PECCULARITIES OF PERSONALITY FORMATION AND CREATIVE EDUCATION OF CHILDREN THROUGH FOLK DANCE

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 et al., 2019). It is necessary to constantly improve the educational process both in the system of general and additional education (PHILLIPPOVA et al., 2019; OPARINA et al., 2019; GAFIATULINA et al., 2019; KARAPETYAN et al., 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; LEVINA, 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 motivating 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.
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, 2014; KULAKOVA, 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 et al., 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, 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; KRAMER, 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 (Al Burov, BT Likhachev, EF Moskalev), 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; ANISIMOVA, A.V., 2017). Much attention is paid to the multi-art approach to personality formation (YUSOV, 2002; OPARINA, 2015). This research also deals with the role of dance culture for the harmonious education and socialization of the younger generation (CHISTYAKOVA, 2010; MILOSERDROVA, 2016). Dance is considered as a way of non-verbal communication (MOLCHANOV, 2011). Dance is also seen as the phenomenon of globalization and the sociocultural phenomenon (KHRAPOVA, 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; ARSHININ, 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 "vospitanie" allows us to say that it came from the Old Slavonic word "pitati", which means to feed. However, in the framework of the term "vospitanie" (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, 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, 2008; GAFIATULINA 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 et al. 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 et al., 2019; OPARINA et al. 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; MOCHALOV, 2016, p. 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, 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, 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. KONDRAZENKO, 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 (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” (KOURNIKO, 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, 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, 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 (VASIILEVA, 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. Shiryaev. At the end of the 19th century, having already won the glory of the excellent performer of character dances, A.V. Shiryaev began to engage in teaching, combining it with an active stage. “Shiryaev 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, 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, 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
opportunities for the formation of children’s responsibility for society and their attitude to secondary schools, however, they formed an aesthetic one. However, they formed an aesthetic one. They do not realize that this kind of attitude is an aesthetic attitude towards art and life. The craving for spiritual communication with art is turning for them into a need” (B.T. Likhachev, 1985). 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, 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, 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 specific 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.

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 et al., 2018; GAFIATULINA, 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, 1985).
collections 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-estime, 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.

REFERENCES
ARTEMYEVA, V.V. Didactic conditions for teaching younger students of natural sciences using computer technology: Abstract. dis. ... cand. Ped. Sciences. Yekaterinburg, 2007, 23p.

BIKTAGIROV, I.I. Dances of the Volga peoples and their potential in the ethnocultural education of schoolchildren: a teaching tool for students of secondary and higher educational institutions of musical, choreographic and pedagogical specialties (students taking courses “General Choreography” of Russian, Tatar and foreign philology). Kazan: K (R) FS, 2015, 69 p.

CHIKAEVA, K. eta al. Social health of Russian youth: the specificity of social and managerial technologies of formation. Revista San Gregorio, 2018, No 27, p. 300-309. Available at: https://tuengr.com/V09/515.pdf. Access: March, 22, 2021.

CHISTYAKOVA, A. A. Traditional folk dance culture as a means of harmonious education and socialization of the younger generation. MNKO, 2010, No1. Available at: https://cyberleninka.ru/article/n/traditsionnaya-narodnaya-tantsevalnaya-kultura-kak-sredstvo-garmonichnogo-vospitaniya-i-sotsializatsii-podrastayuschego-pokoleniya. Access: Jun. 22, 2020.

CONCEPT OF DEVELOPMENT OF ADDITIONAL EDUCATION OF CHILDREN. Order of the Government of the Russian Federation of September 4, 2014, No. 1726-r, Moscow. Available at: http://static.government.ru/media/files/ipA1NW42XOA.pdf. Access: Jun. 22, 2020.

GAFIATULINA N.KH. Social health and perception of risks by students living in southern Russian regions (based on sociological questioning data obtained in Rostov-on-Don) / N.KH. GAFIATULINA, L.V. TARASENKO, S.I. SAMYGIN, S.YU. ELISEEVA. Health Risk Analysis, 2017. No 4. p. 66-75. Available at: https://www.researchgate.net/publication/322823611_Social_health_and_perception_of_risks_by_students_living_in_southern_russian_regions_based_on_sociological_questioning_data_obtained_in_Rostov-on-Don. Access: March, 22, 2021.

GAFIATULINA, N. K. et al. Integration of health-saving technologies in the process of educational and professional socialization of the Russian student-age population. International Journal of Applied Exercise Physiology. 2019. Vol. 8. No 2.1. Pp. 293 - 300.
GAFIATULINA, N. K. et al. The role of health-saving technologies in the process of students’ educational and professional socialization. *Eurasian Journal of BioSciences*, 2019, Vol. 13. No 2. p. 1557 - 1563. Available at: http://www.ejobios.org/download/the-role-of-health-saving-technologies-in-the-process-of-students-educational-and-professional-7294.pdf. Access: March, 22, 2021.

GORBUNOVA, O. A.; ANISIMOVA, A.V. The essence of the aesthetic education of younger students. *MNKO*. 2017. No4 (65). Available at: https://cyberleninka.ru/article/n/suschnost-esteticheskogo-vospitaniya-mladshih-shkolnikov. Access: Jun. 22, 2020.

GUDINA M.V. *Mobile phones and health of users*. MV GOODINA, L.P. VOLKOTRUB. Tomsk: Siberian State Medical University, 2010, 202 p.

GUSEV G.P. *Methods of teaching folk dance. Exercises at the barre: Manual for universities of culture and art*. M.: Publishing. VLADOS Center, 2002, 208 p.

KARAPETYAN E.A., PROKHORENKO O.N., PETROV A.A. Communicative competence in the system of preparation of student youth in educational space. *Humanitarian, socio-economic and social sciences*. 2019. No12. Available at: https://cyberleninka.ru/article/n/kommunikativnaya-kompetentnost-v-sisteme-podgotovki-studencheskoy-molodezhi-v-obrazovatelnom-prostranstve. Access: March, 22, 2021.

KARPENKO, I.A., ARSHININ, V.A. Folk dance: the source of choreographic culture // *Cultural life of the South of Russia*. 2018. No. 1. Available at: https://cyberleninka.ru/article/n/narodnyy-tanets-istok-horeograficheskoy-kultury. Access: Jun. 26, 2020.

KARPENKO, V.N., KARPENKO, I.A., TATARINTSEV, A.YU. Traditional dance in Russian folk choreography. Historical, philosophical, political and legal sciences, cultural studies and art history. *Questions of theory and practice*, 2015, No 3. Available at: https://www.gramota.net/materials/3/2015/3-1/24.html. Access: Jun. 22, 2020.

KHRAPOVA, V.A. Dance in the modern world. *Bulletin of Volgograd State Technical University*. 2012. No. 10. Available at: https://www.vstu.ru/uploadiblok/files/primo-aspectu/primo_aspectu_no_4%20(35)%20-%20202018.pdf. Access: March, 22, 2021.

KONDRAKOV I.M. *Psychology: Illustrated dictionary*. I.M. Kondakov. St. Petersburg: Prime-EUROSNAK, 2003, .512 p.

KONDRAKOV I.M. *Psychology: Illustrated dictionary*. I.M. Kondakov. St. Petersburg: Prime-EUROSNAK, 2003, .512 p.

KOURNIKOV D.V. Modern choreography as a means of personal self-development. Electronic Journal, *Bulletin of the Novosibirsk State Pedagogical University*. 2012 No. 2 (6). Pp. 87-91.

KOVALEVA, T.N. et al. Ecohumanistic education in Russia and China as a factor of sustainable development of modern civilization. *Dilemas contemporáneos: Educación, Política y Valores*. 2019. Vol. 6. No S3, p. 11. Available at: https://www.e-library.ru/ip_restricted.asp?rpage=https%3A%2F%2Fwww%2xElibrary%2Eru%2Fitem%2F2Easp%3Fid%3D7094248. Access: March, 22, 2021.

KROTOVA, T.V.; DMITRIEV, YU.A.; KALININA, T.V. Multimedia technologies in modern preschool education. *Collection of materials of the Annual international scientific-practical conference “Education and training of young children.”* 2016. No5. Available at: https://cyberleninka.ru/article/n/multimediynye-tehnologii-v-sovremennom-doshkolnom-obrazovanii. Access: Jun. 22, 2020.
KULAKOVA, A.B. Generation Z: theoretical aspect. Questions of territorial development. 2018. No2 (42). Available at: https://cyberleninka.ru/article/n/pokolenie-z-teoreticheskiy-aspekt. Access: Jun. 22, 2020.

LIKHACHEV, B.T. The theory of aesthetic education of schoolchildren. M.: Education, 1985,175 p.

MEDVED, E.I., KISELEVA, O.I., LEVINA, I. D., KAYTANDZHYAN, M. G., GRIBKOVA, G. I. The industry of creative leisure in the urban space of the metropolis // Journal of Advanced Research in Law and Economics, 2019. Vol. 9. No 6. p. 2072. . Available at: https://www.elibrary.ru/ip_restricted.asp?page=https%3A%2F%2Fwww%2Eelibrary%2Eru%2Fitem%2Easp%3Fid%3D41694191. Access: March, 22, 2021.

MILOSERDROVA, I.V. The social significance of dance, Science, Education and Culture, 2016. No5 (8). Available at: https://cyberleninka.ru/article/n/sotsialnaya-znachimost-tantsa. Access: Jun. 22, 2020.

MOCHALOVA, N.V., MOCHALOV, D.V. The language of choreography as a factor in interpreting the intellectual potential of a person and the development of creativity. Bulletin of KazGUKI, 2016, No. 2, p. 98-101. Available at: http://www.mathnet.ru/eng/person89133. Access: March, 22, 2021.

MOLCHANANOVA, M.S. Dance as a type of social communication: dance language. Social communications: professional and everyday practices. 2011, Issue 4. . Available at: http://sociologynet.ru/intsoc/books/kommunication_4.pdf. Access: March, 22, 2021.

MOLOKOVA, A.V., KRAMER, E.A. Formation of the moral behavior of elementary school students in the context of informatization. Siberian Pedagogical Journal. 2015. No2. Available at: https://cyberleninka.ru/article/n/formirovanie-nравственного-поведения-младших-школьников-v-usloviyakh-informatizatsii. Access: Jun. 22, 2020.

MURASHKO, M.P. Classification of Russian dance. M.: MSIC 2012.

NEW PHILOSOPHICAL ENCYCLOPEDIA. In 4 Vol. Vol. I. Institute of Philosophy of the Russian Academy of Sciences, Nat. social science fund; scientific ed. body: V.S. Stepin et al. M.: Thought, 2010.744 p.

OPARINA N.A. Artistic and creative education of younger students. Primary School. 2015. No. 4. Available at: https://n-shkola.ru/storage/archive/1428580956-1491149428.pdf. Access: March, 22, 2021.

OPARINA N.A., LEVINA I.D. Artistic and creative development of children by means of folk culture / in the collection: Modern problems of higher education. Theory and Practice. Materials of the Fifth Interuniversity Scientific and Practical Conference, organized by the Institute of Culture and Arts of Moscow City Pedagogical University. Edited by S.M. Nizamutdinova, 2020, p. 363-368.

OPARINA N.A., LEVINA I.D., KAITANJYAN M.G., MALTSEVA O.V. The formation of moral qualities in children and youth by means of cultural and leisure activities. Secondary vocational education. 2019. No 2.p. 64-69.

OPARINA, N.A., LEVINA, I.D., KAITANJYAN, M.G., BYCHKOVA, E.S. Organization of leisure for children and youth in cultural institutions and further education: educational tasks. Secondary vocational education. 2019. No 12. p. 14-20.

OPARINA, N.A., LEVINA, I.D., KAITANJYAN, M.G., BYCHKOVA, E.S., MALTSEVA, O.V. Staged aspects of the activities of the organizer of theatrical leisure of children and youth. Secondary vocational education. 2019. No 4. p. 24-29.
OPARINA, N.A., LEVINA, I.D., KAITANJYAN, M.G., MALTSEVA, O.V. Historical and cultural components of the leisure activities of modern children and youth. *Secondary vocational education*. 2020. No. 1 (293). p. 28-32.

ORDER OF THE GOVERNMENT OF THE RUSSIAN FEDERATION of May 29, 2015 N 996-r, Moscow "Strategy for the development of education in the Russian Federation for the period until 2025." Available at: https://rg.ru/2015/06/08/vospitanie-dok.html. Access: Jun. 22, 2020.

OSINTSEVA N.V. Dance in the aspect of anthropological ontology: abstract. dis. ... cand. Philos. Sciences: 09.00.01 [Electronic resource] / N.V. Osintseva. Tyumen, 2006.

PETROCHENKO N.V. The cultural paradigm as a methodological tool for the study of choreographic art: author. dis. ... cand. Cultural Studies: 24.00.01 [Electronic resource] / N.V. Petrochenko. Kemerovo, 2005. Available at: http://www.dissercat.com/content/kulturaya-paradigma-kakmetodologicheskoesredstvo-issledovaniya-khoreograficheskogo-iskuss. Access: Jun. 22, 2020.

PHILIPPOVA N.V., KARPOVA S.I., OPARINA N.A., BYKOV M.YU., MAKAROV O.N., SAYDUALAEV D.D. Universities and cross-cultural management: opportunities and technologies for improving the quality of services in education. *International Journal of Recent Technology and Engineering*. 2019, Vol. 8. No 4, p. 9069-9074. Available at: https://www.ijrte.org/wp-content/uploads/papers/v8i4/D4533118419.pdf. Access: March, 22, 2021.

PODLASY I.P. Pedagogy of elementary school: textbook for students ped. schools and colleges studying in the group of specialties "education". I.P. Podlasy. M.: Vlados, 2008. 463 p.

PUSHKINA I.A. Alexander Shiryaev in the memoirs of contemporaries. *Bulletin of the Academy of Russian Ballet*. Named after A.Ya. Vaganova, 2019. No 2 (61). p. 19–39. Available at: https://vaganov.elpub.ru/jour/article/view/1064?locale=en_US. Access: March, 22, 2021.

RUSSIAN FEDERATION. Laws. On education in the Russian Federation [Electronic resource], Laws of Russia: [site]. Available at: http://zakon-ob-obrazovanii.ru/. Access: Jun. 23, 2016.

SAPA, A.V. Generation Z generation of the GEF era. *Innovative projects and programs in education*. 2014. No 2. Available at: https://cyberleninka.ru/article/n/pokolenie-z-pokolenie-epohi-fgos. Access: Jun. 22, 2020.

STRUHKHOVA, N.A. Semantics of the main movements of the Yakut round dance osuokhai: author. dis. ... cand. East. Sciences: 07.00.07. N. A. Struchkova. Yakutsk,2000.

VASILIEVA E.D. Dance: textbook. *Manual for the theater*. Universities. E.D. Vasilieva. M.: Art, 1968. 247 p.

VYGOTSKY, L.S. *Psychology*. L. S. Vygotsky. M.: EKSMO-Press, 2000.1008 p.

YUSOV B.P. Fine art and children’s creativity. *Essays on the history, theory and psychology of the artistic education of children* [Text] / B.P. Yusov. Magnitogorsk: Publishing house of the Moscow State University, 2002.283 p.
Resumo
O artigo enfatiza que hoje a prioridade é dada à educação espiritual, moral e criativa das crianças em idade escolar. O processo de formação de uma personalidade altamente moral ocorre, por um lado, no processo de criação da família, por outro, no decorrer do processo educacional. As tradições culturais e a arte popular contribuem para a formação e o desenvolvimento da personalidade. A dança folclórica, sendo uma importante direção coreográfica, é um dos meios que sustentam as tradições socioculturais e a arte popular na sociedade. A dança folclórica como meio de formação da personalidade e educação criativa das crianças desempenha uma série de funções específicas: estética, etnocultural, autocontrole, autoeducação, autoorganização, autoestima, atividade física. Essas funções contribuem para o desenvolvimento das habilidades criativas da personalidade das crianças em idade escolar; despertar o interesse pelas especificidades da cultura popular; fornecer uma oportunidade para uma liberação construtiva de energia; satisfazer as necessidades pessoais das crianças por um feriado, um show, um jogo.

Keywords: Choreography. Dance. Folk dance. Personality formation. Creativity.

Palavras-chave: Coreografia. Dança. Dança folclórica. Formação de personalidade. Criatividade.

Abstract
The article emphasizes that today the priority is given to the spiritual, moral and creative education of children of primary school age. The process of forming a highly moral personality occurs, on the one hand, in the process of family upbringing, on the other, in the course of the educational process. Cultural traditions and folk art contribute to the formation and development of personality. Folk dance, being an important choreographic direction, is one of the means that support sociocultural traditions and folk art in society. Folk dance as a means of personality formation and creative education of children performs a number of specific functions: aesthetic, etnocultural, self-control, self-education, self-organization, self-esteem, physical activity. These functions contribute to the development of the creative abilities of the personality of children of primary school age; arouse interest in the specifics of folk culture; provide an opportunity for a constructive release of energy; satisfy the personal needs of children for a holiday, a show, a game.

Keywords: Choreography. Dance. Folk dance. Personality formation. Creativity.

Palabras clave: Coreografía. Danza. Danza folclórica. Formación de personalidad. Creatividad.