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## NATIONAL AND CULTURAL IDENTITY OF STUDENT CHOREOGRAPHERS IN TERMS OF SOCIAL AND HUMAN KNOWLEDGE (BASED ON UKRAINIAN DANCE)

*The article provides a theoretical analysis of the issues of national and cultural identity development in the training of choreography students in terms of the humanities and social worldview, based on Ukrainian folk dance. The relevance of the study is determined by contemporary social and cultural challenges, processes of globalisation, intercultural communication, and the need to preserve and transmit national values in the field of Arts education. Ukrainian folk dance is argued to be not only an artistic activity but also a cultural phenomenon that embodies the historical, symbolic, axiological, and mental meanings of the Ukrainian people.*

*The human-centred nature of identity development is revealed, where a student of choreography acts as the subject of assimilation, interpretation and transmission of cultural heritage. The process of identification is shown to be realised through a combination of cognitive, emotional-value and activity levels, as well as through the integration of formal and informal choreographic education. Attention is focused on the role of Ukrainian regional traditions in a multidimensional cultural context and on students' individual experiences of development.*

*Effective development of national and cultural identity relies on an interdisciplinary approach that combines philosophical, cultural, pedagogical, psychological, and artistic concepts, fostering confidence in the comprehensive understanding of dance as a transmitter of cultural meanings and personal growth.*

*As a conclusion, Ukrainian folk dance in the system of social and humanitarian knowledge is considered to be a decisive integrative factor in the formation of the national and cultural identity of future choreographers, contributing to the development of their professional self-awareness, value orientations and responsible attitude towards intangible cultural heritage.*

**Key words:** national and cultural identity, Ukrainian folk dance, choreography student, humanities and social worldview, culture, art, education, and choreography.

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## НАЦІОНАЛЬНО-КУЛЬТУРНА ІДЕНТИЧНІСТЬ СТУДЕНТІВ-ХОРЕОГРАФІВ У ВИМІРІ СОЦІАЛЬНО-ГУМАНІТАРНОГО ПІЗНАННЯ (НА ПРИКЛАДІ УКРАЇНСЬКОГО ТАНЦЮ)

*У статті здійснено теоретичне осмислення проблеми формування національно-культурної ідентичності студентів-хореографів у вимірі соціально-гуманітарного пізнання на прикладі українського народного танцю. Актуальність дослідження зумовлено сучасними соціокультурними викликами, процесами глобалізації, міжкультурної комунікації та необхідністю збереження й трансляції національних цінностей у сфері мистецької освіти. Обґрунтовано, що український народний танець постає не лише як вид художньої діяльності, а як культурний феномен, у якому закарбовано історичні, символічні, аксіологічні та ментальні смисли українського народу.*

*Розкрито людиноцентричний характер формування ідентичності, де студент-хореограф виступає суб'єктом засвоєння, інтерпретації та трансляції культурної спадщини. Показано, що процес ідентифікації реалізується через поєднання когнітивного, емоційно-ціннісного та діяльнісного рівнів, а також інтеграцією формальної й неформальної хореографічної освіти. Акцентована увага на ролі регіональних традицій України у формуванні багатовимірною культурного контексту та індивідуального досвіду студентів.*

*Доведено, що ефективне формування національно-культурної ідентичності забезпечується міждисциплінарним підходом, який поєднує філософські, культурологічні, педагогічні, психологічні та мистецтвознавчі концепції. Особливо підкреслено методологічну роль філософії, зокрема філософської антропології, герменевтики та філософії освіти у розумінні танцю як носія культурних сенсів і засобів особистісного розвитку.*

*Зроблено висновок, що український народний танець у системі соціально-гуманітарного пізнання є потужним інтегративним чинником формування національно-культурної ідентичності майбутніх хореографів, сприяє розвитку їх професійної самосвідомості, ціннісних орієнтацій і відповідального ставлення до нематеріальної культурної спадщини.*

*Ключові слова:* національно-культурна ідентичність, український народний танець, студент-хореограф, соціально-гуманітарне пізнання, культура, мистецтво, освіта, хореографія.

**Research Problem.** In contemporary social and human discourse, the issue of national and cultural identity development of choreography students is becoming particularly relevant in the context of globalisation, intercultural communication and the transformation of value orientations in the cultural environment. In the Arts education, particularly in choreography, the issue of national and cultural identity is a key factor in professional competence development and skills acquisition in the creative interpretation and cultural awareness of national heritage.

In the contemporary dance space, the choreographer acts as a bearer and transmitter of cultural meanings, performing an important social and cultural mission. It is through the means of dance art that the ancient traditions and customs of the Ukrainian people are reproduced, and their mental characteristics, engraved in the historical memory of the national ethnic group, are highlighted. At the same time, in the social and human dimension of knowledge, the national and cultural identity of a student choreographer is formed at the intersection of philosophical, cultural, pedagogical and art-historical approaches, which causes the need for a comprehensive scientific understanding of this phenomenon.

Contemporary challenges require an overview of national values in the devastating processes of cultural unification and the influence of mass culture, exacerbating the problems of preserving national dance traditions and their identifying artistic potential. Under these conditions, the insufficient theoretical development of the issue of the national and cultural identity of choreographers in the social and human dimension of knowledge necessitates a thorough mechanism for its formation, functioning and transmission in professional activity. Thus, this problem requires systematic interdisciplinary research aimed at identifying the role of choreographic art in the processes of national, spiritual and cultural values of student choreographers.

**Review of recent research** confirms the relevance of this topic. In her scientific article, Havelia O. defines the basic principles of forming national and cultural identity in the context of traditional values of education and national culture. The author defines the

continuity of national education aimed at the individual and comprehensive development of children and young people with an increased interest in national culture and language, which is the main factor in the development of national cultural identity. The author focuses on the main directions of patriotic education of the younger generation, with the rise of public and national consciousness, and the affirmation of the cultural and historical past of the Ukrainian people. The scientific study has established that the formation of national and cultural identity is based on cultural codes, symbols of continuity, and Christian values, which are engraved in Ukraine's historical past.

The article “National and patriotic Education of Choreographers in Higher Education Institutions” by K. Kaliievskyi, substantiates the problems of patriotic education of choreographers in higher education institutions. The influence of professional knowledge on the general culture and worldview of future choreographers is investigated. The author sees the main task of professional education as the rooting of universal cultural values, which are the source of national spirituality and consciousness and contribute to the process of crystallisation of self-awareness. The work outlines the main aspects of national-patriotic education, which is based on mental foundations, in particular, national and cultural traditions. The focus is on creating a new ethno-cultural worldview that will influence the awareness of their identity among choreography students through the prism of folk choreographic art.

Zhelanova V. and Matvyienko O., in their scientific research “National and cultural identity: Essence and Structure”, highlight the objective circumstances associated with Russia's full-scale invasion of Ukraine and the need to defend territorial integrity and independence, which is the key to preserving national authenticity. The researchers present their interpretation of national cultural identity as a macro-phenomenon that reflects the mentality and culture of the Ukrainian people and contains an axiological component based on the national idea.

In his work “National Identity as a Creative Component of Amateur Choreographic Groups”,

K. Kaliievskiy highlights the trends in the formation of national identity through the prism of the repertoire policy of amateur choreographic groups, analysing the influence of national traditions on the development of young people's self-awareness.

The aim of the article is to provide a theoretical understanding and analysis of the process of national and cultural identity development in the context of social and human knowledge, using the example of Ukrainian folk dance, to identify its value, meaning, and cultural and educational potential in the system of professional choreographic training.

**Discussion.** The formation of the national and cultural identity of future choreographers takes place in the sphere of social and human knowledge, as it involves an awareness of the cultural meanings, symbols and practices embodied in Ukrainian folk dance.

In the centre of the pedagogical process is the personality of the student choreographer – the bearer of cultural values. In this context, Ukrainian folk dance acts as a mechanism for self-knowledge, self-expression and assimilation of folk traditions, which contributes to the development of personality, professional and social identity.

The assimilation of Ukrainian dance traditions is impossible without the formation of a value-based attitude towards cultural heritage, folk rituals and symbolic imagery. Knowledge becomes value-oriented rather than neutral, and students study cultural phenomena from the perspective of national ethics and aesthetic norms.

Ukrainian folk dance involves the reconstruction of cultural meanings embedded in the national dance vocabulary, plasticity, musical and rhythmic structure. The student choreographer does not just perform the dance, but interprets it as a cultural choreographic text, which is a characteristic feature of humanistic knowledge.

The dance traditions of different regions of Ukraine (Polissya, Podilliya, Hutsulshchyna, Bukovina, Slobozhanshchyna, etc.) form a multidimensional cultural context within which the student choreographer comprehends their own identity. Cognition becomes multifaceted, as it includes historical, social, regional, and ethnographic contexts.

Kaliievskiy K. notes that for the successful training of student choreographers, it is advisable to use methods and techniques that reveal aspects of the essence of national and cultural traditions and the specific mental characteristics of the Ukrainian people (Kaliievskiy, 2023: 81).

Each dance tradition is a unique cultural phenomenon that influences the training of a choreography student, reflecting unique samples of national dance and its regional characteristics, which influence the for-

mation of a holistic view of the diversity of Ukrainian culture and contribute to the formation of individual identity.

Choreographic education stimulates reflection on its own role in transmitting and preserving cultural heritage. Performing and analysing folk dances helps students realise that they are the continuators of national cultural traditions. Reflectiveness allows them to develop a responsible attitude towards the authenticity and artistic reinterpretation of dance.

The formation of national and cultural identity is ensured by a combination of ethnographic and historical-cultural analysis, practical choreographic training, art interpretations, pedagogical methods of education, and social and cultural research. This diversity of methods corresponds to the nature of social and human knowledge and allows for a comprehensive influence on the identification process.

The national identity of Ukrainians is formed around universal European values such as tolerance, the value of human life and dignity, family values, and unity with nature, as well as around the historical symbols of our people.

Ukrainian folk dance combines theory and practice, acquired knowledge, and cultural meanings and values, which are realised in creative activity, stage practice, and project work. The practical component is an effective tool for shaping identity through experience, bodily memory and group interaction.

Folk dance conveys models of behaviour, communication, gender, and social roles, as well as ethical guidelines that function as social and cultural norms. Their assimilation contributes to the interpretation of national cultural codes in choreography students. "Folk choreography, combined with the methods of Cossack pedagogy, awakens in the soul of each student national dignity, originality, exaltation, deep emotions, a spirit of heroism, nobility of soul, and moral virtues" (Kaliievskiy, 2023: 82).

National and cultural identity is formed gradually, in interaction with tradition and contemporary cultural processes. Despite its historicity, Ukrainian folk dance is a dynamic art form that allows students to combine authentic forms with modern choreographic interpretations, realising themselves as part of a living cultural heritage.

The object of social and human knowledge in the development of a student choreographer's national and cultural identity is complex, multidimensional, and dynamic, as it combines social, cultural, artistic, educational, and psychological aspects of personality formation.

According to Gavelya O., "it becomes possible when a person not only in their aspirations and

desires, but also through real actions contributes to the development of their own “I” in the context of humanistic values, influences the environment of their existence in Ukrainian society with a positive example” (Havelia, 2018: 24).

The object is a student choreographer – a personality who is simultaneously a subject of cultural heritage assimilation, a bearer of individual experience, and a participant in the process of transmitting national traditions. It necessitates studying the student’s inner world – their values, ethnocultural awareness, and level of identity. Dance culture is a socio-cultural phenomenon, a complex cultural system that includes lexical content, musical and rhythmic forms, symbolism, ethnographic context, traditional roles, and behaviour patterns.

The object of cognition involves analysing dance as a “cultural text” that reflects the historical and social meanings of the Ukrainian people. The formative aspects of identity are based on the characteristics of the educational process; in particular, in formal education, these include classes in folk choreography, the history of choreography and musical culture, and, in an informal environment, festivals, master classes, and classes in amateur choreographic groups. Communicative practices allow one to experience not only stage interaction but also emotional courage, which leads to a feeling of euphoria and excitement.

The object of cognition also includes the analysis of pedagogical conditions, methods, and technologies that support students' cultural identification. The process of national and cultural identity development is static and gradual, involving cognitive, emotional, and activity levels. This process depends on the student-choreographer’s social and cultural experiences and their interaction with national traditions. The specificity of this aspect’s formation lies in the problem of studying the mechanisms of the internalisation of national meanings through the practice of Ukrainian folk dance.

The duality of the interaction between personal culture and dance activity directly influences the object of social and human knowledge, which is revealed through the interaction of folk traditions, the personal characteristics of student choreographers and their creative activity in the field of Ukrainian folk choreography. It is this interaction that generates new visions, forms of interpretation, and ways of reproducing cultural heritage.

The social and cultural determinism of the object of national cultural identity is shaped by social conditions (post-war transformation of society), cultural policy (state support for national folk art), educational standards, the youth environment, and the media

space. Therefore, the object is socially conditioned and requires consideration of external factors.

The interpretative and symbolic nature of Ukrainian folk dance is a sphere saturated with mythologems and archetypes. The specificity of the object lies in the fact that it requires not only a description of movements, but also an interpretation of the cultural symbolism embedded in dance forms.

National and cultural identity is formed not only through knowledge, but also through experience, emotional involvement, and a sense of belonging. Ukrainian folk dance has powerful emotional potential (rhythm, tempo, imagery) that shapes personal identity. The authors of the article “Ukrainian folk dance as the foundation of national identity” state that “The value of Ukrainian dance lies in the engraved canonical experience of folk art, which is the life-giving root of national identity and uniqueness. It is the basis for the creation of various choreographic works, as it preserves general cultural and axiological values, performing the mission of transmitting folk dance traditions into the modern space” (Synieok, Kaliievskiy, 2023: 107-108).

Thus, the specificity of the object of social and human knowledge in this topic is determined by its human-centredness, cultural symbolism, historicity, social and pedagogical conditioning, and emotional and value-based nature. It makes the process of forming the national and cultural identity of choreography students a complex and integrative phenomenon.

The problem of the genesis of social and humanitarian knowledge lies in the complexity and comprehensiveness of the process of formation of scientific fields that study humans, culture, and society. Unlike the natural sciences, social and humanitarian knowledge did not develop linearly, but through the interaction of philosophical, cultural, artistic, pedagogical, and social practices.

Knowledge in the field of national culture is formed at the intersection of different traditions. Ukrainian dance as a cultural phenomenon cannot be understood within the framework of a single discipline. Its study requires integrating philosophical anthropology, cultural studies, ethnology, art history, pedagogy, psychology, and cultural sociology. This testifies to the genesis of modern knowledge, which influences the formation of identity through folk dance and is the result of the development of many humanities.

Zhelanova V. and Matviyenko O. state that “Ukraine has its own unique national identity, based on which its internal and international image is formed, but one cannot but agree with the opinion that Ukrainian national identity is in the process of formation and is going through a stage that developed Euro-

pean nation states passed through during the modern period. For most of them, this stage ended with the creation of a stable national identity” (Zhelanova, Matviyenko, 2022, 18).

The dynamics of social and human knowledge development are linked to a shift in focus towards people and culture. Historically, the humanities have moved from describing behaviour and traditions to understanding meanings, from external observation to interpretation and reflection, from studying culture as an object to understanding the individual as a creator and bearer of cultural values. It is this evolution that has made it possible to study national and cultural identity as a complex sociocultural construct formed through artistic activity, in particular Ukrainian dance.

The problem of genesis also lies in the disorderliness of disciplinary boundaries. In contemporary humanities, there is interdisciplinarity and even transdisciplinarity, and Ukrainian folk dance as a means of identity formation belongs to a sphere where the precise boundaries between sciences are blurred. This raises the question of how to build a theoretical foundation for research when the object belongs to multiple scientific fields. The disciplinary structure of social and humanities knowledge, as it relates to the topic, highlights key disciplines and their contributions to the study of the formation of the national and cultural identity of student choreographers.

Philosophy and philosophical anthropology shape the idea of a person as a bearer of culture, provide categorical tools (identity, tradition, culture, meaning), set methodological principles of interpretation, and ensure understanding of the ontological nature of identity and its cultural sources.

Cultural studies examine culture as a system of symbols and practices, analyse the functions of art in the process of cultural identification, consider folk dances as a phenomenon of cultural memory, and explain the cultural codes of Ukrainian dance and the mechanisms of their assimilation.

Ethnology and folklore studies examine the origins of dance forms and regional characteristics of ritual customs, explain the social functions of dance in traditional communities, and allow us to reconstruct the authenticity and meaning of dance as a cultural text.

Art history and choreology explore the structure of dance, its stylistics, technique, artistic images, explain the mechanism of creative reproduction of traditions, and provide tools for analysing dance as an artistic and cultural object.

Pedagogy determines the conditions and methods of personality formation in the educational process, analyses the cultivation of national and cultural values, studies the competencies of future choreogra-

phers, and develops programmes, models, and methods for shaping students’ identities.

Psychology explains the mechanism of identification, internalisation, emotional and value development, studies the influence of art on personality, and provides an understanding of the development of an emotional connection with national culture through dance activity.

Sociology and social anthropology analyse the social processes that influence the identity development of student choreographers.

Thus, the problem of developing social and human knowledge regarding the formation of the national and cultural identity of student choreographers lies in the fact that this knowledge has been formed at the intersection of many disciplines and historical traditions of understanding culture and humanity. Its disciplinary structure integrates philosophical, cultural, ethnological, art, pedagogical, psychological and sociological approaches. It is this interdisciplinarity that provides the opportunity for a holistic scientific understanding of how Ukrainian folk dance becomes a means of the national and cultural identity development of future choreographers.

It is important to note the role of philosophy in the formation and development of social and human knowledge, shaping the national and cultural identity of choreography students. Philosophy serves as the methodological, worldview, and conceptual foundation of social and human knowledge, defining the principles of its development and approaches to the analysis of humans, culture, and society. In the formation of national and cultural identity among choreography students through Ukrainian folk dance, philosophy plays a systemic and multifaceted role.

Philosophy serves as a methodological basis, setting fundamental concepts and principles without which it is impossible to comprehend identity, cultural continuity, values, traditions, interpretation, and human existence in culture. Philosophy defines the framework within which the mechanism of the formation of national and cultural identity through Ukrainian folk dance can be explored.

Philosophical anthropology, as the science of man and culture, focuses on the culture-creating, symbolic, and social aspects that manifest the capacity for reflection and self-awareness. It follows that a student choreographer is not only a performer of dance, but also a subject of cultural identity who interacts with national cultural tradition through physicality, movement and artistic image.

The philosophy of culture explains the nature of cultural symbols, the semantic structure of traditions, the phenomenon of cultural memory, and the mecha-

nism of kinship between generations, which contributes to the transmission of experience into the contemporary artistic space.

In its turn, the humanistic function of philosophy emphasises the uniqueness, freedom and intrinsic value of the individual, which create the preconditions for a personality-oriented approach in choreographic education, an understanding of identity as a form of self-realisation, and a responsible attitude towards cultural heritage. Therefore, in this context, the national and cultural identity development of choreography students is seen as a process of personal development through culture.

It is important to note one of the key philosophical trends, namely hermeneutics, which is directly relevant to the analysis of folk dance, as it teaches how to interpret cultural texts and understand the meanings hidden in dance forms. A student choreographer who studies Ukrainian folk dance becomes an interpreter, that is, an active participant in the creation of cultural meaning.

The problem of national identity development directly affects aspects of the philosophy of education that determine the goal of shaping cultural personality, the value content of the educational curriculum, the principles for fostering national consciousness, and the approaches to students' cultural and identity development. In the context of dance training, the philosophy of education allows us to consider integrating cultural, artistic, and educational components, focusing on authenticity and traditions, and determining the place of folk choreographic art in the professional education of choreographers.

The philosophy of education is a synthesising discipline that integrates other fields of scientific knowledge, including cultural studies, pedagogy, psychology, cultural sociology, ethnology, and art history. It is thanks to philosophical approaches that an interdisciplinary research model can be developed to explain how folk dance influences the development of student choreographers' national cultural identity.

Therefore, summarising the above, philosophy plays a key conceptual and methodological role in the development of social and human knowledge necessary for researching the shaping of student choreographers' national cultural identity. It defines the semantic and worldview foundations of the analysis of cultural identity, reveals a person as a cultural personality capable of creative interpretation of traditions, treats Ukrainian dance as part of culture, provides a humanistic approach to the training of future choreographers, and creates a methodological basis for interdisciplinary research.

It is important to note that without philosophy, it is impossible to fully understand how Ukrainian folk dance contributes to the formation of the national cultural identity of student choreographers.

**Conclusions.** A summary of the research results indicates that the development of future choreographers' national cultural identity is a complex, multi-dimensional, and dynamic process that unfolds in the realm of social and human knowledge. A human-centred approach, a value orientation, and the integration of knowledge about people, culture, art, and society determine its essence.

Ukrainian folk dance in choreographic education is not only an artistic form, but also a cultural phenomenon and a powerful tool for the internalisation of national values, symbols, and traditions. Through practical classes, emotional experiences, and a reflective understanding of dance, student choreographers develop a value-based attitude towards cultural heritage, recognise their own involvement in national tradition, and their role in its preservation and transmission.

The study showed that the effective national and cultural identity development is ensured by a combination of cognitive, emotional-value and activity levels, as well as the integration of formal and informal education. The regional diversity of Ukrainian folk dance broadens the scope of identification, fostering awareness of the multifaceted nature of national culture and helping students develop individual cultural experiences.

It has been determined that the interdisciplinary nature of social and humanitarian knowledge (philosophy, cultural studies, pedagogy, psychology, sociology) is a necessary condition for a holistic understanding of cultural identification processes. Philosophy plays a special role in this context, serving as the methodological and worldview foundation of the study, providing a hermeneutic interpretation of dance as a bearer of cultural meanings, and affirming a humanistic, personality-oriented approach to the training of future choreographers.

Thus, Ukrainian folk dance in the system of social and human knowledge appears as an integrative factor in the development of national and cultural identity among student choreographers, combining historical memory, cultural symbolism, pedagogical influence, and the creative potential of the individual. It confirms the relevance of further scientific research in this area to develop effective educational models and methodologies to train culturally aware, professionally competent, and socially responsible professionals in the field of choreographic art.

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