



BRAZILIAN GYMNASTICS FEDERATION

USING COREOGRAPHY TO FOSTER HUMAN AND PROFESSIONAL DEVELOPMENT OF UNDERGRADUATE STUDENTS

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Analyzing Gymnastics for All (GFA), we can observe that it is a gymnastic discipline that allows the dialogue between different forms of gymnastics in a playful, creative, participatory, and inclusive perspective (GRANER, 2013). Furthermore, it is possible to understand that this gymnastics discipline consists of a manifestation of body culture that integrates gymnastics with other forms of expression in free and fruitful way, such as: dance, theatre, mime, games, folklore activities (GALLARDO; SOUZA, 1997). And we can add the circus. Paoliello (1997) classifies GFA as a demonstrative form of gymnastics, which does not have competitive purposes with participatory nature. In view of these characteristics, as well as its potential to promote the (re)signification of gymnastics, the Center for Gymnastics Research - NPG coordinates the Gymnastic Group "Meraki", which offers the practice of GFA to undergraduate and graduate students in physical education at the Federal University of Espírito Santo. The Gymnastic Group "Meraki" is a university extension activity that transits between teaching and research with the objective of contributing to (re)thinking and understanding of gymnastics. The students have the opportunity to experience this form of gymnastics as gymnasts and, at the same time, improve their knowledge and also their teaching practice through participation in this project. During the implementation of activities, we observed that choreography is an important element in GFA. Ayoub (2003) points out that the presentation of choreographic compositions is an inherent aspect of this gymnastics discipline. And, according to the author, the choreography represents a synthesis of the collective work developed by the group during a certain period. In 2017/2018 season, the Gymnastic Group "Meraki" elaborated two major choreographies that constituted an



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integral part of the educational process of the group. Graner (2013) emphasizes that in the process of choreographic creation, all participants are "choreographers". This means that they are authors and, at the same time, actors of the show, prevailing the principle of co-authorship. This double act strengthens the social bonds between the gymnasts of the group, in search of self-knowledge and self-improvement, individual and collective (SOUZA, 1997). The constant exchange of ideas during the creative process should guide the work of the group in search of an original production, with gymnastics as their means (SANTOS, 2009). In this moment of choreographic construction, the expression "a gymnastics for and by all" (OLIVEIRA, SILVA, SILVA, 2018) materializes and acquires real meaning for the members of the group. We believe that university's undergraduate and graduate programs have the responsibility of preparing future professionals to act autonomously, critically, and always based on solid theoretical foundations. Barbosa-Rinaldi and Paoliello (2008) consider that teacher training should not lose sight of human values. And this goal can be achieved with a human pedagogical approach of GFA that address the choreographic development process as a means to foster the sense of responsibility, respect, discipline, patience, empathy, altruism, and citizenship which are fundamental to the development of individuals/professionals that are healthy and active in society. We agree with Fiorin-Fulgsang and Paoliello (2008) that the possibility of seeing, appreciating, talking, opining, and creating together is what differentiates GFA from the other gymnastics disciplines. These characteristics are catalyzed by choreographies that can be used to foster the humanistic and professional development of gymnasts.

Keywords: Gymnastics; University Extension; Choreography