

# Didactical art of teaching in physical education between knowledge and skill - reconstruction of task-related knowledge and skills of physical education teachers

## Introduction and Purpose

Since the year 2000, an empirical turn and increasing competence orientation can be outlined in German physical education research. This concerns national curriculum development, physical education teacher education (PETE) and didactical theory development. The competence orientation has increasingly displaced theoretical concepts of *Bildung*. However, for questions of PETE, the didactical concept of the "art of teaching", as a *bildungstheoretical* concept, seems to be highly relevant, as it describes the performative dimension of practice-oriented didactical thinking and acting (Lange, 2005, p. 4). Didactical action of physical education teachers shows itself especially in the form of subject-related tasks. They are based on specific explicit and tacit knowledge, which shows itself in teaching performance as specific skills. The aim of this study is to empirically investigate the task-related knowledge and skills of physical education teachers in their situational and contextual relations in order to be able to make statements about the teaching skills of physical education teachers. Reconstructions of physical education teachers' orientations can be interpreted as an approach to describe and understand the individual art of teaching. Further, it provides impulses for remodeling a didactical theory of the "art of teaching".

## Theoretical background and Research question

In this study, teaching art is understood as an individual ability of physical education teachers to act professionally in situational and contextual situations. Characteristics of an art of teaching point beyond factors such as action- and perception-guiding orientations (Schiller, 2020) and refer to tacit and explicit knowledge in the form of subject-, teaching-, learning-, self- and student understandings (Ratzmann et. al. 2020). Neuweg (2014) captures dimensions of knowledge in task-related performative action as skills of (physical education) teachers. The essence and core of sport pedagogical (tacit) orientations is revealed in the practice of task setting in its performative dimension. Task-related knowledge and skills are therefore the subject of research and investigation in this study. The further theoretical framework of the study is the current task discourse in German physical education research (i.e. Ratzmann et. al. 2020; Laging, 2015; Pfitzner 2014).

The research questions are: (1.) Which didactical procedure in physical education characterizes an individual teaching art? (2.) How show practices of task setting up? (3.) Which task-related knowledge and skills do physical education teachers possess? (4.) How do physical education teachers transfer an object of learning in the concrete practice of task setting and what orientations underlie this? (5.) Which other phenomena influence an individual teaching art and how can they be described?

## Methodology and Research design

The study is designed as a methodological triangulation. A sociological approach (Nohl, 2017) is systematically combined with a phenomenological approach (Brinkmann & Rödel, 2018) to describe the phenomenon of task-related knowledge and skills. The data collection is based on episodic-narrative interviews (Flick, 2011) and classroom videographies of physical education teachers (N = 16).

The sociological analysis of the interview data (**Step 2**) reconstructs orientations in task settings. It describes that part of task settings which can be summarized on central patterns. However, the sociological approach only reveals the proportion of tacit knowledge in experience-based narratives about tasks. It cannot methodologically analyze what creative parts underlie practices of task setting. It cannot recur to the process of task development and its creative acts in situ. In other words: *It only reconstructs the rules, but not the art*. For this, a method is needed that can describe the practices of task setting without narrowly focusing on knowledge and patterns. A phenomenological analysis of task-oriented knowledge and skills in the videographies (**Step 3**) can methodically and systematically lead to the distancing of known orientations from the sociological approach in order to gain new perspectives on the phenomena. The Pedagogical-phenomenological videography (Brinkmann & Rödel, 2018) can contextualize practices of task setting and analyze them through modes of embodiment in video data. The phenomenological distancing is understood as a form of "reflexive empiricism" (Dinkelaker et. al. 2016).

**Step 1:** Formation of key cases from the sampling by grounded-theory methodology (theoretical sampling) (Glaser & Strauss, 1970).

**Step 2:** Reconstruction of verbal interview data by documentary method (Nohl, 2017).

**Step 3:** Interpretation of visual video data by pedagogical-phenomenological videography (Brinkmann & Rödel, 2018).

**Step 4:** Summary of the second and third empirical steps as a description of the key case

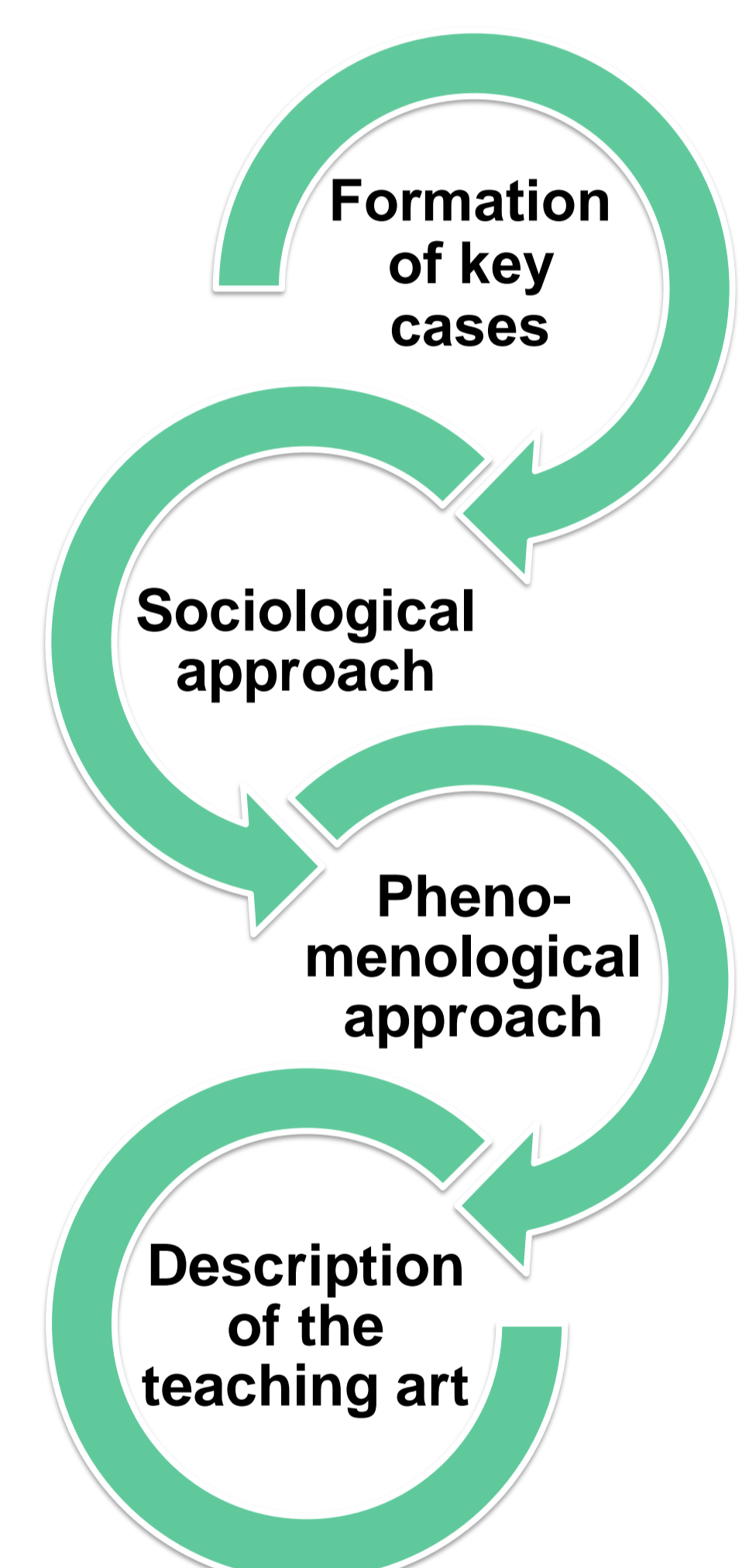


Fig. 1: Reflexive empiricism (**Step 3**), shown within the steps of the research process

## Discussion and initial results – the key case Johanna Jansen



Fig. 2: Authority as a basic condition of the task-related action



Fig. 3: Shared laughter as a responsive response and way of communication



Fig. 4: Embodied normativity



Fig. 5: Teaching the norm in a dynamic between opening and closing

The key case Johanna Jansen shows, how a phenomenological distancing can broaden the view on the task-related knowledge and skills through the sociological approach. In addition to the reconstructed orientation to the *form of movement* and the orientation to *safety*, based on the phenomenological analysis of the videography, it can be elaborated, that Johanna Jansen's art of teaching, is above all conditioned by the fact that the students attribute *authority* to her (Fig. 2). *Authority* appears as a basic condition of her task-related didactical action. Her didactical action is based on tacit knowledge of her own *authority* and shows itself in typical ways of *familiarity* between her and the students (Fig. 3). The *familiarity* to her students is for example evident in embodied forms of shared laughter. In her case, laughter is also used as a *way of communication* and can be interpreted as responsive bodily response-behavior. Tacit knowledge shows itself in suitable didactical processes of *opening* and *closing* (to the norm), the creation of a *fitting learning atmosphere* and expresses itself in shared laughter. Furthermore, her way of teaching is oriented towards *normative* guidelines (Fig. 4, 5), which show themselves in her didactical actions as forms of embodiment. *Normative* ideas and understandings (object modeling) of movements are transmitted to the students in a didactical process of *demonstrating*. She either *demonstrates* the techniques herself (embodied normativity) or lets students *demonstrate* the technical movements.