of the social, historical, and cultural relativity of the references internalized by the subject and, therefore, constitutive of the cognitive dimension of his subjectivity.

From the perspective of the construction of bibliographic data and to better understand how this research was carried out, we can mention, according to Pizzani et al. (2012, p. 54), cited by Brito, De Oliveira, Silva (2021 p.6) that "[...] the literature review on the main theories that guide scientific work and the bibliographic survey can be carried out [...] in books, periodicals, newspaper articles, Internet sites, among other sources". In this way, we carried out our search highlighting that, even with some information about the experience of Carnival, we needed something that could make sense to the process of understanding the popular festival in dialogue with education, and it was through bibliographic research and reading that another comprehensive appropriation began to be constituted. I also bring the writing of Gil (1999, p. 65) quoted by Brito, De Oliveira, Silva (2021 p.7) who

[...] explains that the main advantage of bibliographic research is related to the fact that it allows [...] the researcher to cover a much wider range of phenomena than that which he could research directly. This will make life easier for the researcher when dealing with a research problem that emphasizes certain information and data that are often scattered or fragmented.

With the data in hand, selected articles, some doubts arose, because initially it was not known for sure where to start. However, the authors Deslandes, Gomes, Minayo (2009) make everything clearer when they say that methodology is not only about techniques, but a set between theory, empirical reality and the thinking of this reality.

Putting all this information together, we resume the attempt to answer the initial question, elaborated from the possibilities of relationship between carnival and education, from a search in studies and writings developed and published on the website of the Portal de Periódicos da Capes - <https://www-periodicos-capes-gov-br.ez1.periodicos.capes.gov.br/index.php?> .

This research was developed with the use of some combined expressions, but the study and dialogue of understanding contained in this work is concentrated in the search option that refers to the combined expressions "carnival" and "education". With the realization of this search, 46 texts were found, among which some repetitions emerged and, from this total and based on a particularized reading of each of the abstracts, titles and keywords, 7 texts were initially selected that expressed the relationship with the theme directly proposed in this work. However, 1 of the texts was discarded because it was a doctoral thesis, thus leaving 6 texts for the analysis that will be presented below.

Texts found and analyzed in this study

YEAR	AUTHORS	TITLE	PUBLICATION SPACE
2019	Patrícia de Moraes LIMA, Fabiana DUARTE	Children in the Samba School: The know-how of Ethnography in local contexts of Education	ZERO-TO-SIX
2020	Jusciele Conceição Almeida de OLIVEIRA, Simone de Jesus SANTOS	Black Knowledge in Celebration: Alê Aiyê and Olodum and their transformations	EXTRAPRESA Culture and Communication in Latin America
2020	Fabrizio Romani GOMES	The Story that (Almost) Nobody Tells: The Dissidents of the HeteroCistema in Education and on the Samba Catwalks	PERIODICUS
2020	Ana Lucia da SILVA, Tereza Kazuko TERUYA	Decolonizing the School Curriculum and History Teaching: Agudas, Returnees to Africa	ODEERE Journal of the Graduate Program in Ethnic Relations and Contemporaneity
2022	Clark MANGABEIRA, Helenise Monteiro GUIMARÃES	Those beautiful lives that we unravel: biographies, Samba Schools and cultural proposals	Paths of Education Journal: dialogues, culture and diversity
2023	José Walter Silva e SILVA, Jason Ferreira MAFRA	Notes on the circular epistemology of Salvador's Afro-carnival blocks	ECCOS Scientific Journal

Source: Author 1 of this article

Through a research carried out in Florianópolis/SC, visiting a project of a samba school in the Morro da Caixa community, during a period of 3 years (2016, 2017, 2018), the authors followed up on a project that formed young young couples of mestre-sala and porta-bandeira. Researchers Lima and Duarte (2019) sought to deepen their studies focused on the vision of childhood in the context of carnival, in this world of transformation where culture emerges as a form of education. For Lima and Duarte (2019 p.279), "[...] thinking about childhood from other places, in other social and cultural contexts, seeking to understand the methodology used in the construction of local knowledge about the child".

According to the authors' reports, during the rehearsals they were unable to communicate verbally with the children researched, since it was a samba school, the

rehearsals were carried out with the sound on at a very high volume. During the following visits, it was observed that there was a form of communication between the project coordinators and the children, and the communication took place very intensely through the gaze, in the use of body language, commanded by gestures of their coordinators. In short, communication was present in an intense way through corporeality, and thus the researchers were able to understand the dynamics used (Lima, Duarte, 2019).

"Considering the children of Morro da Caixa as social actors implies the recognition of the capacity for symbolic production and the constitutions of their representations and beliefs in organized systems, that is, in children's cultures" (Lima, Duarte, 2019, p. 291).

Thus, we can understand the constitutions of knowledge in a community, as well as the place of the child in the carnival tradition and black culture. Education was present in the children's context, bringing the representativeness of black culture, in the teaching and learning of dance as an expression and culture of a people, in the dedication of the coordinators, developing a method so that together with the children they can understand and develop forms of communication.

In turn, in the text built by Oliveira and Santos (2020), the importance of the Alê Aiyê and Olodum blocks for the carnival of Salvador - BA is presented, and how much they have been transforming lives through their social projects and reinforcing the importance of preserving black identity. In the words of Oliveira and Santos (2020, p.298), "[...] it is possible to experience activities that extend and are experienced beyond this period, as proposed by the Afro blocks in their educational, artistic, social, cultural and political projects".

It was possible to see that, despite being carnival blocks, they carry a multitude of factors and commitments where with their sociocultural work they transform the life of the community where they are inserted and work firmly in the appreciation and preservation of black culture in a party scenario with a lot of cultural responsibility. We can understand Carnival as a place to rethink discriminatory, exclusionary behaviors, through the contestation for greater respect for diversity. "In short, as a place of education, which is left aside by the cultural industry, by the media, which hierarchize, creating a single model, standard of beauty for carnival" (Oliveira, Santos, 2020, p. 300).

In this mixture that is the environment within the communities, of welcome and respect, we can learn that we all have the right to live and be happy without the need to attack or want to be superior to the other. The presidents of the associations carry with

them the responsibility of uniting the community, always exposing that the only debate allowed is for the improvement of the community, always preserving the environment of harmony. We see that the School created by the Olodum block is an important educational mobilization of black men and women, bringing to these young people the importance of recognizing themselves as black in a society where they are marginalized for the simple fact of being who they are: black people. The Olodum block developed a comic material that was easy for children and adolescents to accept, through partnerships that made ethnic issues feasible (Oliveira, Santos, 2020).

Following the same reasoning, Oliveira and Santos (2020) reinforce that comic booklets come in the form of music to teach that discrimination can be faced with the affirmation of identity that is transformed into self-esteem. Even knowing that the challenge is still great because it is Brazil, a country that still has an immense social debt, where many do not know, recognize and do not want to talk about rights and equality, but that through carnival and its movements continues to transform lives.

Fabricio Romani Gomes (2020) brings a study carried out in 2020, focused on a historical context, where he decided to research samba school plots in São Paulo, Rio de Janeiro and Porto Alegre, and this study was carried out in Porto Alegre with basic education students. Gomes (2020, p. 228) raised the following question: "where do you learn about the history of homosexuals, bisexuals, and transsexuals, among other possibilities in relation to gender sexuality?" With the perspective of working on the social discrimination that occurs in society, Gomes (2020) sought the plot as that of the Mangueira samba school, from the 2019 carnival, where the association paid tribute to Marielle Franco, a woman, black, homosexual, and councilwoman who was murdered in Rio de Janeiro.

When studying the plot, the students, according to Gomes (2020, p.229), came to make references to Hitler's Nazi regime, making these connections between yesterday and today through the studies carried out with the plots, tensioning a transformation in the way of seeing and living history. In this movement of studies, the author states that several themes were worked on from the plots. Gomes (2020, p.242) says that samba schools are aware that they are touching on delicate themes and that, "[...]by studying history through the plots in the classrooms, it seems that we can advance in the rescue of history that can empower, humanize, and repair the shattered dignity of the disobedient of the so-called heteroCistema" (Gomes, 2020, p. 245).

This study emerged as an alternative, as Gomes (2020, p.246) says that we need to do something, because these missing pages of Brazilian history need to be present, even if stained with blood. This brings, however, the importance of this movement that the samba schools carry out in the context of carnival, showing that it is not just beauty, luxury and partying, but all this together with the objective of bringing information and having the courage to touch on topics that many do not even want to know or are afraid to say. Thus, it is carnival making and bringing information, making changes in attitudes and transforming communities, even though it is often a party where those who can participate the most are people with greater purchasing power (consumption). In this sense, carnival gives its cry for freedom through plots thought and worked on in the communities.

In their work, authors Ana Lucia da Silva and Teresa Kazuko Teruya (2020) bring the use of cultural pedagogy as a possible way to combat stereotypes that disqualify black people and their descendants and only through education is it possible to combat and deconstruct. For the authors, "Black popular culture is a place par excellence of strategic contestation and brings to light elements of discourse that are different, that is, forms of life, other traditions of representations" (Da Silva, Teruya, 2020, p.42).

These representations are about the culture of carnival, where the cry of the excluded takes place on the avenue, where the schools tell the story of the struggle of the black people, raw and hard, embedded in the lyrics and melodies of the samba plot. With this, the authors bring to study the samba plot of the Grêmio Recreativo e Escola de Samba Unidos da Tijuca (2003), a school that belongs to the Special Group of Schools of Rio de Janeiro. According to (Da Silva, Teruya 2020 p.51)

Cultural pedagogies are outside the walls of school institutions, that is, they occur in different spaces of social life, for example: in the samba schools with their sambas plot and plots presented at the carnival party and in the media. Therefore, the notion of pedagogy beyond the classroom space, the walls of the school, is very powerful.

According to the authors (2020), when thinking about pedagogy we already think about forms of education and teaching, and bringing this to carnival where we find different groups of people with different ways of thinking and acting in society, is related to the true role of pedagogy, where at school we are taught different ways of thinking and acting in society, ways of seeing, being and living in the world, and thus together we can produce our representations. But, in this particular case, in Carnival, through music as a powerful

instrument of contestation, bringing the social struggles of a people in the melody. "There was an ideal of whitening and the hope of disappearance of non-whites, black and brown peoples were known as inferior" (Da Silva, Teruya, 2020, p. 45).

That is why we can highlight that, in addition to being important, the plots carry with them the struggle for the awareness of society in general, recognizing that there were and still are different forms of discrimination in Brazil. "[...] the sambas enredos produce representations, meanings and senses about the themes that deal with and disseminate cultural pedagogy" (Da Silva, Teruya, 2020, p. 54).

In turn, the authors Mangabeira and Guimarães (2022) bring a study that was carried out in 2022, where they report the entire process of elaboration and construction of a samba plot of a samba school of the carnival of Rio de Janeiro. For Mangabeira and Guimarães (2022, p.2) the samba schools

[...] unfold into educational possibilities in a broad sense: it is a party that forms and informs, that contests, that debates social issues and, in an artistic way, presents itself to the public, with music, dances, colors, textures and dynamics that condense contrasting and/or complementary perspectives on Brazil and the world.

From this approximation between education in the carnival space, in relation to the construction of samba plots, we can highlight especially from the curious and experienced look of one of the authors of this text, that the samba schools begin the process by choosing a theme and elaborating a plot that will be taken to the Avenue. Samba comes after this phase, because after the choice of the theme, data from the plot are collected, where bibliographic and empirical research of the chosen theme is carried out, visits to the place to be honored, as well as testimonies from people in the region, historical materials are collected, such as old photos of places and people who had some historical influence, so that everything is as close as possible to the reality experienced by those responsible for the elaboration of the plot. Mangabeira and Guimarães (2022, p.11) state that

[...] The samba schools mainly teach, therefore, the power of carnivalization. Through it, realities appear and possible new cultural lives emerge. The knowledge and educational practice derived from this are not only centered on an allegedly universal rationality, but on the multiple knowledges that permeate the carnival practice; The result is carnivalization, culture and political and educational unfolding, summarized in total artistic realization.

In this context, we must always observe, as it happens in the educational process, where when we teach we learn more than we teach. In this research process for the

construction of the plot, ideas arise about how to do it, the development of the work, the carnivalization of the plot, and improvements are made from the lived experiences of each one involved in the process of creating and transforming an idea into luxury, joy and information.

José Walter Silva e Silva and Jason Ferreira Mafra carried out a study in Salvador, Bahia, in 2023, focusing on the blocks of the Bahian carnival. In this the authors say that:

[...] the Afro-Carnival blocks produce knowledge from the practices of resistance to racism and the reflections they make on the same practices, fundamentally created and recreated from the psychosocial experiences of black people and not by groups outside them (Silva and Mafra, 2023, p. 4).

O "[...] set of Afro-Carnival blocks anchors their pedagogical praxis in a circular epistemology, organically linked to the (re)creation of socio-historically constructed meanings perceived as significant by the black population of Bahia" (Silva and Mafra, 2023, p.4). In this brief excerpt we can observe that there is a recognition of the black population of the representation that the Afro carnival block makes in the community. Silva and Mafra (2023, p. 5) say that with the "[...] implementation of social projects in the communities, especially those aimed at cultural production, education, job and income generation, as well as inclusion and female empowerment". We can say that it reinforces

[...] the importance of carnival agents in the community, we can mention Mother Hilda Jitolu, then spiritual leader of the ILÊ AIYÊ block in 1988, where she fought for the creation of a school in the community, with a political pedagogical project focused on the needs of the community (Silva and Mafra, 2023 p.15).

FINAL CONSIDERATIONS

In the development of this work, different articles were researched, initially for a historical construction of carnival as a cultural and popular manifestation, and then for a survey of its relationship with education, where we came to the understanding that there is an infinity of factors that make the culture of carnival as a pedagogy that works outside the walls of the school, that influences people, as a kind of cry for freedom, bringing in its plots stories of lives, especially lived by blacks, indigenous and whites, but also bringing the struggles of women, the LGBTQIA+ public, the relations between poor and rich, religiosity in its multiplicity of a people and bringing recognition to its causes lived in the social environment. This community often has its desires represented on the Avenue (or would it

be Avenues?), here in the city of Corumbá and in many places in Brazil, although in different ways.

The great schools of Rio de Janeiro and São Paulo play this social and educational role, taking them to the world in their luxurious parades, with plots worked, researched and with the objective of provoking and teaching that culture is a source of information and training. Carnival expresses a culture that evolves every year and transforms the avenue(s) of different states in Brazil into large open-air theaters.

We cannot forget the different reports in the bibliographic research and the experience of one of the authors of this text about the social role of samba schools in the communities. Schools assume a political role before the public power and pedagogical before the community and also become representative bodies of these communities where they are installed, in the search for resources for improvements and socio-educational work in their territories, promoting culture, knowledge and generating creativity and income for the people who live the daily lives of the cities.

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