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THE DEVELOPMENT OF STUDENTS SPIRITUAL CULTURE BY MEANS OF FOLK CHOREOGRAPHY

Formulation and justification of the relevance of the problem. The problem of the younger generation's attitude to spiritual and moral values is considered of current interest nowadays. It is illustrated by several factors. Firstly, our time is the era of the fundamental issues rethinking, including the crisis of spiritual and moral development of civilization, not only in general but also the inner world of a human being willing to change the true meaning of life. And this so-called crisis recovery should be conducted in the light of the obvious: the first cause of a human systemic crisis is the predominance of the material over the spiritual, the second reason lies in complex ambiguous processes that occur in the country in all public spheres, spiritual included.

The causes of spiritual stagnation lie in the change of ideological orientations, in the emergence of spiritual vacuum (commercial penetration of Western culture, the cult of violence, selfishness, deceit and so on). The lack of spirituality, nefarious morality, rudeness, crime, drug and alcohol addiction and many other vices of our time – they are all destructive for a person, society and nation. One may continue to list the facts, but the main trend is obvious – the changes occur within society. And these changes are not for the better. Moreover, these phenomena penetrating to educational institutions, destroy social and moral foundation of the educational process. The abovementioned facts demonstrate the extraordinary topicality of the problem of students spiritual culture education nowadays.

Analysis of recent researches and publications. Many foreign and domestic scholars paid attention to various aspects of cultural study. The tractates of Russian philosophers, educators

and psychologists of the previous years (V. Zenkovsky, I. Ilyin, V. Rozanov) and of nowadays (K. Abulkhanova-Slavska, V. Slastonina, B. Hershunsky, N. Nykandrova, V. Shadrykov) are of fundamental importance for solving the problem of spiritual education of a personality. Such prominent educators and scholars as M. Drahomanov, A. Makarenko, O. Potebnya, V. Sukhomlynsky, K. Ushynsky, a number of other researchers as V. Andrushchenko, I. Bekh, I. Zazyun, V. Ognev'uk, V. Panchenko are the disciples of domestic academic field who addressed the abovementioned aspect.

The concept of spirituality is defined by V. Sukhomlynsky as the main principle of human life, which enables personal and public happiness of a human being. A human being «who hasn't yet defined own social position becomes personally unhappy and each unhappy person causes social disaster» [11, p. 203]. V. Sukhomlynsky investigates the development of personal spiritual culture within the dialectical interrelation with the general culture.

Culture is the sphere and the way of uppermost and decent conduct involving significant spiritual progress of humanity, the understanding of artistic creativity or and scientific competence, fluent literary language and manners of behavior, moral responsibility, artistic taste. To achieve this state the individual goes through a long period of family and school training and education, higher education and these very institutions estimate each one's essence as a person. Culture pierces through all the spheres of human activity [5, p. 14].

Academician D. Likhachev in his tractates said that culture consolidated all the aspects of a

personality. The respect to different aspects of culture, its various forms is a feature of a really well-bred person [8, p. 66].

The term «spirituality» is traditionally understood as a set of universal and human spiritual manifestations. In sociology, culturology and more often in journalism the term «spirituality» is used to define the integrating principles of society, expressed in the form of moral values and traditions which are as a rule concentrated in religious studies and practices, as well as in the images of art. The term «spirituality» we understand the state of human consciousness reflected in thoughts, words and actions. It defines the extent of mastering different kinds of spiritual culture, philosophy, art, religion, the system of special courses of study taught in schools.

The term «spiritual» in a broad sense is always associated with the internal condition which is empirically peculiar for a human. In this sense the term «spiritual» reflects not only the emotions that are traditionally considered religious but also those related to perception and cognition, covering all areas of human activity, the overall result of the operation of which is the formation of higher values – ethical, aesthetic, heroic, humanistic and altruistic [5, p. 113].

Spirituality in the socio-philosophical aspect is determined by the values underlying the determination of the meaning of human life problems, but in a specific historical time and space each time these values are declared again. In modern technological culture the phenomenon of spirituality has received a new meaning when the ideas of global human unity are comprehended, the environmental crisis takes place, but the problem of a personal moral crisis, the loss of spiritual moral values in relation to oneself and relatives, to nature and society.

In modern psychological and pedagogical studies (B. Gershunsky, N. Nykandrov, V. Shadrykov) spirituality is interpreted as a purpose, objective principle, the result of education, as a way of person's existence in socio-cultural space, as a human desire for eternal values – Goodness, Truth, Beauty [13, p. 97].

As we can see, «spirituality» and «morality» have much in common in this definition. Spirituality is the valuation basis of personal education.

The understanding of the problems of spiritual culture in Ukraine is highlighted in the tractate by V. Andruschenko, L. Hubersky and M. Mykhalchenko «Culture. Ideology». Personality: methodological and ideological analysis [7], in which the problems of the interrelation of culture, ideology and personality as a social phenomenon are analyzed.

The scientist M. Honcharenko defines

spiritual culture as a complex multi-layer system, sealed by the unity of the national outlook, language and traditions [2].

Spiritual culture is one of the components of integrated human culture, total spiritual experience of humanity, intellectual and spiritual activities and its results, providing the development of a human being as a personality. Spiritual culture exists in various forms. They are customs, norms, patterns of conduct, values, ideals, ideas, knowledge, formed in specific historical social conditions. In a developed culture these components are converted into relatively independent spheres of activity and receive the status of independent social institutions: morality, religion, art, politics, philosophy, science, and so on.

Being a qualitative indicator of the spiritual life of society spiritual culture in its structure is identical to the structure of the spiritual aspects of life, which is a system of components such as spiritual activities and spiritual needs, spiritual consumption, social institutions, spiritual relationship and communication.

Art plays an important role in the spiritual culture of society. Folk culture has especially significant value potential, in which selecting and smartening of values lasted for centuries in extremely difficult trials of man's ascension to the heights of truth, goodness, beauty. I. Zyazyun defines popular culture as the foundation of spirituality, which, unfortunately, has not become the ornament of our youth's consciousness and views [3].

Such state programs as «Education» (Ukraine of the XXIth century), «The Children of Ukraine» and strategies of «The National System of Education», «The Education of Children and Youth within the National Education System», the strategy of «Modern Ukrainian education», the National doctrine of education, the Decree «Of the ways of the training of spiritual development, morality protection and healthy lifestyle of citizens» emphasize the need of appeal to the folk educational experience, national spiritual and moral values.

The purpose of the article. The aim and objectives of the article are to make theoretical justification of the concepts of «culture», «spirituality», «morality», «spiritual culture» as significant categories in order to solve the problems of spiritual development of students culture while mastering vital spiritual waymarks.

Students youth as a social and age group has a number of features. It is the most socially mobile and open to new ideas. But at the same time in today's youth environment the culture of responsible civil behaviour and self-organizing are underdeveloped, the motivation to participate in social and political activities is rather low. Young

people today, unfortunately, are characterized by a certain promiscuity in choosing the means to achieve the objective, as well as by categorical judgments and legal nihilism, which become the objects of purposeful manipulation by the destructive forces which provoke antisocial conduct of certain youth groups. Therefore, in dealing with students' need, first of all, the attention should be paid to conditioning youth integration into the national socio-economic, socio-political and cultural development.

The main material of the study. Under the diversity of approaches in the sphere of Psychology and Pedagogics the concept of spirituality is viewed as a multidimensional phenomenon: as a purpose, a principle, the highest human value, the purpose of education, as the way of existence in social and cultural space, human desire of such eternal spiritual values as goodness, truth, beauty, love. «An individual while developing in society and assigning spiritual values is formed as a person whom we accept as a spiritual personality» [13, p. 14].

The understanding of the essence of spiritual and moral values was formed in terms of the analysis of approximately similar concepts of «spiritual» and «moral values». Spiritual and moral values simultaneously form the constituent part of the two spheres of relations: of «a human and society» and «a human and spiritual world». These are significant moral ideals, concepts, rules of interpersonal communication and societal conduct which reflects the understanding and attitude towards such absolute categories as God, goodness, beauty, truth, love.

The basis of any education is human implication into cultural values, world of science, art, morality, law and others. The formation of students spiritual culture is the integration of knowledge of spiritual values, spiritual needs and experience of spiritual self-identity (spiritual growth) by expanding the experience of spiritual cognition, transpersonal and above situational experience of spiritual practice. In this process a significant role in higher colleges is assigned to the subjects that represent culture and art.

Each type of art is connected with the activities of human mind. As a special form of consciousness, it reinforces own cognitive results by different means: poetry by means of word, sculpture by means of plastic materials, music – sounds and dance – movements. Choreography as a unique art (it is complicated syncretic complex, organically linked to singing and performance, music, costumes, ritual calendar holidays) is a prime source of knowledge and unique way of life, national raciness, the spiritual content of any epoch.

Folk dance culture is one of the oldest forms of spiritual and practical understanding of reality.

Dance is crucial as a means of spiritual education. Unlike painting, sculpture and other art forms that possess the means of objective picturing of reality, dance is the form of art that expresses reality through representation of feelings, emotions, moods, thoughts and ideas.

A choreographer and ballet-master Karl Holeyzovsky said of folk dance rather aptly: «If people want to convey own emotions, mood – grief or joy – by means of rhythm, whether it is dance, song or word, they always address to the most expressive techniques which are demanded by the reality. In course of time these expressive elements pass through the community «critical filter», through the «laboratory of folk wisdom» and purifying become an integral part of native culture, of folk art, which includes dance culture as well» [1, p. 176].

Taking into account that modern education is based on a national basis, special attention should be given to Ukrainian folk choreographic art. Ukrainian scholar K. Kinder defines the term of «folk dance» as resistant symbolic samples which accumulate ethnocultural information and folk memory coded in constant artistic images and symbols. [6]

Entrenched ancient traditions, people's desire to disclose the experiences of personal and public character, temperament, the breadth of spirit, humanity and optimism found their reflection in Ukrainian folk dances. The historical past of the Ukrainian people is the evidence of its exclusively developed creative environment in which many generations were educated and the national culture was created.

People's labor activity, world view, the understanding of reality which has ever been contemporary, the approval of cultural values displayed by means of the language of dance, that has long been established, is accessible and understandable for people, loved by the nation, – all these features are represented in dance.

While analyzing folk dance it is evident that all the aspects of Ukrainian people's life are reflected there. It is known that the round dance is the oldest type of folk dance in almost all nations. The text there reflects the content of the dance, reveals the figurative essence of dancers, the way of performance and the melody completes the content of the creation. Thus the round dance is a synthetic kind of folk art. In ancient times the performances were associated with certain rituals which were part of the traditional calendar cycles: spring meeting (vesnyanky (spring songs), hayivky (songs of wood), hahilky (songs devoted to birds) etc.), summer celebrations (Midsummer, rusaliyi (songs to honour nixes), Savior, etc.), autumn cycle (harvesting, zazhynky (songs to mark the stubble) etc.), winter (Christmas carols). Labor processes are shown in some dances («My proso siyaly, siyaly»

(«We sowed millet, we sowed», «Mak» («Poppy flower»), etc.) [12, p. 28]. It is interesting to observe the work of our ancestors in the dances «Shewchuk» («Merchant tailor»), «Koval'» («Smith»), «Kosar» («Haymaker»), «Lisoruby» («Loggers») and others. Using the vocabulary of the dance one can understand all those complicated working processes that led to making tools, clothes, things of life and so on.

In addition, there are types of dance where folk life of the Ukrainian people, some natural phenomena and the image of farmer's production tools in action («Kohanochka» («My love»), «Volynianka» («Girl from Volyn'»), «Horlytsya» («Turtledove»), «Honyviter» («The one who sends the wind»), «Ziron'ka» («Spanglet»), «Viz» («Cart») etc.) are shown. Physical beauty and the best moral qualities of character: persistence, agility, strength, beauty, grace, dignity – are clearly reflected in Ukrainian folk dance. Investigating domestic dance, we learn about the characteristics of life of different peoples who once inhabited and inhabit Ukrainian territory now, the influence of neighbouring countries in economic, cultural, social and domestic life in Ukrainian outlying areas. These are various types of hopak, cozachok, verkhovyna, hutsulka, polka, quadrille and others.

Great benefit in the formation of students spiritual culture may bring the study of subject dance. The phenomena of life and nature are best displayed there. The topics of these types of dance are rather diverse. Christian holidays such as Christmas, Christmas Eve and others are mostly often portrayed in the subject dance. Such dance as «Carols» is performed by many dance groups. And this dance is staged exactly according to the traditions and customs that have survived since ancient times. Dancing and singing carolers verbally showed their respect for home and people, respected and appreciated by the others.

Ukrainian people have always been famous for their heroism, courage, desire to free life, the independence from the will to the invaders. These high features of Ukrainian people are reflected in the dances, the contents of which is penetrated with folk heroic theme («Opryshky», «Arkan», «Cossacks» and others.).

The most famous Ukrainian combat dance particularly honored by Cossacks is, of course, «hopak» (other local names of it are «hotsak», «hopachok», «hopan»). Hopak, which is the apex of the evolution of the military Sich Cossack and all Ukrainian dance, outstrips all currently known combat dance according to the complexity of performance.

Thus, it can be argued that the meaning of the dance primarily deals with the emotional side of human experiences and the reflection of reality originates only via these experiences.

Negative and positive affecting factors of social relations are first of all manifested in the cultural, moral and aesthetic spheres of contemporaneity. Thereby regular choreography existence contributes to the development and spiritual growth of the country or to their (development and spiritual growth) decline.

Now more than ever folk festivals, folk repertoire, folk groups are of great need. Variety shows involve folklore arranged in modern style in their repertoire. Choreographers are increasingly using the elements of local folk choreographic material. The understanding of the revival of national revival roots is the need of the present.

Various competitions and festivals that set themselves goals and objectives in preserving and developing folk choreographic traditions play an important role in shaping students spiritual culture.

It has become a tradition to hold Pavlo Vyrsky Ukrainian Folk Dance Festival Competition in which various folk dance teams.

Thereby, great cognitive and educational possibilities of dance, including folk dance in spiritual culture personal training can be confirmed.

Thus, the formation and development of students spiritual culture is realized in several ways: via educating students in the spirit of respect for the Constitution of Ukraine, law, norms of social and collective life; creating conditions for the human rights and obligations implementation, for civic, professional and Military Duty; via engaging students in art, painting, music, theatre and other types of creative activities; via the development of figurative and emotional sphere of youth in everyday life.

Thus, it may be confirmed that students spiritual culture is the integration professionally significant personal quality, characterized by focusing upon the spiritual values of culture in self-development and interpersonal cooperation. Cultural competence, spiritual trend and involvement in spiritual practice (the knowledge of the spiritual component of human culture, the ability to use spiritual and cultural knowledge in own self-development, the skills of application spiritual and cultural knowledge in practice, the representation of spiritual and cultural values within personal axiological potential, goal-setting in the sphere of spiritual life, the ways of fruition, of the self-analysis results achieved) are the criteria and indicators of spiritual culture.

The key indicators of students spiritual culture are considered: the level of aesthetic, moral and artistic knowledge; the degree of active involvement in art; the ability to understand the world of art and to form moral convictions according to it.

Folk dance is a fragment of the general culture of nations where there are creation, education, human ennoblement, the regulating of human relations intended for humanization and socialization, the system of values, virtues, morality. As Ihor Moiseyev said: «Dance is the mother of all languages», which means that via dance we can not only bring the spiritual values to the audience, but also to educate young people.

Conclusions and prospects for future research directions. Thus, encouraging students to traditional dance culture will be effective only on condition that the study of dance culture occurs in the context of national traditions, based on knowledge of folklore, history, spiritual organization, original geographic and climatic conditions – all the constituent parts of the spiritual unity of the nation.

Thereby, folk dance as a choreographic background plays undoubtedly a significant role in the formation of the human mind. Its features consist in preserving folk traditions, emotional, rhythmic, plastic codes and the development of all its inherent components (balanced in the context of spiritual, aesthetic and technical principles).

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