101 - CORPORAL RHYTHM: CURRICULAR CONTENT IN THE LESSONS OF PHYSICAL EDUCATION

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We understand it disciplines that it of Physical Education while area of knowledge in the school must possess a science that makes possible it bases for the teaching action, bases these that can be found in the science of the Human Motricity.

The Human Motricity is understood as independent science; therefore to the all practical independent it must repay an independent theory. The motricity "studies the human being, in the intentional movement of the exceed, where the originary dimension of the opening to the world if discloses, in the fullness of its meaning" Sergio, (1999, P. 26).

The Science of the Human Motricity being goes beyond the unilateral and restricted character of the Physical Education, centered in the abstract immobilism of the physicist; therefore it is a science of understanding and explanation of the motor behaviors.

This structure and presentation of the Human Motricity being made for Sergio show the necessity of a new look at for discipline of Physical Education, however we do not have forgetting in them that the same one is attached to a pedagogical project and a pertaining to school system.

A project pedagogical politician means an intention. "He is express politician because an intervention in determined direction and is pedagogical because it carries through a reflection on the action of the men in the reality explaining its determinations" Soares, (2004, p.25). The educator must have its project definite pedagogical politician, therefore it is who guides practical its in the classroom; as much in the relation with its pupils, as the contents that go to teach how much the values and the logic that develops in the students.

The social function of the resume (or project pedagogical politician) is to provide an order in the pedagogical reflection of the pupil, in a way that thinks the determined social reality about one logical one. The resume has as object the reflection of the pupil, that is, the school extends this reflection of the pupil on the knowledge, its intellectual aptitude.

The curricular axle, principle that guides the basic reference of the resume, " [...] delimits what the school intends to explain to its pupils and until where the pedagogical reflection if carries through. From it, it delineates the curricular picture, that is, the list of disciplines, substances or curricular activities ". Soares, (2004, p.27)

The origin of the resume is the culture that proceeds from a society; being this of great value and legitimacy when harvest of coconuts of the social endorsement of that they can determine its validity.

In accordance with Soares (2004), the Physical Education is one it disciplines that it takes care of the knowledge of a called area of corporal culture, and will be represented with subjects or structures of corporal activities, nominated: game, sport, gymnastics, dance amongst others that will integrate its content. These subjects treated in the school express a direction and one meaning where they relate the scienter of the man and the objectives of the society.

To the direction and meaning it includes the understanding of the relations of interdependence of the subjects that can compose the program of the Physical Education and the great problems partner politicians of the present time. If it has pretension to make possible the pupil to understand the reality social interpreting it and explaining it from its interests of social classroom, the reflection on these problems is necessary. The school must favor the practical apprehension of the social one, and the contents are looked inside of it.

RHYTHM AND THE CORPORAL RHYTHM

The word rhythm, of the Rhythmus Greek, means "what it flows, what it is moved. As Artaxo (2003), the organism of the man functions of rhythm form, being able to be determined the rhythm for the pulsation (physiological), tension x relaxation (physicist) and for the emotional control. The rhythm is part of the life and of the nature and nothing it has life without its presence, that is, everything becomes through the rhythm.

The human being depends on the rhythm in all its activities, is they: daily life (to wash clothes, to write, to direct, to hammer…); professional life (to type, to cut, to construct, to carry…); e porting life and of the leisure (to run, competitive games, manual recreation, works, reading, would fish…) Artaxo, (2003).

To execute a rhythm with corporal precision it is not enough to have understood intellectually this rhythm and to possess a muscular device capable to assure the good interpretation, but it is necessary, over all, to establish fast communications between the brain that it perceives and it analyzes and the body that it executes.

Of course, everything depends on a good functioning of the muscular system, that if perfects with the constant education for the acquisition of the rhythmic instinct. (ARTAXO, 2003, P. 14)

As Pallarés (1983) is necessary to conspire understandings about the meaning of the rhythm in the universe, the movement, music, the education; thus power to be made a study of the paper of the rhythm in the educative task. The rhythm that is present in everything what it exists that is in all part, is the natural, inherent rhythm to the life, the movement, the creative expression and always existed. Even in the stopped property and apparently, also it is present the rhythm.

[...] the impulse, the force that characterizes the life, the movement; manifest it if in the nature, the life human being, animal and vegetable; it occurs in the organic functions of the man, in its activities to move itself, the manifestations of its interior expression for the taste, in the movement, for the form in the modeling, the color in the painting and the drawing, for the sound in the story and music [...]. (PALLARÉS, 1983, P. 22)

Pallarés (1983) affirms that rhythm is vibration; rhythm defines the natural movement and is peculiar to each individual in accordance with its personal perception. The rhythmic movements are those that satisfy the nature of the human organism, result of the proper expression, and reflect the sensitivity of each one.

Mendes (1985) relates the dance and the rhythm; saying that the internal or external rhythm would be the starting point, the moment most retreating of the dance; activity this that if uncurls in a space and a determined time, whose configuration is the rhythm. In the dance, the exterior rhythm can characterize an union of the rhythm and the dance; being then a rhythmic phenomenon of all or some parts of the body, that serve to express movements or ideas, individual or group.

According to Le Boulch (1983), the human movement is uncurled simultaneously in the space and the time. The human movement represents one all that has an internal organization and is characterized by its duration, that is, the movement happens in one definitive time.

Observing the human body with regard to its possibilities to put into motion itself in the space, it can be seen that it does not dislocate itself in block, with an only movement, but yes, in a discontinuous way, by means of the execution of a series of supports that constitute natural divisions of the movement. Some segments enter in scene in the action of a movement, carrying through a global work, however with subdivisions that occur at the same time.

In a definition attempt, Le Boulch (1983) considers the rhythm as an organization or structuration of phenomenons that uncurl in the time. The organization of the time can present two different levels of meanings: the level of the immediate perception and the level of the mental representation; being that the child alone reaches as the level "later", for the fact to occur in function of the

evolution of its intelligence.

In the development of the secular perception, the exercises demand, essentially, the hearing and the kinesthetic direction (sensitivity in the movements). It affirms Le Boulch (1983 P. 191): " The hearing only locates very vacant in the space, to the step that it admirably locates in the duration… is par excellence the appreciator of the time, the succession, of the rhythm, of compass".

For Kiefer (1973), beyond the rhythm to assign what it flows, what it is moved, this word (rhythm) if associates the measure idea. The author speaks of the rhythm leaving of the moment where this to flow presents discontinuities, that when perceived, bring obtain the comparison, the measure enters the pieces of what it flows. The order idea associates the rhythm, where the rhythm assumes an ordinance that implies a regularity of equal or comparable elements.

Barros and Braga (1983), affirm that the components of the basic structure of the activities of the movements are: the time, the space and the rhythm. The rhythm is considered as the ordinance of the movement and the alternations and ratio of values of time enters the one parts all.

As Le Boulch (1982), the coordination of the movements occurs with the union of the rhythm and of the space, being that the development of the rhythmic automatisms answers, beyond the internal structural conditions, it has correspondence enters the conditions of the space where they uncurl themselves. It also believes that the corporal rhythms must adapt it the secular conditions imposed by the way, that is, the rhythmic experience for the movement adjusts to ace information of the space and must be kept through the work of secular perception. To become possible the perception of the time, it is needed to execute the first secular information to the level of corporal experience.

What normally it is called of “coordinate gesture” is, in the truth, a rhythmic gesture, that is, a good secular structuration, granting certain harmony to it. It is by means of the rhythm of the movements carried through for its body that the child has ingression to the secular organization.

The rhythm, as Fonseca (1995) is the unit of extension of the secular dimension, being the constant rhythm a series of equal intervals of time, as it is the circulation and the breath (biological rhythms in the individual); or then the rotation of the Land and the phases of the moon (physical rhythms).

According to author, the function of the rhythm does not limit the secular dimension, therefore he is introduced in all the manifestations of behavior, having been that he occurs in some areas: in the motricity (coordination of movements), in the hearing (recognition of auditory stimulatons), in the vision (systematic exploration of the evolvement), and in the pertaining to school learning's (reading, writing, calculation).

Piccolo (1993) points to be several the factors that are part of the formation of the rhythm in the movement. It concludes that who determines its proper style, is the rhythm, therefore it gives one secular order to the movement, imposing to it a duration (characterizing it in a symmetry). Being thus, the rhythm determines the course (speed degree) of the movement, that is, the floor that the movement translates.

For this author, the formation of the rhythm is not detached only by the “time”, but also by the “acentuação”, perceived element as “very strong”. Then, the rhythm in the movement happens by means of an action of the muscle in the “time” of the “intensity”.

When if it analyzes the rhythm in the time of the movement, can be perceived that the secular alterations occur decurrent of the acceleration and reduction of speed of the basic movements; being in the finishing of the possible movement to see the acceleration and reduction of speed of the corporal rhythm.

THE RHYTHM RELATED TO CAPACITATIVE STRUCTURES: TIME, SPACE AND SPEED.

As well as the corporal force or the corporal balance, the corporal rhythm also is composed for capacitative structures. It is of our understanding that the rhythm is composed for the structures: time, space and the speed.

Pallarés (1983) believes that the rhythm is vibration and is present in everything what it exists. Artaxo (2000) defends that everything becomes by means of the rhythm, and to execute a rhythm with precision it is necessary, over all, to establish fast communications between the brain that it perceives and it analyzes, and the body that it executes. Kiefer (1973) associates the rhythm to the measure idea, of order. Meur (1991) believes that the rhythm must be taken in account when it is desired to acquire a space notion. These authors do not speak of the composition of the rhythm, only try to define the rhythm, however to define the rhythm he becomes necessary to know of what the rhythm is composed, therefore so that the citizen carries through an action with rhythm and has conscience of because it obtains to carry through this action, needs to understand that the space and the speed are gifts the time.

Mendes (1985) makes the relation of the dance and the rhythm, affirming that the dance occurs in a space and a determined time, what characterizes the rhythm. The author signals the capacitative structures, space and time as being the rhythm in the dance, but he does not understand the speed as integrant part.

Already Le Boulch (1983) affirms that the movement of the man happens at the same time in the space and the time, and defines rhythm as an organization of phenomena that if uncurl in the time. Speeching of the human movement the author understands the presence of the space and the time, but talking about the rhythm, he only presents the time.

Barros (1983) understands the time, the space and the rhythm as component of the movement. The author speaks of the time and the space how something separate of the rhythm, and not as something composes that it.

Still for Le Boulch (1982) the rhythmic experience for the movement adjusts the information of the space and must be kept through the work of the secular perception, as already it was pointed in the previous chapter. The author speaks of the time, of the space (even so does not affirm to be the space something properly it rhythm), and referring to the speed nothing he comments.

The understanding of rhythm that Fonseca (1995) presents is that the secular estruturation is not separate of the space, and when saying that the rhythm is the unit of extension of the secular dimension, it understand that the space also is part of the rhythm.

For Piccollo (1993) the rhythm determines the course (speed degree) of the movement. The author believes that the rhythm is formed by the time and the intensity, and that it is possible to see the acceleration and reduction of the speed of the corporal rhythm. Piccollo (1993) is the only searched author who cites the speed in his speech of the rhythm, but does not speak of the space.

It is perceived that even so many authors write about the rhythm, is difficult to find some that understands its composition: space, time and speed. Some speaks of the rhythm as space and time, but the speed is not understood as a capacitative structure of the rhythm.

Reflecting a little about these enabling structures of the rhythm, and thinking about the corporal rhythm, we can conclude some facts. If the time to carry through one definitive movement to increase, being the space the same, consequently the speed goes to be lesser; and if the time will be lesser, the speed increase, what it takes us to understand that the time and the speed (in one exactly space) are inversely proportional largenesses. Example of this is: a person walking in the space of 500 meters, initially expenses 5 minutes in a speed of 100 meters/minute. If the speed increases for 200 meters/minute, obviously the time expense to carry through the passage will be lesser, that is, it will be of 2 minutes and half.

Contrarily to from above case, the largenesses space and time, when the speed is constant, are directly proportional, where if one increases to another one also increases, and if one diminishes, to another one diminishes. For example: the speed is 100 meters/minute initially, a space of 500 meters where if it spends 5 minutes to cover it. If the space for 1000 meters will be increased, the time also will go up, starting to be expenses 10 minutes, and not more 5. If the space to diminish for 250 meters, the time will diminish for 2 minutes and way; that is, they are directly proportional.

These examples are for showing that the three enabling structures (time, space, speed) are dependents one of the others

and compose the rhythm. I cannot speak of the rhythm only for the space and time, the speed also is present. The rhythm is something complex to be understood, and perhaps a more efficient way to teach it in the lessons of Physical Education is considering its composition and as the pupils “acquire” the notion of the time, the space and the speed. To present the rhythm as “it is everything what it exists in the universe”, “rhythm is seemed life”, and things, already they do not take care of the educational necessities if disciplines we understand it of Physical Education as knowledge area.

To think about the estruturation and systematization of the content for the lessons of Physical Education is condition necessary, however insufficient by itself. One also becomes necessary, for the professor, being sage of the composition of this content. Ahead of this necessity, we not only see a change in the teaching action, but also the possibility of a construction and adequate understanding of the reality on the part of the pupils.

INITIAL CONSIDERATIONS

Thinking about rhythm generally we send in them to music, the dance amongst others; and in the defines attempt it, generally we finish for concluding that "rhythm is in everything". Before the beginning of this research, the thought was this that I had on the rhythm, still predominated an originary thought of the common sense.

The rhythm can evidenced that is something complex, therefore to understand it with exactness is not an easy task. Perhaps this work is a principle for such understanding, but to become understood it is necessary a deepened study of how the children construct the capacitative structures that compose the rhythm, that is, is necessary still to study as if it processes the development of the space understanding, time and speed.

If to understand that Physical Education is knowledge area, one becomes necessary to know what it composes the content and also how the citizen develops the understanding of the content in guideline.

This study demonstrates, although of partial form, the complexity of the knowledge to be understood and to be taught in the lessons of Physical Education. Although, still without evidence, it is proven that a professor who has its pedagogical action only based in “making” does not make possible to educating to understand the world as it is, therefore if only relating in them with the world of an elementary form imitating it or copying it, we will be only in the surface of the phenomenon, without really knowing how ours reality functions.

Word-key: Physical education - content - corporal rhythm - capacitative structures

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ABSTRACT: The objective of this study is to investigate the corporal rhythm; presenting the enabling structures that the citizen must differentiate and integrate to understand the composition of this. In this research we present the thoughts of some authors in what it says respect to the rhythm, and we relate these ideas with the capacitative structures that the rhythm composes: time, space and speed. Some authors only try to define the rhythm, others speak partially of its composition, but they do not understand the rhythm as being composed for the time, space and speed. With the result of this research, it is understood that for a significant education of the content rhythm in the lessons of Physical Education its composition must also be known and as the citizen carries through its understanding of these structures, therefore the superficiality with that is treated the content already does not take care of the educational necessities if we understand this discipline as knowledge area.

RÉSUMÉ: L'objectif de cette étude est enquêter le rythme corporel; en présentant les structures capacitatives le sujet doit différencier et intégrera pour comprendre la composition de celui-ci. Dans cette recherche nous présentons les pensées de quelques auteurs en ce qui concerne le rythme, et rapportons ces idées avec les structures capacitatives qui composent le rythme : temps, espace et vitesse. Quelques auteurs essayent seulement de définir le rythme, autres fassent faillite partiellement de leur composition, mais ils ne comprennent pas le rythme comme en étant composé du temps, de l'espace et de la vitesse. Avec le résultat de cette recherche, il est compris pour un enseignement significatif du contenu rythme dans les leçons d'Éducation Physique sa composition doit être connue et aussi comme le sujet réalise sa compréhension de ces structures, donc la superficialité avec laquelle est traitée le contenu plus maintenant fait attention les nécessités scolaires si nous comprenons cette discipline mange secteur de connaissance.

RESUMO: El objetivo de este estudio es investigar el cuerpo el ritmo, mostrando las estructuras capacitativas que el tema debe diferenciar e integrar a comprender la composición de este. Esta investigación presenta los pensamientos de algunos autores en relación con el ritmo, y relacionar estas ideas con el estructuras capacitativas que componen el ritmo: tiempo, espacio y velocidad. Algunos autores tratan de establecer sólo el ritmo, otros dicen parte de sus miembros, pero no entienden el ritmo que está compuesto por el tiempo, espacio y velocidad. Con los resultados de esta investigación, se entiende que la educación para un ritmo significativo para el contenido de las clases de educación física debe conocer su composición, así como el tema titular de su comprensión de estas estructuras, debido a la superficialidad con la que el tratado ya no es el contenido satisfacer las necesidades educativas se entiende esta disciplina como un área de especialización.

RESUMO: O objetivo deste estudo é investigar o ritmo corporal; apresentando as estruturas capacitativas que o sujeito deve diferenciar e integrar para compreender a composição deste. Nesta pesquisa apresentamos os pensamentos de alguns autores no que diz respeito ao ritmo, e relacionamos essas idéias com as estruturas capacitativas que compõe o ritmo: tempo, espaço e velocidade. Alguns autores tentam apenas definir o ritmo, outros falam parcialmente da sua composição, mas não compreendem o ritmo como sendo composto pelo tempo, espaço e velocidade. Com o resultado desta pesquisa, fica entendido que para um ensino significativo do conteúdo ritmo nas aulas de Educação Física deve-se conhecer sua composição e também como o sujeito realiza a sua compreensão destas estruturas, pois a superficialidade com que é tratado o conteúdo já não atende as necessidades educacionais se compreendemos esta disciplina como área de conhecimento.