Rediscovering acrobatic gymnastics

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Abstract: Acrobatic Gymnastics is the youngest modality of competitive gymnastics, the practice of which has great pedagogical value although it has been little studied in the academic world with few records of the knowledge acquired by its acrobats and gymnasts over time. This revision article aims to promote the rediscovery of Acrobatic Gymnastics as an object of academic studies, practice of sports and content of physical education at schools. For such, the modality's scenario in the world, its historic trajectory, its characteristics and specificities and some pedagogical principles will be addressed based on the most significant authors in the area.
Key Words: Acrobatic Gymnastics. Gymnastics. Sport modalities.

1 INTRODUCTION

Acrobatic Gymnastics (ACROGYM), the officially adopted terminology after the 2005/2008 competitive cycle, is also known as Acrosport and Acrobatic Sports.

In 2007, ACROGYM celebrated its 33rd anniversary as a ports modality, which permits us to consider it relatively new. Many authors argue that since it is recent modality in the world of competition, it has yet to receive academic attention. Despite the immense accumulated knowledge by acrobats over the years, this information has not been recorded and published, entailing in little bibliography, which mainly appears in a historical sense with some very faulty manuals and little pedagogical value (ASTOR, [1954?]; HUGHES; CROWLEY, 2001). Besides that, society's motivation for certain sport modalities, factors that are related to each nation's culture, can also influence in its dissemination.

ACROGYM is different from other gymnastic modalities since it provides work in groups, needs little equipment, resulting in lower costs, and it can be practiced by gymnasts with different physical builds.

Thus, considering the few registries that refer to this modality, its still reduced dissemination and the many advantages the practice of ACROGYM offers, we ask: what has been studied in relation to the modality in the world?

Thus, the objective of this study is to (re)introduce ACROGYM in the academic context, highlighting what has been recorded about it, the studies made, its historic trajectory, its characteristics and the possibilities for sports in general. In other words, the intent is to

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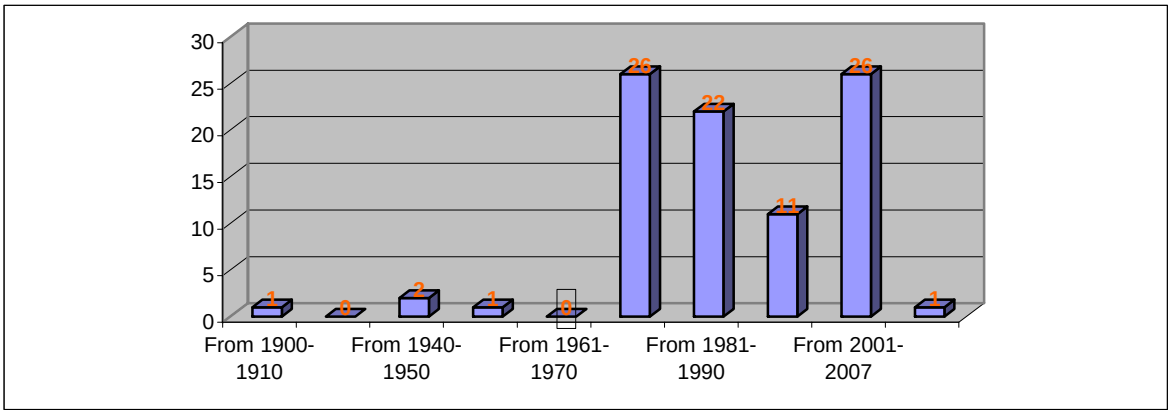
promote the rediscovery of this gymnastic modality by means of a summary of the most important published works.

2 THE SCENARIO OF ACROBATIC GYMNASTICS

At this moment, it is difficult to situate ACROGYM in the global scenario, taking into account the academic studies that refer to this practice, listing the aspects pointed out by them, identifying the institutions that organize its practice and which countries have proven to be most involved in the modality.

The bibliographic study was conducted using Academic Google, the ABI Inform Archive databases, Cambridge Scientific Abstracts (CSA), Evidence Based Medicine (EBM), Biblioteca Virtual de Saúde's (BVS) COCHRANE, Scientific Electronic Library Online (SciELO), ProQuest Research Library, PUBMED, Excerpta Medica database (EMBASE), Literatura Latino-Americana e do Caribe em Ciências da Saúde (LILACS), EBSCHO, QUEST and The Educational Resources Information Center (ERIC) and the library catalogues from the School of Physical Education and Sports at the University of São Paulo (São Paulo, SP), the Mackenzie Presbyterian University (Tamboré Campus, Barueri, SP) and São Judas Tadeu University (Moóca Campus, São Paulo, SP). All of the databases made available at the chosen institutions were analyzed, whether catalographic or virtual. Considering the lack of access to certain databases at private institutions, we also opted to consult a public institution where we had unrestricted access to the databases, seeking utmost comprehensiveness in the bibliographic revision in question. No period was privileged in an attempt to reach the totality of publications on the theme. The graph below shows the small number of academic publications found, an issue brought up by several authors:



Graph 1 – Academic publications found in the world

The studies found until 1970 are books or parts of books that refer to the acrobatics performed in twos and in small groups, and not Acrobatic Gymnastics as a sports modality, since its implementation occurred together with the foundation of the International Federation of Sports Acrobatics in 1973.

After the first world championship in the modality, in 1974, there was an increase in the number of publications (academic articles, articles in specialized journals and books) until the end of the 1980s. These publications were more to encourage and disseminate, to present and explain the modality and its pedagogical principles. Therefore, the studies were encompassing and the modality was the main focus.

Friend (1990a) collaborates with this scenario affirming that many clubs and athletes at the time were offering and practicing ACROGYM, and the magazines and media in general were interested in articles and stories on the theme.

In the 1990s, the number of studies begins to fall, possibly due to the non-inclusion of the modality in the Olympic Games, which in a way, could be one of the factors that has led to the little expression it has in the sports scenario.

Between 2001 and 2007, despite the increase in the number of publications, it is necessary to take into account the increase in scientific production in the world. When we compare the number of academic studies in general, respectively to the increase in graduate studies programs around the world as a whole, we can say this number is still very small. Furthermore, most of the works published during this period do not have pedagogical concerns, but are rather of a biological, biomechanical nature, or even excessively specific regarding technical issues.

With regard to academic production, the European countries, especially Spain, France and Portugal, Australia, China and the United States have been the largest producers of studies and research focused on ACROGYM.

In relation to the practice of this modality, the countries that have stood out the most in the most recent world championships are Russia, the Ukraine, China and the United States.

At present, Acrobatic Gymnastics and all other gymnastic modalities are subordinate to Gymnastics, which in Brazil is organized vertically by the following institutions, according to Brazil's proposal (1998) in article 13, Law # 9.615, of March 24, 1998:

Figure 1 – Gymnastics administrative organization

Therefore, according to the organizational chart, FIG, CBG, LINDAGG and the State Gymnastics Federations are the entities that have authority over Gymnastic issues, each with its own scope. The actions carried out have been restricted to the organization of calendars, competitions and short duration technical and judge courses, although in their own bylaws, they have all committed to organize congresses, research and supervision of their judges.

The responsibility for promoting and organizing all of the gymnastic modalities, Artistic Gymnastics (AG), Rhythmic Gymnastics (RG), Trampoline Gymnastics (TG), Aerobic Gymnastics (AEG), Acrobatic Gymnastics (ACROGYM) and General Gymnastics (GG), can be pointed out as a factor that has jeopardized the quality of the entities' actions. It is possible to observe that AG and RG have been prioritized due to greater traditional and repercussion in international competitions. Another point that favors the development of the Olympic modalities is the funding the Brazilian Olympic Committee (BOC) transfers to Men's and Women's Artistic Gymnastics, Rhythmic Gymnastics and Trampoline Gymnastics, which have been part of the Olympic program since 1908, 1928, 1984 and 2000, respectively.

In the international scenario, national confederations like in the United States and Portugal, offer training programs and follow-up on the evolution of coaches, actions geared towards the athletes like camps with training objectives, among other activities that enrich the growth of the modality.

3 CHARACTERISTICS OF ACROBATIC GYMNASTICS

ACROGYM has three main fundamentals that characterize it: the formation of figures or human pyramids, the execution of acrobatics, elements of strength, flexibility and balance to go from one figure to the other, and the execution of dance elements, leaps and gymnastic pirouettes as a component of choreography.

The difference between practicing ACROGYM and other gymnastic modalities is in the fact that the proposals are more geared towards working in groups of gymnasts than performances on equipment, although there are some elements in common, such as tumbling, strength, flexibility, balance and the presence of choreography (CRILEY, 1984; BOELSEMS, 1982; NISSEN, 1991).

ACROGYM needs few materials and has a low cost when compared to the other gymnastic modalities (ALMEIDA, 1994; CRILEY, 1984; NISSEN, 1991). In competitive situations, only the floor and safety mats are used; in training, simple mats, support belts, pedestals, medicine balls and partner simulators, as well as support materials such as plinths, wall bars, horses, among others.

Another differential is that the modality can be performed with gymnasts of different physical builds. This characteristic permits the longevity of sports participation and can discourage early specialization, which occurs quite often in certain sports modalities.

With regard to its benefits, the practitioners of this modality can be favored due to the acquisition of spatial-temporal notions, corporeal schematization, greater motor control, flexibility, static coordination, collective coordination, balance, strength and localized muscle resistance, cooperation, autonomy, pleasure and self-confidence (ALMEIDA, 1994; ASTOR, [1954?]). Besides that, valuable and enriching corporeal experiences for human corporeal culture are achieved through the practice of gymnastic activities (LEGUET, 1987; SOARES, 1992; SOUZA, 1997; GALLAHUE and OZMUN, 2005).

Nissen (1991, p. 36-37) points out twenty advantages of ACROGYM in relation to other competitive gymnastic modalities. The most important are explained below:

- *Age*[1]*:* there is no age limit and many high performance athletes extend their careers to the age of 30;
- *Body weight and biotype:* there is no pressure to maintain low weight, because the bases, the athletes who sustain the pyramids, can have higher body weight. Besides that, there is no required standard body (biotype), which prolongs the career in ACROGYM;
- *Cooperation:* this can be a modality performed in groups and it needs interaction among the participants, personal rivalry is reduced;
- *Sociability:* there is no separation by gender in training, thus co-education reduces gender bias and individual differences;
- *Synchronism:* since all of the events are practiced in two or more people, there

[1] The terms in italics were translated from the original author.

is frequent concern regarding action synchronism, improving team work;

- *Attractiveness for spectators and media:* due to the work in groups, greater heights, varieties of movements and positions, spectators and consequently the media are attracted;
- *Opportunities:* since it is a new modality, the market has yet to become saturated and it seems to be easier to reach a high level. Besides that, the job market for coaches, judges and directors is growing;
- *Environments:* since it does not need equipment, just partners, ACROGYM can be practiced on beaches and fields, for example;
- *Image:* there is no social prejudice claiming it is not an activity for men, and many of them are fascinated by the idea of lifting girls rather than weights;
- *Programs:* many retired gymnasts from other modalities can enter the ACROGYM program, expanding possibilities for clubs, schools and associations;
- *Teams:* the number of participants in the teams is large (13 athletes), expanding the possibilities for the gymnasts.

For these reasons, Acrobatic Gymnastics has established itself as an important sports modality for the gymnastics and sports universe, filling some important gaps left by other competitive gymnastics modalities.

Besides that, some authors point out ACROGYM's contributions to dance and cheerleading, which are more present in American culture (DOUGLAS, 1982; FRIEND, 1990b). And there are also the contributions to other gymnastic modalities, especially gymnastics for all and Aerobic Gymnastics.

3.1 Brief history of the modality

The concept of gymnastics has received different connotations throughout history. The Greeks understood gymnastics as a synonym for physical exercise in general, such as running, wrestling, equestrian sports, jumps, among others. Soares (1998) says the first forms of organized gymnastics were performed through games, equestrian sports, fencing, military exercises, races, dance and song, jumps and acrobatics.

According to Astor ([1954?]), the most ancient monuments in Egypt have engravings of everyday life that include acrobatic exercises, activities that preceded ACROGYM.

In ancient Greece, acrobatics developed alongside the other arts and was represented in several painted vases, statues, ceramics and murals from that time.

In ancient Rome, the Roman circus did not have acrobatics, and its program generally consisted of chariot races, gladiator fights, track and field events and exhibitions of beasts. However, the rich fellow-countrymen had their private "troupes" that sang, danced and did acrobatics.

In the rest of the world, acrobatics also seemed to progress, especially in China and India, which had acrobats of indisputable value, according to Astor ([1954?]), and Japan, which still preserves its acrobatic tradition until today.

During the Middle Ages, acrobatic exercises continued to grow thanks to small, traveling troupes that went from city to city, castle to castle, performing acrobatic numbers and reciting poetry and song.

The American continent also seems to have contributed to acrobatics, because according to the same author, European historians say that in 1519, Ferdinand Cortez watched the performance of a native tightrope walker in Mexico City who impressed the Spaniards with his skill.

In the 16th Century, the first technical works on acrobatics were published in Europe, but acrobatics bibliography only began to develop after 1920.

According to Langlade and Langlade (1970), Gymnastics as we know it today began around 1800. Between 1800 and 1900, Schools of Gymnastics emerged and evolved:

- English school (geared towards the games, athletic and sports activities);
- German school (preached gymnastics of a military nature and was the predecessor of Artistic Gymnastics);
- Swedish school (seen as the eliminator of posture and society vices; it had a pedagogical and social nature and was adopted by several learning establishments);
- French school (presented the intention to create the universal man, geared towards education and social development).

And then, there were the Gymnastic Movements: the Center, North and West, which promoted changes in the methods developed by the Gymnastic Schools, lasting until 1939, according to the same authors. After that, there began a period of reciprocal influences and the universalization of gymnastic systems.

In 1939, acrobatics made way for a sports modality that began to be shaped after the “hand-to-hand” championship, seen as the precursor to Acrosport (POZZO; STUDENY, 1987).

In the 1950s, gymnasts, dancers and circus artists from Poland, Bulgaria and the

former Soviet Union organized traveling tours involving gymnastics that also influenced Acrosport (BROZAS; NOWOTYNSKY, 2002).

The first world championship was held in Moscow in 1974, and it has been part of World Championships ever since, although not yet part of the Olympic Games.

According to Souza (1997b), the international administrative body, the International Federation of Sports Acrobatics (IFSA) was founded in 1973, but it 1998, it merged with the Federation International Gymnastics of (FIG), as mentioned above.

At present, several forms of gymnastics comprise the gymnastic universe, including competitive gymnastics, of which Acrobatic Gymnastics is a part, and which is still a relatively new competitive sports modality.

3.2 Events and specific functions of the gymnasts

According to the scoring code for 2005-2008 Acrobatic Gymnastics, of the Federation International Gymnastics, Acrobatic Gymnastics is practiced by men, women or mixed couples, groups of women (comprised of three gymnasts), or, women's trios, as they are called in Brazil, and groups of men (comprised of four gymnasts), or, men's quartets in Brazil.

However, it is worth mentioning that outside the competitive scope, the groups in these events do not need to be obeyed. Thus, human pyramids can be formed by any number of athletes, which expands the creation repertoire and the possibilities to perform them (MERIDA, 2004).

Human pyramids are formed by gymnasts that receive a name according to the specific functions they execute. The base is the gymnast that supports and projects his companions. The intermediate is the gymnast who helps support and project, or who performs intermediate positions. The top is the gymnast who is supported and projected by the others, and frequently is at the top of the pyramids. Each pyramid can have one or more gymnast for each function, according to the number of participants and the design they intend to shape in space.

These functions carried out by the gymnasts are defined mainly according to their physical build and capacity, as well as the age factor, which can also interfere in the choice of a specific function. In official competitions, there are rules that relate the gymnast's height

and age to define the specific functions and each of their categories[2].

These biological issues must be as aligned as possible to the needs and expectations of the gymnasts in relation to choice of function and partners.

In this regard, Criley (1982), commenting on Jill Coulton's (1981) book Acrobatic Sports, says ACROGYM's exercises involve interaction and require mutual trust and cooperation, but stress can also make itself present in this scenario. Thus, the choice of partner should not be only based on physical aspects, but personality as well.

With regard to the characteristics of the previously explained function, literature suggests that the bases are generally older, heavier and stronger gymnasts with the ability to adjust the balance of those on top and care for their safety. The tops are generally the younger, lighter, more flexible and agile gymnasts. They are also strong and must be able to perform acrobatics with great kinesthetic sense and not be afraid of heights. The intermediates must be lighter than the base, and demonstrate a combination of these attributes (SANTANA et al, 1996; CRILEY, 1984; NORTH AMERICAN FEDERATION, 2007).

In a simplified manner, Almeida (1994) suggests that the difference in body weight should be at least 15 kilos, which would avoid possible injuries or malformations in the practitioners.

Criley (1984) suggests more detailed weight and height difference among the gymnasts according to their events:

- Men's duos: height 15-20 cm and weight 15-20 kg;
- Women's duos: height 10-20 cm and weight 10-15 kg;
- Mixed pairs: height 20-25 cm and weight 20-25 kg;

This author does not cite events with trios and quartets; however it is believed that these differences can guide the other weight and height differences in trios and quartets.

3.3 Obligatory routines

The 2005/2008 Acrobatic Gymnastics scoring code, elaborated the Federation International of Gymnastics, says the routines (series or exercises) shall be performed with music, without lyrics, but the voice may be used as an instrument, except in the men's quartet event.

The same document regulates the time permitted for the static and dynamic series at

[2] According to the SCORING CODE FOR ACROBATIC SPORTS (FIG, 2002), the shortest person in the couple/group cannot be shorter than the suprasternal point of his/her partner or the partner closest to his/her size (groups).

no more than two and a half minutes, with no stipulation of minimum time. The maximum time for combined series is three minutes. A 12 x 12 meter landing mat is used for the competition area.

The series must include a harmonious combination of choreography, elements of collective acrobatics, such as figures and individual elements, all in perfect synchrony.

Acrobatic Gymnastic competitions must include the following routines and individual elements:

- Individual elements are those that each gymnast must perform individually during the series:

a) Tumbling (acrobatic exercises performed in sequence without interruption);

b) Flexibility;

c) Balance (kept for two seconds);

d) Choreography;

- Static routine (or Balance) is a series comprised of static pyramids where the gymnasts remain in contact throughout the entire period of the figure. This static figure period ranges between two and four seconds depending on the event.

- Dynamic routine (or Time) is a series comprised of dynamic elements. Dynamic exercises must demonstrate flying, launching and receiving phases and are defined by five categories of elements:

a) From partner to partner;

b) From floor to partner;

C) From partner to floor;

d) From partner to floor, after brief contact with the partner;

e) From the floor, with brief assistance by partner, and back to the floor (“pure” dynamic element);

- Combined routine is a series comprised of individual, static and dynamic elements combined.

With regard to the evaluation of the routine, the technical degree (of difficulty) for the figures is worth more, although the judges also valorize exercise originality (BROZAS and NOWOTYNSKI, 2002).

The six judges and assistants evaluate the series according to the following: degree of technical difficulty of the exercises, composition of the series, series execution (including receiving), general impression (including choreography, musical artistic execution), time

(duration) of the series and balance maintenance time (static and combined exercises) (SÃO PAULO GYMNASTICS FEDERATION).

This study only intends to introduce the characteristics of routines in order to permit an overall understanding of the modality, and thus it does not intend to give more details on competitive aspects. Other information about these aspects, whether related to judge scores or the degree of difficulty of the figures can be found in the 2005-2008 Acrobatics Gymnastic score code.

3.4 Mounting and Dismounting

According to Almeida (1994), mounting is a technical element where the gymnast climbs up on the partner. It can describe a vault or taking advantage of the partner's segments as support for the climb, without losing contact.

Dismounting is a technical element where the gymnast loses contact with the partner where there is a previous flying or vaulting stage between projection and receiving. Dismounting should always be safe and reduce risks of falling to the utmost.

Merida (2004) says mounting and dismounting from a same figure can be performed several ways. Thus, the professor or coach should encourage student creativity, permitting the execution of a large variety of these technical elements. However, it is necessary to prioritize safety and the selection of the most appropriate “grips and launches” for each figure.

3.5 Gripping Techniques and Supports

Grips are how the partner positions his/her hands to facilitate the climb (mounting), execution (maintenance) and descent (dismounting) of the pyramids. The word support is used for such positions in launches, or dynamic exercises.

Knowledge of grips and supports[3] (ALMEIDA, 1994), and their advantages and disadvantages according to the type of figure and body positioning are fundamental not only to maximize efficiency when climbing, launching and descending from figures, but also to strive for gymnast safety.

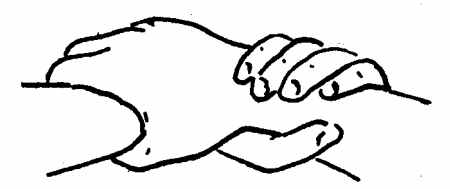
It becomes evident that coaches and gymnasts must dominate this area to identify the best grip for each occasion and plan their actions. One or more grips or supports that best fit each figure can be used, providing greater stability, impulse and safety.

The main grips found in literature are:

[3] Other nomenclatures are found in literature to identify the same movements, and they are: pegadas (SANTOS, 2002), grips (CRILEY, 1984) or hand grips (FODERO and FURBLUR, 1989).

1. Wrist grip: mainly used when gymnasts hold on using only one hand. However, there are many ways to use it and it is very safe.

Illustration 2:



2. Finger grip: not as safe as the previous one, but it permits greater mobility.

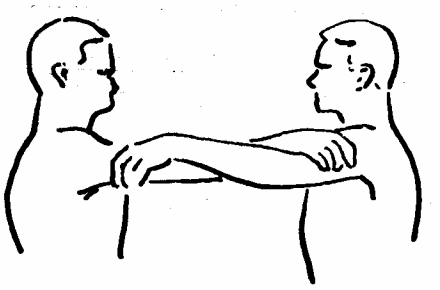
Illustration 3:

3. Palm (or handshake) grip: used in figures where the gymnasts are side-by-side, facing opposite directions or when the top is facing or sideways to the base which moves behind him/her. Homonymous hands are used.

Illustration 4:

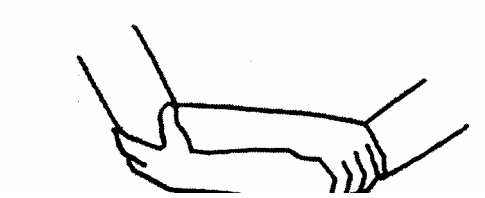
4. Arm (or shoulder) grip: the gymnasts hold each other by the arms, the base holds the top by the inner part of the arm and the top by the outside.

Illustration 5:



5. Forearm (or elbow) grip: the gymnasts hold each other by the elbows, the base element holds the top by the outer part of the arm and the top by the inside.

Illustration 6:



6. Palm grip with prehension of thumbs: much executed in transitions and to prevent swaying. It is very safe and homonymous hands are used.

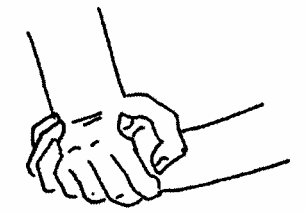
Illustration 7:

7. Palm grip finger prehension at wrists (or scissors grip): much used in figures with inverted support and generally with the wrist extended.

Illustration 8:

8. Cross grip: when the top and the base are facing each other and use non-homonymous hands for support.

Illustration 9:

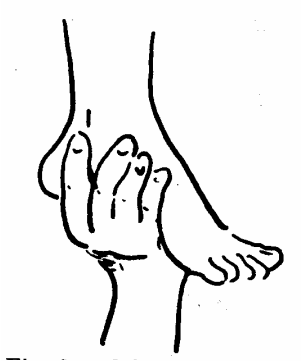


9. Hand grip with fingers supported on wrist: similar to the scissors grip, but more comfortable.

Illustration 10:

10. Foot and hand grip: support must occur at the arch of the foot, between the tip and the heel, used as support or to give impulse to the top

Illustration 11:

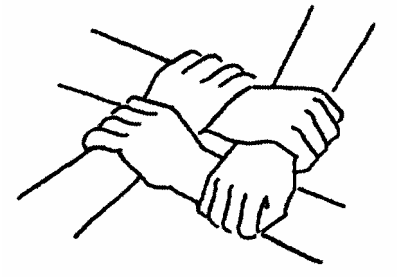


11. Base support: assists in providing impulse for gymnasts to perform dynamic exercises, launches for back flips and pirouettes. The base, with overlaid hands, provides impulse to the top.

Illustration 12:

12. Interweaved grip: used in trios and quartets to perform dynamic exercises, launches for back flips and pirouettes.

Illustration 13:



A same grip may be known in training environments by different names, and same occurs in literature. Thus, this study opted to mix nomenclature by three authors (SANTOS, 2002; CRILEY, 1984 and ALMEIDA, 1994), together with popular nomenclature, since each one contributes with a more appropriate name for a certain grip.

3.6 Safety

ACROGYM's functions, events, routines and grips were introduced to situate pedagogical practice. Furthermore, it is necessary to know ACROGYM's main safety measures to guarantee responsible action and student integrity, such as:

- The athlete must have the capacity to get out of dangerous situations on his/her own by falling correctly (curling up the trunk and grouping members);
- The base athlete needs to know the technique to perform the exercises well in order to know how to hold the top and strive for his/her safety;
- The top and the intermediates need to know all the movements in order to know the best way to get down or protect themselves during the fall;
- The coach must know his/her students to identify the athletes' physical qualities, aimed at foreseeing a lack of courage, willingness, or even compensate the lack of technique and physical evolution;
- During training, it is necessary to create ideal conditions for landing, avoiding excess impact;
- The athletes must only execute what was previously planned by the coach or group.

Astor ([1954?]) points out other safety measures that involve pedagogical actions, such as: detailed explanation of the exercises, rational increase in effort and improvement before advancing to more complex series.

It is important to point out that falls are common in ACROGYM due to adaptations to rhythm and transfers of weight among the partners and identification of the center of gravity in the figures, however a fall cannot be understood as synonymous with accidents.

4. PYRAMIDS

It is essential to know the different types of pyramids to expand possibilities, increase creativity and motor skills of students.

Santana et al. (1996) suggest a proposal for organizing ACROGYM content.

According to these authors, human formations are subdivided into:

- Basic formations (corporeal figures and human pyramids);
- Group formations (corporeal figures and human pyramids);
- Complete structures.

Basic formations are understood as formations performed in twos or threes, group formations with 4 to 9 members and formations of large groups with more than 9 members.

Corporeal figures can be conceived as static formations made all members of the group without being one on top of the other. Human pyramids always imply a two-height structure, generally with the base larger than the upper part, where the weight of the top falls on the intermediaries and/or bases.

Corporeal figures can be subdivided into counter-balancing, support, equilibrium, inverted support and combined figures.

Human pyramids can be classified according to:

- Positioning of bases: lying down, with four supports and two supports;
- Number of bases: with two bases and one base.

Figures and pyramids can be an open composition where the gymnasts are in the same line or closed, where the bases are closed forming a circle, square, among others, building a solid base for other heights.

They can also be classified as parts of the gymnasts' bodies, using height as a criterion for comparison:

- Floor pyramids: pyramids where the top's support is below the base's waistline.
- Medium-height pyramids: pyramids where the top's support is at the base's waistline.
- First-height pyramids: pyramids where the top's support is at the base's shoulders.
- One and a half height pyramids (only trios and quartets): pyramids where one athlete's support is at the waistline and the other's is at the shoulders.
- Second-height pyramids (only trios and quartets): pyramids where one top's support is at the intermediate's shoulder, whose support is at the base's shoulders.
- Two and a half height pyramids (only quartets): pyramids where one athlete's support is at the waistline and the others' is at the shoulders.

- Third-height pyramids (only quartets): pyramids where the supports for the intermediates and the tops are at the shoulders.

4.1 Pedagogical evolution of the figures

The next step for knowledge of pyramid types is to know there is a growing level of complexity between them and it is suggested that they be introduced gradually, from the simplest to the most complex, creating a pedagogical evolution.

Criley (1994) proves to be a great collaborator to ACROGYM's pedagogical issues by being the only author found who suggests some pedagogical principles for the evolution of figure and static pyramid learning:

- Begin with pyramids with low positions and central supports;
- Go to tall positions and central supports;
- Go to low positions and supports at the extremities;
- Finally, go to tall positions and supports at the extremities.

5 FINAL CONSIDERATIONS

While re-introducing ACROGYM to some and introducing it to most readers, the intention is to arouse the interest of Physical Education teachers in implementing this sports modality and its many possibilities in the school context as well as in sports initiation and improvement.

ACROGYM's characteristics introduced herein make it a legitimate, rich and highly positive practice in the school and club context. That is because it can offer countless possibilities for motor exploration and stimulate spatial and rhythmic notions, the diverse physical capacities and mainly creativity in relation to figure composition and the elaboration of simple choreographies. With regard to social-affective aspects, we underscore cooperation, trusting of oneself and others, autonomy and pleasure that permeate the entire process. Inserting the appropriate problem situations in this context allows the student to be stimulated to demonstrate his/her capacity for corporeal resolution. Thus, the first moments of pleasure and joy in sports practice can arise, although precariously, generating feelings of success that extend throughout life, a fact that proves important for the formation of the citizen and relevant to current society.

Applying ACROGYM in the school and club permits a differentiated class in face of the challenges proposed, aligning theory and practice and teaching the students about certain

concepts, procedures and attitudes the modality offers. It is also important for the proposals to be varied in opportunities and present different means for the practice, which can be developed by students with different physical builds, preserving the heterogeneity of the classes and favoring inclusion.

This modality is lacking in the dissemination of its practices and studies about the diverse aspects that support its practice. This revision article aimed at introducing ACROGYM in an overall manner and indicating some aspects that can be studied, opening the doors to new, subsequent academic research and providing the basic requirements for expanding teacher knowledge and enriching pedagogical practice There is no doubt that the great beneficiaries will be the students who will have the opportunity to experiment this gymnastic modality that greatly contributes towards creativity, as well as the formation of its practitioners.

Redescobrindo a ginástica acrobática
Resumo: Ginástica Acrobática é a mais jovem modalidade do universo ginástico competitivo, cuja prática apresenta grande valor pedagógico, embora tenha sido pouco estudada no ambiente acadêmico com poucos registros dos conhecimentos adquiridos por seus acrobatas e ginastas ao longo dos tempos. Este artigo de revisão tem como objetivo impulsionar o redescobrimento da Ginástica Acrobática, como objeto de estudos acadêmicos, prática esportiva e conteúdo da Educação Física escolar. Para isto, serão abordados o cenário da modalidade no mundo, o seu percurso histórico, suas características e especificidades e alguns princípios pedagógicos com base nos autores mais relevantes para o tema.
Palavras-Chave: Ginástica Acrobática. Revisão de literatura. Esportes: história.

Redescubriendo la gimnásia acrobática
Resumen: La Gimnasia Acrobática, la más joven modalidad del universo gimnástico competitivo, mostrase de gran valor pedagógico, sin embargo tenga sido poco estudiada en lo ambiente académico y presente pocos registros de sus conocimientos adquiridos a lo largo de los tiempos. Este artigo de revisión logra impulsar lo redescubrimiento de la Gimnasia Acrobática, como objeto de estudios académicos, practica deportiva y contenido de la educación física escolar. Para esto, serán abordados lo escenario de la modalidad en el mundo, su trayectoria histórica, sus características y especificidades y algunos principios pedagógicos con base en los autores más relevantes para el tema.
Palabras-clave: Gimnasia Acrobática. Gimnasia. Modalidades deportivas.

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