



BRAZILIAN GYMNASTICS FEDERATION

UNICAMP GYMNASTICS GROUP: PERSPECTIVES ON THE COLLECTIVE CREATION PROCESS IN GYMNASTICS FOR ALL

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This doctoral dissertation is aimed at understanding and analyzing the Gymnastics for All (GfA) proposal of the Unicamp Gymnastics Group (GGU). Since its creation, 30 years ago, GGU journey has implemented several actions – in various domains – that go beyond performing its choreographic compositions, merging the realms of teaching, research and outreach activities of the university. This journey encompasses sharing its perspectives on GfA in disciplines at the Physical Education School of Unicamp, in lectures and workshops to various audiences and venues. It also includes the participation of the group in the organization of academic events, which has given GGU considerable reputation in Gymnastics, both in Brazil and abroad. This dissertation also includes interviews with former and current GGU coordinators, using the oral history methodology. The narratives of the interviewees indicate that one of the guiding principles of GGU's work is the collective creation process, as exemplified in the analysis of five choreographic compositions that are landmarks in the group's journey. Results show that this is a consistent and innovative proposal of Gymnastics for all. Through interviews, the protagonists' voices from GGU, one of the groups of Gymnastics for All most respected in Brazil and in the academic and gymnastics fields, echoed. Another original element of this study is the kaleidoscope vision created by the researcher with the intention to make resonate the coordinators' voices in the constitution and in the collective creation process of GGU. The creation of a composition/choreography contemplates the following moments: it begins with the choice of the material, that is chosen from a theme or the own material originates one theme; it does the exploration of the material in composition with corporal movements, individually, in pairs and groups; this exploration occurs in as association with the chosen song for the composition; it occurs until the choreography composition be ended. This collective process has as a foundation the dialogue, in which each member can express herself/himself with freedom,



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without restrictions, because the welcoming environment of the group enables trust for each participant of the process can expose her/his ideas and feelings. In short, our challenge was to analyse the constitution of the GFA proposal from GGU from the narratives of the persons that coordinated/coordinate the group, focusing on composition. In this investigative pathway, we followed GGU's movement since the beginning of the idea about the group until the accomplishment of the dream: to believe in the possibility of creating a group free from the punctuation rules specifics of the competitive gymnastics modalities; to create a group with cooperation and contributions, in which each member, with her/his potential, helps in the construction of the group and enriches it. Sharing is multiplying; sharing ideas, dreams and perspectives is multiplying realities, to concrete dreams. The results reveal we are in the face of a consistent and innovating proposal of Gymnastics for All, that can contribute for the growing and developing of the participants as a whole in her/his relationship with the society through Gymnastics.

Keywords: Unicamp Gymnastics Group; Gymnastics for All; Oral History; Creation Process.