

**Rhythm of Communication in the Structure
of Communicative Didactical Activity of the
Physical Education Teacher and the
method of its Formation**

Aftimichuk Olga



B P International

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Contents

Preface	i
Abstract	1
Chapter 1 Introduction	2
Chapter 2 Theoretical Problems of the Didactic Communication Rhythm of Physical Education Teachers	3-12
Chapter 3 Content, Means and Methods of Forming Students' Knowledge and Skills of the Rhythm of Didactic Communication	13-29
Chapter 4 Conclusion and Practical-methodical Recommendations	30-31
Competing Interests	32
References	33-34
Biography of author	35

PREFACE

"Rhythm is the most important formative characteristic of spatiotemporal unity and, therefore, one of the foundations of the universe, understanding of the world and creativity. The fundamental nature of this category lies in the fact that rhythm is an aesthetic category of the ontological unity of the world and man ... However, the use of this concept by various areas of knowledge remains, despite the increasing volume of research, not fully reflected."

A.V. Verle ("Aesthetic rhythms of history")

The range of issues related to rhythm is so wide and varied that its study requires the joint activity of specialists in various fields of scientific knowledge. This monograph defines the pedagogical vector of the category "rhythm" in the field of theory and methodology of professional and pedagogical training of specialists in physical education.

It is presented the modern paradigm of musical-rhythmic education in the professional training of a specialist in physical culture, where an emphasis is placed on the upbringing of a sense of rhythm and, on its basis, the formation of such a psychomotor quality as coordination, moreover, of an integrated (integrative) plan. This quality is very important for physical education teachers, since it manifests itself in the simultaneous ability to *see* (students), *listen* (music, a group of students), *move* (do physical exercises, correct the movements of students), *speak* (explain, accompany the exercises, make comments, manage a group, etc.). In this aspect, special attention should be paid to the section devoted to the complex of knowledge and skills of the rhythm of didactic communication of a physical education teacher, where the features of the teacher's didactic activity are considered and, on this basis, puts forward rhythm as the most important means of organizing speech.

The monograph presents a methodology for the formation of students' knowledge and skills of the rhythm of didactic communication, as well as a program of the course "Methodology for the formation of the rhythm of didactic communication among students of physical culture institutes", the implementation of which makes it possible to expand not only the volume of knowledge and skills of the rhythm of didactic communication, but also to increase the level of general theoretical and methodological training of students.

In the presented work, for the first time, an attempt was made to theoretically develop the problem of the rhythmic-structural and linguistic organization of didactic communication of a physical education teacher on the basis of concepts that define the category of communication as a type and side of activity, the learning process as a communication process, a didactic situation as a text, and a rhythmic-structural unit of micro-text as a speech tact.

The direction presented in the monograph is quite relevant, since, due to its theoretical conceptual orientations and practical-methodological arguments, it is aimed at improving the professional training of specialists in the field of physical culture.

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ABSTRACT

The didactic activity of teacher is based on the laws and norms of educational technology. In this regard, the category of "rhythm" gets a particular importance, since by itself defines a certain sequence and frequency of actions, both for teachers and students.

The monograph presents a program aimed at the formation of the rhythm of the teacher's didactic speech in the preparatory part of the physical education lesson. There are demonstrated fragments of 3 typical lessons developed on the problems of three topics of the specialized course. The content of practical lessons was built according to the developed algorithm of education of pedagogical skills of the didactic speech rhythm in a physical education lesson: *movement* → *movement + speech* → *speech*. The given scheme demonstrates the following system of pedagogical skills formation: the rhythm and coordination of motor actions – the rhythm of motor actions and speech, as well as their coherence – the rhythm of didactic speech.

The effectiveness of the developed course-methodology was confirmed in the framework of subsequent practical testing.

Keywords: Didactic activity; physical education teacher; rhythm; speech; coordination; music.

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Introduction

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The modern concept of higher education pedagogical education focuses, first of all, on the formation of a creative personality of a specialist on the basis of a creative approach to the problem of professional and pedagogical activity and pedagogical skill of a teacher. Within the framework of existing theoretical developments on this issue, pedagogical skill is considered in the context of three interdependent aspects: pedagogical theory, pedagogical technology and pedagogical technique. It should be noted that the pedagogical process acts as a communicative process, which is an outwardly expressed symbiosis of numerous abstract pedagogical and personal factors in their materialization. Therefore, the communicative component of the teacher's activity is assigned one of the leading functions for the implementation (materialization) of the pedagogical process, within which pedagogical technique implies the technique of pedagogical communication. The procedural side of the technique of pedagogical communication, as in any other type of activity, is associated with the permanent construction of its rhythmic-structural organization, manifested in the alternation of any elements (speech, motor, visual, sound, etc.) with a certain sequence, frequency, dynamics and amplitude. Any deviation from the established organization of order inevitably entails a distortion of the logic of production, both of an individual action and of all activities. Thus, rhythm is the main factor affecting the effectiveness of pedagogical (didactic) activities.

Focusing on the pedagogical skill of a physical culture teacher, it should be noted that the level of "pedagogical skill" in its indicators for the implementation of the pedagogical process depends, first of all, on the level of adequacy of the imposition of rhythmic-structural foundations of compositional motor and speech/text communicative activity and, secondly, on the level of manifestation of general coordination abilities and the pedagogical abilities formed on their current basis.

A preliminary analysis of the state of this problem in the theory and practice of university education made it possible to establish that in the curricula and plans of specialized institutions, the formation of knowledge and skills of the rhythm of didactic communication among future physical culture teachers is not given the sufficient attention. This circumstance does not allow the training of a highly qualified specialist at the needed proper level, corresponding to the needs of a modern school.

The need to improve the quality of training of future physical culture teachers for didactic communication and the lack of study of its rhythmic and structural content, as well as some aspects of this training, prompted us to study this problem.

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Theoretical Problems of the Didactic Communication Rhythm of Physical Education Teachers

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2.1 The Phenomenon of Rhythm in Various Fields of Science, Education and Art

At present, to the problem of communication is given a lot of attention. The category of "communication" is considered by a number of sciences, such as philosophy, psychology, sociology, pedagogy, linguistics and others (logic, poetics, musicology). Having a common object of research, they study it in various aspects, both theoretically and empirically. This allows us to declare that the communication, in various forms of its manifestation, appears within the framework of any of the activities that involve the entry of a person into certain social relations. In the process of communication, people assimilate social and cultural experience that they normally use in their daily life.

Therefore, we can conclude that the concept of "activity" and "communication", in the context of philosophical analysis, are two interrelated, relatively independent aspects of a single process of life. Obviously, if you deduce the category "communication" from any form of human activity, then it, activity, will not be realized. In this sense, we adhere to the point of view in which communication is considered as a type of activity, such authors as B.G. Ananiev [5], M.S. Kagan [14], B.F. Lomov [22].

Any activity is a process. And all the processes taking place in the world proceed in a certain rhythm, with a certain rhythmic organization. "Rhythm rules the world. Cepheid stars pulsate rhythmically, waves rise rhythmically, hearts beat rhythmically, day and night and seasons alternate rhythmically. ... But, as it turned out, the laws of rhythm penetrate our world even deeper than one might suppose"[9]. Therefore, it can be stated that any activity (organic, mechanical, speech, etc.) has its own rhythm inherent only to it. Any violation of the rhythm of any phenomenon leads either to a failure of this process, or to a complete cessation of all its activity.

The concept of rhythm is interpreted as the main component of order and organization. So, even Plato noted: "Rhythm is order in movement" [6]. This means that you can imagine the rhythm as an *order in consistency*, which manifests itself in the alternation of any elements (sound, speech, motor, etc.) with a certain sequence and frequency.

This problem takes a special place in professional and pedagogical activity, in which communication presupposes one of its components.

The present stage in the development of the problem of pedagogical communication is determined by the expansion of the sphere of general pedagogical research, in all the diversity of which the category of "communication" is recognized as the leading one.

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Consideration of the problem of pedagogical communication in the didactic process at any time is associated with the allocation of its universal form – *communicative didactic activity*. The external side of this activity, recorded in the exchange of verbal and non-verbal acts, corresponds to the understanding of communication. The inner side, according to the laws of which communication is built, is learning. In the procedural aspect, the selected categories are so mutually immersed and mutually transient that their consideration in an independent form is possible only abstractly.

An analysis of the research into the problem of teacher's professional activity shows that communicative didactic activity is the leading one. A wide range of studies is devoted to the given issue. But along with this, the problem of the rhythmic component in the structure of the teacher's communicative didactic activity (as a backbone of any kind of human activity) has not been given the sufficient attention. To the greatest extent, this relates to the rhythm structure of the communicative activity of a physical education teacher, as well as the aspects of the formation of pedagogical skills of this activity in the educational process of the university.

The conditions for eliminating these shortcomings is further study, on the one hand, of the phenomenon of rhythm in the theory of the teacher's professional activity. On the other hand, the search for means and methods for the formation of knowledge and skills among future teachers of physical culture in the aspect of the rhythmic structure of didactic communication, which will make it possible to increase the level of professional training of a specialist within the walls of the university.

In the modern theory of professional activity, the teacher's speech is considered as the most important element of his pedagogical skill, as an element of pedagogical technique, the degree of the teacher's influence on students depends on the ability to master it. Practice shows that sometimes students, listening to the teacher's speech, understand each individual sentence and do not understand the content as a whole. Most often, difficulties in perceiving the meaning of what has been said are associated with the teacher's inability to reflect the necessary logic in the sounding phrase. Arbitrary pauses, caused not by the logic of the content, but simply by the inability to correctly distribute the breath, random logical stresses, a lot of stress (stresses not only on the main words, but also on auxiliary words), the absence of an intonational connection between individual parts of the phrase leads to the fact that the meaning of the oral reasoning is perceived with great difficulty or not perceived at all.

The oral speech requires a clear semantic grouping of words around logical centers, which makes it possible for the listener to perceive not only the individual words, but the whole semantic blocks. Such a logical organization helps to determine a strictly defined *rhythm* of either a given phrase or a given communicative-didactic situation within the framework of the teacher's pedagogical communication in the classroom. The optimal rhythmic organization of didactic speech is one of the criteria for the normalization of pedagogical speech, which corresponds to the norms of the modern literary language. "The norm is the revealed conscious reality of the language in its development, the regularity reflected in the generalized and generally binding rule." [18, p. 14]. And the norm itself in the system of language-speech acts as a two-fold phenomenon: firstly, how the systems correlate and, secondly, as a category of speech culture [20]. Consequently, the identification of the optimal characteristics of different speech acts presupposes a struggle for speech quality.

In theory, as an objectified factor in the analysis of speech communication, it is customary to single out the text, which is considered as a unit of communication (communicative activity). Here the text is defined as a system of interdependent and interrelated units and relations between them, a violation in the links of which will affect the state of the organic functional integrity of the entire text, otherwise the system may be restructured, which, as a result of rhythm disturbance, will cease to function normally [10].

In the text under consideration, its sound side appears in the form of a compressed rhythmic structure. The rhythm of the speech-text is one of the main factors influencing the effectiveness of the perceptual-suggestive function of communication in the educational-didactic process. In this case, speech (language)-text plays the role of a supporting structure of the inner and outer sides of communicative activity, the production of which is carried out acoustically.

Various kinds of acoustic activity, including speech, require special skills of perception with the participation of special "perceiving" systems, which include the "analyzer system" [24]. The concept of "consistency" makes it possible to better understand the essence of the relationship of specific feelings, such as a sense of rhythm and a sense of tempo, pitch, dynamic and timbre hearing.

The formation of analyzers of perceiving systems is based on diverse motor skills, through which the connection of certain specific forms of perception with a wider range of motor activity is ensured. Proceeding from the proposition, that the sense of rhythm has a motor nature at its core [34], it can be brought up with the help of movements. In turn, having an arsenal of motor skills, it is possible to form a specific rhythm of movements, which will contribute to the organization of the speech rhythm, and hence the rhythm of communication.

In this regard, phonetic rhythm as a system of motor tasks in combination with the pronunciation of a certain speech material can be used as one of the means of forming the rhythm of didactic communication. Phonetic rhythm exercises are aimed at the perception of speech in motion with a given tempo and rhythm. Movement, in this case, is a means of forming speech. The ultimate goal of these lessons is phonetically correct speech without movements [36].

Numerous studies [7, 34, 37, etc.] show the mutual influence of the development of movements on the formation of not only pronunciation, but also the text. The performance of rhythmic movements by the body or its individual parts in conjunction with the work of the speech apparatus helps to relieve tension and monotony in speech. Of particular importance is the connection of pronunciation with movements to the music, since the construction of any piece of music is subordinate to a specific rhythm, that is, to a definitely constructed semantic rhythmic organization. Therefore, phonetic rhythm classes are conducted with musical accompaniment. Great preference is given to dance music, which makes it possible to easily distinguish rhythmic pulsation, this, in turn, contributes to the organization of the correct verbal and logical stress. When combined with the number of syllables or words, it creates a specific rhythmic outline of a word or phrase that determines the rhythm of speech.

Musical accompaniment stimulates the auditory perception of different rhythms and tempo of sound. Perception of rhythmic signals allows teaching the techniques and methods of auditory orientation, developing auditory memory, and stimulating the activity of the auditory analyzer. A variety of movements in combination with speech exercises form a sense of rhythm and contribute to the development of motor memory, attention, and speech correction.

Future actors are also being trained in this direction. And since the communicative activity of an actor and a teacher represent an equally laborious process, which includes preliminary thinking, composing, recording the text of a future speech, and subsequently its public reproduction, to develop a methodology for the formation of students' rhythm of didactic communication in the lesson system, we relied on the main provisions systems of theatrical methods of teaching acting skills, developed by KS Stanislavsky [32].

To foster the culture of speech, which must be possessed by both the actor and the teacher, K.S. Stanislavsky used the theory and practice of music education, since the construction and sounding of musical works and texts of human speech is carried out according to the same laws, adhering to the same rules and norms of structuring, which is based on rhythm, as an obligatory component of any process, as "belonging to all vital functions without any exception – from cell contraction, from respiration and heartbeat to the highest processes occurring in the brain" [21, p. 218]. But, using music in the educational process, it is necessary to have a sense of rhythm and tempo, as well as an ear for music and speech. For the development of these abilities (in general) among students of institutes of physical culture, the courses "Musical-rhythmic education" and "Rhythmic gymnastics and dance" were developed, which were based on the developments of VA Griner [13]; EV Konorova [17]; NP Zbrueva [38]; supplemented and extended by OE Aftimichuk [1], LA Ladygin [19]; TT Rothers [27] and others.

Scientists have long ago discovered the closest connection between the speech-motor and auditory analyzers [25, 28, 40, etc.]. V.V. Morozov [23] proves that the physiological basis of the so-called

vocal hearing is the interaction of various human senses (hearing, muscular feeling, vibration sensitivity, vision, etc.). He concludes that the muscular sense is the most important assistant of hearing in recognizing speech sounds. This makes it possible to state that the hearing of any person, to a certain extent, is "vocal", since the perception of speech and singing in all people, without exception, is an active auditory-muscular (auditory-motor) process.

Based on the foregoing, it can be argued that speech hearing and musical (vocal) hearing have many points of contact, although different in some parameters. They have the same characteristic "material": duration, strength, pitch, timbre, intonation, melody, pauses, etc. In addition, both speech and ear for music have the same basic components [11, 12, 36]:

1. Phonemic hearing – the ability to distinguish and perceive all sounds.
2. Physical (dynamic) hearing – the ability to distinguish (perceive) sounds in different loudness ranges.
3. Pitch hearing in close unity with the sense of tone – the ability to feel and perceive the melody and tone of the performance of music or speech.
4. Timbre hearing – the ability to determine the timbre coloring of sounds.
5. Sense of rhythm in close harmony with the sense of tempo – the ability to feel and perceive the tempo-rhythm of the performance of music and speech.

All these components determine the degree of development of speech and musical ear. Many psychologists and methodologists [26, 33, 39, etc.] indicate that the development of speech hearing contributes to the development of speech. Even V.P. Sheremetyevsky [30] noted that the voice is an interpreter and mentor. And in order for it to acquire such power, the voice must be constantly exercised in reading and in parallel in singing: "Expressiveness in reading and phrasing in singing will develop hand in hand, and thus both arts will render each other a mutual service" [30, p. 85]. K.S. Stanislavsky wrote: "Letters, syllables and words are musical notes in speech, from which bars, arias and whole symphonies are created. It is not for nothing that a good speech is called musical" [31, p. 172].

The general theoretical provisions presented here were taken as the basis of the program of the course of methodological developments "Methods of forming the rhythm of didactic communication among students of physical culture institutes", adapted to the academic subject "Rhythmic gymnastics and dance". Its pedagogical context provides for the formation of knowledge and skills of the rhythm of didactic communication among students on the basis of theoretical training, which includes theoretical and methodological information about the teacher's communicative didactic activity, and practical, which is provided by motor, text and musical material. The methodological aspect provides for a system, sequence and internal structure of all types of classes aimed at developing students' pedagogical skills of holistic activity "The rhythm of didactic communication in the preparatory part of the lesson."

2.2 Substantiation of the Complex of Knowledge and Skills of the Didactic Communication Rhythm, Necessary for a Teacher of Physical Culture in the Process of Communicative Activity

The didactic communication of a physical culture teacher is the result of a symbiosis of speech and kinesthetic activity (speech-motor), in the process of interaction of which the rhythmic structure of communication techniques (in a broad sense) is synthesized on the basis of coordination and integration, adequate substructural elements. In this regard, the integral macro-didactic activity "Lesson" should be subordinated, on the one hand, to the integral rhythm of the general motor activity and, on the other, to the corresponding integral rhythm of the communicative pedagogical situation "Macro-text". The project of integral motor activity should be considered in the same way as the text, in the form of a certain composition, where its operations and actions, in accordance with didactic principles, are provided with an adequate communicative rhythmic context. Ideally, the provision of each substructural component of the integral motor activity "Macro-composition" with adequate substructural components of the communicative didactic activity "Macro-text" is carried out on the basis and within the framework of the derived integral factor "rhythmic-structural component" of

didactic communication. Thus, focusing on pedagogical skill as a high level of design and modeling activity (in both cases, the level of pedagogical technique), it should be noted that the level of "pedagogical skill" itself in its indicators for the implementation of the didactic process depends, first of all, from the level of adequacy of the imposition of rhythmic-structural foundations of compositional motor and textual communicative activities and, secondly, from the level of manifestation of general coordination abilities and the pedagogical skills of a physical culture teacher formulated on their basis. In this sense, the complexity of building the rhythm of the text of communication lies in the fact that, along with the skills of complex coordination, it is necessary to have such personal qualities as motor coordination, a sense of rhythm and, to a large extent, visual and auditory memory, which together make up an integral sense of the similarity of rhythmic structures [2]. All these qualities form a hierarchy of coordinating abilities, capacities and skills necessary for a teacher to fully implement the didactic tasks assigned to him.

This provision on the coordination abilities of a physical culture teacher is subordinated to the **RHYTHM**: the rhythm of the lesson, the rhythm of speech, the rhythm of the movements performed; since the very quality – coordination is based on a sense of rhythm (Fig. 1).

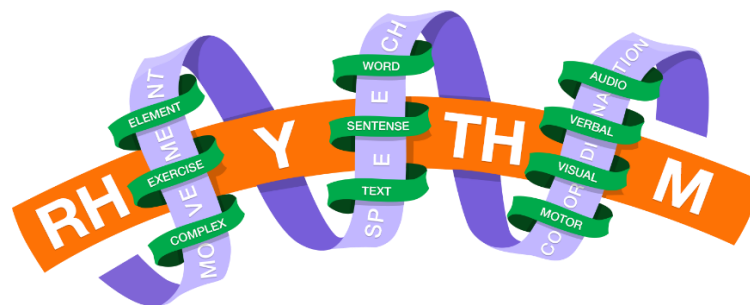


Fig. 1. Conceptual model of activity rhythm structures of a physical culture teacher

In this context, the above factors orientate towards an approach to pedagogical excellence within the framework of such a concept as the "integral of technology", the materialized indicators of which can be synthesized in the development of the system-forming components of "Macro-text" as a didactic situation the "Preparatory part of the lesson".

The structure of the lesson assumes the internal organization in time of homogeneous and heterogeneous educational situations (activities), following one after another in a certain order in accordance with the logic of the educational process. The sequence and internal connection of educational situations is the structure of the lesson, which determines the rhythmic nature of the learning process. In terms of designing stereotypical educational situations, the structure of the stereotype lesson has been determined and it consists of the following *dominant educational situations*: the preparatory part of the lesson, the main part of the lesson and the final part of the lesson.

Each didactic situation has its own **invariant** – a *text-stereotype* of communicative-didactic activity-stereotype [4]. The stereotype-invariants of the communicative and didactic activity of the didactic situation "Preparatory part of the lesson" are mainly *drill and organizing exercises, general developmental and jumping exercises, various movements, games and dance elements, organizational moments* pursuing the implementation of such specific tasks as organizational and pedagogical, psychological and physiological. One way or another, they are all aimed at solving a **common didactic goal** – the formation of knowledge, abilities, skills, attitudes and values. The result in the final case is determined mainly by the tradition of pedagogical technology, the dominants of the educational process.

Based on the provisions adopted for the development of the provisions presented here, we have carried out a preliminary design of the dominants of the learning process, which made it possible to synthesize the main characteristics of the lesson-tradition (stereotype). On the basis of this, a project

**Table 1. Dominants' project of the educational process of the macro-didactic situation "Preparatory part of the lesson"-stereotype
 (gymnastics lesson with middle school students)**

DOMINANTS							
Content	Teaching method	Organizing form	Method of carrying out	Tasks tempo	Form of communication	Speech coordination	Rhythm execution
Organization and drill exercise	Partially productive	Frontal	Anadromous	Accelerated	Commands Instructions	Auditory-speech-visual	Alternating
Reporting lesson objectives and other information	Receptive	Frontal	Usual (according to the story)	Moderate	Explanation	Speech-visual	Complex
Walking	Productive	Frontal	Anadromous	Accelerated	Commands Counting	Speech-visual	Monotone
Run	Productive	Frontal	Anadromous	Quick	Commands Counting	Speech-visual	Alternating
Jumps	Productive	Frontal	Anadromous	Slowly	Commands Counting	Speech-visual	Monotone
Rearrangements	Productive	Frontal	Anadromous	Accelerated	Commands Counting	Speech-visual	Monotone
General developmental exercises	Reproductive	Frontal	Continuous	Moderate	Explanations Presentation Counting	Auditory-speech-motor	Monotone
Games	Productive	Frontal	Anadromous	Quick	Explanations Presentation	Speech-visual	Complex

was formulated for the dominants of the pedagogical system "Preparatory part of the lesson" – a stereotype in gymnastics with middle school students in order to further synthesize its invariant "*Rhythmic-structural organization of didactic communication of macro-text "Preparatory part of the lesson"*" (Table 1).

In this aspect, when defining the dominants, we were guided by its formulation as the main property, a feature, the observance of which ensures a satisfactory norm of successful learning; as the main feature of learning.

From these positions, defining the psychological and pedagogical aspect of the component of the didactic system "teacher qualifications" as a teacher's activity, within which learning is "always and compulsory communication" [29, p. 98], in which the teacher influences the student with pedagogically processed material, we can distinguish two subsystems in the teaching structure (according to V.A. Kan-Kalik [15]): *didactic* and *communicative*, that is, *meaningful* and *formative*, in which "the didactic components seems to be immersed in the communicative system "[15, p. 34].

In this case, the following provisions are observed:

1. The didactic system is interiorized in the teacher's "qualifications" and exteriorized in the process of communication.
2. One way or another, the interiorized didactic system has a certain stereotype of the "main feature of learning," that is, the trait-tradition, therefore, the process of exteriorization carries the same stereotype, allowing to determine the activity-stereotype in a meaningful sample.
3. The process of exteriorization and interiorization, as a process of inversion of internal and external activities, distinguishes the category of language / speech as a carrier of these processes, since cognitive, spiritual and practical activities in teaching and learning are always external and internal actions [16].
4. The characteristics of the rhythm of communication-learning, despite some of its features, depending on the individual biological and social essence of the teacher's personality, will pass around a certain value guaranteed by the technology adopted for execution, since "in each professional activity, the technology of work is mediated by personality traits, but only mediated (author underlin.), but not determined" [8, p. 12].
5. In this process, *language/speech – rhythm* is a component of the learning structure, the content of which is "processed and expressed in ordinary and artificial language, the presented advantage in terms of language" [16, p. 151].
6. The linguodidactic aspect of the educational process is determined by the following hierarchy of dominants: *the content of education (text of an artificial language) – the performer's text – language/speech – rhythm*.

Thus, the reproduction of the rhythmic structure of the teacher's didactic communication in the system of the preparatory part of the lesson is possible using the following *dominant characteristics of the communication rhythm* that mediate the corresponding dominants of didactic technology:

1. **Coordination:** the number of micro-texts and their adequacy to the meso-structural level of rhythm, speech-motor, speech-visual, auditory-motor, auditory-speech, unreasonable pauses.
2. **Means of expressiveness of speech:** rhythm, tempo, intonation, dynamics, reasonable pauses, gestures.
3. **Costs of communication:** repetitions of speech stamps, terminological errors.

In this case, the design of the educational process based on the synthesis of dominant-stereotypes singles out the preparatory part of the lesson-stereotype as an analysis and determines its invariant system "*rhythm of didactic communication-stereotype*".

Table 2. Protocol of registration of the rhythm structure indicators of didactic communication of physical education teachers in the process of conducting the preparatory part of the lesson-stereotype in gymnastics

Meso-didactic situations	Time	Coordination						Means of expression						Communication costs			
		Total micro-texts	Of these, inadequate to the meso-structure	Speech-motor	Speech-visual	Auditory-speech-motor	Unreasonable pauses	Rhythm			Tempo	Changes in intonation	Dynamics changes	Reasonable pauses	Gestures	Unreasonable repetitions and counting	Terminological errors
								Monotone	Alternating monotonous	Complex							
								sec	u	u							
1. Alignment, report	20	4	-	-	100	-	3	-	80	20	78	2	2	4	2	-	-
2. Reporting lesson objectives	20	5	1	-	100	-	-	-	-	100	80	2	1	4	2	-	-
3. Exercise to catch-up attention	20	4	-	-	100	-	7	80	20	-	80	4	1	-	2	4	-
4. Walking	100	35	3	30	70	2	30	-	100	-	118	4	6	-	4	20	2
5. Run	120	37	5	30	70	2	55	-	30	70	140	6	10	-	6	24	4
6. Walking (restoration of functional systems)	20	4	-	80	20	-	-	-	90	10	60	1	1	4	2	4	-
7. Realignment	20	6	2	-	100	-	4	80	10	10	120	2	1	4	4	8	1
8. General developmental exercises	220	64	-	80	20	4	24	80	20	-	78	8	4	-	2	64	4
9. Realignment	20	7	3	-	100	-	-	20	80	-	118	2	2	6	2	8	1
Total:	560	166	14	24,4	75,6	8	123	28,9	47,8	23,3	4 types	31	28	22	26	132	12
Total:	9,2	$\frac{664}{71,4}$	56	24,4	75,6	32	22,0	28,9	47,8	23,3	1 s, 4 m, 3 acc, 1 q	3,3	3,0	3,9	2,8	20,0	1,3

Symbols/Legend: u. – units; rum – rhythmic units of micro-text; s – slow; m – moderate; acc – accelerated; f – quick pace

Based on the presented dominant characteristics of the rhythm of didactic communication, a protocol was developed for registering indicators of the rhythm structure of didactic communication of a physical education teacher in the system of the preparatory part of the lesson in order to identify its quantitative and qualitative characteristics.

The protocol included 18 parameters for registering the rhythmic structure of the teacher's didactic communication in the system of the preparatory part of the lesson (Table 2).

Observations were made on 20 lessons-stereotypes of physical education teachers (teaching experience more than 10 years), conducted on the topic "Gymnastics" with pupils of the middle classes of secondary schools in Chisinau.

The structure of the preparatory part of the lesson, presented by us, was the same for all lessons. The teacher was given the opportunity to independently determine only the content of structural components and forms of their communicative mediation, without going beyond the dosage and time regulations.

The analysis of the results obtained allows us to judge that the stereotypical project of the preparatory part of the lesson can be provided with the following indicators of the so-called "spontaneously" established tradition (experience) of the structure of the didactic communication rhythm of physical culture teachers, represented by 166 micro-texts: organizing – 21, independent – 9 and didactic – 136, implemented within 9 minutes and 20 seconds. In this case, the intensity of speech flow, represented by the total volume of 664 rhythmic-structural units of micro-texts (rum), is 71.4 rum / min and it is focused on a moderate rate of speech reproduction.

The conative (organizational and managerial) aspect of communication is provided, first of all, by the use of speech-visual coordination (75.6% of cases) and, secondly, by the speech-motor one (24.4%).

The auditory-speech-motor coordination of communication design is presented very insignificantly, associated mainly with the individualization and dialogization of the communicative-didactic process – 8 micro-texts, or 32 rum, which is 4.8% of the preparatory part of the lesson. The predominance of indicators of speech-visual and speech-motor coordination is due to objective factors of the traditions of the presentation levels of didactic material by the teacher (explanatory-illustrative) and the corresponding level of educational and cognitive activity of students (reproductive-productive), in which the dialogue and individualized direction of communication is expressed by its indicative context (remarks, corrections, etc.). Strict regulation of the types of activities, their alternations and dosages determines the corresponding distribution of the types of rhythm of speech reproduction, in which a variable-monotonous rhythm prevails – 47.8% of cases, supplemented by a monotonous (uniform) rhythm – 28.9% and a complex one – 23.3%.

The expressiveness of speech, which, in combination with the previous factors "rhythm", is provided by changes in intonation (3.3 units/min), changes in voice dynamics (3.9 units/min) and is consistent with the approximate level of expressiveness of kinesthetic communication: gestures – 2,8 units/min. And it is justified by pauses – 3.9% of all communication, or 2.7% of the micro-texts of this part of the lesson. The tempo structure of the macro-didactic situation is distributed in the range from a slow tempo (60 beats/min) – 1 meso-text, to a quick (140 beats/min) – 4 meso-text and an accelerated tempo (118-120 beats/min) – 3 meso-text.

Considering the factors of communication costs, as a result of a certain inadequacy of the systemic components of the rhythm structure, or their inadequate overlap, it can be noted that the teacher's unjustified parallel identification of the rate of motor actions with speech generates proportionate identical units of discoordination – unreasonable pauses (84 units – 22% of the total time) and unreasonable repetitions of words and counting (20% rum). This suggests that the teacher's mechanical imposition of the speech tempo on the tempo of motor activity, with the stereotype of a moderate tempo of communication formed in him, leads either to a forced stop of speech production

(pauses), or to its continuation, but already due to the reproduction and imposition on each tempo micro-text unit (counting words, sound signaling: claps, beats, blows, etc.).

Thus, the presented analysis of the characteristics of the rhythmic structure of didactic communication of a physical culture teacher in the system "*Preparatory part of the lesson-stereotype*" allows to determine the quantitative and qualitative indicators of didactic technology, their dependence, first of all, on the general coordination of activities, speech and motor, and the tempo factor. Taking into account the direct relationship of the latter with the general coordination of activities, it is possible to focus on its level in the construction and reproduction of micro- and meso-didactic textual structure, the content of which will have the ability to completely superimpose on a didactic project. In particular, if in this case we consider the level of imposition of a theoretically possible project of the macrostructure of the text in terms of the time purely spent on its implementation (560 s – 123 s: unreasonable pauses), then, while maintaining the obtained speech flow intensity (1.18 rum/s), in recalculating only for the lost time, we get 146 rum, which is comparable to the loss of one meso-didactic situation of medium or high level (for example, "running", "walking", 2/3 of the "GDE complex"). If we add to this number also unreasonable repetitions of words and counting (132 rum), then the final volume (278) rum will be comparable to or exceed the loss of one meso-didactic situation of the highest level ("GDE"), which represents 42.0% of the loss of time in the implementation of the didactic situation "*Preparatory part of the lesson*".

Based on the conditions of invariance of the systems "*Preparatory part of the lesson-stereotype*", designed on the basis of the optimal dominant components of the didactic process, and "*Optimal structural composition of the communication rhythm of the macro-text of the communicative didactic situation 'Preparatory part of the lesson-stereotype'*" represented in the protocol by indicators, it is possible, regardless of their values obtained, to assume that these materialized characteristics of the level of the structure of the rhythm of didactic communication are *optimal* in the context of didactic technology and teacher qualifications, which optimally drive the didactic process.

Thus, the obtained characteristics, qualitative and quantitative levels of the structural composition of the communication rhythm of the macro-text of the communicative didactic situation "*Preparatory part of the lesson*" can be considered as a *stereotype* of the rhythm of didactic communication of a physical education teacher in the system "*Preparatory part of the lesson*", and its level obtained on the basis of the average group indicators, correlate to the average (optimal) level of teaching skills.

Content, Means and Methods of Forming Students' Knowledge and Skills of the Rhythm of Didactic Communication

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3.1 The Essence of the Program for the Gradual Formation of Students' Knowledge and Skills of the Rhythm of Didactic Communication in the System "Preparatory Part of the Lesson"

Theoretical study and generalization of scientific and methodological literature materials devoted to the problem of the formation of students' pedagogical skills of didactic communication, as well as the content of the curriculum of the disciplines "Gymnastics", "Musical and rhythmic education", "Rhythmic gymnastics and dance", "Teaching and educational practice", analysis of the results of a sociological survey of students, physical culture teachers, teachers of specialized disciplines, made it possible to determine the optimal version of the program scheme for general theoretical, directed theoretical and practical training of students for mastering the rhythm of didactic communication of text activity "Preparatory part of the lesson" (gymnastics).

According to the indicated scheme, general theoretical preparation for professional-pedagogical, and, consequently, didactic, communication of a physical education teacher should be traced in all subject disciplines of specialized universities and faculties. Unfortunately, the aspect of pedagogical communication, as shown by the results of a sociological survey, is either only indicated in certain disciplines, or is absent altogether. Therefore, the above-mentioned factor in the form of "General information of an interdisciplinary nature" was taken into account in the program for preparing students developed by us, in its organized and substantive aspect.

The step-by-step training program provides for its **three** following **aspects**: theoretical and methodological, educational and practical (classroom) and practical (natural). *The first one* guarantees the formation of knowledge of the content of communicative-didactic activity and the components of the rhythm of didactic communication and the formation of skills related to the modeling of communicative-didactic situations; *the second* – the formation of skills to practically evaluate, analyze and correct the parameters of the rhythm of didactic communication; *the third* is the practical improvement of the formed skills (the formation of pedagogical skills).

The content of the program includes three main topics, the teaching order of which forms the theoretical and practical basis of the professional and pedagogical preparation of students for the rhythm of didactic communication in the system of the preparatory part of the lesson.

The system of classes on all topics provides for directed coverage of educational material with its parallel functioning in all types of classes: lectures, practical, seminars, laboratory, control and independent. Thematic implementation is carried out through typical educational tasks and active, with the complexity and level of development constantly increasing from stage to stage of preparation, components of the rhythm of didactic communication and activity in general. In total, there are three main levels of assignments and three levels of their reproduction in the educational and practical activities of students.

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1. Motor – motor coordination skill:

- design of action elements (exercises) and their modeling in various motional combinations and compositions;
- reproduction of exercises to musical accompaniment with a given musical signature and performance text (practical implementation).

2. Speech-motor – skills of speech-motor coordination:

- design of elements (actions) of speech activity on elements (exercises) of motor activity;
- playing them to musical accompaniment with the given musical time signature;
- modeling of communicative situations "element", "exercise".

3. Language/Speech – Integral Coordination Skills:

- an explanation of the given exercise; mediating the entire exercise with words of a methodological and indicative nature; highlighting the main elements in the exercise; explaining them without stopping their action, maintaining a given tempo with the support of musical accompaniment; streaming carrying out of various types of exercises with linguo-didactic support to music;
- designing fragments of the preparatory part of the lesson, as a communicative situation, with a given way of actions and providing them with a linguo-didactic text;
- modeling the macro-text of the integral communicative activity of the teacher in the system "Preparatory part of the lesson".

The levels of students' reproduction of the above tasks also assumed their gradual complication.

1. **Reproductive** – reproduction of knowledge, skills, information (words, terms, commands, instructions; movements, exercises; their various mixing, combinations).
2. **Reproductive-creative** – the readiness to apply the knowledge in standard communicative situations, to reproduce didactic communication in the accordance with its given rhythmic organization.
3. **Creative** – readiness for the creative implementation of knowledge and skills of the rhythm of didactic communication when modeling a macro-didactic situation "Preparatory part of the lesson".

The content of educational tasks is a specific practice of the rhythm of didactic communication of a physical education teacher, adapted to the conditions of educational-practical and theoretical activities of students of specialized universities and faculties in the course of the subjects "Gymnastics" and "Rhythmic gymnastics and dance". The implementation of theoretical, methodological and educational and practical training at the stage of "Pedagogical practice" is carried out according to standard tasks with an increase in their stage-by-stage complexity (in the preparatory, main and final periods) in the same order, but when performing the integral activities, both design and modelling. At this given stage, it is envisaged to complete tasks of a partially creative level.

In the system of lessons of the developed course, the practical ones should be emphasized, which involve the use of music, which is the leading factor in the formation of the rhythm of didactic communication. The content, structure and form of musical works participating in the didactic process are based on a certain rhythmic organization. At the initial stage of training, this helps to develop a sense of rhythm, tempo, and later, given the similarity of music and speech materials, the closeness of their functions, as well as the relationship of the principles of their organization, specific and general patterns, presents by itself the basis for designing the rhythmic structure of the lingual didactic text for communicative situations in physical education class.

At the educational-formative stage of the experiment, the course program provided for the formation of the reproductive-creative level of the rhythm of didactic communication among students by modeling didactic situations, adhering to the types and sequence of classes in the framework of the

scheme: *ability – skill – activity*. To model the rhythmic organization of the integral communicative situation "Preparatory lesson" at the creative level, it was necessary to arrange the present scheme in the reverse order: *activity – skill – ability*, for which we have used role-playing games, the adequacy of which was classified in accordance with the type of occupation. Within the framework of these classes, the musical games were also used, aimed at the formation of the expressiveness of speech. This factor complemented the orientation toward the exploratory nature of the students' activity, which has contributed to the solution of the assigned tasks.

The structure of the specialized course of teaching materials is designed for 48 hours of classes of all types, where independent work is fixed outside the grid of hours (12 hours). Theoretical and methodological lessons cover 10 hours; practical training involves 34 hours, of which 7 hours are reserved for laboratory classes; the remaining 8 hours are determined for seminars and tests.

In the presented system of classes, with the aim of directed pedagogical influence on the formation of students' skills of rhythm of pedagogical communication, we adhered to the following system in shaping the sense of rhythm and coordination:

movement → movement + speech → speech.

The mentioned aspects were programmed with a gradual increase in the complexity from a single motor element, performed with musical accompaniment, to a combination of several motor elements with different rhythmic structures, turning into a composition according to the musical size; from a combination of minimal adequate substructures of motor and speech activity (movement and word) to performing a whole motor composition (communicative situation) with providing it with linguistic didactic text (macro text) under the rhythmic organization of the musical text. There was the influence of the conformity principle of the rhythmic substructures of the musical, speech and motor composition of the communicative and didactic situation (Table 3).

Table 3. The system of adequate rhythmic substructures of the communicative and didactic situation "The preparatory part of the lesson"

Music	Speech	Movement	Score
Musical beat (r 3/4); musical share (r 4/4)	Speech rhythm (word)	Movement element	1
Motive	Syntagma	Exercise	4
Phrase	Phrase	Exercise with 2 reps	8
Period	Sense-group (speech period)	Exercise with 4 reps	16

The last aspect of the described system is known as the most difficult, since it is aimed at the manifestation of the complex coordination that consists in the modeling by students of communicative and didactic situations in strictly defined frameworks regulating adequate tempo rhythmic substructures of music, speech and movements (involved). The regulation consists in imposing on the bars, or beats, a musical text when performing motor elements (exercises) and speech cycles adequate in duration and rhythmic composition [3].

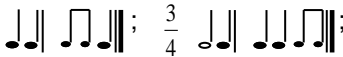
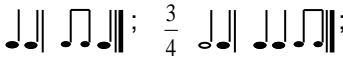

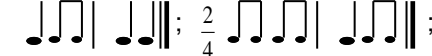
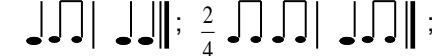
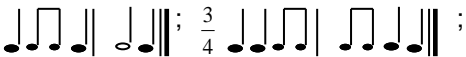
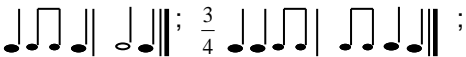


The increase in complexity was programmed from the minimum number of combinations of mediated rhythm substructures serving micro-text to the complex combination of them in a macro-text. This way, on the basis of automated execution of one type of micro-texts with their subsequent summation and algorithmic construction in the meso- and macrostructure, the formation of pedagogical skills was carried out. In this case, we have focused on the structural substandard of adequate technological components of the procedural side of the "Preparatory part of the lesson" system as a macro-didactic situation, in which the meso-didactic level of the situation was determined by separate tasks of a completed nature, and the micro-level – by the operational substructure of the micro-activity, serving the full cycle of the didactic task and its semantic conclusion. In terms of the formation of skills – abilities – the level of skills of the holistic activity, such an approach made it possible to consistently select, design and simulate invariants of micro-didactic situations – micro-texts, as elementary rhythm units of the "Rhythm of communication" activity [41].



Table 4. Structural composition of the communication rhythm of the macro text of the communicative didactic situation “The preparatory part of the lesson is the stereotype”

Meso-didactic situations	Types of micro texts	Quantity		Types of rhythm	Tempo		Time (s)	Music	
		Micro texts	Rhythmic units of micro text		Type	b/min		Time signature	Quantity of periods
1.Alignment, report	Organizing	4	16	Alternating	Moderate	80	12	2/4; 4/4	2; 1
2.Message lesson objectives	Independent	4	16	Difficult	Moderate	80	12	2/4; 3/4; 4/4	2; 4; 1
3.Exercises to focus the attention	Organizing	8	32	Monotone (uniform)	Moderate	80	24	2/4; 4/4	4; 2
4.Walking(different styles)	Didactic	16	64	Monotone	Slow	60	64	4/4	8
5. Running (different styles)	Didactic	32	128	Variable monotone	Moderate	75	98	2/4; 4/4	32;16
6.Walking (for respiration recovery)	Independent	4	16	Monotone	Slow	60	16	4/4	2
7.Rearranging	Organizing	4	16	Monotone	Slow	60	16	4/4	2
8.General developmental exercises (set)	Didactic	64	256	Monotone	Moderate	80	200	2/4; 3/4; 4/4	32; 64; 16
9. Rearranging	Organizing	4	16	Monotone	Slow	60	16	4/4	2
Total:		140	560				458		

Table 5. Fragments of the main part of lesson number 3

Task: Improving the sense of rhythm and motor coordination

Section of exercises	Content	Measure	Organizational and methodical instructions
M A I N	1. Conducting		
	1) time signature: 2/4, 3/4, 4/4	by 4-8 times	Perform: a – on the spot; b – in advancing, performing 1 step for each account
	2) musical notes: $\frac{2}{4}$  ; $\frac{3}{4}$ 	by 4-8 times	
$\frac{4}{4}$ 			
	3) songs in time signature: 2/4, 3/4, 4/4.	by 4-8 times	
P A R T	2. Rhythmic tasks for their performance in combination with conductor gestures:	by 4 times	Tasks to perform primarily in facts, in the second – connecting them in a whole rhythmic pattern: a – on the spot; b – in advancing
	$\frac{2}{4}$  ; $\frac{2}{4}$ 		
	$\frac{3}{4}$  ; $\frac{3}{4}$ 		
	$\frac{4}{4}$  ;		
	$\frac{4}{4}$ 		

Section of exercises	Content	Measure	Organizational and methodical instructions
	<p>3. Rhythmic tasks for the performance using the head, hands:</p> <p>1) $\frac{3}{4}$ </p> <p>initial position (i.p.) – basic standing (b.s.); 1 – head down; 2 – head backwards; 3 – head tilted to the right; "and" – left tilt; 4-9-"and" – and repeat 1-3 times-"and" 2 times; 10-12 – repeat 1-3-"and"; "and" – i.p. ...</p>	1 time	All rhythmic patterns to perform: a – on the spot combined with imbedded; b – in progress, fulfilling 1 step for each account
	<p>3) $\frac{4}{4}$ </p> <p>i.p. – b.s.; 1 – hands to shoulders; 2 – hands forward; "and" - arms to the side; 3 – repeat 1; 4 – i.p. ...</p>	4 times	

Rhythm of Communication in the Structure of Communicative Didactical Activity of the Physical Education Teacher and the method of its Formation

Content, Means and Methods of Forming Students' Knowledge and Skills of the Rhythm of Didactic Communication

In this sense, based on the structural and substantive context of the preparatory part of the lesson-stereotype synthesized by us, we identified the optimal composition of such texts, which, according to the functions of communicative didactic support, are dominant of three types:

- *organizing* – providing organizing principles and connections in the lesson;
- *didactic* – providing instrumentation of didactic material;
- *independent* – providing independent, "free" communication and maintenance of non-standard situations.

Their quantitative and qualitative constant, serving meso-didactic situations, the quantitative composition of rhythmic units, taking into account the pace of their reproduction within the musical size and reproduction period, made it possible to synthesize the structural composition of quantitative and qualitative characteristics of the communication rhythm of the macro-text communicative didactic situation "*Preparatory part of the lesson stereotype*" (Table 4).

The structural-type composition of the text-rhythm-organization of the preparatory part of the lesson, which we have synthesized in the framework of the methodological developments of practical and laboratory classes, allowed us not only to purposefully and selectively influence the development of students' skills in the instrumentation of the characteristics of this didactic system, but also to design their various-level didactic textual situations necessary for the formation of a pedagogical integrated activity skills "preparatory part of lesson stereotype".

As we can observe, the rhythm basis is laid literally in all the constants of the structural composition of the rhythmic organization of the macro-text of the didactic situation "The preparatory part of the lesson". For a successful design and modeling of the latter, it is necessary to have a well-developed sense of rhythm and the inseparable from it sense of tempo. Therefore, in order to solve this problem, the content of the didactic material of the first three practical exercises was aimed at nurturing a sense of rhythm and tempo, as well as musical abilities, which also include a sense of rhythm, through music, using it as an educational tool. In addition, the use of musical expressiveness in the classroom made it possible to create a basis for bringing up the expressiveness of speech, given their identity, as part of musical games aimed at determining the means of expressiveness of music.

In the system of these mentioned practical classes, we have used mainly motor and musical material, which was fixed on the basis of laboratory classes, where the design and modeling of the substructures of the motor activity of the preparatory part of the lesson that have been carried out. (A fragment of the model project of one of these lessons can be seen in the Table 5).

In order to form the skills of the didactic communication rhythm of the micro-and meso-text composition of the macro-text "Lesson preparatory part" in subsequent lessons, we have used didactic material based on the substructures of motor activity, speech and musical texts.

The design and modeling of the rhythmic organizations of the substructures began with one micro-text containing 4 words serving 4-count exercises with the participation of musical accompaniment with a different time signature (2/4; 3/4; 4/4) in order to improve the sense of rhythm and pace, where one account of the motor action performance was accompanied by one speech beat (word) per one musical measure of 3/4 or one share of time signature of 2/4 or 4/4measure. The last two lessons of this stage included the task of modeling the rhythmic organization of the didactic text to the complex of 4 exercises with 4 repetitions of them to the music in the 4/4 musical size and dance compositions for 32 accounts in the 2/4 time signature; 3/4; 4/4.


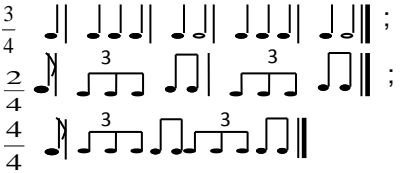
The skill in designing and modeling rhythmic organizations of motor activity substructures by providing them with lingual didactic text was fixed in the conditions of two laboratory works.

In parallel with the formation of the rhythm of didactic communication among students, it was also carried out the development of correct and expressive speech using the methods of coordination of speech breathing, memorization and reproduction of poetic texts and tongue twisters for education and precise diction. In order to record the rhythmic organization of poetic texts and tongue twisters,

Table 6. Fragments of the main part of lesson number 6

Tasks:

1. Formation of the technique of modeling the rhythm structures of didactic situations "element", "exercise" to the text of the tongue twisters.
2. Improving the sense of tempo, clear diction.

Section of exercises	Content	Measure	Organizational and methodical instructions
M A I N	<p>3. Reproduction of the rhythmic pattern of A.S. Pushkin's poem "From Portuguese":</p> <p>1) foot beat with simultaneous execution of conductor gestures:</p> 	by 2-4 times	<p>Tasks to perform: first of all on tact, in the second – connecting them into a whole rhythmic pattern: a – on the spot; b – advancing at a slow and moderate pace.</p>
N	<p>2) the same with pronouncing the text of the poem:</p> <p>"There star of dawns has risen, Magnificently rose bloomed. This time us, it happened Friend to friend urged ... "</p>	by 2-4 times	<p>The same, but taking into account the speech cycles and the whole text</p>
P A R T	<p>5. Simulation of rhythmic structures of didactic situations "element", "exercise" to the text of the poem "Summer":</p> <p>1) reproduction of rhythmic pattern patters in different measures with a change in the pace of performance:</p> 	by 2-4 times	<p>Tasks to perform: a – claps; b – feet beat at a slow, moderate, quick pace</p>

Section of exercises	Content	Measure	Organizational and methodical instructions
	2) the imposition of motor elements on the rhythmic units of the patter text depending on the musical size: i.p. – b.s.		
	3/4: “A” – hands on waist, “summer” – hands forward, “day” – hands to the side, “Has” – hands up, “rain or” – hands to the side, “sun,” – initial position, “But” – hands on waist, “either” – hands forward, “way” – hands to the side, “I” – hands up, “find it” – hands to the side, “fun.” – initial position.	2 times x 4	Tasks to perform: a – at a slow pace of speech; b – at a moderate pace of speech.
	4/4: “A” – hands on waist, “summer” – hands forward, “day Has” – hands to the side, “rain or” – hands up, “sun,” – initial position, “But” –hands on waist, “either” – hands forward, “way I” – hands to the side, “find it” – hands up, “fun.” – initial position.	2 times x 4	Tasks to perform at a moderate pace of speech.

Table 7. Fragments of a typical project of communicative and didactic situations of the preparatory part of the lesson

Content of meso-didactic situations	Measure		Content of micro texts		Rhythmic units of micro texts	
	Sec	Quantity of micro texts	1	2	3	4
Exercise to catch up the attention	25-30"	1	Straight!	Attention!	Be	attentive.
		2	For one	two –	step	forward,
		3	three-	four –	turn	right,
		4	five-	six –	step	to the left
		5	seven-	eight –	turn	left.
		6	Exercise	–	–	start!
		7	One	two,	three,	four,
		8	five,	six,	seven,	eight.
Walking: ...2 – gymnastic...	15-20"	1	Gymnastic	pace	start!	Left!
		2	Left!	Left!	Attention to	distance.
		3	Chin	rise,	shoulders	back.
		4	Toe	pull back,	knee	straight.
Running: ...3 – with high raising of the thighs ...	25-30"	1	With high	lifting	thigh	start!
		2	Higher	thigh!	–	–
		3	Toe	drawn	–	–
		4	Torso	do not tilt.	–	–
		5	Under the feet	don't watch.	–	–
		6	Follow	distance	–	–
		7	Way	do not cut.	–	–
		8	Run	in a big circle.	–	–
General developmental exercises (complex) ...i.p. – stand, hands on the waist. 1 – lunge to the right with a tilt to the left, right hand up, 2 – i.p. 3-4 – is the same to the left ...	25-30"	1	One,	two,	three,	four,
		2	Right	put on	to the left,	i.p.
		3	Step	off toe	lunge	deeper.
		4	Strictly	to the side,	knee	straight.
		5	Incline	below,	forward	no lean.
		6	Hand	do not bend,	palm	inside.
		7	Chin	higher,	shoulders	back.
		8	One	two,	attention –	stop.

they have used signs of musical notation, the duration and frequency of which in the proposed texts could be shifted to the motor elements when compiling rank communicative situations: “*element*”, “*exercise*”, “*complex*”, performed under their corresponding rhythmic organizing music accompaniment. (A fragment of a typical project of one of these classes is presented in Table 6).

In order to program and form students' stereotype of didactic communication rhythm, we have used in the system of lessons 11-13 of the third theme applied tasks for modeling the whole communicative macro-didactic situation “The preparatory part of the lesson” with the appropriate linguistic-didactic and musical rhythmic structures of the texts.

The level of activity, in the given case, has been focused on the reproductive-creative and creative character of reproduction of the rhythm of the textual structure of the didactic macro-situation. Here we creatively identify the level of activity with the creative reproduction of skills that constitute a holistic activity that serves as given macro-text stereotype. A further increase in the level of holistic activity with a stereotype orientation was carried out in the system of laboratory studies, in which the didactic role-playing games “The Preparatory Part of the Lesson” were designed and modeled. (A fragment of the model project of one of these lessons is shown in Table 7).

3.2 The Value of the Course of Methodological Developments on the Formation of Knowledge and Skills of the Didactic Communication Rhythm Among Students

To determine the effectiveness of the above presented program, a course of methodological developments “Methods of forming the rhythm of didactic communication among students of physical education institutes” was introduced into the system of classes of the pedagogical faculty of the National Institute of Physical Education and Sports of the Republic of Moldova, which was implemented in the course of classes in the disciplines “Rhythmic gymnastics and dance” and “Teaching and educational practice” with 3rd year students in the 5th and 6th semesters.

The training sessions were conducted in parallel with two academic groups. Both in the control group (17 people) and in the experimental group (20 people), classes were served by a team of teachers of 3 people, whose composition (leader, assistant and accompanist) did not change throughout the experiment.

In order to determine the level of homogeneity of the contingent of the control and experimental groups, we carried out a series of control tests, as a result of which an assessment was revealed according to the following *parameters* that determine the abilities necessary for mastering the rhythmic structure of didactic communication:

1. *Musical abilities*: ear for music, sense of rhythm and musical memory.
2. *Short-term, operational and semantic memory*.
3. *Motor, speech-motor and speech coordination*.
4. *The level of communicative personal anxiety*.

The organization of the educational process in the experimental group was carried out within the framework of the methodological developments presented here, adapted to the system of lessons and the content of the discipline “Rhythmic gymnastics and dance”. The classes with the control group of students were conducted according to the traditional method.

At the final stage of the *educational-formative* experiment, a stage-by-stage control of the level of formation of students' skills of the rhythm of didactic communication of the macro-text “Preparatory part of the lesson” was carried out.

Modeling of the preparatory part of the lesson according to our own project, but with strictly specified parameters of dominants, was carried out with a group of students in laboratory conditions under “live” musical accompaniment (piano) with the definition of the pace of each meso-didactic situation using a metronome and its duration – the timer. The assignments were evaluated by a group of experts of 5 people – 3 teachers of the gymnastics department, 1 physical education teacher and 1

accompanist. The assessment of the levels of activity parameters was carried out according to the protocol presented in Table 8.

Table 8. Indicators of the rhythm structure effectiveness of didactic communication in students of the control and experimental groups in the process of conducting the preparatory part of the lesson-stereotype in laboratory conditions

A – wasted time (s)						
Groups	Total time spent	$\frac{rum}{s}$	Time wasted for			Time lost (%)
			Pauses	Repetitions of words and counting	Σ	
Control	578	1,16	135	178,44	313,44	54,2
Experimental	508	1,11	20	64,86	84,86	16,7

B – not reproduced and unfounded texts (rum)						
Groups	Total number of rum	$\frac{rum}{s}$	Pauses	Repetitions of words and counting	Σ	Loss of macro text (%)
Experimental	564	1,11	22,2	72	94,2	16,7

The results of the stage control of the formation of the pedagogical skill "rhythm of didactic communication in the preparatory part of the lesson" make it possible to judge the significant differences between the experimental and control groups by most of the observed parameters, with the exception of natural numbers of indicators like: "gestures" and "changes in voice dynamics". There are significant differences that attract attention in the construction of the rhythm structure of texts of all levels, which, in our opinion, is the most indicative in terms of assessing the level of didactic activity, which lies in the complex coordination of all factors considered here. And, in this regard, at this stage of discussion of the results, in order to determine the effectiveness of the presented empirical models for constructing the structure of the rhythm of didactic communication by students of the control and experimental groups, we highlight the most generalized effective characteristics of these models for preliminary analysis (Tables 8, 9).

In the control group, quantitative indicators of the total time (578 s) spent on reproduction at a selected tempo (4m. + 4acc. + 1f.) 668 rhythmic structural units of micro-text (rum) with a tension of 1.16 rum/s and a predominance of alternating monotonous rhythm (45.6%): as a result of loss of coordination due to a high tempo, which is accompanied by a large number of micro-texts (19 rum), inappropriate to meso-structures, unreasonable pauses (135 s), word repetitions and counting (207rum).

In the experimental group, the amount of time (508 s) spent on reproduction of 564 rum with a speech flow intensity of 1.11 rum/s against a low tempo background (4min + 5m) with a predominance of monotonous (uniform) rhythm is accompanied by a smaller number of texts inadequate to meso-structures (5 rum), more than 6 times, compared with the control group with less time of unreasonable pauses (20 s).

As shown in Table 8, the rhythmic-structural organization of the macro-text of the students of the control group leads to 54.2% of unreasonable expenditures (losses) of time and 54.4% of the total number of rum of the macro-text, at the same time, the corresponding indicators of the experimental group are significantly lower: 16.7% and 16.7%. Along with this, it should be noted that the indicators of auditory-speech-motor coordination in the experimental group (36 rum) and terminological errors (0.7 units/min), which characterize the quality of didactic communication, differ significantly in comparison with the same (12 rum and 3.1 units/min) identified in the control group.

Table 9. Indicators of rhythm structure of didactic communication in the process of conducting the stereotyped preparatory part of the gymnastics lesson with middle school students

Groups	Time	Coordination						Method of expressiveness						Communi- cation costs			
		Total microtexts	Of these, inadequate mesostructure	Speech-motor	Speech-visual	Auditory-speech-motor	Unreasonable pauses	Rhythm			Tempo	Changes in intonation	Dynamics' changes	Reasonable Pauses	Gestures	Unreasonable repetitions and counting	Terminological errors
								Monotone	Alternating monotonous	Complex/difficult							
<i>min</i> <i>(s)</i>	$\frac{pem}{ed./min}$	<i>rum</i>	%	%	<i>rum</i>	%	%	%	%	<i>type</i>	$\frac{u.}{min}$	$\frac{u.}{min}$	%	$\frac{u.}{min}$	$\frac{\%om}{\Sigma pem}$	$\frac{u.}{min}$	
Control and experimental group students (laboratory conditions)																	
KCG	9,38 (578)	$\frac{668}{69,6}$	76	22,8	77,2	12	23,4	41,1	45,6	13,3	4m 4acc 1q	4,5	4,5	4,5	3,1	31,0	3,1
EG	8,28 (508)	$\frac{564}{66,7}$	20	15,6	84,4	36	3,9	63,3	22,2	14,4	4s 5m	5,1	3,6	3,1	3,2	12,8	0,7
Physical education teachers and student trainees (natural conditions)																	
KCG	9,46 (586)	$\frac{704}{72,2}$	88	23,3	76,7	12	22,2	41,1	36,7	22,2	1s 4m 3acc	4,9	4,3	2,7	2,6	29,5	2,5
EG	8,04 (484)	$\frac{568}{70,5}$	8	11,1	88,9	40	2,5	64,4	21,1	14,4	1q 4s 5m	5,7	4,6	2,7	2,9	11,3	0,6
PET	9,20 (560)	$\frac{664}{71,4}$	56	24,4	75,6	32	22,0	29,9	47,8	23,3	1s 4m 3acc 1q	3,3	3,0	3,9	2,8	20,0	1,3

Legend: CG – students of the control group; EG – students of the experimental group; PET – physical education teachers; rum – rhythmic units of micro-text; u. – units; min. – minutes; s. – slow; m. – moderate; acc. – accelerated; q. – quick

Determining a well-defined text of the control group with a volume of 304.4 rum and 469.8rum for the experimental group, it can be noted that the effectiveness of didactic communication of the latter in connection with the optimal construction of its rhythmic-structural organization is higher than in the first by 64.8%.

Thus, based on the results obtained and their some comparative analysis, it can be judged that the program of the specialized course of methodological developments "Methodology for the formation of the rhythm of didactic communication among students of physical culture institutes" significantly complements the general content of the subject "Rhythmic gymnastics and dance" in the aspect of using its reserves and capabilities, focus on the intensification of the educational process and the improvement of pedagogical skills of the rhythm of didactic communication among future physical culture teachers.

3.3 Functions of Pedagogical Practice as the Final Stage of the Program of Forming Students' Rhythm of Didactic Communication

Pedagogical practice, as one of the most important stages of the training process for future physical culture teachers, is called upon to form the necessary skills in specific conditions of professional activity, to bring up a constant need to independently obtain the necessary theoretical information, to master advanced experience, to find the optimal solution to the multivariate tasks of the teaching and upbringing process. Experience shows that the success of the practical training of students largely depends on ensuring continuity between the university teaching and educational process and pedagogical practice. Therefore, taking into account the fact that the experience of professional development is the experience of communication between a teacher and students, the program of the course of methodological developments was also involved at this stage of professional training of future teachers in order to consolidate theoretical knowledge and improve the acquired pedagogical skills in conditions as close as possible to natural ones.

In the process of pedagogical practice, methodological classes were conducted with the students of the experimental group, the essence of which was to form their skills to carry out pedagogical observations of the lesson activities of the teacher (colleagues and teachers) and draw up protocols for registering performance indicators, analyze the results of observations on didactic communication of the teacher, determine the assessment of rhythmic structures of didactic communication in the process of conducting the preparatory part of the lesson, to carry out competent design of texts of meso-didactic situations and their modeling with a different contingent of students. Also, a system of individual tasks aimed at an independent form of student activity was widely used: work to correct the shortcomings of the text of speech (negative stereotypes of phrases, interjections, gestures, etc.), its expressiveness, the pace of execution and the terminological errors.

At the final stage of pedagogical practice, the indicators of the rhythm structure of the didactic communication of the students of the control and experimental groups were registered in the process of their stereotypical preparatory part of the gymnastics lesson with middle school students (Table 9). The comparative analysis of the indicators obtained by the studied parameters in the control group, before and after the end of pedagogical practice, allows us to judge that there were no significant changes in the time spent on reproducing the macro-text (578 s and 586 s). The intensity of the speech flow also did not undergo significant changes (1.16 units/s and 1.20 units/s). The same position is preserved in the indicators of coordination during the reproduction of texts, as well as in indicators of the "monotonous" rhythm. In the indicators of the "variable-monotonous" and "complex" rhythm, there were significantly important changes ($p < 0.05$). This is due to the fact that the preparatory part of the lesson in this case, unlike the previous one, was carried out without musical accompaniment, which, in turn, was fundamentally reflected in the construction of the tempo formula (4m. + 4acc. + 1q. and 1s. + 4m. + 3acc. + 1q.). The change in the tempo-rhythm structure towards the complication of its formula is the reason for a significant ($p < 0.05$) increase in the number of micro-texts inadequate to meso-structures, as well as an increase in the indicators of the complexity of the communication rhythm, in this case, spontaneous texts. For all other parameters, there were some changes, but they turned out to be insignificant ($p > 0.05$).

Comparing the indicators of the level of effectiveness of didactic communication (Tables 8, 10) of the lessons conducted by the students of the control group in laboratory conditions and in natural conditions, it should be noted that in the process of pedagogical practice, the students of the control group underwent certain changes in the rhythmic-structural organization of didactic communication, but these changes did not had a significant impact on the effectiveness of the content and quality side of communicative and didactic activities.

Comparative analysis of the indicators of the rhythm structure of didactic communication among students of the experimental group, obtained as a result of their stereotypical preparatory part of the lesson in laboratory conditions and with students at the final stage of pedagogical practice (Table 9) determines the following provisions. Significant reductions in the time spent (from 508 s to 484 s) for reproducing the same volume of macro-text as in a laboratory lesson, with increased intensity of speech flow (1.11 rum/s and 1.17 rum/s), improved rhythm-structural organization (20 and 8 rums inadequate to meso-structures) and rhythm-coordination of conative speech production, reduced time of unreasonable pauses, preservation and optimization of indicators of the same rhythm and tempo structures in both cases, insignificantly changed indicators of intonation, gestures, reduction in the number of terminological errors and significant improvement indicators of the dynamics of voice (from 3.6 to 4.6 units/min), made it possible to optimize the rhythmic and linguo-structural organization of the macro-text of didactic communication at the level of its effectiveness in terms of unreasonable time consumption and unreproduced and unreasonable texts (Table 10).

Table 10. Indicators of the rhythm structure effectiveness of didactic communication in students of the control and experimental groups and physical culture teachers in the process of conducting the preparatory part of the lesson-stereotype with middle school students

Groups	A – wasted time (s)					
	Total spent time	The intensity of the speech flow ($\frac{rum}{s}$)	Time wasted for			Time lost (%)
			Pauses	Repetitions of words and counting	Σ	
Control	586	1,20	175,33	173,33	303,44	51,8
Experimental	484	1,17	12	64,7	66,7	11,7
Teachers	560	1,18	123	111,86	234,86	41,9

Groups	B – unreproduced and unfounded texts (rum)					
	Total number of rum	The intensity of the speech flow ($\frac{rum}{s}$)	Pauses	Repetitions of words and counting	Σ	Loses of macro texts (%)
Control	704	1,20	173,3	208	381,3	54,2
Experimental	568	1,17	14,04	64	78,04	13,7
Teachers	664	1,18	145,14	132	277,14	41,7

In this context, a comparison of generalized indicators of the effectiveness of didactic communication of students of the experimental group in the lessons conducted in laboratory and natural conditions shows that the indicator of unreasonable time expenditures has undergone a significant change ($p < 0.05$), having decreased from 16.7% to 11. 7% (Tables 8, 10).

The results of intergroup comparisons of indicators of the rhythmic structure of didactic communication (Table 9) allow us to determine that there are no significant differences in the group of indicators of the parameters: "changes in dynamics" and "reasonable pauses". All other parameters revealed significant ($p < 0.05$) and multiple differences.

Reproduction of the same macro-text by students in natural conditions at the same level as in laboratory, suggests that the formed pedagogical skill "The rhythm structure of the macro-didactic text" Preparatory part of the lesson" functions at the level of activity-stereotype, confirming its stability in variable conditions of reproduction.

The intergroup comparison of indicators of the rhythm structure of didactic communication among students of the control and experimental groups, as well as the physical culture teachers (Table 9), shows that we have obtained three different levels of its reproduction. The most similar in their tempo-rhythmic organization are the macro-texts of the students of the control group and teachers.

The results of comparing the generalized indicators of the efficiency levels of the rhythm structure of didactic communication between students of the control and experimental groups and physical culture teachers make it possible to determine their representativeness in integral numbers (Table 10). So, the greatest losses of time and macro-text are observed among students of the control group, followed by teachers, and the lowest values of generalized indicators were revealed by students of the experimental group.

The intergroup ratio of the positive values of indicators of generalized factors of the level of didactic communication effectiveness (Table 11) shows that, in terms of reasonable time expenditures, the macro-text of students in the control group, in comparison with the experimental one, is 67.7%, and with teachers – 86.9%. The indicator of this level among teachers is also lower and amounts to 77.9% of the level of indicators in the experimental group. In the same context, the indicators of the level of reasonable speech production among the students of the control group are 65.8% of the indicators of the experimental group and 83.4% of the teachers. The indicators of this level among teachers are lower in comparison with students of the experimental group and amount to 78.9%.

Table 11. The ratio of generalized indicators of the level of didactic communication effectiveness between students of the control group (CG) and the experimental group (EG) and physical culture teachers in the process of carrying out the stereotyped preparatory part of the lesson with middle school students

Reasonable investment of time (s)			For sound speech production (rum)		
<i>CG</i>	<i>Teachers</i>	<i>CG</i>	<i>CG</i>	<i>Teachers</i>	<i>CG</i>
<i>EG</i>	<i>EG</i>	<i>Teachers</i>	<i>EG</i>	<i>EG</i>	<i>Teachers</i>
282,7	325,1	282,7	322,7	386,9	322,7
417,3	417,3	325,1	490,0	490,0	386,9
%	%	%	%	%	%
67,7	77,9	86,9	65,8	78,9	83,4

On this basis, we can conclude that the three levels of the rhythmic-structural organization of didactic communication obtained by us (Fig. 2) represent:

1. **Reproductive level** – *trainee students of the control group* – the ability to rhythmically structure the organization of text reproduction of meso-didactic situations with a known (traditional) way of solving a communicative task at an efficiency level of 48.2% of justified time expenditures and 45.8% of reproduction justified from the total volume of texts.
2. **Reproductive and creative** – *physical education teachers* – as the ability not only to reproduce, but also to optimize the rhythmic-structural organization of the macro-didactic situation "Preparatory part of the lesson" depending on the set communication tasks and their stereotypical solution at the level of efficiency 58.1% of justified time consumption on text production and 58.3% of the justified reproduction from the total volume of texts.
3. **Conditional-creative** – *students of the experimental group* – as a level of skill-stereotype, which allows to carry out the rhythmic-structural organization of text projection and modeling of communicative tasks based on pedagogical skills and knowledge of the structural composition of the rhythm of communication of the communicative didactic situation "Preparatory part of the lesson". The effectiveness of solving communicative and didactic tasks of this skill level is 88.3% in terms of reasonable time spent on speech production and 86.3% of the total volume of reproduction of grounded texts.

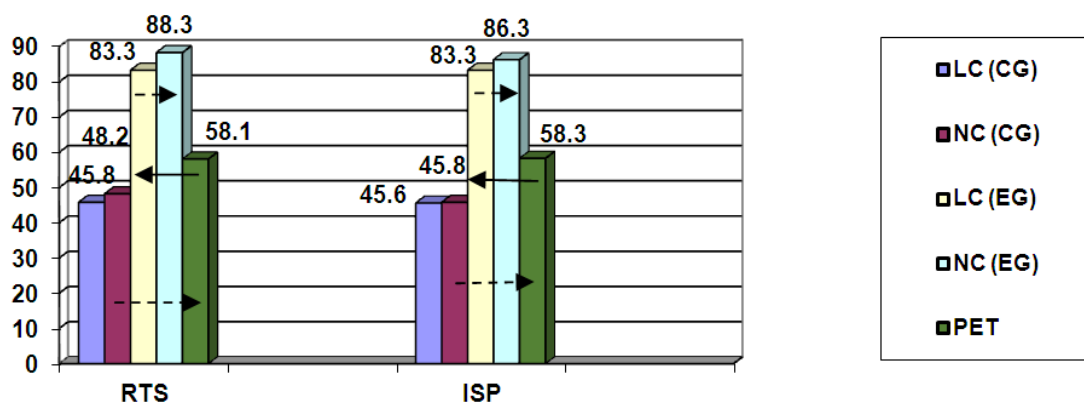


Fig. 2. Indicators of the level of effectiveness of didactic communication among students of the control (CG), experimental (EG) groups and physical education teachers (PET) in the process of conducting the preparatory part of the lesson-stereotype in gymnastics with middle school students

Legend: LC – laboratory conditions; NC – natural conditions; RTS – reasonable time spent; JSP – justified speech production; \longrightarrow – $p < 0,05$; \longrightarrow – $p < 0,01$.

Based on the presented levels, it can be judged that the effectiveness of the program of the course of methodological developments "Methods of forming the rhythm of didactic communication among students of physical culture institutes", adapted to the disciplines "Rhythmic gymnastics and dance" and "Teaching and educational practice of 3rd year students", has the potential of forming the pedagogical skill of the creative level of integral activity "The rhythm of didactic communication in the preparatory part of the lesson", which is the base for the formation of the rhythm system of didactic communication of a physical education teacher within the framework of the whole lesson.

Conclusion and Practical-methodical Recommendations

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The study of the state of the problem of the pedagogical communication rhythm and, in particular, the rhythm of didactic communication of a physical education teacher shows that in pedagogical theory the most constructive approach is to study it within the framework of concepts that consider the category of communication as a type of activity, the learning process as a communication process, a didactic situation as text, and the rhythmic-structural unit of the micro text as a speech beat.

The approach to the consideration of speech/language as a carrier of the processes of permanent inversion of internal and external activity "The rhythm of didactic communication" made it possible to synthesize in the didactic system "Preparatory part of the lesson", on the basis of dominant stereotypes, the stereotypical part of the lesson in gymnastics and its rhythmic-structural communicative-didactic dominant invariants:

- invariant-interiorization – "stereotype of the rhythm of didactic communication" (optimal level);
- invariant-exteriorization – "the level of reproduction of the rhythmic-structural organization of didactic communication".

The assessment of the optimal level of reproduction by teachers and students-trainees of the 3rd year (control group) of the rhythmic structure of didactic communication based on the results of its registration in the process of conducting the stereotypical preparatory part of the gymnastics lesson shows:

- the level of the optimal rhythm of didactic communication is achieved by teachers, mainly after 5 years of work;
- the level of the rhythm of students' didactic communication differs significantly from the "optimal" quantitative indicators, but is adequate in its constructive organization, which speaks of the spontaneity of the formation of the first, since special attention is paid to such training in the educational process.

The analytical design of the dominants of the macro-text of the communicative didactic situation "The preparatory part of the lesson-stereotype" made it possible to determine the optimal structural-component composition of the communication rhythm, its species and quantitative characteristics, which contributed to the development of a methodology for the purposeful formation of students' knowledge and skills of the rhythm of didactic communication, based on the analytical and synthetic design of activity categories with subsequent grouping of structural elements: activity – macro-text – combination (complex of motor tasks); action – meso-text – exercise (motor task); operation – micro-text – an algorithm of a motor task, within the framework of a pedagogical program of stage-by-stage training, functioning in the following educational system: *motor activity* → *rhythm of motor activity* + *speech* → *rhythm of speech/communication*.

In this study, a program of a specialized course of methodological developments "Methods of forming the rhythm of didactic communication among students of physical culture institutes" was developed on the basis of a three-level system of tasks and their implementation within the framework of classes

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that ensure symbiosis: theoretical knowledge – practical skills → integral pedagogical skill at the level of conscious activity.

The analysis of the results obtained in the course of the experiment of this study allowed us to state that the problem of preparing students of physical culture institutes for the rhythm of didactic communication in the system "Preparatory part of the lesson" can be successfully solved subject to the following series of necessary provisions.

1. Preparing students for didactic communication with the learners in the lesson system should become an integral part of all types of training in special disciplines courses taught at the institute. When going through the sections of the theory and methodology of school education, it is necessary to use the methods of designing and modeling lessons in the aspect of their provision with linguo-didactic text, as close as possible to the didactic situations of a school lesson, taking into account the system of tasks for the sequential solution of communicative problems of a reproductive and reproductive-creative nature.
2. In order to determine the level of preparedness of students for the rhythm of didactic communication, teachers are recommended, at the time of students' modeling of fragments, parts or the whole lesson, to conduct observations according to the scheme for registering indicators of the rhythmic structure of didactic communication developed in this work. During the period of pedagogical practice, methodologists are recommended to use a purposeful system of tasks for students to observe didactic communication between physical culture teachers and their colleagues (student-trainees) in the course of their lessons.
3. The introduction of the course "Methodology for the formation of the rhythm of didactic communication among students of physical culture institutes" into the system of methodological and practical lessons of educational disciplines will create the possibility of integrating their content, forms, methods and means into one targeted course on the formation of the rhythm of didactic communication among students within the framework of a system-directed pedagogical process focused directly on teaching and educational practice.
4. Specially-directed training of students on the formation of their knowledge of musical literacy will create an opportunity to increase the level of skills in modeling didactic situations and their fragments based on the use of the factors of the rhythmic structure of musical accompaniment in their design.
5. The use of the testing system of applicants in order to determine their sense of rhythm and tempo, as well as coordination abilities (motor and speech) will allow solving the problem of selection of future physical culture teachers on the basis of objective factors of professional suitability.

COMPETING INTERESTS

Author has declared that no competing interests exist.

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