

створення умов для формування інтересів – приділення уваги основам моральної позиції та цінності – виховання базових якостей особистості.

Проблема організації виховного процесу у вищому навчальному закладі є однією з найактуальніших у педагогічній теорії та практиці й спонукає освітян до пошуку нових шляхів якісного вдосконалення виховання студентської молоді.

Вищі навчальні заклади за своїм статусом зобов'язані професійно готувати не тільки дипломованих спеціалістів, а й виховувати всебічно й гармонійно розвинених громадян, підготовлених до соціальної та професійної діяльності в сучасному суспільстві, громадян, здатних примножувати його цінності. З огляду на це, акцент слід робити на формуванні у студентів насамперед духовно-моральних якостей як домінуючих для становлення майбутнього фахівця [7, с. 320].

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FOLK CHOREOGRAPHY AS FACTOR OF ADOLESCENTS AND YOUTH PATRIOTIC EDUCATION IN UKRAINE

The article analyzes the definitions of Ukrainian choreographic art and patriotic education. The influence of folk choreography on the patriotic upbringing of adolescents and youth in Ukraine is considered.

Key words: *patriotism, folk choreography, patriotic upbringing, civic consciousness, adolescents, youth.*

У статті проаналізовані визначення понять «українське хореографічне мистецтво» та «патріотичне виховання». Розглянуто вплив народної хореографії на патріотичне виховання підлітків та молоді в Україні.

Ключові слова: *патріотизм, народна хореографія, патріотичне виховання, громадянськість особистості, підлітки, молодь.*

Nowadays education of patriotism is very important topic and pedagogical issue. The future of our country depends on the extent to which patriotism is formed in children and youth. Patriotic education is recognized as a priority of Ukraine's educational policy. It is aimed at the development

of civic consciousness, which means the formation of legal, moral and political culture in a person who identifies with a particular state [3, c. 119].

G. Vashchenko, A. Makarenko, K. Ushinsky, V. Sukhomlynsky and others addressed the topic of patriotic education at different times. In recent decades, one can find a number of theses on the problems of patriotic education. In choreography, there were some only manuals published, which described the field of concern (authors: V. Verkhovynets and V. Pilat, A. Humeniuk). But out of consideration is the problem of choreographic art influence on patriotic upbringing of adolescents and young people [1, c. 655].

Therefore, the purpose of our study was to determine the impact of folk choreography, as an original cultural heritage, on the patriotic education of adolescents and youth in Ukraine. We set the following tasks: to analyze the definitions of Ukrainian choreographic art and patriotic education, to establish the influence of folk choreography on the patriotic upbringing of adolescents and youth in Ukraine.

The object of research is patriotic education of teenagers and youth. The subject of research is Ukrainian choreographic art as a factor of patriotic education.

There are different approaches to the definition of the term “patriotism”. Thus, in the Great explanatory dictionary on modern Ukrainian language this concept is defined as “love for the Motherland, devotion to it and its people, readiness to come to its defense”, and “patriot” is one who loves his homeland, devoted to his people, ready for sacrifices and feats” [2, c. 894].

Patriotic education in modern world becomes the basis of the entire system of educational work. Upbringing of a child as a conscious citizen is one of the most difficult tasks of education system, as self-identification with a certain nation, feelings of patriotism indicate the highest degree of personal development.

The key aspect of “patriotic education” concept is the conscious formation of respect and love for Ukraine, its historical past, faith in the spiritual strength and unity of the people, the ability to comprehend history, culture, art, values, morals, customs, symbols. Patriotic education is the basis of the whole educational process. It aims to form nationally conscious citizens – patriots who will be able to provide the state with a worthy place in civilized world [1, c. 655].

An outstanding Ukrainian composer, conductor and choreographer, the first theorist of Ukrainian folk dance Vasyl Verkhovynets noted: “Dance is a bright work of people, which reflects the emotional artistic life of centuries”.

Dance is a plastic portrait of people, silent poetry, a visible song that hides a part of people’s soul. The development of Ukrainian folk choreographic art is impossible without knowledge of history, life, traditions and rituals, knowledge of its songs and music material, costumes. Studying folk choreography, a person studies the history of their ancestors, their rites, customs, traditions, holidays and festivities [1, c. 655].

Previously, we conducted a study of how folk choreography affects the patriotic education of adolescents and youth in Ukraine. According to the results of the survey, 72.5% of young people engaged in folk dances are patriotic and consider themselves patriots of Ukraine. Young people who are not engaged in folk choreography (only 39.5%) are brought up in patriotic spirit [1, c. 656]. Adolescents and young people engaged in folk choreography are more patriotic. So, we were interested in how folk choreography educates a citizen-patriot.

According to the previous research, it is the young people who are engaged in folk choreography, who know and remember the history of their people, their customs, rituals, life; they seek to learn even more, seek to develop the country, to improve itself and society as a whole [1, c. 656]. This is due to the fact that while studying folk choreography, young people also study the history of their country, identify with certain people.

In the study, we interviewed girls and boys aged 10 to 20 years (50 people) who are engaged in folk choreography. We tried to find out exactly how dance influences the formation of patriotic feelings of a citizen.

After receiving the results of the survey, we found out that there are many types of folk dances that differ from each other and are characteristic of a particular region of the country in Ukraine. As

it turned out, folk choreography is influenced by various factors, such as national costume, historical events, music, rituals, festivities and even geographical location.

The original Ukrainian national clothes, music and traditions are, first of all, the history of the inhabitants of Central Ukraine, as the population of the border areas – Polissya, Lemkivshchyna, Boykivshchyna, Hutsulshchyna and Bukovyna – is significantly influenced by other cultures (Polish, Romanian or Hungarian).

It is during the study of a dance, whether it is “Hopak” or “Hutsul kolomyiky”, that young people discover new historical information. For example, depending on the stage costume, the manner of performing some movements changes. A dancer would not be able to make a foot in the air if he had skinny pants instead of wide trousers. And it is very difficult for a girl to perform jumping movements in a narrow sheet.

The stylistic appearance of a particular type of folk costume, in turn, is formed depending on the nature of work, living conditions in a particular area, as well as socio-economic and cultural ties of neighbouring peoples. The formation of stylistic features of folk dance is significantly influenced by geographical factors. In particular, the dances of steppe regions in stylistic terms are markedly different from the dances of the mountainous regions of Ukraine.

The formation of Ukrainian dance choreographic vocabulary was influenced by cultural and historical ties with neighbouring countries – Belarus, Poland, Czech Republic, Slovakia, Bulgaria, Hungary, Russia, Moldova, which led to the interaction of cultures in the formation of Ukrainian folk dance vocabulary in general.

Each dance carries the history of our people. After all, the emergence of one or another type of choreography is associated with the battles of the Cossacks, the life of the Lemkos, rituals in the Carpathians, and so on.

Despite all social transformations, true cultural values remain inalienable, and in this sense they are eternal. It is the test of time and reveals the true values. Each new generation assimilates them, perceives and comprehends in their own way, includes them in a living, functioning culture and at the same time creates new cultural values. Patriotic education is a social activity that shapes a person’s attitude to himself, to the Ukrainian people, to the motherland. This attitude is manifested in the relevant feelings, beliefs and ideas.

Patriotic education should be the basis of all educational work. We must be able to bring up a person who will have a sense of pride for his country, honestly perform public duties, and be aware of the social needs of the motherland and the Ukrainian people.

The development of Ukrainian folk choreographic art is impossible without knowledge of history, life, traditions and rituals, knowledge of its song and music material, costumes.

Studying folk choreography, a person also studies the history of his people, its rites, customs, traditions, holidays and festivities. He immediately identifies himself nationally, realizes his place and role in country’s life, forms respect for the existence of the people. During folk choreography classes, the readiness to defend the interests of one’s country and respect for the people who live and work here are tested. Folk choreography for a dancer is the very perception, awareness of himself as a citizen and patriot of Ukraine.

Therefore, we can draw a conclusion. It is during the study of folk choreography and its presentation to the audience, a person forms the principles of patriotic education. Folk dance is a vivid example of patriotic education. It is not only art, but also a whole science. Folk choreography has not only a significant direct impact on the patriotic upbringing of young people in Ukraine, but is also the subject of its presentation.

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ITINERARUL EDUCAȚIONAL INDIVIDUAL AL PERSONALULUI DE SPECIALITATE DIN BIBLIOTECI ÎN FORMAREA PROFESIONALĂ CONTINUĂ

Articolul reflectă abordările teoretice ale creării și implementării Itinerarului Educațional Individual (IEI) al personalului de specialitate din biblioteci în procesul de formare profesională continuă. Sunt enumerate condițiile de bază și etapele de proiectare a itinerarului în corespundere cu caracteristicile și tendințele lumii contemporane.

Cuvinte-cheie: *formare profesională continuă, personal de bibliotecă, educație continuă, plan de instruire, itinerar educațional individual.*

The article reflects the theoretical approaches of the creation and implementation of the Individual Educational Itinerary (IEI) of the specialized staff in libraries in the process of continuous professional training. It lists the basic conditions and stages of designing the itinerary under the characteristics and trends of the contemporary world.

Keywords: *continuous professional training, library staff, continuing education, training plan, individual educational itinerary.*

Educația oferă răspuns la provocările sociale și reprezintă un factor al evoluției. Educația continuă este un proces de creștere a potențialului educațional de-a lungul vieții, susținut organizațional de un sistem de instituții publice și de stat în corespundere cu nevoile membrilor societății. Necesitatea educației continue se asociază nu doar cu procesul dinamic de acumulare a informație științifice și tehnice în lumea digitizată, dar și cu procesul de creștere intensivă a cunoștințelor în sfera umanitară și culturală [6]. Totodată educația continuă se conturează ca element intrinsec procesului de emancipare umană. Individul obține abilități și comportamente de a se dezvolta individual, de a se manifesta în domeniul său, de a se evidenția și exprima propria voință de instruire. Dorința de educație continuă individuală și independentă, formarea propriei personalități necesită decizie personală și conștientizare [1, p. 120].

Dezvoltarea rapidă a societății informaționale, amplificarea mobilității profesionale a provocat noi cerințe față de formarea profesională continuă a personalului de specialitate din biblioteci. Formarea continuă urmărește scopul de a satisface necesitățile de dezvoltare, (auto)organizare și (auto)realizare în viața socială și profesională a personalului [2, p. 267]. Formarea profesională continuă asigură personalului de specialitate asimilarea tehnologiilor inovatoare în câmpul muncii, pentru a îndeplini o anumită activitate și pentru a dezvolta capacitatea profesională a personalului de a satisface responsabil, liber și efectiv cerințe actuale ale societății. În acest context, remarcăm că pentru individualizarea formării profesionale a personalității în spațiul educației continue este foarte important și necesar de a crea *Itinerarul Educațional Individual (IEI)* [2, p. 268].

Elaborarea IEI presupune planificare eficientă și rațională a direcțiilor de dezvoltare profesională [3, p. 37]. *IEI al personalului de specialitate din biblioteci* poate fi definit ca plan educațional individual care descrie traseul de dezvoltare profesională; calea educațională prestabilită care urmează să fie parcursă de către formabil. În acest caz persoana acționează ca