



Development of junior schoolchildren creativity based on the Russians ethnic culture

Desarrollo de la creatividad de alumnos de escuela primaria basada en la diversidad cultural étnica rusa

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ABSTRACT:

The development of personal creativity is a problem that has been considered from the era of antiquity by researchers in the field of philosophy, psychology, and pedagogy. The organization of the comprehension process of the spiritual and moral values of ethnic culture of the peoples of Russia at lessons of decorative and applied arts was determined by the presence of ideas and concepts about the peculiarities of ethno-cultural works; by the ability to realize their own attitude to ethno-cultural works, etc.

Keywords: Creativity, junior school age, comprehension, ethnic culture

RESUMEN:

El desarrollo de la creatividad personal es un problema que han sido considerados desde la época de la antigüedad por investigadores en el campo de la filosofía, la psicología y la pedagogía. La organización del proceso de comprensión de los valores espirituales y morales de la cultura étnica de los pueblos de Rusia en las lecciones de artes decorativas y aplicadas estuvo determinada por la presencia de ideas y conceptos sobre las peculiaridades de las obras etno-culturales; por la capacidad de darse cuenta de su propia actitud hacia las obras etno-culturales, etc.

Palabras clave: Creatividad, edad de la escuela secundaria, comprensión, cultura étnica

1. Introduction

The significance of the problem on developing junior schoolchildren creativity based on ethnic culture of the peoples of Russia in our research is determined by the following:

- Understanding of creativity as a component of the artistic culture of an individual expressed in the ability of a junior schoolchild to a creative productive visual activity;
- Considering the creativity of an individual as the most important and relatively independent factor of aptitude, which is determined by the perceptibility to new ideas and the willingness to create new objects; and the factor relies on the following indicators: revealing creative imagination in the process of creating a bright, emotional and artistic image based on the researched material; originality in creative visual activity, expressed in the originality of the created artistic images; associativity, which coordinates works of art with the ideas of junior schoolchildren on them; flexibility of creative thinking, manifested in the process of creating an artistic image on the basis of the material being researched; the semantic capacity of the created artistic image;
- Spreading mass culture that deprives society of the ability to ethnic identity;
- Comprehending the role of the ethnic culture of the peoples of Russia in the process of building respect for own national culture, tolerant attitude towards the representatives of various ethnic groups, understanding the spiritual and moral value of the historical and cultural heritage of the country, realizing the child's right to education in the cultural, religious and national historical traditions of his people.

The problem of developing junior schoolchildren creativity was considered in various aspects: developing junior schoolchildren creativity (Karpova, Uvarina), developing junior schoolchildren creativity in the process of learning symbols of art (Ovchinnikova), psychological mechanisms of creativity development (Ananiev, Vygotsky, Zinchenko, Leontiev, Petrovsky, and Elkonin), creativity development of an individual based on traditional cultures (Maliyeva, Nesterenko), and creativity development of junior schoolchildren in the learning process (Verb, Nemensky, Sokolnikova, Terekhova, Feldman, Shpikalova, Yusov), psychological-pedagogical and methodological components of pedagogical education in a multicultural environment (Zakirova, Kayumova, Kong and et al.).

This research is based on the pedagogical analysis of the above-mentioned authors who offer effective methods of influencing the personality of the child, the development of their spiritual world, creative thinking, natural talents, and abilities. Most authors believe that due to the age and psychological-physiological characteristics of junior schoolchildren (imitativeness, impressionability, reactivity, etc.); the process of developing creativity must be carried out in the primary education system. Most of the listed scientists associate creativity development of junior schoolchildren with the study of subjects in the aesthetic cycle, mainly with the lessons of fine arts, music, and literature. It is at this age, in their opinion, that it is advisable to start familiarizing the child with the achievements of the universal and national culture, form their needs and abilities to master and create the world of art values. As Nasibulov, Gorshenina, Nurgalieva write, "formation of ethno-cultural representations ensures the successful integration of an individual into national and world culture, promotes the development of a new type of individual, consciousness and self-awareness, character, life position as a subject of a multicultural society" (Maliyeva, 2012). We also agree with the opinion of Z.K. Maliyeva that "a variety of products of arts and crafts had an educational effect on children, not only with a semiotic meaning and beauty of form, color, arts and crafts, but also with the beauty of the work invested by a human in crafted products, and the constant presence of the artistic principle in work and life were the strongest aspects of the people's system of aesthetic and artistic education of the younger generations that took place in the process of labor, being an important part and characteristic feature of the ethical education of children" (Luchinina, Nasyrova, 2016).

However, insufficient elaboration of mechanisms for creativity development of junior schoolchildren makes it difficult for them to understand the spiritual values of the world and national culture. According to Zakirova, Kayumova, Kong "modernization of the existing education system, socio-economic shifts in society, and the growth of migration require changes in pedagogical education" (Kong, Kayumova, Zakirova, 2017). Rabanos and Torres state that "in order to improve the educational effects of developing creative abilities, creative development must be included in the aims by means of the educational process of educational

methodology” (Natalya, Surazakov, 2016). In the presence of practical interest in this problem, its theoretical coverage in modern school is fragmentary; there is no holistic program for creativity development of junior schoolchildren.

The originality of this work is to justify the productivity of developing junior schoolchildren creativity based on ethnic culture of the peoples of Russia, in realizing this process by comprehension the junior schoolchildren of the spiritual and moral values of the ethnic culture of the peoples of Russia in classes on arts and crafts. The Russian Federation is a state that united over 190 people on its territory. The national culture of the Russian state is determined by the totality of the spiritual and moral values of the ethnic groups that make up it, which characterizes the spiritual life of modern Russian society. The ethnic culture of the peoples of Russia is diverse and exists in accordance with the principles of equality, tolerance, the priority of the universal culture. This promotes constructive interaction, interpenetration, and mutual enrichment of ethnic cultures in the process of interethnic communication. One of the links is the “folklore as a source of ethno-cultural values and subjective actualization of its values” (Mudrik, 2013). The culture of each folk develops in space and time, finding expression in the material and spiritual spheres. Its early images are deeply symbolic and can be perceived “as figurative and graphic ideograms consisting of important mythological texts” (Vasilev, 2016). Ethnic culture is manifested in all areas of the life of the state, society, and an individual (language, traditions of upbringing, costume, housing, type of management, oral and musical folklore, and arts and crafts).

We put forward a hypothesis - creativity development of the individual will be productive in the comprehension of the spiritual and moral values of the ethnic culture of the peoples of Russia in classes on arts and crafts.

The comprehension of the spiritual and moral values of the ethnic culture of the peoples of Russia by junior schoolchildren is associated with a reassessment of the importance of ethno-cultural education in the formation of the individual's ability to interethnic communication and the multicultural perception of the world around. Traditional values of ethnic culture as a part of spiritual culture are the highest values of human civilization. They are concentrated in folk traditions, in ceremonial actions, in art and architecture, in folklore and handicrafts, in the semantic symbolism of the folk art works. Therefore, the process of comprehension is based on learning by the students of various ways of creative activity, including classes on arts and crafts.

In accordance with the hypothesis, the following tasks were set:

- To substantiate the productivity of developing the junior schoolchildren creativity based on ethnic culture of the peoples of Russia;
- To organize a process of comprehending the spiritual and moral values of the ethnic culture of the peoples of Russia in classes on arts and crafts;
- To test the methodology that contributes to the effective development of the junior schoolchildren creativity based on ethnic culture of the peoples of Russia.

The aim of the research, which envisages development of junior schoolchildren creativity based on ethnic culture of the peoples of Russia, can be realized while organizing of the comprehending the spiritual and moral values of the ethnic culture of the peoples of Russia on a theoretical and methodological basis, tested in classes on arts and crafts, and the effectiveness is verified with the help of selected criteria, indicators and levels (Figure 1).

These goals can be solved by the organization of comprehension of the spiritual and moral value of ethnic culture of the peoples of Russia on a theoretical and methodological basis. They can be tested at the lessons of decorative and applied arts, and the effectiveness can be verified with the help of determined criteria, indicators, and levels (Figure 1).

Figure 1
Research Scheme



Theoretical and methodological basis of our work is in the following:

- Conceptual approaches to the development of individual creativity: culturological (Bart, Likhachev, Lotman, etc.), axiological (Berdyayev, Giddens, Smelzer, Stolovich), activity (Kagan, Leontiev, Markaryan, etc.);
- Traditional spiritual and moral values of an ethnic culture (Maliyeva, Nesterenko, Shpikalova);
- Psychological theories of the development of a junior schoolchild in the process of perceiving art works and the leading role of emotional cognitive activity in the creative process (Ananiev, Vygotsky, Leontiev, Jacobson);
- Conceptual ideas of artistic pedagogy on the determining role of creative visual activity in the development of the creativity of the individual (Melik-Pashaev, Nemenensky, Shchurkova, Yusov).

The need for a new research of the problem of the development of junior schoolchildren creativity based on ethnic culture of the peoples of Russia is dictated by the importance of preserving the ethno-cultural diversity, identity, features of national cultures in the process of world integration and unification.

In the process of developing creativity on the material of the ethnic culture of the peoples of Russia, junior schoolchildren not only comprehend their spiritual and moral value, but also develop components of a multicultural individual ability of self-analysis, interethnic integration, and dialogue of cultures; possessing tolerance, language competence, sociability, topical ethno-cultural norms.

Thus, the aim of the study – the development of junior schoolchildren’s creativity based on ethnic culture of the peoples of Russia – is important and topical.

2. Materials and methods

The experimental (EG) and control (CG) groups included children 7-10 years of age who were randomly selected by random sampling. The number of participants was 500 (250 (EG) and 250 (CG)). In the experimental research, students were involved in the direction of preparation of the Pedagogical Education of Yelets State University named after I.A. Bunin held pedagogical practice in the educational institutions of Yelets, Chaplygin, and Dankov. The research was conducted in natural conditions within the educational institutions.

During the ascertaining part of the research tasks were solved to determine the criteria, indicators, and levels of development of creativity in junior schoolchildren in the experimental and control groups. Criteria were singled out: awareness, creativity, meaningfulness; indicators: knowledge of junior schoolchildren about the ethnic culture of the peoples of Russia; assessment and judgments of junior schoolchildren about the spiritual and moral values of the ethnic culture of the peoples of Russia; artistic development of junior schoolchildren according to the results of analysis of visual activity; levels: high (creative), medium (reproductive), low (fragmentary). As a result, it was established that at a low level of knowledge about the ethnic culture of the peoples of Russia are in EG (31%) and CG (29%); there were practically no individual assessments and judgments of junior schoolchildren about the spiritual and moral value of the ethnic culture of the peoples of Russia EG and CG (3%). Analysis of visual activity showed the presence of junior schoolchildren at the reproductive level in EG (39%) and in CG (42%).

The process of developing creativity of junior schoolchildren based on ethnic culture of the peoples of Russia in pedagogical science presupposes the search for effective methods of influencing the individual of the child, the development of his spiritual world, creative thinking, natural talents, and abilities. Kon, Mudrik, Poluyanov considered the junior school age as the period of the formation of the personality, the period of the beginning of its "socialization" and the person's familiarization with art and culture (Kon, 2003; Mudrik, 2013; Poluyanov, 2001).

The ability of the junior schoolchild to comprehend the spiritual and moral value of the ethnic culture of the peoples of Russia from the standpoint of the axiological approach is conditioned by the ability to generalize the knowledge and impressions obtained and assess the objects, events, and modes of action (Dodonov, Kagan, Leontiev, Rappoport, Simonov, Stolovich) (Kagan 2007; Stolovich, 1994).

M.S. Kagan noted that the evaluation of the spiritual and moral value of the subject "is a more or less clearly understood and more or less accurately formulated expression of the person experienced while perceiving a certain subject of experience - joy, admiration, etc." (Kagan, 1996). This provision ensures the priority of moral and aesthetic feelings, pushing reflections on the subject and its logical analysis to the second place.

A necessary condition for the fairness of the assessment of the spiritual and moral value of the ethnic culture of the peoples of Russia is a sufficient degree of understanding of the meaning and significance of ethno-cultural objects and generalization of the ideas and concepts existing in junior schoolchildren about the peculiarities of ethno-cultural works.

Another feature of the ability to comprehend the spiritual and moral value of the ethnic culture of the peoples of Russia is related to the ability of the child to realize his own position in relation to the ethno-cultural works based on the prevailing ideas about his spiritual, moral, and artistic value. These representations of the child are closely connected with the spiritual and moral ideal (Verb, Ivasiv, Kiyashchenko, Leizerov, Lozovoy, Rags, Skatershchikov, etc.).

Based on the spiritual and moral ideal, the ideas of junior schoolchildren are formed about the spiritual and moral value of the ethnic culture of the peoples of Russia, the previously accumulated individual experience is comprehended, and their own attitude to the ethnic culture of the peoples of Russia and its interpretation in creative visual activity are estimated.

The organization of the process of comprehension by the junior schoolchildren of the spiritual

and moral value of the ethnic culture of the peoples of Russia provides for the allocation of a didactic material of spiritual and moral significance and is connected with the analysis of the contents of the main sections of the program of ethno-cultural education "Together - friendly family" for educational institutions of primary and basic general education. Through the comprehension of the spiritual and moral values of the ethnic culture of the peoples of Russia, junior schoolchildren accumulate information (knowledge) about the ethno-cultural characteristics of the country and the region, the formation of emotional responsiveness to the beauty and originality of works of ethnic art, creative intuition and creativity in all types of analytical and visual activity, development positive motivation for ethno-cultural self-education and a value-semantic attitude to the traditions of its people and representatives of other ethno-cultures.

Classes on arts and crafts (AaC) in primary school in accordance with the lesson plan and the Federal State Educational Standard (FSES) occupy a significant part of the volume of disciplines of the artistic and aesthetic cycle ("Visual Art", "Design", "Industrial Art", "Art", etc.). In the works of Nasyrova and Luchinina "the influence of the technology of developing arts and crafts skills of students in the subject area of "Technology" on the development of creative abilities of students, the preservation of national traditions" is considered (Luchinina, Nasyrova, 2016). In addition to educational disciplines in educational institutions, programs of extracurricular activities on a general cultural, aesthetic, or ethno-cultural direction are implemented based on AaC and folk art.

The basic phenomenon of AaC - an ornament - is "a reflection of the most complex worldview concepts expressed by the universal language of the ancient art" (Butkevich, 2005). Its definition, peculiarities of compilation according to the laws of composition, ethnic features (color, set of elements, type of ornament, presence of symmetry and clearly expressed rhythm, sphere of application, etc.) is the theme of the studies cycle in primary school.

Acquaintance with the ornament began with the most famous Russian folk crafts Khokhloma, Gorodetsky patterns, Gzhel, Zhostovo (Table 1). The Russian brush paintings, according to Badaev, are distinguished by the "lack of space and volume transfer and, as a result, a mean color solution. The whole image is in a plane, "holds" the plane, preventing any breakthrough into space" (Badaev, 2007).

Table 1
Technological map for the class on "Russian Traditional Ornaments"

Name of the craft	Craft product	Material	Ornamental features	Color scheme
Khokhloma (Khokhloma painting)	Tableware, household items	Wood	Floral elements: weed, berry, kudrina. Zoomorphic: birds. Script in bulk or flat	Golden, black, red
Gzhel (Gzhel painting)	Tableware, household items, panels, tiles	Ceramics	Elements: mesh, grass, flower or rosebud, figures of birds, animals, people. Script in bulk or flat	White, light blue, dark blue
Zhostovo painting	Household items, tableware (trays)	Metal	Elements: flowers, leaves, grass. The image of a bouquet on an oval, round, rectangular plane	All chromatic colors, background - monophonic
Gorodetsky patterns	Objects of everyday life	Wood	Conditionally symmetrical floral ornaments from roses and leaves.	Black, yellow, green, red (pink),

	and interior (furniture, instruments of production, utensils)		Subject compositions with everyday scenes. Zoomorphic elements: horse, bird.	blue (light blue), background - sole-colored
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In the process of performing practical tasks on the topics: "Golden Khokhloma", "Blue Rose", "Give a bouquet", etc., junior schoolchildren got knowledge about the leading folk crafts of Russia from the field of materials science, ornamental studies and coloristics. The features of ornaments were considered in conjunction with the nature of the native land and the elements borrowed from it, which were modified in the process of stylization and transformation.

In the process of comparing the types of painting decorating objects of everyday life and interior by the method of associations by junior schoolchildren, the following conclusion was made:

The Russian folk arts and crafts use:

- Floral, zoomorphic and anthropomorphic ornaments (32%);
- Original color palette of the painting (47%);
- Emblematic and color symbolics (27%).

The next stage is the research of ornaments of the Russian textile tradition. Textile arts and crafts include lace-making, embroidery, patchwork, netting belts, weaving.

Lace making borrowed from the countries of Western Europe is one of the youngest species of the Russian AaC and most graphically shows how is process of interpenetration and transformation of an all-European culture and an ethnic culture (Table 2).

Table 2
Technological map for the occupation "Laces of Russia"

Main characteristics of the crafts	Vologda lace	Ryazan lace	Yeletsk lace
Product	Lace ribbon by measure, costume components, panels	Lace ribbon by measure, accessories	Lace ribbon by measure, costume components, panels
Technology	Engaging	Engaging, weaving on pricked pattern	Engaging, weaving on pricked pattern, embroidery on a lace ribbon by measure
Material	Linen thread, cotton thread	Linen thread, cotton thread, metal thread, mouline thread	Linen thread, cotton thread, metal thread, mouline thread
Color	Natural linen, white	Natural linen, chromatic colors	Natural linen, white, black
Ornament	Floral and anthropomorphic, planar	Floral and anthropomorphic, planar	Floral, with the rotation of the elements of the pattern in 3/4

The “Lace of Russia” class, partially built on regional material, was aimed at increasing the level of awareness of junior schoolchildren about the folk art of their native land (Lipetsk region), about technological techniques of lacemaking, about the nature of lacy ornament and its symbolic language. “Geometric ornament is one of the earliest forms of artistic lacy compositional design, and it is symbolic, since geometric motifs most fully reflect the sacred representations of our ancestors” (Solomentseva, 2015). Comparing lace crafts in Russia (using real samples, schemes and reproductions), students tried to distinguish their features, to understand what their spiritual and moral value is. 18% of the students showed an acquaintance with the technology of lace-making, 15% were able to name the tools of the lace making and less than 10% of junior schoolchildren singled out the distinctive features of the regional lace craft.

Thus, the conducted studies made it possible to conclude that students have low knowledge of regional ethnic material, but the junior schoolchildren became more aware of the arts and folk crafts of the all-Russian scale associated with the traditional culture of the country.

The most common art and craft is embroidery (A. Moran). This kind of AaC was also included in the variable part of the module “Let's take the hands, friends”. Traditionally, embroidery is divided into urban (hemstitch, richelieu, midget), peasant (cross, tambour) and semiotic. There are two main groups of embroideries: countable (openwork and riding) and independent of the fabric structure.

Embroidery exists as an independent art and craft and as a decorative element of folk costume and household goods. The variety of embroidery is determined by regional features (thread type, tooling, color scale, ornamental structure, plots, pattern elements, etc.) (Table 3).

Junior schoolchildren were shown the products of Russian traditional embroidery, electronic presentations featuring information about materials, tools, techniques of Russian embroideries; significant works of famous artisans, a master class “The needle knows where its thread goes” was carried out.

Table 3
Technological map to the lesson “Traditional Types of Russian Embroidery”

Embroidery type	Craft product	Material	Ornamental features	Color scheme
Orlovsky Spis	strip carpets, towels, napkins, panels	cloth with a linen weave on the account of threads of a fabric (double warp, a canvas), takers, needle, mouline thread	Floral elements: branches, leaves, vines and grapes Zoomorphic: frog, rooster A soft contour made with a stalk or tambour seam, inside which the patterned planes of the geometric pattern	red, multi-color is allowed (blue, green, black, yellow)
Lipetsk tambour	towels, costume elements, tablecloths, napkins, kitchen sets	flax, mouline thread, hook for embroidery, hoop	Elements: tree of life, flowers, figures of birds, animals, people. Embroidery on a free-drawn pattern (often asymmetric)	red, black, white
Vladimir hemstitch	tablecloths, drapes,	batiste, linen, mouline	Elements: sun, moon, tree of life, grass, birds, flowers and fruits	red, brown, beige, complemented by

	pillowcases, cushions panel, clothes	thread, flax, woolen, iris, synthetic, needle	Embroidery on a fixed grid, embroidered details bordered with braid, ornamental strips, chain of a tambour seam	green, yellow, blue black.
Tambov Cross	tablecloths, strip carpets, towels, napkins, costume elements, accessories	flax, canvas, needle, mouline thread	Geometrical ornaments. Zoo- and anthropomorphic elements: horse, leopard, bird, man Double sided counting fillet	white, black, gold, silver, red light- cream, cream, green, burgundy- blue.

87% of the students realized for the first time that embroidery is a kind of arts and crafts, 34% were able to distinguish materials, tools and embroidery devices from the natural number, 41% of junior schoolchildren considered embroidery to be an “obsolete” kind of domestic needlework. In the process of researching the characteristics of Russian traditional embroideries, 38% of the students were able to comprehend the symbolic meaning of ornaments and their constituent elements. This was facilitated by the use in the discussion process of the new material of the metaphors method (Johnson, Lakoff, Haley, Erickson) (Lakoff, Jonson, 2004; Harley, Erickson, 2001). Junior schoolchildren compared the report of embroidery with interior decor and assessed its complexity, gave their recommendations on introducing changes and additions to the ornament.

After researching the compositional, coloristic, technical and symbolic features of Russian folk embroidery ornaments, students were offered visual series depicting the patterns of embroidery of the peoples of Russia (Table 4). The arts and crafts of the peoples of Russia possess “aesthetic, utilitarian, ethnic and symbolic, socially symbolic and magical and religious functions” (Natalya, Surazakov, 2016). The students performed sketches of the elements of patterns for subsequent creative work on the composition of ethnic ornament.

Table 4
Technological map to the lesson “Embroidery types of the peoples of Russia”

Embroidery type	Craft product	Material	Ornamental features	Color scheme
embroidery of Kazan Tatars	towels, napkins, tablecloths, bedspreads and window curtains, namazliks (mats for prayers), shoes, tagiyahs	corduroy, velvet, silk, canvas needle, gold thread	Floral, geometric and zoomorphic patterns Tambour and gold embroidery	gold, blue, yellow, etc.
Mari embroidery	Clothing, tablecloths,	white canvas, thin woolen,	Geometric: image combinations of various geometric shapes; zoo- and	red, green, blue, black

	bedspreads, hats, scarves, belts	silk and cotton threads, needle, sewing	anthropomorphic: stylized figures of animals, birds, humans; floral: image of the real forms of trees, flowers, leaves. Embroidery: "painting", "slanting stitch" and "countable hemstitch". Selecting shapes with contour embroidery	
Udmurt embroidery	clothes, hats, towels, carpets, curtains	sackcloth without canvas, mouline thread, woolen, needle	Geometric figures: rhombuses, triangles, squares. Later ornament - flowers (roses, poppies) The most common images of birds, horses, bears and the world's tree Counting embroidery - all kinds of technique	red, brown, black, gold.
Karelian embroidery	towels, clothes, accessories	canvas, linen and cotton thread, needle	Geometric and visual (wooden-floral, ornithomorphic, zoomorphic and anthropomorphic images) motifs Counting embroidery - double sided fillet, "set", "cross", flooring on the grid. Combination with a tambour seam	red, white
Chuvash embroidery	tablecloths, scarves, towels, clothes, napkins, etc.	linen sackcloth, woolen, linen, silk thread	Geometrical patterns in the form of crosses, triangles, rhombuses, rectangles, zigzags, oblique crosses, bands were combined with stylized figures of people, birds, animals, the tree of life.	red, black, blue, green, yellow
Mansi people embroidery	Clothing, accessories, shoes, scarves, belts	nettle, hemp canvas and huckaback, woolen or silk threads	Images of birds, images of trees, geometric motifs Hemstitch inside the contour, beaded sewing on fabrics and skin	blue, white, green

The result of the lesson was a mini-quiz questions that were diagnosed with the knowledge and comprehend attitude of junior schoolchildren towards the spiritual and moral value of the art of the peoples of Russia. 24% of the students were able to identify common elements in the ornaments of embroidery of the peoples of Russia (geometric figures: rhombuses, triangles, squares, etc.; image of a horse; image of the world tree), 34% were able to comprehend the symbolic meaning of color in embroideries, 12% found elements of ornament formed under the influence of the culture of neighboring peoples (traditional plant species), 73% of junior schoolchildren learned to determine tools and materials for embroidery. Some tasks children performed in groups, which gave a positive result. Researches of the work of younger schoolchildren in groups showed that "cognitive diversity is the only significant predictor of the results of group teaching creative creativity in the field of project teaching for students in the 2nd grade" (Shin, Jang, 2017).

To determine the level of creativity of junior schoolchildren at the time of the training program "Together we are friendly family" were drawn questionnaires "The art of seeing beauty", "What I love folk art for?", cognitive games based on methods of fantasy, morphological analysis, and focal objects.

Questions: How are ornaments born? What is the mood of Karelian embroidery? What are the colors of the Khokhloma painting? and others, helped to determine the level of observability and sensual meaningfulness of students, which amounted to 36%. Activity in discussing the creative work of classmates was shown by 28% of junior schoolchildren. 16% of the students demonstrated sufficient level of knowledge, individual value judgments, expressed their opinion about the works of the ethnic culture of the peoples of Russia. Determination of the individual attitude to works of arts and crafts, to the researched ethnic material, to the creative works discussed, 6% of junior schoolchildren were considered the most significant.

During the verbal dialogue-reasoning the students demonstrated the ability to distinguish the characteristic features of the arts and crafts of their people and peoples of Russia, express their individual attitude to the works of ethnic culture and arts and crafts of Russia, logically express their judgments, give aesthetic assessments to the objects of the AaC. 16% of the students, as the justification for their personal position, cited the following arguments: the harmony of the product as a whole, the beauty of the color range, the clarity of the ornament, the functionality of the products of the craft.

44% of junior schoolchildren stopped the attention to the size of the work of AaC, on an unusual decor and originality of performance. 8% of junior schoolchildren managed to distinguish essential signs of the ethnic culture of the peoples of Russia on the example of the considered AaC types. The correct answers contained information about the ornament and its elements, the color of artistic textiles and brush paintings, AaC and folk crafts of Russia and their constructive, technical and coloristic characteristics.

Graphic tests allowed recording the manifestation of creative activity and creative imagination of junior schoolchildren through decorative drawing with elements of stylization. The creative work of the students was distinguished by the originality of the form, the variety of color, the richness of the ornament (64% (EG) and 54.4 (CG)).

3. Results

The analysis of the results obtained allowed for compiling Table 5, which contains intermediate research data on the development of junior schoolchildren creativity based on ethnic culture of the peoples of Russia:

- knowledge of junior schoolchildren about the ethnic culture of the peoples of Russia (52.8% EG and 47.6% CG);
- assessment and judgments of junior schoolchildren about the spiritual and moral values of the ethnic culture of the peoples of Russia (22.4% EG and 12.8% CG);
- artistic development of junior schoolchildren (64% EG and 54.4% CG).

Table 5
Indicators of the development of junior schoolchildren creativity based on ethnic culture of the peoples of Russia

Indicators	EG		CG	
	%	fi	%	fi
Knowledge of junior schoolchildren on the ethnic culture of the peoples of Russia	52.8	132	47.6	119
Assessments and judgments of junior schoolchildren about the spiritual and moral	22.4	56	12.8	32

values of the ethnic culture of the peoples of Russia				
Artistic development of junior schoolchildren	64	160	54.4	136

Thus, the following conclusions were drawn:

- Junior schoolchildren experience difficulties in determining the qualitative level, the degree of perfection and the spiritual and moral value of works of arts and crafts, as they have insufficient knowledge of the ethnic culture of the peoples of Russia and in the experimental and control groups;
- Assessment and judgments about the spiritual and moral values of the ethnic culture of the peoples of Russia at the junior school age are not yet sufficiently formed, are elementary, but in the experimental group their level is 10% higher than in the control group;
- Artistic development of the junior schoolchildren of the experimental group is more effective than the control one due to a comprehend attitude to the created artistic image.

The qualitative and quantitative increase in the level of creativity of junior schoolchildren included in the experimental group, confirmed for all indicators, confirms the effectiveness of using the material of the ethnic culture of the peoples of Russia.

This research does not purport to the final solution of the problem of developing creativity of junior schoolchildren' personalities based on ethnic culture of the peoples of Russia. Prospects for work are outlined in the following areas:

- Development of an experimental program aimed at developing creativity among high school students on the basis of the ethnic culture of the peoples of Russia;
- Organization of experimental work in regions of compact residence of ethnic groups.

4. Discussion

Comparing the obtained indicators of the development of junior schoolchildren's creativity on material of ethnic culture of the peoples of Russia, we note the effectiveness of the technology used in the organization of the educational process in the experimental group and the richness of the material of the ethno-cultural education program "Together – Friendly Family". The knowledge of junior schoolchildren about ethnic culture of the peoples of Russia in the experimental group is higher by 5.2% than in the control group. The number of junior schoolchildren who are able to independently evaluate and judge the spiritual and moral values of ethnic culture of the peoples of Russia in the experimental group is 1.75 times greater than in the control group. As a result, the creativity of junior schoolchildren (artistic development, ability to creative activity, etc.) of the experimental group exceeded by 10.4% the same indicator of the control group.

Our hypothesis that the development of personal creativity will be productive in the comprehension of the spiritual and moral values of ethnic culture of the peoples of Russia at the lessons of decorative and applied arts is confirmed.

5. Conclusions

The productivity of the development of junior schoolchildren's creativity on material of ethnic culture of the peoples of Russia is determined in our study with the help of criteria: awareness, creativity, conciseness; indicators: junior schoolchildren's knowledge about ethnic culture of the peoples of Russia; assessments and judgments of junior schoolchildren about the spiritual and moral values of ethnic culture of the peoples of Russia; the artistic development of junior schoolchildren according to the analysis of arts activity), levels (high (creative), medium (reproductive), low (fragmentary)).

The organization of the process of comprehension of the spiritual and moral values of ethnic culture of the peoples of Russia by the junior schoolchildren at lessons of decorative and applied arts was determined by the presence of their ideas and concepts about the peculiarities of

ethno-cultural works; by the ability to realize their own attitude to the ethno-cultural work on the basis of the prevailing ideas about its spiritual, moral and artistic value; by the accumulation of information about ethno-cultural peculiarities of the country and the region; by the formation of emotional tenderness to the beauty and originality of the works of ethnic art, creative intuition and creativity in all kinds of analytical and arts activity; by the development of positive motivation to ethno-cultural self-education, and value-semantic attitude to traditions of their people and representatives of other ethnic cultures.

The testing of the methodology, which contributes to the effective development of junior schoolchildren's creativity on material of ethnic culture of the peoples of Russia, was successfully conducted in educational institutions of the Lipetsk region.

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