

REFLEXIONS ABOUT ANALYTICAL RECORDS FOR CHOREOGRAPHIC COMPOSITIONS IN GYMNASTICS FOR ALL

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This research makes part of other, entitled “Proposal of analytical records for choreographic compositions in gymnastics for all” (SCARABELIM; TOLEDO, 2016). Gymnastics for All (GfA) is a practice found in the wide world of gymnastics and its greatest form of expression is through choreographic compositions (CC) due to historical and pedagogical reasons, among other factors. In addition, in the international arena, gymnastics festivals have become a privileged forum to perform CC as they take place in different contexts of social intervention, such as schools, clubs, associations, NGOs, and universities. In this context, our objective is to provide a tool to register and analyze GfA choreographic compositions by means of analytical record system. Based on bibliographical and documentary research, we propose a set of eight analytical records (AR), which address general and specific aspects of CC, duly supported by the theoretical references in the area. This tool enables the assessment of the following aspects: - AR1 - General characterization of the choreographic composition; - AR2 - Layout of the choreographic composition; - AR3 - Quantitative and type analysis of choreographic formations; - AR4 - Qualitative analysis of the general choreographic components; - AR5 - Typological and quantitative analysis of the basic elements of gymnastics; - AR6 - Typological and quantitative analysis of the acrobatic group elements; - AR7 - Coherence theme analysis; - AR8 - The choreographic composition process. We conclude that the proposed tool displays a didactic and very detailed structure that is based on the theoretical prerogatives of the area. Not only it is useful in all of the world to professionals (teachers and coaches) and practitioners with different profiles, but it also holds the power of being of great value to all those involved in the processes of CC in GfA as a tool for recording data (including historical data), which is a catalyst for processes of reflection and changes (whenever they are required). Therefore, this study contributes to the



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production of new scientific knowledge in the field of GfA, as well as to the activities of teachers and participants of GfA, enabling them to: organize, in a single document, detailed information about the choreographic composition created; have a tool for the analysis of each composition; enhance or propose changes to the choreography, from the identification of items or components that were not covered, but that could be included (should the group be willing to), by assessing the information available on the records; use these records for future objectives or challenges to the group (replacement of members; implement partial changes to meet the rules of a festival); become a historical choreographic collection of the group; obtain organized and detailed information about CC for future scientific work. Far from being a “evaluative” and “standardizing” understanding of the choreographic compositions of the GfA, the purpose of this study was rather to praise the qualities of GfA, according to Russel (2014). We agree with Toledo and Schiavon (2008) that “its identity lies precisely in its diversity”!

Keywords: Gymnastics for All; Choreographic Composition; FIGPT; Gymnastics Promotion.