



FOLK DANCE AS A MEANS OF FORMATION AND CREATIVE EDUCATION OF PRIMARY SCHOOL CHILDREN PERSONALITY

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ABSTRACT

The authors note that due to the fact that the transformation processes of social development affect the spiritual and moral sphere, the priority sphere of the state at present is the spiritual, moral and creative education of a child. The formation of a highly moral personality occurs in the framework of two interrelated directions: in the process of family upbringing and in the educational process. In the formation of personality, the state seeks to develop ethnic cultural traditions and folk art. According to the authors, one of the means to help maintain ethnic cultural traditions and folk art in Russian society is the development of folk dance, as one of the most extensive choreographic movements. The authors point out that folk dance performs the following functions: ethno-cultural, aesthetic, self-education, self-control, self-organizing, self-esteem, physical activity. These functions, in turn, develop the child's creative abilities, arouse interest in the culture of the people and provide an opportunity for the child to release energy, satisfy the child's need for a holiday, a spectacle, a game.

Key words:**INTRODUCTION**

The changes that are taking place in Russian society inevitably affect the moral guidelines of modern society, which, in turn, entails changes in the education system with the aim of prioritizing the spiritual, moral and creative education of the child's personality.

The Russian state faces the task of developing social institutions responsible for raising children (Kovaleva T.N., Maslova Yu.V., et al., 2019). It is necessary to constantly improve the educational process both in the system of general and additional education (Philippova N.V., Karpova S.I., Oparina N.A., et al., 2019; Oparina N.A., Levina I.D., Kaitanjyan M.G., Bychkova E.S., 2019; Gafiatulina N.K., et al., 2019; Karapetyan E.A., Prokhorenko O.N., Petrov A.A., 2019). This is due to the fact that at present the priority goal of the Russian Federation in the field of raising children is to develop a highly moral person who shares Russian traditional spiritual values, has relevant knowledge and skills, is able to realize his potential in a modern society for peaceful creation and protection of the homeland (The development strategy of education in the Russian Federation for the period until 2025, 2015).

The formation of such a highly moral personality occurs both in conditions of family upbringing, and during the development of the educational process in the system of additional education of primary school, which involves the active inclusion of children not only in intellectual, cognitive, but also creative, artistic and aesthetic activities using the resources of the system of additional education of children (Oparina N.A., Levina I.D., 2020).

Turning to the Concept of the development of additional education of children, we see that the priority of education in the 21st century is that the living space of a person should become a motivating space that determines self-organization and self-realization of a person. In the conditions of such a motivational space, the upbringing of a person should include the formation of motivation for cognition, creativity, work, sport, familiarization with the values and traditions of the multinational culture of the Russian people (Concept for the Development of Further Education of Children, 2014).

State bodies and the education system strive to create conditions for the preservation, support and development of ethnic cultural traditions and folk art. One of the most important and effective mechanisms that help maintain ethnic cultural traditions and folk art in Russian society can be the development of such a choreographic trend as folk dance.

The basis for the development of personality with a semantic sociocultural core can be laid precisely in childhood, in primary school age. The development of the choreographic direction allows the child to provide positive socialization, and an opportunity to build successful life strategies for social and professional self-determination in the future. Contemporary folk dance, as well as contemporary choreographic art, remains a multifaceted direction, its educational opportunities are increasing, which makes this dance direction unique to study in terms of the formation, creative education and self-development of a person (Oparina N.A., Levina I.D., Kaitanjyan M.G., Maltseva O.V., 2019).

In this regard, we will consider folk dance as an important means of forming and creatively educating the personality of primary school age children.

MATERIALS AND METHODS

Such a subject field of research as child education is very relevant for any period. In the works of K.D. Ushinsky, N.V. Shelgunov, P.F. Lesgaft, P.F.

Kapterev, M.I. Demkov, M.M. Rubinstein, we can find the theoretical and methodological foundations of the educational process in unity with the aspects of family upbringing in national pedagogical thought in the second half of the 19th and early 20th centuries. The studies of these scientists do not lose their relevance in modern time in the preparation of teaching staff.

The generation of modern children is called Generation Z, which means the digital generation growing in the development of information technology. The development of these technologies and the transformation of society leave an imprint on the development of this generation, and determine the characteristic features of Z children: self-isolation and immersion in the virtual world and fantasies; positioning in two realities at the same time; instability and fragmentation of attention, short-term focus on one thing and inability to long-term stable concentration. The development of children of this generation-Z and their characteristic features cause huge research interest among scientists, sociologists, psychologists, teachers (Sapa A.V., 2014; Kulakova A.B., 2018).

Researchers have questions, "How to teach this generation of children? How, in a space saturated with information, to raise a worthy, highly moral generation?" Socio-humanitarian scientists are trying to find answers to these questions, considering modern technologies used in the education system.

The direction related to the role of information and communication technologies (ICT) in the life of schoolchildren is actively being developed among scientists. T.V. Krotova, Yu.A. Dmitriev, T.V. Kalinina consider the use of multimedia technologies in modern preschool education as one of the stable trends in the development of the global educational process. (Krotova T.V., Dmitriev Yu.A., Kalinina T.V., 2016). As part of their work, researchers have noted an increase in the effectiveness of the educational process under the use of ICT tools (Artemyeva V.V., 2007). The positive influence of computer games on the development of primary schoolchildren was also noted (MV Gudina, 2010). An important task of modern society is to educate responsible, moral behavior of younger schoolchildren in the conditions of informatization of educational space (Molokova A.V., Kramer E.A., 2015).

Another important trend in the works of psychologists and teachers is the development of personality and its creative potential (V.I. Andreev, L.S. Vygotsky, V.V. Davydov, A.N. Leontiev, S.L. Rubinstein, T.I. Shamova, K.D. Ushinsky). Here such areas have been developed as introducing the younger generation to the values of culture and art (AI Burov, BT Likhachev, EF Moskaev), creative expression, development of imagination through art (AA Vidyapina A. E. Ermolinskaya, N.A. Knyazeva), aesthetic education in the formation of personality (E.Yu. Anokhina, L.M. Geroeva, L.K. Getoeva, O.V. Gusevskaya, Yu.M. Lotman).

The problem of inclusion of children in the system of aesthetic education has been most actively developed since the 90s of the 19th century, and is of great significance at present.

The problem of aesthetic culture and aesthetic upbringing of an individual is one of the priority problems facing such important institutions as family and education (Gorbunova O.A., Anisimov A.V., 2017). Much attention is paid to the multi-art approach to personality formation (B.P. Yusov, 2002; Oparina N.A., 2015). This research also deals with the role of dance culture for the harmonious education and socialization of the younger generation (Chistyakova A.A., 2010; Miloserdova I.V., 2016). Dance is considered as a way of non-verbal communication (Molchanova MS, 2011). Dance is also seen as the phenomenon of globalization and the sociocultural phenomenon (Khrapova V.A., 2012). Researchers of dance culture note that dance contributes to the most active spiritual and practical perception of reality.

Great importance is attached to folk dance as the source of choreographic culture. It is the folk dance that is considered the source of the historical and ethnographic beginning of the people and serves as a mechanism for determining social relations between people, the aesthetic level of the creators and performers of dances (Karpenko I.A., Arshinin V.A., 2018). Folk dance is the property of world culture and reflects the peculiar and unique character of the people.

The analysis of scientific works within the framework of the problem field of research has shown that the issues of education of modern children are quite relevant now and have a multifaceted nature of research areas. However, despite the large number of works in this area, additional study is required in such an area as folk dance, which acts as a means of forming and creatively educating the personality of children of primary school age.

In the context of this research project, we rely on the provisions on man as the highest value of society. The study is based on the theory of personality development: cultural-historical and activity theory (P.P. Blonsky, L.S. Vygotsky, A.N. Leontyev, S.L. Rubinstein). The activity theory is supplemented by aspects of creativity as the highest form of human activity (L.S. Vygotsky, I. Kant, A.G. Maslow, S.L. Rubinstein) and conceptual ideas about the need for the purposeful development of children's independence (Yu.K. Babansky, V.V. Davydov, P.F. Kapterev, I.Ya. Lerner, P.C. Nemov, T.I. Shamova, G.A. Zuckerman) in conditions of additional education, which contributes to the development of personal qualities and abilities of the child (A.G. Asmolov, V.A. Berezina, A.K. Brudnov, V.P. Golovanov, A.V. Zolotareva).

The use of structural-functional analysis in the framework of this study allows us to reveal the functions that a folk dance performs (T. Parsons and R. Merton).

These theoretical and methodological grounds allow us to substantiate the conceptual message that dance is an integral component of spiritual culture and is endowed with a number of functions for the successful process of socialization and upbringing of a child. Traditions such as the people's desire to reveal personal and social experiences, temperament, breadth of nature, humanism, and optimism are rooted in dance culture. In this regard, it is very important to turn to the consideration of folk dance as a means of creative education of the personality of children of primary school age, when the personality of the child is just being formed and it is important to contribute in every possible way to its harmonious formation.

RESULTS

The object of our study is children of primary school age. This is because in the period of 6-10 years, the biological and mental maturation of the child occurs. At primary school age, children begin to perceive the meaning of moral requirements and rules; they develop the ability to anticipate the consequences of their actions.

At primary school age, the child is highly exposed to environmental factors. Due to the fact that the influence of external factors affects the behavior of the child, it becomes focused and conscious. As a result, children create prerequisites for the formation of responsibility for their behavior, elements of self-education, self-control, organization. It is thanks to external influences that the child absorbs knowledge - both mental-intellectual, and spiritual-moral, creative.

At primary school age, we observe active changes in the cognitive and personal activities of the child, so we believe that it is very important to pay attention to the creative education of the child. At this age, creative education

will become a strong foundation for building adult life plans.

At all times, upbringing was considered an integral part of society. The etymology of the Russian word "vospitaniye" allows us to say that it came from the Old Slavonic word "pitati", which means to feed. However, in the framework of the term "vospitaniye" (upbringing), spiritual food is meant for the body, which will enable the child to become familiar with the norms and rules that operate in society, to absorb social values. Turning to the ideas of L.S. Vygotsky, we note that the process of upbringing should not have the form of lectures or any kind of moralizing, upbringing should be an invisible process that manifests itself in the interaction of the child with the surrounding social environment (Vygotsky LS, 2000).

The concept of "upbringing" has many definitions in terms of philosophy, psychology, sociology and pedagogy.

From the perspective of philosophical science, upbringing is understood as "a consciously planned intellectual, aesthetic and moral influence on an individual or group of people of any age", but, of course, first, of a younger age (New Philosophical Encyclopedia, 2010).

In psychology, upbringing is perceived as "a process of systematic and targeted impact on an individual with the goal of its adequate integration into society" (Kondakov IM, 2003).

From a social point of view, upbringing is "the transfer of accumulated experience from older generations to younger ones," where experience is a combination of moral, ethical, legal norms, as well as acquired knowledge and skills (Podlasy IP, 2008; Gafiatulina N.Kh., Makadei, et al., 2019).

In pedagogy, upbringing is "a specially organized, focused and controlled impact on the student with the aim of forming the desired qualities, carried out in the family and educational institutions" (IP Podlasy, 2008). In the Law "On Education", upbringing is presented as an activity aimed at developing a person, creating conditions for self-determination and socialization of a student on the basis of sociocultural, spiritual and moral values and socially accepted rules and norms of behavior in the interests of man, family, society and the state (Federal Law on Education, 2012).

Based on the presented definitions, in this work, upbringing is understood as organized activities aimed at transferring historical experience to younger generations by creating special conditions and using various means that will contribute to the assimilation of spiritual, moral, cultural values, social norms accepted in society for successful socialization of man in modern society.

One of the types of upbringing can be called creative education, that is, the transfer of accumulated experience through creativity (Oparina N.A., Levina I.D., Kaitanjyan M.G., Bychkova E.S., Maltseva O.V., 2019), which include choreographic activities.

Younger schoolchildren are particularly susceptible and open, and therefore quickly succumb to outside influences. In our opinion, in the process of upbringing, it is important to maintain this openness to everything new and give positive motivation for the further study of life values and the formation of character through dance.

For children of primary school age, choreographic activity is a tool aimed at the personal perception of concentrated creative experience of the Russian people by each child; it also contributes to the formation of children's creative abilities, the harmonious formation of personal properties and qualities (Medved E.I., et al., 2019; Oparina N.A., Levina I.D., Kaitanjyan M.G., Maltseva O.V., 2020).

According to N.V. Mochalova and D.V. Mochalova, the art of choreography includes the concepts of "dance" and "choreography", which are very close in

their meaning, since in essence, choreography is the art of dance, staging of dances, and dance compositions (Mochalova N.V., Mochalov D.V. 2016: 98). The art of choreography and dance as the language of choreography is a multifaceted phenomenon that is not immediately accessible to everyone, but only through the training of choreography, moreover, the earlier an individual learns choreographic art, the better he masters it and creatively implements.

Dance is one of the oldest ways of expressing a person's feelings and emotions. Thanks to the dance, people can colorfully display their centuries-old and diverse life.

In Russian vocabulary, the term «tanets» appeared in the 17th century. Prior to this, the concept of «plyaska» was used. The word «tanets», having penetrated the Russian language, has become more popular than the word «plyaska».

From the point of cultural paradigm, dance is a cultural phenomenon, which is a text that reflects the type and characteristics of the ethnos culture in a particular cultural and historical era using a special plastic language (Petrochenko N.V., 2005).

Philosophical understanding of the dance is given in the work of N.V. Osintseva, where the researcher notes that dance is a broader phenomenon than art; it permeates all spheres of human activity and is a special type of body movements that create a dance space (Osintseva NV, 2006).

Yu.A. Kondratenko considers dance as a form of art that has a specific way of artistic reflection, within which a special type of artistic language is created through rhythmoplastic elements organized in space by body movement (Y. Kondratenko, 2010).

Dance researchers also turn to ethnology; with its help, they reveal traditions and innovations in folk choreography that determine the national originality of the dance art of a particular nation (N. Struchkova, 2000). Researchers start getting interested in folk dance.

As emphasized by DV Kurnikov, “a characteristic feature of modern dance is the familiarity with the here and now state, which is already supported by the very involvement of participants in this process. This condition is associated with the integration of intellectual, emotional and physical aspects; it can also be called a state of integrity” (D. Kournikov, 2012). Experiencing a similar state by a child leads to the harmonization of education and further self-development of the individual.

Each nation has its own traditional dances, the features of which are associated primarily with its ethnic character, a system of spiritual and moral values and ideals. Folk dances, their artistic-figurative content and vocabulary reflect not only the national images of the world, but also the working and everyday traditions of the people, especially the natural environment of their residence (Murashko MP, 2012).

Folk dance is a dance of a certain nationality, ethnic group or region. It is a form of folk art that has been developed on the basis of folk dance traditions, and is characterized by its own choreographic language and plastic expressiveness (Biktagirov I.I., 2015).

According to E.D. Vasilyeva, folk dance is considered as folklore, which is performed in its natural environment and has certain traditional for this territory movements, rhythms, costumes (Vasilyeva ED, 1968).

Mythological ideas about the structure of the world, the personification of the natural elements, and the worship of the forces of nature had a huge impact on the formation of the folk dance culture. Folk dance is genetically associated with the life process of the folk, extremely vividly embodies their national features, mental characteristics, dominant values, typical patterns of behavior.

The cultural and creative upbringing of schoolchildren is expanding through folk dance classes. The pedagogical significance of folk dance classes lies in the possibility of forming ideals among elementary schoolchildren, taking into account their age characteristics, stable meaningful ideas about society, a person, and relations between people, in the process of diverse and fascinating activities. Classes in such groups are distinguished by a huge degree of variability, almost each teacher-choreographer brings an author's principle to his subject, starting from the development of unique educational programs and ending with the creation of author's choreographies for students.

Turning to the historical aspect of the emergence of folk dance, it should be noted that, as an educational discipline, folk dance began to be included in the curriculum thanks to the outstanding ballet master A.V. Shiryayev. At the end of the 19th century, having already won the glory of the excellent performer of character dances, A.V. Shiryayev began to engage in teaching, combining it with an active stage. "Shiryayev with great enthusiasm and zeal took up the development and teaching of the characteristic class. Some artists from the troupe of the Mariinsky Theater began to attend these lessons regularly, after which even Petipa noted the growth of professionalism among the performers of characteristic dances on the Mariinsky stage" (Pushkina I.A., 2019). At this period, folk dance stage classes were opened at theaters and theatrical schools. Thanks to the folk dance, new images began to be created, which was important for the growth of the artists' performance level.

Folk dance has become available to a wide range of observers. Folk dance made us pay attention to the national culture, the uniqueness of each individual country and people, with talent and vivid imagination, the ability to widely reveal feelings and soul.

In the twentieth century, a system of additional education began to take shape, where the choreographic direction actively advanced. Professor of the Department of Folk Dance of the Moscow State Institute of Culture G.P. Gusev writes, "Starting from the 20s of the 20th century a large number of amateur dance clubs, ensembles, studios and even ballet theaters have been created in our country. Contests, festivals, Olympiads of artistic creativity are being held ..." (Gusev GP, 2002).

Participants of amateur groups of folk stage dance at the houses of culture and creativity could master the basics of dance art free, participate in festivals and folk art competitions, and learn dances performed by the folk for centuries. Collections, programs, manuals and other scientific publications on folk stage dance began to appear. The growth in the number of professional personnel was facilitated by the professional training of managers and performers of dance groups in higher professional educational institutions.

The significance of folk dance for the national culture cannot be overestimated. Current social institutions are faced with the task of transferring the basics of folk dance to the younger generation as the foundation for other forms of choreographic art. The unique specifics of folk dance allows developing any direction of choreography: classical, jazz, modern, street styles and others.

Studying the basics of folk dance involves a number of functions: ethnocultural, aesthetic, physical activity, self-education, self-control, self-esteem, and self-organization.

The ethnocultural function of the folk dance allows learning the cultural achievements of the people through the artistic image. With the help of folk costumes, vivid images, and dance performances, schoolchildren learn the historical past of their ancestors and can understand the deeper meanings of social life. Sustainable traditions of national culture can help a child adapt to a

changing social reality. In this regard, the preservation of the traditions of dance folklore, their organic inclusion in modern choreographic culture is the most important task for all specialists working in this field.

In the process of folk dance classes, the behavior of primary school children becomes focused and conscious. This provides opportunities for the formation of children's responsibility for their behavior, elements of self-control, organization, and also forms a attention culture. Thanks to the study of folk dance, primary school children learn the basics of self-education. A teacher involved in the process of creative upbringing through choreography should maintain an active position of the child in solving problems that contribute to the development of independent activity skills. Children with developed creative abilities, who are accustomed to work and strive for creative self-improvement, show industriousness, receptivity, imagination, diligence in another creative endeavor.

The study of dance culture contributes to the formation of a child's sustainable self-esteem. LS Vygotsky suggested that it is in primary school age that self-esteem begins to take shape - generalized, i.e. stable, out-of-situational, differentiated attitude of the child to himself. Assessing oneself in primary school age is fragmented and mediates the child's attitude to himself, integrates the experience of his activity, communication with other people. This most important personal instance allows controlling personal activities from the point of normative criteria and building the holistic behavior in accordance with social norms. With the help of dancing classes, the child learns to evaluate himself, his merits, achievements, and even simple actions. The difficulty of forming a healthy personal self-esteem in real time lies not only in the qualitative selection of means and methods of upbringing, but also in the regular methodical feedback.

Folk dancing not only enriches the spiritual and moral side in shaping a child's personality, but also serves as a good means of developing physical activity and maintaining health (Chikaeva Ks., Et al., 2018 \$ Gafiatulina N.Kh., et al., 2017). At primary school age, children are quite active, but the development of information technology and gadgets immerses them in the virtual world, and dancing helps to find a balance in the physical activity of the child. Choreography allows the child to throw out the accumulated energy, and supports the physical and emotional health of children of primary school age. Folk dance promotes muscle development and joint mobility.

A wide variety of the classroom activities contribute to the formation of an aesthetic attitude to art and life in general. Folk dance classes include hard barre work, floor dance, games, listening to music, studying costumes, working with requisite, watching videos, films, cartoons and other methods of conducting classes. B.T. Likhachev said, "Children relate to art and reality aesthetically. They enjoy reading books, listening to music, drawing, watching a movie. They do not realize that this kind of attitude is an aesthetic one. However, they formed an aesthetic attitude towards art and life. The craving for spiritual communication with art is gradually turning for them into a need" (Likhachev BT, 1985).

At present, we see that the system of supplementary education is actively being developed; a large number of folk dance ensembles have been created, which differ in the level of training, financing, and belonging to an educational institution (studios in secondary schools, collectives at the palaces of creativity and culture, collectives in children's art schools). This allows parents and children to choose the option of additional education that suits them on many reasons: territorial, financial, and in accordance with the level of physical development of the child. That is, among the modern generation there is a need

to be enriched spiritually, learning and getting involved in the art of choreography.

CONCLUSION

Our analysis showed that modern society needs conditions for spiritual and physical development of young people, where they will have the ability to self-organize. In this regard, the activities of social institutions are aimed at finding ways for the development and creative education of the child's personality.

In our opinion, the development of a highly moral person should begin in primary school age, involving children in creative activities upbringing through creativity. Folk dance can serve as a means of creative education, the transfer of experience from generation to generation, which performs such functions as ethnocultural, aesthetic, self-organization, self-education, self-control, self-esteem, physical activity.

The choreography incorporates the necessary components from other genres and art forms: music, theater, visual, imagery, entertainment; it forms its uniqueness.

Folk dance develops the creative abilities of a child, arouses interest in the national culture, provides an opportunity for the child to release energy, fills the body with vitality, and satisfies the child's need for a holiday, a spectacle, a game.

In addition, the dance serves as a means of non-verbal communication and allows expressing feelings, impressions, and share emotions.

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