93 - PHYSICAL EDUCATION: THE CREATIVE PROCESS UNDER THE EDUCATIONAL LOOK OF THE ART MAKING ON BODY PRACTICES

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INTRODUCTION

In this study, the creative process is handled through a theorical incursion, associated to the experiences of an art making by the teachers. The goal is to bring reflections about the art making characteristic from body practices in the physical education field and, from these notes, see how the creative process manifests itself, guiding creativity aspects that can intervene constructively in the teachers' educational action.

The art making can be understood as a way of feeling, experiencing and transforming people's routine through the use of your creative and sensitive rationality, being an educational element that enable, in the physical education context, “to give wings to students' imagination and expand their freedom of expression”. (ZOTOVICI, 2004, p.2).

From this perspective occurs the dialogue between art, education and culture, which interact through the pedagogical knowledge about physical education. However, in this pedagogical intervening the creative process involved in physical education allows the awakening of unusual gestures and experiences, in which the student challenge and is challenged continuously.

THE CREATIVE PROCESS TRANSFORMING THE EDUCATIONAL ACTION

We seek some clarifications that will assist us in the understanding of what creativity is, how does the creative process takes place in the middle of actions accompanied by intention, cultural values, ethics and aesthetics that influence our daily lives. We found several authors who deal with the subject and each of them has a different way of defining creativity. Therefore, we will bring a few ideas that will help in the development of the subject, discussing also our educational point of view, once

> In a more inclusive educational perspective, the teachers' mission is to review their role and their education, as well as the proposal of their school activities, including therein the dimension of creativity in the development of school routine. In this regard, the starting point can be eighter planning the discipline taught or the school's curricular project, thinking about the creative dimension based on the educational goals established, according to the sequence of the contents approached, in front of the planned strategies and appropriate resources to the situation experienced, besides the evaluative analysis of the entire process. (XIMENES, 2007, p.6).

Creativity, in XIMENES's understanding (2007), is one of the skills of the educator who must be open to review his education, providing a different view of his planning, which allows combining theoretical knowledge with empirical basis. The knowledge acquired from the readings and lectures, enabled as something that happens frequently in the educational process, needs a planning that allows encouraging the creative process from previous experiences, having the appreciation of the discoveries as a necessity of the human being itself of being always seeking to expand their horizons, their knowledge universe, as the realization of their own everyday achievements.

Another approach followed about creativity happens at the level of the basic psychological processes in front of problematic situations which generate the necessity of searching for solutions, stimulating people's cognitive and creative processes. During the entire development process of the human being, will be transmitted and incorporated informations that remain stored and may assist in the expression of creativity subsequently as,

> [...] the ability to offer new answers to a certain situation, therefore it turns to the individual's ability to make new combinations from the elements owned. Then he creates a new sign: a new meaning appears, because a new relationship is created between the existing things. This process of symbolization connects to the development of affection: the more an individual has his personality integrated, the more creative energy he will have. (GIGLIO, 1992, p.12).

Creativity is something that manifests itself in different cultures and in different ways in the routine of human beings, as a basic need which helps transposing problems or unusual situations. Therefore, creativity is a consequence of the complexity of actions involving neurological, psychological and sociocultural processes, considering that these are in harmony in order to the construction and (re) construction of pedagogical knowledge.

The attitudes, motivations, skills and mental abilities suffer alterations from person to person, what determines the levels of creativity, according to the psychological factors influencing the creative act. The environment where the creative process takes place can interfere in the creation possibilities. When referring to the environment, we are considering it in two aspects: the physical, which is concrete, tangible, manageable, referring to objects, location, etc., and the social, which depends on the groups, organizations, society and the cultural factors.

Thinking about this perspective, the school can make room for some experiences and empower students to acquire creative trends and behaviors. We emphasize that: "The classes are invitations to knowledge. In them we find the clues to know something meaningful to us and through them we are guided in our knowledge investigations and constructions which lead us to autonomy and freedom". (Barreto, 2004, p.55).

Sometimes, school inhibits the creativity of the teachers and students from the moment that imposes standards, rules and structures already established which are not open to changes. The whole creative process is covered with intention and goal to be achieved, which emerges through senses experienced or motivated by intentional incentives.

> Inside of this perspective, creativity is inserted both in everyday life, while emerging from it, and in the interpersonal relationships, doing the daily school work, searching for new alternatives, new challenges. This way it can be understood both as an act or an spontaneous action, a multidetermined process and a way of expression in the environment, becoming sometimes an action (donation) to the collective. Being creative requires resorting to subsidies inherent to the human being, or even developed by the action of environmental stimulation, signaling the sensitive, intelligent and enriching effort, in the leading of living the story on your own time and context. (XIMENES, 2007, p.4).

As Alves (1987) explains, starting from the pedagogy used by the teacher is necessary to develop problematized contents (investigation and challenging situations): motivation, emotional involvement, respect for the individual process. Searching the best ways of doing the same attitudes are, actually, new ways of realizing the old things, creative ways of realization and perpetuation of the human actions. "If a new problem must be solved, the old logic should be abandoned and the scientist must follow a new path. If he keeps following the old logic, there is something similar to the Law of Forvester [...] ". (ALVES, 1987, p.77).

The awakening of creativity through the art making in body practices, in the physical education context, does not occur by itself. It is necessary to promote the dialogue between the factors that stimulate creativity, considering them based on the different human dimensions and the ones involving complex fields of rationality, affection and sociocultural environment.

PHYSICAL EDUCATION AND THE ART MAKING

The art making helps in the development of physical education process in elementary education, involving different knowledges with an approach to art, pointing its basic contents, which could be thought as:

> [...] movement in expression and rhythm-physical and rhythmic expression (body and rhythm, mime, imitation); sung games; rimes; dances (regional, folk, popular amusements, ballroom, contemporary individual dances); circus arts (balancing, juggling, acrobatics). (PALMA, OLIVEIRA, PALMA, 2010, p.57).

In physical education, movement can be considered as a way to achieve the goals of the teacher during the school year. With the aim of understanding about the needs and possibilities of educational activities related to that core (movement in expression and rhythm), we seek to emphasize the proposed objectives on each stage of education. In kindergarten and elementary school I (1st to 5th Grade), this knowledge aim to "[…] promote the experience of the rhythmic movement as a way of body expression and social representation, valuing it at various cultural events". (PALMA, OLIVEIRA, PALMA, 2010, p.61 and 74). And yet, in elementary school II (6th to 9th Grade) and high school, the knowledge aims "[…] to enable the expansion of knowledge about the rhythmic-cultural expression ways of the movement, recognizing and respecting the characteristics of each one, strengthening the social coexistence". (PALMA, OLIVEIRA, PALMA, 2010, p.122 and 156).

Dance and gymnastics can manifest themselves in three dimensions, such as education, art and culture, considering that they all involve the artistic representations, interlacing the aesthetic and the performative movement as a representative and sharpened element by signifiers and signifieds. Dance and gymnastics are perpetuated and completed by the fusion of the elements that characterize each of them, as we consider this interaction as a key point to unfold the teaching and learning process in physical education, which is precisely, the awakening of the body to the movement actions that will enhance the gestural creative repertoire.

> Through dance, the student experiences a way of expression other than the spoken language or written language. When communicating through his body, the student has the possibility to contact with himself differently and improve his self-esteem, self-image and self-confidence. The pleasure that the expressive movement provides relieves the daily stress and the tension of school. To make it happen, it is crucial that the body is not considered a simple object, but an individual, capable of communicating. To memorize and rehearse a choreography exhaustively and in a repetitively and mechanical way will alienate the student and won't have any contribution to his complete educational background. When taught in schools, dance represents an important channel of information and life experiences for the students to get to know their own body and understand the relationships that are established between doing, meeting, interpreting and enjoying the dance. (LOMAKINE, 2009, p.44-45).

In the unfolding of the activities we try to encourage each student for them to be able to communicate and express their desires, feelings and emotions in a free, relaxed and spontaneous way, without resulting on the mechanically performed movements, or better, copied repeatedly; perhaps an introduction, if we can call it this way, through visual, gustatory, tactile or auditory stimulations, as, for example, significant words, poetries, colors, landscapes, music and others.

> In general gymnastics, the movement allows to explore and express the subjectivity of the individual, what means expressing yourself, your corporeity. The movement may interact in the individual's education, because it is consisted of knowledge, aesthetic experience and expression. Knowledge involves historical, cultural, social and biological aspects. While the aesthetic experience is present in the forms that the movement can acquire, the expression results of this whole process that takes the individual to manifest through gestures and movements. (ZOTOVICI, 2009, p.142).

The student must feel free to let the movements emerge from the "inside out", as well as the reverse. This way, we will be conquering spaces for the creation and exploration of gaps that will be filled out with color, joy, satisfaction and life, as it is necessary that the environment is favorable to the creative process appropriate to the reality of the students, in which freedom to improvise is essential in the creative gesture.

In school, we can develop a series of experiences in physical education through dance and gymnastics content, enabling the creation of gestures and the development of the creative rationality, what will allow the student to explore his gestural field. Studies by Palma, Oliveira, Palma (2010) demonstrate the necessity of expressive movement and social interaction in the development process in primary education.

> [...] the body and its possibilities of action is often forgotten in its beauty and expressive condition. Emphasizing this crucially important aspect for the biopsychological structuring of our students is this core's function. The school is one of the few social spaces in which the artistic and motor skills can be experienced, explored and studied, in order to contribute in the formation of an individual who can realize and understand a little better the art, his own body and its possibilities. Performing arts and gymnastics are the major components of this core. (PALM, OLIVEIRA, PALM, 2010, p.55).

To create means to express thoughts and feelings; to explore the movement in the internalized time and space of each individual based on their ethical and aesthetic experiences that enable an ample repertoire to be presented to the creative scenario through the art making.

FINAL CONSIDERATIONS

The experience in primary education leads us to think that the school system at some times acts as an inhibitor of creativity because it does not fulfill the role of being a space in which students can express themselves freely and spontaneously. As stated by Gaiarsa (1990), the school operates increasingly controlling the movements, bringing as a consequence the restriction of not only the movements, but also of the intelligence and the feelings, starting with the teacher that, for his professional performance, needs some essential skills, including the hability to overcome problems and, especially, the sensitivity to observe these situations. For the creative learning is necessary to teach creatively.

We have found teachers who think it is easier to work with students who accept everything, because they will not question or criticize the work performed by the same, allowing the immutability of his work. When dealing with innovative and creative students, the teacher must always be searching for new information and stimulation, in other words, reasons for the work to take place with full interest and participation.

We hope that besides transmitting theoretical knowledge, it will be possible to sensitize and make educators, educational coordinators and directors aware of a problem that still haunts our education, which is the way that the content has been developed, whether in physical education, art or any other discipline. We have to do more than preparing classes or searching recipes. It is essential to reflect on our actions and our intentions, opening space so it is possible to dare, create, educate in a human and sensitive way. We have to be educators and take advantage of our creativity to put experiences that motivate the teaching, learning and living the body practices into practice.

Based on incursions through literature about the developed subject and also considering the experiences in the physical education field, we can say that the goal is to provide situations in which the individual can, from the knowledge already acquired, create ways of learning about creativity being creative, developing it in all respects, seeking to reach the complete formation, and, consequently, the expansion of the personal and social repertoire of movement. We are aware that these reflections do not end up here. Even though searches have been structured from the theoretical-practical fundamentation which allowed the sustainability of these body practices and showed the viability and necessity of the art making in the physical education context, they are always (in) sufficient and lacking of other academic dialogues.

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ABSTRACT

In this study the objective was to bring reflections about the artistic representations typical of the body practices of physical education, and from these notes look at how the creative process manifests itself, by pointing to the creativity aspects that can intervene constructively in the teachers' educational action. We conducted this research through literature review related to art, physical education and education, enriching it as in some moments, the theory is interlaced with the living experience in the educational field.

KEYWORDS: creativity, physical education, body practices.

ÉDUCATION PHYSIQUE: LE PROCESSUS DE CRÉATION SOUS LE REGARD DES PRATIQUES D'ENSEIGNEMENT ARTISTIQUE AU CORPS

RÉSUMÉ

Dans cette étude, nous avons cherché à apporter des réflexions sur les pratiques artistiques de leur propre corps au sein de l'éducation physique et, à partir de ces notes, voir comment le processus créatif se manifeste en soulignant les aspects de la créativité qui peut intercéder afin constructive aux éducateurs d'action. Nous avons mené cette recherche à travers des insertions littéraires ayant trait à l'art, l'éducation physique et l'éducation, ce qui rend plus enrichissant que de temps en temps entrelaçamos théorie et l'expérience dans le domaine de l'éducation.

MOTS-CLÉS: processus créatif, l'éducation physique, les pratiques corporelles.

EDUCACIÓN FÍSICA: EL PROCESO CREATIVO EN LA MIRADA DE LAS PRÁCTICAS DE ENSEÑANZA ARTÍSTICA PARA EL CUERPO

RESUMEN

En este trabajo hemos querido traer reflexiones sobre las prácticas artísticas de su propio cuerpo dentro de la educación física y, a partir de estas notas, ver cómo el proceso creativo se manifiesta señalando los aspectos de la creatividad que pueda interceder para constructivamente en los educadores de enseñanza de acción. Hemos llevado a cabo esta investigación a través de inserciones literarios relacionados con el arte, la educación física y la educación, por lo que es más enriquecedor ya que a veces la teoría entrelaçamos con experiencia en el campo educativo.

PALABRAS CLAVE: el proceso creativo, la educación física, las prácticas corporales.

EDUCAÇÃO FÍSICA: O PROCESSO CRIATIVO SOB O OLHAR PEDAGÓGICO DO FAZER ARTÍSTICO NAS PRÁTICAS CORPORAIS

RESUMO

No presente estudo tivemos por objetivo trazer reflexões sobre o fazer artístico próprio das práticas corporais no âmbito da educação física escolar e, a partir desses apontamentos, verificar como se manifesta o processo criativo, apontando para os aspectos da criatividade que podem interceder de maneira construtiva na ação pedagógica dos educadores. Realizamos esta pesquisa por meio de inserções literárias referentes à arte, educação física e educação, tornando-a mais enriquecedora à medida que em alguns momentos entrelaçamos a teoria com a experiência vivida no âmbito educacional.

PALAVRAS-CHAVE: processo criativo, educação física, práticas corporais.