

## CHOREOGRAPHIC ART IN THE SYSTEM OF INTERCULTURAL COMMUNICATION

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**Abstract.** The degree of development of national culture is always in direct correlation with the scope of its intercultural communicative capacities. A country will become respected and authoritative on the world stage only when it constantly demonstrates its significant cultural achievements to the general public. The diversity of spirituality, lifestyle, style, and everyday life of ethnic peoples of any region and country is reflected in the choreographic and plastic images of everyday life in regional dance art. The folklore basis of dance art is called to create modern forms of everyday life choreography as a leading achievement of national culture forming the features of communicative relations. The values of modern social life require the renewed aesthetics and real transformation of the plastic vocabulary of the regional choreographic art that would affect the socialization of young people and formation of the thinking and truly distinctive personality. Social and everyday dances are an integral part of the general cultural values of the ethnic group, it is an organic layer of possibilities forming the personality. According to the social requirements of the environment, the choreographic style forms the type and form of intracultural and intercultural communication among people.

**Keywords:** choreography, intercultural communication, folk dance, intercultural competence, multicultural community, intercultural education.

### 1 Introduction

Folk dance has been a powerful means of harmonizing life for centuries, achieving integrity and unity with the environment, society, and individual harmony with oneself.

Nowadays the world is becoming increasingly aware of the positive role of dance in areas such as health care, youth education, and art therapy. The peculiarity of choreography is its versatile effect on the body, which is due to the nature of dance as a synthetic art form. The choreographic training improves the dancer's physique, influences the development of imagination and the emotional sphere of the personality, and trains creative and productive thinking. All these processes are now taking on the scale of intercultural interaction, and the topic of this paper, given the high rate of globalization, requires thorough research to find effective communication tools to serve the process of communication.

The theoretical part of the research substantiates the relevance of the issue of intercultural communication development in choreography, factors of formation of multicultural choreographic environment, concepts and components of intercultural competence, and factors and directions of development of the mentioned components of intercultural communication components.

The practical part of the research includes an evaluation of the development of different forms of intercultural communication in the field of choreography, the skills that are crucial for effective intercultural communication, the most important areas of training activities in choreographic education institutions to create prerequisites for effective intercultural communication of future professionals, as well as the most important types of folklore.

According to the results of the study, conclusions were made regarding the issues raised, namely, it was found that the most developed among the main means of intercultural interaction of choreographic art subjects today are festivals, competitions, and individual cooperation, especially at the world and national levels. Among the professional skills formed in the process of training and crucial for effective intercultural communication, the respondents named the ability to perform instrumental musical works of different genres, styles, and epochs at the highest artistic and technical level. This also includes the willingness to reproduce the artistic and aesthetic essence of the musical material in their model of interpretative mastery using modern performance and expressive techniques. To create preconditions for effective intercultural communication, the applicants determined the most important directions of the training activity in choreography schools in the future to convey to different age groups the national color and purity of the national dance and the main sacred places of each nation; to raise awareness of the importance of restoring ancient and forgotten cultures and traditions of their own and other nations; to involve scientists and managers of cultural establishments in study and preservation of folklore and arts. Respondents identified ethno-choreographic compositions, examples of authentic folklore, and folk dance as the most important types of folklore, which are the most relevant in terms of their application in intercultural communication processes.

### 2 Literature review

The development and transformation of choreography as a self-valuable art form depend on distinctive geographical, religious, socio-political, and everyday factors, and the commonality and unity of such characteristics in their local manifestations allow the results of artistic activity of previous generations to be examined.

At the same time, the fact that in today's world tolerance is considered a value and norm of civilization, which manifests itself in the right of all individuals and certain groups to be different, is relevant today. This is the main condition for interrelations and activities in a multicultural society, for effective intercultural communication (Braslauskas, 2021).

A great number of scientific studies by Russian and foreign scholars have been devoted to the study of the difficulty of intercultural communication. Differences in the specifics of everyday life and the traditional culture of various cultures have become the basis for their rapid diffusion and synthesis with autochthonous art (Alexandrache, 2019).

At the present stage of development of the European academic space, the problems of the development of choreographic art and the improvement of professional training of future dancers become topical. The path of European and global integration requires intensive changes in the field of education. The idea of raising the status of art education (choreography in particular) is the focus of the International Association of Experts and Practitioners in Education and the Arts, established by UNESCO. Therefore in recent years modernization processes in the sphere of dance education have been implemented in the following main directions: preservation of national dance traditions, development of modern dance education, and development of choreography in the context of international

communicative development of art pedagogy, and art therapy (Fantini, 2019).

Crucial to the current level of development of choreographic training in its relevance is dance as a complex work of art, appealing to all the senses of the human body (Kajzer Mitchell & Walinga, 2017).

According to scholars, the nature of creativity “includes internally integral systems of aesthetic concepts and notions of beauty, its nature, structure, functions, etc., involves a specific sense and understanding of created forms” and is formed in different regions of the world at different stages of development of artistic culture and is a stable dynamic system of artistic thinking at subsequent stages of development in this very culture (McConachy, 2018), (Tang, 2019), (Tang, 2017).

The study of different cultures implies the creation of pedagogical conditions for quality professional training of highly qualified, mobile, competitive music teachers with a high level of professional competence, intellectual activity, English-speaking communication, social responsibility based on the best multicultural traditions, promising professionals ready for innovative pedagogical activities (Zare & Flinchbaugh, 2019).

### 3 Aims

The survey aims to determine the position of dance professionals and dance practitioners in higher education on the specificities of the process of intercultural communication by means and in the field of choreography.

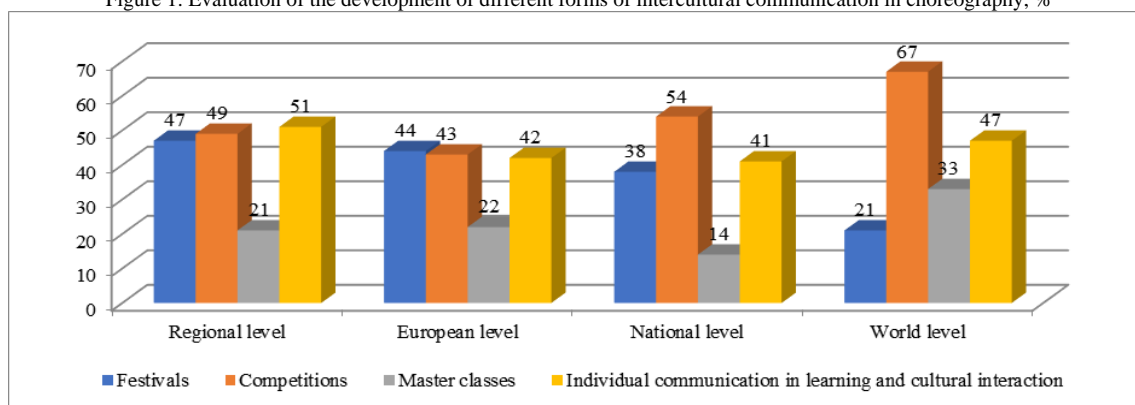
### 4 Materials and methods

Practical research on contemporary trends of choreographic art in the system of intercultural communication was conducted by interviewing 211 scientists and 64 choreography teachers who teach at 14 institutions of higher education in Lviv, Ivano-Frankivsk, Zhytomyr, and Kyiv regions of Ukraine. The survey was conducted using the Simpoll service. All respondents gave their consent to the disclosure and publication of the information they provided. Permission to conduct the study was granted by the ethics committees of the educational institutions whose teachers and students took part in the survey.

### 5 Results and Discussion

According to the survey participants, the different types of intercultural communication in the field of choreography have undergone special development and importance at different levels today in the context of active intercultural interaction (Figure 1).

Figure 1: Evaluation of the development of different forms of intercultural communication in choreography, %

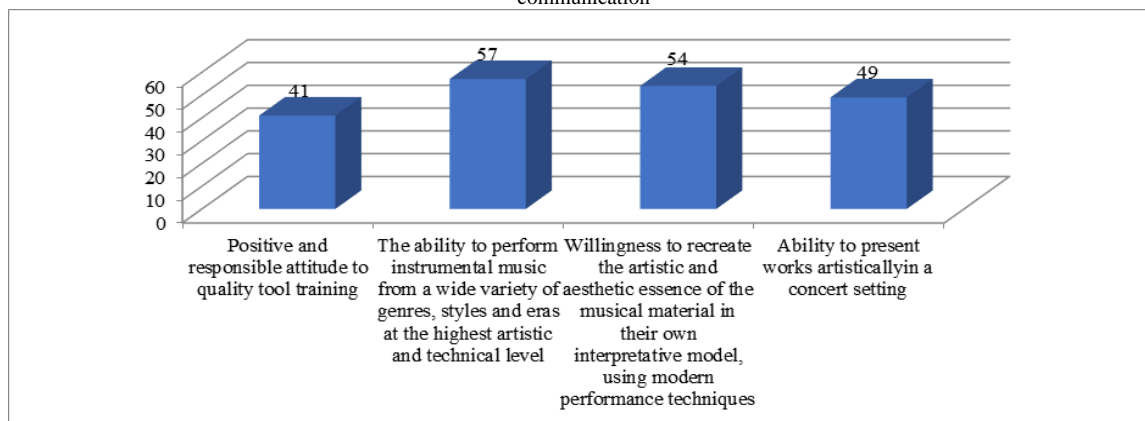


Source: built by the authors.

As can be seen from figure 1, festivals, competitions, and individual interaction, especially at the global and national levels, are by far the most developed according to the participants in the survey.

In the course of the survey, the following types of professional skills were identified through the responses received from the respondents, which are formed by choreographers in the training process and are crucial for effective intercultural communication (Figure 2).

Figure 2: The most important types of skills that choreographers develop in their training and are crucial for effective intercultural communication

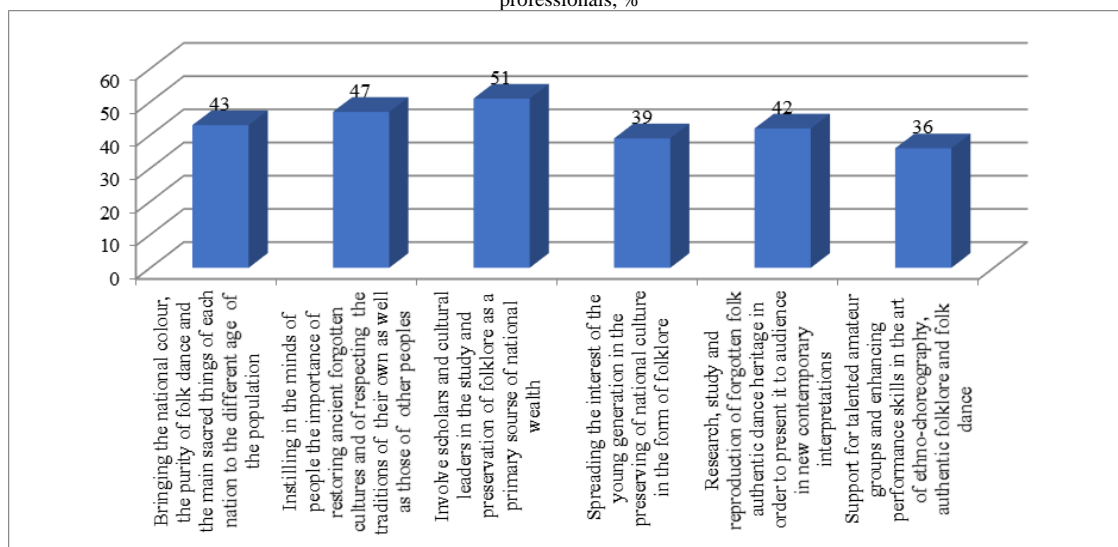


Source: built by the authors.

The survey showed that such skills are the ability to perform instrumental musical works of the most diverse genres, styles, and eras at the highest artistic and technical level and readiness to reproduce the artistic and aesthetic essence of the musical material in their model of interpretative mastery using modern performing and expressive techniques.

An important result of the survey is the identification of the most important learning activities in dance education institutions to create the prerequisites for effective intercultural communication in the future (Figure 3)

Figure 3: Critical training activities in dance education institutions to create prerequisites for effective intercultural communication of future professionals, %

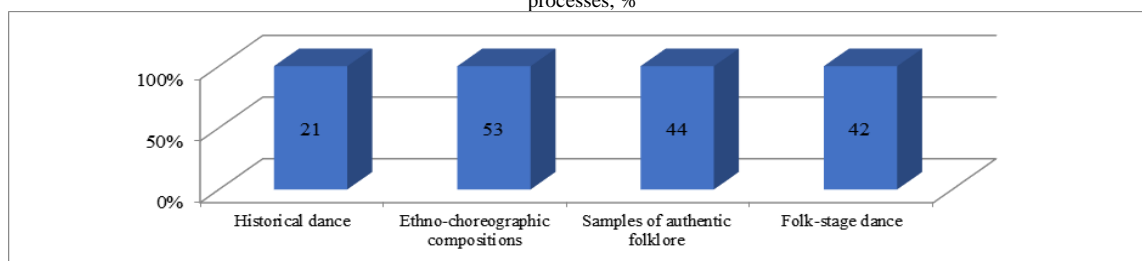


Source: built by the authors.

- Bringing to different ages of the population the national color, the purity of folk dance, and the main sacred things of each nation;
- educating people about the importance of restoring ancient forgotten cultures and respecting the traditions of their own as well as those of others;

- involving scholars and leaders of cultural institutions in the study and preservation of folklore as a primary source of national wealth;
- research, study, and reproduction of forgotten folk authentic dance heritage to present it to the audience in new contemporary interpretations.

Figure 4: The most significant types of folklore, the mastery of which is most relevant in terms of application in intercultural communication processes, %



Source: built by the authors.

In addition, respondents during the survey identified the most important types of folklore, the mastery of which is most relevant in terms of application in intercultural communication processes:

- Ethno-choreographic compositions;
- Samples of authentic folklore;
- Folk stage dance.

The modern system of higher choreographic education is a poly-structural phenomenon implemented in different organizational forms, levels, and directions of training. Taking into account the general laws of the development of art education, each of its links has its objectives and content characteristics.

In studying the specifics of the development of the modern system of higher choreographic education in European countries, it is appropriate to emphasize its multi-structured nature. Several educational institutions provide multilevel professional training for future choreographers-performers, teacher-choreographers, college choreography teachers, choreographer-directors, ballet

dancers, directors, and heads of amateur and professional dance companies. As we can see, the range of choreographic specialties in the system of higher humanitarian education is quite wide. (Harvey, Tordzro & Bradley, 2022), (Gonçalves Matos & Melo-Pfeifer, 2020), (Harvey & Bradley, 2021), (Harvey, McCormick, Vanden, Collins & Suarez, 2019).

One of the key features of a modern choreographer's professional activity is its social context - an extremely diverse environment in ethnocultural, linguistic, and religious aspects. The teacher or educator's perception of each of the numerous professional functions - pedagogical, developing, didactic-methodological, social-pedagogical, value-guiding, as well as the function of professional and personal self-perfection - today needs knowledge and consideration of ethnocultural peculiarities of different cultures; justification and selection of content, methods, and techniques of teaching and education, the ability for productive dialogue and fruitful cooperation with the families of educational applicants (Holubnycha, Kostikova, Soroka, Shchokina & Golopych, 2021).

An important concept in the context of the issue under consideration is the intercultural competence of a choreographer. Through the intercultural competence of a choreographer, we understand the ability to recognize and respect the cultural diversity of modern society, to understand its value as a resource for personal development, and to practically use its educational and socialization potential. The structure of this type of competence includes three components: personal-psychological, cognitive, and operational (Figueredo-Canosa, Ortiz Jiménez, Sánchez Romero & López Berlanga, 2020).

As intercultural competence is a stable characteristic of a capable personality, the first parameter of the effectiveness of the process of forming intercultural competence of choreographers is the degree of formation of the psychological component of the specialist (Gregersen-Hermans, 2017).

Tolerance of the manifestations of alien cultures, an orientation towards tolerant attitudes towards representatives of other ethnic cultures, and a striving for self-determination in the field of intercultural communication are very important for the development of the above-mentioned components (Holubnycha, Kostikova, Leiba, Lobzova, Chornovol-Tkachenko, 2019).

The cognitive component of intercultural competence as an important prerequisite for effective intercultural communication outlines the theoretical foundations of the professional activity of choreographers in an ethnocultural diverse society, namely knowledge of the essence of intercultural education of the younger generation, its history and current state, as well as the main national and international normative documents of intercultural education (Malazonia, Maglakelidze, Chiabrishvili, Gakheladze & Tarman, 2017).

The active component of the investigated competence includes the formation of skills:

- working with a multicultural group of children;
- individual work with children from different ethnic and cultural backgrounds;
- co-operation with a multicultural social environment, especially the parents of schoolchildren and representatives of NGOs and national minorities (Sain, Kužnin, & Roje, 2017).

Special importance is attached in the scientific works to the training of intercultural competence of a dance teacher, who stands at the origin of the formation of the personality of a young professional, who has in his hands an extremely effective tool - art, whose influence on the emotional sphere of children and youth can hardly be overestimated (Risager, 2021).

Intercultural education of students by a teacher of modern HEI should be aimed at the formation of a responsible and respectful attitude towards own history and culture; the formation of a tolerant attitude towards diversity and the creation of a pleasant multicultural environment, popularization of history and culture of different nations, skills of verbal and non-verbal communication, learning languages of their neighbors, tolerance for linguistic differences between representatives of different nations, teaching elementary skills of dialogue and resolving disputes according to democratic principles and the principles of a "culture of peace", etc (Allen, 2021).

## 6 Conclusions

Thus, the analysis of scientific literature on the research topic and the results of the questionnaire survey proved that the primary task of choreographic art development today, regardless of the specifics of the future professional realization of the choreographer, is to form his/her competitiveness in the modern labor market. This implies theoretical training and effective mastery of the technique of applying intercultural communication tools in everyday work.

It should be noted that the issue of choosing effective tools for dialogue between different cultures in the sphere of choreography needs further research to find optimal tools that can be used by choreographers.

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**Secondary Paper Section: AL**