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## **FORMATION OF NATIONAL CONSCIOUSNESS OF FUTURE DANCE TEACHERS IN THE CONTEXT OF NATIONAL EDUCATION BY MEANS OF ART**

*The article reveals the topicality of the formation of national consciousness of higher education students in specialty "Choreography" and emphasizes the need to consider this process in the context of national education by means of art including choreography. Folk choreography and dance are actively used as a powerful lever of national, patriotic, moral education of youth in many countries. The peculiarities of the national mentality and consciousness are emphasized.*

*Based on previous research, it has been established that Chinese units of government pay much attention to the study of Chinese folk dances as a means of forming a conscious citizen. Worldviews laid in folk dance during its historical formation, their development, knowledge, creative rethinking will allow future teachers to carry out educational work at a high level in educational institutions of various types and forms of ownership.*

*The peculiarities of the formation of the national consciousness of higher education students by means of Chinese folk choreography, which are considered in unity with the study, mastery of its traditions, mentality, distinctive features, have been revealed.*

*The authors highlight main stages of studying dance tradition in the context of professional training of future dance teachers, namely primary, cognitive, analytical, and creative. The information about the development of dance tradition according to the formulated stages has been proved on the example of studying the Chinese folk dance "Sinema". The opinion of experts on the national consciousness as one of the important indicators of spirituality, education, high culture and integrity of the personality of the future art teacher has been confirmed.*

*Theoretical and practical results of the study can be used as an algorithm for the formation of value orientations of higher education students by means of folk dance as a translator of cultural and spiritual heritage of native people.*

*Further research can be carried out in the direction of developing ways to form intercultural competence of future dance teachers on the basis of studying the dances of different countries and the implementation of their value orientations in modern choreographic art.*

**Keywords:** national education, national consciousness, national traditions, choreographic art, future dance teacher.

**Лиманська О.В., Бугаєць Н.А. Формування національної свідомості майбутніх вчителів хореографії в контексті національного виховання засобами мистецтва.** У статті розкрито актуальність формування національної свідомості здобувачів вищої освіти спеціальності «Хореографія» та зроблено акцент на необхідності розгляду цього процесу в контексті національного виховання засобами мистецтва, зокрема хореографічного. Народна хореографія й танець в багатьох країнах світу активно використовуються як потужний важіль національного, патріотичного, морального виховання молоді, акцентуючи увагу на особливостях національної ментальності та свідомості.

На основі даних попередніх досліджень встановлено, що в КНР з боку державних установ багато уваги приділяється вивченню китайських народних танців як одного з засобів формування свідомого громадянина. Світоглядні орієнтири, закладені в народний танець упродовж його історичного розвитку, їх освоєння, пізнання, творче переосмислення дозволять майбутнім вчителям на високому рівні здійснювати виховну роботу у закладах освіти різних типів та форм власності.

Висвітлено особливості формування національної свідомості здобувачів вищої освіти засобами китайської народної хореографії, що розглядаються у єдності з вивченням, оволодінням її традицій, ментальності, самобутніх рис.

Авторами виокремлено основні етапи вивчення танцювальної традиції в контексті професійної підготовки майбутніх вчителів хореографії, а саме: початковий, пізнавальний, аналітичний, творчий. На прикладі вивчення китайського народного танцю «Сінема» доведено формування відомостей про танцювальну традицію згідно сформульованих етапів. Підтверджується думка фахівців про національну свідомість як одного з важливих показників духовності, вихованості, високої культури та цілісності особистості майбутнього вчителя мистецтв.

Теоретичні та практичні результати дослідження можуть бути використані в якості алгоритму формування ціннісних орієнтацій здобувачів вищої освіти засобами народного танцю як транслятора культурних та духовних надбань народу.

Подальші дослідження можуть бути здійснені у напрямку розробки шляхів формування міжкультурної компетентності майбутніх вчителів хореографії на засадах вивчення танців різних країн та втілення їх ціннісних орієнтацій в сучасне хореографічне мистецтво.

**Ключові слова:** національне виховання, національна свідомість, національні традиції, хореографічне мистецтво, майбутній вчитель хореографії.

**Introduction.** In many countries of the modern world national-patriotic education is one of the important national priorities. Thus, in the world there is a meaningful renewal of the processes of national education in all levels of education, the search for the latest methods, tools and technologies for education and development of a conscious citizen.

Modernity is characterized by the demand for the revival of national consciousness which is expressed in the individual's awareness of the highest moral values of the people, basing on the spiritual traditions of previous generations.

In modern China much attention is paid to the formation of national consciousness, self-awareness of young people and accompanies all stages of studying including learning history, culture, folklore, traditions and customs. It is believed that an important role in the formation of national consciousness is played by the national culture of the people and its special components – song, dance, fine arts, moral norms, spirituality and philosophy.

In various aspects the problem of the formation of national consciousness is presented in the works of modern Ukrainian scholars: I. Bekh, T. Okushko, Zh. Petrochko, S. Parshuk, V. Kyrychenko, O. Pashchenko, L. Sokol, N. Kharchenko.

S. Holovchuk, L. Kalashnik, A. Kravtsov, S. Lavrynenko, T. Razumenko have highlighted the principle of cultural conformity which provides for the unity of national education with the history and culture of native people, their language, folk traditions and customs.

H. Padalka and I. Repko have revealed the pedagogical bases of national education by means of art. Such researchers of folk dance as Yu. Kartukh, O. Kuzyk, M. Pompa consider folk choreographic art as a means of education, transmission of national values from generation to generation in the conditions of modern integration processes.

Chinese scholars Lu Baowen, Qin Shin emphasized the need to form and develop the spiritual and moral culture of future art teachers, which is part of the process of national education in IHE. In turn, Liu Yin, Zhang Gomin, Zhang Cang and others accent the importance of studying the traditions of Chinese folk choreography for the formation of personality.

Zhang Yu's research on the importance of mastering national artistic traditions by future music and dance teachers as one of the factors in the formation of nationally conscious specialist should be especially noted.

Thus, despite the presence of a certain number of studies on this topic, the problem of forming the national identity of higher education students by means of art, in particular choreography, needs in-depth analysis.

**Purpose and objectives.** Theoretically substantiate the peculiarities of the formation of national consciousness of higher education students by means of

choreographic art and identify the stages of this process by the degree of mastery of samples of Chinese folk choreography.

**Research methods.** During the preparation of the article we used the following methods: theoretical – generalization of scientific views, ideas, concepts, modeling, analysis of pedagogical experience; empirical – pedagogical observation.

**Results.** In the period of important and difficult integration processes, the issue of raising the level of national education and the national consciousness of citizens is very important for many countries.

In a broad sense, national education is understood as a comprehensive system and purposeful activity of public authorities, families, educational institutions, civic organizations, other social institutions to form national-patriotic consciousness of young generation (Okushko, 2018).

The definition that S. Parshuk gives in his dissertation is worth noting. "National education is a system of views, beliefs, ideas, ideals, traditions, customs, created by the people over the centuries, designed to form a harmoniously developed, highly educated, socially active and nationally conscious man, consciousness and values of young people, to pass the social experience, the heritage of previous generations to them" (Parshuk, 2006).

I. Repko defines national-patriotic education as "a social category that forms a person's attitude to himself/herself, to the people and homeland. This attitude is manifested in feelings, beliefs, ideals" (Repko, 2015).

The basis of national education should consist of historical and cultural values, traditions and customs, and effective means are the native language, history, literature, nature, cultural and spiritual heritage, folklore. Thus, national education includes such important factors as "national consciousness (self-consciousness)" and "national mentality".

Most scholars believe that national education should take into account the mental identity of the people. The term "mentality" is used to "define a certain type of perception of social reality" (Holovchuk, 2014). Mentality is a deep foundation of thinking, ideology and beliefs, feelings and emotions.

National consciousness, as it is noted by S. O. Lavrynenko, "reflects the way of existence of the national community and, at the same time, largely determines it" (Lavrynenko S., 2017). National consciousness is a set of social, economic, political, moral, ethical, philosophical, religious beliefs, norms of behavior, customs, traditions, values and ideals, which reveal the peculiarities of the life of nations and ethnic groups.

At the same time, scholars (Bekh, 2015), (Holovchuk, 2014) (Petrochko, 2017), identify the main components of national consciousness (self-consciousness):

- perception of the world and attitude to it;
- awareness of national and ethnic affiliation;

- positive attitude to history and culture of the ethnic community;
- positive attitude towards representatives of other nationalities;
- patriotic feelings and consciousness;
- awareness of the national-state commonness.

Analysis of the literature gives reason to think that "national consciousness" is a component of national education and is interpreted as a general moral principle of attitude to one's own people, history, culture, religion, philosophy.

According to experts, the process of the formation of national consciousness (self-consciousness) has three stages:

- 1) early ethnic self-awareness, which is carried out in the family and school;
- 2) national-political awareness that takes place in adolescence;
- 3) patriotic consciousness (Okushko, 2018), (Kravtsov, 2018).

The process of the formation of national self-consciousness of higher education students includes fostering national feelings, views, beliefs, ideals, values (language, culture), the assimilation of ethnic community, patriotism by students.

The structure of national-patriotic feelings includes the way a person sees herself/himself, attitude to people, motherland, national values. Fostering feelings occurs in the process of influencing the emotional sphere of the student's personality (Repko, 2015).

Every teacher should systematically and purposefully develop students' conscious attitude to the material and spiritual values of their people, the ability to creatively use the best examples and achievements of the country, culture, art, science, and so on.

Fostering worldviews, spirituality, high moral qualities of the future teacher's personality takes place in the process of artistic activity. Therefore, attention should be paid to the realization of educational, cognitive and developmental potential of art (Padalka, 2017).

National (folk) choreography holds a special place among the means of instilling love for the cultural heritage of the people. Researchers Yu. Kartukh and O. Kuzyk (Kartukh & Kuzyk, 2020) emphasize that folk dance, which is an important means of accumulation and transfer of social experience, can be confidently attributed to all areas of educational work, emotional enrichment of the individual, encouraging him/her to artistic and creative activities.

Choreography in China is presented as a synthetic art, which intertwines spiritual and religious ideas, elements of martial arts, acrobatics and folk traditions. The symbiosis of different elements makes Chinese dance culture unique without losing the traditions of the people.

Thus, Chinese folk choreography is a system of images of the surrounding world, ethical traditions formed over many centuries, which is passed from generation to

generation and is the main factor in the development of the national consciousness (self-consciousness).

Today, China is working on rebuilding and preserving the dance heritage. There are state programs in this area. Dancing has become a compulsory subject in Chinese schools since 2008. There are five Chinese and two foreign programs (Kalashnyk & Zhang Cang, 2013). Thus, the state stimulates public interest in the history and traditions of its people.

In spite of the great variety of dance art, in each country there are one or two dances which are the hallmark of the state. In Ukraine it is hopak, in China – dragon dance and lion dance (Razumenko, 2016). By the way, the lion dance can be seen not only on the holiday of spring, but also at weddings and funerals, at the bedside of the patient to cast out demons and at the opening of the store to attract good luck.

The specificity of the formation of the national consciousness of students by means of Chinese folk choreography lies in the process of mastering its traditions, mentality, identity.

In a broad sense, as noted by Zhang Yu (Zhang Yu, 2019), mastering the national artistic tradition means the process of acquiring knowledge about the traditional art of particular people. Thus, the future music and dance teacher first of all should accumulate a personal thesaurus of vivid artistic and figurative impressions related to the artistic traditions of different peoples during his/her training in IHE. The most important and most fruitful impressions of future art teachers are those obtained in the process and as a result of their own artistic activity.

The poetization of nature has become the basis of all creative activity and art in particular. Reverence for nature, glorification of its beauty, the relationship of men with it occupied an important place in art. Art masters had the ability to combine works of art with the world around them, made this world an organic part of the work of art and vice versa, the work of art was an organic part of nature.

We are going to envisage the process of mastering the dance tradition as a sequence of the following stages: 1) initial – acquisition and accumulation of empirical knowledge on the basis of which the simplest skills are formed (choreographic-reproductive actions); 2) cognitive – mastering Chinese folk dance (summarizing certain information about vocabulary, manner of performance, features of women's and men's dance, etc.); 3) analytical – artistic analysis of the choreographic sample, analysis of musical accompaniment, determination of the correspondence of music and choreographic text, belonging to the regional tradition; 4) creative level – free use of interdisciplinary links to understand the phenomenon of how folk choreography influence the formation of national identity of students, creation of choreographic compositions on the material of folk dance, analysis of artistic results.

We propose to see into each of the stages separately on the example of mastering a choreographic composition "Sinema" (Uighur folk dance) by students of the second (master's) level of higher education.

At the first stage, the national values of dance have been determined. They are the unity of Man and Nature, the inner beauty of man, fidelity to the traditions of previous generations. On this basis, the task of dance has been formulated. It is to convey the originality of Uighur dance, the need to preserve and promote folk dance in the world. At this stage it is important to develop the ability to memorize and recall images of a choreographic work, to operate with lexical, spatial elements of choreographic language.

Thus, in the first part of the "Sinema" dance performers move smoothly around the stage, turn around themselves enchanting with their plasticity, in the second part the tempo accelerates and performers move briskly with clapping and stamping.

Chinese dance is characterized by smooth movements flowing from one to another. The Chinese created choreography of hand and foot movements to express their devotion to the heavens and earthly spirits, to reflect everyday life and to share feelings of joy and satisfaction with spirits and people (Razumenko, 2020).

The dance with a sword symbolizes performers' courageous character, during its performance the slow smooth movements with the sword are replaced by fast, sharp (Zhang Gomin, 2019). Graceful poses in Dai folk dances demonstrate girls' beauty and grace, we immediately recognize the Dai style of dancing in the traditional movement – trembling.

Lion dance has different meanings in North and South China. In North China lion dance usually has much clearer performance of acrobatic elements because dancers of North China believe that this also expresses the rage and agility of the mighty lion (Razumenko, 2016). In South China a lion has a symbolic role of guardian which stands against evil spirits.

During the first stage reproductive choreographic actions (skills) are formed. They are to perform typical movements of Uighur folk dance such as rotation and smooth transfer of hands from position to position. This is the result of observations, imitation, repetition, improvement, practice of elements of Chinese folk choreography. It is important to master the features of hand movements in a spiral and in a circle, finger positions, coordination of eyes and hands, which is meaningful.

The second stage is theoretical elaboration, creation of an abstract image of reality for reproduction of time of action, place of action, spatial structure of choreographic composition (spatial-temporal parameters), content or plot of a work, characteristic of figurative-plastic base of dance tradition.

In the dance "Sinema", designed for four performers, mostly square-linear spatial composition is used, there are diagonal movements of dancers. The absence of

circular patterns in the dance is its feature. Belonging to the regional tradition of dance is revealed.

The analytical stage involves the analysis of the musical accompaniment of the dance, in which other components are indicated in addition to general information about the work (title, performer, musical size, duration), as in the analysis of dance music "Cinema" (Volchukova & et al, 2021).

This musical composition begins with an instrumental introduction, in which the melodic line of a wind folk instrument is clearly traced. Oriental flavour is clearly outlined in contrast to the accompaniment of groups of percussion instruments typical for oriental dances; elements of national male exclamations; melodies of this work full of melisms. Form – couplet.

The structure of the work can be divided into 2 sections.

Section 1 consists of an instrumental introduction (hereinafter – II), the first half of which is performed at a slow pace at the beginning and then the tempo becomes quite fast. Then the main topic of the section is couplets performed by a vocalist, between which there is an 8-bar instrumental break (IB). 2 couplet (hereinafter – A2) in melody almost repeats 1 couplet (hereinafter – A1), but it is more emotionally rich in both vocal and instrumental parts.

Section 2 also begins with an instrumental fragment with elements of male exclamations. The nature of music changes to a more energetic with rich palette of folk instruments. The pace also changes to fast. The structure of this section is similar to the previous one – there are two couplets performed by a soloist. Let's call them A3 and A4, between which there is also an instrumental break.

So, if we depict the structure of this musical composition, it looks like this: Section 1: II + A1 + IB + A2 + Section 2: II + A3 + IB + A4. The work ends with the culmination of vocal and instrumental combination in the implementation of a dynamic plan.

The creative stage is characterized by the fact that a higher education student is aware of samples of choreographic art, their educational potential, artistic properties, which requires knowledge of related disciplines: culturology, ethnography, ethnopedagogy, cultural history and more. Full knowledge of the form and content of the choreographic tradition is the basis for a vivid reproduction of Chinese dance in choreographic activity.

Based on knowledge of the dance tradition, at the creative stage a higher education student is able to create choreographic compositions according to the traditional pattern from design to practical implementation, taking into account modern trends in choreography. It is important to be able to transfer the original vocabulary, plasticity, structural and compositional construction, the originality of the manner of folk dance correctly.



The analysis of the results of artistic and creative activity is presented by each student in the form of a portfolio which fully represents active, creative self-affirmation, cultural and professional development of the future dance teacher.

**Discussion.** The analysis of scientific publications has showed the intensification of scientific research in the direction of national education by means of art, the need to form the national consciousness of future dance teachers using the best examples of folk choreography.

Folk choreography and dance are actively used as an effective means of moral education of the individual in Ukraine and China. In addition to special educational institutions and choreographic classes, as the authors note (L. Kalashnik, Zhang Tsang, 2013), there is a clear system of studying folk dances at school in China. That is why there is a need for professional training of future dance teachers able to educate the younger generation at a high level in the spirit of respect for national culture and traditions.

Scholars (Qin Shin, 2020; Lu Baowen, 2019) emphasize that the creation of an appropriate artistic environment in IHE for studying national traditions encourages the understanding and dissemination of important values – beauty, kindness, truth and influences the formation of the future teacher. It is important to create conditions for mutual enrichment of different cultures, which will not only enrich the inner world but also form a personal attitude, teach to respect the culture of native people and other countries. The opinion of experts on the national consciousness as one of the important indicators of spirituality, education, high culture and integrity of the personality of the future art teacher is confirmed.

The main results obtained in the article are in the same plane with the research of other experts. In particular, we fully agree with Zhang Yu's (2019) conclusions that knowledge and skills of the highest level give specialists the opportunity to creatively embody the artistic tradition in original choreographic works. Such creative mastery also requires a talent for creative action, a lasting interest in the national tradition of dance, an attitude to the national culture and cultures of other peoples as a spiritual value.

At the same time, the article presents the author's idea of the stages of studying the dance tradition in the context of professional training of future dance teachers on the example of a specific choreographic composition based on a Chinese dance "Sinema". The formulation of the algorithm for studying samples of traditional choreography as a sequence of stages that reflect the specifics of the formation of the national consciousness of students by means of folk (national, ethnic) dance art got further developed.

**Conclusion.** Today students' self-perception as part of native people is especially important in the national education. Fostering such qualities is possible

under the condition of development of national education which is based on ideas of national pedagogics, philosophy, religion, family education, studying of features of culture and art.

The analysis of scientific research has allowed clarifying the main concepts used in the article, namely, "national education", "national consciousness", "Chinese folk choreography". This, in turn, has helped to highlight the need to study the dance tradition in the process of training future professionals as part of the formation of national consciousness by means of art.

Thus, the author's approach was formulated and the algorithm for studying samples of folk choreography was created, which consisted of the following stages: initial, cognitive, analytical, creative. Each of the stages has its own features, goals and objectives, specific tools that allow implementing the practical results of training in IHE – to promote the all-round development of students using the artistic and pedagogical potential of choreographic art and promote choreographic art in various aspects of artistic and educational activities.

Further research can be carried out in the direction of developing ways to form intercultural competence of future dance teachers on the basis of studying the dances of different countries and the implementation of their value orientations in modern choreographic art.

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