

explaining her choice: "They just indulge." When analyzing a drawing in which a boy aggressively attacks a girl, Diana D. chose a sad face: "they are swearing Here, but the boy scared them." This example shows that this Respondent has a generally low level of situational anxiety, including in relationships: "child-child" and in situations that simulate daily actions.

70% of primary school children with intellectual disability (EG2) have an average level of personal anxiety. It should be noted that they have a high level of anxiety in certain situations related to relationships with adults: a high level in the adult-child dyad (60 % of cases), an average level in the child-child dyad (25%), and a low level in situations that simulate everyday actions (15%).

Conclusion. Thus, we can conclude that the majority of children with autism spectrum disorders, combined with intellectual disability, have a high level of situational and personal anxiety in the adult-child dyad and in situations that simulate daily actions, while the average level of anxiety is in the child-child dyad. In primary school children with intellectual disability, the average level of anxiety of both types prevails.

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RESERVATION OF NATIONAL IDENTITY BY MEANS OF DANCE ART

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Cultures arise and develop by interacting with each other. And the first field of this interaction is the diaspora, which can be viewed as an environment where culture directly develops and enriches [1]. It should be emphasized the importance of the initial task of the national community abroad: the preservation and development of its national identity, spiritual values, traditions, norms and customs. This direction was reflected in the studies of A. Ashkenazi, H. Tololyan, M.A. Astvatsaturova, T.V. Poloskova, M.A. Mylnikova and others.

Analyzing the aspect of the generational structure of the groups of the Belarusian diaspora, I.N. Kharitonov notes that the preservation of identification is an important criterion for assessing the stability of the national diaspora abroad, preserving its identity, and determining its composition. For this, the diaspora needs to have a social sphere, social institutions to pass on from generation proficiency in the language, knowledge of national culture, Belarusian customs and traditions [2]. In other words, a dialogue is necessary as

a way of the existence of culture in the process of direct human activity in culture. Intercultural communication at the level of several cultures at the same time can become such a dialogue.

The purpose of this article is to summarize the experience of creative interaction of dance groups from different countries in the context of intercultural communication.

Material and methods. The methodological basis of the study is the work of domestic and foreign scientists dedicated to the preservation and development of national identity (D.S. Lihachev, I.M. Melikov, T.I. Shupenko). The research was carried out on the basis of the Honored Amateur Group of the Republic of Belarus of the folk ensemble of folk dance "Na Rostanyah" of the educational institution "Vitebsk State College of Culture and Arts". Methods of observation, analysis and systematization were used.

Findings and their discussion. Honored amateur collective of the Republic of Belarus, the folk ensemble of folk dance "Na Rostanyah" was created in 2005 on the basis of the educational institution "Vitebsk State College of Culture and Arts" (artistic director and chief ballet master – S.P. Rakovsky). In 2008, the collective was awarded the title of "people's amateur collective", and in 2019 – the title of "Honored amateur collective of the Republic of Belarus". Today the ensemble is represented by the main team (senior students and graduates) and the preparatory group (first-year college students). This required the introduction of full-time positions of choreographer and ballet tutor with appropriate education and qualifications. In 2007, a school of dance skills was created, which is attended by members of the collective with the aim of improving choreographic technique and dance skills [3].

One of the aspects of the ensemble's touring activities abroad are creative meetings with the Belarusian diasporas. National public associations abroad strive to preserve Belarusian traditions and expand the knowledge of the younger generation about Belarusian culture. It is for this purpose that the foreign Belarusian diasporas invite creative groups with programs including Belarusian folk dances, songs, poems and musical works of Belarusian composers.

The public organization "Belarusian House" (Lodz, the Polish Republic) invited the folk dance ensemble "Na Rostanyah" to give a concert in 2011. The program of the concert included traditional Belarusian dances "Lyavonikha", "Kryzhachok", "Mitus", "Yurachka", choreographic compositions based on Belarusian folk music and songs – "Speu dubrau", "Kupalinka", "Dobry Vechar, gostsi", "Oy, na Ivana, da na Kupala", as well as dances of the Vitebsk region – "Kamary guduts", "Skoki-zakavyrki", "Krupchanskaya kadryl" and "Zakabluki".

A master class was held, during which young participants of the public organization "Belarusian House" (10-15 years old) mastered the choreographic technique and the specifics of the Belarusian traditional dance "Krutuha". With

this dance composition, the participants of the master class subsequently participated in various city events.

Meetings with the Belarusian diaspora in the Polish Republic are annual. Probably, Internet resources, mass media and personal contacts contributed to creative acquaintance and interaction with representatives of the Belarusian diaspora in other countries. Thus, the Belarusian society "Lyanok" (Jelgava, The Republic of Latvia) initiated a creative meeting dedicated to the International Women's Day. Traditionally constructed concert program and the master class of the group "Na Rostanyah" were carried out effectively. But the emotional atmosphere created by the organizers of the event unexpectedly served as a kind of impetus for the proposal from the participants of the dance group "Na Rostanyah". Teaching those present to dance the Belarusian folk dance, young people wanted to receive a master class themselves from representatives of other diasporas, because seven public associations took part in this event (Table 1).

Table 1 – Public associations in Jelgava, The Republic of Latvia

No	Public Association	Head
1.	Belarusian society "Lyanok"	Grizle Elena
2.	Ukrainian society "Dzherelo"	Timkov Bogdan
3.	Russian society "Veche"	Seima Valery
4.	Gypsy National Cultural Society "Romanu Chachipen"	Didjus Harald
5.	Jelgava Jewish Community	Rybkina Lydia
6.	Jelgava Lithuanian Society "Vitis"	Burba Algimants
7.	Jelgava branch of the Latvian Polish Union	Maria Kudryavtseva

A similar program of creative interaction was implemented in the cities of Lyon (the French Republic), Martvili (The Republic of Georgia), Rezekne (The Republic of Latvia), Klaipeda (The Republic of Lithuania), Gelendzhik (The Russian Federation).

Conclusion. Based on the above, it can be argued that the Honored Amateur Group of the Republic of Belarus, the folk dance ensemble "Na Rostanyah", EE "Vitebsk State College of Culture and Arts" not only promotes Belarusian dance culture, participating in the process of preserving national traditions. Communication with representatives of different cultures abroad contributes to the creation of a certain specific community, which leads to a positive trend in relationships in the professional sphere of activity.

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DEVELOPMENT OF PIANO TECHNIQUE BASED ON AUTHENTIC FOLKLORE

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The concept of the subject "Music", approved by order No. 675 of the Ministry of education of the Republic of Belarus of 29.05.2009, gives an idea of the structure, approaches and modern principles of music education, the structure and the content of education on the subject «Music» in institutions of General secondary education, reveals the features of its study [1]. Without applying for a detailed analysis of the aims and tasks of the «Music» curriculum specified in the Concept of the subject, we note that the understanding of music as part of an integral artistic culture is recommended to realize in the context of the interrelation of various types of art (music, literature, visual arts) with life. This position cannot be fully implemented without basis on folk culture and creativity.

Students and their representatives are given the opportunity to receive additional musical education in the state educational institution "Children's school of arts", in the circles of the state institution of additional education for children and teenagers, in the center of extracurricular work, etc. The educational programs of additional education are quite various and depend on the specifics of the discipline, the characteristics of the chosen musical instrument for training, etc. However, there is no use of the regional component of Belarusian folk art.

The main aim of the article is the analysis of using authentic folklore in the educational process of additional music education for youngest pupils.

Material and methods. The methodological basis of the research is the Concept of the subject «Music», the work of T. B. Varfolomeeva, A. p. Orlova. The researches were conducted on the basis of the Shumilino children's art school. Practical methods, methods of analysis, systematization and observation were used.