

## THE THEORY OF CULTURE

### **QUASI-RELIGION: THE MAIN APPROACHES TO THE DEFINITION OF THE CONCEPT**

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This article is devoted to the definition of the concept of “quasi-religion”, the interpretation of which varies in modern humanitarian knowledge. First, the authors trace the etymology of the words “quasi” and “religion”, stop at the main functions of religions as one of the ways of cognition of being, analyze the concept of “faith”. Further, the characteristic of the modern state of society is given; the reasons for the transformation of its socio-cultural organization (in particular, the processes of migration, industrialization and urbanization, the active development of science) and a sense of religiosity are indicated. The authors note that the secularization of the consciousness of modern man and the marginalization of religious ideas did not lead to the final loss of religiosity, but only to its modification. All these circumstances have generated the actualization of quasi-religions, where the object of worship can be a variety of phenomena and phenomena. In conclusion, the essential differences between quasi – and pseudo-religions are specified, the basic approaches in the study of modern religious trends, both traditional and non-traditional (in particular, non-theistic) are considered.

Keywords: quasi-religion, quasi-object, secularization, religion, religious faith, intensionality, religious mentality.

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## **PHILOSOPHICAL ASPECTS OF RELIGIOUS FUNDAMENTALISM**

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The article is devoted to the analysis of philosophical aspects of the difficult and ambiguous phenomenon of religious fundamentalism. The author opens a depth entity of fundamentalist attitude and also world outlook, philosophical and social and psychological bases of fundamentalism in the context of the modern globalized world. By the author it is shown that fundamentalism in general is not a traditionalism synonym, and one of possible responses of religious consciousness to rough process of upgrade. Religious fundamentalism is not a synonym of traditionalism, but political ideology, aggressive response to upgrade and rationalization of religious life and society. The essence of this response is that in the modern society of risk, turbulence and the open future, religious fundamentalism presents the simplified alternative in a failure mode from upgrade per se, seeing an ideal in the idyllic simplified pattern which allegedly had the place in the past. Instead of disentangling a cobweb of social and economic problems, fundamentalism advances the idea of return to the previous status of society when these problems did not exist.

Keywords: globalization, religion, fundamentalism, Islam, religion philosophy, religious studies, modernization, culture, psychoanalysis.

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## **THE CREATIVITY OF CAMILLE PLEYEL IN LETTERS AND ARTICLES OF HIS CONTEMPORARIES**

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The article is devoted to the outstanding French and Belgian pianist and pedagogue Camille Pleyel (1811–1875), which are almost unknown to the Russian musicians and have not attracted the attention of domestic musicologists. The creative character of the pianist recreated based on the study of letters by G. Berlioz, letters and critical articles by R. Schumann, critical articles by V. F. Odoevsky and the biographical novel by Alexander Dumas fils. Some facts of the biography, features of the creative personality and the characteristics of the performing arts of Camilla Pleyel are reflected in both music-critical articles, in the epistolary heritage, and in the artistic prose of her outstanding contemporaries. All this allowed us to preserve for the descendants the unique atmosphere of her concerts, the recreation of which, in our opinion, allows us to substantially supplement and enrich our understanding of the history of pianist art of the 19th century.

Keywords: Camille Pleyel, H. Berlioz, V. F. Odoyevsky, R. Schumann, Alexandre Dumas fils, history of music, history of piano art of the 19th century, concert tours, women-pianist.

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## **RELATIONSHIPS BETWEEN THE RUSSIAN ORTHODOX CHURCH AND THE RUSSIAN GOVERNMENT IN THE 1940S – AT BEGINNING OF THE 21ST CENTURY**

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The Great Patriotic War, 1941–1945, entailed major changes in social and political context of Russian history that has caused some transformations in Soviet state policy towards Russian Orthodox Church. That was expressed in general liberalization of Church life: the Russian patriarchate had been restored, Russian temples, monasteries, ecclesiastical academes, and seminaries were re-opened. In 1950s, aggressive voluntarism replaced liberalism in relationship between the Church and the Soviet regime. Progressive dynamics in relationships between the Russian Orthodox Church and the Russian government appeared in post-Soviet time of native history. Serious social problems of the 1990s caused resurrection of sincere public attention to Christianity, the religion that is able to hold successfully a personality's moral, spiritual, and emotional sphere integrity. Entry into legal force the federal law named "On Freedom of Religion" (Oct. 25, 1990), and issuing several regulatory acts by the Russian Orthodox Church, both had good effect for interactions between the Church and the governmental power concerning education, upbringing, enlightenment. At the beginning of the 21st century, Russia saw true revival of religious consciousness and Church life, revitalization of common system of religious education, inclusion of theological academic disciplines into study programs of secular educational institutions, expansion of the Orthodox culture with means of cultural institutions through regular museum exhibitions devoted to religious subjects. That allows the author of the paper to talk about Renaissance of the Orthodoxy today's Russia, about stabilization in relationships between the Russian Orthodox Church and the Russian government.

Keywords: relationships between the Russian Orthodox Church and the Russian government, the Orthodoxy, a system of theological education, museum exhibition devoted to a religious subject.

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# FORMATION OF THE MONASTERY CULTURE OF BULGARIA IN THE CONTEXT OF THE FORMATION OF NATIONAL SELF-CONSCIOUSNESS

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The article is devoted to the study of the monastery culture of Bulgaria. The authors describe the role and influence of monastery culture on the formation of the Bulgarian state. The importance of monastery culture and its impact on social life in the process of globalization is revealed. The influence of Orthodoxy on the definition of Bulgarian national identity is indicated. The article also describes the role of Bulgarian saints, ascetics, whose activities were the basis for the formation of certain stages of development of monastery culture, and who have always sought to find the ideal in any Endeavour. Special attention is paid to the role of Russia in the victory of the Bulgarian people over the Ottoman yoke. It is noted that Bulgaria, like Russia, developed in line with the rich Orthodox tradition, and that the Russian people defended their brothers of the same faith, thereby pre- serving the great heritage of the Holy equal-to-the-apostles brothers Cyril and Methodius.

Keywords: culture, monastery, Orthodoxy, Bulgaria, tradition, national self-consciousness, statehood.

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The article is devoted to problems of the modern Orthodox musical culture, connected with the secularity of spiritual culture, with the loss of understanding of the essential and semantic foundation of the Church art. As a result of the processes of secularization of the Church culture, the symbolic intonation potential of ancient chants was replaced by musical symbols of secular culture: everyday songs, romances, Protestant chorales of I. S. Bach with subtext of liturgical texts in the Church Slavonic language. The Ancient Russian singing culture was a unique example of the semantic field of culture, where the evidence of the Prototype, of the primordial Form, expressed in the cultural form and its semantics (parameters, given with the help of certain symbols), was fixed and transmitted from generation to generation. The author expresses concern about the loss of the main function of the Orthodox musical art: like an icon, the Orthodox Church music demonstrates Divine reality. The special attention is deserved by the positive direction of modern orthodox musical culture: canonical church-singing, expressed in the reconstruction of the culture of singing znamenny chant, interest in the Byzantine tradition, the appeal to the Old Russian polyphony, socio-cultural activity of regents-composers.

Keywords: canonical church-singing, secularity of spiritual culture, semantic approach to the study of the Orthodox musical culture, iconosignificance of church-singing culture.

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## THE LEGACY OF THE SIBERIAN OLD BELIEVERS IN THE FORMATION OF CHRISTIAN “PEDAGOGICAL IDEAL”

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The article considers the views of the Old Believers on issues of upbringing and education of young people, which were not only a literacy system, but also a mechanism for translating a religious outlook, the custodians of which were Old Believers. The product of this educational design, its «pedagogical ideal», was the carrier of the Orthodox Christian system of values, which largely reflecting the cultural-historical type of personality, going back to the Old Russian period, embodied in the Old Testament as a person harmoniously inscribed in the patriarchal way of life. In the conditions of Siberian colonization, this type proved to be corrected by the Old Believers, in the educational system promoting the traits of the New Testament ideal of the Christian man, with his inherent democratism and respect for the rights of the individual. The successful reproduction of the religious and cultural traditions by the Old Believers was hampered by the conditions of the changing world around, first of all, the rapid development of capitalism in Russia and the formation of bourgeois society, the inevitable consequences of which were the destruction of the traditional way of life, the secularization of state institutions and public consciousness. All this encouraged the Old Believer communities to modernize the education system, in which the main problem was the preservation of the Christian “pedagogical ideal”.

Keywords: Old Believer education, Old Testament pedagogical ideal, reproduction of religious and cultural traditions, Christian pedagogical ideal, religious identity.

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## **POLYSEMANTIC OF THE FESTIVE FORMS OF BELGIAN CULTURE**

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In the article the author gives a cultural analysis of the festive forms in the plane of the semiosphere on the example of the culture of the Kingdom of Belgium. Festive culture, in its conditionality and variability, is viewed from the position of the text of culture, with all the semantic meanings implicit in it. Being part of the spiritual culture of society, the festive forms of actualization of certain meanings, meanings and symbols express a number of components of ethno-national self-consciousness. Collective ideas about the origin, about the heroes of the national history, about the values of the family, labor and the pleasures of life are demonstrated in the architectonics and atmosphere of the holidays in the ceremonial-ritual and game forms. The use of comic and theatrical traditions, rituals and rituals, ceremonies and customs, symbols and attributes that reflect everyday life and customs in their dynamics, determines the polysemantic tic of the festive forms of national culture. This polisemantika in no small measure activates emotional perception and understanding by participants and spectators of festive actions of history and modern life of their country.

Keywords: polysemantic, culture, Belgium, holiday, cultural meanings, festive forms of culture.

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## MODERN CULTURAL PHENOMENA

### ABOUT THE REAL STATUS RUSSIAN WORLD IN MODERN ESTONIA

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The article gives a brief description of the main social and cultural components of the Russian world, reveals the complexity of the manifestation of spiritual culture and its types, as well as the Russian language in modern Estonia. The article emphasizes the role and importance of the Russian language as an important means of communication of our compatriots living abroad. In this regard, the author analyzes the reality of the manifestation of

fiction and theatrical art in the conditions of the current state of the Russian-speaking population of the Republic of Estonia. Along with this, attention is drawn to the complexity of the manifestation of different types of spiritual culture in it, of implementation of the Russian language in the education system in modern Estonia. The article draws attention to the fact that despite the negative policy of modern authorities in Estonia, in relation to the Russian language, the Embassy of the Russian Federation provides assistance to com- patriots who are in this country, in the field of culture and Russian language.

Keywords: Russian world, Russia, Estonia, culture, Russian language, literature, theatre, poetry, art, communication, mass media, international relations.

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## **COMMUNICATION IN THE MODERN MUSICAL THEATRE**

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The article examines the role of communication components in modern musical theater. Explores the question of how musical performance becomes a Dialogic communication process. The author offers the scheme of communication in musical theater, justifying the selection and arrangement of its components. In turn, the musical theater of 20th century as a system is treated as an integral part of the artistic communication in General.

Keywords: musical theater, synthesis, communication, verbal, visual, sense of art, artistic culture, actor, spectator.

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## **ON SOME AESTHETIC ASPECTS OF THE PERFORMANCE OF RUSSIAN VOCAL MUSIC OF THE AVANTGARDE II**

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The article is devoted to the problems of the Russian composer and vocal-performing art of the 20th century, considered in a wide aesthetic context. On the example of the vocal cycles of the 1960s by composers A. Volkonsky, E. Denisov, S. Gubaidulina, A. Schnittke, as well as premier vocal and conductor interpretations, the aesthetic and artistic principles of the domestic musical Avant-garde of the second wave are analyzed. The refusal of avant-garde composers from the traditional musical language, the creation by them of individual musical and technological projects, correspond to a new artistic-aesthetic and sound paradigm. Considering the interpretations of the outstanding singers and conductors of our time – Z. Dolukhanova, L. Davydova, S. Yakovenko, G. Rozhdestvensky, I. Blazhkov, the author draws attention to the features that represent the principles of avant-garde performance: the prevalence of the conceptual-intellectual principle over emotional, refined clarity and refinement of style, honed vocal and ensemble vocal-instrumental technique of music making. Such inalienable properties of artistic and aesthetic appearance of performers-innovators are revealed, such as high general culture, impeccable professionalism, breadth of horizons, aspiration for enlightenment.

Keywords: musical avant-garde, aesthetics, artistic creativity, performing arts.

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## **NETWORK MULTIMEDIA AND INFORMATION RESOURCES AS A MEANS OF INTERCULTURAL COMMUNICATION**

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One of the significant problems in the field of social and cultural activity is the lack of innovation in culture and the lack of technological means of generalization and integration of new experience of intercultural communication. The factor of directed social and cultural transformations is the network multimedia and information resources as a means of intercultural communications. The article presents a conceptual and structural model of network multimedia information resources (NMIR), which includes five components (communicative and technical, communicative and informative, educational, organizational and control-corrective). A necessary condition for the successful use of NMIR as a means of intercultural communication is the technology of its application in intercultural interaction. This technology should have a set of relevant components that determine the goals, content, resource content of the communication process, as well as the system of interaction of its participants. When searching for ways to create effective network multimedia and information resources, it is necessary to take into account the content of their structural components, as well as the purpose and direction of the communication process.

**Keywords:** intercultural communications; network multimedia and information resources; structural model of network multimedia and information resources; social and cultural transformation.

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## **DIALOG IN MUSEUM SPACE AS A FACTOR OF HYPERTEXT FORMATION**

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This work is devoted to reviewing of the dialog in the museum space as a process of museum hypertext formation. Referring to communication and semiotic approach to culture and its social institutions the author considers a dialogic process of museum communication as a mechanism of generation and renewal of museum exposition semantic contents. In the context of using the

semiotic approach to the museum exposition and the concept of the “museum language” this factor leads to the formation of a complex set of interrelated texts, which can be referred as the term “hypertext”. The article gives the author’s definition of the term “museum hypertext”, relying on which the author comes to the conclusion that dialogue shows itself as the basis of museum communication and goes through all the links of this process.

Keywords: dialog, museum space, museum communication, museum hypertext, semiotic approach, museum language.

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## **SOUND DESIGN IN THE MODERN EXHIBITION SPACE**

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The article discusses sound design as a relatively new phenomenon in the culture and looks more closely to some artistic problems arising in organizing sound. Sound design is a rapidly developing, but poorly explored area of activity. Some contemporary views toward sound design are critically analyzed in the article; attempt of universal definition of this kind of activity is given. We are specially focused on special aspects of sound design in an exhibition. We explore two main situations concerning an exhibition: art sound installation and sound in museum expositions. We attempt to set up a problem of time in a piece of art of sound related to an exhibition. The difference between exhibition sound work and music work is considered. As an examples the article reviews works appeared as a collaboration of various artists and the author of the article. Finally, we try to pose a question about sound ecology and about aesthetic organization of sound in various spaces and situations.

Keywords: sound design, computer music design, exhibition, sound installation, artistic time continuum, ‘sound ecology’.

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## LIBRARY AND INFORMATION ACTIVITY

### BOOK CULTURE AND EVOLUTIONARY EPISTEMOLOGY

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Monograph by Yury Stolyarov “The origins of book culture” is estimated as an outstanding contribution to the theory and history of Russian literature. It is proposed to use the methodology of evolutionary epistemology for further development of the ideas expressed in the monograph. Evolutionary epistemology examines the human cognitive apparatus and the biosocial factors of its development, which are closely related to the origins of book culture.

Keywords: history, book, monograph, review, Russia, Yury Stolyarov, evolutionary epistemology.

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### ANIMALISTIC IMAGE IN THE RUSSIAN CHILDREN’S BOOK OF THE 20TH CENTURY: CULTUROLOGICAL ASPECT

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The subject of the article is the children’s animalistic illustration of the 20th century. She acted as a significant cultural phenomenon of the time when children’s literature was focused on

the sphere of cognitive, and illustration became truly artistic. It is noted that in promoting natural history of ideas has played a significant role illustrations for children's books by well-known animal painters of the 20th century: V. A. Vatagin, E. Charushin, A. N. Komarov, Boris Vorobyov and others. On the one hand, the significance is determined by the fact that they have focused on the animalistic image as a unique phenomenon that has a positive impact on children's minds and feelings. On the other hand, the activity of masters contributed to the opening of a new artistic and cultural layer in the history of national culture and art, enriching it with a variety of visual forms and pointing to the value of semantic qualities, first of all, the idea of preservation of wildlife.

Keywords: children's animalistic illustration, nature, animals, drawing, perception, shape, specificity, color.

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## SOCIAL AND CULTURAL ACTIVITY

### **INTERNATIONAL CULTURAL COOPERATION AS PART OF THE STATE CULTURAL POLICY OF RUSSIA**

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The article considers international cultural cooperation as part of the state cultural policy of Russia, evolutionary processes in world politics. The influence of international tension on the communicative space, the space of intercultural interaction is analyzed. The toolkit of international cultural cooperation used by Russia to reduce the level of geopolitical confrontation, to strengthen peace among nations is analyzed. The challenges of the new Cold War, the involvement of Western media, the elements of their information policy engagement in shaping the image of modern Russia are considered. The role of individual institutions

of international cultural cooperation is singled out, such as the Ministry of Culture of the Russian Federation, the Federal Agency for the Commonwealth of Independent States Affairs, Compatriots Living Abroad, and International Humanitarian Cooperation (Rossotrudichestvo), the Alexander Gorchakov Public Diplomacy Fund, the Federal Agency for Scientific Organizations (FASO Russia) and others. The role of international cultural cooperation is being analyzed to create a more favorable information image of modern Russia.

Keywords: international cultural cooperation, cultural diplomacy the Ministry of Culture of the Russian Federation, Russia.

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## **THE ACTING CLUB AS A CULTURAL AND EDUCATIONAL INSTITUTION AND PUBLIC SELF-ORGANIZATION**

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The article deals with the substantive foundations of the acting club as a cultural and educational institution and an effective public self-organization. The author gives a detailed description of this type of modern club, concretizes the methodological and pedagogical principles expressing the logical links between the functional components of the club process. Particular attention is paid to the analysis of current club practices aimed at creating amateur creative teams, amateur associations, as well as holding various types of leisure activities. The general cultural significance of partnership as a form of interaction of the club with other social institutions is underlined. It is shown that the synergy of social and cultural partnership is expressed in such leading areas of club activity as: preparation and implementation of collective variation projects, programs; Promising and prompt response to requests of social institutions for the organization of corporate

events, cultural events using various means of socio-cultural activities; scientific and methodical support of active leisure technologies in institutions of additional education; the provision of multivariate cultural forms, incl. information services.

Keywords: club, social and cultural activity, active leisure, club audience, social and cultural partnership, club technologies.

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### **SOCIAL AND ECONOMIC FOUNDATIONS OF CREATIVE COMPETENCE OF FUTURE MANAGERS OF SOCIAL AND CULTURAL ACTIVITY**

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This article attempts to tendencies of social and economic progress of modern society, their impact to the studying process of managers in social and cultural sphere in universities of culture and also to formation of creative competence potential are considered. The attempt to reveal socioeconomic factors the persons braking and stimulating creative development in the course of vocational training is made. The cultural technical aspect of creative activity within science school of social and cultural management (Moscow State Institute of Culture) is emphasized.

Keywords: creativity, management of culture, economics in culture, cultural technology.

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## **MUSICAL MUSEUMS – A PLATFORM FOR INCLUSIVE EDUCATION AND EDUCATION**

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The article is devoted to the problems with inclusive work in music museums and exhibition halls of Russia over the past twenty years. The article presents an analysis of the key concept of “inclusion” and projects related to the involvement in the musical art of people with different degrees of disability, identified the main directions and methods of work. The conclusions are made about that the Museum space music museums in the application of the Museum staff such as “concert”, “concert-meeting”, “excursion”, gradually becomes an inclusive platform for awareness and education in the field of musical art.

**Keywords:** Music Museum, Museum, educational activities, music education, educational activity.

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## **EDUCATION IN THE FIELD OF CULTURE**

### **WAYS OF FORMATION OF PERFORMING SKILLS OF THE VOCALIST OF THE UNIVERSITY: SYSTEM-ACTIVITY APPROACH**

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This article highlights the methodological foundations of the process of formation of performing skills of students of cultural institutions, the specificity of this process. The most popular

modern methods of vocal training of performers are presented, the short analysis of the most famous vocal schools of Russia and abroad is given. Considers the current state of the vocal training of future specialists in the vocals. Recommendations on optimization of process of vocal preparation of students of higher education institutions are given. The concepts of “performing skills”, “performing”, “vocal skills” and the meaning of these concepts in the system of training a vocalist in high school are revealed. Named the experience of outstanding vocal teachers of different eras and researchers in the field of vocal performance. The article contains a list of professional and universal competences of a modern high school teacher according to the theory of modern researchers. Considered system and active approaches to teaching vocal.

Keywords: vocal skill, skill, performing skill, musical performance, features of development, formation, pop singing, vocal technique, musical pedagogy, performance, system approach, activity approach.

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#### **DEVELOPMENT OF COMMUNICATIVE COMPETENCES OF STUDENTS-CHOREOGRAPHERS WITHIN THE FRAMEWORK OF THE OPTIONAL PROGRAM “ORIENTAL FOLK DANCE”**

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This article is devoted to the study of development of students-choreographers’ communicative competences. It substantiates the thesis that the full-fledged preparation of future choreographer teachers requires competent development of their communicative competencies, which will help to ensure the continuity of generations, preserve and multiply the national values of culture and art, develop pedagogical skills and train qualified specialists in higher education institutions of culture. In the article the optional program “Oriental Folk Dance” is indicated as an

educational method for the communicative competences' development of students-choreographers. The author of the article describes its advantages, methods and content. The author is convinced that the development of oriental folk dance will help future teachers-choreographers not only to develop their communication competence, but also broadcast them to the younger generation.

**Keywords:** communicative competence, modern choreography, students-choreographers, oriental folk dance.

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