



RHYTHMIC EDUCATION, OBJECTIVES BEFORE A DISCIPLINE

ABSTRACT

The author in this paper have tried to summarize his ideas on the tasks ahead in relation to Rhythmic Education, treating it as a discipline.

Significant changes are taking place in every field, including that of physical education. Science, Technology, leisure, mass media like Radio, Television, the film and the daily newspaper, Individual liberty and social dependence all these forces are affecting educational pattern in each Society. There is an increasing want to humanize each field to counter the Robot and the computer and the balancing forces are sought in Fine Arts more than in anything else. But here again the emphasis is on the best that is available, that can be continued and that can be enjoyed. Music Education has to strive for excellence, not for anything else but for more survival and growth. Anything that is just vegetating or under nourished is likely to degenerate and perish. Hence the question of reappraisal of our efforts for better education in rhythmic is of highest importance and, such opportunities as afforded by the Rhythmic Teachers Conference should be seized upon with full enthusiasm.

We find that languages, mathematics and history have been accepted as disciplines in the sense that the study of these subjects gives a training in observation, memory and logical thinking. The 'Basic System' of education (of which Gandhiji and Dr. Zakir Hussain are the architects) adds construction' through the use of hands or the engagement of the physique involving use of many faculties at a time.

In all my efforts for greater activity in Rhythmic Education, for moving towards excellence in Rhythmic Education, and in our quest for solutions to our numerous problems, sustenance can come only from our 'Faith' in myself.

Key words: - *Rhythmic, Education, Discipline.*

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Rhythmic play and important part in a College of Physical Education. The philosophy of rhythmic teaching is in general agreement with the general principles of Education, and though its practical problems are peculiar to its own, the approach to rhythmic teaching ideology is mainly influenced by the educational psychology.

However problems crop up on account of non-verbal element, which is the backbone of all rhythmic. The material before a teacher is from pleasant and sensuous sound, to highly organized sound-rhythm sequences and forms.

This journey, in a general way, should be as painless as possible. This may be only half true, since an over-emphasis on "Child Psychology" for the rhythmic to all levels of the child mind will lead to lower and a slower and perhaps less interesting absorption of Rhythmical material. Further a method that is useful for K G., will not be useful for students in the age-group 10 to 14 and that evolved for 10-14 group, will not fit in for more adult students. This argument can be extended not only to different age groups, but to different sex and different I.Q. levels, different occupational groups, etc. However a few guide lines are applicable:

- (a) Objectives before the teacher should be clear enough and should have sound educational and cultural philosophy behind them. These must not be vague but specific (e.g. from a known folk-song or a folk type song to a song with certain variations in words, or in phrase, or from a certain rhythmic pattern to another pattern).
- (b) The material should be so arranged as to provide step progress in understanding and in appreciation of music.
- (c) In order to build up conditioned reflexes, audiovisual aids would be great use: (use of light and color, i.e., pictures and associational audio symbols. Better response can be built up with substitute stimulus.
- (d) A teacher handling a pupil, of whatever age, has to have his grounding in understanding the basic nature of man. He should be able to arouse curiosity and exploit the tendencies of construction, acquisition and self-assertion as powerful motive for progress and culture.
- (e) The principle of "Learning by doing" is of prime importance, either in learning to perform or learning to appreciate or learning theoretical aspects.
- (f) The development of imagination in rhythmical ideas should receive much greater attention than it has received hitherto. The type of copy-training has its limited uses, but we see that degeneration enters early in "Gharana-Gayaki" mostly an account of emphasis on prototypes resulting in stunted growth in imagination.
- (g) The development of mental discipline through the learning of rhythmic is an objective which every rhythmic educationist should ever remember. Should we, as parents, ask for inclusion of rhythmic as one of core subjects at the school? 'Are we on sure grounds? Why is this resisted? This is a question which requires greater examination.

We find that languages, mathematics and history have been accepted as disciplines in the sense that the study of these subjects gives a training in observation, memory and logical thinking. The 'Basic System' of education (of which Gandhiji and Dr. Zakir Hussain are the architects) adds construction' through the use of hands or the engagement of the physique involving use of many faculties at a time. Rhythmic has found its place as an extra-curricular subject more for its auxiliary use, than as a discipline? Let us define a 'discipline'. What are the expectations from a 'discipline'?

- (1) Does the subject provide material from da-to-day experiences, so as to form a psychological basis, for moving from known to unknown?
- (2) Can it teach logical thinking?
- (3) Can it train the mind and the emotions?

The importance of these questions lies in the general attitude of many parents, leaders, businessmen and even in man wedded to science and education. Forget eulogies about rhythmic and arts; when it comes to introducing rhythmic as one of the core-subjects in the schools and as one of the "disciplines" at the college level, they will give it the least priority. The situation is, fortunately, improving, but it may be on account of factors of numbers, the necessity of better enrolment, growth in female education, etc. The battle is still not won.

And if the wind is blowing in the right direction, we as rhythmic teachers, have to acquire a new sense of urgency. In this fast moving modern world, we have been moving in “Bail-gadi” (bullock cart), when better means of transport are available. Are we moving with the times? Let us take the stock of the situation:

- (1) Have we devised Rhythmic-Aptitude and Talent Tests suitable to our rhythmic?
- (2) Are we taking advantage of the Test-batteries constructed by Seashore, Kwalwasser-Dykma and others?
- (3) Are we giving due place to ‘Psychology’ and Applied Psychology’ in preparing rhythmic-teaches?
- (4) Have we our own version of the Delcross Method which aims at combining ‘music and movement’, for young children?
- (5) Are we applying rhythmic as means of developing the mental powers of a child?.
- (6) How far have we been successful in understanding students whose sensibilities generally fall into four types of responses : viz:

- (1) The objective type
- (2) The physiological type
- (3) The Associative type
- (4) The character type

And arrive at better teaching processes in rhythmic education?

All the above may perhaps be in the true Indian “style of introspection”. We are very good in self-criticism, as an extra dose of a beverage. However, let me hasten to add that the above provocation has not come to us as a triennial itch or effusion. We are increasingly feeling that we are not with the times, that the proverbial inertia is holding us down and keeping us inactive, and that we ought to open our windows to the winds from many directions, without being swept off our feet.

In all my efforts for greater activity in Rhythmic Education, for moving towards excellence in Rhythmic Education, and in our quest for solutions to our numerous problems, sustenance can come only from our ‘Faith’ in myself.

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