

# RHYTHMIC GYMNASTICS AND SCHOOL PHYSICAL EDUCATION: CRITICAL PERSPECTIVES IN DISCUSSION

**Glycia Melo Oliveira**

Secretaria de Educação do Município de Natal, Rio Grande do Norte, Brasil

**Karenine de Oliveira Porpino**

Universidade Federal do Rio Grande do Norte, Natal, Rio Grande do Norte, Brasil

## **Abstract**

The discussion on critical perspectives within Physical Education is relatively recent. In this wise, we aimed at reflecting on school Rhythmic Gymnastics from a keen insight. To do so, we used as theory and methodology pedagogical conceptions of Physical Education: crítico–emancipatória and crítico–superadora. We also considered the National Curriculum Parameters of Physical Education. The study environment was established by historically observing both European gymnastic movements and world Olympic context. Thus, we could fix the beginning of Rhythmic Gymnastics in Brazil and its insertion in school. Concerning the critical perspectives for the Rhythmic Gymnastics learning, in fine, we focused on indicating and considering it as content for Physical Education lessons.

**Keywords:** School Physical Education - Rhythmic Gymnastics - Critical Perspectives

---

## **Introduction**

The Rhythmic Gymnastics (RG) developed keeping as major reference the art field under the influence of theatre, music, and dancing (MATIAS, 1997). The author, nevertheless, stresses that the aim for athletic training concerning sports team based on high–performance sports replaced the aims with pedagogical training.

In the 1960s, with the ‘wave’ including the ‘sport–show’, the RG pedagogical aspect was rejected, being it at a disadvantage when compared to the competitive aspect. In the school, thus, such educational work lost its particularities. Increasing the value of the sport as interest to achieve good results became so exacerbating that the physical activities occupied a very relevant place in the PE discipline syllabus and school environment. It even resulted in replacing PE lessons to sheer sports practice lessons.

It can be verified according to Matias (1997). She stresses that pedagogical preoccupation was despised because of emphasis over shows, fine arts and aesthetics, playing the role of commercial and political advertising.

In this wise, the sports experience nowadays still has traditional traces concerning theory and methodology. It occurs owing to Sports and PE presenting many times in history a role linked to political and strategic interests from social institutions and States. Such fact reveals that the physical activities arise from a landscape which lessens the methodology, and intend to discipline the subjects and improve people's health. For this, a military training was considered, i.e. it was practised uncritically and not linked to educational principles. In this context, the History of Sport is methodologically marked by traditional paradigms which are still alive directly or indirectly. Such paradigms do not split suddenly and they are difficult to forget, which can become a new history built gradually, affected by the memories and experiences from the past. Thus, we can learn and renew our present history. Some particularities concerning PE history are still very typical. It is necessary to think on such particularities in order to creating innovations, in particular for progresses from the modernity. The sport has developed and becoming a cultural phenomenon with sundry options. Schools need to discussion such development<sup>1</sup>. They should visualise methodologies which provide reflection on one of the most present and widespread social phenomena, i.e. sport, and, thus, teach students to recognise the sport as a sociocultural phenomenon.

This make us think on how to learn the RG in school further on aims to train persons of talent or athletes capable of taking part in it with good results for local, regional or national competitions. It means reflecting on what role the PE performs in school as syllabus discipline with specific contents, e.g. sport.

In several cities of Brazil, PE lessons are usually replaced with participation in specific lessons for a certain sport. It includes classes of competitive teams or preparation.

Moreover, the RG is seldom listed as content to be used in PE. The data from a study performed in Londrina<sup>2</sup> shows that 76.2 % of PE te-

1-The sports evolution has strengthened astonishingly, considering that the ceaseless search for performance, first position, exceeding body limits, and limitless success is obvious.

2-A city located in the northern region of the state of Paraná, Brazil.

achers interviewed do not work with such content in their lessons (CESÁRIO ET AL, 2005).

Cavalcanti (2007) emphasises that there is not a presumable justification for the RG being abolished from school PE and being in the education institution only for competitiveness. For the author, the RG remaining in the school only for competitiveness is incoherent and incomprehensible; also, such event can include rich contents, e.g. sensible knowledge. In this manner, it also involves the world of dance, sport, circus, and especially gymnastics, allowing endless options to apply it.

The prevalence of the sport in PE in the role of developing persons of talent shows us the technical–sport conception (KUNZ, 2001). Such conception considers the importance of school PE, particularly as means to obtain persons of sports talent, overvaluing the performance and hence the result. The author warns that such conception ‘is today doubtlessly predominant within school [...] advising on sports performance for standards of high–performance sorts’ (p. 106-107).

Bittencourt et al (2005) encourage such conception presence in school when asserting that the RG, ‘almost always, has been learnt for competitiveness and its students’ physical performance. It relegates the knowledge production to a secondary position by using the teaching–learning process’ (p. 89). For the authors, the RG in school has been considered based on an uncritical practice, lessen the knowledge; and such fact has not guided students to know, reflect and experience new gymnastic options different from the predominant performance model.

We intend to broaden such scenario and deal with sport, particularly the RG, as a syllabus part for PE lessons. To do so, it must be included in a critical school perspective, which makes up children’s and young people’s educational training and considers it from its historic–cultural process.

It makes us consider that the traditional paradigm<sup>3</sup> does not look at the current society expectations. Hence, the education must deliberate

3-The traditional education includes solely transmitting ready and fixed contents out of the social reality. Students, by contrast, are within such reality, and such fact strengthens acquiring knowledge based on its build-up (‘educação bancária’ – Freire, 1983). Hence, this does not benefit construing and producing knowledge by own students. It means that such method is comparative and quantitative, especially concerning students’ submission and passivity (Hoffmann, 2003; 2005).

over a proposal which allows students integrate as subjects of the teaching-learning process, and no longer as sheer objects of knowledge. Such statement involves examining students as producers of their own knowledge, thus creating autonomous, critical subjects; subjects who realise their capacity to create, integrate and intervene in reality (BITTENCOURT ET AL, 2005). The teaching can be observed creatively, questioning situations concerning the own students' life. Thus, it contributes to turn them into subjects with more criticism, persistence and decision (COLETIVO DE AUTORES, 1992; KUNZ, 2001).

For Porpino (2003), the school PE does not come down to

apply training programmes with meticulous plans and that foresee subjects' actions based on models and indices for international performances. Teaching does not come down to develop specific abilities to achieve certain technical skills (p. 158).

The high-performance sport, therefore, is enormously important within a specific context, in particular for competition and sports in school. We propose a reflection on integrating it as content to be taught in PE lessons. In this manner, students' human training can be benefited, and they, hence, become more discerning and autonomous.

In this wise, we aimed at reflecting on school RG from a keen insight. To do so, we used as theory and methodology pedagogical conceptions of Physical Education: *critico-emancipatória* (KUNZ, 2001) and *critico-superadora* (COLETIVO DE AUTORES, 1992). We also considered the National Curriculum Parameters of Physical Education (BRASIL, 2001). The study environment was established by historically observing both European gymnastic movements and world Olympic context. Thus, we could fix the beginning of the RG in Brazil and its insertion in school. Concerning the critical perspectives for the RG learning, in fine, we focused on indicating and considering it as content for PE lessons.

### **From the European gymnastic movements to the World Olympic context**

The RG originated from European Gymnastic School (19th century), which showed at that time different ways to produce the physical exercises. Such schools were linked to four European countries,

namely, Germany, Sweden, France and England. They coincided with general purposes – e.g. race regeneration; health promotion; developing will, courage, power, life energy and, especially, morality, involving an intervention in traditions and people customs (SOARES, 2001).

Considering the gymnastic schools in the 19th century, the Modern Gymnastic, the current RG, originated from the German school (SOARES, 2001). Its basis came primarily from the studies of Basedow and Salzmann, of which Rosseau's pedagogy influence allowed them pointing the exercise up for the formation of man (SANTOS, 1994).

Guts Muts<sup>4</sup> was one of the founders of the gymnastics in German. He defended that the gymnastics should be daily taught to everyone (men, women and children), namely, it would be 'the fundamental education means for the nation, spreading hygienic care for the body and spaces where one lives' (SOARES, 2001, p.53).

The advent of the Franco-Prussian War and Germans' defeat in 1806, however, suffocated the gymnastic model for the pedagogy of Guts Muts. Thus, it gave birth to a new gymnastic including homeland and society, which was created by Friederich Ludwig Jahn (SANTOS, 1994). The gymnastic movement defended by Jahn invigorated the military and homeland nature. Such movement, known as 'turnen', presented a strong content regarding hygiene and intended to make the bodies agile, strong and robust. 'In any moment the physical health stopped pointing up such proposals, and the anatomic and physiologic body was always its object of attention' (SOARES, 2001, p.54).

According to Santos (1994), Jahn did not consider the physical exercises as a school education means. By contrast, Jahn considers it as people's education, since it looks upon the physical exercises for the masses.

Adolph Spiess joining the perspectives of Jahn and Pestalozzi<sup>5</sup>, introduced the PE into schools from pedagogical feature, when the State

---

4-He defends the PG, which provides a new approach to physical exercises. He insists asserting that gymnastics should be pleasant and exercises should develop people as a whole.

5-Swiss man, educator; he was one of the pioneer within modern pedagogy, deeply affecting all currents of education; thus, being reference and pioneer concerning the education reform. His pedagogical method was based on learning from easiness and straightforwardness to difficulty and complexity, aiming for an education able to include the whole people.

started to protect it from 1942. The system presented by Jahn and Pestalozzi was ‘joint together in exercises involving marching, order, free, and support and suspension’ (SANTOS, 1994, p.175). Nevertheless, the major contribution of Spiess would be the concern with the feminine gymnastics that, by him, would receive a special programme.

The RG, as known today, is result from the Modern Gymnastic which along years took on other names – e.g. modern feminine gymnastics, modern rhythmic gymnastics and sports rhythmic gymnastics. The name rhythmic gymnastics is new, in particular in the new 21st century. Concerning the characteristics with such name changes, the initial emphasis goes to the aspect of art, soon after joint to the competitive aspect which also defines such body practice in our country today.

The RG appearance, initially, underwent sways from the articulation of art, dance, theatre and music. In the performing arts, we point up the ideas of the François Delsarte (France); in the dance, the attention is for Isadora Duncan (USA) and Rudolf von Laban (Austria-Hungary). Émile Jaques-Dalcroze (Swiss) was also outstanding according to Bott (1986). Dalcroze developed the modern gymnastic from basic-gymnastic educational matters. The contribution arisen until the time of Dalcroze, however, did not present an essentially gymnastic content; thus, Rudolf Bode was the real creator of the system which defined differences between gymnastics and dance. Bode was stimulated to create such gymnastic to react against the stereotyped and analytical movements with anatomic and physiological nature, which proved the gymnastics from that time (SANTOS, 1994). He created a system of body exercises and its main features were the totality and rhythmic influence started in Germany, i.e. the essential gymnastic nature of the organic or rhythmic movement (SAUR, s.d.).

Other important contributor for the RG history was Henrich Medau, who added the apparatus ball, rope and hoop in the exercises already systematised by Bode. Medau believed that manipulating such apparatus could benefit the natural movement expression, showing its rhythmic and fluent nature (VELARDI, 1999). He concerned with ‘posture matter by the attention on respiration, how to use the technical and methodological principles (e.g. improvising), and how one can consider rhythm by clapping and stamping feet’ (MATIAS, 1997, p.04).



The RG, thus, starts to take shape as body practice by using specific characteristics and elements. Nevertheless, the RG followed an evolution and integration process within the pedagogy and competitiveness, aiming at features that would define its identity.

The foundation of the International League for Modern Gymnastics in 1952 contributed to urge an event competitive aspect, despite it was not for such purpose. Ten years later, the Modern Gymnastic is recognised by the International Gymnastics Federation as an independent sport. In 1968, though, the difficulty elements and specific event technique were regulated; in addition, the use of the apparatus ball, hoop and rope. The ribbon was introduced afterwards, in 1971, and the clubs in 1973 (MATIAS, 1997).

Nowadays, the RG is worldwide know as an entirely feminine sport, performed by five apparatus (rope, ball, hoop, ribbon and clubs) The official competitions are established from a performance of a sequence of movements, including: body technique, apparatus handling and rhythmic aspects. Such sequence can be developed individually or with five gymnasts. It is governed by a code of points established by the International Gymnastics Federation, fixing values to the RG specific features and elements.

### **Rhythmic gymnastics: entering Brazil and school integration**

The PE discipline was originally known as gymnastics. The gymnastics here referred was not on RG or any other gymnastics as sports event. The term ‘gymnastics’, in the last half of 19th century, were quite used to call the lesson of physical activities. In the course of time, nevertheless, such term was replaced by other term, which is with us until today, i.e. Physical Education (Soares, 1996).

Different conceptions constituted the PE throughout history. In the mid-1930s, the PE was established based on the conception of hygiene. From 1930 to 1945, the militarism established the theoretical and methodological basis. When the modern gymnastic came to Brazil, roughly in 1950, the designated PE for pedagogy arose. At that time, it consisted of a conception which demanded from society a need to see the PE beyond an activity able to provide health or to instruct the youth. An activity, also, which would be able to see the PE as an eminently practise for education. One verified that, however, despite the appearance of such conception, there was not actually a giving up on

the military parameters (GUIRALDELLI JÚNIOR, 1988).

In Brazil, the RG was arisen, spread and systematised in the beginning of 1950s based on three teachers, namely, Margareth Frohlich, Erica Saur and Ilona Peuker. They taught in courses<sup>6</sup> for PE teachers.

In 1960s, the sport started to be central content for school PE, considering as perspective the efficiency and selection of the people more skilled. Such fact was stimulated by introducing the Generalized Method for Sports. The procedure used was quite guiding and teachers had main roles in the mechanic repetition of sports movements (DARIDO, 2003). Thus, despite the RG had arrived in Brazil with an established nature for the educational principles, throughout time such nature was relegated due to the great importance delivered to the competitive sport (SANTOS, 1994).

In the 1980 there were discussions concerning the PE critical perspectives, and such fact caused questioning on sports model. Thereafter, there is a greater intervention respecting academic environment and importance of the knowledge produced by the science (DARIDO, 2003). Therefore, critical theories for education appeared 'in the sense of turning education role critics in capitalist society into a central category' (BRATCH, 1999, p.79). Two of such perspectives instigated in the PE scenario are the pedagogical conceptions: (a) crítico-superadora (COLETIVO DE AUTORES, 1992) and (b) crítico-emancipatória (KUNZ, 2001)<sup>7</sup>; which are important for our reflection.

---

6-Frohlich (Austrian) taught in courses for technical and pedagogical training, which were for education and teacher training. In such opportunity, Frohlich had the assistance of Erica Saur (Brazilian), teacher in the Escola Nacional de Educação Física e Desportos (ENEFD) [National School for Physical Education and Sports]. She advised such courses and was recognised as poioneer regarding school Rhythmic Gymnastics with her book *Ginástica Rítmica Escolar* [School Rhythmic Gymnastics]. Such book was considered hugely useful for school. It presented a great value for the didactical perspectives, offering new motivation to PE teachers to perform and apply their work. Ilona Peuker (Hungarian) was an educator in the Universidade Federal do Rio de Janeiro (UFRJ) [Federal University of Rio de Janeiro]. She created the Grupo Unido de Ginástica (GUG) [United Group for Gymnastics], which was the basis to Modern Gymnastic become known in Brazil.

7-Such conceptions, i.e. 'Crítico Superadora' and 'Crítico Emancipatória', both progressive, try to define the Physical Education as a scientific field, considering its authenticity of contents, in particular its importance within school.



The importance of the RG, considering a sports perspective and stressed throughout the PE history (both nationally and internationally), assists us with comprehending why there were great changes during such event throughout last decades. It leads us to discuss on technical and aesthetic aspects of such sport nowadays, holding as reference the school PE lessons.

### **Rhythmic gymnastics and school physical education**

The PE, as school syllabus part, integrate manifestations of body culture from specific content, e.g. match, sport, gymnastic, fight, knowledge on body, and expressive rhythmic activities (BRASIL, 2001).

We comprehended that the content to be dealt with concerning school PE should express sense to students' life, narrowing the relation with the society intentions and including current socio-political matters, e.g. sexual role; prejudice against society, race, disability, old age, and public health (COLETIVO DE AUTORES, 1992). In this manner, it is clear to understand that the school scenario needs to unite educational practices which lead students to reflect on such social matters. As stated, such fact led teachers to believe that if they introduced it and questioned it 'one could search for a didactic treatment. In addition, such treatment would look at the complexity and dynamics to build with learning the reflection and formation of human being' (DARIDO, 2003, p. 20).

In this wise, we investigate: to contribute to the formation of students as critical citizens should not they have to reflect and participate with creativity and authenticity, as an active subject in the process to produce knowledge?

We believe that the teaching is not formed mechanically, solely reproducing knowledge. Hence, we discuss on teaching RG based on critical perspectives. We understand that such perspectives can provide conditions to break inflexible structures in the processes institutionalised in the society, particularly in the school institution (DARIDO, 2003).

To Bratch (1999), comprehending the PE as critical field of knowledge will only take consistency 'when the social science and human science were strongly considered as reference'. To do so, the author completes saying that 'it is essential to comprehend the object of PE, human movement, no longer as something biological, mechanic or

even psychological, but as a historic-cultural fact' (p. 81).

When the movement became object of teaching in the body manifestations, such fact could go beyond the movement by movement in the PE lessons. It included an action–movement which observes unique senses in students' life, able to question procedures and attitudes within society. For students, the sport contributed to their perseverance and experience; as well as making them reflect on principles, e.g. dignity and justice, observing situations to instigate fraternity and solidarity in the daily actions of their lives.

We surmise critical pedagogical approaches as weighty representations in the PE lessons, since we believe it reveals sundry options to find out the movement and, in particular, the sport. Such reflection comes from the concern with the fact that the movement in sport throughout time have become 'more and more stereotyped and with a practical execution in a way increasingly mechanical' (KUNZ, 2001, p.81).

Such concern is present in context of RG, so that stereotypes and standards of body and movements for gymnasts, in a performative level, have been incorporated into the school reality. We imagined such reality from the requirements of the code of points, which lead to standardising the aesthetic features, i.e. the gymnasts' biotype and physical qualities, e.g. flexibility. The cited requirements start to determine and select appropriate (or not) girls to practise such sport. Such standards are stipulated by gymnasts known worldwide in completions and are considered in school to achieve good results in competitions (PORPINO, 2003).

Considering this, we reflect on if the school is the appropriate place to involve such standards of body and movements, with high and strict demand level. The preestablished rules and movements for high-performance sports are not in compliance with the educational principles of the sport in school. The role of PE, as syllabus discipline, is fundamental, since the knowledge built in lessons must stand out pedagogically for students' creativity, based on sociocultural relations from the surroundings.

Sundry questions can be involved with the PE, thematising it based on the own students' daily experiences. The standards for beauty and health, stipulated by media and society, and the media imposition over such standards can be discussed in the lessons. Thus, it could contribute to think on the values and discuss on matters which involve

ethics in professional sports and sexual and racial discrimination. Reflecting such matters benefit ‘what the aesthetics consider based on well-being perspective; posture without consumption, prejudice and discrimination; and becoming aware of the coherent values with the democratic ethics

According to the crítico-emancipatória conception, the teaching must look at ‘the freedom of delusions, false interests and false wishes, created and built by Weltanschauung, showed from knowledge provided by the sociocultural environment where they live’ (KUNZ, 2001, p. 121).

In this wise, the teaching must consider students as subjects in the school education process, enabling them ‘to take part in social, cultural and sports life. It does not mean that only one can acquire a functional action, but learn, recognise and question the senses of the present life, by using critical reflection’ (KUNZ, 2001, p.31).

Students should individually comprehend the senses each body situation or gestures, or both, deliver them; since ‘a same gesture acquires different senses as the intention of whom performs it and as the situation of such fact’ (BRASIL, 2001, p.33). Leaping, for example, can represent different sensations and interactions for each subject. Leaping is in different sports event, e.g. athletics, artistic gymnastics, capoeira, rhythmic gymnastics, volleyball, etc. The PE lessons, thus, must provide experiencing the movement by using such different practices so students discover and distinguish sundry body languages within their range of contexts.

For the methodological perspectives, we reflect on some aspects we consider pertinent to practise the RG in school. We defend teaching movement contextually and questionably. Students, therefore, can become critical subjects concerning diverse social scope and own contexts for sports.

As an example, we considered the matters on sexual roles as a possibility to be approached when practising group actions organised by gymnastics. The PE lesson when looking at a practice with boys and girls together becomes even more propitious to address socio-political problems respecting sexual roles, which are exhibited and directed to female and male genders differently. The RG can be a primarily female event, as well as a reference to teachers instigate discussions on such matter. Conducting students to reflect on and perceive the sports practices (e.g. RG), primarily female, decided by society and own

event rules is important. Both men and women can perform it without a direct relation between people who practise it and their forms of options to see and live the sexuality.

The creative action performed by the RG experience can also promote weighty experiences for subjects' education. For Taffarel (1985), students have to have active roles within the teaching-learning process; thus, they can create, imagine, criticise and decide. It means that teachers should indispensably organise activities which allow students to a creative solution. In this manner, they could make up the process, producing knowledge and independence. For example, in a PE lesson, considering the RG, teachers can question situations based on a proposed discussions, whetting students' appetite for imagination, creativity, and creating and finding out significant movements, so such construction becomes a choreographic performance.

The Coletivo de Autores (1992) draw the attention to other pertinent and practical example concerning a critical and questionable perspective for teaching, i.e. a content of PE lesson based on gymnastics leaping. Such movement is usually seen solely from phases of 'impulse-flight-fall', and meaning learning with fixed forms of movement. The questioning approach defends for such case that, for example, leaping 'should be a challenge to resolve problems involving separating from gravity action, which keep us on the floor' (p.78-79). Such approach uses a programme which causes attitudes of curiosity, interest, creativity and constructive discussions for students.

For us, when students are challenged, they feel encouraged to construe new knowledge, acting wittingly and consciously. In the RG, challenging is an outstanding feature. The pre-acrobatic movements, e.g. somersaults, cartwheels, and back somersaults, are examples of challenging movements in which people who usually practise it have to persist to achieve it; as well as, double unders, throwing apparatuses, rolling the ball over the body, passing through and over the hoop, etc.

We believe that the challenge from the own movements with problem situations can result in pleasurable situations when discovering movements. In the RG, for example, dealing with throwing apparatuses<sup>8</sup>, teachers do not need to demonstrate and establish how the move-

---

8-The throwing is the movement to separate from hands or other body parts the RG apparatus in or out of the visual field for other people or yourself. The apparatus

ment should be performed, being it a movement previously established. Students can discover the better way to perform it, questioning: How could I throw the apparatus so that my colleague by my side has time to catch it? How could I position myself at the moment the apparatus separates from my body? How could I take the apparatus back?

The project named Popular Sports Rhythmic Gymnastics, developed by Gaio (1996), is not based on critical pedagogical approaches. Despite this, it reveals substantial contributions for the RG within school, particularly the use of additional materials, e.g. big ropes, ball made from paper and socks, traditional hula hoops, pets, plastic bottles, and ribbon made from coated paper and bamboo by using stanley knife as tool. The basis for that project, when asserting that children should practice sports by playing, reveals us weighty possibilities for the educational context. This project defends the ideal that we must 'encourage and create spaces for everyone to benefit from sports activity. Hence, it does not consider the reproduction of dominant values of society; by contrast, considers the transformation of such values for the educational process' (p.154).

Another way to enrich how to teach the GR in school is to allow students to take part in Gymnastics festivals, without uncompetitive aims. Festivals primarily aiming for participatory contexts (and not income contexts), reveal as an inclusive agent, allowing to deal with different contexts, in which the GR is experienced.

Festival participation with performances, without requiring the internationally precepts or the conditions based on the code of points, can contribute to enrich the movement experiences for participants. This also contributed to instigate the creative work concerning students, as well as to experience the RG, based on a democratic perspective. This way, everyone can participate in it, regardless of body standards and reference technique established internationally for such event.

Finally, we also stress the video analysis concerning sundry levels to perform the RG movements, text reading, and research work as significant means to schools use them, questioning and aiming for kno-

---

can also be caught in or out of the visual field, in the states: standing up, lying down, sitting or even performing any body element (e.g., pivots, leaps, turns, jumps, balances and locomotion).

wledge and a new mean for the RG.

### **Final considerations**

We hope that the reflections risen here blossom into readers (educators) insights, contributing to the entry of new theoretical and methodological references based on sports education, and, as a result, inserting critical pedagogical practices within schools.

We comprehend that sports teaching, especially the RG one, when being construed pedagogically, reveals weighty options concerning the school environment. Experiencing the sport based on comprehensive and questioning learning can make up rich educational principles. It also can be performed without losing repertoire of movements, challenging apparatus handling, and expressive rhythmic aspects linked to the use of music and series composition; particularly the knowledge from sensible knowledge within such event.

As remarked, we defend that the school PE lessons, when composing the gymnastics as content, can form critical subjects, in particular authentic and persistent. Thus, the citizenship will be respected without giving the movement specific knowledge up, which is inside such practice. The school and sport, hence, will be playing the educational role.

---

### **Bibliographic references**

BITTENCOURT, A. et al. A ginástica rítmica em uma perspectiva histórico-crítica: uma experiência no processo de formação inicial de professores de educação física. In: FÓRUM INTERNACIONAL DE GINÁSTICA GERAL, 3. 2005, Campinas. **Anais...** Campinas: Sesc, FEF/Unicamp, 2005. p. 88-92.

BOTT, J. **Ginástica rítmica desportiva**. São Paulo: Manole, 1986.

BRACHT, V. A constituição das teorias pedagógicas da educação física. **Caderno Cedes**, Campinas, v. 19, n. 48, p. 69-88, ago. 1999.

BRASIL. Secretaria da Educação Fundamental. **Parâmetros curriculares nacionais: Educação Física**. Ministério da Educação. 3. ed. Brasília: Secretaria da Educação Fundamental, 2001.

CAVALCANTI, L. M. B. Ginástica rítmica na escola: por uma estética



do sensível. **Paidéia – Revista Brasileira de Ensino de Arte e Educação Física**, UFRN, Natal, v. 2, n. 1, p. 92-113, 2007.

CESÁRIO, M. et al. A ginástica rítmica como um dos saberes do currículo escolar. In: FÓRUM INTERNACIONAL DE GINÁSTICA GERAL, 3. 2005, Campinas. **Anais...** Campinas: Sesc, FEF/Unicamp, 2005. p. 85-88.

COLETIVO DE AUTORES. **Metodologia do ensino de educação física**. São Paulo: Cortez, 1992.

DARIDO, S. C. **Educação Física na escola: questões e reflexões**. Rio de Janeiro: Guanabara Koogan, 2003.

FREIRE, P. **Pedagogia do oprimido**. Rio de Janeiro: Paz e Terra, 1983.

GAIO, R. **Ginástica rítmica desportiva “popular”**: uma proposta educacional. São Paulo: Robe, 1996.

GHIRALDELLI JUNIOR, P. **Educação física progressista: a pedagogia crítico-social dos conteúdos e a educação física brasileira**. São Paulo: Loyola, 1988.

HOFFMANN, J. M. L. **Avaliação mediadora: uma prática em construção da pré-escola à universidade**. 20. ed. Porto Alegre: Mediação, 2003.

\_\_\_\_\_. **Pontos e contrapontos: do pensar ao agir em avaliação**. 9. ed. Porto Alegre: Mediação, 2005.

KUNZ, E. **Transformação didático-pedagógica do esporte**. Ijuí: Editora Unijuí, 2001.

MATIAS, H. C. **Origem e evolução da ginástica rítmica desportiva**. João Pessoa: Universidade Federal da Paraíba, 1997. (Material didático não publicado).

PORPINO, K. O. Interfaces entre corpo e estética: (re)desenhando paisagens epistemológicas e pedagógicas na educação física. In: LUCENA, R de F.; SOUZA, E. F. **Educação física, esporte e sociedade**. João Pessoa: Editora Universitária, 2003. p. 145-160.

SANTOS, M. P. A ginástica rítmica desportiva e as concepções pedagógicas de educação física. In: ROMERO, E. **Ensaio**: educação física e esporte. Vitória: Centro de Educação Física e Desportos/UFES, 1994.

SAUR, E. **Ginástica rítmica escolar**. Rio de Janeiro: Edições de Ouro, [s.d.].

SOARES, C. L. **Educação física**: raízes europeias e Brasil. 2. ed. Campinas: Autores Associados, 2001.

TAFFAREL, C. N. Z. **Criatividade nas aulas de educação física**. Rio de Janeiro: Ao Livro Técnico, 1985.

VELARDI, M. Ginástica rítmica: a necessidade de novos modelos pedagógicos. In: PICCOLO, V. L. N. **Pedagogia dos esportes**. Campinas: Papyrus, 1999.

.....  
Recebido em: 12/01/2010

Revisado em: 12/04/2010

Aprovado em: 12/04/2010

**Endereço para correspondência**

glyciam@yahoo.com.br

Glycia Melo de Oliveira

Escola Municipal Profª Emília Ramos

Prefeitura Municipal do Natal/ Secretaria de Educação.

Av. Central, S/N

Cidade Nova

CEP: 59072-500 - Natal, RN - Brasil