

Dancing and artistic projects of the 20th-21st centuries (problems of intercultural dialog)

Artículo de investigación

SECCIÓN CENTRAL

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Danza y proyectos artísticos de los siglos XX-XXI (problemas del diálogo intercultural)

Resumen

El artículo explora la danza y los proyectos artísticos de los siglos XX y XXI en el marco del diálogo intercultural, centrándose en el arte coreográfico como un medio para reconstruir la realidad cotidiana. Se destaca el papel del baile social y las clases de rehabilitación fisiológica en facilitar una comunicación intercultural productiva. A través de un análisis efectivo, el estudio identifica tendencias en el arte de la danza que contribuyen a avanzar en la maestría coreográfica. La investigación enfatiza el impacto positivo de las sesiones coreográficas, particularmente en la arteterapia, al mejorar los estados psicológicos de los participantes. Se muestra que el baile social tiene beneficios terapéuticos y valor social, pues fomenta la cohesión grupal y el crecimiento personal. Finalmente, el estudio subraya cómo el baile social influye en la realización de tareas, fortaleciendo el espíritu de equipo y la formación de la identidad personal, lo cual potencia la maestría en la danza y contribuye al desarrollo individual.

Palabras clave

arte; proyecto artístico; arte danzante; diálogo intercultural; comunicación social

Dancing and artistic projects of the 20th-21st centuries (problems of intercultural dialog)

Abstract

The article explores dancing and artistic projects from the 20th and 21st centuries within the framework of intercultural dialogue, focusing on choreographic art as a means of reconstructing everyday reality. It highlights the role of social dance and physiological rehabilitation classes in facilitating productive intercultural communication. Through effective analysis, the study identifies trends in dance art that contribute to advancing choreographic mastery. The investigation emphasizes the positive impact of choreographic sessions, particularly in art therapy, revealing improved psychological states among participants. Social dancing is shown to have therapeutic benefits and social value, fostering group cohesion and personal growth. Ultimately, the study underscores how social dance influences task completion, team spirit, and personal identity formation, thereby enhancing dancing mastery and individual development.

Keywords

art; artistic project; dancing art; intercultural dialog; social communication

Danse et projets artistiques des 20e-21e siècles (problèmes du dialogue interculturel)

Résumé

L'article explore la danse et les projets artistiques des 20e et 21e siècles dans le cadre du dialogue interculturel, en mettant l'accent sur l'art chorégraphique comme moyen de reconstruire la réalité quotidienne. Le rôle des cours de danse sociale et de réadaptation physiologique dans la facilitation d'une communication interculturelle productive est mis en évidence. Grâce à une analyse efficace, l'étude identifie les tendances de l'art de la danse qui contribuent à faire progresser la maîtrise chorégraphique. La recherche met l'accent sur l'impact positif des séances chorégraphiques, notamment en art-thérapie, en améliorant les états psychologiques des participants. Il est démontré que la danse sociale a des avantages thérapeutiques et une valeur sociale, car elle favorise la cohésion de groupe et la croissance personnelle. Enfin, l'étude met en évidence comment la danse sociale influence l'exécution

des tâches, renforçant l'esprit d'équipe et la formation de l'identité personnelle, ce qui améliore la maîtrise de la danse et contribue au développement individuel

Mots-clés

art ; projet artistique ; art de la danse ; dialogue interculturel ; communication sociale

Dança e projetos artísticos dos séculos 20 e 21 (problemas de diálogo intercultural)

Resumo

O artigo explora os projetos de dança e artísticos dos séculos XX e XXI no âmbito do diálogo intercultural, centrando-se na arte coreográfica como meio de reconstrução da realidade quotidiana. O papel das aulas de dança social e reabilitação fisiológica na facilitação da comunicação intercultural produtiva é destacado. Por meio de uma análise eficaz, o estudo identifica tendências na arte da dança que contribuem para o avanço do domínio coreográfico. A pesquisa enfatiza o impacto positivo das sessões coreográficas, particularmente na arteterapia, melhorando os estados psicológicos dos participantes. A dança social demonstrou ter benefícios terapêuticos e valor social, pois promove a coesão do grupo e o crescimento pessoal. Por fim, o estudo destaca como a dança social influencia no desempenho das tarefas, fortalecendo o espírito de equipe e a formação da identidade pessoal, o que potencializa o domínio da dança e contribui para o desenvolvimento individual.

Palavras-chave

projeto artístico; dança-arte; diálogo intercultural; comunicação social

Mulluri i katichii ruraikunata kai watakunapi XX – XXI (Ilakichiikuna mana allilla parlaspa)

Maillalachiska

Kaipi ninakumi imasam kawanaku mulluriikunata chasallata katichinaku ka wachu, kai watakunapi XX- XXI chagpirimakumi kawangapa i apamunga ima ñugpamanda katichinakuskasina kaipi niku mullurii kami ajai ministidu nukanchimanda. Kai mullurii kuna katichispa pudinchimi ambiringa, nukanchi mullurii kallariurra nukanchi kikin ajai aliachi iachigsamui chasallata kanchasimanda, kuna sumaglla kawankuna nukanchi kawachinaku kata ña kai parlu, tukuchingapa chasallatata niku kai mulluriikuna aiachaikui, aidachimi nukanchita kawaringapa i sugkunata kawangapa imakunam iukanchi ruranga nukanchimanda u kanchapi kaskakunamanda.

Rimangapa Ministidukuna

Rurai; wachu katichii ruraikumananda; ruraikuna mullurikunamanda; paralai chillamandata; parlai tandaripa tukuikunaua

Introduction

The processes of universal evolutionism which underlies the present world view is critical to any analysis of the modern state of culture. The modern integrative movement in the sphere of intercultural relations has a character which is multifaceted, multifactor, and above all, global, falling under the umbrella of globalization (Kazhan & Kalinina, 2012; Penzina, 2012; Ratzmann, 2019). Artistic culture and art more broadly acquires significant importance in intercultural communication in a poly-cultural space under the conditions of globalization (Erath *et al.*, 2016; Kostrovitskaya & Pisarev, 2014; McDonagh, 1990). The processes taking place today in the field of artistic culture are complicated and contradictory, and their genesis is equally unclear. They are dualistically directed and are distinguished simultaneously by their modernization and their inclination towards destruction. In this context, the relevance of this study is due to both the analytical and practical nature of the material presented therein.

The aim of this article is to reveal the essence of social dance and clarify its psychological, pedagogical, and rehabilitational feat, which is performed with the help of analytical (historical and genetic, comparable, commensurable, and functional) and empirical (observational and interrogative) investigation methods. We believe that with the help of the system-functional model it is possible to demonstrate the psychological potential of social dances as a way of harmonizing the communicative sphere of personality, which is relevant from the point of view of both theoretical and practical psychology.

A number of key tasks need to be completed to achieve the determined objective:

1. Conducting an effective qualitative literature review on the investigation topic.
2. Substantiating the relevance of investigation methods and materials.
3. Presenting an effective visualization of the results which constitute the main aim of the work.
4. Representing the interaction between the efficiency of intercultural dialogue and the essence of actual dancing and artistic projects of the 20th-21st centuries within the framework of delineating the problems of modern choreographic art.
- 5.

The practical significance of this investigation lies in the applied character of the results, which can be further utilized in classes on artistic mastery in the institutions which train future teachers in the sphere of choreographic art.

Materials and methods

The following investigation methods were selected for this project: descriptive (analysis of foreign and domestic literature), empirical (based on interrogation of the data), and illustrative (data visualization). The relevant materials used for the investigation included searches in both domestic and foreign databases of scientific literature, as well as empirical (observational and pedagogical) analysis. The efficiency of practical and theoretical approaches was positively assessed, since we managed to complete the tasks and reach the desired aims.

Literature overview

The strengthening of the ground-breaking political and economic position of European countries and the USA had had a clear and significant impact on harmonic interaction in the framework of intercultural dialogue (Penzina, 2012). Under globalization, we should understand the use of exchange but not accept the dominance of one country over another one, aiming instead towards equitable intercultural dialogue (Le Moal, 1999). The modern state of Russian society and public relations requires an active position and reaction to social problems on the part of workers within the cultural sphere.

Russian society, regarding which many questions and few answers still remain, requires decisive changes. According to Alferova (2008)

art is now considered as a multilayer, flexible, open system which represents the cultural component. It suggests new points of view of the world, recording the human experience which is still unknown beyond one's own boundaries due to previously non-aestheticized spheres of human existence. (p. 4)

An awareness of social dance, a concept originally limited to ballroom choreography, as the newest dance genre first appears in the scientific literature of Great Britain at the end of the last century in the works of T. A. Waitworth, R. Powers, and others. Later, researchers and pedagogical choreographers began to actively explore Latin American popular dances and jazz club dance culture (Julieta McMayeres, Norma Miller, Scott Capit, etc.). The question of popular dance styles in Russia is actively studied by A. V. Zhuravleva and D. I. Sharikov (Prina *et al.*, 2013; Sharikov, 2008; Zhuravleva, 2017). At the same time, the psychological, pedagogical, and rehabilitational aspects of social dance in the domestic scientific space has gone virtually unstudied. Our study draws on findings from the intersection of cultural studies, sociology, psychology, and art history (Adshead-Lansdale & Layson, 1994; Cohen-Stratyner, 2001; Dils & Albright, 2001; Meer & Modood, 2012; Prina *et al.*,

2013; Ratzmann, 2019; Semi *et al.*, 2009; Woodin *et al.*, 2011). Among the sources, the main place is occupied by works on contemporary choreographic theory and practice (Foulkes, 2002; McDonagh, 1990; Scheff *et al.*, 2010; Yakuba, 2017; Zhuravleva, 2017).

Results

In the 20th century, choreographic art has been going through the onslaught of modern choreography and social dance is its original variety. Dance schools and studios are opening all over the world and new dance styles and trends are being developed. This passion for dance is being sustained and reinforced by the media; there are an increasing number of dance festivals and programs broadcast on television and widely covered in the press. There is also a whole industry devoted to the production of dance video tutorials, distributed on CDs and on the Internet, especially on social networks, where communities, typically groups of amateur and professional dancers, are being created. Despite the fact that today there are many varieties of choreographic art, we turn our attention to social dances, which, in our opinion, are the most indicative in terms of the main characteristics of modern culture.

The concept of "social dances" implies all kinds of dances that are not professional and are accessible to all, but are still characterized by certain rules and accepted movements and require certain skills and abilities. With a high proportion of improvisation, the construction of such dances is not chaotic, but is defined by set, basic elements. Nevertheless, the dances addressed here do not contain strict and complex sequences that must be memorized and performed with filigree precision. Moreover, they do not require much space on the dance floor. The main feature of all social dances is their accessibility. Most types of social dances began to develop actively in the 1980-1990s. Many social dance trends, a number of which originate from Latin American choreography, appeared with the emergence of club music and the active development of discos. Nowadays social dances are more popular than ever. Many performers of other disciplines study them and bring their choreographic skills to them, which lends some sophistication and grace to styles originally associated with street dance, offering a new perspective of these different dance styles.

The most popular trends of modern social dances include: swing, zouk, tango, hustle, salsa, bachata, merengue, and reggaeton. Each of these dances has its own characteristic features, but taken together they form a complex of a huge number of folk, historical, ballroom, and modern dances that emerged with the desire to express oneself, and one's thoughts and emotions in movement. Social Latin American

dances like hustle, bachata, and salsa stand out for their unique energy, sense of fun, sensuality, and lightness. Since the 20th century, these styles have had a firm place in the culture of America, Europe, and Russia. The central principle of social dances is leading. Most of them are paired, and the dancer must, above all, be able to competently "lead" their partner, who, in turn, responds and complements the dance with her movements. Another important feature of social dances is that you can improve your skills in the discipline not only in the classroom or on stage or during competitions and contests. You can dance these styles at any party, as well as in themed clubs and festivals around the world. These dances exist due to the desire of people to communicate, to derive pleasure from the artform, and to energize each other with their sincere joy. Dance becomes a means not only for leisure, but also for self-expression of a person's personality and potential. An additional motivation can be to maintain a good level physical fitness. These dance disciplines actively influence the communicative side of society, allowing people to comfortably communicate and interact regardless of social affiliation. People of different nationalities and language groups who are fond of social dancing are able to come to another country and always have the opportunity to find people with similar interests. Today, in our troubled society, the psychological, pedagogical, and rehabilitational potential of dance acquires yet more significance. The realization of this potential in a country such as Russia, with conditions of political and social instability, facilitates a partial balancing of the situation, thus indicating the widespread popularity of social dancing and the broad variety of its functions.

Physiological rehabilitation and art-therapy can be combined in social dance classes to acquire the maximum psychological rehabilitation result at the final stages (Bezuglaya, 2015; Woodin *et al.*, 2011). Art-therapy sessions are actively used for this (Figure 1), enabling participants in this process to get the maximum result within the framework of correctional classes with psychological consultants. For many participants in these artistic events, art-therapy is an indispensable component, which directly indicates the harmony between the different sides of human nature.

The methodology of arranging choreographic classes in social dances, such as salsa, bachata, and kizomba consists of the following stages:

1. Investigation of the main movements of the dance as a group in the dancehall.
2. Practical classes in pairs in the dancehall, changing partners throughout the session.
3. Dancing in social units at "open-air" parties, etc.

One relevant social dancing project is the use of



Figure 1. Dancing session: art-therapy and social dance.



Figure 2. Project "Social tango".

tango to realize the artistic potential of young pairs (Figure 2). In the framework of the presented projects, youth can not only understand the basics of different countries' cultures but also engage positively in an intercultural communication experience. This is highly important for implementing projects of intercultural dialogue.

The results of the investigation revealed a positive effect of choreographic classes, after which respondents demonstrated an improved general psychological state, general state of health. Moreover, changes to respondents' outlooks on their futures were revealed, and positive opinions were expressed. The principal approach which was proposed for the mastering of social dances such as salsa, bachata, and kizomba, was influenced by rehabilitational, cor-



Figure 3. Session "Social dance" for intercultural communication.



Figure 4. Dancing project "Salsa": social dance.

recreational, and preventive methodologies and can be recommended for different social categories.

Following the results of observation and interrogation, we can assert that social dancing classes (Figures 3, 4) contribute to the development of courage in young people as the gender roles are deliberately varied here. These classes contribute considerably to making social contact and establishing the balance between the participants of the session regarding age and gender.

Discussions

The modern social, economic, political, and psychosocial situation in the Russian Federation is being actively discussed and considered by the representatives of different scientific communities. In this regard, it is impossible to overestimate the rehabilitational effect of a social dance in restoring the psycho-emotional state of people who were harmed as a result of military actions, different depressive states, stressors, professional degradation, etc. At the same time, social dance can perform recreational, hedonistic, and even cultural and artistic functions (Serdyuk, 2009). The results of the historical and genetic analysis of the art of dance demonstrated that the selection and systematization of movements and positions of a human body as the means of creating an artistic image has occurred culturally and historically (Foulkes, 2002). For example, Russian dance imitates the movements of a bird; in Bashkir folk dances, the arm movements "beshbarmak" imitate the pinning out; in the old French dance of woodcutter's "bourree" (literally – "brushwood bundle"), the dancers roughly stamp down and jump after each third step as if pressing the collected brushwood with rough wooden boots (Baglai, 2007; Semi *et al.*, 2009). Modern choreography is the newest type of choreographic art and culture formed under the influence of the social, political, philosophical, technological, and stylistic factors of the culture of the 20th century, which featured improvisation and individuality in dance and stabilized the synthesized structure.

D. Sharikov (2008) believes that there was no place for social dance in the modern classification of choreography until 2008. Later the same author proposed its definition as a social type of choreographic art and culture formed under the influence of historical and social factors of artistic art in the field of folk, historical, academic, ballroom, and Latino dance, which is not limited to partner or group dancing according to the rules and standards of competitive events (Sharikov, 2013). It should be pointed out that social and youth choreographic genres (competitive ballroom dance, among which country, swing, salsa, *oriental*, merengue, mambo, lambada should be highlighted) are mainly advertised to groups of dif-

ferent ages (teenagers, youth, young people, adults, and elderly people) as leisure activities done for the purpose of having a good time or organizing professional competitions where social dance is characterized as a social and youth discipline (Babeshko, 2013).

The results of the scientific literature analysis demonstrated that the development level of social dance facilitates a proportional growth in interest in other related disciplines, to the extent that the art of dancing gradually shifts to a new level (Scheff *et al.*, 2010; Vasilieva-Rozhdestvenskaya, 2015). With the lack of clear sequences, the technique of leading the female-partner, whose main task is to feel the male-partner's impulses and aesthetically and attractively complete her movements, acquires great importance. In the cultural life of some countries, contests of different types of social dances and even carnivals play an important role.

In contrast to popular competitive and ballroom dances, the pairs on the "social" dance floor are not permanent. The participants' psyche does not become exhausted from "competition syndrome", and the partners change arbitrarily. In ballroom dance, pairs must be together over a long period of time, gradually demonstrating their achievements through competition, but social dance mainly exists within the realm of leisure (Zhuravleva, 2017). From the extensive list of social dances, we consider salsa, bachata, and kizomba the most widely spread and popular in Russia (Cohen-Stratyner, 2001; Skinner, 2013).

The comparable and commensurable analysis of the scientific literature allowed us to determine the main functions of social dance. These are communicative, self-identifying, expressive, cathartic, hedonistic, health-improving, and rehabilitational. Let us consider the most important of them: social dance embodies the feelings that are natural to a human being. Dance can enhance, discipline, and feed an individual's sense of self.

The recreational and hedonistic functions of social dance consist in the realization of aesthetic pleasure connected with the performance of harmonic movements to an agreeable, musical rhythm and the attainment of spiritual and physical satisfaction. This allows these categories to be qualified as falling under the umbrella of art psychology (Yakuba, 2017). Furthermore, social dance also involves the time-tested function of hedonism, which makes it an indispensable way of expressing the gamut of human emotions. The necessity of developing harmonic feeling and the lack of imbalance in the partners' movements make social dance an optimal and functional feature of interpersonal and spatial interaction.

The social basis of modern performances of solo and pair dances also contributes to the realization of the

recreational function of dance. Social and recreational TV programs, various parties, family and professional events, leisure evenings in recreational places (clubs, restaurants, cafes, etc.) contribute heavily to the recreational dimension of social dance. Taking into account the indicated functions of social dance, let us consider salsa and kizomba in more detail. Salsa (Spanish – “a sauce”) is a modern social dance popular in the USA and Latin America, which is danced in pairs or groups. Kizomba (Portuguese – “to move slowly”) is a popular modern pair dance, as well as a musical genre originating in Angola, which evolved in Portugal and became popular in France (Dudinskaya, 2017; Smyth, 1984). At the moment, Paris is the trendsetter in modern kizomba. Kizomba is unique among social dances, requiring dancers to be intertwined with one other through micro-impulses.

Investigating the question of the function of social dance in Russia demonstrated that today, due to social and political tension, the rehabilitational function of social dance is becoming increasingly important among its main functions. For involved partners, the harmony of a social dance is equated with the formation of opportunities for spontaneous improvisation (Kovaleva, 2004). Driven by the eurhythmy of movements, the pair tries to make contact with reality and the world around them and obtain a new level of understanding of the capabilities of their own bodies and minds. Through the movements and plasticity of the body, a dancer can learn to manipulate their body and dance so well that the audience will be amazed at their mastery of the artform and will notice the professional qualities of the dancers. Furthermore, social dance is another way of demonstrating to the outside world the strength of the bonds between cultures within the framework of international dialogue and the exchange of experiences.

Conclusions

The determination of the nature of social dance allows us to assert that it constitutes a wide base, which can be optimally used in the frameworks of the modern intercultural dialogue. Today in Russia the rehabilitational function of social dance is becoming increasingly important among its main functions. A step-by-step technique of organizing choreographic classes in social dance styles (salsa, bachata and kizomba) comprises three stages: studying the basic dance movements as a group in the dancehall; practical classes in pairs in the dancehall, changing partners regularly; dancing in social units at “open-air” parties, etc. Further research could potentially aim at correcting existing curricula and study programs regarding the number of available credits, contact hours, etc., and refining the content of study courses on social dance introduction for their inter-coordination and harmonization.

At the same time, social paired dancing can act as a method to comprehensively address and improve a number of key areas in public policy, as social dancing encourages people to lead normal, active, and socially adapted lifestyles. They are an accessible alternative to spending free time for all categories of citizens, regardless of their gender, age, place of residence, physical features, etc.

In practice, intercultural dance projects of the 20th-21st centuries differ not only in their malleability but also in the high quality of improvisation they entail. For many dancers, the participation in such projects envisages opportunities for advanced training and the improvement of professional skills. However, this comes with multiple challenges, the resolution of which in practice involves establishing frameworks for intercultural dialogue proportionally to the establishment of the frameworks of the world outlook. In such context, for our fellow countrymen dance represents another avenue for self-fulfillment through art and sublimation of basic instincts and emotions inherent to human nature. Through the prism of this new reality, individuals can leave ordinariness and acquire new skills of interaction with society, achieved only through the art of improvisation and spontaneous realization of artistic impulses.

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