

**МІНІСТЕРСТВО КУЛЬТУРИ ТА СТРАТЕГІЧНИХ КОМУНІКАЦІЙ
УКРАЇНИ**

ХАРКІВСЬКА ДЕРЖАВНА АКАДЕМІЯ КУЛЬТУРИ

Кафедра психології, педагогіки та філології

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ENGLISH

for

CHOREOGRAPHIC ART students

Навчально-практичний посібник

для здобувачів вищої освіти

за фахом «Хореографія»

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Посібник призначений для здобувачів закладів вищої освіти у галузі культури та мистецтва, які готують фахівців з хореографічного мистецтва. Мета посібника – сприяти формуванню у здобувачів вищої освіти умінь і навичок читання англійських текстів за фахом, здатності до критичного аналізу та спілкування іноземною мовою через ведення дискусії та розробку творчих проєктів.

У посібнику наголос робиться на розвитку навичок використання фахового лексичного матеріалу для подальшого аналізу англійських текстів за спеціальністю та виконанні творчих проєктів.

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ЗМІСТ Content

Вступ	Introduction	4
Unit 1.	History of Dance	7
Unit 2.	Elizabethan Dance and Dancers	11
Unit 3.	Dance in Religion and Mythology	16
Unit 4.	Ballroom Dancing History – from Renaissance to Modern Social Dancing	22
Unit 5.	Folk Dance and Its Evolution	27
Unit 6.	Irish Dance: History, Styles, and Global Popularity	34
Unit 7.	Ukrainian National Dances	41
Unit 8.	Contemporary Dance	49
Unit 9.	Popular Dances of Modern Choreography	55
Unit 10.	The Meaning of Ballroom Dancing	63
Unit 11.	Some facts From the History of ballroom Dancing	69
Unit 12.	International Standard	77
Unit 13.	International Latin	85
Unit 14.	Components of Modern Choreography	93
	➤ Texts for Additional Reading	101
	➤ Grammar Reference	118
	➤ Irregular Verbs	128
	➤ Keys	136
	➤ Список використаних джерел / Reference Literature	137

ВСТУП

Запропонований навчально-практичний посібник “English for Choreographic Art Students” призначений, насамперед, для здобувачів вищої освіти у навчальних закладах культури і мистецтв, які готують фахівців з народного, сучасного та бального танців. Метою посібника автори зазначили сприяти формуванню у здобувачів умінь і навичок читання англомовних фахових текстів та здатності до їх критичного аналізу у вигляді дискусій, доповідей, письмових повідомлень. Передбачається, що формування навичок читання буде супроводжуватися розширенням лексичного запасу, розвитком комунікативних компетенцій говоріння, аудіювання та письма, функціонального обмежених майбутніми професійними потребами.

Специфікою навчальних закладів культури і мистецтв зумовлено виразний професійно-орієнтований та країнознавчий підхід до вивчення іноземної мови. Тому одним із завдань посібника є надання студентам певної професійної інформації та знань з культури країн, де вони можливо будуть виступати в майбутньому.

Матеріали для навчально-практичного посібника підбиралися відповідно до принципів доцільності, актуальності та професійної цікавості. Текстовий матеріал підібрано із сучасних англомовних джерел (переважно з Інтернету), які є у вільному доступі. Максимально збережено автентичність текстів; лише в деяких випадках вони були адаптовані. Посилання на джерела подаються після кожного тексту.

Завдання у посібнику розраховані на здобувачів, які мають достатній рівень володіння англійською мовою, здатних вирішувати лінгвістичні завдання (побудова англійських речень, правильне уживання термінів тощо) через виконання практичних, утилітарних завдань професійного характеру (розробка презентації, підготовка проєкту тощо).

Структурно посібник складається з 14 уроків (Units).

Усі уроки побудовані за єдиною схемою, кожен з яких розрахований на два заняття (4 академічні години).

Автентичні текстові матеріали порушують проблеми кіно- та телемистецтва, розповідають про досвід англomовних країн у галузі. Водночас ці тексти є основним відправним матеріалом для самостійної проєктної діяльності студентів.

Усі уроки починаються з проблемних запитань (Before you read) та нового лексичного матеріалу, є передтекстові та післятекстові справи та безпосередньо текстовий матеріал. Закінчуються уроки запитаннями для дискусії (Topics for discussion) та темами творчої роботи – проєкту (Project Topics).

Послідовність вивчення лексичного і навчального матеріалу закладена в самій структурі посібника. Робота з текстом передбачає певний підготовчий етап: спочатку пропонуються проблемні запитання, метою яких є з'ясування ступені обізнаності студентів із запропонованою тематикою та відповідною термінологією.

Передбачено роботу над текстом за принципом «від слова до тексту». Автори пропонують таку послідовність роботи з текстом:

- ознайомитися з передтекстовими питаннями;
- опрацювати лексичний матеріал та виконати передтекстові вправи;
- переглянути текст в цілому;
- вилучити максимум інформації з тексту, звертаючи увагу на фахову термінологію;
- виконати післятекстові вправи;
- за завданням викладача зробити переклад тексту на рідну мову, звертаючи увагу на стиль перекладу;
- за завданням викладача вибірково зробити зворотний переклад та зіставити його з оригіналом (для здобувачів з високим рівнем підготовки).

Матеріалами для додаткового читання пропонуються для самостійного опрацювання та виконання творчих завдань: зробити презентацію, доповідь, повідомлення, тощо.

Важливим етапом роботи над кожним уроком є опрацювання тем для обговорення та виконання творчих проєктів за матеріалами уроку. Усі вправи розраховані на самостійну роботу студента – індивідуальну (як в аудиторії, так і дома) або дрібногрупову. Дискусія ж вимагає групової роботи. Викладач виступає в ролі модератора, виконуючи радше консультативні та організаційні, ніж контрольні функції.

Зрозуміло, що посібник не позбавлений упущень, і тому автори будуть вдячні за кожне зауваження та доповнення.

A BRIEF HISTORY OF DANCE

❖ UNIT 1

Reading. HISTORY OF DANCE

BEFORE YOU READ

- What do you know about the history of dance?
- What do you know about American choreography?
- Can you name some styles of dance popular in the world?
- What names do you associate with history of dance?



VOCABULARY

<i>Conduit</i>	провідник
<i>Infused</i>	пронизаний
<i>War-paint</i>	бойове розфарбування
<i>Depict</i>	зображувати
<i>Rite</i>	обряд
<i>Millennia (pl)</i>	тисячоліття
<i>Mimic</i>	імітувати
<i>Seduction</i>	звabлювання
<i>Frenzied</i>	несамовитий
<i>Exhilaration</i>	захоплення
<i>Scantily</i>	ледь одягнений, мізерно
<i>Refined</i>	удосконалений
<i>Commoner</i>	простолюдин
<i>Surpassed</i>	перевершений
<i>Restrictive</i>	обмежувальний

I. Read and translate the following collocations:

spiritual gatherings, religious rites, tomb paintings, cosmic patterns, wealthy male crowd, integral part, isolated fragments, ballroom dances, modern dances, worldwide popularity

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>Conduit</i>	a	frenzy
2	<i>Depicts</i>	b	pleasure
3	<i>Mimic</i>	c	illustrate
4	<i>Seduction</i>	d	channel
5	<i>Exhilaration</i>	e	imitate

III. Read the text and ...

a) ... find words (phrases) which mean:

виразна форма спілкування, доісторичні часи, неодмінна частина, вплив музики, похоронні обряди

b) ... translate the text to your native language:

HISTORY OF DANCE

From the earliest moments of known human history, dance accompanied ancient rituals, spiritual gatherings and social events. As a conduit of trance, spiritual force, pleasure, expression, performance and interaction, dance became infused into our nature from the earliest moments of our existence.

From the moment when first African tribes covered themselves in war-paint to the spreading of music and dance across all four corners of the world. Without a doubt, dancing remains one of the most expressive forms of communications that we know.

The oldest proof of existence of dancing comes from the 9000-year-old cave paintings that were found in India, which depicts various scenes of hunting, childbirth, religious rites, burials and most importantly, communal drinking and dancing. Period when dancing became widespread can be traced to the third millennia BC, when Egyptians started using dance as integral parts of their religious ceremonies.

Judging by the many tomb paintings that survived the tooth of time, Egyptian priests used musical instruments and dancers to mimic important events - stories of gods and cosmic patterns of moving stars and sun.

Of course, not all dances in those ancient times were intended for religious purposes. Ordinary people used dance for celebration, entertainment, seduction and to induce the mood of frenzied exhilaration. Annual celebration in honor of Greek god of wine Dionysus (and later Roman god Bacchus) included dancing and drinking for several days.

1400BC-year-old Egyptian painting showed the group of scantily dressed girls who danced for the wealthy male crowd, supported by the several musicians. This kind of entertainment continued to be refined, until medieval times and the start of the Renaissance when ballet became integral part of the wealthy class.

European dances before the start of Renaissance were not widely documented, any only few isolated fragments of their existence remain found today. The most basic "chain shaped" dance practiced by commoners was most widespread across Europe, but the arrival of Renaissance and new forms of music brought many other styles in fashion.








Renaissance dances from Spain, France and Italy were soon surpassed by Baroque dances which became widely popular in French and English courts. After the end of French Revolution, many new types of dances emerged with focused on less restrictive woman clothing, and tendency for skipping and jumping. These dances soon became even more energetic in 1844 with the beginning of so called

"international polka craze" which also brought us the first appearance of famous waltz.

After the short period of time when great ballroom masters created wave of complicated dances, the era of modern day two-person dance started with the careers of famous ballroom dances Vernon and Irene Castle. After those early years of 20th century many modern dances were invented (Foxtrot, One-Step, Tango, Charleston, Swing, Postmodern, Hip-hop, breakdancing and more) and the expansion of musical brought those dances into worldwide popularity.

Adapted from: <http://www.dancefacts.net/dance-history/history-of-dance/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. Dance was only used for religious purposes in ancient times. 
2. Cave paintings in India provide evidence of dance from 9000 years ago. 
3. Ballet became popular before the Renaissance. 
4. Renaissance dances originated only in France. 
5. The "international polka craze" led to the emergence of the waltz. 
6. European dances were documented widely before the start of Renaissance. 
7. Dancing became integral part of the poor class since medieval times. 

V. Answer the questions to the text:

1. What are some of the roles that dance played in early human societies?
2. What evidence is cited as the oldest proof of dancing's existence?
3. How did Egyptians use dance in their religious ceremonies?
4. What types of dances became popular after the French Revolution?
5. Who were Vernon and Irene Castle and why are they important in the history of dance?

Topics for discussion

- **Discuss these questions in small groups:**
 - How has dance evolved in your culture? Are there any traditional dances that are still performed today?
 - In what ways do you think dance can be a form of communication?
 - What are some modern dances that you enjoy? How do they express different emotions or ideas?
 - Do you think dance is still as important in society today as it was in ancient times? Why or why not?
 - How does music influence the way people dance?

Project topics

Project Title: Dance Through Time – A Cultural Exploration

- **Task:** choose a specific dance style from a particular historical period or culture (e.g., *Renaissance court dances*, *traditional Irish dance*, *1920s Charleston*). Research their origins, social context, music, and movements of the dance.

Your project may be presented as:

- a written report (2-3 pages) summarizing your findings;
- a short presentation to the class (3-5 minutes) showcasing the research. This can include images, videos, etc.

❖ UNIT 2

Reading. ELIZABETHAN DANCE AND DANCERS

BEFORE YOU READ

- Explain the choice of choreography style that you made?



- Is the dance profession highly competitive in the job offer market?
- What do you think about modern, popular choreographers and dancers?

VOCABULARY

<i>Stagnant</i>	застійний
<i>Advancement</i>	розвиток
<i>Unprecedented</i>	безпрецедентний
<i>Refinement</i>	удосконалення
<i>Wholesome</i>	здоровий, корисний
<i>Imported</i>	імпортований
<i>Manual</i>	посібник
<i>Intricacies</i>	тонкощі
<i>Proficient</i>	вправний
<i>Galliard</i>	Гальярда (<i>name of dance</i>)
<i>Procession</i>	хода
<i>Embrace</i>	обійми
<i>Novices</i>	новачки
<i>Overshadowed</i>	затьмарений
<i>Nobility</i>	знать

I. Read and translate the following collocations:

Dark Ages, safe trade routes, economic growth, unprecedented amount, dancing masters, detailed manuals, musical arts, court battles, High class dances, medium tempo dance

II. Match the words to their synonyms:

Word	
1	<i>Stagnant</i>
2	<i>Refinement</i>
a	Comprehensive
b	Dexterous

3 *Unprecedented*

4 *Wholesome*

5 *Proficient*

6 *Detailed*

c Still

d Improvement

e Unique

f Healthy

III. Read the text and ...

a) ... find words (phrases) which mean:

відкриті обійми, високий клас італійських купців, культурний розвиток, придворні танці, належний рівень поваги

b) ... translate the text:

ELIZABETHAN DANCE AND DANCERS

After millennia of Dark Ages, the culture of Europe dance remained stagnant and undeveloped, but all that changed with the arrival of 13th century. During that time, strong economic growth, establishment of safe trade routes, and technological advancements finally enabled the birth of the high class of Italian merchants and nobles who set their sights on art, music and dance. After their initial steps in creating 13th century Renaissance of European continent, their efforts quickly spread across the western lands, finally coming to the England where dance was accepted with open arms.

During the reign of Queen Elizabeth I between 1533 and 1603, music and dance received unprecedented amount of refinement and advancement, which received highest points of regard and respect from surrounding European countries and entire Western Civilization.

Queen Elizabeth's passion for musical arts gave birth to the several generations of celebrated musicians and dance teachers who created whole new suite of dances that were regularly used by both nobility and common people. During that time dancing was considered as "a wholesome recreation of the mind and also an exercise of the body".

The dances that were used by Upper class and Court were most often imported from the other countries. Merchants and nobles who traveled all across Europe brought back to England dances from Italy, Spain and France, and their influence led to the creation of new styles of dance. Celebrated dancing masters of Elizabethan Era created detailed manuals (with specific instructions for dance steps, sliding, stamping, jumping and other moves) that were distributed across entire England, teaching and educating High class nobility to the wonders of European styles.

Influence of Queen Elizabeth on the dance culture was profound. She herself was proficient in many instruments, and practiced many styles of dances every day (some reports say that she danced as many as seven Galliards each morning, a very demanding and energetic style of dance).

Because of that, she demanded of entire court to know intricacies of musical and dancing arts. Popularity of dance went to such degree that some of the great political and romantic court battles of that time were fought not by political means, but on the dancing floors of London Court.

Some of the most notable dances of the Elizabethan era High class dances were Pavane (which required procession of men and women who only slightly touched their fingers), The Galliard (quick and energetic dance), The Almain (performed with keyboard and lute instruments), The Volt (only Elizabethan dance that allowed embrace of dancers), The Gavotte (very popular medium tempo dance that incorporated kiss as one of its moves), The Courant or Courante (slow moving French dance) and Ballet (which was imported from Italy and danced by both novices and professionals).

After the death of Queen Elizabeth, musical arts remained popular in England for only a short period of time before it became overshadowed in popularity and accomplishments by early Baroque French styles.

Adapted from: <http://www.dancefacts.net/dance-history/elizabethan-dance/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. Dance remained undeveloped until the 13th century. ■
2. Queen *Elizabeth I* had no interest in music or dance.
3. Dancing masters created manuals to educate the common people. ■
4. Queen Elizabeth I only danced a few times a week.
5. The Volt was the only Elizabethan dance that allowed dancers to embrace. ■
6. The Gavotte dance always included kiss. ■
7. After Queen Elizabeth's death, French Baroque styles soon overshadowed English music and dance. ■

V. Answer the questions to the text:

1. What factors contributed to the revival of dance in Europe after the Dark Ages?
2. How did Queen Elizabeth I influence the dance culture of her time?
3. What did Elizabethans consider to be the positive effects of dancing?
4. Where did many of the dances used by the upper class in Elizabethan England originate?
5. Name some of the specific dances that were popular during the Elizabethan era.

Topics for discussion

• **Discuss these questions in small groups:**

- How do you think the social and political climate of Elizabethan England influenced the popularity of dance?
- What role did dance manuals play in spreading dance styles during this period?
- Can you think of any modern parallels to the idea of "court battles" being fought on the dance floor?

- Why do you think French Baroque styles eventually overshadowed English music and dance?
- What elements of Elizabethan dance, if any, do you think are still present in modern dance forms?

Project topics

Project Task: Elizabethan Dance – A Living History Performance

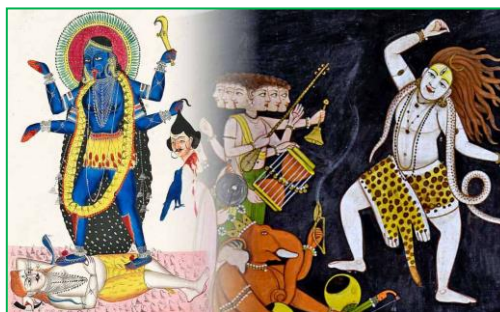
- **Task:** choose one Elizabethan dance (*e.g., Galliard, Volt, Courante*), and research the dance's steps, music, and historical context. Present your project as:
 - a written description of the chosen dance, including its historical context, steps, and music;
 - a brief explanation of the dance's significance and its connection to Elizabethan society in the form of presentation.

❖ UNIT 3

Reading. DANCE IN RELIGION AND MYTHOLOGY

BEFORE YOU READ

- How to become a professional dancer or choreographer?
- How can you get into the dance industry?
- Who of the professional dancers, choreographers would you like to take as an example.



VOCABULARY

<i>Dawn</i>	Початок, зоря
<i>Simulate</i>	Імітувати, відтворювати

<i>Enchant</i>	Зачаровувати
<i>Existence</i>	Існування
<i>Successful</i>	Успішний
<i>Adopt</i>	Впроваджувати
<i>Lack</i>	Відсутність
<i>Prevent</i>	Запобігти
<i>Device</i>	Засіб
<i>Scantily</i>	Ледве одягнений
<i>Ecstasy</i>	захват, екстаз
<i>Implement</i>	Впроваджувати
<i>Deity</i>	Божество
<i>Domain</i>	Влада, сфера впливу
<i>Sensual</i>	Чуттєвий
<i>Unearthed</i>	Розкопаний; виявлений
<i>Compel</i>	Змушувати
<i>Elder</i>	Старійшина
<i>Hymn</i>	Гімн
<i>Manifest</i>	Проявляти
<i>Through</i>	Через
<i>Prized</i>	Цінний
<i>Heritage</i>	Спадщина
<i>Eventual</i>	Можливий
<i>Preserve</i>	Зберігати, підтримувати
<i>Martial art</i>	Бойове мистецтво
<i>Congregations</i>	Збори; громади
<i>Forbid</i>	Забороняти
<i>Support</i>	Підтримка
<i>Variety</i>	Різноманіття

I. Read and translate the following collocations:

dawn of human civilization, religious ceremonies, astronomical events, written word, sensual pleasure, annual celebration, holy books, daily rituals, martial art, independent congregations

II. Match the words to their synonyms:

<i>Word</i>	
1 <i>simulate</i>	a territory
2 <i>enchant</i>	b communities
3 <i>ecstasy</i>	c imitate
4 <i>deity</i>	d required
5 <i>domain</i>	e overjoy
6 <i>compelled</i>	f god
7 <i>congregations</i>	g captivate

III. Read the text and ...

a) ... find words (phrases) which mean:

на світанку людства, зобразити події або міфи, наскельні малюнки, стародавні релігії, чуттєве задоволення, неписані перекази, ледве одягнені дівчата, змушувати танцювати, щорічне святкування, традиції включення танцю в релігію, співати пісні, демонструвати силу, бойове мистецтво, одна з найцінніших спадщин Землі, танцювальний рух, забороняти використання танцю

b) ... translate the text:

DANCE IN RELIGION AND MYTHOLOGY

Since the dawn of human civilization, dance was incorporated as an important part of our culture and religion. Its ability to simulate or describe events or myths, enchant the audience and dancers with ecstasy, belief, happiness, and trance was

quickly implemented into many religious ceremonies, rituals and celebrations of ancient civilizations.

The first proof of existence of dance came from the 9000-year-old cave paintings in India which described celebration, drinking and dancing of tribe members after successful hunt. These dance performances were soon adopted into early religions, often serving as a very effective way to describe various myths, legends and astronomical events. Because the lack of written word prevented the knowledge to pass on effectively into new generations, dance served as a storytelling device by telling tales of past times and myths.

Almost every ancient religion had a deity that was closely related to dance. Egyptian had the goddess Bast, which held domain of sensual pleasure, dancing, music and health. The culture of Ancient Egypt celebrated their gods by many forms of dancing, both in religious ceremonies and in entertainment -paintings from unearthed tombs showed the scenes of scantily dressed girls dancing to the crowd, accompanied by the musical band.

Greeks and Roman continued the tradition of incorporating dance into their religion and common life. Greek god Apollo held the domain of medicine, music and poetry, but it was also called The Dancer. Another popular Greek god that was celebrated by annual celebration filled with alcohol and dance was Dionysus (Bacchus in Roman Empire). The famous area of Greece called Sparta even had a law that compelled boys older than five to dance with their elders, sing songs, hymns and prepare their bodies for eventual life in military.

Hindu religion has a very close bond to dancing. From their point of view, entire universe was created by the dance of the Supreme Dancer Nataraja, and every of their 23 gods have their own way of manifesting power through dance movements. Because of that, the entire culture of Hinduism practices dances almost on daily basis. Buddhism however is known only for their Korean Seungmu dance, which is today protected as one of the earth's most prized heritages.

Dance is also incorporated in Christianity and Judaism. Mentions of dance are present in all of their holy books that date from 2000 years ago, and the followers of these religions continue to preserve dance and incorporate it into daily rituals. Brazilian martial art and dance Capoeira is often performed with lyrics that praise God. Even though several independent congregations of Christian churches forbid the use of dance in religion, majority of Christian support dancing and Christian themed music is today preformed across variety of music genres. Jews have also incorporated dance into many of their rituals, most notably weddings.

Adapted from: <http://www.dancefacts.net/dance-history/dance-in-religion-and-mythology/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. Dance was rarely used in religious ceremonies in ancient civilizations.
2. Cave paintings in India depict tribe members dancing after a hunt.
3. Dance served as a way to tell stories before the development of written language.
4. The Egyptian goddess Bast held domain over the underworld.
5. Greeks and Romans did not incorporate dance into their religious practices.
6. Entire universe was created by the dance of the Supreme Dancer Nataraja
7. All Christian churches fully support the use of dance in religious services.

V. Answer the questions based on the text:

1. According to the text, what made dance an important part of ancient cultures and religions?
2. How did the lack of written word influence the role of dance in early societies?

3. What role did dance play in Ancient Egyptian culture?
4. In what ways did the Greeks and Romans incorporate dance into their lives?
5. What is the significance of dance in Hinduism?
6. What are some examples of dance being incorporated into Christianity and Judaism?
7. Is dance still an important part of culture in Christianity and Judaism?

Topics for discussion

- **Discuss these questions in small groups:**
 - How do you think the use of dance in religion and mythology has evolved over time?
 - Can you think of any modern examples of dance being used in religious or spiritual practices?
 - In what ways can dance be a powerful tool for storytelling and communication?
 - Do you believe that dance can be a form of worship or spiritual expression? Why or why not?
 - How do different cultures view the role of dance in religion and mythology? Are there any common themes or beliefs?

Project topics

Project Task: Dance Deities and Mythological Movements

Task: choose a specific deity or mythological figure from a particular culture that is associated with dance. Research the deity's attributes, the associated myths, and the types of dances that are connected to them.

- Create a presentation that combines visual aids, music, and storytelling to bring the deity and their associated dances to life.

❖ UNIT 4

Reading. BALLROOM DANCING HISTORY – FROM RENAISSANCE TO MODERN SOCIAL DANCING

BEFORE YOU READ

- What foreign dance club would you like to be a member of?
- What international awards dedicated to the professional dancers do you know?
- What type of ballroom dance do you prefer?



VOCABULARY

<i>Evidence</i>	доказ, підтвердження
<i>Be traced</i>	простежуватися
<i>Significance</i>	значущість, важливість
<i>Complex</i>	складний
<i>Advanced</i>	вдосконалений
<i>General</i>	звичайний
<i>Environment</i>	середовище
<i>Occasion</i>	середовище
<i>Noticeable</i>	помітний
<i>Influence</i>	впливати
<i>Drastically</i>	радикально
<i>Customs</i>	звичаї
<i>Aristocracy</i>	аристократія
<i>Royalty</i>	роялті; королівської сім'ї
<i>Signify</i>	означати
<i>Privileged</i>	привілейований

<i>Derive</i>	ПОХОДИТИ
<i>Boundary</i>	межа
<i>Sophisticated</i>	вишуканий
<i>Lively</i>	жвавий
<i>Popularize</i>	популяризувати
<i>Tide</i>	хвиля, приплив
<i>Feature</i>	особливість, риса, характеристика
<i>Exploit</i>	використання
<i>Routine</i>	виступ, номер

I. Read and translate the following collocations:

modern cultures and civilizations, historical records, religious ceremonies, distinct forms, high classes, lower classes, folk dances, social dance study, dance routines, popular media personalities

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>Archeological</i>
2	<i>Distinct</i>
3	<i>Privileged</i>
4	<i>Sophisticated</i>
5	<i>Tide</i>
6	<i>Exploit</i>
7	<i>Significance</i>
8	<i>Lively</i>
9	<i>Signify</i>
a	fortunes
b	favored
c	elaborate
d	separate
e	wave
f	ancient
g	indicate
h	importance
i	energetic

III. Read the text and ...

a) ... find words (phrases) which mean:

поширюючись по континентах, особливі випадки, розділити на дві різні форми, народжені в Італії, просте населення, закриті середовища, кардинально змінюватися, означав традицію, рання історія, до кінця сторіччя, підготовка до нового типу танцю, батьківщина сучасного танцю, популярні медіа особистості, нескінченна хвиля нових танців, популярний на драматичній сцені, незалежний рух танцюристів

b) ... translate the text:

BALLROOM DANCING HISTORY – FROM RENAISSANCE TO MODERN SOCIAL DANCING

Dance is one of the oldest human activities that has managed to follow us through our development as a species, our spreading across continents and rise of modern cultures and civilizations. The oldest archeological evidences of dance can be traced to 9 thousand years ago, and ever since then its presence in historical records grew and took greater significance as they became part of our daily lives, customs and various religious ceremonies.

As the music and dance became more complex and advanced, it started to separate in two distinct forms - one for general population that was practiced openly, and other one for aristocracy and royalty that was practiced in closed environments during special occasions. This separation of dance became especially noticeable in Europe after the end of the Middle Ages, when Renaissance influences born in Italy and France started drastically changing 16th century European lifestyle.

Ballroom dancing was a product of that time, and it signified the tradition of social dancing of the privileged. Its name was derived from the word ball, which originated from the Latin word “*ballare*” which means “to dance”. After a while, boundaries between high classes and lower classes disappeared, transforming the ballrooms across Europe into places where both folk dances and sophisticated dances can be performed.

Records of the earliest European ballroom dates form the end of 16th century were made by Jehan Tabourot who published his French renaissance social dance

study called “*Orchésographie*” in 1588. He described many popular dances of that time, with instructions. Arrival of dance Minuet in 1650 France was a very important point in the early history of ballroom dance.

Adopted and danced in public by King Louis XIV himself, this dance popularized ballroom dance all across France, and continued to be used in European ballrooms until the end of the 18th century. Several decades after the arrival of Minuet, King Louis XIV formed the first academy of dance (Académie Royale de Musique et de Danse) which was the home of the first organized dance study. Later on, professional dances from that school would start performing new type of dance to King’s court (and eventually to the general ballrooms), dance that will all know today as ballet.

20th century was truly the birthplace of modern dance, and ballrooms from all around the world were swept with the never-ending tide of new dances that were created between 1910 and 1930. Those dances were fast, energetic, they featured independent movement of dancers, and more.

The final stage in the history of ballroom dance can be contributed to the rise of the popular media personalities, who created new dance routines which were imitated by millions. This era started with the exploits of Vernon and Irene Castle, and was continued with the Hollywood movie pairing of Fred Astaire and Ginger Rogers.

Adapted from: <http://www.dancefacts.net/dance-history/history-of-ballroom-dancing/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. The oldest evidence of dance dates back 900 years. ■
2. Ballroom dancing was exclusively for the lower classes. ■
3. The word "ball" comes from a Latin word meaning “to dance”. ■
4. Shakespeare helped to popularize the galliarde dance. ■
5. King Louis XIV did not play a significant role in the history of ■

- ballroom dance.
6. The French created the first academy of dance.
 7. Modern ballroom dances were developed in the 18th century.

V. Answer the questions to the text:

1. What are the two distinct forms that dance separated into as it became more complex?
2. What does the term "ballroom dancing" signify?
3. Who was Jehan Tabourot and what was his contribution to the history of ballroom dance?
4. How did King Louis XIV contribute to the popularization of ballroom dance?
5. What characterized the new dances that swept ballrooms in the 20th century?
6. Who were Vernon and Irene Castle, Fred Astaire and Ginger Rogers?
7. How did their work influence ballroom history?

Topics for discussion

- **Discuss these questions in small groups:**
 - How do you think social class influenced the development of ballroom dance?
 - Why do you think ballroom dance has remained popular throughout history?
 - What are some of the benefits of learning ballroom dance?
 - How do you think popular media has influenced the evolution of ballroom dance?
 - What is your favorite ballroom dance and why?

Project topics

- **Ballroom Evolution – A Timeline of Dance Styles**

Task: create a timeline that illustrates the evolution of ballroom dance styles from the Renaissance to the present day. Include information about key dances, influential

figures, and significant historical events that shaped the development of ballroom dance.

- Prepare a brief presentation and demonstrate it to the class.

❖ UNIT 5

Reading. FOLK DANCE AND ITS EVOLUTION

BEFORE YOU READ

- How do you perceive the role of folk dance in the context of modern entertainment? Is it still relevant today?
- What do you think contributes to the increasing popularity of traditional dance forms in the digital age, and how does this impact other forms of entertainment?
- In what ways can folk dance evolve to adapt to changing cultural tastes and technological advancements?



VOCABULARY

<i>Folk dance</i>	народний танець
<i>Tradition</i>	традиція
<i>Heritage</i>	спадщина
<i>National identity</i>	національна ідентичність
<i>Generation</i>	покоління
<i>Artistic evolution</i>	художня еволюція
<i>Performance</i>	виступ
<i>Celebration</i>	святкування
<i>Exchange of ideas</i>	обмін ідеями

<i>Artistic movement</i>	художній рух
<i>To Revive</i>	відродити
<i>Roots</i>	корені
<i>Adaptation</i>	адаптація
<i>Symbol</i>	СИМВОЛ
<i>Reinterpretation</i>	переосмислення
<i>Fusion</i>	ЗЛИТТЯ
<i>Authentic</i>	автентичний

I. Read and translate the following collocations:

to preserve traditions, to celebrate cultural identity, a form of artistic expression, to adapt to modern tastes, to fuse old and new styles, a reflection of heritage, generations of dancers, the evolution of folk dance, a key aspect of identity, a platform for community engagement, revival of folk dance traditions, to bridge the gap between cultures, a rich cultural history, to be commonly used, to suggest something outdated, evolution of folk dance, Folk Music Archives, cultural performances, to celebrate events, cultural values

II. Match the words to their synonyms:

Word			
1	<i>heritage</i>	a	custom
2	<i>performance</i>	b	originality
3	<i>revival</i>	c	demonstration
4	<i>tradition</i>	d	production
5	<i>fusion</i>	e	origins
6	<i>identity</i>	f	fun
7	<i>expression</i>	g	neighbourhood
8	<i>roots</i>	h	spectators

9	<i>evolution</i>
10	<i>community</i>
11	<i>audience</i>
12	<i>entertainment</i>

i	legacy
j	blending
k	rebirth
L	growth

III. Read the text and ...

a) ... find words (phrases) which mean:

народний танець, у поблажливому тоні, національна ідентичність, маркери ідентичності, туристичні атракції, сільські жителі, залишаються незмінними, добре відрепетирувані, священний танець, абсолютно різного походження, крутити довгі стрічки, різне призначення, високе мистецтво, залишатися незмінними з плином часу, архів традиційної музики, демонструвати національну або культурну ідентичність, королівські двори, залучення громадськості до участі, змішання стилів, національна гордість, залежати від контексту

b) ... translate the text;

c) ... make up questions to the words and phrases in bold:

FOLK DANCE AND ITS EVOLUTION

Folk dance is a type of dance that comes from traditions of different cultures. People have danced for centuries, often to celebrate events, tell stories, or express emotions. The term "folk dance" was commonly used until the mid-20th century, but later, scholars started to debate its meaning.

Originally, folk dances were seen as old traditions, performed by generations of dancers who learned through observation and practice. **Early researchers** thought these dances were created by simple, rural people who did not write them down but learned them by watching others. These scholars believed folk dances remained unchanged over time, keeping their original form. However, this idea is not always true. Many folk dances have changed and developed over time, influenced by history, society, and outside cultures, contributing to the ongoing evolution of folk dance.

This artistic evolution, including reinterpretation of traditional movements and styles, is a **natural process**.

The word "folk" itself became controversial. In the past, some people used it in a condescending way, as if folk traditions were less important than academic or high-class arts. **By the 20th century**, some cultural groups did not want their music and dance labeled as "folk" because they felt it suggested something outdated or simple. **Because of this**, organizations and archives changed their names, replacing "folk" with "traditional." For example, Indiana University's Folk Music Archives became the Archives of Traditional Music.

Although some scholars today **avoid** the word "folk," others still use it, meaning "traditional" or "authentic." However, the term is complex. Some dances are performed for **audiences**, changed for stage shows, or mixed with other styles. Can we still call them folk dances? For example, the Bayanihan Philippine National Folk Dance Company and many Mexican *folklórico* groups perform dances that represent **national identity**. These dances are well-rehearsed and choreographed, often designed **for tourists or competitions**. Some argue that this makes them different from 'true' folk dances, which are part of everyday life, while others view them as important folk-dance performances that showcase national or cultural identity.

Another problem is when folk dances move from one culture to another. The Yaqui Indians of Mexico and Arizona perform European-style dances as part of their religious traditions, passed down since the 17th century. However, they do not see their dances as "folk dances." Meanwhile, in Europe, there are dance groups with the same name but completely different origins. This shows how complex the definition of folk dance can be. This **exchange of ideas** highlights the importance of cultural identity and how it's perceived differently across communities.

Every society has its own way of classifying dance, and in many cultures, dance is a **key aspect of identity**, symbolizing national pride and preserving traditions. In many European cultures, some dances themselves are **identity markers**. For example, the German and Austrian Schuhplattler, the Spanish jota, the Irish jig, the

Italian tarantella, and the Ukrainian hopak are all connected to national pride. These dances are often performed at **festivals and celebrations**, to preserve traditions and keep cultural values alive as well as to celebrate cultural identity. Many of these dances have deep roots in their respective cultures, reflecting historical events, regional customs, and shared heritage, while also undergoing adaptation to modern influences and new performance contexts. Many of them are performed as cultural performances at festivals, celebrations, and other community events, showcasing the traditions and values of a particular culture.

Folk dances do not exist separately from other dance forms. Many societies have different types of dances for **religious, social, and entertainment purposes**. In Hawaiian culture, traditional hula was once **a sacred dance**, performed only in temples or royal courts. Later, it became a tourist attraction, and in the 20th century, it was revived as an art form. Today, informal Hawaiian dances performed at family gatherings are considered folk dances, while formal hula remains a separate category. Many communities around the world have seen a revival of folk-dance traditions, as people seek to reconnect with their cultural roots and ensure that these practices are passed onto future generations.

Korea has a complex dance tradition with different styles: court, folk, shamanistic, Confucian, Buddhist, and modern dance. Korean folk dances are lively and energetic, often performed at festivals. One example is **the farmers' dance**, where men wear traditional clothing and spin long ribbons attached to their hats. In contrast, Korean court dances are slow, elegant, and performed in classical concerts. Although both are traditional, they have different purposes and audiences.

One important point to remember is that folk dance is not a universal category. There is no single movement, step, or style that defines all folk dances. A dance is called "folk" only if the people who perform it or study it decide to use that term. Some dancers do not see their performances as folk dances, while outsiders might label them that way.

In the end, the definition of folk dance is fluid. It changes over time and depends on context. Some dances remain part of everyday culture, while others become **symbols of national identity** or tourist attractions. Over time, some of these dances evolve, adapting to modern tastes to fuse old and new styles while still holding onto their cultural roots. Whether we call them folk, traditional, or something else, these dances continue to evolve, connecting people to their history and heritage, sometimes involving the **fusion of styles**. Folk dance, in many forms, is a powerful **form of artistic expression**, a platform for community engagement, and a vital part of our cultural identity, serving as a reflection of heritage and rich cultural history and helping **to bridge the gap between cultures**.

Adapted from: <https://www.britannica.com/art/folk-dance>

IV. Reread the text and say whether the following statements are TRUE (T), FALSE (F) or NOT GIVEN (N/G):

1. The term "folk dance" has always had a clear and fixed definition
2. Early researchers believed folk dances remained unchanged over time.
3. The word "folk" was always seen as a positive term.
4. Some cultural groups rejected the label "folk" for their dances and music.
5. All folk dances are performed only in informal community settings.
6. The Yaqui Indians of Mexico and Arizona consider their European-style dances as folk dances.
7. Dances like the Irish jig and Ukrainian hopak are connected to national identity.
8. Traditional Hawaiian hula was originally a sacred dance.
9. Korean folk dances and Korean court dances are performed for the same purpose.
10. The definition of folk dance can change over time and depends on

| context.

V. Answer the questions to the text:

1. How did early researchers describe the way folk dances were learned?
2. How has the word "folk" become controversial over time?
3. What are some of the reasons folk dances change and evolve?
4. Why do some people question whether choreographed performances can be considered folk dances?
5. How do the Yaqui Indians of Mexico and Arizona view their European-style dances?
6. What role do folk dances play in European national identities?
7. Why is the definition of folk dance considered fluid?

Topics for discussion

- **Discuss these questions in small groups:**

1. Folk dance: tradition vs. modernization.

- How can folk dances be preserved while allowing for natural evolution?
- Does modernization, such as staged performances and fusion with other styles, strengthen or weaken folk traditions?

2. The term "Folk": cultural pride or stereotype?

- How has the meaning of "*folk*" changed over time, and does it still carry a condescending tone today?
- Should cultural groups embrace or move away from the label "*folk*" when describing their dance and music traditions?

3. Folk dance as a symbol of national identity.

- How do folk dances help define and maintain national and cultural identity?

- Can choreographed performances for audiences (e.g., national dance companies) still be considered true folk dances, or do they become a separate art form?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - **The evolution of folk dance and its cultural impact.**
 - Folk dance has evolved over centuries, influenced by history, society, and outside cultures. Is the adaptation of folk dance a positive or negative development for preserving traditions?
 - **The changing perception of the term “Folk” in arts and culture.**
 - The word "folk" has shifted in meaning over time, with some cultural groups rejecting the label. How does the perception of "folk" affect the way people view their cultural practices today? Is the abandonment of the term "folk" beneficial or harmful to cultural recognition?
 - **Folk dance in modern society: authenticity vs. performance.**
 - Many folk dances are now performed in staged shows or adapted for tourism. How do these changes impact the authenticity of folk dance traditions? Should these performances be considered part of the folk dance tradition, or are they a new form of cultural expression?

❖ **UNIT 6**

***Reading.* IRISH DANCE: HISTORY, STYLES, AND GLOBAL POPULARITY**

BEFORE YOU READ

- What do you already know about Irish dance and its history?
- Are you familiar with the different styles of Irish



dance, such as *step dancing* or *céilí*?

- How do you think Irish dance has influenced global culture and entertainment?

VOCABULARY

<i>popularity</i>	популярність
<i>to evolve</i>	розвиватися
<i>significant</i>	значний
<i>majority</i>	більшість
<i>available</i>	доступний
<i>to captivate</i>	зачарувати
<i>to take up the art form</i>	зайнятися мистецтвом
<i>a world-touring production</i>	гастролююча по всьому світу постановка
<i>prestigious competition</i>	престижний конкурс
<i>accessible</i>	доступний
<i>high kicks</i>	високі удари ногою
<i>a global phenomenon</i>	глобальне явище
<i>general public</i>	широка громадськість
<i>limited space</i>	обмежений простір
<i>embroidered</i>	вишиті
<i>intricate footwork</i>	складна робота ніг
<i>particularly</i>	зокрема

I. Read and translate the following collocations:

to date back to earlier centuries, to be influenced by, to gain popularity, share a common feature, to do the majority of the movement, to move in a set formation, to become widespread, to be accompanied by live music, experienced dancers, to keep their upper bodies rigid, a major feature, to compete in various categories, overall presentation, to feature a full band, tin whistle, to be largely attributed to, to celebrate

Irish dance and culture, to inspire countless people, Celtic patterns, to maintain its deep-rooted traditions

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>to evolve</i>	a	considerable
2	<i>to gain</i>	b	representation
3	<i>significant</i>	c	fixed
4	<i>still</i>	d	mainly
5	<i>description</i>	e	not recorded
6	<i>rigid</i>	f	personal
7	<i>largely</i>	g	motionless
8	<i>widespread</i>	h	to develop gradually
9	<i>live</i>	i	to evaluate
10	<i>heritage</i>	j	popular
11	<i>to assess</i>	k	legacy
12	<i>firsthand</i>		to acquire

III. Read the text and ...

a) ... find words (phrases) which mean:

перші задокументовані свідчення, Європейські танцювальні форми, значна частина, обмеженість наявного простору, зосередитися на використанні, громадські заходи, направляти танцюристів по крокам, виконується сольо, звук клацання, оцінити техніку, відігравати центральну роль, всесвітня популярність, пісенний конкурс “Євробачення”, охопити аудиторію по всьому світу, відвідати фест, відчути цю прекрасну традицію з перших вуст, професійні сценічні постановки, яскравий і улюблений аспект ірландської культури, зберегти цю культурну традицію, ритмічна робота ногами

b) ... translate the text;

c) ... make up questions to the words and phrases in bold:

IRISH DANCE: HISTORY, STYLES, AND GLOBAL POPULARITY

Irish dance has a rich, yet somewhat unclear, history. While there are references to social dancing in Ireland dating back **to earlier centuries**, the first documented evidence of Irish dance is from 1413. The dance likely evolved alongside **Irish music** and was influenced by European dance forms, particularly **the Quadrille**. It gained popularity over the centuries, becoming a significant part of Irish culture **by the 17th century**. Early descriptions, such as from Sir Henry Sydney in 1569, show how Irish jigs were enjoyed **by people of all social classes**.

Irish dance includes **three main forms**: set dancing, *céilí* dancing, and *sean nós* (step dancing). All share **a common feature**—dancers keep their upper bodies still while **their feet** do the majority of the movement. This is due to the limited space available for dancing, particularly in small rooms during the 18th and 19th centuries, such as in **pubs**.

Set dancing, a popular style in Ireland, is similar to the Quadrille, a square dance with four couples. Dancers move in a set formation, **focusing on the use of flat-footed steps rather than dancing on their toes**. This type of dance became widespread in the 18th century, popular with both **royalty and the general public**, and was often taught by traveling dance teachers.

Céilí dancing is another form of Irish dance, similar to **Scottish ceilidh dancing**. It is primarily a social dance, typically performed at weddings or community events. Céilí dances can involve **couples, small groups, or large sets of dancers**, and are usually accompanied by live music. A caller often guides the dancers through the steps, making it accessible for both **beginners and experienced dancers**.

Sean nós (step dancing) is perhaps the most famous type of Irish dance. It is characterized **by intricate footwork, high kicks, and hops, with dancers keeping their upper bodies rigid**. This style can be performed solo, in pairs, or in groups, and is a major feature of Irish dance competitions, known as *feiseanna*. Step dancing

became globally known **after the success of Riverdance**, a theatrical show that premiered in 1994. The show brought Irish dance to a wider audience and turned it into a global phenomenon.

Costumes in Irish dance have evolved over the years. In the past, dancers would simply wear their best clothes, but today's costumes are much more elaborate and colorful. Women typically wear **short dresses decorated with Celtic patterns and embroidery**, while men wear trousers and shirts, often embroidered as well. For shoes, dancers wear either soft shoes (ghillies) or hard shoes. **Soft shoes** are worn for lighter dances like the reel, while hard shoes, which make a clicking sound, are used **for heavier dances like the treble reel**.

Irish dance competitions, or feiseanna, are a significant part of Irish cultural life. Dancers compete in **various categories** based on age and experience, and judges assess **the technique, rhythm, style, grace, and overall presentation**. The most prestigious competition is the World Irish Dance Championships, which attracts thousands of dancers from around the world.

Music plays a central role in Irish dance. Traditionally, dances were accompanied by instruments like the harp or bagpipes, but today's performances often feature **a full band with traditional instruments** such as the fiddle, tin whistle, bodhran (a hand-held drum), and uilleann pipes (Irish bagpipes). **Solo dancers** are typically accompanied by one instrument, while group dances feature a full band.

The global popularity of Irish dance can be largely attributed to the success **of Riverdance**, which brought Irish traditions to the stage. The show, starring Michael Flatley and Jean Butler, first performed at the Eurovision Song Contest in 1994, and later became a world-touring production. After leaving Riverdance, **Michael Flatley** created another successful show, *Lord of the Dance*, which also celebrated Irish dance and culture. These performances have helped Irish dance reach audiences across the world, inspiring countless people **to take up the art form**.

Whether you're interested in attending a feis, watching a performance, or learning the steps yourself, Irish dance continues to captivate and connect people to

Irish culture. So, why not take a class or attend a show to experience this beautiful tradition firsthand?

Irish dance is **not only a form of artistic expression but also a way to stay connected to Irish heritage and community**. Many dance schools around the world offer classes for beginners and experienced dancers alike, helping to preserve this cultural tradition for future generations. Whether performed at competitions, social gatherings, or professional stage productions, Irish dance continues **to evolve while maintaining its deep-rooted traditions**. With its energetic movements, rhythmic footwork, and rich history, it remains a vibrant and beloved aspect of Irish culture, inspiring dancers and audiences worldwide.

Adapted from: <https://www.celtictitles.com/blog/everything-you-need-to-know-about-irish-dancing/>

IV. Reread the text and say whether the following statements are TRUE (T), FALSE (F) or NOT GIVEN (N/G):

- | | | |
|----|---|--------------------------|
| 1. | The first documented evidence of Irish dance dates back to the 16th century | <input type="checkbox"/> |
| 2. | Irish dance was influenced by European dance forms such as the Quadrille | <input type="checkbox"/> |
| 3. | Set dancing is performed only in pairs | <input type="checkbox"/> |
| 4. | Céilí dancing is performed exclusively at weddings | <input type="checkbox"/> |
| 5. | Sean nós (step dancing) is the least known form of Irish dance | <input type="checkbox"/> |
| 6. | Irish dancers traditionally wear blue and green costumes to represent Ireland's national colors | <input type="checkbox"/> |
| 7. | The World Irish Dance Championships is the most prestigious competition in Irish dance | <input type="checkbox"/> |
| 8. | Only traditional Irish instruments are used to accompany Irish dance performances | <input type="checkbox"/> |
| 9. | Riverdance became internationally famous after being performed at the Eurovision Song Contest in 1994 | <input type="checkbox"/> |

10. | Many dance schools around the world teach Irish dance to beginners and experienced dancers



V. Answer the questions to the text:

1. When was the first documented evidence of Irish dance recorded?
2. What are the three main forms of Irish dance?
3. Why do Irish dancers keep their upper bodies still while dancing?
4. How did Riverdance contribute to the global popularity of Irish dance?
5. What kind of shoes do Irish dancers wear, and what are their differences?
6. Who were the key performers in the original Riverdance show?
7. Where is the most prestigious Irish dance competition held, and who participates in it?

Topics for discussion

- **Discuss these questions in small groups:**

1. Irish Dance: Tradition vs. Innovation

- How can Irish dance remain true to its cultural roots while evolving with modern influences?
- Does the global popularity of shows like *Riverdance* help preserve Irish dance traditions or change them beyond recognition?

2. The Role of Competitions in Preserving Irish Dance

- Do Irish dance competitions like the World Irish Dance Championships help maintain high standards, or do they create unnecessary pressure on dancers?
- How do competitions impact the way Irish dance is taught and performed worldwide?

3. The Globalization of Irish Dance: Cultural Exchange or Commercialization?

- Does the international spread of Irish dance promote cultural appreciation or lead to commercialization?
- How do non-Irish dancers and schools contribute to the evolution of Irish dance?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - **The Evolution of Irish Dance: From Folk Tradition to Global Phenomenon**
 - Explore the historical development of Irish dance, from its origins to its modern global popularity. How have social and cultural changes influenced its evolution?
 - **The Impact of *Riverdance* on Irish Dance and Cultural Identity**
 - Analyze how *Riverdance* transformed public perception of Irish dance and influenced dancers, choreographers, and audiences worldwide.
 - **A Comparative Study of Traditional and Modern Irish Dance Costumes**
 - Research how Irish dance costumes have evolved over time, from simple traditional attire to elaborate stage costumes. What do these changes reveal about the cultural and performance aspects of the dance?

❖ **UNIT 7**

***Reading.* UKRAINIAN NATIONAL DANCES**

BEFORE YOU READ

- How do television executives perceive the challenges facing their industry, and what areas do they prioritize over issues like copyright infringement and FCC regulations?



- What strategies are television producers employing to navigate the increasingly competitive landscape brought about by evolving technology and consumer demand?
- How are television networks adapting their content and business models to appeal to younger audiences like millennials, and what role does streaming technology play in this adaptation process?

VOCABULARY

<i>diversity</i>	різноманітність
<i>entertainment</i>	розваги
<i>rituals</i>	ритуали
<i>independence</i>	незалежність
<i>bold</i>	сміливий
<i>tenderness</i>	ніжність
<i>to feature</i>	щоб показати
<i>agility</i>	спритність
<i>fertility</i>	плодючість
<i>to enhance</i>	посилити
<i>fluid</i>	рідина
<i>to incorporate</i>	включити в себе
<i>martial art</i>	бойове мистецтво
<i>endurance</i>	витривалість
<i>solstice</i>	сонцестояння
<i>accessible</i>	доступний
<i>to evolve</i>	розвиватися

I. Read and translate the following collocations:

a fascinating mix of styles, diverse cultural heritage, to absorb influences, a crossroads of cultures, a blend of influences, live music, ritualistic elements, to

showcase strength, to take the lead, rapid turns, a visually striking performance, a dance of unity, innovative performances, modern interpretations, to preserve cultural essence, to embrace new artistic possibilities, diverse movements, ancient origins, to perform hopak, Cossack traditions, Ukrainian folk choreography, a unique aspect

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>to maintain</i>
2	<i>to require</i>
3	<i>to inspire</i>
4	<i>spirit</i>
5	<i>significance</i>
6	<i>approach</i>
7	<i>fusion</i>
8	<i>unique</i>
9	<i>fascinating</i>
10	<i>to enhance</i>
11	<i>agility</i>
12	<i>sequences</i>
a	soul
b	importance
c	captivating
d	to demand
e	method
f	special
g	to keep
h	succession
i	to improve
j	quickness
k	mixture
	to motivate

III. Read the text and ...

a) ... find words (phrases) which mean:

основні традиції, популярна форма розваг, невід'ємна частина збереження культури, залишатися вірними традиційному корінню, регіональне різноманіття, технічно складні, культурні наративи, відпрацьовувати бойові прийоми, національна гордість, виконувати стрибки у висоту, акробатичні трюки, переплітатися, дух спільноти, звертатися до сучасної аудиторії, залишаються актуальними, історичне значення, спосіб передачі традицій,

боротьба за незалежність, символізувати красу, групові формування, названий на честь козаків, відігравати особливу роль

b) ... **translate the text;**

c) ... **make up questions to the highlighted words and phrases in bold:**

UKRAINIAN NATIONAL DANCES: TRADITION AND EVOLUTION

Ukrainian culture is rich in traditions, and **national dances** play a special role. These dances reflect Ukraine's history, regional diversity, and national identity. They are not just a form of entertainment but also a way to communicate traditions, values, and emotions. Performing them requires skill, strength, and coordination.

Ukrainian dances have **ancient origins** and have evolved over centuries. They were an essential part of celebrations, rituals, and even Ukraine's struggle for independence. Each dance style reflects **a unique aspect of Ukrainian culture**. Some dances, like the hopak, are energetic and bold, while others feature graceful movements that symbolize beauty and tenderness. Ukrainian dances also absorbed influences from **various cultures, including Eastern, Polish, and Austrian traditions**, making them a fascinating mix of styles.

Ukrainian folk choreography has changed over time, integrating different elements while preserving its core traditions. Each region of Ukraine developed its own dance style, creating a rich and diverse cultural heritage. Today, Ukrainian national dances are not only a popular form of entertainment but also an essential part of cultural preservation. They continue to develop, incorporating new ideas and movements while staying true **to traditional roots**.

Due to Ukraine's historical position as a crossroads of cultures, **its dances feature a variety of influences**. **Eastern cultures** contributed fluid movements, while Western traditions introduced elements of polka and waltz. Cossack traditions, known for strength and agility, added dynamic elements that make Ukrainian dances unique. **This blend of influences** has shaped Ukrainian national dances into a distinctive and powerful form of artistic expression.

One key feature of Ukrainian dances is **their regional diversity**. From Polissia to the Carpathians, each region has developed unique dance styles and movements. **Another important aspect** is the use of live music, which enhances the rhythm and emotions of the performance. Traditional Ukrainian dances often include **group formations and require coordination between partners**, making them both visually striking and technically challenging.

Ukrainian dances often contain **symbolic gestures and ritualistic elements**. Movements can represent themes such as youth, fertility, and national pride. Many dances incorporate **storytelling elements**, passing down cultural narratives through movement and music. Rituals, such as specific gestures or sequences, add deeper meaning to performances and connect them to historical traditions.

Ukrainian dances are characterized by **their expressive movements, ranging from soft and fluid to powerful and energetic**. Some dances focus on group coordination, such as the round dance (khorovod), while others, like the hopak, emphasize individual skill with high jumps and acrobatics. These elements make Ukrainian dances both captivating and physically demanding.

Hopak is the most well-known and dynamic Ukrainian dance. Originating in the 16th–17th centuries in the Zaporozhian Sich, it was initially a form of martial art used by the Cossacks to practice combat techniques, agility, and endurance. Over time, it transformed into a **spectacular dance** that showcases strength and athleticism. Today, **both men and women** perform hopak, but men traditionally take the lead, executing high jumps, rapid turns, and acrobatic feats. It can be performed solo, in pairs, or in groups, making it a visually striking performance.

Khorovod, also known as the round dance, is an ancient ritual dance of the Eastern Slavs. It was traditionally performed in a circle, symbolizing the sun, and was associated with seasonal celebrations like spring festivals and the summer solstice (Ivan Kupala). Over time, it became intertwined **with Christian traditions** and evolved into a folk dance that remains popular today. Khorovod is performed by

large groups, incorporating songs and games, making it a dance of unity and community spirit.

Kazachok is another lively Ukrainian folk dance, named after the Cossacks. It shares similarities with hopak but is less physically demanding, making it more accessible. Kazachok is known **for its smooth, lyrical quality** and is often performed by both men and women. It can be danced solo, in pairs, or in groups, with a variety of regional variations. The first musical arrangement of kazachok was supposedly composed by Polish musician S. Dusiaty in **the 17th century**. The Ukrainian version of this dance remains the most well-known worldwide.

Today, Ukrainian national dances **continue to evolve**. Choreographers blend traditional movements with modern techniques, creating innovative performances that appeal to contemporary audiences. **Modern interpretations** incorporate new music, costumes, and theatrical elements, making them more engaging and dynamic. These adaptations ensure that Ukrainian dances remain relevant while preserving their cultural essence.

The fusion of traditional and modern elements in Ukrainian dance allows for creative expression and cultural preservation. **This approach** helps introduce Ukrainian national dances to new generations and international audiences. By adapting to modern artistic trends, Ukrainian dances maintain their historical significance while embracing new artistic possibilities.

Ukrainian national dances are a vital part of the country's cultural heritage. They have evolved over centuries, reflecting the history, traditions, and spirit of the Ukrainian people. With their rich symbolism, diverse movements, and dynamic energy, they continue to inspire and unite people, both in Ukraine and around the world.

Adapted from: <https://fact-news.com.ua/en/ukrainian-national-dances-interesting-facts-about-traditional-choreography/> , <https://destinations.ua/culture/culture/720-traditional-and-popular-ukrainian-dances>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

- | | | |
|-----|--|--------------------------|
| 1. | Ukrainian national dances are only a form of entertainment. | <input type="checkbox"/> |
| 2. | Hopak was originally used by the Cossacks as a way to train for battle. | <input type="checkbox"/> |
| 3. | Ukrainian dances have been influenced by both Eastern and Western cultures. | <input type="checkbox"/> |
| 4. | Khorovod was always performed as a religious ritual. | <input type="checkbox"/> |
| 5. | Kazachok is considered a more challenging dance than Hopak. | <input type="checkbox"/> |
| 6. | The first musical arrangement of Kazachok was created in the 17th century. | <input type="checkbox"/> |
| 7. | Every region in Ukraine has developed its own unique dance style. | <input type="checkbox"/> |
| 8. | Only men are allowed to perform Hopak today. | <input type="checkbox"/> |
| 9. | Modern choreographers combine traditional Ukrainian dance elements with contemporary styles. | <input type="checkbox"/> |
| 10. | Ukrainian national dances are taught as a compulsory subject in all Ukrainian schools | <input type="checkbox"/> |

V. Answer the questions to the text:

1. What role do national dances play in Ukrainian culture?
2. How did Hopak originate, and what was its initial purpose?
3. Which cultural influences have shaped Ukrainian dances?
4. What is the significance of Khorovod in Ukrainian traditions?
5. How is Kazachok different from Hopak?
6. Who composed the first known musical arrangement of Kazachok?
7. Why is regional diversity important in Ukrainian dance traditions?
8. What are some key movements and techniques in Ukrainian dances?
9. How have Ukrainian national dances evolved in modern times?

10. How does the fusion of traditional and modern elements help preserve Ukrainian dance culture?

Topics for discussion

- **Discuss these questions in small groups:**

- 1. Ukrainian Dance: Tradition vs. Modernity**

- How can Ukrainian dance stay true to its cultural roots while incorporating modern influences?
- Does the adaptation of traditional dances for stage performances help preserve them or change them too much?

- 2. The Role of Cultural Heritage in Ukrainian Dance**

- How important is it to preserve regional variations of Ukrainian folk dances?
- Should Ukrainian dance be taught primarily as a historical tradition or as a form of modern artistic expression?

- 3. The Globalization of Ukrainian Dance: Cultural Exchange or Loss of Authenticity?**

- Does the international popularity of Ukrainian dance help spread cultural appreciation or risk losing its authenticity?
- How do non-Ukrainian dancers and ensembles contribute to the evolution of Ukrainian dance?

- 4. The Impact of Competitions and Performances on Ukrainian Dance**

- Do dance competitions and professional performances help maintain high standards, or do they create unnecessary pressure on dancers?
- How has the representation of Ukrainian dance on the global stage influenced its development?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**

➤ **Hopak: From Martial Art to National Dance**

- Research the origins of hopak as a combat practice among the Cossacks and its evolution into Ukraine's most famous folk dance. How does its history reflect Ukrainian identity and resilience?

➤ **Ukrainian Dance in the Global Context: Cultural Preservation or Adaptation?**

- Examine the international popularity of Ukrainian dance and its adaptation by global ensembles. Does globalization help preserve its authenticity, or does it lead to significant modifications?

➤ **Symbolism and Rituals in Ukrainian Dance Choreography**

- Study the symbolic meaning behind movements, formations, and gestures in traditional Ukrainian dances. How do these elements connect dance to cultural rituals and storytelling?

❖ **UNIT 8**

Reading. CONTEMPORARY DANCE

BEFORE YOU READ

- What do you know about contemporary dance?
- Why is contemporary dance so popular now?
- What names do you associate with contemporary dance?



VOCABULARY

<i>weird</i>	незвичайний
<i>angular movement</i>	кутовий рух
<i>fusion</i>	поєднання
<i>balletic</i>	балетний
<i>conjure</i>	викликати
<i>interpretive</i>	інтерпретаційний

<i>barefoot</i>	босоніж
<i>defy</i>	не піддаватись
<i>pointe shoes</i>	пуанти
<i>unconventional</i>	незвичайний
<i>pave the way</i>	прокладати шлях
<i>flourish</i>	розвиватися, процвітати
<i>accessibility</i>	доступність
<i>allow = afford</i>	дозволяти
<i>inferior</i>	поступатися
<i>challenging</i>	складний
<i>boundary</i>	межа, кордон
<i>to force</i>	змушувати
<i>to argue</i>	міркувати
<i>essence</i>	сутність
<i>exploration</i>	пізнання
<i>off-balance moves</i>	рухи поза балансом
<i>cross-pollinate</i>	синтезувати
<i>body's natural alignment</i>	природна постава тіла
<i>narration</i>	розповідь
<i>conveyance of emotion</i>	передача емоцій
<i>body awareness</i>	усвідомлення тіла
<i>flexibility</i>	пластичність, гнучкість
<i>core strength</i>	сила корпусу
<i>reputable</i>	авторитетний
<i>feedback</i>	відгук
<i>learning experience</i>	навчальний досвід
<i>embrace</i>	обійми
<i>hallmark of the genre</i>	відмінна риса жанру

I. Read and translate the following collocations:

weird angular movement, neo-classical style, contemporary technique and vocabulary, flourish dance, perfect turnout, contemporary choreographers, commercial dance scene, today's classical repertoire, group contemporary dance classes, reputable dance schools, learning experience

II. Match the words to their synonyms:

Word			
1	<i>contemporary</i>	a	affect
2	<i>movement</i>	b	act
3	<i>embrace</i>	c	summons, produces
4	<i>take classes</i>	d	assessment, evaluation
5	<i>awareness</i>	e	consciousness
6	<i>feedback</i>	f	attend lessons, enroll in courses
7	<i>weird</i>	g	strange, quirky
8	<i>conjures</i>	h	hug
9	<i>perform</i>	i	motion
10	<i>influence</i>	j	modern, current

III. Read the text and ...

a) ... find words (phrases) which mean:

сучасний танець був дивним кутовим рухом , сучасний танець став сплавом неокласичного стилю, шлях для розквіту та впливу нової сучасної техніки та лексики, свобода руху, розсуває межі танцю, помітна виникаюча сутність більш сучасного відчуття, сьогоднішній класичний репертуар, природна постава тіла, гнучкість та сила корпусу, покращити навчальний досвід

b) ... translate the text;

c) ... make the highlighted sentences interrogative:

WHAT'S CONTEMPORARY DANCE THESE DAYS?

By Rebecca Martin

When I was a young dance student, contemporary dance was a weird angular movement that was abstract and uncommon. As I got older, contemporary then became a fusion of the neo-classical style and was very balletic. Since then, the term “contemporary” conjures images of all different styles and genres of dance, most of which have become extremely popular to both dancers and audiences alike.

Contemporary dance is very interpretive in its choreography and often focuses on emotions and storytelling, can be performed barefoot, with pointe shoes, naked, fully clothed, and with or without music. Contemporary dance almost defy description because it can be balletic or wholly abstract, jazz-influenced or lyrical, structured or unconventional. Modern dance pioneers such as Martha Graham and Merce Cunningham pave the way for a new contemporary technique and vocabulary to flourish and influence how we dance.

Contemporary dance continues to grow in popularity due, in part, to its accessibility to dancers. The freedom of movement that contemporary allows affords dancers with less training or technique to still enjoy dance without the need for perfect turnout or nice feet. That isn't to say that contemporary dance is in any way inferior to ballet. Contemporary dance can be challenging both physically and emotionally and it pushes the boundaries of dance and forces audiences to think and take chances.

“Dance Informa” spoke to some of Australia’s contemporary choreographers and teachers to discover what “contemporary” is in 2013. They argue that there is no doubt contemporary dance is extremely popular. Within the commercial dance scene at the moment there is a notable emerging essence of a more contemporary feel. They believe dancers and choreographers are really warm to exploration, individuality and freedom.

Contemporary dance these days really allows you to mix a whole lot of styles and influences together and still come under the banner of “contemporary”. You see freedom of movement; floor work and off-balance moves slip into today’s classical repertoire through to circus performers cross-pollinate their routines.

A historical study of modern dance makes evident three phases of this dance style:

- The early period from 1880 to 1923
- The middle period from 1923 to 1946
- The late modern dance period from 1946 to the present

HOW TO GET STARTED WITH CONTEMPORARY DANCE

Contemporary dance techniques typically reflect the body’s natural alignment, so the style is accessible for dancers of any level, and beginners may learn by taking group contemporary dance classes or private lessons. Classes often focus on topics such as narration, self-expression, creative freedom, and the conveyance of emotion. Students may experience a variety of benefits from lessons, including increased body awareness and reduced stress, as well as improved balance, flexibility, and core strength.

When starting contemporary dance lessons, seek reputable dance schools that teach students with similar goals. Ideally, your instructor should understand the basic techniques of the genre and be able to work comfortably with beginners, as proper training and constructive feedback can improve the learning experience. You may also find it helpful to study other types of dances, such as ballet. Beginning contemporary dancers should be ready to embrace innovation, which is a hallmark of the genre.

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. | Contemporary dance originated as a fusion of neo-classical style. 

2. Contemporary dance can only be performed barefoot.
3. Martha Graham and Merce Cunningham were influential in the development of contemporary dance techniques.
4. Contemporary dance requires perfect turnout and nice feet to perform well.
5. Contemporary dance focuses primarily on emotions and storytelling.
6. The modern dance style can be divided into three historical periods.
7. Contemporary dance techniques typically work against the body's natural alignment.

V. Answer the questions to the text:

1. How did the author's perception of contemporary dance change as they got older?
2. Which modern dance pioneers are credited with paving the way for contemporary dance techniques?
3. Why has contemporary dance continued to grow in popularity among dancers?
4. What makes contemporary dance accessible to dancers with less technical training?
5. When did Dance Informa conduct interviews with Australian choreographers about contemporary dance?
6. What are the three historical phases of modern dance development according to the text?
7. Which physical elements can be improved through contemporary dance training?
8. How does contemporary dance challenge audiences differently than traditional dance forms?
9. What types of complementary dance styles does the text recommend for beginning contemporary dancers?

10. What characteristic does the text identify as a "hallmark of the genre" for contemporary dance?

Topics for discussion

- **Discuss these questions in small groups:**
 - How are emerging digital technologies and multimedia platforms reshaping the traditional boundaries of choreographic creation, performance, and audience engagement in contemporary dance practices?
 - In what ways do contemporary choreographers challenge and deconstruct traditional physical ideals and movement vocabularies, using the body as a critical tool for exploring identity, social dynamics, and cultural narratives?
 - How do contemporary choreographers integrate diverse movement traditions, from classical techniques to non-Western dance forms and improvised practices, to create innovative and hybridized performance languages that transcend conventional dance categorizations?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Mapping Intersectional Identities through Contemporary Dance Performance.
 - Bodies, Technologies, and Transformative Movement Practices.
 - Reimagining Choreographic Language in the Digital Age.

❖ UNIT 9

Reading. POPULAR DANCES OF MODERN CHOREOGRAPHY

BEFORE YOU READ



- What are the most popular types of modern dance?
- What influential choreographers helped contemporary dance gain popularity?
- What is the origin of Broadway jazz?

VOCABULARY

<i>interpretative</i>	експресивний
<i>captivating</i>	захоплюючий
<i>popping</i>	тріскання
<i>locking</i>	блокування
<i>urban</i>	міський
<i>emerge</i>	з'являтися
<i>enhance</i>	покращити
<i>precision</i>	чіткість
<i>rebellion</i>	повстання
<i>iconic</i>	культовий
<i>syncopation</i>	синкопа
<i>exaggerate</i>	перебільшувати
<i>escape</i>	втеча
<i>frustration</i>	розчарування
<i>stomps</i>	тупотіння
<i>jabs</i>	удари
<i>buck hop</i>	стиль танцю «бак-хоп»
<i>Chest pop</i>	«грудний акцент»
<i>align</i>	вирівнювати
<i>frenetic</i>	шалений
<i>quirky</i>	ексцентричний, оригінальний
<i>folding</i>	згинання, складання

I. Read and translate the following collocations:

captivating dance forms, rich tapestry of human movement, energetic street dance style, theatrical dance style, iconic choreographers, storytelling elements, unconventional movements, floor work, upbeat and fast-paced music, electro house music

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>precise</i>
2	<i>fusion</i>
3	<i>urban</i>
4	<i>buck</i>
5	<i>escape</i>
6	<i>iconic</i>
7	<i>emerged</i>
8	<i>feed off</i>
9	<i>tapestry</i>
10	<i>captivating</i>

a	mesmerizing
b	weaving, mosaic
c	consume
d	appeared
e	legendary, symbolic
f	evade
g	oppose
h	metropolitan, inner-city
i	blend
j	exact, accurate

III. Read the text and ...

a) ... find words (phrases) which mean:

зосереджується на плавності, імпровізації та використанні гравітації, включає брейкінг, попінг, локінг, став невід'ємною частиною бродвейських постановок, різкі та стилізовані рухи, підсилити наратив музичних театральних постановок, бунт проти суворих правил, передавати людські емоції, розповідаючи лінійну історію, емоційна виразність та інтенсивність, може бути піднятий на меншу глибину

b) ... translate the text:

POPULAR DANCES OF MODERN CHOREOGRAPHY

Modern dance is becoming increasingly popular as a means of expression and exercise. There are several popular types of modern dance, including Broadway jazz, contemporary, krump, tecktonic and interpretative dance. Broadway dance features energetic movements based on music, while jazz dance incorporates gymnastics and jumps. Contemporary dance emphasizes core strength and slower movements. Interpretative dance dramatically interprets music through complex movements.

Dance is a boundless universe of art movement and expression. Across cultures and continents, various dance types have evolved, each telling a unique story and captivating audiences with its distinct style. Here are some captivating dance forms that showcase the rich tapestry of human movement:

Contemporary dance is a modern and expressive dance form that incorporates elements from various styles, allowing for creative exploration and individual interpretation.

Emerging in the mid-20th century as a ***rebellion** against the ****rigidity** of classical ballet, contemporary dance gained popularity through influential choreographers like Martha Graham and Merce Cunningham.

Contemporary dance technique focuses on fluidity, improvisation, and the use of gravity. Dancers often perform barefoot, allowing for a greater range of movement and self-expression.

Hip-hop dance is a dynamic and energetic street dance style that includes breaking, popping, locking, and other urban dance forms, often accompanied by hip-hop music.

Originating in the Bronx, New York City, in the 1970s, hip-hop dance grew from the social and cultural movements of African American and Latino communities. It has since become a global phenomenon.

Hip-hop dance technique emphasizes isolation, rhythmic precision, and individual expression. Freestyle and improvisation play significant roles, allowing dancers to showcase their unique style.

Broadway Jazz is a theatrical dance style that combines elements of traditional jazz dance with influences from musical theater, creating a dynamic and expressive performance.

Broadway Jazz emerged in the early 20th century alongside the growth of musical theater in New York City. It gained popularity through iconic choreographers like Bob Fosse and has become a staple in Broadway productions.

Broadway Jazz technique involves sharp and stylized movements, often characterized by isolations, syncopation, and a strong connection to the music. It incorporates storytelling elements to enhance the narrative of musical theater productions.

Interpretive dance is a family of modern dance styles that began around 1900 with Isadora Duncan. It used classical concert music but marked a departure from traditional concert dance, as a rebellion against the strict rules of classical ballet. It seeks to translate human emotions, conditions, situations or fantasies into movement and dramatic expression, as opposed to following a specific dance style or telling a linear story. It may also adapt traditional ethnic movements into more modern expressions.

Interpretive dance is characterized by:

- Use of movement to express an idea, feeling, or story rather than showcase technical virtuosity
- Incorporation of freer, more natural movements compared to codified dance styles like ballet
- Exploration of new or unconventional movements, floor work, and partnering
- Emotional expressiveness and intensity
- Frequent use of music, costumes, sets and lighting to enhance the mood or concept

KRUMP

It is characterized by free, expressive, exaggerated, and highly energetic movement that involves the arms, head, legs, chest, and feet. Dancers and the youth who started krumping saw the dance as a means for them to escape gang life and "to release anger, aggression and frustration positively, in a non-violent way.

There are five basic moves in krumping: stomps, jabs, chest pops, buck hop, and arm swings. Krumping is rarely choreographed; it is almost entirely freestyle to a song (improvisational) and is danced most frequently in battles or sessions rather than on a stage. Krump is stylistically different from other hip-hop dance styles such as breaking and *****turfing**. Krumping is very aggressive and is danced upright to upbeat and fast-paced music, but it does not promote aggression or fighting – moves are meant to take up space and challenge other dancers to feed off and return the energy, whereas breaking is more acrobatic and is danced on the floor to break beats. The Oakland dance style turfing is a fusion of popping and miming that incorporates storytelling and illusion. Krump is less precise, and more freestyle, than turfing. Thematically, all these dance styles align under the term street dance as they all share common attributes of their street origins, their freestyle nature and the use of battling.

TECKTONIK

French Electro dance (otherwise known as Tecktonik and Milky Way) is one style of frenetic and quirky form of street dance typically performed to electro house music. Tectonic movements involve the subsurface movement of formations caused by natural forces of the Earth. These movements can be uplifting, ******faulting**, or folding. Folding may be described by Stratigraphic Traps. Formations normally compacted at great depth can be uplifted to a shallower depth.

NOTES

- * **rebellion** – повстання
- ****rigidity** – жорсткість
- *** **turfing** - вуличний танець «терфінг»
- **** **faulting** - рухи в стилі «фолтінг»

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. Contemporary dance emerged as a rebellion against classical ballet and emphasizes fluidity and improvisation.
2. Krumping is a highly choreographed dance style that originated in Broadway productions.
3. Hip-hop dance originated in the Bronx, New York City in the 1970s and includes breaking, popping, and locking.
4. Interpretive dance follows specific dance styles and focuses on telling linear stories.
5. Broadway Jazz involves sharp and stylized movements and has become a staple in Broadway productions.
6. Tecktonik is a form of ballet that is typically performed to classical music.
7. Krumping involves five basic moves: stomps, jabs, chest pops, buck hop, and arm swings.

V. Answer the questions to the text:

1. What influential choreographers helped contemporary dance gain popularity in the mid-20th century?
2. How does krumping differ from breaking in terms of dance positioning and music style?
3. Which dance form emerged as a rebellion against the rigidity of classical ballet?
4. When and where did hip-hop dance originate before becoming a global phenomenon?
5. What are the five basic moves that characterize krumping?
6. Who is credited with beginning interpretive dance around 1900?

7. Which dance style incorporates storytelling elements to enhance the narrative of musical theater productions?
8. How do dancers who practice krumping view the purpose of their dance form in relation to social issues?
9. What alternative name is given to French Electro dance besides Tecktonik?
10. Which dance technique emphasizes isolation, rhythmic precision, and individual expression while allowing dancers to showcase their unique style?

Topics for discussion

- **Discuss these questions in small groups:**
 - How have social and cultural movements influenced the development of various modern dance styles like hip-hop, krumping, and contemporary dance, and what does this reveal about dance as a form of cultural expression and resistance?
 - In what ways do modern dance forms like interpretive dance and contemporary dance challenge traditional notions of dance technique and expression compared to classical styles like ballet?
 - How has the increasing accessibility of modern dance through social media and global entertainment shaped its evolution and popularity, particularly for street dance styles that originated in specific communities?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Beyond Ballet: Evolution and Impact of Modern Choreographic Styles
 - Streets to Stages: Diverse Landscape of Contemporary Dance Forms
 - Movement as Expression: Survey of Today's Most Influential Dance Styles

BALLROOM DANCING

❖ UNIT 10

Reading. THE MEANING OF BALLROOM DANCING



BEFORE YOU READ

- What kinds of ballroom dancing have you tried, and how did they make you feel?
- Why do you think ballroom dancing has been popular for so many generations?
- What emotions do ballroom dances evoke in you?

VOCABULARY

<i>originate (from)</i>	походити (від)
<i>design</i>	оформлювати, проектувати
<i>boundary</i>	межа
<i>disappear</i>	зникати
<i>depend (on)</i>	залежати (від)
<i>consider</i>	вважати
<i>a set (of)</i>	сукупність
<i>enjoy</i>	насолоджуватись
<i>performance</i>	виступ, виконання
<i>entertainment</i>	розвага
<i>stage</i>	сцена
<i>recreational</i>	розважальний
<i>emergence</i>	виникнення

<i>narrow</i>	вузький
<i>refer</i>	відноситися
<i>recognize</i>	визнавати, впізнавати
<i>prevail</i>	переважати
<i>encompass</i>	охоплювати
<i>consist (of)</i>	складатися (з), включати
<i>competition</i>	змагання, конкурс
<i>respectively</i>	відповідно
<i>exemplify</i>	демонструвати
<i>core element</i>	ключовий елемент
<i>cohesiveness</i>	єдність, згуртованість
<i>omit</i>	пропустити
<i>swing</i>	свінг, коливання
<i>additional</i>	додатковий
<i>exhibition</i>	вистава
<i>include</i>	включати
<i>feature</i>	містити, охоплювати
<i>regard</i>	вважати, ставитися
<i>sequence</i>	послідовність

I. Read and translate the following words and collocations:

originate from; a specially designed room; in past times; social dances; folk dancing; famous and popular historical dances; a set of European dances; enjoy the moment; entertainment; recreational dance; dance competition; the World Dance Sport Federation; to encompass (dances); core elements of ballroom dancing; the Standard and Latin categories; partner dances; sequence dancing

II. Match the words to their synonyms:

Word			
1	<i>originate</i>	a	think about
2	<i>disappear</i>	b	predominate

3	<i>consider</i>	c	arena, scene
4	<i>entertainment</i>	d	skip, exclude
5	<i>stage</i>	e	generate, create
6	<i>prevail</i>	f	series
7	<i>consist</i>	g	demonstrate
8	<i>exemplify</i>	h	pass away
9	<i>competition</i>	i	include
10	<i>sequence</i>	j	fun, show, enjoyment
11	<i>omit</i>	k	championship
12	<i>encompass</i>	L	cover

III. Read the text and ...

a) ... find words (phrases) which mean:

походити від; велика кімната, спроектована для танців; в давні часи; соціальні танці для привілейованих; нижчі класи; залежати від; відомі історичні танці; отримувати задоволення від бальних танців; вистава; розваги; бути популярним; розважальні танці; танець з партнером; поява танцювальних конкурсів; охоплювати усі види танців; демонструвати основні (ключові) елементи; категорія Standard складається з ...; танці, обрані на конкурс; додатково; визнавати; партнерські танці; улюбленці; послідовні танці

b) ... read and translate the text:

BALLROOM DANCING

The term “ballroom dancing” originates from the word *ball* which in turn originates from the Latin word *ballare* which means “to dance” (a ball-room being a large room specially designed for such dances). In past times, ballroom dancing was social dancing for the privileged, while folk dancing was for the lower classes. These boundaries have since disappeared. The definition of ballroom dance also depends on

the era: balls were famous for such popular dances of the day as the Minuet, Quadrille, Polonaise, Polka, Mazurka, and others, which are now considered to be historical dances.

Ballroom dance is a set of European partner dances, which people enjoy around the world, mostly due to its performance and entertainment aspects. Ballroom dancing is also popular on stage, film, and television.

Ballroom dance may refer to almost any recreational dance with a partner. However, with the emergence of dance competition (now known as Dancesport), two principal schools appeared and the term is used more narrowly to refer to the dances recognized by those schools.

The International School, originally developed in England and now regulated by the World Dance Council (WDC) and the World Dance Sport Federation (WDSF), mostly prevails in Europe. It encompasses two categories, Standard and Latin, each of which consist of five dances — Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep in the Standard category and Samba, Cha Cha, Rumba, Paso Doble, and Jive in the Latin category. A “Standard” or “Latin” competition encompasses all five dances in the respective category, and a “Ten Dance” competition encompasses all ten dances. The two styles, different in technique, rhythm, and costumes, exemplify core elements of ballroom dancing such as control and cohesiveness.








The American School, also called North American School, is most prevalent in the United States and Canada, where it is regulated by USA Dance and Canada Dancesport (CDS) — the respective national member bodies of the WDSF. It also consists of two categories analogous to the Standard and Latin categories of the International School, respectively called Smooth and Rhythm. The Smooth category consists of only four dances — American Waltz, American Tango, American Foxtrot, and American Viennese Waltz, omitting American Peabody (the American School equivalent to Quickstep) — while the dances selected for competition in the Rhythm category are American Cha Cha, American Rumba, American East Coast Swing (the American School equivalent to International Jive), American Bolero, and American

Mambo. A “Smooth” or “Rhythm” competition encompasses the dances in the respective category, and a “Nine Dance” competition encompassing all nine of these dances is analogous to the “Ten Dance” competition of the International School. USA Dance additionally recognizes American Peabody, American Merengue, American Paso Doble, American Samba, American West Coast Swing, American Polka, and American Hustle as ballroom dances in which competition may take place.

Exhibitions and social situations that feature ballroom dancing also may include additional partner dances such as Lindy Hop, Night Club Two Step, Night Club Swing, Bachata, Country Two Step, and regional (local or national) favorites that normally are not regarded as part of the ballroom family, and a number of historical dances also may be danced in ballrooms or salons. Additionally, some sources regard Sequence Dancing, in pairs or other formations, to be a style of ballroom dance.

Adapted from : https://en.wikipedia.org/wiki/Ballroom_dance

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. The term “ballroom dancing” originates from the word *ball* which in turn originates from the Latin word *ballare* which means “globe”. 
2. The definition of ballroom dance depends on the peoples’ desire to entertain. 
3. Ballroom dance is a set of European partner dances, which people enjoy around the world, 
4. The emergence of Dancesport caused the appearance of a main dance school, which recognizes only certain dances. 
5. the World Dance Council (WDC) and the World Dance Sport Federation (WDSF) regulate the International School, which originated in England. 
6. A “Standard” or “Latin” competition encompasses all ten dances. 
7. The American School, also called North American School, is most 

prevalent in the United States and Canada, where it is regulated by USA Dance and Canada Dancesport

8. A “Nine Dance” competition encompassing all nine of these dances is analogous to the “Standard” or “Latin” competition of the International School.
9. Some sources regard Sequence Dancing, in pairs or other formations, to be a style of ballroom dance.

V. Answer the questions to the text:

1. What dance was the social dancing for the privileged?
2. What kind of dancing was for the lower classes?
3. Which dances are considered to be historical ones?
4. Why do people around the world enjoy ballroom dances?
5. Where did the International School of Dance originate from? What’s its contemporary name? Who regulate its activity nowadays?
6. What categories does the WDSF encompass?
7. What dances does Standard (Latin) category consist of?
8. Where does the American School prevail? What countries regulate its activity?
9. How are the categories “Standard” and “Latin” called in the USA?
10. What is “Nine Dance” competition analogous to?
11. What other dances does the USA Dance recognize additionally?
12. Is Sequence Dancing considered to be a ballroom style?

Topics for discussion

- **Discuss these questions in small groups:**

➤ Historical Evolution

How has the transformation of ballroom dancing from an exclusive activity for the privileged to a widely accessible form of art and entertainment influenced its evolution in terms of style and cultural significance?

➤ **Standard vs. American Schools**

What are the key differences between the International (Standard and Latin) and American (Smooth and Rhythm) schools of ballroom dance, and how do these differences reflect cultural influences in dance?

➤ **Impact of Competitions**

In what ways have competitive platforms like Dancesport influenced the development, performance, and public perception of ballroom dancing, compared to its traditional social and entertainment roles?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Historical and cultural evolution of ballroom dancing.
 - Comparative analysis of International and American ballroom dance styles.
 - Role of ballroom dancing in media and entertainment.

❖ **UNIT 11**

***Reading.* SOME FACTS FROM THE HISTORY OF BALLROOM DANCING**

BEFORE YOU READ

- What do you know about the origins of ballroom dancing? How do you think court dances influenced modern ballroom styles?
- Did the transition from court dances to public social dancing change the techniques and purposes of ballroom dancing?



VOCABULARY

<i>court</i>	придворний
<i>folk</i>	народний, фольклорний
<i>unacceptable</i>	неприпустимий
<i>require</i>	вимагати
<i>occasion</i>	випадок
<i>present</i>	представляти
<i>gathering(-s)</i>	зібрання
<i>boom</i>	процвітати
<i>step</i>	крок
<i>rhythm</i>	ритм
<i>segregated</i>	відокремлений
<i>accept</i>	прийняти, визнавати
<i>background</i>	походження
<i>aesthetics</i>	естетика
<i>common</i>	спільний
<i>quality</i>	якість
<i>expression</i>	вираження
<i>strict</i>	чіткий, точний
<i>range</i>	діапазон, ряд
<i>expression</i>	вираження
<i>point</i>	місце, точка, пункт
<i>elbow</i>	лікоть
<i>chest</i>	груди
<i>occur</i>	відбуватися
<i>hold</i>	тримати
<i>shoulder blade</i>	лопатка (частина тіла)
<i>rest (on)</i>	лежати (на)
<i>permit = allow</i>	дозволяти

<i>appearance</i>	образ
<i>royal court</i>	королівській двір
<i>room</i>	простір
<i>contribute</i>	сприяти
<i>appeal</i>	привабливість

* “fronting the state” : «повернувшись обличчям до держави»

I. Read and translate the following collocations:

Body movements, dance steps, facing the throne, unacceptable, formal occasions, throughout the ballroom, originated in England, upper and elite classes of society, ballroom dancing competitions, dancing techniques, standard dances, rhythm and tempo; hand contacts; elbow contact; chest contact; hold the lady's right hand; hand is placed under the left shoulder blade; lady's back; romantic appeal

I. Match the words to their synonyms:

<i>Word</i>			
1	<i>occasion</i>	a	separated
2	<i>require</i>	b	place
3	<i>gathering</i>	c	collective
4	<i>strict</i>	d	people's
5	<i>accept</i>	e	catch
6	<i>room</i>	f	case, chance
7	<i>common</i>	g	space
8	<i>folk</i>	h	accurate
9	<i>point</i>	i	need
10	<i>segregated</i>	j	meeting
11	<i>hold</i>	k	admit

III. Read the text and ...

a) ... find words (phrases) which mean:

придворні танці, народні традиції, повернутись спиною до монарха, танцювати в колах або квадратах, робочий і середній клас, ходити на зібрання, танцювальні техніки, сучасний і віденський вальс походити з різних середовищ; рівні викладання, спільні якості, вираження почуттів, думок і емоцій; обмежити діапазон кроків і рухів тіла, різні точки або місця, права верхня частина руки; горизонтальна лінія; близькість

b) ... translate the text to your native language:

A BRIEF HISTORY OF BALLROOM DANCING

The social origin of ballroom dance comes from the European court dances of the 17th and 18th centuries, although many of the dance steps were adapted from folk traditions. Initially, court dances were performed facing the throne, a practice known as “fronting the state”, because it was unacceptable to turn one’s back on a ruler. In the 19th century, dancers were required to face the ruler only on the most formal occasions or when they were presented to the court. Otherwise, participants danced in circles or squares throughout the ballroom.

Ballroom dancing originated in England in the late 18th and early 19th centuries in which these dances, such as the waltz, were performed by the upper and elite classes of society in balls and parties. During the late 19th to the early 20th centuries, it became a trend among the working and middle class where they would go to gatherings and events in public dance halls. In the early 1920s, ballroom dancing competitions started to boom that in 1924, an organization called the Ballroom Branch of the Imperial Society of Teachers of Dancing was formed. The objective of this organization was to standardize and formalize ballroom dancing techniques, steps and music to which it was danced to.

In Dance Sport competitions and in social events, there are five standard dances. These are the Modern and the Viennese Waltz, the Tango, the Slow Foxtrot and the

Quickstep. These dances are standardized and categorized into segregated teaching levels and use vocabulary, rhythm and tempo and techniques which are accepted internationally.

Although these dances come from very different backgrounds and have special techniques, aesthetics, rhythms and tempos, they do share common qualities. All ballroom dances, as with all forms of dance, are expressions of feelings, thoughts and emotions. These dances may be stricter than other forms of dance and may limit the range of steps and body movements, but it is still one of the best expressions of love, joy and pain between two people.

Also, all ballroom dances are performed by only two people, usually a man and a woman. These dances are performed in a certain position termed as the “Closed Hold”. In this position, the couple remains in contact in five different points or places. These five points consist of three hand contacts, one elbow contact and one chest contact.

The first-hand contact occurs when the man's left hand holds the lady's right hand. Second is when the lady's left hand is placed at the top of the man's right upper arm. In the tango, the lady's left hand is placed behind the man's arm, not on top of it. The third contact is when the man's right hand is placed under the left shoulder blade on the lady's back. The fourth contact is when the lady's left elbow rests on the man's right elbow and both arms are kept in a horizontal line. The lady's arms are held comfortably by the man's and permit her to follow the man's lead with ease. This also gives the couple the appearance of having a bearing of royalty. This is an important characteristic in the ballroom dances that came from Western Europe because these dances were performed in the royal courts. The last point of contact is where the right area of the chest of a dancer touches the right area of his partner. This closeness allows very little room between the partners' faces thus contributing to the dance's romantic appeal.

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. Ballroom dancing has its roots in the European court dances of the 17th and 18th centuries.
2. Originally, it was perfectly acceptable for dancers to turn their backs on the monarch.
3. Ballroom dancing first gained popularity among aristocrats in England.
4. Folk traditions had no influence on the steps used in early court dances.
5. The Ballroom Branch of the Imperial Society of Teachers of Dancing was established in 1924.
6. The Modern and the Viennese Waltz are two of the five standard ballroom dances.
7. All ballroom dances are performed by at least three people on the dance floor.
8. The “Closed Hold” involves five distinct points of contact between partners.
9. In the tango, the lady’s left hand rests on top of the man’s right upper arm.
10. The closeness of the partners in ballroom dancing adds a romantic appeal to their performance.

V. Make *WH*-questions to the following sentences:

The social origin of ballroom dance comes from the European court dances of the 17th and 18th centuries The narration in classic films goes from one scene to another in a strict order.

Participants danced in circles or squares throughout the ballroom.

The audience carefully follows up the main heroes' story.

There are five standard dances in Dance Sport competitions and in social events.

The Modern and the Viennese Waltz, the Tango, the Slow Foxtrot and the Quickstep are standardized and categorized into segregated teaching levels.

All ballroom dances are expressions of feelings, thoughts and emotions.

All ballroom dances are performed by only two people, usually a man and a woman.

The lady's arms are held comfortably by the man's.

This closeness allows very little room between the partners' faces.

Topics for discussion

- **Discuss these questions in small groups:**
 - Where and when did ballroom dancing first become popular, and what types of events did people attend to dance these styles?
 - Why was it important for dancers to face the throne in early ballroom history, and how do these traditions influence ballroom dancing today?
 - What is the “Closed Hold” in ballroom dancing, and why is it important for maintaining good posture and connection between dance partners?

Project topics

Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:

- Study and create a chronological timeline of key events in the development of ballroom dance—from its European court origins to modern Dance Sport competitions.
- Learn and demonstrate the five points of contact in the “Closed Hold.” Compare how these contact points might differ in at least two standard dances (for

example, the Tango versus the Waltz). Document your observations in a short presentation.

- Investigate how ballroom dances from Western Europe differ from traditional partner dances in other parts of the world, such as Latin America or Asia. Make a presentation comparing the historical context, social function, and stylistic elements of each dance form. Conclude by discussing what these similarities and differences reveal about cultural values and traditions.

❖ UNIT 12

Reading. INTERNATIONAL STANDARD

BEFORE YOU READ

- Which of the following dances is **NOT** a part of the International Standard category?
 - Slow Waltz
 - Tango
 - Salsa
 - Quickstep
- What do you know about International Standard dancing?
- The waltz was initially considered shocking to polite society but later became the most popular ballroom dance. Why do you think some dances face resistance when they are first introduced?



VOCABULARY

<i>distinguishing</i>	характерний
<i>abbreviated</i>	скорочений
<i>hold (n)</i>	тримання
<i>the couple (n)</i>	пара
<i>maintain (v)</i>	підтримувати, зберігати
<i>bow</i>	кланятися

<i>perfect (v)</i>	удосконалити
<i>diminish</i>	зменшити
<i>tension</i>	напруженість
<i>connection</i>	зв'язок
<i>addictive</i>	захоплюючий
<i>glide</i>	ковзання
<i>exciting</i>	захоплюючий
<i>sliding</i>	ковзаючий
<i>emerge</i>	виникати
<i>par excellence</i>	екстра-класу
<i>rapid</i>	швидкий, стрімкий
<i>whirling</i>	вихровий
<i>suburbs</i>	передмістя
<i>slip away</i>	вислизнути
<i>light-hearted</i>	грайливий, веселий
<i>upbeat melodies</i>	запальні мелодії
<i>syncopated steps</i>	синхронізовані кроки
<i>quarter turns</i>	четвертинні повороти
<i>the lock step</i>	замкнений крок
<i>hop</i>	стрибок
<i>momentum</i>	швидкість
<i>rotation</i>	обертання
<i>brisk</i>	жвавий
<i>fast-paced</i>	динамічний
<i>continuous movements</i>	безперервні рухи
<i>time signature</i>	розмір такту
<i>distinction</i>	відмінність
<i>continuity style</i>	стиль безперервності

<i>pace</i>	ХОДА, ТЕМП
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I. Read and translate the following collocations:

entertainment; Viennese Waltz; distinguishing characteristic; maintain a frame; to find and perfect a position; to move in perfect harmony; the mechanics and physics of movement; sense of one's own body; gliding movement; a step in $\frac{3}{4}$ time; the ballroom dance par excellence; **to** hold each other so closely; a couples dance; fashionable; light-hearted dance; formal and informal events; syncopated steps; the lock step; brisk tempo; smooth dance; grace and style; slow and quick foxtrot; fast pace

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>abbreviated</i>	a	sustain
2	<i>gliding</i>	b	motion
3	<i>evolve</i>	c	fast
4	<i>maintain</i>	d	appear
5	<i>popularity</i>	e	disseminate
6	<i>stage</i>	f	tightness
7	<i>folk</i>	g	sliding
8	<i>emerge</i>	h	shortened
9	<i>tension</i>	i	locked
10	<i>rapid</i>	j	develop
11	<i>movement</i>	k	scene
12	<i>spread</i>	L	fame
13	<i>closed (position)</i>	m	upbeat
14	<i>light-hearted</i>	n	people's

III. Read the text and ...

a) ... find words (phrases) which mean:

модний; складається з п'яти танців; бальний танець екстра класу; зберігати свою популярність; нижчі верстви населення; околиці міста; вищі класи

вісімнадцятого століття; створення багатьох інших бальних танців; легкий (радісний) танець; запальні мелодії; ноги зведені разом; стрибки, пробіжки, швидкі кроки; обертання (повороти); жвавий (швидкий) темп; джазова музика регтайму; гладкий, прогресивний танець; безперервні плавні рухи; по танцювальному майданчику; вокальна музика; досягти піку популярності; привернути погляд; фірмова витонченість і стиль; низка відмінностей; стиль безперервності

b) ... translate the text to your native language:

INTERNATIONAL – STANDARD

International Standard is comprised of five dances: Slow Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep.

The most distinguishing characteristic of International Standard, often abbreviated as “Standard”, is the hold. In International Standard, the couple is expected to maintain a *consistent frame throughout the entire dance, breaking only to bow when the music has ended.

Standard is considered by many to have the steepest learning curve of the styles. Even Standard enthusiasts admit that one must know a little something about it before it can be fully appreciated.

High level Standard dancers are expected to find and perfect a position with their partners that diminishes tension and allows the bodies to move in perfect harmony with each other. This takes years of training and a deep understanding of the mechanics and physics of movement. It also takes a highly developed sense of your own body, and of the body you're connected to, since you must maintain a connection to it 100% of the time. This being said, the gliding movement and formality of this style makes it a favorite of many dancers. International Standard is arguably the most elegant of the five styles.

WALTZ AND ITS HISTORY

There are many references to a sliding or gliding dance that would evolve into the waltz that date from 16th-century Europe. In the 18th century, Waltz, (from German *walzen*, “to revolve”), a highly popular ballroom dance emerged from the *Ländler*. Characterized by a step, slide, and step in $\frac{3}{4}$ time, the waltz, at first shocked polite society. It became the ballroom dance par excellence of the 19th century, and maintained its popularity in the 20th. Its variations include the rapid, whirling Viennese waltz and gliding Boston. Composers of famous waltzes include Frédéric Chopin, Pyotr Tchaikovsky, Johann Strauss and his sons, especially Johann Strauss the Younger, who was known as “the Waltz King”.



Waltzing couples in a Vienna dance hall.

The Bettmann Archive

The French philosopher Michel de Montaigne wrote of a dance he saw in 1580 in Augsburg, where the dancers held each other so closely that their faces touched.

Around 1750, the lower classes in the regions of Bavaria, Tyrol, and Styria began dancing a couples dance called *Walzer*. The *Ländler*, known as a country dance in $\frac{3}{4}$ time, was popular in Bohemia, Austria, and Bavaria, and spread from the countryside to the suburbs of the city. While the eighteenth-century upper classes continued to dance the minuets, bored noblemen slipped away to the balls of their servants.

The waltz became fashionable in Vienna around the 1780s, spreading to many other countries. It reached England in 1791. No event ever produced so great a sensation in English society as the introduction of the waltz in 1813.

The waltz, especially its closed position, became the example for the creation of many other ballroom dances. Later on, new types of waltzes have developed, including several folk and ballroom dances.

QUICKSTEP AND ITS HISTORY

The quickstep is a light-hearted dance of the standard ballroom dances. The movement of the dance is fast and powerfully flowing. The upbeat melodies that quickstep is danced, make it suitable for both formal and informal events.

The quickstep evolved in the 1920s from a combination of the foxtrot, Charleston, and one-step. The dance is English in origin, and was standardized in 1927. While it evolved from the foxtrot, the quickstep now is quite separate.

Unlike the modern foxtrot, the leader often closes his feet, and syncopated steps are regular (as was the case in early foxtrot). Three characteristic dance figures of the quickstep are *the chassés*, where the feet are brought together, the quarter turns, and the lock step.

This dance gradually evolved into a very dynamic one with much movement on the dance floor, with many advanced patterns including hops, runs, quick steps with much momentum, and rotation. The tempo of quickstep dance is rather brisk, as it was developed to ragtime era jazz music, which is fast-paced when compared to other dance music.

FOXTROT AND ITS HISTORY



“Quick Step” dance rhythm figure



The foxtrot is a smooth, progressive dance characterized by long, continuous flowing movements across the dance floor. It is danced to big band (usually vocal) music. The dance is similar in its look to waltz, although the rhythm is in a $\frac{4}{4}$ time signature instead of $\frac{3}{4}$. Developed in the 1910s, the foxtrot reached its height of popularity in the 1930s and remains practiced today.

The dance was premiered in 1914, quickly catching the eye of the husband and wife duo Vernon and Irene Castle, who gave the dance its ****signature grace and style**. The origin of the name of the dance is unclear, although one theory is that it took its name from its popularizer, the vaudevillian Harry Fox.

From the late 1910s through the 1940s, the foxtrot was the most popular fast dance, and the great majority of records issued during these years were foxtrots. The waltz and tango, while popular, never overtook it.

Over time, the foxtrot split into slow and quick versions, referred to as “foxtrot” and “quickstep” respectively. In the slow category, a number of distinctions exist between the International or English style of the foxtrot, and the American continuity style, both built around a slow-quick-quick rhythm at the slowest tempo, and the social American style using a slow-slow-quick-quick rhythm at a somewhat faster pace. In the context of International Standard category of ballroom dances, for some time the foxtrot was called “Slowfox”.



Adapted from: <http://surl.li/qdhfzj>
<https://www.britannica.com/art/waltz>
<https://en.wikipedia.org/wiki/Waltz>
<https://en.wikipedia.org/wiki/Foxtrot>

NOTES

*consistent frame – стабільна постава

**signature grace and style - фірмова витонченість і стиль

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1. International Standard includes five dances: Slow Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep.
2. In International Standard, dancers are allowed to break their frame frequently during the dance.
3. The waltz originated in England in the 18th century.
4. Johann Strauss the Younger was known as “the Waltz King”.
5. The Quickstep evolved in the 1920s from a combination of the Foxtrot, Charleston, and One-step.
6. The tempo of the Quickstep is slow and relaxed, making it suitable for beginner dancers.
7. The Foxtrot is danced in a 3/4 time signature, similar to the Waltz.
8. Vernon and Irene Castle played a significant role in popularizing the Foxtrot.
9. The Waltz reached England in 1891 and was immediately accepted into high society.
10. Over time, the Foxtrot split into two versions: a slow version and a quick version known as Quickstep.

V. Make WH-questions (and tag-questions) to the following sentences:

1. The hold is the most distinguishing characteristic of International Standard.
2. The mechanics and physics of movement needs years of training for partners to move in harmony with each other.
3. In the 18th century, Waltz became a highly popular dance.
4. Waltz became dance par excellence of the 19th century, and maintained its popularity in the 20th.

5. Johann Strauss and his sons, especially Johann Strauss the Younger was known as “the Waltz King”.
6. While the eighteenth-century upper classes continued to dance the minuets, bored noblemen slipped away to the balls of their servants.
7. The waltz became the example for the creation of many other ballroom dances.
8. The quickstep evolved in the 1920s from a combination of the foxtrot, Charleston and one-step.
9. The foxtrot is a smooth, progressive dance characterized by long, continuous flowing movements across the dance floor.
10. From the late 1910s through the 1940s, the foxtrot was the most popular fast dance, and the great majority of records issued during these years were foxtrots.

Topics for discussion

- **Discuss these questions in small groups:**
 - Discuss how different ballroom dances, such as the waltz, quickstep, and foxtrot, have evolved over time.
 - International Standard is considered one of the most challenging dance styles due to its strict frame and movement requirements. What difficulties might beginners face when learning these dances, and how can they overcome them?
 - The waltz was initially seen as inappropriate by polite society, but it later became a widely accepted and admired dance. Why do certain dances face social resistance when first introduced? Can you think of other examples where a form of art, music, or dance was initially controversial but later became popular?

Project topics

Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:

- How has the history and evolution of the waltz influenced its role in modern ballroom dancing? Include its origins, cultural acceptance, and different variations over time.
- What are the key characteristics and challenges of International Standard ballroom dancing? Discuss the importance of maintaining a consistent frame, partner connection, and technical precision.
- How do different ballroom dance styles within the International Standard category (e.g., foxtrot, quickstep, and tango) differ in terms of movement, rhythm, and technique? Compare their unique features and how they have developed over time.

❖ UNIT 13

Reading. INTERNATIONAL LATIN

BEFORE YOU READ

- Have you ever danced Latin styles or watched them on TV?
- Which dance styles are you familiar with, and how would you describe them in terms of rhythm, emotions, or movements?



- **Match the following Latin dance terms with their definitions:**

1	<i>Rumba</i>	a) The smooth and controlled movement of the hips, essential in Latin dance.
2	<i>Paso Doble</i>	b) A dramatic dance inspired by the Spanish bullfight.
3	<i>Balletic Lines</i>	c) The posture and arm positioning that maintain partner connection in ballroom dance.
4	<i>Hip Motion</i>	d) A slow and romantic Latin dance, also called “The Dance of Love.”

5

Frame

e)

Elegant, extended body shapes used in Latin dancing.

- Look at these words: *rumba*, *Afro-Cuban*, *ballroom*, *competitive dancing*, *sensuality*. What do you think the text will tell us about the relationship between these words?

VOCABULARY

<i>straight legs</i>	прямі ноги
<i>balletic lines</i>	балетні лінії
<i>warn</i>	попереджати
<i>authentic</i>	автентичний, достовірний
<i>tremendous</i>	величезний
<i>sophisticated</i>	вишуканий
<i>undoubtedly</i>	безперечно
<i>require</i>	вимагати, потребувати
<i>steady frame</i>	постійний (стабільний) каркас
<i>earn</i>	отримувати, заробляти
<i>sway</i>	гойдатися
<i>hips</i>	стегна
<i>still body</i>	нерухоме тіло
<i>wedding dance</i>	весільний танець
<i>encompass</i>	включити
<i>relate (to)</i>	стосуватись
<i>refer (to)</i>	відноситися (до)
<i>occur</i>	траплятися
<i>exaggerate</i>	перебільшувати
<i>inspire</i>	надихати
<i>establish</i>	визначити, встановити

<i>feature (v)</i>	містити
<i>a bent leg</i>	зігнута нога

I. Read and translate the following collocations:

entertainment; beautiful style dance; swaying hips; upper body; still body; close connections; slow music; popular ballad; slow partner dancing; social dances; fast dance; dance studio; dance teacher; breathe in; social Latin dancing; wedding's first dance; the spirit and soul of the dance; beautiful rhythms; body expressions; a starting point

II. Match the words to their synonyms:

Word			
1	<i>inspire</i>	a	include
2	<i>require</i>	b	happen
3	<i>frame</i>	c	steady, permanent
4	<i>maintain</i>	d	real
5	<i>occur</i>	e	create
6	<i>establish</i>	f	carcass
7	<i>constant</i>	g	demand
8	<i>happen</i>	h	keep up
9	<i>encompass</i>	i	occur
10	<i>authentic</i>	j	breathe in

III. Read the text and ...

a) ... find words (phrases) which mean:

прямий; попереджати; автентичний; вишуканий; пробуджувати; образ; більш вільний; безсумнівно; здатність (вміння); імпровізувати; інтенсивний танцювальний стиль; отримати прізвисько; нерухома верхня частина тіла; сучасні, популярні балади; описувати стилі; міжнародні танцювальні конкурси; мати відношення до; ритмічний танець; походити від; вечірка; гарно проводити час; перебільшені рухи стегнами; повільний танець; офіційно визнана версія;

популярний в усьому світі; керівний орган танцювального спорту; структура танцю; прямі ноги; зігнуті ноги; танцювальні кроки; дух і душа танцю

b) ... translate the text to your native language:

INTERNATIONAL – LATIN

International Latin is comprised of five dances: Cha Cha, Samba, International Rumba, Paso Doble, and Jive.

Often referred to as “Latin” or “Latin American”, International Latin is unique in its use of straight legs and balletic lines. Newcomers to Latin should be warned against thinking of International Latin as “authentic Latin dancing”. Latin as danced today has evolved since its introduction into the ballroom dancing world.

Latin is based in large part on long leg lines and takes a tremendous amount of strength and expertise to be danced at a high level. Latin must be sexy, yet sophisticated, evoking images of characters such as Jessica Rabbit and Rita Hayworth.

Latin danced at a social level is undoubtedly freer than Standard or Smooth. Partners are not required to maintain a constant frame, which gives the dancers more ability to play and improvise. Latin is the one of most intense dance styles.

RUMBA AND ITS HISTORY

The Rumba is considered to be one of the most beautiful Latin style dances, earning its nickname as “The Dance of Love.” It is characterized by swaying hips, a still upper body, and close partner connections. Although it is traditionally danced to slow Latin music, it is now common to dance the Rumba to current, popular ballads. Because of this, the Rumba is a popular style choice for a wedding dance and slow partner dancing.

Taking a look at the history of rumba dancing, one should know that the word “rumba” is used to describe different styles of dance. In one sense of the word, rumba can be used to encompass a variety of dances relating to the rumba genre of Afro-Cuban music. Rumba refers to the ballroom dance that occurs in social dance and

international dance competitions. This ballroom style of rumba came from a Cuban rhythm dance called the bolero-son. The word “rumba” comes from the Spanish verb “rumbear” which means to go dancing, party and to have a good time.

The Rumba originated among the African slaves in Cuba in the 16th century. It began as a fast and sensual dance with exaggerated hip movements. The *marimbola, the maracas and the drums were instruments used to inspire and accompany the dancers.

Up until the Second World War, the popular dance of middle-class Cuba was the Son. The Son was a modified, slower, and more refined version of the native Rumba danced by the African slaves.

The Rumba came to the United States when Lew Quinn and Joan Sawyer tried to introduce the dance in 1913. In the early 1920s, Rumba was danced slowly in America and made more “civilized” by the dance studios of that time. By 1929, real interest in Latin music grew and Rumba dancing became very popular in New York.

Rumba’s popularity continued to grow throughout the United States and its introduction into Europe was supported by Monsieur Pierre. Pierre was London’s lead dance teacher in Rumba and in the 1930s his demonstration with his dance partner Doris Lavelle popularized Latin American dancing in London. Pierre and Lavelle introduced the “Cuban Rumba” which was eventually established as the official recognized version of the dance in 1955.

RUMBA DANCE TODAY

The ballroom style of Rumba dance is still highly popular throughout the world. It is most largely embraced as a competitive dance, and in competition-style dancing, Rumba is the slowest of the five Dancesport Latin dances. The World Dancesport Federation is the international governing body of dance sport and is recognized by the International Olympic Committee. It hosts national and international ballroom dance competitions featuring Rumba among other ballroom dances year-round.

In competitive Rumba dancing there are two different styles: International and American. The Rumba is considered a “Latin” dance within the International dance

structure and a “rhythm” dance within the American dance structure. The dances are performed differently and their basic steps are performed on different counts. American style rumba uses counts 1, 3, and 4 while International uses counts 2, 3, and 4. The hip motion varies greatly. In the American style, the dancer steps onto a bent leg and in the international style dancer steps onto a straight leg.

In the United States Rumba is most commonly danced socially within ballroom dance studios. The Rumba is a favourite for dance instructors and new dancers alike for the forgiving slower pace of the dance’s steps and music. Rumba provides a great starting point for the foundational moves with social Latin dancing. Rumba is also a popular style for wedding couple’s first dance.

Today, the Rumba is danced to slow rhythms. The feet stay close to the floor with a sliding action and the hips move easily from side-to-side. While the dance has evolved over the years, the spirit and soul of the dance lie in Latin American music and dance. The beautiful rhythms and body expressions of the Rumba make it one of the most popular ballroom dances.

Adapted from: <https://ariaballroom.com/international-latin>
<https://www.bellaballroom.com/dance-lessons/latin-dance/rumba/>

NOTES

*marimbula – марімба (*ударний інструмент*)



VIDEO Link: American Rumba Basics

<https://www.youtube.com/watch?v=Y6BceJRrHm0>

❖ **Tasks for the video lesson "American Rumba Basics"**

1. Watch the video carefully and take notes. Write down key points:

- Basic steps
- Movement patterns
- Body posture and positioning
- Rhythm and timing used in American Rumba

2. Vocabulary Practice.

List at least 5 dance-related vocabulary words or phrases from the video, and write definitions or explanations for each one in English.

For example:

**Ballroom frame* – the proper position of arms and upper body used while dancing with a partner.

3. Answer the following questions in complete sentences:

1. What are the basic foot positions demonstrated in the video?
2. How is body weight distributed during the basic steps in Rumba?
3. Describe the rhythm or count pattern that is used in the basic Rumba step.
4. What tips does the instructor give regarding the connection between dance partners?

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

- | | | |
|----|---|--------------------------|
| 1. | International Latin consists of five dances: Cha Cha, Samba, International Rumba, Paso Doble, and Jive. | <input type="checkbox"/> |
| 2. | International Latin requires dancers to maintain a constant frame throughout the dance. | <input type="checkbox"/> |
| 3. | The Rumba is often called "The Dance of Love." | <input type="checkbox"/> |
| 4. | The Rumba originated in Spain and was later was introduced to Cuba. | <input type="checkbox"/> |
| 5. | The word "rumba" comes from the Spanish verb "rumbear," which means to go dancing and have a good time. | <input type="checkbox"/> |
| 6. | The Rumba was introduced to the United States in 1913 by Lew Quinn and Joan Sawyer. | <input type="checkbox"/> |
| 7. | In international competitive dance, Rumba is the fastest of the five Latin Dancesport dances. | <input type="checkbox"/> |
| 8. | The World Dancesport Federation is recognized by the International | <input type="checkbox"/> |

- | | | |
|-----|---|--|
| 9. | Olympic Committee. | |
| 10. | American-style Rumba and International-style Rumba have the same step counts and technique. | |
| 10. | Today, Rumba is danced only competitively and is rarely used for social dancing. | |

V. Make WH-questions to the following sentences:

1. Rumba is considered to be one of the most beautiful Latin style dances, earning its nickname as “The Dance of Love”.
2. Rumba is a popular style choice for a wedding dance and slow partner dancing.
3. Rumba refers to the ballroom dance that occurs in social dance and international dance competitions.
4. Rumba originated among the African slaves in Cuba in the 16th century.
5. Rumba came to the United States when Lew Quinn and Joan Sawyer tried to introduce the dance in 1913.
6. Monsieur Pierre was London’s lead dance teacher in Rumba, and in the 1930s his demonstration with his dance partner Doris Lavelle popularized Latin American dancing in London.
7. The World Dancesport Federation is the international governing body of dance sport and is recognized by the International Olympic Committee.
8. The hip motion varies greatly.
9. Rumba is a favourite for dance instructors and new dancers.
10. Rumba provides a great starting point for the foundational moves with social Latin dancing.

Topics for discussion

- **Discuss these questions in small groups:**

1. The Evolution of International Latin Dance Styles

- How have Latin dances changed over time since their introduction into the ballroom dancing world?
- What are the key differences between traditional Latin dances and their modern ballroom adaptations?

2. The Cultural Influence of Rumba in Ballroom Dancing

- How did Rumba evolve from its Afro-Cuban roots to become a popular ballroom dance?
- Why do you think Rumba is often chosen for wedding dances and romantic performances?

3. The Physical and Artistic Demands of International Latin Dance

- What qualities make Latin dance both physically challenging and artistically expressive?
- How does the style of movement in International Latin differ from other ballroom dance styles?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The Evolution and Characteristics of International Latin Dance.
 - The History and Cultural Impact of Rumba.
 - Latin Dance in Competitive and Social Settings.

❖ UNIT 14

Reading. COMPONENTS OF MODERN CHOREOGRAPHY

BEFORE YOU READ



- What age do professional dancers typically start their training?
- Is it easy to become a professional dancer?
- What physical features do professional dancers usually have?

VOCABULARY

<i>built up</i>	збудований
<i>joints</i>	суглоби
<i>ligaments</i>	зв'язки
<i>mold</i>	формувати
<i>attain</i>	досягти
<i>hip socket</i>	кульшова западина
<i>crooked spine</i>	викривлений хребет
<i>ripples</i>	хвилі
<i>tendons</i>	сухожилля
<i>torso</i>	тулуб
<i>limbs</i>	кінцівки
<i>appreciation</i>	визнання
<i>arabesques</i>	арабески
<i>supple</i>	гнучкий

I. Read and translate the following collocations:

right muscles, bone-connecting ligaments, kinesthetic awareness, untrained dancers, untutored movement ballet training, aspiring dancers, outward rotation, conventional symbolic gestures, rigorous training, intricate footwork, sustained line

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>built up</i>
2	<i>appreciation</i>
3	<i>torso</i>
a	grace
b	body
c	recognition, admiration

4 *fluidity*

5 *arabesques*

6 *attain*

7 *mold*

d constructed, developed

e achieve, reach,

accomplish

f pose, graceful posture

g shape

III. Read the text and ...

a) ... find words (phrases) which mean:

довгорукий і стрункий, заокруглена фігура, підтримувати тіло в належному стані, запобігати травмам, робити напруженим, проходити ретельне медичне обстеження, досягти повного розвороту, перкусійні поштовхи, складні мудри, бути надзвичайно гнучким, мати витончений контроль, тривалі танцювальні рухи, здаватися м'яким і плинним

b) ... translate the text:

PHYSICAL REQUIREMENTS

Dancers are not just performing artists; their bodies are also the instruments through which the art is created. The quality of this art, therefore, necessarily depends on the physical qualities and skills that dancers possess. The stronger and more flexible a dancer's body, the more capable it is of a wide range of movement. Nearly all professional dancers start training at a young age in order to shape and develop their bodies correctly. Strength is built up in the right muscles, for example, and the bone-connecting ligaments on which flexibility of the joints is so dependent are lengthened early before they begin to harden.

As well as strength and mobility, a good dancer must also possess great coordination (the ability to work different parts of the body together), a highly developed kinesthetic awareness (in order to know and control the position and state of the body), control over weight and balance in motion, a developed awareness of space, a strong sense of rhythm, and an appreciation of music. Particularly in dramatic dance, the dancer must be able to project movement clearly and make its

expressive qualities intelligible to the audience. Grace, fluidity, and harmony of body are also frequently desired in the dancer, as is physical beauty, but these are subjective qualities that differ from one culture to another and change according to fashion. (The 21st-century physical ideal of the ballerina—long-limbed and slender—is quite different from the late 19th-century preference for a more rounded figure.)

Daily classes are necessary not only to mold the body and develop the necessary physical skills but also to maintain the body in its proper condition and prevent injury. Many dance movements make strenuous and unnatural demands on the joints, muscles, and tendons, and it is easy to strain or damage them if the body is not properly maintained. Some bodies are more suitable for training than others, and in the West many aspiring dancers undergo extensive medical scrutiny to ensure that they have no weaknesses or disabilities, such as a weak or crooked spine, that would make them unfit for dancing.

The exercises involved in a dancer's training depend on the style of the dance. Ballet dancers have to work hard to attain a full turnout (the outward rotation of the legs in the hip socket so that the heels touch back-to-back and the feet form a 180° angle), which enables them to lift their legs high in the air in jumps or arabesques. While ballet dancers rarely use the torso, African dancers and certain modern dancers have to be extraordinarily supple in the torso and pelvis in order to execute the ripples, twists, and percussive thrusts that their particular dances require. Indian classical dancers, while developing great strength and flexibility in the legs, must also achieve great control over the face and neck muscles and flexibility and control in the joints and muscles of the hands. This is necessary to execute their elaborate mudras, conventional symbolic gestures, with accuracy and grace.

DIFFERENCES AMONG DANCERS

However rigorous and uniform training may be, each dancer always has a personal style of dancing. Certain skills come more easily to some dancers than to others: one may be an excellent jumper, while another may have exquisite control and balance in slow, sustained dance passages. The same choreography may also

look completely different when executed by two different bodies. Thus, a dancer with very long limbs will make high leg extensions look exaggeratedly long while appearing slightly awkward in fast, intricate footwork. Another dancer may have a great deal of energy and speed but be unable to produce a sustained and beautiful line in held positions.





Finally, dancers vary a great deal in the way they articulate and project movement. Some dancers move in a way that is tense, energetic, and even aggressive in its attack, while others appear soft and fluid. Some phrase their movements so that every detail is sharp and clear; others so that one element flows into another. Some move exactly in time with the phrasing of the music; others phrase their movement slightly independently of it. One dancer may produce movements that are dramatically charged and expressive, while another may be cool and detached, concentrating on technical perfection. Such qualities may vary so markedly that certain dance roles become inextricably connected to the dancers for whom they were created, for example Margot Fonteyn's *Marguerite and Armand*, created by Frederick Ashton in 1963.

In modern dance, the dancer may be highly esteemed for individual style and technique but is generally expected to submit his own personality to the demands of the choreography. Some of the works by the American choreographer Alwin Nikolais went so far as to conceal the dancer altogether under a panoply of props, costumes, and lighting projections.

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. Professional dancers typically start their training after the age of 18.
2. Ballet dancers focus on developing flexibility and turnout in their leg movements and hip socket.
3. Modern choreographers always prefer highly trained dancers for their performances.



4. Indian classical dancers must develop precise control over hand, face, and neck muscles to execute symbolic gestures. 
5. A dancer's physical requirements are exactly the same across all dance styles. 
6. Dancers undergo medical scrutiny to ensure they have no physical weaknesses that might impede their performance. 
7. In modern dance, individual dancer personality always takes precedence over choreography. 

V. Answer the questions to the text:

1. How do the physical ideals of ballerinas differ between the late 19th century and the 21st century, and what might these changes reflect about evolving cultural perceptions of beauty?
2. In what ways do dancers transform their bodies into living instruments of artistic expression, and how does this process challenge traditional boundaries between physical training and artistic creation?
3. What specific physiological adaptations do dancers undergo during their early training that distinguish their bodies from those of non-dancers?
4. How do the training and movement requirements differ between ballet, African, and Indian classical dance styles, and what unique bodily skills does each demand?
5. How do individual dancers negotiate the tension between personal artistic expression and the choreographic demands of their performance style?
6. What are the precise muscular and skeletal adaptations that enable dancers to perform seemingly impossible movements like a full ballet turnout or intricate mudras?
7. How did Carlo Blasis's 1828 Code of Terpsichore influence modern dance training, and what aspects of his philosophy remain relevant today?

8. How do individual dancers' unique physical attributes and movement qualities transform identical choreography into distinctly personal performances?
9. To what extent does a dancer's body become a form of abstract art, particularly in avant-garde performances that might deliberately obscure the individual?
10. How do medical scrutiny, physical training, and artistic vision intersect in the creation of a professional dancer's career?

Topics for discussion

- **Discuss these questions in small groups**

- **Personality and Performance Integration**

How do modern choreographers balance a dancer's individual style with the overarching choreographic vision, particularly in works like Alwin Nikolais's pieces that may completely subsume the dancer's personality under props and projections?

- **Movement Articulation Dynamics**

In what ways do choreographers explore the nuanced spectrum of movement articulation, from sharply defined, precise movements to fluid, interconnected gestures that challenge traditional notions of dance technique?

- **Interdisciplinary Approach to Choreographic Composition**

How do contemporary choreographers incorporate elements beyond traditional dance techniques - such as varying body types, untrained movement, technological projections, and cross-cultural movement vocabularies - to expand the boundaries of choreographic expression?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**

- Deconstructing choreographic identity in contemporary performance.
- The body as canvas: interdisciplinary approaches to modern dance composition.
- Choreographic landscapes: technological intervention in 21st-century dance on the map.

TEXTS FOR ADDITIONAL READING



MODERN PERIOD OF BALLROOM DANCE

https://en.wikipedia.org/wiki/Ballroom_dance
(Wiki)

TEXT 1

- **EARLY MODERN PERIOD**

The first knowledge of the earliest ballroom dances was recorded at the end of the 16th century, when Jehan Tabourot published in 1588 his *Orchésographie*, a study of late 16th-century French renaissance social dance. Among the described dances were the solemn “*basse danse*” (bass dance), the livelier *branle* (movement), pavane, and the *galliarde* which Shakespeare called the “cinq (=5) pace” as it was made of five steps.

In 1650, the Minuet, originally a peasant dance of Poitou, was introduced into Paris and set to music by Jean-Baptiste Lully and danced by the King Louis XIV in public. The Minuet dominated the ballroom from that time until the close of the 18th century.

Toward the second half of the 17th century, Louis XIV founded his “Académie Royale de Musique et de Danse”, where specific rules for the execution of every dance and the “five positions” of the feet were formulated for the first time by members of the Académie. Eventually, the first definite cleavage between ballet and ballroom came when professional dancers appeared in the ballets, and the ballets left the Court and went to the stage. Ballet technique such as the turned out positions of the feet, however, lingered for over two centuries and past the end of the Victoria era.

- **19th CENTURY**

The waltz with its modern hold took root in England in about 1812; in 1819 Carl Maria von Weber wrote *Invitation to the Dance*, which marked the adoption of the

waltz form into the sphere of absolute music. The dance was initially met with tremendous opposition due to the semblance of impropriety associated with the closed hold, though the stance gradually softened. In the 1840s several new dances made their appearance in the ballroom, including the polka, mazurka, and the Schottische. In the meantime, a strong tendency emerged to drop all 'decorative' steps such as “*entrechats*” and “*ronds de jambes*” that had found a place in the Quadrilles and other dances.

- **EARLY 20TH CENTURY**



Vernon and Irene Castle, early ballroom dance pioneers, 1910–1918

Modern ballroom dance has its roots early in the 20th century, when several different things happened more or less at the same time. The first was a movement away from the sequence dances towards dances where the couples moved independently. This had been pre-figured by the waltz, which had already made this transition. The second was a wave of popular music, such as jazz. Since dance is to a large extent tied to music, this led to a burst of newly invented dances. There were many dance crazes in the period 1910–1930.

The third event was a concerted effort to transform some of the dance crazes into dances which could be taught to a wider dance public in the U.S. and Europe. Here Vernon and Irene Castle were important, and so was a generation of English dancers in the 1920s, including Josephine Bradley and Victor Silvester. These professionals analyzed, codified, published, and taught a number of standard dances. It was essential, if popular dance was to flourish, for dancers to have some basic movements they could confidently perform with any partner they might meet. Here

the huge Arthur Murray organization in America, and the dance societies in England, such as the Imperial Society of Teachers of Dancing, were highly influential. Finally, much of this happened during and after a period of World War, and the effect of such a conflict in dissolving older social customs was considerable.

Later, in the 1930s, the on-screen dance pairing of Fred Astaire and Ginger Rogers influenced all forms of dance in the U.S. and elsewhere. Although both actors had separate careers, their filmed dance sequences together, which included portrayals of the Castles, have reached iconic status. Much of Astaire and Rogers' work portrayed social dancing, although the performances were highly choreographed (often by Astaire or Hermes Pan) and meticulously staged and rehearsed.

TEXT 2

HISTORY OF WALTZ DANCE

History of ballroom dance is filled with important dances and moments when new styles totally transformed dancing fashion and enabled total transformation of the popular dance culture. One of the most influential dances that managed to do just that is waltz, that was first danced in location of modern Germany and Austria between 13th and 18th century, before managing to reach modern ballrooms where it revolutionized dance fashion and becoming one of the most popular dances on planet Earth.

The original form of Waltz was first used by 13th century peasants in Germany, who devised rolling folk dance that was quite different from all court dances that were popular in that time. Their folk dance filled with rolls, glides and turns was received well, and by 1500s it reached Volta where it was adapted with styles of other local dances. By the end of 16th century people of Vienna embraced Waltz and morphed it into dance called Weller, and France used form called Nizzarda.

Modern form of Waltz was born in suburbs of Vienna and mountain regions of Austria, and was created not for use by folk dancers, but for court. Before that time, all court dances were rigid, stately, solemn, procession-based, very tightly controlled, with complicated moves and timings.

Waltz changed that with the introduction of free form dance with close position of dances, which immediately sparked revolt and scandals from traditional lovers of old ballroom dance. After 18th century came, France become in love with the Waltz form called allemande, dance in which dances were separated one from another. However, this soon changed when popularity of $\frac{3}{4}$ timed Waltz became overwhelming, setting it as a standard and spreading its influence all over the Europe.

One of the major causes for the popularity rise of $\frac{3}{4}$ time waltz was phenomenal music creations of Johann Strauss and Franz Lanner. Their waltz music echoed through the halls of Vienna, Austria and Germany, spreading all across Europe and destroying the sentiment that this dance was immoral and scandalous. United States accepted waltz during mid-19th century, and by early 20th century it became dances everywhere.

During the time of First World War, waltz dance routines become much more relaxed, with dancers dancing much closer to each other than before. Sadly, newborn craze of Foxtrot almost completely destroyed the popularity of Waltz after the end of WW1, especially in United States where it was completely overshadowed by other dances after 1921.

During its long history, waltz was danced in many styles and variations.

Here are some of the most popular: Contemporary ballroom dance, aka Viennese Waltz, International Standard Waltz, American Style Waltz, The Scandinavian Waltz, The Mexican Waltz, The Valse Musette, The cross-step waltz (French Valse Boston), The Cajun Waltz

Adapted from: <http://www.dancefacts.net/dance-history/waltz-history/>

TEXT 3

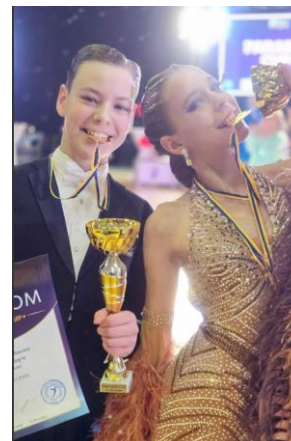
- **STANDARD (SMOOTH) AND LATIN (RHYTHM) DANCES**

“Ballroom dance” refers most often to the ten dances of Standard and Latin, though the term is also often used interchangeably with the five International Ballroom dances. Sequence dancing, which is danced predominantly in the United Kingdom, and its development New Vogue in Australia and New Zealand, are also sometimes included as a type of Ballroom dancing.

In the United States and Canada, the American Style (American Smooth and American Rhythm) also exists. The dance technique used for both International and American styles is similar, but International Ballroom allows only closed dance positions, whereas American Smooth allows closed, open and separated dance movements. In addition, different sets of dance figures are usually taught for the two styles. International Latin and American Rhythm have different styling, and have different dance figures in their respective syllabi.

Other dances sometimes placed under the umbrella "ballroom dance" include nightclub dances such as Lindy Hop, West Coast swing, nightclub two step, hustle, salsa, and merengue. The categorization of dances as "ballroom dances" has always been fluid, with new dances or folk dances being added to or removed from the ballroom repertoire from time to time, so no list of subcategories or dances is any more than a description of current practices. There are other dances historically accepted as ballroom dances, and are revived via the vintage dance movement.

In Europe, Latin Swing dances include Argentine tango, mambo, Lindy Hop, swing boogie (sometimes also known as nostalgic boogie), and discofox. One example of this is the subcategory of Cajun dances that originated in Acadiana, with branches reaching both coasts of the United States.



Standard/Smooth dances are normally danced to Western music (often from the mid-twentieth century), and couples dance counter-clockwise around a rectangular floor following the line of dance. In competitions, competitors are costumed as would be appropriate for a white tie affair, with full gowns for the ladies and bow tie and tail coats for the men; though in American Smooth it is now conventional for the men to abandon the tail suit in favor of shorter tuxedos, vests, and other creative outfits.

Latin/Rhythm dances are commonly danced to contemporary Latin American music and (in case of jive) Western music. With the exception of a few traveling dances like samba and paso_doble, couples do not follow the line of dance but perform their routines more or less in one spot. In competitions, the women are often dressed in short-skirted Latin outfits while the men are outfitted in tight-fitting shirts and pants, the goal being to emphasize the dancers' leg action and body movements.

TEXT 4



Cha-cha-cha dance at competitions in Austria.

- **COMPETITIVE DANCING**

Competitions, sometimes referred to as dancesport, range from world championships, regulated by the World Dance Council (WDC), to less advanced dancers at various proficiency levels. Most competitions are divided into professional and amateur, though in the USA pro-am competitions typically accompany professional competitions. The International Olympic Committee now recognizes competitive ballroom dance. It has recognized another body, the World DanceSport

Federation (WDSF), as the sole representative body for dancesport in the Olympic Games.

Ballroom dance competitions are regulated by each country in its own way. There are about 30 countries which compete regularly in international competitions. There are another 20 or so countries which have membership of the WDC and/or the WDSF, but whose dancers rarely appear in international competitions. In Britain there is the British Dance Council, which grants national and regional championship titles, such as the British Ballroom Championships, the British Sequence Championships and the United Kingdom Championships. In the United States, the member branches of the WDC (National Dance Council of America) and the WDSF (USA Dance) both grant national and regional championship titles.

Australian New Vogue is danced both competitively and socially. In competition, there are 15 recognized New Vogue dances, which are performed by the competitors in sequence. These dance forms are not recognized internationally, neither are the US variations such as American Smooth, and Rhythm. Such variations in dance and competition methods are attempts to meet perceived needs in the local market-place.

Internationally, the Blackpool Dance Festival, hosted annually at Blackpool, England is considered the most prestigious event a dancesport competitor can attend. Formation dance is another style of competitive dance recognized by the WDSF. In this style, multiple dancers (usually in couples and typically up to 16 dancers at one time) compete on the same team, moving in and out of various formations while dancing. The Blackpool Dance Festival also holds an annual event for competitive formation dancing.

TEXT 5

- **ELEMENTS OF COMPETITION**



Intermediate level international style Latin dancing at the 2006 *Massachusetts Institute of Technology* ballroom dance competition. A judge stands in the foreground.

In competitive ballroom, dancers are judged by diverse criteria such as poise, the hold or frame, posture, musicality and expression, timing, body alignment and shape, floor craft, foot and leg action, and presentation. Judging in a performance-oriented sport is inevitably subjective in nature, and controversy and complaints by competitors over judging placements are not uncommon. The scorekeepers—called scrutineers—will tally the total number recalls accumulated by each couple through each round until the finals when the Skating system is used to place each couple by ordinals, typically 1–6, though the number of couples in the final may vary. Sometimes, up to 8 couples may be present on the floor during the finals.

Competitors dance at different levels based on their ability and experience. The levels are split into two categories, syllabus and open. The syllabus levels are newcomer/pre-bronze, bronze, silver, and gold—with gold the highest syllabus level and newcomer the lowest. In these levels, moves are restricted to those written in a syllabus, and illegal moves can lead to disqualification. Each level, bronze, silver, and gold, has different moves on their syllabus, increasing in difficulty. There are three levels in the open category; novice, pre-champ, and champ in increasing order of skill. At those levels, dancers no longer have restrictions on their moves, so complex routines are more common.

TEXT 6

• BALLROOM GOES MAINSTREAM: THE BALLROOM TV REVOLUTION

In the mid-20th century ballroom dance experienced a resurgence in popularity due to its inclusion in popular culture. The television show “Dancing with the Stars” which started in 2005, has helped to introduce a new generation to the world of ballroom dance and has made it more accessible to the general public. The show features celebrities paired with professional dancers, as they compete against each other in a variety of ballroom dance styles.



In recent years, ballroom dance has also experienced a resurgence in popularity in pop culture, with the success of films such as “Shall We Dance” and “Mad Hot Ballroom.” These films have helped to introduce the sport to a new audience and have made it more accessible to the general public.



Ballroom dance continues to evolve and change with the times, with new styles and variations being created all the time! Today, it is enjoyed by people of all ages and backgrounds, and is a beloved pastime for many.

One of the most iconic figures in ballroom dance history is Fred Astaire. Astaire was a Hollywood actor and dancer who appeared in a number of musical films throughout the 1930s and 1940s. He is best known for his partnership with Ginger Rogers, with whom he appeared in 10 films. Astaire’s smooth, elegant style and ability to make complex dance routines look effortless helped to popularize ballroom dance in the United States and around the world.

Adapted from: <https://www.fredastaire.com/blog/ballroom-dances/a-brief-history-of-ballroom-dance/#:~:text=These%20styles%20include%20the%20Waltz,activity%20for%20the%20upper%20class>

FOXTROT STYLES**TEXT 7**

Adapted from: <https://en.wikipedia.org/wiki/Foxtrot>

Three distinct styles of slow foxtrot are in common use among ballroom dancers today: the American Social Style, the American Continuity Style, and the International Style. All three are partner dances in which the dancers progress around the dance floor in a counter-clockwise direction and are danced to much the same music. However, they differ significantly in technique, positions, and figures.

AMERICAN SOCIAL FOXTROT

The American Social Style was, and to some extent still is, widely employed in the United States as a social and party dance. It is particularly well suited to dancing in a crowded room, by partners who may or may not know each other well, and who may or may not have had much formal training in dance. Its defining feature is that the dancers close their feet at the end of almost every figure, as opposed to passing their feet as in the other two styles. As a result, the dancers progress fairly slowly around the room, and some figures can even be danced in place. Furthermore, almost every figure begins in much the same position, with the two partners facing each other squarely in the closed position and the man starting on his left foot. Since each figure leads so easily and consistently in the next, it is fairly easy for the leader to string multiple figures together on the fly in an ever-changing sequence. Body contact is unnecessary and not generally expected; all figures can be led through the frame formed by the arms. Hence, the potential social awkwardness of body contact between partners who do not know each other well is avoided. As American Social



Style is the only style allowed in bronze (beginner) level American Style dance competition, this style is sometimes also known as "American Bronze Foxtrot".

The American Social style uses both six-count and eight-count figures. The rhythmic alteration between the two is one of the few potential difficulties in the dance. Syncopation is generally avoided.

The six-count figures extend across one and a half measures of music, and utilize the rhythm slow (two counts), slow (two counts), quick (one count), quick (one count). Examples include: the basic movement forward and back, the alternating quarter turns (zig-zag), the rock turns right and left, the promenade, the promenade twist (12 counts), the promenade pivot (12 counts), and the sway step. Social dancers generally use the alternating quarter turns to progress in a zig-zag pattern around the room, alternating for variety with the promenade. Rock turns are used for changes of direction in corners and to avoid collisions. Both the rock turns and balance step can be danced entirely in place, if necessitated by crowded conditions. Many of these figures can be further embellished by underarm turns.

The eight-count figures extend across two measures of music and utilize the rhythm slow (two counts), quick (one count), quick (one count); slow (two counts), quick (one count), quick (one count). Most of them can be further decomposed into two four-count figures, although this would break the convention that every figure begins in closed position with the man stepping on his left foot. Examples include: the forward and reverse box, the left and right box turns, the closed twinkle with promenade close ending, the fallaway twinkles (16 counts), the promenade twinkles (16 counts), and the serpentine (progressive twinkles) with closed footwork. A few, such as the grapevine, utilize a faster rhythm consisting of four quicks. Most of these eight-count figures resemble corresponding figures in the waltz, with the rhythm modified by extending the first step of each figure to occupy two counts. Again, many of these figures can be further embellished by underarm turns.

The only common syncopated figure is the chassé. It is a four-count figure with the rhythm slow (two counts) quick-and-quick (two counts), that may be inserted between a closed twinkle and its promenade close ending.

TEXT 8

AMERICAN CONTINUITY STYLE



The American Continuity Style is widely employed in the United States as a competitive dance and as a base for formation dance and the performing arts. It is the style generally seen in American musical theater productions and in film. It differs from the social style in that the dancers pass their feet at the end of each figure, rather than closing them. Consequently, dancers progress much more rapidly around the room, in a smooth, continuous manner that gives the style its name. It differs from the International Style in that body contact is optional. This

permits the dance partners to assume a much wider variety of positions and, therefore, to execute many types of figures that are not possible in the International Style. As American Continuity Style is expected in Silver Level American Style dance competitions and above, this style is sometimes also known as "American Silver Foxtrot".

Transitions from one dance position to another are an important aspect of the American style. Commonly employed dance positions include normal (closed) position, in which the dancers face each other squarely with the man's right hand around the woman's back; promenade position, in which the partners open slightly in a vee; open position (a two-hand hold with the arms extending forward sideways); and shadow position (in which both partners face the same direction, rather than each other). Partners may even separate completely for short periods of time. "Lines", in

which the partners form and hold a special shape for a short period of time, also play an important role. Examples include the oversway, the chair, the check.

In the American Continuity Style, most figures are based upon four-count units with the rhythm slow (two counts), quick (one count), quick (one count) repeating in each measure. A basic dance sequence progressing around the room in a straight line might consist of an open left box turn (eight counts), an open twinkle (four counts), an open right turn (four counts), an open impetus (a/k/a hairpin) (four counts), and a continuity ending (four counts), returning to the start of the sequence. Other figures based upon the same rhythm include the serpentine (a/k/a progressive twinkles) with open footwork; the curved running steps; the outside swivel; the pivot from promenade; and the natural fallaway. Many of these figures may be executed in a variety of positions: for instance, the serpentine may be executed in closed position, open position, or shadow position, with the man facing either forwards or backwards. Many of these figures may be further embellished by underarm turns, especially when changing from one dance position to another. Variations upon this basic rhythm may employ four quick steps (quick, quick, quick, quick) as in the grapevine and the second measure of the weave, or syncopation (slow, quick-and-quick quick) as in the chassé.

Many Continuity-Style Foxtrot figures are similar to those of American Continuity Style Waltz, with the rhythm modified by extending the first step of each figure to occupy two counts. Some, like the open twinkles, are direct developments of the corresponding Social Foxtrot figures in which the footwork has been modified by passing the feet at the end of the figure instead of closing the feet; others are entirely different.

TEXT 9

INTERNATIONAL STYLE

The International (British) Style is widely employed in Europe and Great Britain as a social and competitive dance.



Its defining characteristic is that partners must maintain body contact at all times. Consequently, the variety of possible figures and positions is much more limited than in the American style. Dancers concentrate on creating an image of a smooth, gliding motion around the dance floor. The use of body contact makes it possible to execute very tight turns, which is further enhanced by the extensive use of heel turns. This use of heel turns, and the effort required to produce the desired gliding motion, give International Style Foxtrot a reputation as being perhaps the most difficult of all ballroom dances to execute well.

Most figures are based upon four-count units with the rhythm slow (two counts), quick (one count), quick (one count), repeating in each measure. A basic dance sequence progressing around the room might employ a feather step (four counts), reverse turn with feather finish (eight counts), three step (four counts), natural turn (four counts) with impetus (four count) and feather finish (four count), connecting again to a reverse turn. However, rhythmic variation is used to make up for the loss of variety in figures and positions: thus, for example, the weave uses four quick steps in a single measure, while the change of direction uses a two-measure sequence of four slow steps.

TEXT 10

- **COMPETITION**

International Foxtrot is one of the five Standard dances that form the backbone of International Style Dance competitions held around the world under the auspices of the International Dance Sport Federation, its local affiliates, and other organizations. Competitions are generally held at six successive levels of difficulty: Bronze (beginning), Silver (intermediate), Gold (advanced), Novice, Pre-Championship, and Championship. The Bronze, Silver, and Gold levels are syllabus levels: that is, for each level there is a prescribed syllabus of figures from which the competitor is expected to select. The Novice, Pre-Championship, and Championship levels are open levels at which novel, original choreography is permitted and even encouraged.

The competitive dance syllabi are defined and tightly controlled by the Imperial Society of Teachers of Dancing.



Likewise, American Foxtrot is one of the four Modern Smooth dances that form the backbone of American Style Dance competitions held in the United States under the auspices of the National Dance Council of America and USA Dance, and in some other

countries. Competitions are again generally held at six successive levels of difficulty: Bronze (beginning), Silver (intermediate), Gold (advanced), Novice, Pre-Championship, and Championship. The Bronze, Silver, and Gold levels are restricted levels in which the permitted set of figures is restricted by rules – very similar but not identical – published by the sponsoring organization. The Novice, Pre-Championship, and Championship levels are open levels at which novel, original choreography is permitted and even encouraged. At the Bronze level, only American Social Style is allowed; this is enforced by rules that require closing the feet at the end of each figure. Either Social or Continuity Style may be employed at the Silver level and higher, but Continuity Style is generally expected. There are multiple, alternative instructional and competitive syllabi published by various organizations, which are compatible to varying degrees with the competitive rule sets.

TEXT 11

MARCUS HILTON

Marcus Hilton was born in Rochdale, Greater Manchester. Like other guys from Manchester, little Marcus was fond of football, later another passion was added to this passion - dancing. Since his parents were dancers, he started dancing at the age of eight, but quit to devote more time to football. The



passion for sports was great - Marcus was making progress as the captain of the school team. But the genetically transmitted love for dancing still took over. "It was a pretty difficult time, Markus admits, they laughed at me, dancing was not very popular with the boys."

By the age of nine, Marcus already had some awards and was mentally prepared to take part in tournaments in Latin American disciplines. He will never forget his first experience - then he and his partner, a girl from a dance school, were disqualified for using prohibited elements.

- **AMATEUR**

The first success overtook Marcus in 1976 - he became the British Junior Champion in the Latin American program.

The close relationship between Marcus and his future life partner Karen Hilton (Karen Hilton) originated during their participation in competitions in the Sunday area, in the North of England. There they met, their friendship began there: running after Karen, walking "by the hand", innocent kisses.

Marcus Hilton and Karen Hilton (Marcus Hilton & Karen Hilton). They did not immediately become partners - Karen made more progress than Marcus, as she danced with a more experienced partner. Coach Karen wanted the guys to work in pairs, but Markus was diligently preparing for a career as a Latin dancer, while Karen was engaged in European dances, so the coach's aspirations for that period of time collapsed. A few years later, in 1978, thanks to the efforts of the coach, Markus and Karen took part in amateur competitions - their performance went like clockwork, it was a success.

In 1980, the couple takes a big step forward - third place in the British Open Championship. This gives them the opportunity to perform second at the upcoming amateur world championship in West Germany, where they are honored with fifth place. Until 1981, inclusive, they take second place in all major world championships. Their first big success was winning the European and World Amateur 10 Dance Championships in Norway and Belgium. By that time, the couple

had already gained wide popularity and was considered in demand. Winning has become commonplace. For the next two years, Marcus and Karen consistently lead the first places in the amateur championships in the Latin American program.

- **PROFESSIONAL**

Their first professional triumph came in 1984 when they became British Rising Star Champions.

Amicita Saltare - "Friendship through dance" - badges with this motto flaunted on the pockets of Marcus and Karen, as a mandatory attribute of their junior ambassador uniforms from the UK. Join hands and bow to the words of the host "Amicita Saltare!" - has become a good tradition for all participants in sports dance competitions. Marcus and Karen's parents constantly reminded the star kids to do the best job you can, and they did. Marcus often repeats in interviews that his parents were a support for him in difficult times, helped him to "preserve himself", stay on the right path, when necessary - they returned him from heaven to earth.

- **COACH, JUDGE**

According to Marcus, he does not feel much regret about the end of his career: the retired dancer enjoys a relatively quiet life, does charity work with Karen, enjoys communicating with young talents as a sought-after coach, lecturer, and judge. He conducts intensive training for couples shortly before their competition, teaches according to his own methodology, and also pleases us with demonstration performances from time to time. He currently works at Starlight Studio in Streatham, where he is actively teaching along with other stars such as Bill and Bobby Irwin.

❖ GRAMMAR REFERENCE



Іменник (The Noun)

-s	a shop – shops; a day – days
-es	після “y” з попередньою приголосною, при цьому “y” змінюється на “i”: a country – countries
	після “o”: a tomato –tomatoes; але a piano – pianos; a photo – photos
	після –s, – ss, – ch, – sh, – tch, –x, –z: a box – boxes; a dress – dresses; a wish – wishes; a bench – benches
	після –f, –fe, при цьому –f, –fe змінюються на “v”: wife – wives; a life – lives; a shelf – shelves; a wolf – wolves; a thief – thieves; a calf –calves; a knife – knives; a half –halves; a leaf – leaves; a loaf – loaves.
	Усі інші іменники на –f, –fe по загальному правилу: a safe – safes; a roof – roofs

Винятки	a man – men, a woman – women, a foot – feet, a child – children, a tooth – teeth, an ox – oxen, a goose – geese, a mouse – mice
Однина = множина	a swine – swine, a sheep – sheep, a deer – deer
Іменники грецького і латинського походження	a curriculum – curricula; a datum – data; a phenomenon – phenomena; a basis – bases; a thesis – theses; a crisis – crises; a radius – radii; a nucleus – nuclea; a stimulus – stimuli; an index – indices
Складові іменники	a mother -in law – mothers-il-law; a fellow-worker – fellow-workers; a commander-in-chief – commanders-in-chief; a forget-me-not – forget-me-nots

Відмінок (The case)

Однина	Множина
Tim’s dog. Собака Тіма.	The Bakers house.
St. Paul’s cathedral. Собор Святого Павла.	Будинок Бейкерів.

Іменники (істоти) / (Animate Nouns)

a girl's hat – капелюх дівчинки	girls' hats – капелюхи дівчаток
a cat's tail – хвіст кішки	cats' tails – хвости кішок

Іменники (неістоти) / (Inanimal Nouns)

що означають час і відстань	
a minute's walk – хвилинна прогулянка	a five minutes' walk – п'ятихвилинна прогулянка
a kilometre's distance – відстань в один кілометр	a three kilometres' distance – відстань в три кілометри
що означають назви країн, міст, суден	
a Ukrainian's pupil – український учень	
Kyiv's square – площа Києва	
the "Taras Shevchenko's" crew – команда корабля "Тарас Шевченко"	
збірні іменники	
a company's office – офіс компанії	companies' offices – офіси компаній
the government's decision – постанова уряду	the governments' decisions – постанови урядів
the family's tradition – сімейна традиція	the families' traditions – сімейні традиції

Прикметник (The Adjective)

Види прикметників	Основна форма	Вищий ступінь	Найвищий ступінь
• Односкладові	long big hot	longer bigger hotter	the longest the biggest the hottest
• Двоскладові прикметники, що закінчуються на -y, -er, -le, -ow	easy narrow simple	easier narrower simpler	the easiest the narrowest the simplest

• Двоскладові прикметники з наголосом на другому складі	concisa polite severe	conciser politer severer	the concisest the politest the severest
• Багатоскладові прикметники	Beautiful important	more beautiful more important	the most beautiful the most importans
• Виняток	good bad little much, more far (далекий)	better worse less more further, farther (більш далекий)	best worst least most furthest, farthest (самий далекий)

Числівник (The Numeral)

Дати	May 9, 1945 – May the ninth (the ninth of May); nineteen forty-five; 1900 – nineteen hundred; 1905 – nineteen o (ou) five; 2000 – two thousand
Дробові числівники	½ – a (one) half, ¼ – a (one) quarter/fourth, 2/3 – two thirds, 2 3/7 – two and three sevenths, 0.5 – (naught) point five, 3.751 – three point seven five one
Номера телефонів, сторінок, глав тощо	366038 – three double six o (ou) three eight 5446 – five four four six page twenty-five – сторінка двадцять п'ята part three – частина третя chapter six – глава шоста room ten – кімната десята size thirty-seven – розмір тридцять сьомий

Займенник (The Pronoun)

Особові	Називний відмінок	I	you	he	she	it	we	you	they
	Об'єктний відмінок	me	you	him	her	it	us	you	them
Присвійні	Залежна форма	my	your	his	her	its	our	your	their
	Незалежна форма	mine	yours	his	hers	its	ours	yours	theirs

Зворотньо-ударні	myself	yourself	himself	herself	itself	ourselves	yourselves	themselves
Взаємні	each other, one another							
Вказувальні	this (these), that (those), such, the same							
Питальні	who, whom, whose, what, which							
Відносні і з'єднувальні	who, whom, whose, which, that							
Неозначені і заперечні	some, any, one, ale, each, every, other, another, both, many, much, few, little, lither, no, none, neither							

Дієслово (The Verb)

Дієвідміна дієслова *to be* в теперішньому часі

<i>Стверджувальна форма</i>								
Особа	Число							
	<i>Однина</i>	<i>Множина</i>						
1-а	I am	we are						
2-а	you are	you are						
3-я	<table style="display: inline-table; border: none;"> <tr> <td style="font-size: 2em; vertical-align: middle;">}</td> <td style="padding: 0 5px;">he</td> <td rowspan="3" style="font-size: 2em; vertical-align: middle;">}</td> <td rowspan="3" style="padding: 0 5px;">is</td> </tr> <tr> <td>she</td> </tr> <tr> <td>it</td> </tr> </table>	}	he	}	is	she	it	they are
}	he	}	is					
she								
it								
<i>Питальна форма</i>								
1-а	am I?	are we?						
2-а	are you?	are you?						
3-я	<table style="display: inline-table; border: none;"> <tr> <td style="font-size: 2em; vertical-align: middle;">{</td> <td style="padding: 0 5px;">is</td> <td rowspan="3" style="font-size: 2em; vertical-align: middle;">{</td> <td rowspan="3" style="padding: 0 5px;">he</td> </tr> <tr> <td>she</td> </tr> <tr> <td>it</td> </tr> </table>	{	is	{	he	she	it	are they?
{	is	{	he					
she								
it								
<i>Заперечна форма</i>								
1-а	I am not	we are not						

2-а	you are not	you are not
3-я	he she it } is not	they are not

Дієвідміна дієслова *to have* в теперішньому часі

Особа	Число	
	Однина	Множина
1-а	I have a ball.	We have a ball.
1-а	You have a ball.	You have a ball.
3-я	He She It } has a ball.	They have a ball.
Питальна форма (дієслово <i>to have</i> може утворювати питальну форму без допомоги дієслова <i>to do</i>)		
1-а	Have I (<i>got</i>) ball?	Have we (<i>got</i>) a ball?
2-а	Have you (<i>got</i>) a ball?	Have you (<i>got</i>) a ball?
3-я	Has { he she it } a ball?	Have they (<i>got</i>) a ball?
Дієслово <i>to have</i> може утворювати питальну форму за допомогою дієслова <i>to do</i>		
1-а	Do I have a ball?	Do we have a ball?
2-а	Do you have a ball?	Do you have a ball?
3-я	Does { he she it } have a ball?	Do they have a ball?
Заперечна форма		
1-а	I have not a ball.	We have not a ball.
2-а	You have not a ball.	You have not a ball.
3-я	He, she, it has not a ball.	They have not a ball.

Дієвідміна дієслова *to do* в теперішньому часі

Особа	Число	
	Однина	Множина
Стверджувальна форма		
1-а	I do morning exercises.	We do morning exercises.
2-а	You do morning exercises.	You do morning exercises.
3-я	He She It } does morning exercises.	They do morning exercises.
Питальна форма		
1-а	Do I do morning exercises?	Do we do morning exercises?
2-а	Do you do morning exercises?	Do you do morning exercises?
3-я	Does { he she it } do morning exercises?	Do they do morning exercises?

Занеречна форма		
1-а	I do not do morning exercises.	We do not do morning exercises.
2-а	You do not do morning exercises.	You do not do morning exercises.
3-я	He She It } does not do morning exercises.	They do not do morning exercises.

Тривалі часи (Continuous Tenses)

The Present Continuous Tense		
I am going to the Zoo.	I am not going to the Zoo.	Am I going to the Zoo?
You are going ...	You are not (aren't) going...	Are you going ...?
He She is going ... It	He She } is not (isn't) going It	Is { he she } going ... ? It
We are going ...	We are not (aren't) going...	Are we going ...?
They are going ...	They are not (aren't) going...	Are they going ...?

The Past Continuous Tense		
I He } was going She } It	I He } was not She } (wasn't) going. It	Was { I he } going? she } it }
We You } were going They }	We You } were not They going (weren't)	Were { We you } going? they }

The Future Continuous Tense		
I will be going We ('ll)	I will not be going We	Shall I be going ? we
I You } will be going He } ('ll) She } It } We } They }	I You } will not He } (won't) be going She } It } We } They }	Will { I you } be going ? he } she } it } we } they }

Доконані часи (Perfect Tenses)

The Present Perfect Tense		
I / you / we / they have just moved to a new flat.	I / you / we / they have not (haven't) just moved into a new flat.	Have I / you / we / they just moved into a new flat ?
He / she / it has already come home.	He / she / it has not (hasn't) come home yet.	Has he / she / it already come home ?
The Past Perfect Tense		
I / you / he /she / it / we / they had finished work by the end of the last week.	I / you / he /she / it / we / they had not (hadn't) finished work by the end of the week.	Had I / you / he /she / it / we / they finished work by the end of the week ?
The Future Perfect Tense		
I / we shall have written the test by 5 p.m. tomorrow.	I / we shall not (shan't) have written the test by 5 p.m. tomorrow.	Shall I / we have written the test by 5 p.m. tomorrow?
You / he / she / it / they will have returned home by the end of the month.	You / he / she / it will not (won't) have returned home by the end of the month.	You/he/ she/it will have returned home by the end of the month.

Пасивний стан (The Passive Voice)

	Indefinite	Continuous	Perfect	Perfect Continuous
Present	-am } -is } asked -are } <i>(питають взагалі, звичайно, завжди)</i>	-am } -is } being -are } asked <i>(питають зараз)</i>	-have } -has } been asked <i>(вже спитали)</i>	-
Past	-was } -were } asked <i>(спитали колись)</i>	-was } -were } being asked <i>(питали у той момент)</i>	had been asked <i>(до того моменту вже спитали)</i>	-
Future	-shall } -will } be asked <i>(спитують коли-небудь)</i>	-	-shall } have -will } been asked <i>(спитують до того часу)</i>	-
Future-in-the-Past	-should } -will } be } asked <i>(спитують коли-небудь)</i>	-	-should } have -would } have been asked <i>(спитують до того часу)</i>	-

Модальні дієслова та їх еквіваленти

Модальне дієслово	Функція	Приклад
<i>can, could</i>	1. Фізична чи розумова якість, вміння	She can do it. Вона може це зробити. I can swim. Я вмію плавати.
	2. Дозвіл / заборона	Can I come in? Можна увійти?
	3. Припущення (в тв.)	She can have done it. Можливо, вона це зробила.
	4. Сумнів, недовіра (в питал. і запереч.)	Can she have done it? Невже вона це зробила?
<i>to be able (to)</i>		She will be able to do it. Вона може це зробити.
<i>may, might</i>	1. Дозвіл / заборона	May I speak to you? Можна з вами побалакати?
	2. Припущення з часткою невпевненості	She may do (have done) it. Можливо, вона це робить (зробила).
	3. Докір (might)	You might be more attentive. Ти міг би бути уважніше.
<i>to be allowed (to)</i>		He was allowed to go there. Йому дозволили йти туди.
<i>must</i>	1. Обов'язок, необхідність, наказ, порада	She must do it. Вона повинна це зробити. You must consult the doctor. Ви повинні порадитись з лікарем.
	2. Припущення з великою часткою впевненості	He must be an engineer. Мабуть, він інженер.
<i>to have (to)</i>		She had to do it. Вона повинна була це зробити.
<i>to be obliged (to)</i>		I will be obliged to call the police. Я повинен буду телефонувати в поліцію.
<i>to have (to)</i>	Необхідність під впливом обставин	You will have to go home. Вам прийдеться піти додому. I have to get up at 6 a.m. Мені приходится вставати в 6 годин ранку.
<i>need</i>	Необхідність (в питал. і запереч.)	You needn't hurry. Не варто поспішати.
<i>should, ought (to)</i>	1. Моральний обов'язок, порада, рекомендація	You should visit her. Вам необхідно відвідати її.
	2. Припущення з часткою впевненості	They should be a happy family. Вони, повинно бути, щаслива сім'я.
<i>to be (to) в Present Indefinite, Past Indefinite</i>	1. Обов'язок за планом, розписом, графіком, попередньою домовленістю	The lessons are to begin at 9 a.m. Заняття повинні початися в 9. We are to meet at the corner. Ми повинні зустрітися на розі.

	2. Наказ, інструкція.	You are to go to bed! Лягайте спати!
Shall	1. Наказ, попередження, угроза, застереження	You shall not run away from me! Ти від мене не втечеш!
	2. Питання для отримання розпорядження, вказівки	Shall I turn on the lights? Виключити світло?
will, would	1. Воля, бажання, наміри	We will help you. Ми допоможемо вам (охоче)
	2. Ввічливе прохання, запрошення	Would you like some coffee? Не бажаєте кави?
	3. Вказівка на те, що предмет не виконує свої функції (в запереч.)	The knife won't cut. Ніж не ріже.

Форми інфінітива. (The Forms of the Infinitive)

Форми	Active	Passive
Indefinite	to help I am glad to help him.	to be helped I am glad to be helped.
Continuous	to be helping .	—
Perfect	to have helped	to have been helped I am glad to have been helped.
Perfect Continuous	to have been helping	—

Пряма і непряма мова (Direct and Indirect Speech)

Пряма мова	Непряма мова
She said to him, «Come at 3 o'clock» He said to me, «Don't go there»	She asked him to come at 3 o'clock. He told me not to go there.
He said, «I know it». He said to me, «I shall do it tomorrow».	He said that he knew it. He told me that he would do it the next day.
She asked me, «Have you written the paper?» He asked me, «Where do you live?» this (these) <i>now</i> <i>here</i> <i>today</i> <i>yesterday</i> <i>tomorrow</i> <i>ago</i> <i>next week</i>	She asked me if (whether) I had written the paper. He asked me where I lived. <i>that (those)</i> <i>then</i> <i>there</i> <i>that day</i> <i>the day before</i> <i>the next day</i> <i>before</i> <i>the following week</i>

Герундій. (The Gerund)

Форми герундія (The Forms of the Gerund)

	Active	Passive
Indefinite	<p>ASKING</p> <p>He likes asking questions. Він любить ставити запитання.</p>	<p>BEING ASKED</p> <p>He likes being asked. Він любить, коли його питають.</p>
Perfect	<p>HAVING ASKED</p> <p>I remembered having asked her about it. Я згадав, що я вже запитував її про це.</p>	<p>HAVING BEEN ASKED</p> <p>I remembered having been asked about it. Я згадав, що мене вже питали про це.</p>

Умовні речення (The Conditional Sentences)

Тип умови	Підрядне умовне речення	Головне речення
I тип: <i>реальна умова</i>	<p>Present Indefinite</p> <p>If he works hard, Якщо він буде старанно працювати,</p>	<p>Future Indefinite</p> <p>he will pass his exam. він здасть екзамен.</p>
II тип: <i>нереальна умова</i>	<p>Past Indefinite</p> <p>If he worked hard, Якщо би він працював старанно,</p>	<p>would (could, might) + Indefinite Infinitive</p> <p>he would pass the exam. він здав би екзамен.</p>
III тип: <i>нереальна умова</i>	<p>Past Perfect</p> <p>If he had worked hard the last term, Якщо він би працював старанно в минулому семестрі,</p>	<p>would (could, might) + Perfect Infinitive</p> <p>he would have passed his exam. він би здав екзамен.</p>

IRREGULAR VERBS

Infinitive	Past Simple	Participle II
be	was, were	been
bear	bore	born
beat	beat	beaten
become	became	become
befall	befell	befallen
begin	began	begun
bend	bent	bent
beseech	besought	besought
bind	bound	bound
bite	bit	bit(ten)
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	built	built
burn	burnt	burnt
burst	burst	burst

buy	bought	bought
cast	cast	cast
catch	caught	caught
choose	chose	chosen
cleave	clove	cloven
cling	clung	clung
clothe	clothed	clothed
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
dare	durst	dared
deal	dealt	dealt
dig	dug	dug
do	did	done
draw	drew	drawn
dream	dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt
eat	ate	eaten

fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
forgive	forgave	forgiven
freeze	froze	frozen
get	got	got
gild	gilt	gilt
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung	hung
have	had	had
hear	heard	heard

hew	hewed	hewn
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt	knelt
knit	knit	knit
know	knew	known
lay	laid	laid
lead	led	led
lean	leant	leant
leap	leapt	leapt
learn	learnt	learnt
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
light	lit	lit
lose	lost	lost
make	made	made

mean	meant	meant
meet	met	met
mishear	misheard	misheard
mislead	misled	misled
mistake	mistook	mistaken
mow	mowed	mown
pay	paid	paid
put	put	put
read	read	read
rebuild	rebuilt	rebuilt
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
saw	sawed	sawn
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set

sew	sewed	sewn
shake	shook	shaken
shave	shaved	shaven
shear	sheared	shorn
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown
shrink	shrank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
sleep	slept	slept
slide	slid	slid
smell	smelt	smelt
sow	sowed	sown
speak	spoke	spoken
speed	sped	sped
spell	spelt	spelt

spend	spent	spent
spill	spilt	spilt
spin	span	spun
spit	spat	spat
split	split	split
spoil	spoilt	spoilt
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk [
stride	strode	stridden
strike	struck	struck
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swell	swelled	swollen
swim	swam	swum

swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
unbend	unbent	unbent
understand	understood	understood
undertake	undertook	undertaken
upset	upset	upset
wake	woke	woken
wear	wore	worn
weave	wove	woven
weep	wept	wept
win	won	won
wind	wound	wound
withdraw	withdrew	withdrawn
write	wrote	written

KEYS

Unit 1

II. 1-d, 2-c, 3-e, 4-f, 5-b, 6-a

IV. 1-F, 2-T, 3-F, 4-F, 5-T, 6-F, 7-F

Unit 2

II. 1-c, 2-d, 3-e, 4-f, 5-b, 6-a

IV. 1-T, 2-F, 3-F, 4-F, 5-T, 6-T, 7-T

Unit 3

II. 1-c, 2-g, 3-e, 4-f, 5-a, 6-d, 7-b

IV. 1-F, 2-T, 3-T, 4-F, 5-F, 6-T, 7-F

Unit 4

II. 1-f, 2-d, 3-b, 4-c, 5-e, 6-a, 7-h, 8-i, 9-g

IV. 1-F, 2-F, 3-T, 4-F, 5-F, 6-T, 7-F

Unit 5

II. 1-i, 2-d, 3-k, 4-a, 5-j, 6-b, 7-c, 8-e, 9-L, 10-g, 11-h, 12-f

IV. 1-F, 2-T, 3-F, 4-T, 5-F, 6-F, 7-T, 8-T, 9-F, 10-T

Unit 6

II. 1-h, 2-L, 3-a, 4-g, 5-b, 6-c, 7-d, 8-j, 9-e, 10-k, 11-i, 12-f

IV. 1-F, 2-T, 3-F, 4-F, 5-F, 6-N/G, 7-T, 8-F, 9-T, 10-T

Unit 7

II. 1-g, 2-d, 3-L, 4-a, 5-b, 6-e, 7-k, 8-f, 9-c, 10-i, 11-j, 12-h

IV. 1-F, 2-T, 3-T, 4-F, 5-F, 6-T, 7-T, 8-F, 9-T, 10-N/G

Unit 8

II. 1-j, 2-i, 3-h, 4-f, 5-e, 6-d, 7-g, 8-c, 9-b, 10-a

IV. 1-F, 2-F, 3-T, 4-F, 5-T, 6-T, 7-F

Unit 9

II. 1-j, 2-I, 3-h, 4-g, 5-f, 6-e, 7-d, 8-c, 9-b, 10-a

IV. 1-T, 2-F, 3-T, 4-F, 5-T, 6-F, 7-T

Unit 10

II. 1-e, 2-h, 3-a, 4-j, 5-c, 6-b, 7-i, 8-g, 9-k, 10-f, 11-d, 12-L

IV. 1-F, 2-F, 3-T, 4-F, 5-T, 6-F, 7-T, 8-F, 9-T

Unit 11

II. 1-f, 2-i, 3-j, 4-h, 5-k, 6-g, 7-c, 8-d, 9-b, 10-a, 11-e

IV. 1-T, 2-F, 3-T, 4-F, 5-T, 6-T, 7-F, 8-T, 9-F, 10-T

Unit 12

II. 1-h, 2-g, 3-j, 4-a, 5-L, 6-k, 7-n, 8-d, 9-f, 10-c, 11-b, 12-e, 13-i, 14-m

IV. 1-T, 2-F, 3-F, 4-T, 5-T, 6-F, 7-F, 8-T, 9-F, 10-T

Unit 13

➤ 1-d, 2-b, 3-e, 4-a, 5-c

II. 1-j, 2-f, 4-h, 5-b, 6-e, 7-c, 8-i, 9-a, 10-d

IV. 1-T, 2-F, 3-T, 4-F, 5-T, 6-T, 7-F, 8-T, 9-F, 10-F

Unit 14

II. 1-d, 2-c, 3-b, 4-a, 5-f, 6-e, 7-g

IV. 1-F, 2-T, 3-F, 4-T, 5-F, 6-T, 7 F

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