

Course Program on The Formation of The Didactic Communication Rhythm of Physical Education Teacher

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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 article presents a program aimed at forming the rhythm of the didactic speech of a teacher during the preparatory part of a 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 classes was built according to the developed algorithm of education of pedagogical skills of the didactic speech rhythm in the class of physical education: movement → movement + speech → speech. The given scheme demonstrates the following system of formation of pedagogical skills: 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

Introduction

Among elbow fractures, radial head fracture is the most common one to occur, and various injuries can be associated [1]. This fracture often occurs after a fall on an outstretched pronated forearm, which can also result in axial load transmission to the capitellum; which in turn; can lead to a concomitant capitellar fracture [2]. Concomitant fractures are rare, the association between the two was 1.7% in a series of radial head fractures and only a few case reports and studies have been written about this combination [3].

We are presenting; what is to our knowledge; the first reported case of a bilateral radial head and capitellar fractures. No mention of this association of fractures occurring bilaterally was found.

Case Report

Considering the didactic activity of a teacher of physical education, like any other specialization teacher, it can be noted that communication here acts as the main category, according to

the laws of which the learning process takes place. In this case, the study of the didactic activity of the teacher brings to the fore the analysis of the problem of communication in education as the leading one, since the learning process is oriented towards the process of learning and, associated with it, the cognition process. The implementation of the latter is possible just only in the student's mind, the result of which depends on the teacher's mastering of the pedagogical technique, which characterizes the level of his pedagogical mastery, where the rhythm represents the basis of the whole construction of the communication process and is expressed in proportion of the architectonics of the spoken text [1].

All along the line, the variety of studies of the problem of communicative didactic activity of the teacher [2, 3, and others], to the aspect of the rhythmic basis of communication, as shown by the results of extensive study of literature data, has not been given sufficient attention. It should be noted that in some sources that are most directly related to the didactic communication of a teacher of physical education, these or other components are included that are part of the rhythm factor of a given activity, but, as a rule, outside its conceptual context.

The most important factor in the professional skill of a teacher of physical education is the ability to operate with oral speech, which acts as one of the main means of pedagogical activity. According to research data, the didactic communication of the teacher of physical education in the volume of the lesson is 81.4% [4], where the verbal side prevails over its other (communication) forms. From this point of view, teacher communication should be considered as a speech process, distinguished by its normalization and rules in construction, using all means of textual and semantic orientation. "If the teacher rationally builds the whole process of learning, thus, he implements the principles of didactics, and the teaching acquires educational and instructive value" [5, p.15]. Rationally means optimally, and that can be achieved only in the case of the correct rhythmic organization of speech activity.

Aim and Task of the Research

The aim of our research was the formation of didactic knowledge, skills, abilities, attitudes and values among students, future teachers of physical education. In the aspect of the given

problem under study, we have set the task: to develop such a course-methodology, which would expand not only the amount of knowledge and skills of the rhythm of didactic communication, but also increase the level of general theoretical and methodical training of students.

Materials and Methods

The program of the specialized course includes all types of classes. Practical exercises involve the use of music, which represents a leading factor in shaping the rhythm of didactic communication. The content, structure and form of musical works involved 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.

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). The implementation of the program content is envisaged under

three main themes. Practical training involves 34 hours, of which 7 hours are reserved for 5 laboratory classes.

Results and Discussion

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 1).

Table 1: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 [6].

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.

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 2).

Table 2: 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	34	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 f-ional recovery)	Independent	4	16	Monotone	Slow	60	16	4/4	2
7.Re-arranging	Organizing	4	16	Monotone	Slow	60	16	4/4	2
8. General development. exercises (set)	Didactic	64	256	Monotone	Moderate	80	200	2/4; 3/4; 4/4	32; 64; 16
9. Re-arranging	Organizing	4	16	Monotone	Slow	60	16	4/4	2
Total:		140	560				458		

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".

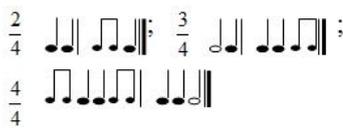
As we can observe, the rhythm basis is laid literally in all the constants of the structural composition of the rhythmic organization of the macro-text of the didactic situation "The preparatory part of the lesson". For a successful design and modeling of the latter, it is necessary to have a well-developed 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 3).

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 classes 4 to 10, 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 4/4 measure. 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

Table 3:Fragments of the main part of lesson number 3
Objective: Improving the sense of rhythm and motor coordination

Section of exercises	Content	Mea-sure	Organizational and methodical instructions	
MAIN PART	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	
	1. Conducting 2)musical notes: 	by 4-8 times		
	3) songs in time signature: 2/4, 3/4, 4/4.	by 4-8 times		
	2. Rhythmic tasks for their performance in combination with conductor gestures:		by 4 times	Tasks to perform primarily in tacts, in the second – connecting them in a whole rhythmic pattern: a – on the spot; b – in advancing
	3. Rhythmic tasks for the performance using the head, hands:	1) 	1 time	All rhythmic patterns to perform: a – on the spot combined with imbedded; b – in progress, fulfilling 1 step for each account
		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. ...				
3) 		4 times		
i.p. – b.s.;				
1 – hands to shoulders;				
2 – hands forward; “and” - arms to the side;				
3 – repeat 1;				
4 – i.p. ...				

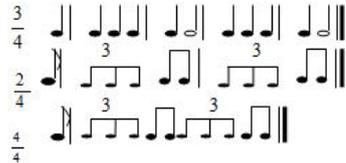
substructures by providing them with lingual didactic text was fixed in the conditions of two laboratory works.

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, 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 4).

Table 4: 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	Mea-sure	Organizational and methodical instructions	
MAIN PART	3. Reproduction of the rhythmic pattern of A.S. Pushkin's poem "From Portuguese":	1) foot beat with simultaneous execution of conductor gestures: 	by 2-4 times	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.
		2) the same with pronouncing the text of the poem: "There star of dawns has risen, Magnificently rose bloomed. This time us, it happened Friend to friend urged ... "	by 2-4 times	The same, but taking into account the speech cycles and the whole text at a slow and moderate pace.
	5. Simulation of rhythmic structures of didactic situations "element", "exercise" to the text of the poem "Summer":	1) reproduction of rhythmic pattern patters in different measures with a change in the pace of performance: 	by 2-4 times	Tasks to perform: a – claps; b – feet beat at a slow, moderate, fast pace
		2) the imposition of motor elements on the rhythmic units of the patter text depending on the musical size: i.p. - o.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 × 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,	2 times × 4	Tasks to perform at a moderate pace of speech.

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 5).

Table 5: 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			
	s	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"	9	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.

Conclusion

Further testing of students stated that the developed methodology has the potential to form the pedagogical skills of the creative level of the holistic activity "The rhythm of didactic communication of the preparatory part of the lesson", which is basic for the formation of the rhythm system of didactic communication of physical education teacher.

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