

Socio-cultural factors in the professional training of future choreography teachers

Fatores socioculturais na formação profissional de futuros professores de coreografia

Factores socioculturales en la formación profesional de futuros profesores de coreografía

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Abstract

The article examines the theoretical and methodological foundations of the professional training of future choreography teachers from a socio-cultural perspective. It conceptualizes choreographic education as a socially embedded practice shaped by cultural dynamics, societal transformations, and evolving expectations of artistic professions. Particular attention is given to culture as a social construct influencing educational content, professional identity formation, and the development of socially relevant competencies. The study analyses contemporary approaches to understanding culture, the historical evolution of choreographic art as a form of social expression, and the socio-cultural factors determining the content and structure of professional training. Emphasis is placed on the growing importance of social responsibility, intercultural communication, and inclusivity in the preparation of future teachers, especially in the context of globalization and cultural diversity. Key trends in professional training are identified, including the shift towards competency-based education, interdisciplinary integration, and adaptability to dynamic social environments. The article

substantiates the need to integrate cultural, social, communicative, and pedagogical components in competence formation. A socio-culturally oriented training model is proposed, aimed at fostering creative self-realization, intercultural dialogue, and responsiveness to contemporary social challenges.

Keywords

Professional Training, Choreography Educators, Sociocultural Factors, Cultural Diversity, Social Responsibility, Intercultural Communication, Art Pedagogy, Professional Competence, Arts Education, Educational Transformation.

Resumo

Este artigo examina os fundamentos teóricos e metodológicos da formação profissional de futuros professores de coreografia a partir de uma perspectiva sociocultural. Conceitua a educação coreográfica como uma prática socialmente inserida, moldada por dinâmicas culturais, transformações sociais e expectativas em constante evolução em relação às profissões artísticas. Dá-se especial atenção à cultura como uma construção social que influencia o conteúdo educacional, a formação da identidade profissional e o desenvolvimento de competências socialmente relevantes. O estudo analisa abordagens contemporâneas para a compreensão da cultura, a evolução histórica da arte coreográfica como forma de expressão social e os fatores socioculturais que determinam o conteúdo e a estrutura da formação profissional. Enfatiza-se a crescente importância da responsabilidade social, da comunicação intercultural e da inclusão na preparação de futuros professores, especialmente no contexto da globalização e da diversidade cultural. São identificadas tendências-chave na formação profissional, incluindo a mudança para uma educação baseada em competências, a integração interdisciplinar e a adaptabilidade a ambientes sociais dinâmicos. O artigo fundamenta a necessidade de integrar componentes culturais, sociais, comunicativos e pedagógicos na formação de competências. Propõe-se um modelo de formação com orientação sociocultural, visando promover a autorrealização criativa, o diálogo intercultural e a capacidade de resposta aos desafios sociais contemporâneos.

Palavras-chave

Formação Profissional, Educadores de Coreografia, Fatores Socioculturais, Diversidade Cultural, Responsabilidade Social, Comunicação Intercultural, Pedagogia da Arte, Competência Profissional, Educação Artística, Transformação Educacional.

Resumen

El artículo examina los fundamentos teóricos y metodológicos de la formación profesional de futuros profesores de coreografía desde una perspectiva sociocultural. Conceptualiza la educación coreográfica como una práctica socialmente arraigada, moldeada por la dinámica cultural, las transformaciones sociales y las expectativas cambiantes de las profesiones artísticas. Se presta especial atención a la cultura como una construcción social que influye en el contenido educativo, la formación de la identidad profesional y el desarrollo de competencias socialmente relevantes. El estudio analiza los enfoques contemporáneos para comprender la cultura, la evolución histórica del arte coreográfico como forma de expresión social y los factores socioculturales que determinan el contenido y la estructura de la formación profesional. Se enfatiza la creciente importancia de la responsabilidad social, la comunicación intercultural y la inclusión en la preparación de futuros docentes, especialmente en el contexto de la globalización y la diversidad cultural. Se identifican tendencias clave en la formación profesional, incluyendo el cambio hacia una educación basada en competencias, la integración interdisciplinaria y la adaptabilidad a entornos sociales dinámicos. El artículo fundamenta la necesidad de integrar componentes culturales, sociales, comunicativos y pedagógicos en la formación de competencias. Se propone un modelo de formación con orientación

sociocultural, cuyo objetivo es fomentar la autorrealización creativa, el diálogo intercultural y la capacidad de respuesta a los desafíos sociales contemporáneos.

Palabras clave

Formación Profesional, Formadores en Coreografía, Factores Socioculturales, Diversidad Cultural, Responsabilidad Social, Comunicación Intercultural, Pedagogía Artística, Competencia Profesional, Educación Artística, Transformación Educativa.

1. Introduction

Contemporary higher education is increasingly shaped by complex social processes, including globalization, digital transformation, and cultural diversification. These dynamics significantly influence not only the structure of educational systems but also the content and objectives of professional training. In this context, higher education institutions are expected to prepare individuals not merely for professional performance, but also for active social participation, intercultural interaction, and continuous personal development. Education thus functions as a key social institution through which values, identities, and models of social behavior are constructed and transmitted.

From a socio-cultural perspective, education represents a dynamic process of interaction between individuals and cultural environments. It serves both as a mechanism for preserving cultural heritage and as a space for generating new social meanings and practices. Culture, understood as a complex system of values, norms, and symbolic forms, fundamentally shapes the content of education, determining what knowledge is transmitted and how it is interpreted within specific social contexts.

This relationship is particularly significant in the field of arts education, where professional activity is intrinsically linked to cultural production and social communication. The training of future choreography teachers requires not only the development of artistic and pedagogical competencies but also the formation of social responsibility, intercultural sensitivity, and the ability to respond to rapidly changing socio-cultural conditions. In contemporary labor markets, choreographers are expected to perform multiple roles—educators, creators, mediators of culture—which necessitates flexibility and adaptability across different professional contexts.

Despite the growing recognition of the social dimension of education, the content of professional training for choreography teachers often remains insufficiently aligned with current socio-cultural transformations. This creates a need to rethink and update educational approaches in order to ensure their relevance to modern societal challenges.

2. Theoretical Framework

The socio-cultural conditionality of professional education has been widely discussed in contemporary research. Scholars emphasize that professional training should be understood as a socially embedded process influenced by cultural contexts, institutional structures, and labor market demands (Markevych, 2020; Klochko et al., 2022; Pavelkiv et al., 2024). These studies highlight the importance of integrating social values, cultural awareness, and communicative competencies into educational processes.

The modernization of higher education has also received considerable attention. Researchers point to the need for flexibility, interdisciplinarity, and competency-based approaches as key responses to global and social transformations (Bray, 2007; Pellini & Bredenberg, 2015; Porter & Ketelhohn, 2009; Wolfe & Andrews, 2014; Alexander et al., 2019; Iasechko & Iasechko, 2024). These works underline the role of higher education in addressing societal challenges and preparing graduates for complex and dynamic professional environments.

In the field of art pedagogy, scholars stress the necessity of integrating cultural, creative, and pedagogical components in the training of future specialists (Stepanenko et al., 2021; Pavelkiv et al., 2024). Artistic education is increasingly viewed as a space for socialization, identity formation, and cultural dialogue, rather than solely as a domain of technical skill acquisition.

However, despite the substantial theoretical groundwork, the issue of developing a culturally and socially relevant framework for the professional training of choreography teachers remains insufficiently explored. Existing studies often lack a systematic approach to incorporating socio-cultural transformations into curriculum design. In particular, there is a need to better conceptualize how contemporary cultural dynamics, social expectations, and the специфіка choreographic practice should be reflected in educational content.

This gap underscores the relevance of further research aimed at rethinking the content of professional training for choreography teachers in line with current socio-cultural realities and societal needs.

2.1 Research Problem and Hypothesis

The analysis of professional training programs in Ukrainian and foreign higher education institutions offering choreography education reveals a set of structural contradictions shaped by contemporary socio-cultural transformations. These contradictions emerge: (1) between rapid changes in cultural paradigms and the persistence of traditional educational content; (2) between the socially conditioned diversification of choreographers' professional roles and the insufficient

conceptualization of training outcomes within modern educational frameworks; and (3) between the evolving social expectations of artistic professions and the limited adaptability of existing training systems.

These tensions reflect broader processes of social change, including globalization, digitalization, and the expansion of cultural diversity, which require a rethinking of professional training as a socially responsive and culturally embedded process. Accordingly, the research problem lies in identifying how the content of professional training for future choreography teachers should be transformed to reflect contemporary socio-cultural realities and support their effective participation in educational and cultural systems.

The study is based on the hypothesis that the effectiveness of professional training significantly increases when its content, structure, and educational environment are aligned with current socio-cultural challenges. Such alignment enables the development of not only professional competencies but also social responsibility, intercultural communication, and the ability to engage in cultural production and transformation.

The purpose of the article is to provide a theoretical substantiation of a socio-culturally relevant content framework for the professional training of future choreography teachers, taking into account contemporary social, educational, and cultural transformations.

3. Methodology

The methodological framework of the study is grounded in a combination of socio-cultural, systemic, and interdisciplinary approaches. The socio-cultural approach allows for the interpretation of professional training as a socially conditioned process influenced by cultural diversity, social values, and institutional contexts. The systems approach is applied to analyze professional training as a holistic structure integrating pedagogical, artistic, and social components.

A complex of methods was used, including:

theoretical analysis of literature in social sciences, pedagogy, and cultural studies;

comparative analysis of educational programs and institutional practices;

generalization and conceptual modeling of socio-culturally relevant training content;

empirical methods (survey, pedagogical observation, and experiment) to assess the social and professional development of students;

analysis of students' creative outputs as indicators of their cultural and social competencies.

The effectiveness of socio-culturally relevant training is ensured through:

individualization of education considering students' social and cultural backgrounds;

integration of intercultural dialogue, critical thinking, and social values into curricula;
diversification of professional training in response to labor market and societal demands;
strengthening mentorship and collaborative creative practices;
development of an inclusive educational environment reflecting cultural diversity;
integration of competency-based, cultural, and practice-oriented approaches;
active student participation in socially and culturally engaged projects.

4. Results and Discussions

The findings of the study confirm that professional training of future choreography teachers should be understood not only as a process of acquiring specialized competencies, but also as a socially embedded and culturally conditioned phenomenon. The content of training is shaped by continuous interaction between educators and students, reflecting broader socio-cultural dynamics, including cultural uncertainty, diversification of artistic practices, and the transformation of youth subcultures.

The analysis of professional training systems in Ukraine and internationally demonstrates that educational transformations are closely linked to societal change. Key competencies increasingly demanded in the labor market include creativity, autonomy, project-based thinking, and the ability to respond to complex social and cultural challenges. However, the study reveals several systemic limitations in existing training models. First, curricula remain predominantly oriented toward choreographic technique, while graduates are primarily employed within the educational services sector, which requires strong pedagogical and social competencies. Second, insufficient variability in training content does not reflect the multicultural and pluralistic nature of contemporary society. Third, limited attention is paid to individual creative and social self-development, which is essential for professional adaptability.

The results highlight that modern professional training is influenced by a set of socio-cultural factors, including the uncertainty of cultural development, the fragmentation of cultural space, and the weakening of stable cultural norms. At the same time, social demand for choreography education is expanding, encompassing both formal and informal sectors, and requiring stronger alignment between educational institutions and labor market actors.

From a socio-cultural perspective, choreographic education plays a significant role in identity formation, cultural transmission, and social integration. Dance is not only an artistic practice but also a form of embodied cultural expression that contributes to the development of emotional intelligence, social communication, and intercultural awareness. In this context, the integration of somatic

practices is particularly important, as they reflect the socio-cultural construction of the body and promote the internalization of cultural norms and values.

The study substantiates that the effectiveness of training increases when educational content is oriented toward the development of socio-cultural competencies, including critical thinking, intercultural dialogue, and social responsibility. The proposed model of culturally relevant training is based on principles of integration of cognitive, emotional, and creative dimensions; freedom of artistic expression; and self-realization through socially meaningful creative activity. These principles support the formation of a reflective and socially engaged professional identity.

A key innovation identified in the study is the use of a creative workshop model as a socially interactive learning environment. This model fosters collaboration, mentorship, and participation in collective cultural production, allowing students to engage in real-world artistic and educational practices. The non-linear structure of training, individualized learning trajectories, and active involvement in socio-cultural projects contribute to the development of professional mobility and adaptability.

At the institutional level, the findings emphasize the importance of creating an open and inclusive educational environment that reflects cultural diversity and supports dialogue between tradition and innovation. The integration of interdisciplinary approaches, flexible curricula, and network-based educational models is essential for responding to contemporary social challenges.

However, the study also identifies potential risks, including the imbalance between institutional requirements and individual creative approaches, as well as the uncertainty of cultural development. These challenges can be mitigated through enhanced collaboration between educators, cultural institutions, and labor market stakeholders, as well as through continuous professional development of teaching staff.

Overall, the results demonstrate that the modernization of professional training for choreography teachers requires a shift from a purely technical model toward a socio-culturally oriented paradigm, in which education functions as a space for cultural production, social interaction, and the formation of an active and responsible participant in contemporary society.

The criteria for the effectiveness of the implementation of culturally relevant content of modern professional training of choreographer teachers based on the components of the cluster of professional competencies are presented in Table 1.

Table 1

Cluster of professional competencies

Performance Criteria (Social Sciences Focus)	Criteria Description
Educational	Level of motivation for mastering educational programs with emphasis on social relevance, cultural awareness, and lifelong learning; readiness for self-development and social engagement.
Methodological	Reflective and analytical skills; ability to evaluate results within social contexts; awareness of Goal–Means–Result relations; communication, collaboration, and organizational competencies.
Socio-Cultural and Educational	Ability to set socially meaningful and culturally responsive goals; design and implement inclusive cultural and educational projects; capacity for intercultural dialogue and social interaction.
Artistic-Pedagogical (Choreographic)	Level of creative self-realization; ability to use choreography as a tool of social expression; emotional intelligence, improvisation, and skills for creating socially relevant artistic compositions.
Creative-Social Performance	Awareness of one’s creative and social potential; ability for self-organization, teamwork, and participation in socially oriented artistic initiatives; development of agency and responsibility.

The empirical results of the pedagogical experiment demonstrate a statistically consistent and multidimensional positive dynamic in the development of students’ professional competencies across all evaluated criteria—educational, methodological, cultural-educational, choreographic, and creative-performative. The comparative analysis of baseline (ascertaining stage) and final (formative stage) measurements indicates a steady increase in competence levels, with average growth rates ranging from 18% to 34%, depending on the criterion.

The most significant improvements were observed in the cultural-educational and creative-performative dimensions, where growth reached approximately 30–34%, reflecting enhanced capacity for intercultural communication, value-oriented thinking, and socially meaningful artistic expression. The methodological component demonstrated an increase of approximately 20–25%, indicating the development of reflective skills, goal-setting abilities, and awareness of the Goal–Means–Result framework. The educational (motivational) criterion showed moderate but stable growth (18–22%), confirming increased engagement with the learning process and a stronger orientation toward professional self-development.

Importantly, correlation analysis reveals a strong positive relationship ($r \approx 0.68–0.74$) between the integration of socio-cultural content into the curriculum and the level of development of students’

communicative, reflective, and creative competencies. This suggests that the inclusion of culturally relevant components is a significant predictor of holistic competence formation.

The findings provide empirical validation for the proposed conceptual, structural, and process models of training. In particular, students who actively participated in practice-oriented socio-cultural activities (creative workshops, performances, intercultural projects) demonstrated higher competence gains (by 10–15%) compared to those engaged primarily in traditional classroom-based instruction.

The process model analysis further indicates a progressive transition in students' professional identity formation. At the initial stage, approximately 70% of students demonstrated dependence on externally structured learning models. By the final stage, more than 65% of participants exhibited characteristics of autonomous creative behavior, including independent project development, critical reflection, and active participation in cultural production.

The implementation of the creative workshop model proved particularly effective. Students involved in workshop-based learning demonstrated higher levels of social engagement (increase of ~25%), improved teamwork and leadership skills (+20–28%), and increased readiness for professional practice in real socio-cultural contexts. These results confirm the effectiveness of socially interactive and experiential learning environments in fostering both professional and social competencies.

The data also indicate a measurable alignment between training outcomes and labor market demands. Approximately 60–75% of students demonstrated readiness to perform multiple professional roles (teaching, choreographing, organizing, and managing cultural projects), reflecting the formation of hybrid professional competencies required in contemporary cultural and educational sectors.

At the same time, the analysis identifies variability in individual learning outcomes, which can be attributed to differences in students' socio-cultural backgrounds, prior experience, and levels of motivation. This variability further supports the necessity of individualized and flexible educational models.

Overall, the empirical evidence confirms that the integration of socio-cultural factors into professional training leads to a significant increase in both the quality and multidimensionality of competence formation, supporting the transition toward a socially oriented, culturally responsive model of professional education.

5. Conclusions

A new understanding of the phenomenon of “culture-appropriate content of professional training” is proposed within the framework of professional pedagogy, grounded in a socio-cultural interpretation of education as a dynamic and socially embedded process. The concept of “culture-appropriate content of modern professional training for choreography teachers” is theoretically substantiated through the prism of contemporary cultural theories, emphasizing the role of education as a mechanism of cultural reproduction, transformation, and social integration. This approach allows professional training to be considered not only as a system of knowledge and skills acquisition but also as a space for the formation of cultural meanings, social identities, and value orientations.

The study identifies a комплекс of socio-cultural factors that significantly influence the content and organization of professional training. These include cultural pluralization, the uncertainty of cultural development, the fragmentation of contemporary cultural space, and the expansion of hybrid professional roles in the labor market. The consideration of these factors is essential for modeling training systems that are responsive to societal needs, capable of addressing the challenges of globalization, digitalization, and cultural diversity, and oriented toward the development of socially engaged professionals.

A comprehensive concept of culture-appropriate content for modern professional training of choreography teachers has been developed based on the principles of art pedagogy and socio-cultural theory. This concept integrates three interrelated models—conceptual, structural, and processual—which together ensure the coherence of educational content, its adaptability to socio-cultural conditions, and its alignment with contemporary professional requirements. The conceptual model defines the value-semantic foundations of training, the structural model organizes competencies and educational components within a multi-level system, and the process model reflects the dynamic, non-linear nature of professional development in a socio-cultural environment.

A new form of professional training is proposed in the form of a creative workshop, functioning as an open, socially interactive, and practice-oriented educational environment. The non-linear and individually oriented learning trajectory embedded in this model allows for the personalization of education in accordance with students’ socio-cultural backgrounds, creative potential, and professional aspirations. This format fosters not only artistic and pedagogical competencies but also key social skills, including communication, collaboration, leadership, and the ability to participate in collective cultural production.

The study also validates a cluster-based approach to assessing the outcomes of professional training, which includes educational, methodological, cultural-educational, choreographic, and

creative-performative components. This approach reflects the multidimensional nature of professional competence and allows for the evaluation of both disciplinary and socially significant outcomes, including cultural awareness, reflexivity, and social responsibility.

Potential risks associated with the implementation of culturally relevant training content are identified, including inconsistencies between institutional requirements and individualized learning approaches, the possible overemphasis on the role of the Master, and the instability of socio-cultural conditions. The study proposes mechanisms for mitigating these risks, including institutional coordination, stakeholder engagement, and the development of flexible and adaptive educational strategies.

The theoretical significance of the research lies in expanding the conceptual apparatus of vocational education theory through the introduction of a socio-culturally grounded understanding of professional training content. The study contributes to the systematization of cultural concepts that determine the content of professional training and provides a classification framework that reflects contemporary cultural dynamics.

Furthermore, the research substantiates methodological approaches—primarily systemic and socio-cultural—that enable the analysis of professional training as an integrated and evolving system. These approaches serve as a methodological basis for designing educational programs that are responsive to social change and capable of fostering the development of adaptive and socially competent professionals.

The study also deepens the theoretical foundations of art pedagogy by emphasizing its role in harmonizing cognitive, emotional, and value-based dimensions of learning through creative activity. Professional training is thus conceptualized as a process of transmitting and co-creating cultural experience, where the interaction between the Master and the student becomes a key mechanism for the formation of professional and social identity.

In addition, the research identifies and substantiates the principles for implementing culture-appropriate training content, which enable its practical realization in higher education institutions. These principles ensure the integration of cultural, pedagogical, and social components and support the development of educational environments that are open, inclusive, and responsive to socio-cultural diversity.

The development of conceptual, structural, and process models for implementing culture-appropriate content represents a significant contribution to the theory and practice of professional education. These models provide a comprehensive framework for organizing training at different

levels—educational programs, curricula, disciplines, and practical training—and ensure the alignment of educational outcomes with both professional standards and societal expectations.

Overall, the study confirms that the modernization of professional training for choreography teachers requires a transition toward a socio-culturally oriented paradigm, in which education is viewed as a complex social institution that not only prepares specialists for professional activity but also shapes individuals capable of active participation in cultural and social life, contributing to the development of contemporary society.

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