INTRODUCTION

Today folk choreography is going through hard times. This is due to many factors, the main of which are the lack of funds for the development of existing dance groups and the creation of new ones; very weak material base; "Information hunger" of educational choreographic institutions; lack of choreographic literature and the like. This issue is relevant at the present stage of choreographic education, since in higher educational institutions where choreography is taught, there is such a subject as "The Art of Choreography" (GEVLENKO, 2019).

In his program the section "Reading a dance by recording, recording a dance" is studied, but there is not enough new repertoire literature. Today there are many interesting modern choreographic performances, but they are not recorded in collections and may be lost over time. It should be noted that without modern repertoire collections, it is extremely difficult to teach students the composition of a dance performance, analyze the compositions and read a dance by recording. Modern technical means make it possible to diversify the methods and forms of teaching. So why not create an educational choreographic video library and an educational computer program that allows you to create dance compositions? It would be good for universities to intensify and distribute their work on the collection of folklore material, choreographic, in the ethnic regions of Ukraine. Ukrainian science has accumulated a wealth of experience in covering the issues of Ukrainian folk choreography, which consider it as a cultural phenomenon, study its artistic component: the features of choreography and its regional specifics. However, there are still quite a lot of questions that require coverage, including the role and significance of Ukrainian folk choreography in modern society (SHIFRIN, 2006).

Choreographic art is one of the most massive and effective means of aesthetic education, it has an effective impact on the all-round harmonious development of the individual. Dance - the most beloved and popular form of amateur art - contributes to the aesthetic education and physical development of children. Studying in choreographic circles, children get acquainted with the art of choreography, acquire a certain dance training, develop plasticity, the ability to move beautifully, strengthen the body, correct some physical disabilities. The first dances of ancient times were far from what they mean today by this word. They had a completely different meaning. With a variety of movements and gestures, a person conveyed her impressions of the world around her, putting her mood, movements of the soul into them. Shouts, songs, pantomime play were interconnected with dance (STOKAS, 2015).

The dance itself has always, at all times, been associated with the life and everyday life of people. Therefore, each dance corresponds to the character and spirit of the people where it originated. In connection with changes in the social system, living conditions, the nature and subject matter of art also changed, and dance also changed. It is deeply rooted in folk art. Born in the depths of centuries, establishing itself, developing Ukrainian folklore dance absorbed local, local, lexical, structural compositional features, manner and form of...
performance, where it was used, which distinguishes it even from the Belarusian and Russian dances of the same name (PORTNOVA, 2020).

All this is the essence of the concept of “color”: national color, local. Being a truly universal art, accessible without any translation to people of all races and continents, dance always carries a certain national flavor. Drawing an analogy with music, it should be noted that just as musical intonations, born on the basis of realistic intonations of a historical era, have a pronounced national character, so plastic dance movements acquire a unique national character from one or another people (NAHORNA, 2003).

A special place in the process of national education of student youth belongs to the means of folk art, in particular, choreographic. Ukrainian folk dance was not only a form of folk art, but also the manifestation of national cultural values, the preservation of national identity. On the other hand, folk dance, which occupies an important place among the cultural achievements of Ukrainian, has always been that inexhaustible source that has fed stage choreography and professional art. Over the course of a long history, it not only retained its originality, but also developed qualitatively, enriched with vivid plots, images, vocabulary, compositional constructions and performance techniques. Today, the plot-dramatic meaning of the Ukrainian folk-stage dance, its stylistics are actively updated and developed, which ensures the evolution of its artistic imagery.

Mastering the school of folk-stage dance is the most effective means of preparing students for performing various folk dances, acquainting them with the choreographic culture of the peoples of the world. Folk exercises is a special dance training, different from the classical exercise, it continues the development of the students’ motor apparatus in the specifics of folk dance plastics. Some of the elements of folk exercise arose on the basis of elements of classical dance and exercise. In the process of improving the folk stage exercise, the formation of the dance technique of performers is completed. In folk exercises, the principle of contrast is often used, that is, the alternation of exercises and elements of different load. When using it, various groups of muscles, joints and ligaments are simultaneously included in the work. For example, squats, movements to develop foot mobility, exercises with a relaxed foot and circular leg movements, percussion exercises, large throwing movements, and the like. Since the training of folk dancers is a long process, it is necessary to build a folk-stage dance lesson in such a way that, as the technology of dance is studied, it gradually becomes subordinate to the stage task (REDFERN, 2007).

Thus, the folk dance course has a clearly developed system for studying stage movements, aimed both at developing the muscles of the performers, and at developing the technique of performing exercises and movements, an accurate manner of performance, and creating a certain emotional state. One of the main tasks of the folk-stage dance course is to master the theoretical foundations of Ukrainian dance, practical mastery of vocabulary, the peculiarities of the composition of Ukrainian dance, the characteristic manner of its performance; mastering the methodology of teaching the subject. It is important to familiarize students with the peculiarities of the cultural life of the Ukrainian people of different times, their way of life, rituals and customs. The latest achievements of pedagogical education and analysis of practical experience have shown that the most effective and promising technologies are those that allow to organically combine professional orientation, personality orientation and rationally organized self-education of students under the guidance of a teacher in the educational process. Choreographic art today cannot be imagined without folk dance (SEVDALIS, KELLER, 2011).

This genre preserves the dance treasures of the people and, thanks to the creative activities of choreographers and performers, on the basis of folklore samples, creates new forms of dance, developing and enriching folk dance traditions. Based on folklore sources, evidence, knowledge of the working conditions and life of the people, combining them with creative imagination, teachers-choreographers have to instill this knowledge in their pupils, create stage compositions that clearly reflect the social and aesthetic ideals of the people, its history, character, customs. Since the revival of Ukrainian national culture is impossible without studying the origins of professional art, in which choreography occupies a significant place, the art of choreography at the present stage is one of the main means of the spiritual revival of the nation and the preservation of cultural traditions and almost the only factor of national self-affirmation (ROYCE, 1980).
The influence of choreographic art on the formation of national and cultural values among students

**METHODOLOGY**

The methodology for studying the influence of Ukrainian choreographic art on the formation of national and cultural values among students consists of the most frequently used and basic methods and principles of scientific-theoretical and historical-cultural research. This article also uses the following methods:

- behind-the-scenes scientific research methods;
- methods of theoretical analysis;
- specific scientific methods (technical analysis, clarification, interpretation).

**RESULTS AND DISCUSSIONS**

Folk dance has an ancient origin, it is one of the oldest types of creativity, which is based on specially selected, ordered and systematized gestures, movements, postures that make up the lexical fund of Ukrainian folk dance. Ukrainian folk dance combines several varieties: traditional (folklore, non-professional, authentic dance), which arises at the initial stage of the formation of the Ukrainian ethnos and develops to this day, and folk-stage dance (professional, academic), which took shape in the 20th century as a professional form of folk dance. In our study, folk-stage dance is considered as such, which, thanks to professionalization, academization and aestheticization, most fully meets the tasks of nationally oriented art to preserve and transmit national-cultural values (YETIK, OZDAMAR, BOZKURT, 2020).

Ukrainian folk choreography reflects the national perception of the world in artistic and aesthetic images and, as a bearer of national values, is part of the world cultural space. Folk choreographic art forms the national identity and clearly the Ukrainian national idea, and therefore has a significant moral, ethical and consolidating potential.

Choreography has a significant impact on the educational and individual development of students (Table 1).

**Table 1.** The influence of choreography on the educational and individual development of students

| Form of impact     | Characteristic                                                                 |
|--------------------|-------------------------------------------------------------------------------|
| Psychophysiological | The state of health of the student, his physical and psychological development |
| Informative        | Qualities that contribute to the development of intellectual abilities         |
| Motivational       | An important factor in the search for new knowledge, generation of new ideas   |
| Communication      | The desire of a person to change himself and others                            |

Source: Search data.

Folk choreographic art in the modern socio-cultural space of Ukraine are (PROSINA, 2017):

1. a weighty, independent, original and self-sufficient part of the Ukrainian national culture and presents it with the help of specific artistic means characteristic of choreographic art;
2. an important form of personal expression of Ukrainian spirituality and national mentality;
3. an emotional-figurative basis for the stabilization of national-patriotic feelings;
4. the value-semantic basis for the formation of an integral national, ideological and spiritual personality;
5. the ideological basis for the existence of the Ukrainian national idea, statehood, individual self-identification;
6. a bridge that unites history, modernity and prospects of Ukrainian society;
7. a unifying principle, helps to remove mental, ethnic, social, political contradictions of modern Ukrainian society.

The language of plastics, by virtue of its universal human feeling, is understandable and accessible in the "natural" form in which the people create it. Choreography, as the highest form of dance art, has absorbed the features of national specificity, but the degree of correlation between the national and the universal in it has its own special laws, a special form of refraction. If in folk dance the national is manifested more vividly and clearly, then
the academic dance, marked by the spirit of national originality, is already to a much lesser extent (SEIFFERT, 2012).

It was for the true realization of choreographic images that Gogol urged choreographers not to break away from their native national soil, to absorb his images and attitude, wisdom and fantasy, freshness and depth, but never forget about the main advantage of a true artist - the power of the power of artistic generalization - the main weapon of realistic image creation. ... It all depends on the choreographer himself: will he see an archaic and frozen phenomenon in folk dance, or, on the contrary, a phenomenon that develops along with the growth of the spiritual culture of the entire people. Folk dance is the soul of the people, its beauty and greatness. Touching, lyrical round dances, inflammatory household dances, figurative-thematic, plot dances reveal the life, rituals, traditions, life of the freedom-loving Ukrainian people. Folk dance has an ancient origin, it is one of the oldest types of creativity, which is based on specially selected, ordered and systematized gestures, movements, postures that make up the lexical fund of Ukrainian folk dance.

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Thanks to the original talent of the Ukrainian choreographers V. Verkhovynntsya, V. Avramenko, P. Virsky, folk dance developed as a folk art, incorporating the academicism of folk choreography. Choreographic art, like other arts, is characterized by a certain structure of functions, which integrally characterizes its nature and direction of influence on a person, on his social life. The existence of Ukrainian folk choreography as an art form is connected with the realization of aesthetic needs. In addition to the aesthetic function, Ukrainian folk choreography also performs other socially significant functions: communicative, integrating, regulatory, informative, heuristic, and entertaining. All of them are closely interconnected and intertwined with each other and affect people in a complex way. The totality of pictorial and expressive means and artistic techniques for expressing the emotional-figurative world, the content form of a work must be understood as a "poetic system" (GERASIMOV, 1998; KRYSHTANOVYCH, BILYK, SHAYNER, BARABASH, BONDARENKO, 2021; KRYSHTANOVYCH, BILYK, SHAYNER, BARABASH, BONDARENKO, 2021).

The poetic system shows the figurative reality of the choreographic work, the ideological and emotional coloring and assessment. It consists of two interrelated and interdependent sides: - external (artistic form, material, figurative picture of the action taking place on the stage, musical and dance text, dramatic composition, performance features); - internal (spiritual content, aesthetically significant, emotionally imaginative world). The unity of the external side is determined by the unity of the internal, artistic form and spiritual content. Modern Ukrainian folk stage choreography is constantly developing, enriched with new themes, new plastics. The composition of folk stage choreographic works is becoming more complicated, the form of their stage presentation is becoming more acute. Over the past half century, thanks to the creativity of choreographers, such compositional (musical and dance) forms as "choreographic suite", "choreographic picture", "vocal-choreographic composition" and others have appeared (SUHROBOVA, 2012).

CONCLUSIONS
The modern striving for spiritual revival and humanization of culture is inextricably linked with the appeal to the cultural heritage and awareness of the spiritual traditions of the Ukrainian people. Ukrainian dance has always occupied a leading place in the repertoire of creative groups and was a measure of their popularity and recognition among the people. This recognition is not the discovery of Ukraine, this is the affirmation of our people with its original deep culture, which in its origins has much in common with the cultures of other peoples - because it is truly popular and understandable to everyone. Our folklore, customs,
rituals contain those enormous spiritual riches and is now the traditional basis of the new national culture. Turning to ethnic origins does not mean returning. It is about the superstructure, the enrichment of the past, the creation of the new.

Our people have their own cultural heritage, which we must preserve and enrich. Some problems require government support through sound cultural and artistic planning. It is necessary that in educational institutions that train personnel for cultural and art institutions, classes on the study of folk dance, regional features of Ukrainian costume, holidays and ceremonies of the Ukrainian people are comprehensively implemented. Since in recent years the study of folk dance has risen to a qualitatively new professional level, the process of theoretical understanding of the problems of teaching folk choreography has intensified. Various models of choreographic training are being explored.

The formation of the national identity of future choreographers is an important component of the educational process. And it is the Ukrainian folk dance that is a powerful factor in the revival of spirituality and the humanization of society. It has a significant potential for the formation of the creative activity of future specialists-choreographers, meeting their needs in the study of national traditions and customs. Thus, folk dance influences the formation of students’ national identity.

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La influencia del arte coreográfico en la formación de valores nacionales y culturales en los estudiantes

**Resumen**

No contexto da globalización e dos procesos de nação, o problema de preservar a cultura nacional ucraniana, suas tradições e costumes como nação titular é especialmente agudo. Portanto, hoje uma das principais tarefas é a formação da identidade nacional, inclusive por meio da dança folclórica. As principais tarefas e áreas prioritárias para a formação da identidade nacional são determinadas pelo Programa Nacional de Estado “Educação” (no século XXI), que observa que a educação nacional é uma das principais prioridades, um componente orgânico da educação. A educação nacional visa atrair cidadãos para as camadas profundas da cultura e espiritualidade nacional, a formação de posições, ideias, pontos de vista e crenças de cosmovisão nacional em crianças e jovens com base nos valores da cultura nacional e mundial.

**Abstract**

In the context of globalization and nation processes, the problem of preserving national culture, their traditions and customs as the titular nation is especially acute. Therefore, today one of the main tasks is the formation of national identity, including by means of folk dance. The main tasks and priority areas for the formation of national identity are determined by the State National Program “Education” (in the XXI century), which notes that national education is one of the main priorities, an organic component of education. National education is aimed at attracting citizens to the deep layers of national culture and spirituality, the formation of national worldview positions, ideas, views and beliefs in children and young people based on the values of national and world culture.

**Keywords**: Pedagogy. National culture. Folk dance. Higher education institutions. Choreographic.

**Palavras-chave**: Pedagogia. Cultura nacional. Dança folclórica. Instituições de ensino superior. Coreografia.

**Resumen**

En el contexto de la globalización y los procesos nacionales, el problema de preservar la cultura, las tradiciones y las costumbres nacionales de como nación titular es especialmente grave. Por lo tanto, una de las principales tareas de hoy es la formación de la identidad nacional, incluso a través de la danza folclórica. Las principales tareas y áreas prioritarias para la formación de la identidad nacional están determinadas por el Programa Estatal Nacional “Educación” (en el siglo XXI), que señala que la educación nacional es una de las principales prioridades, un componente orgánico de la educación. La educación nacional tiene como objetivo atraer a los ciudadanos a las capas profundas de la cultura y la espiritualidad nacionales, la formación de posiciones, ideas, puntos de vista y creencias de cosmovisión nacional en los niños y jóvenes basados en los valores de la cultura nacional y mundial.

**Palabras-clave**: Pedagogía. Cultura nacional. Danza folclórica. Instituciones de educación superior. Coreografía.