



Integration of Experience and Achievements in the Development of Performing Skills of Kazakh Dance in Higher Education Institutions of the Republic of Kazakhstan

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Abstract

The main purpose of this research is to study the experience and achievements of previous generations of folk dance performers to improve work with future choreographers who study Kazakh folk dance in higher education institutions of the Republic of Kazakhstan. The study's methodological approach is the search and theoretical analysis of sources aimed at studying both the history of the Kazakh folk dance itself and the development of the performing skills methods of Kazakh dance in future choreographers. This research uses typological, historical, and thematic analysis methods from used literature collected during the writing of the article. The author analyzes the historical stages of the development of the professional training of choreographers-performers and the influence of the experiences and achievements of previous generations on the performing skills of future choreographers in Kazakh higher educational institutions. This study also found that modern teaching is based on the integration of experience and achievements in the art of choreography for the development of performing skills and choreographer-performer skills of Kazakh folk dances in higher educational institutions of the Republic of Kazakhstan. This research work is of practical importance in the study, as well as training of future choreographers who study dance in various areas of original folk art in higher education institutions of the Republic of Kazakhstan.

Keywords: folk dance, choreography, Kazakh folklore, art, choreographic skills

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INTRODUCTION

The rapid development in all areas of culture and life of people in the Republic of Kazakhstan contributes to the great interest of scientists in the history and origins of the folk culture of their native country. Given that the national heritage of the Kazakhs includes a whole layer of cultural heritage, it should be noted that the development of the performing tradition of Ka-

zakh dance was especially significant and requires special study. First of all, dance is a form of creative self-expression and communication by a native choreography speaker and a physically complex art form. In accordance with researchers K. Carey et al. (2019), who in their study studied the connection between the experience and achievements of choreographers-performers, imagination, and attention in the creative process of movements studying. Dance

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awakens the creativity of a choreographer-performer who adapts rhythmic and aesthetically pleasant movements into dance texts. Beautiful words, behind which there is a lot of work and persistence of teachers-choreographers, and choreographers-performers who perform this choreography. Therefore, to develop performing skills, it is necessary to integrate the experience and achievements of previous generations, particularly Kazakh choreographers-performers of folk dances.

By studying Kazakh dance, its history, development of the performing skills of choreographers-performers and choreographers, it should be noted that the collapse of the Union of Soviet Socialist Republics, as well as the gaining of sovereignty by Kazakhstan (1991), played an important role in the development of Kazakh choreographic art. This is discussed in the study by D. Ye. Shomayeva and G. T. Zhumaseitova (2021), who believe that due to this collapse, the active presence of the Russian tradition in the Kazakh choreographic school has noticeably decreased. With the change of the choreographer's younger generation, it was completely rethought under the influence of a multicultural program orientation in choreography. The choreographic text composition of the folk dance of Kazakhstan itself takes a significant place in the staging and further performance of the choreography. In accordance with Kussanova, Tleubayeva, Nikolayeva, and Shankibayeva (2021), in their study of the director's interpretation of Kazakh dance, dance vocabulary, which is built on traditional postures and classical movements, forms a choreographic text, which is transformed into the symbiosis concept of traditional dance and contemporary choreography. Studying gained experience and achievements in the development of the performing skills of Kazakh dance, it should be noted that teaching dance art faced the same problems as other areas of life worldwide. Despite everything, COVID-19 has contributed to the development and modernisation of choreographic education, particularly the

methods and means of implementing this training (Leonard, 2022).

An important link in the integration of folk dance achievements is a teacher-choreographer who passes on their experience to future generations. The work of Alaways (2019), who studied the experience of professional performance compared to pedagogical knowledge in the classroom of teaching techniques as a creative process, has an important idea. The researcher states that the pedagogical implementation of former dancers, the meaningful knowledge they possess in practical classes, the value and importance of formal training of teachers-choreographers, their understanding of themselves as teachers and teaching as a creative process are important aspects of the educational process in the choreographic art classroom. If taking into account the modern choreographic art of the Republic of Kazakhstan, it should be noted the innovative staging of Mukaram Avahri, the choreographer in chief of the Kazakh State Academic Opera and Ballet Theater Named after Abay (Bakirova & Kussanova, 2022), whose achievements have not yet been studied enough. The skills that choreographers-performers use on stage when performing Kazakh folk dance are built on teachers-choreographers' integration of their personal experience and achievements, which contributes to the development and training of young dancers. Considering the fact that the performing skills of folk choreographers-performers are developing and improving, this topic requires more detailed study.

Therefore, the purpose of this research work is a theoretical study of the Kazakh folk dance history, which traces the necessary experience and achievements to improve future choreographers' choreographic skills in higher education institutions of the Republic of Kazakhstan.

METHOD

The methodological basis of this article was the typological, historical met-

hods, and thematic analysis of the used literature that studies the experience integration into the development of the performing skills of choreographers-performers in higher educational institutions of the Republic of Kazakhstan, as well as the history of Kazakh dance, in terms of the achievements of choreographers and their personal experience in the teaching practice of choreography. Ways and means of improving education based on the experience and achievements of previous generations of choreographers-performers and teachers of choreographic art are studied with a theoretical understanding of the history of the development of choreographic education in Kazakhstan using historical and typological methods. The study of the integration of the experience and achievements of choreographers and choreographers-performers in the development of the performing skills of Kazakh dance for future choreographers of higher education institutions of the Republic of Kazakhstan was carried out in several successive stages for systematisation and in-depth study of the given topic.

During the first stages of the research work, the authors of this article collected and carried out a detailed analysis of the collected information, which increased the problem of studying the great experience and achievements in the development of the performing skills of choreographers-performers, which helped to systematise the main historic crucial points in the development of the Kazakh folk dance performance. Also, at the first stage of the work, the authors of the scientific study analysed the development stages of choreographic education in Kazakhstan. At the same stage of the work, the most important stages in the development of the Kazakh choreographic school were studied, as well as the basic principles according to which teachers train choreographers-performers who perform choreographic art.

At the second stage of the scientific article, an analysis was carried out, according to which the accents were established in the study of the integration of experien-

ce and achievements in the development of future choreographers' performing skills in higher education institutions of the Republic of Kazakhstan. Also, at this stage of the work, the main basis for the development of future choreographers-performers' performing skills was made through the thematic literature analysis. During this stage, studies were considered that helped to develop new trends in the development of professional choreographic education in higher education institutions of Kazakhstan on the example of digital technologies introduction in the learning process of future choreographers of folk choreography.

At the last stage of the research work, the authors summarised the results that were formed during the work on integrating the experience and achievements of choreographic art teachers into the development of the performing skills of Kazakh dance in higher education institutions of the Republic of Kazakhstan. These results helped the article's authors summarise the general study results. The results of this research work can be used to further expand the integrating topic of the experience and achievements of previous generations into the development of the performing skills of young Kazakh folk dance performers in higher education institutions of the country.

RESULTS AND DISCUSSION

Due to the rapid growth of national identity, the return to its origins and history of its people, as well as its culture, the process of modern cultural development of the Republic of Kazakhstan began. Taking into account the spirit of cultural reassertion, the specialists training in the field of national choreography has become one of the priority tasks of the choreographers-performers and choreographers' professional training in higher education institutions of Kazakhstan. Folk dance as giving to the people is a monument of the country's great past, which has saved an encrypted code in the movement plasticity

of (Nurmakhamatuly, 2017). The process of development of Kazakh dances as a cultural phenomenon is closely connected with the rich folklore of the Kazakhstan people, in particular verbal folk, as well as musical works. Due to the fact that the main features of the dance vocabulary were preserved in the Kazakh culture, national leveling did not occur (Sadykova, 2020). The original culture of Kazakh folk dance requires teachers to correctly show the dance vocabulary, actively work in the classroom, develop a methodology for working with the accompanist, analysing the choice of suitable musical material, and creatively interact with the accompanist during the preparation and conduction of classes.

National cultural traditions are enriched by the achievements of stage dance, which impacts the development of future choreographers' performing skills in the process of studying at higher education institutions. There is no coincidence that in the methodology of Kazakhstani choreographers: Seleznev, Abirov, Raybayev, Ayukhanov, Tleubaev, Baydaralin, and others, the need for studying Kazakh folk dance noted to pay attention to the body setting, the positions of the arms and legs, the movements expressiveness, the technique of performing specific positions and movements of Kazakh dance and body flexibility (Karpenko & Karpenko, 2018). By performing a folk dance on the stage, the body should be ready for its performance, and the choreographer-performer should practice it daily. Despite this, some teachers do not agree with this because there is an opinion that in this way, the originality and individuality of the performance are lost. This idea is connected with the fact that since the demonstration of the population's nomadic lifestyle is a distinctive feature of the folk dance style, this emphasises the folk identity in the dance. But constant muscle training is necessary to use the full potential of the choreographer-performer's body. Such training for the performer is daily training at the bar and in the middle of the hall at the classes.

However, the practice of the educational process at higher education institutions of culture and arts shows that future choreographers' performing skills in studying Kazakh dance need specific recommendations that are not provided as far as they are necessary for the methodological recommendations of the choreography specialty. Considering future choreographers' performing skills in studying Kazakh dance, let's summarise the experience and achievements in modern Kazakh dance schools' development.

The development of a professional national dance school in Kazakhstan began in the 1920s of the 20th century, when mass, namely Kazakh folk dance, began to develop (Alyakrinskaya, 2014) actively. Since there were no special schools for folk dance study, the art of dancing the Kazakhs was supported in everyday life by individual and mass performances (Kulbekova et al., 2016). Dance groups performing folk dances were trained in a visual way, where the teacher showed the movements and the dancers repeated them. This is due to the fact that there was no systematised training in choreographic art as such.

The next stage in the choreographic school improvement began in 1934 when the ballet department of the music and choreographic school was created under the direction of Aleksandrov (Martirosyanets). Aleksandrov played a significant role in the education and training of national personnel in the professional choreographic performance area. His students are eminent honored artists and ballet masters of Kazakhstan choreography: Abirov, Raybayev, Ayukhanov, S. Kusherbayeva, Manskaya, Malbekov, Sarynova, Tazhibayeva, Ultanbayeva, Akzhanov, Asylmuratov, Tulusanov, Taganov, Akbarova, as well as a galaxy of lead singers of Theatre named after Abay Theater: Simagina, Vasilyeva, Solntseva, Krasnova, and many others.

The third stage in the development of Kazakh folk dance choreographers' performing skills began in the 1950s of the 20s century, when the young generation

of Kazakh choreographers who received pedagogical education in Russia, namely in Moscow, were the first ones who integrated gained experience and achievements in the development of dancers' performing skills in Kazakhstan. At this very stage, the national choreographic education system for young dancers of the Republic of Kazakhstan was created. Educational institutions were opened where the discipline "Kazakh dance" is studied separately: Almaty Choreographic School was named after Seleznev, and in 1985 a specialization in choreography was opened at Shymkent Pedagogical Institution of Culture named after al-Farabi (now M. Auezov South Kazakhstan University).

The fourth stage in the development of choreographic education in Kazakhstan began in the 1990s of the 20th century and continues at present (Nikolaeva, 2012). Choreography departments were opened in different cities of Kazakhstan: in 1997, Zhurgenov Kazakh National Academy of Arts, a choreography department was opened at Almaty Choreographic School named after Seleznev at Abai Kazakh National Pedagogical University, at West Kazakhstan Arts Institute named after Dautkerei (now Makhambet Utemisov West Kazakhstan State University), in Taraz, Pavlodar, and others.

The final stage in the development of professional education in Kazakhstan is the stage of mass activity in the choreographer's training of different levels and directions. In 2010, the Faculty of Choreography was opened at the Kazakh National University of Arts in Astana; at this university, professional training was conducted in a multi-level system. However, in 2016 a new higher education institution was opened, the first one in Central Asia with a full cycle of multi-level professional choreographic education, the Kazakh National Academy of Arts. This institution of higher education includes the education levels: primary, technical, and professional, higher (bachelor's degree program), and postgraduate (master's and doctoral programs). In addition, personnel training

is carried out in the following specialties: "Ballet Dancer," "Dance Ensemble Dancer," "Directing," "Choreography," "Art History," and "Art Management." Altynai Abduakhimovna Asylmuratova, People's Artist of Russia, award holder of the State Prize of the Russian Federation (2001), headed the Kazakh National Academy of Arts. In April 2018, a Kazakh dance research laboratory was opened at the academy, aiming to study Kazakh folk dance. On the basis of the laboratory, in January 2021, the Kazakh Dance Guidebook, developed by teachers of the Academy of Choreography, was presented. This project aimed to generalise and systematise the movements of Kazakh dance to determine a single educational material for studying Kazakh dance as a major course for educational institutions. Implementing such a project is an important historical moment for the history of further development of Kazakh folk dance.

Based on the experience of the formation and development of performing skills of Kazakh folk dance, the authors will analyse this experience and achievements integration in the development of choreographers-performers' performing skills. To master the performing skills of Kazakh folk dance and implement their abilities by choreographers-performers during the training of choreographic art, the practice of educational training of performers requires clear recommendations on the complex performing development. But for the performer to understand their uniqueness, the following abilities for choreographic coordination are required (Figure 1) (Yastrebova & Yuryeva, 2016).

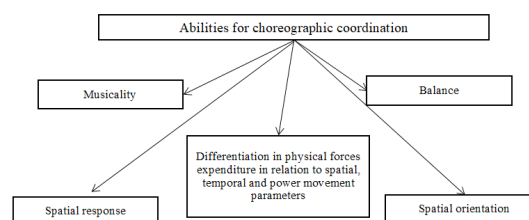


Figure 1. Abilities of choreographers-performers for choreographic coordination for precise control of their body movements during the educational process

By mastering specific abilities, the choreographer-performer will be more productive and more accurate in performing the choreographic tasks set by the choreographer-teacher. Performing skills in all choreographic disciplines are formed as a result of daily systematic, purposeful training. The quality of performing skills depends not only on the repetition of daily movements but also on the individual qualities of the individual, as well as the technical training of future choreographers. In order for the body to be prepared and be able to more expressively show movements and feelings during specific movements performance of the Kazakh dance, constant muscle training is necessary. Such training takes place in the process of classical training exercises at the bar and in the middle of the hall. Kazakh folk dance consists of a big set of specific movements of the arms, and legs, types of moves, graceful female body bends, and fast and high male jumps, which the teacher should know thoroughly and pass them to future choreographers in the systemic unity of verbal delivery and practical demonstration. During the studying of Kazakh folk dance, it is important to pay attention to the plasticity and flexibility development of female hands that adorn the dance and help reveal the content using plasticity, and therefore the teacher should correctly consider the combination and connection between the directions hands, and their smoothness and flexibility (Zhumagaliyeva, 2022).

However, attention should be paid to the teaching methodology itself, which is influenced by classical dance. A folk dance teacher should have a number of necessary skills that will ensure a successful work process, such as practical demonstration and performance techniques and work with an accompanist. For example, the performance of many moves in the Kazakh folk dance methodically correct should be performed through the leg positions of a classical dance, or also specific hand movements should be performed through the hand positions of a classical dance. Often

there are movements of the legs on dance paws, the development of which occurs during the relief and training exercises for foot mobility. The movements of the female dancers are plastic; the inclinations and bends of the body during the dance performance are parallel to the floor, which requires training in body mobility and breathing endurance. The body set, the exact positions, and legs and hands positions during the performance of the movement, the performance expressiveness determine the level of the performer. Therefore, teaching academic Kazakh folk dance in higher education institutions of culture and arts is necessary. Combining national wealth and classical dance as best as possible reveals the essence of a folk character through beauty and performance culture.

Thus, the development of future choreographers' performance skills in studying Kazakh dance is connected with the integration of experience and achievements in performing arts in the higher education institution's practice. Preserving the traditions of Kazakh dance, its inner beauty, and its variety of specific movements, teachers help to learn it and develop performing skills using classical dance. The main methodological principles in the educational process of teaching Kazakh dance are the education program, which is an integrated system of Kazakh traditional culture, the unity of the emotional and conscious beginning of the performer, the deep content of the teaching methodology and educational material, a multi-level training system and system improvements with innovative methods. Thus, the educational program will allow dancers to fulfill themselves in a creative direction, form an artistic performance, and understand plastic culture's essence as a creative phenomenon.

The director-choreographer also plays an important role in choreographic art because the individual vision of the worldview of the ballet master determines the director's interpretation of the national Kazakh dance following the dominant trends and development specifics of the

creative process itself (Moldakhmetova, 2020). It is important to train and stimulate enthusiasm for choreographic art from an early age using accessible and understandable methods to involve more and more young talents in choreographic art (Brown, 2022). In higher educational institutions of culture and arts of Kazakhstan, Kazakh folk dance is a major discipline in the specialty of choreography. Performing activity is carried out during the lesson and takes place in several forms: performing exercises at the bar, performing training combinations, etudes of specific Kazakh dance movements in the middle of the hall, performing dances from the Golden Fund of Kazakhstan, concert performances.

The study of the history and, in particular, the folklore of the Republic of Kazakhstan by researchers S. Sh. Tleubayev et al. (2019) allows stating that dances have accompanied the entire process of social development since ancient times, not only in Kazakhstan but all over the world. It should be agreed because each country, with its traditions and culture, develops its dance fund during the course of history, as well as other cultural factors. The study of experience and achievements in the historical aspect produces its integration for the performing skills development of Kazakh dance by future choreographers today. The work of other researchers of folk dance Moldakhmetova (2018), where the dance movements of the *baksy*, that is, shamans, were studied, as an example of the Kazakh art of dancing development, shows the judgment correctness that traditional dances are an inexhaustible treasure for folk choreography researchers. Having studied dance movements in ancient drawings, scientists concluded that the phenomena experienced and gained developed concepts and ideas were fixed in the nomads' minds and transformed into a drawing depicting the dance language. Traditional choreographic art is part of the everyday and cultural activities of the Kazakh people, its heritage, as well as the rhythm and melody of folk music, arts and crafts, oral poetry, language, rituals, and traditions.

For the regeneration of Kazakhstan culture, an important role is played by history, Kazakh art as a whole of the whole people, as well as the implementation of the huge pedagogical potential of professional choreographic education in the Republic of Kazakhstan.

Due to the change in the value orientations of humanity, changes have also come to Kazakhstan's intercultural and social environment. It follows from this that new trends in the educational area of teacher-choreographers have undergone major changes. According to Kasimanova (2017), in multinational Kazakhstan teachers who teach choreographic art should pay attention to a person, prepare them for life and professional activities in a multicultural society, and exchange the values of these cultures. Definitely, teachers who teach choreography, in particular folk dance, in higher education institutions of Kazakhstan, first of all, should address the deep problems of the pedagogical craft, in particular, solve the professional activity problems with an individual approach. In turn, D. D. Urazymbetov (2016) considers innovation and constant improvement by teachers and choreographers-performers of their art lead to innovative solutions. Thus, choreographers move away from traditional interpretations of folk dance vocabulary into the philosophical depth of art. It should be agreed with the opinion of Urazymbetov (2016) because it is the history of Kazakh culture that provides a unique trail of nobility and valuable experience for folk dance performers.

Another researcher of the development process of Kazakh folk dancers' performing skills is A. I. Kenzhetaeva (2021), who, in their work, where they studied the development of students' performing skills in the process of studying Kazakh folk dance, claims that the introduction to the educational process of the national Kazakh choreography in higher education institutions of culture and art of classical ballet had a very positive impact on the development of both the Kazakh folk dance itself and the skill of its performers. In

accordance with Kenzhetayeva (2021), it is important to study the traditional dance of the Kazakh people in synthesis with the established canons of classical dance. Indeed, Kazakh ballet using successes and failures in its interpretation, came to the unity of tradition and innovation in the dance-plastic characterisation of ballet images, and the masters of ballet art made a great contribution to the base development of the professional school of folk choreography of the Republic of Kazakhstan.

Based on the study of Kazakh dance folklore by the former ballet dancer and ballet master D. Abirov and Ismailov "Kazakh folk dances" (1961) and "History of Kazakh dance" (Abirov, 1997) the following conclusions can be drawn. Abirov devoted themselves to a long-term study of Kazakh dance; they draw attention to the fact that male and female dances are considered in the same category by the predecessors-researchers of Kazakh dance. The study guide "History of Kazakh dance" reveals the distinctive features of male and female dances, outlines the history of Kazakh dance, and analyses the creative works of ballet masters and performers. But the main thing in their work is a description of the male movements methodology of Kazakh dance. The male school of Abirov is highly valued and used in all choreographic educational institutions of Kazakhstan. Dauren Tastanbekovich also played a big role in the professional pedagogy development of choreography in Kazakhstan; their initiative in 1987 opened a choreography department at Makhambet Utemisov West Kazakhstan University. The invaluable contribution of Abirov to the professional education of choreographers-performers of folk dances and their scientific works increased the development of professional choreographic education in Kazakhstan.

In the modern world of choreographic education, digital technologies play an important role in teaching the art of dancing, particularly folk dance. Various teaching methods can be used to learn folk dances in the digital space. In turn,

R. Lucero (2021), in their work "Effects of instructional materials in multimedia computer-assisted instruction in teaching folk dance" studied the transition from traditional methods of teaching folk dances to teaching using advanced technologies. The researcher believes that the technological development in teaching folk dances has helped many teachers create more accessible, innovative, and interactive teaching materials. Indeed, the integration of technology into folk dance pedagogy can be an excellent methodology for encouraging students to learn optimally. Many teacher-choreographers and performers have come to the conclusion that despite the physical distance from their international colleagues, the boundaries, as well as the categories they once seemed so obsessed with, may no longer have the same meaning. For the convenience of teaching online, future choreographers and teachers can use online platforms such as Zoom, Cisco Webex, Google Class, Panopto, etc. (Heyan & Martin, 2020).

Researchers Nussipbekov, Amirgaliyev, and Hahn (2014), in their turn, in their work on Kazakh traditional dance gesture recognition, have already developed a virtual Kazakh folk dance gesture recognition system that can be used in dance evaluation systems. Thus, dance education in Kazakhstan has stepped forward to the latest developments. Dance training has become even more productive and interactive using virtual reality. Thus, relying on the latest developments and traditional dance with its history is integrated into modern society. In accordance with researchers A. Kussanova et al. (2021) when creating a choreographic image, the choreographer themselves, choosing vocabulary for staging Kazakh folk dance, should necessarily synthesise the movements vocabulary in accordance with the dance context and the performance accents themselves. Experience and achievements integration in the development of performing skills for Kazakh dance performance is based on the teaching principles: availability and reasonability when choosing the main

choreographic elements in choreography, combination and well-coordinated composition of the relationship of folk dance with musical accompaniment, song, literature, and fine arts, subtle perception of traditional folk compositions with modern compositions of the art of dancing.

CONCLUSIONS

Currently, Kazakh folk dance plays a leading role in the theater repertoires of the Republic of Kazakhstan. Thus, training young dancers is an important and fundamental task in the educational process of choreographic art. The integration of the gained experience and the achievements of previous generations into the performing skills development of Kazakh dance in higher education institutions of the Republic of Kazakhstan guarantees the successful development of this art area. The article analyses the historical stages in professional education development in the choreographic art of the Republic of Kazakhstan. Also, it analyses the integration of experience and achievements during the development of the educational process into the development of the performing skills of Kazakh dance in higher education institutions of Kazakhstan.

Summing up this research work, the authors consider the necessity of paying attention to the fact that the Kazakh folk dance school has come a long way, in which the achievements and experience of many generations of the country's choreographic industry have contributed to the development of professionalism and skills for future generations. In accordance with the results of the scientific study, it should also be noted that the methodological techniques of choreography teachers are valuable. It is important to adopt and use them when teaching new dance students. Also, in accordance with the authors of the article, it is important to take into account the fact that the development of the educational process of choreographic art in the Republic of Kazakhstan has not ended; it is only gaining momentum, which increa-

ses the importance of further study of this topic. In the process of studying the integration of experience and achievements in the performing skills development of Kazakh dance in higher education institutions of the Republic of Kazakhstan, the authors of the article consider the necessity of continuing the study due to the rapid development of choreographic education in the country and the world, as well as the active involvement of digital technologies in the process of teaching young talents the art of Kazakh folk dance. Future researchers should delve into the issue of digital technologies in the educational environment of choreographic art and analyse future developments in the dancers' education area.

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