

PERFORMANCE PROJECTS OF ARTS STUDENTS AS A FACTOR IN SHAPING NATIONAL CONSCIOUSNESS

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SUMMARY. The study of the mechanisms underlying the development of national consciousness is of great importance for cultural promotion, as it fosters personal identification with the nation and its traditions. This study aimed to assess the benefits of artistic and choreographic projects for the development of national consciousness among students pursuing higher education in the arts. The study utilised correlation analysis, the Student's t-test, a Likert scale, and expert assessment of students' perceptions of vocal and choreographic projects. The authors identified factors that influence the formation of national consciousness in vocal projects (repertoire, intonation, arrangement, symbolic elements, interpretation). In choreographic projects, these factors include movement, rhythm, imagery, symbolism and synchronisation. It was found that the trends in the perception of elements of national consciousness

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in vocal projects include the melodic basis of the composition, an emphasis on ornamentation, and the choice of performance interpretation. For the choreographic projects, these indicators are the emotionality of the staging, selected movements, and the stage image. The students' performances of the traditional composition "Oi u luzi chervona kalyna" (4.3 points) and the contemporary piece "Shum" (4.2 points) demonstrated the advantages of the folk compositions in conveying elements of national consciousness. In choreographic projects, the highest level was demonstrated in the creation of the modern jazz dance improvisation with ethnic elements "Rodynni oberih" (4.5 points), due to the high level of choreographic plasticity. Understanding the criteria for expressing national consciousness in artistic projects contributes to the popularisation of art and intercultural development.

Keywords: artistic environment; project-based activities; musical arts; choreographic arts; performance; national consciousness; national identity

1. Introduction

The development of national consciousness depends on understanding its value and identity through conscious perception. A focus on performance projects allows for the perception of the national-cultural aspect, which influences the formation of responsibility, cultural development and self-awareness.⁷ The implementation of artistic projects influences the understanding of cultural values and activates creative identity, which determines the relevance of the research.

Artistic projects embody educational and artistic practices that foster the expression of creative ideas. Artistic projects are realised through the development of professional, creative and communicative competences, built upon theoretical knowledge.⁸ Performing arts projects may encompass musical, theatrical, choreographic and visual arts disciplines. Students' artistic activity is reflected in the refinement of technical skills and artistic practices, creative development, the formation of national and cultural consciousness, and the analysis thereof.⁹

⁷ Giese, Julia, Keightley, Emily. "Dancing through Time: A Methodological Exploration of Embodied Memories." In *Memory Studies*, 17(2), 2024, pp. 444-457.
<https://doi.org/10.1177/1750698022112661>

⁸ Polishchuk, Liudmyla, Pylypiv, Viktoriia, Korolenko, Ievgeniia, Kunderevych, Olena, Kuzmenko, Taras, Hotsalyuk, Alla. "The State of Ukrainian Arts and Culture: Current Difficulties." In *International Journal on Culture, History, and Religion*, 7, 2025, pp. 1-18.
<https://doi.org/10.63931/ijchr.v7iSI1.106>

⁹ Radomska, Violetta, Ponkalo, Solomiia, Makar, Mariia. "Design of a Ukrainian Patriotic Stamp to Identify the State in the Context of Globalisation." In *Art and Design*, 2(8), 2025, pp. 54-64. <https://doi.org/10.30857/2617-0272.2025.2.5>

The realisation of students' creative ideas also plays a socio-cultural role, primarily through the study of the cultural and historical aspects of artistic project creation.¹⁰ The development of national consciousness occurs through an appreciation of the cultural value of projects.¹¹ It influences the formation of critical thinking and individual ethical priorities. When creating artistic projects, the use of national motifs helps to disseminate cultural heritage whilst preserving its distinctiveness. Therefore, national consciousness reflects a coherent system of ideas and views that influence personal self-identification and the upholding of national values.¹²

The current aim of arts education is to develop future professionals who possess well-developed axiological and value-based skills. Art helps students to model historical experience, which influences the development of cognitive and emotional aspects. This fosters reflective thinking, which influences the reinterpretation of cultural elements for a conscious perception of cultural narratives.¹³ Undertaking art projects on national themes contributes to the structuring of meaning, an understanding of symbolic elements, and the need for their preservation within the cultural landscape.

However, the education system is geared towards meeting contemporary standards, which does not foster an understanding of national characteristics. The focus on international standards leads to the standardisation of educational provision and greater flexibility for integration into the global educational landscape.¹⁴ This affects the formal perception of national elements and their value. The development of national consciousness

¹⁰ Guo, Andi, Zhang, Xiao, Hagins, Marshall, Liederbach, Marijeanne, Hodges, Paul. W. "Professional Dancers' Beliefs and Conceptualisations of Their Posture and Movement: A Qualitative Research Study." In *PLoS One*, 21(2), 2026, e0339568. <https://doi.org/10.1371/journal.pone.0339568>

¹¹ Maidugu, Umar A., Isah, Adamu T. "Islamic Education and its Value: A Vital Means for the Formation National Character." In *Bulletin of Islamic Research*, 2(4), 2024, pp. 725-744. <https://yayasanpendidikantafsirhadis.com/index.php/bir/article/view/165>

¹² Kalpokas, Ignas. "Work of Art in the Age of Its AI Reproduction." In *Philosophy & Social Criticism*, 51(8), 2025, pp. 1268-1286. <https://doi.org/10.1177/01914537231184490>

¹³ Grájeda, Alberto, Córdova, Pamela, Córdova, Juan P., Laguna-Tapia, Andres, Burgos, Johnny, Rodríguez, Luis, Arandia, Martin, Sanjinés, Alberto. "Embracing Artificial Intelligence in the Arts Classroom: Understanding Student Perceptions and Emotional Reactions to AI Tools." In *Cogent Education*, 11(1), 2024, 2378271. <https://doi.org/10.1080/2331186X.2024.2378271>; Samaniego, Mariela, Usca, Nancy, Salguero, Jose, Quevedo, William. "Creative Thinking in Art and Design Education: A Systematic Review." In *Education Sciences*, 14(2), 2024, 192. <https://doi.org/10.3390/educsci14020192>

¹⁴ Siliutina, Iryna, Tytar, Olena, Barbash, Marina, Petrenko, Nataliia, Yepyk, Larysa. "Cultural Preservation and Digital Heritage: Challenges and Opportunities." *Amazonia Investiga*, 13(75), 2024, pp. 262-273. <https://doi.org/10.34069/AI/2024.75.03.22>

must take place through an in-depth study of cultural and historical processes, which cannot be confined to the educational framework.¹⁵

A theoretical review of academic research has revealed that studies of scientific consciousness have predominantly focused on philosophical and pedagogical research, yet remain underexplored within the context of arts education. The studies conducted have focused more on analysing the general characteristics of arts education, which does not place sufficient emphasis on national identity or on the potential to disseminate national traditions through this aspect. Among the gaps, one can also highlight the lack of interdisciplinary research that combines vocal and choreographic projects to examine the formation of national identity in a single study. Taking into account a systematic understanding of cultural and historical characteristics when creating artistic projects will help broaden our understanding of national identity.

The novelty of this study lies in identifying the criteria that influence the expression of national identity through the artistic sphere (vocal ensemble projects). This will help unlock students' potential in disseminating national traditions across the cultural landscape.

Research hypothesis: an understanding of the criteria for the formation of national consciousness in vocal and choreographic projects influences students' conscious desire to promote national art, whilst maintaining respect for the cultural and historical traditions of the people.

This study aims to assess the benefits of artistic and choreographic projects for the development of national identity among students pursuing higher education in the arts.

The tasks set were as follows:

- to define the concept of national consciousness among students of higher arts education in vocal projects;
- to evaluate performance practices in choreography as a means of expressing national memory;
- to conduct a comparative analysis of elements of national identity in vocal and dance projects;
- to determine the role of students' self-expression in the development of national identity, taking into account how the musical compositions "Oy u luzi chervona kalyna" and "Shum" are performed. Also, to analyse dance projects, in particular "Kozachok" and the contemporary modern jazz dance with ethnic elements "Rodynniy oberih".

¹⁵ Korostelina, Karina V., Zakharchenko, Artem, Rohalov, Olexii, Molotsiian, Valeriia, Fursenko, Maryna, Zakharchenko, Olena, Bakhtiarova, Ksenia. "Dynamics of National Identity Narratives in Ukraine." In *National Identities*, 28(1), 2026, pp. 1-25. <https://doi.org/10.1080/14608944.2025.2473699>

2. The Concept of National Consciousness in Vocal Projects

National consciousness can be expressed in the musical sphere through the interpretation of melodies, lyrics and the aesthetic elements of vocal performance. The repertoire, which incorporates folk elements, plays a significant role in the conceptual representation of aspects of national consciousness. The nature of the performance allows the intended image of a musical work to be conveyed through dynamics, musical accents and performance pacing. An example of reflecting ethnic consciousness in music is the Ukrainian opera, which emphasises cultural and historical semantic nuances.¹⁶

The performance of opera music involves the expression of ethnic emotions, historical memories and cultural identity through arrangement and the reinterpretation of musical singing. National traditions are manifested through the use of authentic music combined with contemporary compositional strategies.¹⁷ The authors agree with this view; however, the criteria for operatic performance that facilitate the reflection of national elements remain insufficiently studied. In contrast to the previous study, Astalosh shows that musical nationalism is manifested through compositional creativity, drawing on elements of self-expression and a patriotic mindset.¹⁸ The performer should creatively reinterpret the text to account for each country's distinctive characteristics, mindset, and traditions.

The quality of a vocal performance depends on the depth of understanding of national issues and on the consideration of the piece's philosophical and emotional elements.¹⁹ Intercultural musical interaction is geared towards a meaningful understanding of cultural identity and the exploration of music's social significance. The formation of national identity occurs through a philosophical perception of music that takes into account its emotional and ethical components in reflective performance.²⁰ However,

¹⁶ Shchitova, Svetlana, Martynyuk, Valentyna B. "Modern Ukrainian Opera: Varieties of Genres." In *Studia Universitatis Babeş-Bolyai. Musica*, 68(1), 2023, pp. 57-67. <https://www.cceeol.com/search/article-detail?id=1147799>

¹⁷ idem

¹⁸ Astalosh, Gabriella. "The Concept of Musical Nationalism in Compositional Creativity: A Theoretical Aspect." In *Culture and Arts in the Modern World*, 24, 2023, pp. 79-89. <https://doi.org/10.31866/2410-1915.24.2023.287663>

¹⁹ Astalosh, Gabriella. "The Concept of Musical Nationalism in Compositional Creativity: A Theoretical Aspect." In *Culture and Arts in the Modern World*, 24, 2023, pp. 79-89. <https://doi.org/10.31866/2410-1915.24.2023.287663>

²⁰ Fraser, T. "Cultivation of Global Consciousness through Intercultural Music Engagement." In *Asian Journal of Social Psychology*, 28(3), 2025, e70022. <https://doi.org/10.1111/ajsp.70022>

Fraser's study does not specify how to foster a philosophical appreciation of music, nor does it identify the factors that influence its development.²¹ Muminov investigated the reflection of national consciousness in classical music as a complex combination of melodic modes, poetic cycles, and instrumental and vocal components.²² The ethnographic orientation of music contributes to a harmonious and profound performance, reflecting an aesthetic and national worldview.²³ However, the study did not examine the specific ways in which students express national consciousness through established performance methods.

Based on an analysis of the relevant literature, factors influencing the development of national consciousness in vocal projects were identified. The significance of these criteria was assessed using the correlation method (Formula 1):

$$K_i = \frac{r_i}{\sum_j^n r_i}, \quad (1)$$

r_i – a correlation coefficient that indicates the relationship between a specific indicator and the composite score.

The use of the correlation method enabled the determination of each indicator's contribution to the overall assessment (Table 1).

Table 1

Indicators of national consciousness	r_i	$\sum_j^n r_i$	K_i
Repertoire choices	0,95	4,52	0,21
Intonational patterns	0,88	4,52	0,19
Musical arrangements	0,85	4,52	0,18
Symbolic elements	0,91	4,52	0,20
Interpretative choices	0,93	4,52	0,21

Indicators of the development of musical identity within vocal projects

Source: developed by the authors

²¹ Ibid

²² Muminov, Muxsim. "Transmission of Shashmaqom Repertoire in Contemporary Master-Student Relationships." In *European Review of Contemporary Arts and Humanities*, 1(5), 2025, pp. 60-64. <https://claritaslumen.org/index.php/ercah/article/view/36>

²³ Ibid

Repertoire and interpretative choices have virtually the same influence on the development of national consciousness. Generally speaking, musical compositions reflect the specific characteristics of their composition, spiritual and historical values, and the social influence of the people, which are manifested in their melodiousness, tonal structure, and the timbre of the performance. Traditional, national and classical compositions most often reflect the cultural significance of a particular period, which influences the development of professional self-identification.

The quality of a performance of a particular composition depends on how it is interpreted; therefore, these factors are interrelated. Since the style of performance influences the portrayal of the composition's content and its meaning, it also affects the deeper perception of national elements. The chosen tempo and phrasing can either emphasise the national significance of a musical work or diminish it. This process influences the articulation of the rhythmic beat, the fluidity of the performance, the depth of the singing, and the drama, all of which are linked to national ideas. Through interpretation, it is possible to emphasise certain national themes by employing melodic phrases, characteristic modal structures and elements of phrasing.

Interpretative choices highlight national nuances through the rhythm of performance and emotional expression. For example, performing Mykola Lysenko's compositions with an academic approach diminishes the piece's national significance; paying attention to intonation, on the other hand, serves to express national ideology. Choosing interpretative approaches enables a deeper understanding of the composition, taking into account the search for ways to convey musical intonation, cultural significance and symbolism. However, understanding how national consciousness is expressed in Mykola Lysenko's compositions requires identifying the modes of intonation and the key characteristics that influence their comprehension.

The presence of symbolic elements influences the development of national consciousness not only through auditory reproduction but also through the cultural models they represent. Symbolism can manifest itself through intonational patterns, timbral allusions, and specific musical genres, reflecting historical significance and national character. Symbolism is also evident in quotations, which contribute to national identification on a subconscious level. Figurative symbolism in music manifests through intonation and the combination of verbal and nonverbal expression, contributing to the contemporary perception of national forms.

Intonation patterns influence the way music is perceived, as well as its emotional and cultural orientation. In shaping national consciousness, intonation patterns can influence duration, the rendering of undulating phrases, and the symbiosis of drama and lyricism. Intonation patterns

contribute to the development of national consciousness, as they reflect the emotional and mental characteristics of each country. This is manifested through melodic turns, rhythm and modal structures, which shape the emotional and evocative perception of a particular composition. Intonation conveys musical moods that can be identified with national culture (heroism, drama, lyricism, etc.). The emphasis on intonational patterns allows the performer to perceive the stylistic characteristics of songs and link them to cultural features.

When performing, one may utilise modal-harmonic structures, interval patterns, melodic elements, recitatives and so on. For example, in the compositions of Borys Lyatoshynsky, intonation is conveyed through the transformation of folk elements. Intonation helps to form an emotional connection with a particular culture. However, for students to express elements of national consciousness, it is necessary to analyse folk elements and how they are transformed, to create a new sound and promote national culture.

The process of arranging music also influences the development of musical identity, as it allows melodies of various styles to be adapted to reflect national traditions. The arrangement highlights the music's distinctive timbre and authentic qualities. Musical and instrumental combinations influence the development of critical thinking and the ability to perceive the national content of music. These criteria influence the reflection of cultural colour in music, taking into account the nature of artistic forms, dramaturgy and authenticity, and are reflected in national identity.

3. Performance Practices in Choreography for Manifesting National Memory

Choreography reflects not only the art of movement but also embodies cultural and national elements. The expression of national identity in choreographic projects is also achieved through a thoughtful combination of rhythmic and symbolic elements that convey inherent dramatic imagery. Chandnasaro's study notes that the reflection of cultural traditions in contemporary dance projects is possible through their in-depth analysis.²⁴ Emphasis must be placed on artistic ingenuity and the synergy of choreographic elements to ensure dynamic changes. However, attention must be paid to indicators of national identity that should be taken into account in the analysis.

²⁴ Chandnasaro, Dharakorn. "Revolutionizing Dance: Advanced Choreographic Trends of the 21st Century." In *Journal of Urban Culture Research*, 30, 2025, pp. 51-61. <https://doi.org/10.14456/jucr.2025.4>

Usdan's study noted that choreographic elements in ballet contribute to the development of national consciousness by reflecting national motifs.²⁵ Choreographic technique reflects the principles of social collectivism and national identity through its structural elements. This is particularly prevalent in Cuban ballet technique. To expand on this research, attention should be paid to the potential application of Cuban ballet technique in contemporary choreography to promote national culture. Bazela et al. examine aspects of dance improvisation.²⁶ The reflection of national elements in choreography is linked to improvisation and to the combination of ballet choreography with innovations in dance.

The transmission of a characteristic dance strategy occurs through the combination of various artistic genres (e.g., visual arts, theatre), which influences the realisation of social transformations.²⁷ However, the criteria that specifically facilitate improvisation and the preservation of national traditions remain insufficiently studied. Wang and Phanlukthao note that cultural traditions can be passed on through the performance of circle dances, which embody the depth of national culture.²⁸ The dance reflects a fusion of Tibetan and Qiang traditions, conveying the social, historical, and aesthetic functions of a distinct people and thereby broadening national consciousness.²⁹ However, the potential for applying circle dancing in contemporary choreographic interpretation remains unexplored.

Based on a synthesis of the analysed works, characteristic indicators of the influence on national consciousness were identified, which are expressed through choreographic projects. During the analysis, attention was paid to the characteristics of movement that ensure the reproduction of cultural and national meanings. The significance of the established indicators was also demonstrated using the correlation method in accordance with Formula 1 (Table 2).

²⁵ Usdan, Dora. *Choreographing National Identity: The Role of Movement and Biopower in Countries of Real Socialism* (Doctoral dissertation). University of Michigan, 2024. <https://backend.production.deepblue-documents.lib.umich.edu/server/api/core/bitstreams/9bb75759-dc9f-43e7-b3ec-7bc1f6a0efb2/content>

²⁶ Bazela, Dmytro, Pavliuk, Tetiana, Babych, Olha, Batiieva, Nataliya, Kyzim, Petro. "Contemporary Global Trends in the Development of Choreographic Art at the Beginning of the 21st Century." In *SPORT TK-Revista EuroAmericana de Ciencias del Deporte*, 11, 2022, 60. <https://digitum.um.es/server/api/core/bitstreams/bd8b4cc5-d32b-4caf-a39f-080d0470b1f5/content>

²⁷ Ibid

²⁸ Wang, Mingquan, Phanlukthao, Peera. "Developing Cultural Identity and Practice in the Context of Teaching Chinese Indigenous Dance." In *International Online Journal of Education & Teaching*, 11(1), 2024, pp. 1-9. <https://iojet.org/index.php/IOJET/article/view/2046>

²⁹ Ibid

Table 2

Indicator of national consciousness	r_i	$\sum_j^n r_i$	K_i
Kinetic criterion	0,96	4,61	0,21
Rhythmic criterion	0,93	4,61	0,20
Figurative criterion	0,95	4,61	0,21
Symbolic criterion	0,87	4,61	0,19
Synchronous criterion	0,90	4,61	0,20

**Key indicators of the impact on national consciousness
within the context of choreographic projects**

Source: developed by the authors

The kinetic criterion is the most significant indicator of the formation of national consciousness. This is linked to the selection of characteristic movements, turns, jumps and body language that make up the dance vocabulary. An individual approach to selecting movements influences the expression of national ideas and the possibility of combining contemporary and authentic elements in dance. The influence of the figurative criterion on the formation of national identity is possible through dancers' ability to portray pre-determined narratives through dance. The process involves recreating stage characters through dance, reflecting historical figures. The rhythmic aspect is also linked to the dancers' individual skills, which influence the synchronisation of their movements. The coordination of dance movements with the music helps to emphasise national themes for the audience's appreciation.

The synchronous criterion is of great importance for the spatial representation of dance movements. Group choreography influences the ability to create choreographic patterns that reflect symbolic elements of national consciousness. The symbolic criterion takes into account the combination of movements, costumes and chosen colours, which is linked to the formation of associations and the use of national symbolism. These indicators influence the depth of choreographic projects, ensuring a meaningful perception of elements of national identity.

4. A Comparative Analysis of Elements of National Consciousness in Vocal and Choreographic Artistic Projects

The distinctive features identified that influence the development of national consciousness in vocal and choreographic projects reflect the individual characteristics of different cultures. In vocal projects, these include repertoire and interpretative choices, symbolic elements, intonation patterns and musical arrangements; in choreographic projects, they include movement, imagery, rhythm, synchronisation and symbolic criteria. The perception of national identity is shaped by historical and cultural heritage, the representation of symbols, and ideological concepts. A comparative analysis of various types of artistic projects was carried out by identifying generalised criteria. This analysis enabled a more detailed examination of the cognitive significance of music and dance in the reproduction of identity within the national and cultural sphere. The identified elements reflect strategies for fostering national consciousness in artistic projects. The findings were obtained through an analysis of 300 vocal and choreographic projects, which helped objectively identify common and distinctive features.

When selecting compositions, 65% were traditional vocal and dance projects, and 35% were improvised contemporary works incorporating traditional elements. The analysis took into account the characteristics of intonation, the modal structures used, and the methods of performance interpretation. The selection of compositions was based on diversity, thereby avoiding an emphasis on any single performance style, whilst seeking out compositions characterised by a high level of cultural expression associated with specific national traditions. Content analysis helped identify the components of the formation of national consciousness among students through vocal and choreographic projects, accounting for the expression of national consciousness, specific images, and stylistic elements that reflect history and culture. This is significant for the reflection of national consciousness in projects that combine vocal and choreographic elements (Table 3).

Table 3

Areas of comparison	Vocal projects	Choreographic projects
Elements of identity	Musical text, intonation	Movement elements, plasticity
Modes of transmission	Verbal	Non-verbal
Forms of expression	Arrangements, artistic approach	Stage adaptation, original approach
Emotional expression	Sound, word	Choreographic image, physical expression
Trends in the perception of elements of national consciousness	The melodic basis of the composition The choice of performance interpretation An emphasis on ornamentation	The emotional impact of the choreographic production Bringing national heritage to life through movement Visual perception through the stage image

**Detailed components of the perception of national ideas
through vocal and choreographic projects**

Source: developed by the authors

The common features reflected in vocal and choreographic projects help to highlight cultural heritage, whilst allowing for its adaptation in contemporary projects. Taking into account elements of identity, modes of transmission, forms of manifestation and emotional expression influences the development of national consciousness, which is manifested through creative elements.

The chosen strategies enable the historical aspects of musical imagery to be brought to the fore, manifesting in music through intonation and performance techniques; in choreography, through movement vocabulary and plasticity. The greatest differences lie in how artistic information is perceived, which influences the ability to convey imagery in musical works through performance techniques that emphasise specific intonations. Dance imagery is created through visualisation as a result of the development of bodily memory.

Trends in the perception of elements of national consciousness in vocal and choreographic projects have different effects. National identity in music is shaped by cognitive perception and the meanings embedded in musical works. In dance, national elements are perceived through emotions and the costumes used in choreographic productions. The cognitive perception of national elements in a musical work occurs through an understanding of

the ideas embedded in folk compositions or through the stylisation of national motifs in contemporary musical works. This allows one to perceive historical experience through the symbolism and language of a particular culture. The emotional conveyance of national ideas in dance is expressed through physical expression, which is perceived more meaningfully through group interaction and additional visualisation via costumes. In contemporary vocal projects, the recreation of national ideas is possible through ethno-rock and fusion; in dance, through modern dance and stage forms of national dances, which provide a distinct artistic expression for visual and auditory perception.

5. The Role of Students' Self-Expression in the Development of National Identity (Using Specific Works as Examples)

Students can develop an understanding of the strategies involved in formulating a national strategy through thoughtful engagement with the subject, enabling them to create individual projects. The expression of national ideas through students' self-expression is linked to their established worldview, emotional experience and reinterpretation of existing works. Self-expression influences perceptions of national identity through reflection on project-based activities. The performance of music and dance on stage depends not only on technical skill but also on innate temperament and on how cultural values are conveyed. The quality of self-expression in artistic projects influences the level of their interpretation through the perception of cultural stance. The reproduction of nationally oriented art is made possible through self-expression, which ensures the preservation of cultural values, traditions, the people's spirituality, and linguistic elements.

The study by Nalyvaiko and Nalyvaiko notes that cultural awareness in artistic projects arises through self-expression.³⁰ Students' individual approach influences their ability to express their own thoughts and ideas, which in turn influences creativity and a deeper understanding of artistic and national aspects.³¹ Popandopulo et al. note that students' self-expression in art projects influences the development of aesthetic sensibility and ensures the transmission of spiritual and moral values.³² Creative thinking influences an unconventional approach to interpreting vocal and choreographic

³⁰ Nalyvaiko, Nataliia, Nalyvaiko, Oleksii. "Development of Students Cultural Awareness and Self-Expression in Chinese Institutions of Higher Education." In *Scientific Notes of the Pedagogical Department*, 52, 2023, pp. 96-101. <https://doi.org/10.26565/2074-8167-2023-52-11>

³¹ Ibid

³² Popandopulo, Mikhail, Aubakirova, Saltanat, Iskakova, Zauresh, Zhumasheva, Laura, Kozhamzharova, Maira. "Artistic Culture as a Foundation for the Spiritual and Cognitive Development of Students." In *Acta Psychologica*, 257, 2025, 105098. <https://doi.org/10.1016/j.actpsy.2025.105098>

projects, which in turn contributes to the harmonious integration of traditional and contemporary artistic strategies.³³ The studies reflect the importance of students' self-expression.

Still, there is a lack of emphasis on the variety of artistic projects and specific indicators of how national traditions are expressed. The expression of individuality in artistic projects facilitates the articulation of one's own feelings, views and emotions whilst fostering an understanding of the underlying artistic concepts. Through students' individuality, an understanding of national priorities is formed, taking into account the values of a particular society.³⁴ However, it is also necessary to determine whether the education system influences the development of students' national identity. Raza's study notes that the use of an interdisciplinary approach in the creation of artistic projects influences cognitive, emotional and social development.³⁵ A critical analysis of musical compositions facilitates exploration of national contexts and offers opportunities to reflect on them creatively.³⁶ However, the lack of examples of specific artistic projects makes it impossible to determine how students realise means of self-expression and manifest national identity.

The students were asked to carry out two artistic projects each, which involved performing traditional songs (and dances) as well as contemporary pieces arranged in a traditional style to reflect national traditions. The involvement of 50 students studying arts subjects (25 students – vocal performance, 25 students – choreography) made it possible to assess the level of national consciousness among the students. The evaluation criteria were pre-defined aspects for comparing vocal and choreographic projects (elements of identity, modes of expression, forms of manifestation, emotional expression).

The quality of the representation of national identity for each criterion was assessed using a Likert scale, which involved assigning scores ranging from the lowest (1 point) to the highest (5 points). The vocal projects were realised through the performance of the folk song "Oi u luzi chervona kalyna" and the contemporary song "Shum" (by the band Go_A) (Figure 1). Choreographic projects – the folk dance "Kozachok" and the modern jazz

³³ Ibid

³⁴ Samiya, Rahem. "Education through the Cultural Dimension: Integration of Knowledge with Traditions and Arts." In *Studies in Education Sciences*, 6(3), 2025, pp. e18432-e18432. <https://doi.org/10.54019/sesv6n3-009>

³⁵ Raza, Ali. "Art and Education: Fostering Creativity and Critical Thinking in Humanity." In *Journal of Religion and Society*, 1(1), 2023, pp. 13-25. <https://www.islamicreligious.com/index.php/Journal/article/view/19>

³⁶ Ibid

dance with ethnic elements “Rodynni oberih” (Figure 2). The projects were assessed by 10 lecturers, allowing an evaluation of students’ perceptions of national consciousness and its reflection in the vocal and choreographic projects. The results were compared using Student’s t-test (Table 4).³⁷

Table 4

Areas of comparison	Vocal projects			Choreography projects		
	«Oi u luzi chervona kalyna»	«Shum»	*Student’s t-test (critical value $t = 3.182$)	«Kozachok»	Contemporary modern jazz dance with ethnic elements «Rodynni oberih»	*Student’s t-test (critical value $t = 3.182$)
Elements of identity	4,5	4,4	0,05	4,3	4,7	0,06
Modes of transmission	4,3	4,1	0,07	4,3	4,2	0,03
Forms of expression	4,1	4,2	0,05	4,2	4,7	0,07
Emotional expression	4,4	3,9	0,09	4,1	4,5	0,05
Average value	4,3	4,2	0,07	4,2	4,5	0,05

The quality of conveying elements of national consciousness in musical works and dances

The exceeding of the critical value of the Student’s criterion ($t = 3.182$) indicates the absence of statistical significance between the methods of national expression in vocal and choreographic projects.

Source: developed by the authors

The expression of national identity at a higher level in the vocal projects was achieved through the performance of the traditional composition “Oy u luzi chervona kalyna” (4.5 points). During the performance, symbolic elements were preserved, which helped to convey the ideas of freedom and national revival. The high standard achieved was aided by the emotional intensity of the performance, which ensured the creation of dynamic nuances

³⁷ Chan, Suk H. G., Lee, Wing H. H., Tang, Binglin M., Chen, Ziyi. “Legacy of Culture Heritage Building Revitalization: Place Attachment and Culture Identity.” In *Frontiers in Psychology*, 14, 2024, 1314223. <https://doi.org/10.3389/fpsyg.2023.1314223>

and the regulation of tempo. Ukrainian vocabulary was also retained, contributing to a holistic perception of the musical imagery. The performance of the composition “Shum” was characterised by a high degree of improvisation, achieved through changes in rhythm and the inclusion of distinctive exclamations. During the vocal performance of a contemporary composition incorporating traditional elements, less emphasis was placed on emotional expression, which affected the depth of the improvisation.

Figure 1



PERFORMANCE PROJECTS OF ARTS STUDENTS AS A FACTOR IN SHAPING NATIONAL
CONSCIOUSNESS



Musical notation for the following compositions: a) the song “Oy u luzi chervona kalyna”; b) the composition “Shum”.

Source: Musescore³⁸

National identity was most clearly expressed in the choreographic projects through the performance of the modern jazz dance “Rodynniy oberih”, which incorporated ethnic elements (4.5 points). The results obtained were linked to adherence to expressive choreography, which helped convey themes of family, generational historical memory, and folk traditions. Contemporary dance elements were incorporated through fluid movements, emotional expression, and undulating motions. During the dance, working with levels was incorporated to achieve greater expressiveness. National elements were incorporated through elements from the “Rodynniy oberih” dance, evident in the hand positions and turns. This highlighted the dance’s contrast, the depth of the performance, and its ability to capture the audience’s attention.

Attention was paid to modern transitions and tempo control. During the performance of the “Kozachok” dance, boldness was evident, but there was also a lack of emotional expression. The students were able to incorporate quick movements and jumps, but the dance lacked lightness.

³⁸ Musescore. 2026. <https://musescore.com/>

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In traditional dance, national elements were expressed more through costumes than through dance movements and the accompanying music. A comparison of traditional and improvisational methods for implementing vocal ($t=0.07$) and choreographic ($t=0.05$) projects to express elements of national identity revealed no significant difference. This is because the calculated values did not exceed the critical value $t = 3.182$.

Figure 2



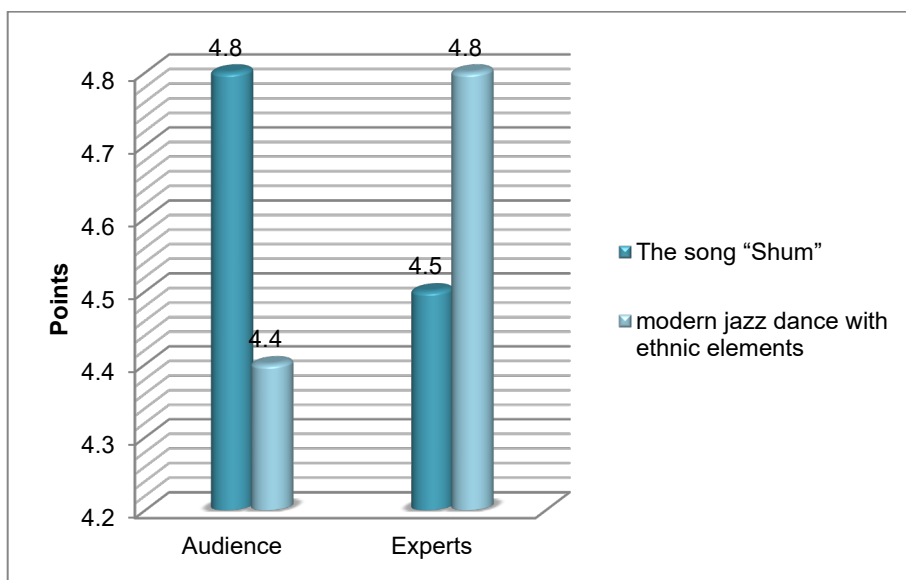
Choreographic movements: a) the “Kozachok” dance; b) the contemporary modern jazz dance with ethnic elements “Rodynniy oberih”

Source: Vseosvita³⁹

³⁹ Vseosvita. 2026. <https://vseosvita.ua/>

The assessment of the audience's and the expert panel's perceptions of individual vocal and choreographic methods of national self-expression is shown in Figure 3. The expert panel consisted of 10 teachers, whilst the audience comprised 120 students from other disciplines. The assessment was carried out whilst listening to recordings of the respondents' performances, which allowed the use of Google Forms to award scores from 1 to 5 for the artistic projects performed. Individual forms of national self-expression were realised through the performance of the song "Shum" (vocals) and a modern jazz dance with ethnic elements entitled "Rodynni oberih".

Figure 3



Assessment of the audience's and expert panel's perceptions of individual vocal and choreographic forms of national self-expression.

Source: developed by the authors

Experts and the audience rated the expression of national identity through individual artistic projects quite highly. The perception of national identity was conveyed through rhythmic patterns and selected movement patterns. The choice of associative elements helped to reflect cultural identity. Emotionality served to intensify additional experiences, which helped to focus attention on national themes.

6. Discussion and Conclusions

The study by Zhang and Su notes that music contributes to cultural and historical development through its analysis.⁴⁰ The combination of traditional and popular music enriches the cultural context, promotes musical diversity and fosters national identity.⁴¹ Artificial intelligence technologies can be utilised in music education to promote the popularity of traditional music. This provides an opportunity to enhance national musical literacy.⁴² The spread of Cantonese opera facilitates the development of cultural identity among young people. National themes are conveyed through singing, acrobatic elements and costumes.

The singing is characterised by the use of the Cantonese dialect and a combination of natural timbre with falsetto, which influences the emotional resonance.⁴³ The studies examined the general influence of music on the development of national consciousness. Our work focuses on a more detailed exploration of the concept of national consciousness in vocal projects. It was thus established that the development of national consciousness in music is influenced by the repertoire ($K_i=0.21$), interpretative features ($K_i=0.21$), symbolic elements ($K_i=0.20$), intonation patterns ($K_i=0.19$), and methods of musical arrangement ($K_i=0.21$). These indicators help enhance the cultural and historical significance of music, ensuring its association with specific countries.

Nazarbaevna and Saliyevna highlighted that amateur choreography influences dancers' self-expression and the development of psychological, pedagogical and creative skills.⁴⁴ The combined development of these skills shapes perceptions of factors related to national identity, enabling the reproduction of corresponding choreographic movements. Buck-Pavlick noted that the development of national consciousness and self-awareness is

⁴⁰ Zhang, Feifei, Su, Yimiao. "Crossing the Border: Cultural Identity and Historical Integration of National Music and Popular Music." *Herança - Revista de História, Patrimônio e Cultura*, 6(1), 2023, pp. 8–21. <https://doi.org/10.52152/heranca.v6i1.770>

⁴¹ Ibid

⁴² Qiushi, Mao. "Research on the Improvement Method of Music Education Level under the Background of AI Technology." In *Mobile Information Systems*, 2022(1), 2022, 7616619. <https://doi.org/10.1155/2022/7616619>

⁴³ Leung, Bo Wah. "Transmission of Cantonese opera in school music education: a survey of Hong Kong and Guangdong music teachers for policy review." In *Arts Education Policy Review*, 125(2), 2024, 108–123. <https://doi.org/10.1080/10632913.2021.1992325>

⁴⁴ Nazarbaevna, Qolqanatova A., Saliyevna, Yuldasheva Z. "Specific Features and Challenges of Teaching Amateur Choreography to Students." In *American Journal of Social Science*, 3(10), 2025, pp. 95-103. <https://advancedscienti.com/index.php/AJSS/article/view/3182>

possible through a detailed analysis of the dance production, taking into account the refinement of all movements and the selection of musical accompaniment.⁴⁵ A critical analysis of dance enables one to consciously emphasise certain aspects of dance, develop emotional skills and foster social awareness.

The study by Xiao and Zhang examines dance as a tool for conveying the philosophical and aesthetic values of different cultures.⁴⁶ Dance movements reflect a three-dimensional structure that mirrors the process of movement planning and the transition into kinetic and spatial dimensions. Such movements enable the perception of cultural traditions. For example, in Eastern dance, upper-body movements influence the expression of earthly orientation. In Western dance, upper-body movements facilitate the search for meaning. The specific ways in which choreographic movements influence the formation of national identity have been studied more extensively than the influence of music in existing research. However, the connection to national identity arises through students' self-expression, rather than through an analysis of the individual indicators that underpin choreographic projects. Our study found that the manifestation of national consciousness in choreographic projects is possible through the consideration of the movement criterion ($K_i=0.21$), the figurative criterion ($K_i=0.11$), rhythmic ($K_i=0.20$), synchronous ($K_i=0.20$) and symbolic ($K_i=0.19$) criteria.

Our study examined in detail the elements of national consciousness in vocal and choreographic projects, contributing to the understanding of national ideas. It has been established that the elements of identity for expressing national consciousness in vocal projects are musical text and intonation; in choreographic projects, they are movement elements and plasticity. In vocal projects, the expression of national ideas is possible through forms of arrangement and the author's approach; in choreographic projects, through stage adaptation and the artist's creative approach; in emotional expression, through sound and words (vocal projects); and through choreographic imagery and physical expression (choreographic projects). The emphasis on these aspects allows national ideas to be perceived through the compositions' poetic nature, the choice of performance interpretation, and the focus on ornamentation. In choreographic projects,

⁴⁵ Buck-Pavlick, Helen. "Empowering Metacognition Through Dance Writing and Collaborative Dance Making." In *Journal of Dance Education*, 24(2), 2024, pp. 125–135. <https://doi.org/10.1080/15290824.2022.2051041>

⁴⁶ Xiao, Qirou, Zhang, Qiaoyun. "Spatial Consciousness in Chinese and Western Dance: Perspectives from Ceramic Imagery." In *Philosophies*, 11(2), 2026, 23. <https://doi.org/10.3390/philosophies11020023>

the perception of elements of national consciousness occurs through the emotionality of choreographic productions, the activation of national experience through movement, and visual perception through the stage image.

It has been found that students' self-expression positively impacts the development of national identity, as it influences the expression of new ways of conveying cultural values. The students' vocal performance of the folk song "Oi u luzi chervona kalyna" most accurately conveyed elements of national consciousness through the performance's authenticity (4.5 points), thereby conveying ideas of national revival and freedom. In the choreographic projects, national themes were most effectively conveyed in the modern jazz dance with ethnic elements "Rodynni oberih" (4.5 points), owing to the depth of the movements and the performance's dramatic quality. The perception of individual vocal and choreographic approaches to the realisation of performance projects reflected a high level of expression of national identity, which was appreciated by both the audience and the expert panel. The primary means of expression were emotional and associative elements, which contributed to the creation of distinct musical and choreographic images.

The findings confirm the study's hypothesis that students promote national traditions through artistic projects, in line with the criteria for the formation of national consciousness. The practical significance of the article lies in the need to adapt the curriculum for artistic disciplines to enable the expression of national identity through an understanding of its key indicators in vocal and choreographic projects. The value of the findings also lies in fostering national consciousness among younger generations and in their potential to promote Ukrainian culture. The results of the work can be utilised in the teaching process, thereby improving educational programmes and encouraging students to promote national traditions by developing national consciousness. The research findings can be used by students when preparing for competitions and concert performances that emphasise the promotion of national culture.

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