



ORIGINAL RESEARCH PAPER

DETERMINATION OF SOCIAL SKILLS SPECIFIC TO DANCESPORT DANCERS

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Abstract

The contemporary society pays extraordinary attention to the development of socially oriented personality. Such kind of personality development is mainly based on various social skills. The paradigm of life-long learning emphasizes that such circumstances as age, place, environment, and etc. should not be considered as obstacles for the development of social skills. Therefore, it can be assumed that social skills might be developed in various environments; sports environment can be considered as a possibility. Recent researches on social skill development show the existence of scholarly research in the area. Accordingly, this research aims at determination of social skills specific to dancesport dancers. To accomplish the research aim, the questionnaire survey was provided. Two groups of respondents participated in the research: 1. dancesport dancers; 2. non-dancers. The research enabled the determination of differences in the structure of social skills specific to dancesport dancers and non-dancing people. The main differences were observed in manifestation of such social skills as interaction, communication, and emotional skills. Moreover, the skills of social cognition were more evident in dancers' group. The research enabled to determine the impact of sports environment on social skill development. Based on research results it might be recommended for people achieving to develop social skills later to engage in dancesport activity. This research considered dancesport dancers as a homogenous group of people. Future researches could analyze the differences in various age groups, genders; moreover, the impact of different dancing programs on the development of social skills might be studied as well.

Keywords: dancesport, social interactions, social skills.

Introduction

In recent years, scientists are paying considerable attention to person's social skills as a background of social competence. Social skills are highly related to person's ability to manage social situations, effectively solve various social problems, successfully adapt to rapidly changing environment, influence this environment or even change it. Social skills are essential for a person achieving to adapt to certain social situations (Hall, Coats, Smith, 2005); express oneself and understand others (Colombero, 2004), maintain relationships and avoid conflicts (Sukhodolsky, Butter, 2007).

One of the most important fields of social life is sports; moreover, sport is one of the main measures for health maintenance and enhancement, which determines good mood and working efficiency – people stream for excellence in their sporting activities (Šimkus, Pilelienė, 2010). Sports as an activity has many different facets: it can be individual, interactive, or even artistic. In this framework, dancesport could be considered as an ambivalent activity which provides an opportunity for a sportsman of experiencing not only physical activity, but also emotional arousal.

The popularity of dancesport during past decades is growing. It could be considered as one of the most popular in the field of the artistic sports. According to a famous philosopher and art critic Charles Lalo, art performs five fundamental functions: 1) entertainment (art and creativeness are inseparable from a game: a person watching a work of art purportedly digresses from the real life, conceives the peace of mind and soul); 2) cathartic (related to the purification of passions, disposal of negativities); 3) technical (art is considered as a kind of spiritual technique; moreover, every branch of art expresses its spiritual technique differently); 4) life perfecting (art emphasizes various forms of individual and collective life making them ideal; provides people with the examples of positive behavior); and 5) life intensifying (when a person understands the works of art, it influences his / her feeling and perception of the wide reality). The dance helps in realizing dancers' potential, it enables dancers' self-education, makes them feel emotionally satisfied, also, body movements are being trained and developed; encompassing all the latter elements, the idea of the dance is being expressed (Ušpurienė, Čepulėnas, 2011). It can be stated that dance affects its creator and spectator in a very particular manner. According to the individual's sensitivity, sensation of aesthetics, the power of art and its impact might manifest in a different manner. The spirit and energy of the dance, expressed by the performer's feelings and emotions affects the

people around. During the latter interaction, various social skills are obtained.

Achieving to substantiate this phenomenon, this study endeavors to answer the question: what social skills are specific to dancesport dancers? The research object is social skills; therefore, the research aims at the determination of social skills specific to dancesport dancers.

During the research, to reach the aim scientific analysis and synthesis are performed to establish the types of the social skills for further study. The questionnaire survey is provided to determine the social skills specific to dancesport dancers.

Theoretical substantiation

Social skills are highly associated with the ability of orienting and adaptation in various sociocultural environments as well as the ability of managing and influencing situations, solving problems. Developing of social skills enhances person's self-confidence, enables more smooth communication, helps in maintaining interpersonal relationships, and enables to act more purposefully in social situations (Raudeliūnaitė, 2009). Social skills are gained in interaction with other people and are stimulated by social goals (Witt, Ferris, 2003). The major part of social interaction is based on one's communication reflected by the skills of communication. The other substantial part of social skills is related to one's emotions which evoke in conditions of social interaction. Accordingly, it becomes an important task to reveal the essence of one's social activities in terms of their goals determining the singleness of social interaction. In the conditions of social interaction, people are faced with the necessity of having the sufficient social skills to manage it; otherwise, the individual faces difficulties in reaching the goals in social activity.

Social skills are evident in many areas of social behavior: the development of social relationships (communication) and collaboration, problem solving, creative usage of social skills in various activities. The quality of social behavior and social situations' management depends on one's ability to apply social skills in latter situations. Social skills determine the social interactions in personal goal achievement processes, conditioning the positive relationship with others maintenance under any circumstances (Rubin, Rose-Krasnor, 1992). Consequently, the communication potential (the need for communication), communication activity and initiation, emotional relation with the partner of communication, and personal satisfaction with communication itself become very important. Gresham (2002) relates the quality of social skills to person's ability of initiating the interaction as well as with the adequate response reaction to the behavior of others. This testifies that the variety of social skills and the

ability of their proper application are the determinants of one's successful social activity. Thereby this also testifies the complexity of social interaction.

Jurevičienė et. al. (2012) indicate the following structural elements of social skills:

1. **Skills of Interaction.** According to Canney and Byrne (2006), skills of interaction encompass the skills of managing and controlling interpersonal interactions. Accordingly, social interaction manifests through the influence of those communicating with each other;
2. **Skills of Communication.** Latter skills are associated with the initiation and maintenance of the verbal and non-verbal contact (Canney, Byrne, 2006); social expressiveness (Jurevičienė et. al., 2012); flexibility and adaptability (Rubin, Martin, 1994); and conflict-resolution (Jurevičienė et. al., 2012). The more complex forms of communication skills manifest in the form of skills of maintenance of interpersonal relationships (Zins et al., 2004). In line with the skills of communication, the researchers often analyze the skills of collaboration (activity planning, organization and evaluation); skills of involvement in group's activities, initiation, recognition of individual and group differences (Goleman, 2001); however, the skills of participation are often analyzed independently;
3. **Skills of Participation.** The skills of participation are related to one's operating in a group (Cornish, Ross, 2004). Jurevičienė et al. (2012) emphasize that the skills of participation have to be considered as a very complex construct encompassing cognitive and emotional skills.
4. **Emotional skills.** Emotional skills (Canney, Byrne, 2006; Rubin, Martin, 1994) manifest in various activities of communication and participation. Emotional skills can be classified into self-awareness (Goleman, 2001), self-evaluation (Raudeliūnaitė, 2007), also, emotional expressiveness which helps to positively disclose oneself to others (Malinauskas, 2004). The social skills which help people to act properly are called self-control (Goleman, 2001); when we try to understand the others, we apply the skills of emotional sensitivity (Malinauskas, 2004). Emotional expressiveness and emotional sensitivity are considered as the core skills of communication enriching and exhilarating verbal and non-verbal communication (Jurevičienė et. al., 2012). Emotional expressiveness reflects one's ability to express emotions in understandable and acceptable way for others. Emotional sensitivity enables to recognize other people's emotions; whereas emotional control helps controlling and regulating emotional states and their non-verbal expression as well as dissembling one's emotional state and

avoiding spontaneous emotional burst (Malinauskas, 2004). Emotional skills manifest in two different ways: (1) they help individual to understand him- / her-self and tackle the emotions, manage oneself in communication and participation in common activities; (2) enable to understand the partners of communication or common activity.

5. Skills of Social Cognition. The skills of social cognition (Cavell, 1990; Vaugh, Hogan, 1990) determine the quality of one's social behavior (communication, participation in various activities). As the foundation for latter skills the knowledge of social norms guiding the behavior (the cognitive level) can be considered. The skills of social sensitivity help in decoding of social signals (the perception of social signals), evaluating the situation (skills of social situation evaluation) comparing it with the knowledge of social norms (skills of cognition of social norms), making decisions about the behavior suitable in particular situation and solving problems (skills of decision-making) (Jurevičienė et. al., 2012). Both the knowledge of social norms and practical orientation to them in different social situations require a high level of emotional and social intelligence. The skills of social cognition reflect one's orientation in social life, understanding of the logics of interpersonal relationships, other people-related expectations, and the control of expectations-correspondent behavior.

The most relevant in the structure of social skills are the skills of communication, which are highly related to the skills of social cognition and emotional skills; moreover, the skills of communication manifest in visible forms of behavior through the abilities of managing interactions and control (Jurevičienė et. al., 2012). Communication induces the development of all other social skills: enables acquiring socially acceptable behavior and manners to express emotion, controlling one's behavior and emotions, constructively solving problems and enhancing interpersonal relations. The scientific analysis highlights the complexity of the construct of social skills as being the background for the success of one's overall social activity.

The social skills manifest by the ability to send and interpret verbal and non-verbal (body language, mimics, and emotions) information, as well as to control the quality of the communication (Malinauskas, 2004). The "package" of the components of social skills is individual for each person; moreover, it determines differences in social adaptation and social behavior. Matson (2009) explains social skills as learnt situation or its context-specific behavioral skills (initiating interaction, communicating, reacting to one's behavior, etc.). Social skills enable person to expect some social acceptance; the lack or deficit of social skills enables to treat a person as an object for education.

Materials and methods

Research organization. The empiric research in this paper is provided achieving to answer the research question: what social skills are specific to dancesport dancers? To answer the question, the questionnaire survey is provided with two groups of respondents: dancesport dancers and non-dancing people group.

The questionnaire was based on the literature review to reflect the manifestation of five basic social skills (some of them were divided into sub-groups): Interaction; Communication (Verbal contact; Non-verbal contact; Interrelation; Social expressiveness; Flexibility, adaptability; Conflict-resolution); Participation; Emotional skills (Self-awareness; Self-evaluation; Emotional expressiveness; Self-control; Emotional sensitivity); and Cognition (Social sensitivity; Decision-making). Finally, 15 latent variables were established and 58 statements were formulated to reflect them. The statements were provided for respondents' evaluation in 5-point Likert-type scale to assess the extent of their agreement / disagreement. At the end of the questionnaire, the question determining the gender of the respondent was provided. The research was done in summer of 2015. The questionnaire was in Lithuanian and the respondents were Lithuanian citizens; 116 dancesport dancers (58 men and 58 women) and 116 non-dancing people (56 men and 60 women) participated in the research. All the respondents were over 18 years old.

IBM SPSS Statistics V.20 software package was used for data processing. *Reliability of the results.* To measure the quality of the questionnaire and the suitability of data for further analysis, the data distribution was tested using the tests of normality (the Kolmogorov-Smirnov Test and the Shapiro-Wilk Test) and the reliability analysis was performed as well. All the results were found to be distributed not normally (the p values are obtained below 0.05, the data significantly deviate from a normal distribution); all the Cronbach's Alpha coefficients (for all the 15 latent variables) were obtained higher than 0.7, displaying the reliability of the constructs (according to Nunnally (1978), a score of more than 0.7 is considered reliable); therefore, the internal consistency reliability was achieved (Grigaliūnaitė, Pilelienė, 2014) (see Table 1).

Table 1

Scale reliability

Latent variable	Cronbach's Alpha	Number of items	Manifest variables
Interaction	.875	8	INTER1; INTER2; INTER3; INTER4; INTER5; INTER6; INTER7; INTER8
Communication / Verbal contact	.702	4	VCA1; VCA2; VCA3; VCA4
Communication / Non-verbal contact	.722	3	NVCA1; NVCA2; NVCA3

Table 1 continuation

Communication / Interrelation	.726	2	INTERR1; INTERR2
Communication /Social expressiveness	.896	3	SEX1; SEX2; SEX3
Communication / Flexibility, adaptability	.756	4	FLEX1; FLEX2; FLEX3; FLEX4
Communication / Conflict-resolution	.861	4	CONF1; CONF2; CONF3; CONF4
Participation	.820	5	PART1; PART2; PART3; PART4; PART5
Emotional / Self-awareness	-	1	EMOSA
Emotional / Self-evaluation	.724	4	EMOSE1; EMOSE2; EMOSE3; EMOSE4
Emotional / Emotional expressiveness	.748	3	EMOEX1; EMOEX2; EMOEX3
Emotional / Self-control	.785	5	EMOSC1; EMOSC2; EMOSC3; EMOSC4; EMOSC5
Emotional / Emotional sensitivity	.705	2	EMOSEN1; EMOSEN2
Cognition / Social sensitivity	.808	6	COGSJ1; COGSJ2; COGSJ3; COGSJ4; COGSJ5; COGSJ6
Cognition / Decision-making	.702	4	COGDM1; COGDM2; COGDM3; COGDM4

After substantiating the data reliability, in the next section the data analysis is provided.

Results

For the research result analysis, evaluation means for every single statement provided by both groups of respondents were calculated; also, mean differences were calculated and Mann-Whitney U test was applied to support or reject the null hypothesis that two samples come from the same population.

Analysing the respondents' evaluations of the statements reflecting the skills of interactions, the means of evaluations were obtained statistically significantly different for three statements out of eight. The research results indicated that dancesport dancers' social skills of interaction are more evident in such actions as focusing attention on the companion (INTER1), making a defence (INTER2) and yielding others' a point (INTER3) (see Table 2).

Table 2

Differences between groups: The skills of interaction

Parameter		INTER1	INTER2	INTER3	INTER4	INTER5	INTER6	INTER7	INTER8
Non-dancers	Mean	3,19	3,84	3,14	4,59	3,86	4,29	3,9	3,43
Dancers	Mean	3,74	4,1	3,63	4,72	4,16	4,47	4,16	3,76
Total	Mean	3,47	3,97	3,38	4,66	4,01	4,38	4,03	3,59
Mann-Whitney U		5113	6107	5103	6648	6152	6540	6261	5746
Wilcoxon W		11899	12893	11889	13434	12938	13326	13047	12532
Z		-3,287*	-1,284	-3,332*	-0,222	-1,205	-0,421	-0,969	-2,014*
Asymp. Sig.(2-tailed)		0,001	0,199	0,001	0,825	0,228	0,674	0,333	0,044

*p < 0,05.

The construct of the skills of communication is very complex and consists of six sub-groups; each sub-group was assessed by a particular set of statement. The analysis of the results highlighted that dancesport dancers can be characterised by more evident social skills of verbal contact maintenance (VCA), as well as maintenance of a non-verbal contact (NVCA) (see Table 3). Based on the research results it can be indicated that for dancesport dancers it is easier to talk, to start a conversation, to be polite during the conversation; moreover, dancers are more prone to hold an eye-contact, to maintain an appropriate personal space, to pay attention to companion's body language.

Table 3

Differences between groups: The skills of verbal and non-verbal communication

Parameter	VCA1	VCA2	VCA3	VCA4	NVCA1	NVCA2	NVCA3	
Non-dancers	Mean	3,57	3,05	3,03	2,47	3,57	3,17	3,28
Dancers	Mean	3,67	3,31	3,31	2,95	4,12	3,67	3,83
Total	Mean	3,62	3,18	3,17	2,71	3,84	3,42	3,55
Mann-Whitney U		6359,000	5741,000	5658,000	4752,000	4461,000	5166,000	4800,000
Wilcoxon W		13145,000	12527,000	12444,000	11538,000	11247,000	11952,000	11586,000
Z		-0,768	-2,043*	-2,218*	-4,128*	-4,872*	-3,208*	-3,972*
Asymp.Sig.(2tailed)		0,443	0,041	0,027	0	0	0,001	0

*p < 0,05.

The research results indicate that there is no difference between the two groups in terms of maintenance of interpersonal relationships (INTERR) and communicational skills of social expressiveness (SEX) (see Table 4). It can be stated that engaging in dancesport does not affect the development of latter skills.

Table 4

Differences between groups: The skills of interrelation and social expressiveness

Parameter	INTERR1	INTERR2	SEX1	SEX2	SEX3	
Non-dancers	Mean	3,93	3,59	4,36	4,29	4,16
Dancers	Mean	3,95	3,68	4,53	4,47	4,33
Total	Mean	3,94	3,63	4,45	4,38	4,24
Mann-Whitney U		6668	6350	6579	6551	6487
Wilcoxon W		13454	13136	13365	13337	13273
Z		-0,133	-0,804	-0,363	-0,416	-0,544
Asymp. Sig. (2-tailed)		0,894	0,421	0,716	0,677	0,586

Based on the obtained results, it can be stated that dancesport dancers can be characterised as having more developed communicational skills of flexibility (adaptability) (FLEX); however, any differences between the two groups in terms of skills of conflict-resolution (CONF) were not observed (see Table 5). Social flexibility and adaptability were assessed based on evaluations of such activities as: capability of asking the necessary information; ability to adapt to the unknown environment; ability to

acknowledge one's superiority; also self-confidence in communication with unknown people or in new situations.

Table 5

Differences between groups: The skills of flexibility (adaptability) and conflict-resolution

Parameter		FLEX1	FLEX2	FLEX3	FLEX4	CONF1	CONF2	CONF3	CONF4
Non-dancers	Mean	2,88	1,84	2,72	2,16	4,41	3,9	4,41	3,93
Dancers	Mean	3,17	2,83	3,12	2,91	4,55	4,09	4,55	4,09
Total	Mean	3,03	2,34	2,92	2,53	4,48	3,99	4,48	4,01
Mann-Whitney U		5538	3056	5298	3977	6612	6378	6596	6408
Wilcoxon W		12324	9842	12084	10763	13398	13164	13382	13194
Z		-2,457*	-7,510*	-2,943*	-5,602*	-0,283	-0,727	-0,336	-0,672
Asymp. Sig. (2-tailed)		0,014	0	0,003	0	0,777	0,467	0,737	0,502

*p < 0,05.

Further analysis of the research results indicated that dancesport dancers cannot be characterised as having more expressed social skills in terms of skills of participation (PART). Evaluation means of all the five statements reflecting the latter social skill were similar and no statistically significant differences were observed (see Table 6).

Table 6

Differences between groups: The skills of participation

Parameter		PART1	PART2	PART3	PART4	PART5
Non-dancers	Mean	4,33	4,34	4,28	3,71	3,76
Dancers	Mean	4,47	4,47	4,43	3,81	3,86
Total	Mean	4,4	4,41	4,35	3,76	3,81
Mann-Whitney U		6587	6606	6566	6383	6422
Wilcoxon W		13373	13392	13352	13169	13208
Z		-0,323	-0,287	-0,37	-0,71	-0,624
Asymp. Sig. (2-tailed)		0,747	0,774	0,711	0,478	0,533

The construct of emotional skills is also very complex. To analyse this construct, five sub-groups of statements were provided. The results enable to conclude that social skills of self-awareness (EMOSA), self-evaluation (EMOSE) are more typical for dancesport dancers than for non-dancing people. Also, a manifestation of higher emotional expressiveness was observed in the group of dancesport dancers in terms of expressing their feelings by gesture and mimics (see Table 7). According to the research results, dancesport dancers can be characterised by better expressed social skills in such areas as: recognising their feelings, naming own strengths and weaknesses, being confident in own possibilities, maintaining self-esteem, viewing themselves more positive.

Table 7

Differences between groups: The emotional skills of self-awareness, self-evaluation, and emotional expressiveness

Parameter		EMOSA	EMOSE1	EMOSE2	EMOSE3	EMOSE4	EMOEX1	EMOEX2	EMOEX3
Non-dancers	Mean	2,64	3,09	2,98	3,36	3,1	4,08	3,93	3,83
Dancers	Mean	3,03	3,48	3,48	3,78	3,45	4,13	4	4,13
Total	Mean	2,84	3,28	3,23	3,57	3,28	4,1	3,97	3,98
Mann-Whitney U		5236	5402	5057	5730	5760	6576,5	6496	5387,5
Wilcoxon W		12022	12188	11843	12516	12546	13362,5	13282	12173,5
Z		-3,086*	-2,790*	-3,472*	-2,033*	-1,946	-0,352	-0,567	-2,993*
Asymp. Sig. (2tailed)		0,002	0,005	0,001	0,042	0,052	0,725	0,571	0,003

*p < 0,05.

Analysing the manifestation of emotional skills of self-control (EMOSC), it is more evident in the group of dancesport dancers in two dimensions (out of 5). According to the research results it can be stated that for dancesport dancers it was easier to express compassion, constructively react to critics and remarks, also, in cases of the emergence of difficulties this group was better motivated to manage them (see Table 8). However, the research results indicated that there were no statistically significant differences between dancers and non-dancing people in terms of emotional sensitivity (EMOSEN).

Table 8

The emotional skills of self-control and emotional sensitivity

Parameter		EMOSC1	EMOSC2	EMOSC3	EMOSC4	EMOSC5	EMOSEN1	EMOSEN2
Non-dancers	Mean	3,86	3,51	3,43	3,63	3,79	3,94	3,96
Dancers	Mean	3,97	3,66	3,66	4,02	4,05	3,97	3,99
Total	Mean	3,91	3,58	3,54	3,82	3,92	3,96	3,97
Mann-Whitney U		6434	6349,5	5964	5204	5718	6609	6611
Wilcoxon W		13220	13135,5	12750	11990	12504	13395	13397
Z		-0,605	-0,787	-1,615	-3,202*	-2,140*	-0,269	-0,276
Asymp. Sig. (2-tailed)		0,545	0,431	0,106	0,001	0,032	0,788	0,783

*p < 0,05

During the analysis of the results obtained for the social skills of cognition, two sub-groups of skills were established: social sensitivity (COGSJ) and decision-making (COGDM). The respondents' evaluations indicated that dancesport dancers were statistically significantly more socially sensitive: differences between evaluation means emerged in three categories (out of six). However, no statistically significant differences in the skills of decision making were observed between the two groups (see Table 9). It can be stated that dancesport dancers more easily find the common topic for conversation with a companion, they pay more attention to social norms; moreover, they are more aware that the actions often have consequences.

Table 9

Differences between groups: The skills of cognition

Parameter		COGSJ1	COGSJ2	COGSJ3	COGSJ4	COGSJ5	COGSJ6	COGDM1	COGDM2	COGDM3	COGDM4
Non-dancers	Mean	2,67	4,47	2,72	3,9	3,07	3,4	3,6	2,72	4,22	2,93
Dancers	Mean	3,12	4,6	3,17	4,14	3,5	3,71	3,72	2,97	4,34	3,12
Total	Mean	2,9	4,53	2,95	4,02	3,28	3,55	3,66	2,84	4,28	3,03
Mann-Whitney U		5118	6633	5230	6312	5490	5972	6616	6000	6616	6266
Wilcoxon W		11904	13419	12016	13098	12276	12758	13402	12786	13402	13052
Z		-3,298*	-0,242	-3,098*	-0,865	-2,503*	-1,533	-0,228	-1,474	-0,268	-0,932
Asymp. Sig. (2-tailed)		0,001	0,809	0,002	0,387	0,012	0,125	0,82	0,14	0,789	0,352

*p < 0,05

The research result revealed the existence of statistically significant differences in social skills specific to dancesport dancers in comparison to non-dancing people. The differences were observed in four categories and nine sub-groups (Interacion; Communication: verbal communication, non-verbal communication, flexibility; Emotional: self-awareness, self-evaluation, and emotional expressiveness, self-control; and Cognition: social sensitivity) out of five and fifteen respectively. No differences were observed in the category of skills' of Participation and in the subgroups of interrelation, social expressiveness, and conflict-resolution (Communication); emotional sensitivity (Emotional); and decision-making (Cognition).

Discussion

The obtained results approved the finding of Long et al. (2006) that sports enable not only the improvement of physical skills, but also encourages mental development, integrate socially, educate to obey the rules. Sport is a part of human social life. It can be considered as a social phenomenon; inseparable part of a spiritual and physical culture. Sport makes an impact on the process of positive socialization, which could be interpreted as an interaction between the individual and the society; moreover, it helps the individual to obtain behavioural norms and spiritual values, forming the cultural heritage for the society (Vilkas, 2006).

Dancesport is a special part of body culture encompassing characteristics of both: sports and art (Uzunovic et. al., 2005). The performance of the dancesport is regulated, and the moves and figures are canonized. During the dancesport, two kinds of dances are performed: European Classic (also called Standard or ST): Waltz, Tango, Viennese Waltz, Slow Foxtrot, Quickstep; and Latin American (LA) dances: Samba, Cha Cha, Rumba, Paso Doble, Jive.

By body moves and expression, dancers demonstrate intrinsic feelings and emotions – they create art. Performance emerges as a game in which the amateur challenges the socially constructed norms of legitimacy in art culture (Lawson, 2009). Moreover, as a fundamental human body activity, the dance obtains the power of communication and reflectiveness through its meaning. The moves of the dance can convey happiness, sorrow, pain, aggression, etc. For those having communication problems, dance can help in bearing the social segregation. Achieving to resolve the problems of social adaptation and integration, dancesport or ballroom dances (waltz, tango, foxtrot, etc.) are recommended. Moreover, such problems as loneliness are better dealt in the dance-floor by finding a contact with other people. The results of the research presented in this paper substantiate latter insights. During the dance, between partners manifests common spiritual growth, from their actions spreads natural spiritual power, forms the interactive culture, develops esthetical and social communication with other people.

Dance and move exercises enable the development of one's basic skills (personal, social, etc.) by fostering person's spiritual world based on humanistic values. Moreover, the exercises of dance and move append basic artistic and aesthetical competence which is necessary in various areas of life. During the dance performance the dancer expresses his- / herself through the artistic and aesthetic moves which encompass creation, communication, give sense to one's life through the input to community's, country's, and world's artistic culture (Soraka et al., 2006). Torbert (1990) determined that motion applying any forms of moves, dances, exercises or plays is the methodological background for cognition of one-self and the environment; moreover, it enhances the socialization. The research results demonstrate that dancesport dancers can be characterized by specific social skills determined by the engagement in the dancesport.

The positive impact of dance is known from the ancient times; dancing was taught purposefully (Hazel, 2006). The historical analysis of the dancesport education demonstrates that dance and move were considered as a form of communication (Soraka, Sepažinskienė, 2009). Considering the dance-related interaction, it is note-worthy to mention that this process is reflective, connecting the partners in a couple, with their coaches, and the surrounding environment. The results of current research substantiate the idea that skills of communication are more evident in the behavior of dancesport dancers than of non-dancing people; especially the skills of verbal and non-verbal contact, flexibility and adaptability are more expressed.

According to Hazel (2006), the dance can be considered as a factor reducing the detachment from the society. Thus, dancesport is the field of knowledge requiring more deep and thorough social analysis and explanation. This research revealed that social skills specific to dancesport dancers are the skills of interaction, communication, emotional skills (especially self-awareness and self-evaluation; also, emotional expressiveness, self-control) and social cognition (social sensitivity). Knowing the latter differences and social benefits that can be obtained by engaging in dancesport enables the development of more expressed social skills since childhood. The effect of mature people engagement in dancesport on their social skill development requires further studies.

Conclusions

Being a part of human social life, sport is an inseparable part of human spiritual and physical culture. Sport can cause a positive socialization, resulting in interactions between individuals. Dancesport is a kind of sport, engaging at least two individuals in an interaction-based activity, encompassing artistic elements. Dancers communicate their inner-selves through the choreography; moreover, dancesport can be considered as a way for socialization and relationship creating activity.

Based on the artistic and interactive nature of the dancesport, there was hypothesized that dancesport dancers have developed a different set of social skills in comparison to non-dancing people. However, not all the social skills appeared to be different between the two groups. No differences occurred in the manifestation of social skills of interrelation and social expressiveness and skills of participation between dancesport dancers and non-dancing people.

Considering the areas where statistically significant differences in manifestation of social skills occurred, the research results showed that the skills of interaction, communication, emotional skills and skills of social cognition were more evident in the behavior of dancesport dancers than of non-dancing people. According to the research results, the dancesport enables positive socialization processes to occur among dancers. Therefore, the engagement in dancesport can be recommended for people feeling socially detached, having communication problems and feeling loneliness, to improve their social life and self-expression through sports.

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