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**UKRAINE CHOREOGRAPHIC HERITAGE AS A RESOURCE FOR NATIONAL IDENTITY
AND PATRIOTIC VALUES DEVELOPMENT AMONG FUTURE CHOREOGRAPHERS**

Abstract. *This article is devoted to substantiating the pedagogical potential of Ukraine's choreographic heritage as a resource for fostering national consciousness and patriotic values among future choreographers amid a full-scale armed invasion. The study's relevance stems from the growing importance of preserving national and cultural identity and the need to rethink the educational dimension of higher arts education in the contemporary socio-political context. Based on an analysis of academic literature and pedagogical practice, three interrelated components of the process of shaping national consciousness among student choreographers have been identified: cognitive (systematic knowledge of the choreographic heritage, its origins, regional variations and cultural-historical context), emotional-value-based (a personally meaningful, respectful attitude towards folk dance traditions as a component of national identity) and activity-based (practical mastery, performance and creative interpretation of folk-stage vocabulary). A system of pedagogical conditions for the effective use of choreographic heritage in the educational process has been substantiated: the targeted inclusion of regional dance traditions in the content of academic disciplines; interdisciplinary integration; the systematic application of active and interactive teaching methods; and the involvement of students in voluntary and cultural-educational activities. Particular attention is paid to the role of the teacher-choreographer as a bearer and transmitter of national values, a factor that determines the depth of the educational outcome. The article outlines methods and forms of working with choreographic heritage in classroom and extracurricular activities, including immersion in authentic material, contextualisation and comparative analysis, the organisation of folklore and ethnographic expeditions, and the use of digital technologies to promote Ukrainian folk dance. The prospects for further research include the development of an original programme for patriotic education through the means of choreographic art and the study of the influence of wartime experience on the transformation of the content and forms of educational work in higher art schools.*

Keywords: *choreographic heritage, national consciousness, patriotic values, future choreographers, arts education, Ukrainian folk dance, national and cultural identity, professional training.*

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Introduction. The challenges posed by contemporary social processes in Ukraine and the issues surrounding the preservation of the state's territorial integrity highlight the importance of fostering a sense of national identity among

students of choreography and instilling patriotic values, which should form the basis for cultivating a modern national and cultural identity. In the context of Russia's full-scale armed invasion of Ukraine, the issue of preserving and transmitting

cultural heritage takes on particular urgency and relevance. In the academic work by A. Havryliuk and K. Nedashkivska, "The Intangible Cultural Heritage of Ukraine as a Resource for the Restoration and Preservation of National Memory under Martial Law", it is stated: "The issue of preserving the national identity and national memory of the Ukrainian people through the prism of the ICH has become a matter of national security, a crucial unifying factor in the activities of various social institutions at national, regional and local levels, civil society organisations, bearers of living traditions, schoolchildren and students, representatives of the educational and cultural-enlightenment spheres, and a wide range of interested parties" (A. Havryliuk, K. Nedashkivska, 2024).

Choreographic art, as one of the most syncretic forms of folk creativity, is a unique bearer of the national spirit, collective memory and value orientations of the Ukrainian people. The training of future choreographers in higher education institutions requires a new approach: it is important not only to impart technical performance skills, but also to foster in students a deep understanding of the semantics of Ukrainian folk dance, its connection to the nation's historical destiny, and the ability to see themselves as bearers and continuers of a great cultural tradition. That is precisely why Ukraine's choreographic heritage should be viewed not merely as teaching material but also as a powerful educational resource.

This article aims to demonstrate the educational potential of Ukraine's choreographic heritage in fostering national consciousness and patriotic values among student choreographers, and to identify the educational conditions and methods for effectively integrating it into the teaching and learning process at higher arts education institutions.

Analysis of recent research and publications.

A review of academic works on fostering national consciousness and patriotic values among the young generation provides grounds for asserting that there is a broad and sustained interest among researchers in this socio-cultural phenomenon, which has become significantly more relevant in the context of contemporary socio-political challenges.

The issues of patriotic education and the formation of an individual's national and cultural identity have been studied by O. Oleksiuk, V. Zhelanova, K. Zhurba, Yu. Rudenko, A. Gavryliuk, H. Lozko, I. Bekh and others. In the works of these scholars, the axiological foundations of patriotic education have been substantiated, the mechanisms of national consciousness formation in the educational

environment have been revealed, and the role of art as a unique instrument of emotional and value-based influence on the individual has been defined.

The theoretical and methodological foundations of choreographic pedagogy and the issues of professional training for future choreographers have been the subject of research by M. Yeshchenko, S. Korniienko, O. Haveli, T. Blagova and others. The scholarly works of these authors reveal the specifics of a choreographer's professional training in higher art schools, highlight the competence-based approach to organising the educational process, and outline the pedagogical conditions for the effective professional development of future specialists.

Cultural and art-historical analyses of Ukrainian folk dance have been conducted by Y. Karhut, O. Kuzyk, S. Kachurynets, O. Bigus, I. Klymchuk and others. Within this field of research, the semantics and symbolism of folk choreography, the regional variability of dance traditions, the historical evolution of folk stage dance, and its place within the national cultural heritage have been investigated.

At the same time, an analysis of the academic literature indicates that the targeted use of choreographic heritage, particularly as a resource for shaping national consciousness and patriotic values among future choreographers, remains under-researched. Existing works generally focus either on the general mechanisms of patriotic education through the arts, or on purely professional aspects of choreographic training, without adequately integrating these two dimensions into a single pedagogical concept. This gap necessitates a systematic study of the problem, which defines the aim and objectives of the proposed research.

Presentation of the main research material. Ukraine's choreographic heritage is one of the most distinctive expressions of the national spirit, having taken shape over many centuries as an organic reflection of worldview, work and domestic life, and ritual and festive culture. Choreographic forms embody the collective memory of the people, their value system, aesthetic ideals and notions of beauty, strength, dignity and freedom. As noted by the authors Y. Karhut and O. Kuzyk in their academic work "Folk Choreographic Art as a Means of Understanding and Preserving the Traditions of the People, and the Patriotic Education of the Younger Generation": "Throughout history, Ukrainian folk dance has been enriched with ever-new means of expression, reflecting such traits as cheerfulness, heroism, humour and other distinctive characteristics of Ukrainians. Even ritual and ceremonial dances, which possess

ethnographic and authentic simplicity, have a high aesthetic form and spiritual depth” (Karkhut Yu., Kuzyk O., 2020, p. 345).

Ukrainian folk dance has always been an integral part of the natural and social environment, having become firmly integrated into family ceremonial events, particularly wedding dances and ritual round dances. The agricultural cycles of the farmer’s calendar are reflected in spring dances and established harvest festivals, whilst Cossack traditions are conveyed through folk dances such as the “Hopak”, “Kozachok”, “Arkan” and others. Regional distinctiveness is evident in the Hutsul, Podillia, Poltava and Slobozhanshchyna dance forms. This diverse dance landscape testifies to the richness and polyphony of Ukraine’s dance culture and its unifying national potential. S. Kachurynets, in his article “The Significance of Ukrainian Folk Dance in Ukraine’s Cultural Heritage”, notes: “In Ukrainian culture, folk dance occupies a special place, as it is not only a form of artistic expression but also an important element of national identity. Since time immemorial, dance has accompanied various rituals, festivals and the everyday life of the Ukrainian people, reflecting their historical experience, social structures and aesthetic ideals. It bears witness to the richness of the cultural traditions of many generations and is an integral part of the country’s intangible cultural heritage” (Kachurynets S., 2025, p. 156).

Artistic images that permeate folk dance are key to understanding the national significance of the choreographic heritage: the image of the free Cossack as the embodiment of fighting spirit, defiance and dignity. As I. Klymchuk notes in his academic work “The Cossack Theme in Ukrainian Folk-Stage Choreography of the 1950s–1980s as a Means of Conveying Ethnocultural Identity”: “The Cossack idea, interpreted through choreographic means in professional and amateur folk dance troupes in the 1950s–1980s (“Zaporozhets”, “Hopak”, “Povzunets”, “Why the Willow Weeps” staged by P. Virsky, “Zaporozhtsi” staged by L. Kalinin, etc.), became one of the key factors in the formation of Ukrainian national identity” (Klymchuk I., 2020, p. 43).

The image of the homeland as a sacred space, embedded in the collective memory and conveyed through the song and dance traditions of the Ukrainian people, forms the core of the values that shape the future choreographer’s national identity. That is precisely why the pedagogical potential of the choreographic heritage is not limited to its informational and cognitive function — it is defined, above all, by the unique syncretism of the art of dance, which simultaneously engages the

physical, emotional, intellectual and spiritual aspects of the human being, transforming the learning process into a holistic experience of cultural self-identification. H. Lozko, in his academic study “Ethnoculture as a Means of Fostering Patriotism”, notes that: “All the world’s most eminent educators recognised that a child’s upbringing must always be based, first and foremost, on the cultural and historical values of their nation...” (Lozko H., 2024, p. 45).

By studying Ukrainian folk dance, a student does not merely acquire motor skills — they immerse themselves in a system of symbols and meanings that form the “code” of national identity. This immersion is achieved through the reproduction of national dance forms and emotional experience, which is a powerful pedagogical tool.

The pedagogical potential of the choreographic heritage is realised through several key mechanisms. The first is the mechanism of identification: by performing Ukrainian folk dance, the student symbolically identifies with the people who created it and its values and destiny. The second is the mechanism of transmitting cultural memory: the choreographer becomes a living link between generations, receiving customs and traditions from predecessors and passing them on to future generations. The third is the mechanism of aesthetic experience: the beauty and regional diversity of Ukrainian folk choreography foster an emotional attachment to one’s native culture, which is one of the strongest foundations of patriotic sentiment.

An important dimension of the pedagogical potential of the choreographic heritage is its ability to foster a value-based attitude towards cultural diversity and the distinctiveness of the Ukrainian ethos. In an age of globalisation, when mass culture erodes national distinctiveness, a conscious connection to one’s own tradition provides young people with a point of reference — a sense of roots that fosters not isolation, but confidence and openness to the world. That is precisely why the issue of deliberately fostering national consciousness through choreographic heritage takes on particular relevance in the professional training of future choreographers.

The formation of national self-awareness in future choreographers is a complex, multi-component, multifunctional process that integrates the cognitive, axiological, and praxeological dimensions of professional training. Based on an analysis of the academic literature and pedagogical practice, we identify three interrelated components of this process, each performing a specific function in shaping the student choreographer’s national and cultural identity.

The cognitive component encompasses the development of a systematic, scientifically grounded body of knowledge regarding Ukraine's choreographic heritage: its origins and historical evolution, regional variations, the contributions of prominent figures in Ukrainian choreographic art (M. Vantukh, V. Avramenko, P. Virskiy, K. Balog, A. Kryvokhyzha and others), as well as the integration of folk dance culture into the pan-European and global artistic context. Students' awareness of how Ukrainian folk dance documented and symbolised key events in national history — from the Cossack era to the present day — and how it transformed in response to socio-political changes, whilst preserving its essential identity, forms a holistic understanding of choreography as a cultural and historical phenomenon. The established informational and theoretical basis serves as the foundation for integrative processes in the formation of the future choreographer's national and cultural identity.

The assimilation of regional characteristics of Ukrainian dance culture occupies a special place within the cognitive component. Knowledge of local choreographic traditions shapes the epistemological horizon necessary for a deep understanding of Ukraine's ethno-cultural diversity. It establishes the student as a conscious bearer and transmitter of regional dance identity.

The result of cognitive mastery of the professional field is the formation of a choreographic thesaurus — an organised system of concepts, terms and ideas that enables the specialist to analyse, interpret and produce choreographic texts. This system of knowledge enables the conceptualisation of practical experience into logically consistent categories, which is a necessary condition for solving complex creative and staging tasks.

The emotional and value-based component fosters the development of a personally meaningful, respectful attitude towards the folk choreographic tradition as an integral part of national cultural identity. It is of fundamental importance that this component is not reduced to the intellectual acquisition of knowledge: at its core lies the direct emotional experience of the unique beauty, distinctiveness and depth of meaning of Ukrainian folk dance. Watching performances by leading national dance companies, participating in folklore and ethnographic festivals and competitions, and direct interaction with the leaders of dance ensembles from various regions of Ukraine — all this lays the foundation for the formation of a national worldview among future choreographers. However, achieving this goal does not happen spontaneously: it requires a consciously organised educational

environment in which the choreographic heritage functions not as a decorative addition to the educational process, but as its system-forming core. Based on an analysis of pedagogical experience and scientific research, a system of pedagogical conditions has been identified that ensures the effective use of choreographic heritage in fostering patriotic values among future choreographers.

The first pedagogical condition is a targeted inclusion of regional dance compositions into the content of academic disciplines. Curricula on the methodology of teaching Ukrainian folk dance, the art of the choreographer, examples of Ukrainian folk dance, art history, and the stylisation of Ukrainian folk dance must encompass choreographic material from all ethnographic regions of Ukraine — Polissya, the Carpathians, Slobozhanshchyna, the Black Sea region, and the central region. Such regional comprehensiveness of content enables understanding of national dance culture as a holistic, heterogeneous cultural construct by nature, a necessary condition for the formation of full professional competence in future choreographers.

The second pedagogical condition is an interdisciplinary integration, which involves establishing systematic content links between choreography and related disciplines to create a holistic cultural and artistic context for learning. The implementation of this condition through creative workshops and interdisciplinary projects enables a deep appreciation of choreographic traditions, fostering students' conscious understanding of the cultural and historical foundations of Ukrainian folk choreography rather than merely its external, technical, and performative form.

The third pedagogical condition is a systematic use of active, interactive teaching methods that facilitate the transition from rote learning to creative engagement with the material. Among the most effective forms, the following should be highlighted: project-based activities (the development and implementation of cultural and artistic projects related to the research and promotion of regional dance traditions); participation in folk dance festivals and competitions as performers, organisers and jury members; conducting masterclasses for amateur dance groups; field ethnographic research — the recording, systematisation and analysis of dance traditions in specific settlements or regions. These forms of educational activity shape the student's research mindset and foreground their agency in mastering the choreographic heritage.

The fourth pedagogical condition is an involvement of students in voluntary and cultural-educational activities as a form of civic and professional self-realisation. In the context of a full-scale armed invasion, the participation of future choreographers in concert performances for service members of the Armed Forces of Ukraine, in medical facilities and rehabilitation centres, and in camps for internally displaced persons is particularly significant. Such experience fosters a deep sense of connection to the nation's fate and of personal responsibility for preserving its cultural identity. The choreographer sees themselves not only as an artist but also as an active agent of cultural resistance — a bearer and defender of their people's spiritual values in the face of an existential threat to their existence.

Based on an analysis of pedagogical experience and scientific research, a system of pedagogical conditions has been identified that ensures the effective use of choreographic heritage in shaping future choreographers' patriotic values. However, even the most carefully constructed system of conditions is realised only through a specific bearer of pedagogical influence — the teacher's personality, whose value orientations, professional stance, and emotional authenticity determine the actual depth of the educational outcome. An important factor in the effectiveness of patriotic education through choreographic heritage is precisely the teacher-choreographer's personality.

A teacher who identifies deeply with the national cultural tradition of their people is a living example of the organic combination of professional mastery and a patriotic stance. Their attitude towards the choreographic heritage — not formal and didactic, but genuinely personal — is conveyed to students far more effectively than any didactic instructions.

A teacher-choreographer, who is himself / herself a bearer and defender of folk tradition, fulfils several key educational functions: he conveys not only technical knowledge and skills, but also the 'living knowledge' of tradition — that cultural context, values and embodied wisdom which cannot be acquired from textbooks alone; demonstrates a model of national and cultural identity in which patriotism is not an external declaration but an organic trait of the personality; creates an atmosphere of respect and love for Ukrainian culture within the educational environment, which is the necessary emotional backdrop for fostering patriotic values.

The training of such teachers is a distinct task of higher arts education. The formation of patriotic

values in future choreographers is both the result of their training and a prerequisite for their future pedagogical effectiveness: a choreographer who does not personally feel a deep connection to the national dance culture will be unable to foster that connection in their students. That naturally raises the question of the specific mechanisms for implementing this process — methods and forms of work that ensure not only theoretical understanding but also a living, practical and active mastery of the choreographic heritage within the context of a higher arts school. The practical implementation of patriotic education through choreographic heritage requires a comprehensive system of methods and forms of work that covers both classroom and extracurricular student activities.

Within classroom work, the following are particularly effective: the method of immersion in authentic material — the study of primary sources (video recordings of authentic dances, notations, ethnographic descriptions) as opposed to working exclusively with stage adaptations; the contextualisation method — analysing dance material within the context of the relevant ritual, every day or social situation; the comparative analysis method — comparing regional variants of a single dance or genre to understand the mechanisms of variability in Ukrainian folk choreographic culture.

In extracurricular work, the organisation of cultural and artistic projects is of significant importance: conducting student research into regional choreographic forms, followed by the presentation of results in the form of public lectures, exhibitions or stage performances; organising folklore and ethnographic expeditions; preparing open lessons and masterclasses for schoolchildren to popularise Ukrainian folk dance among the younger generation.

The use of digital technologies in working with the choreographic heritage is particularly significant: creating video archives of folk dances, maintaining student blogs and social media pages dedicated to Ukrainian folk choreography, and participating in the creation of online resources on Ukrainian folk dance. Such forms of work organically combine patriotic education with the development of digital skills and broaden the audience to whom the student choreographer conveys national cultural values.

Conclusions and prospects for further research.

Ukraine choreographic heritage is a powerful yet underutilised educational resource for fostering national consciousness and patriotic values among future choreographers. Its pedagogical potential

is realised through mechanisms of identification with folk tradition, the transmission of cultural memory, and the aesthetic experience of the beauty of Ukrainian national culture.

The effective use of choreographic heritage in the educational process requires the unity of cognitive, emotional-value and activity-based components; adherence to pedagogical conditions (incorporating regional dance culture into the content of disciplines, interdisciplinary integration, active teaching methods, and involvement in cultural, educational and voluntary activities); and the personally mature stance

of the teacher as a bearer and transmitter of national values.

Prospects for further research include the development and testing of an original programme of patriotic education through the medium of choreographic art for students of arts disciplines, studying the effectiveness of the proposed pedagogical conditions in various regional contexts and in blended learning environments, as well as investigating the impact of wartime experience on the transformation of the content and forms of patriotic education in higher art education.

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ХОРЕОГРАФІЧНА СПАДЩИНА УКРАЇНИ ЯК РЕСУРС ФОРМУВАННЯ НАЦІОНАЛЬНОЇ СВІДОМОСТІ ТА ПАТРІОТИЧНИХ ЦІННОСТЕЙ МАЙБУТНІХ ХОРЕОГРАФІВ

Анотація. Статтю присвячено обґрунтуванню педагогічного потенціалу хореографічної спадщини України як ресурсу формування національної свідомості та патріотичних цінностей майбутніх хореографів в умовах повномасштабного збройного вторгнення. Актуальність дослідження зумовлена загостренням питань збереження національно-культурної ідентичності та необхідністю переосмислення виховного виміру вищої мистецької освіти в сучасному соціополітичному контексті. На основі аналізу наукової літератури та педагогічної практики визначено три взаємозумовлені компоненти процесу формування національної свідомості студентів-хореографів: когнітивний (системні знання про хореографічну спадщину, її генезу, регіональну варіативність та культурно-історичний контекст), емоційно-ціннісний (особистісно значуще, шанобливе ставлення до народної танцювальної традиції як складової національної ідентичності) та діяльнісний (практичне освоєння, виконання і творча інтерпретація народно-сценічної лексики). Обґрунтовано систему педагогічних умов ефективного використання хореографічної спадщини у навчально-виховному процесі: цілеспрямоване включення регіональних танцювальних традицій до змісту навчальних дисциплін; міждисциплінарна інтеграція; системне застосування активних та інтерактивних методів навчання; залучення студентів до волонтерської та культурно-просвітницької діяльності. Особливу увагу приділено ролі особистості педагога-хореографа як носія і транслятора національних цінностей, що є визначальним чинником глибини виховного результату. Розкрито методи й форми роботи з хореографічною спадщиною в аудиторній і позааудиторній діяльності, зокрема метод занурення в автентичний матеріал, метод контекстуалізації та порівняльного аналізу, організацію фольклорно-етнографічних експедицій, а також використання цифрових технологій для популяризації українського народного танцю. Перспективами подальших досліджень визначено розробку авторської програми патріотичного виховання засобами хореографічного мистецтва та вивчення впливу воєнного досвіду на трансформацію змістів і форм виховної роботи у вищій мистецькій школі.

Ключові слова: хореографічна спадщина, національна свідомість, патріотичні цінності, майбутні хореографи, мистецька освіта, український народний танець, національно-культурна ідентичність, професійна підготовка.

Стаття надійшла до редакції / Received: 12.03.2026

Прийнято до друку після рецензування / Accepted: 27.03.2026

Опубліковано онлайн / Available online: 30.05.2026