

Traditional Dance Culture of Ethnos - the Basis of Ethno-Choreographic Education (by the Example of Kazakh Dance)

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Abstract. In the article, the author deals with the development process of ethno-choreographic education in Kazakhstan. In the modern period of development of choreographic pedagogics, a shift from the study of the bases of Kazakh folk choreography, genesis, traditional culture of ethnos to the method of execution shall be carried out within the frames of two constituents: assimilation of national choreographic heritage and modern achievements of Kazakh dance plastics. Based on the analysis of different author's training procedures for Kazakh dance, the tasks of ethno-choreographic education development were determined. Based on the study of scientific works of Russian and Kazakh researchers, ethnographers, the ancient existence of dance culture in Kazakh society was substantiated and proved, and the content of pedagogical training technologies for national choreography specialists was revealed.

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Introduction

One of the main directions of the choreographic education in Kazakhstan higher educational institutions is the training of national choreography specialists. At the present stage of development of Kazakhstan society, there emerged a problem of careful attitude to its origins, traditional forms of national art, their values, and mental orienting points.

The Kazakh dance has the primordial traditions, the unique genesis, the specific peculiarities of formation and revival. Alongside with that, the choreographic education in Kazakhstan requires development, updating and implementation of innovative methodologies into the process of training of national personnel.

The world science, in the person of outstanding researchers, opened and created conditions for public study of unique cultural phenomena of different ethnic groups [1; 2]. However, the analysis of the problem showed, that the development of scientific thought on the Kazakh dance study was outlined mainly in the aspects of genesis and formation. The original culture of Kazakh nation was developed and established within the frames of socio-historical factors. An outstanding French philosopher Ogyust Kont (1798-1857), a father of positivism in his "Positive philosophy" wrote that no idea (culture) can be accepted without its history [3]. Later, the ideas of culture preservation found the reflection in the works of his followers [4;5;6].

Being a syncretic art form, the Kazakh dance passed through long and complex way of

development. It "presented the image-bearing chronicle, lied in the nation's memory, developing in interconnection with another forms of public consciousness. At that, the dance played not the last role in formation of personality, laid the bases of morality, culture in whole, forming the sense of responsibility in humans before the society" [7,8].

In conditions of rapid growth of national self-consciousness in the society, the interest to history of peculiar nation, its cultural values, it is necessary to evaluate objectively not only the past, but also the present. In virtue of social-historical reasons, the authentically folk improvisational dance creative work gradually fades away. The interest of young generation to succession of dance traditions and, wider, to spiritual values of peculiar nations, fades away together with it.

The practice shows, that the Kazakh dance specialists are high-demanded in all institutes of cultural-leisure and social-leisure type, i.e. in choreographic companies, centers of popular art, concert organizations. Recently, the Kazakh dance culture got a wide response for the whole of republic - professional and amateur choreographic companies function in each region and population centers of the country. This fact extends the urgent character of development of ethno-choreographic education and training of national choreography personnel in Kazakhstan.

Procedure

The development of traditional dance art traces its roots to high antiquity. For its centuries-long history, the Kazakh nation created the rich and

original spiritual culture, the important constituent of which is the dance art. The dance has a great variety of forms and types, appeared from the reflection of surrounding reality. "The dance traditions, specific coordination of movements, plastic expressivity, musical-rhythmic patterns were developed in folk everyday life" [8, 5]. Customs and rituals, devoted to some events in the society, are the constituents of traditional spiritual culture of ethnos, that is why they were reflected in formation of traditional dances. It means that the methodological basis for education and training of national choreography personnel is, firstly, the deep study of traditional and spiritual culture of the society. The training of national choreography specialists and development of ethno-choreographic education in Kazakhstan we see in solution of the following tasks:

- updating of educational methods and technologies;
- the use of single terminology for the Kazakh dance, the time-tested best practices and educational technologies shall be implemented to the content of training process and courses of study;
- the specialists-choreographers shall be trained based on deep study of national choreography, traditional culture, the heritage of Kazakh dance art;
- the scientifically substantiated theory of interaction of national dance art and spiritual culture of Kazakh ethnos shall be a conceptual basis for personnel training;
- the interaction process of choreographers professional training and practice, i.e. the professional activity in different institutions of culture and arts;
- the pedagogical process shall be carried out by highly skilled professionally trained personnel, possessing the specificity of Kazakh choreography and understanding the value of its preservation for the following generations.

Main part

At the present stage of development of choreographic education, there are some problems, as well as the number of contradictions, resulting from undervaluation of specificity of historical-social development of Kazakh ethnos, shown in orientation of the state at mental abilities, ideas of professional choreographic education, and, simultaneously, in absence of organization of processes of highly skilled personnel trainings in the sphere of national choreography. The creation of ethno-pedagogical environment as a basis for preservation of traditional culture in the society, consists, mainly, in the great demand of national staff in educational system and institutes of cultural-leisure and social-leisure type.

All textbooks, programs and methodological materials on Kazakh choreography present the author's variant and, naturally, cannot be accepted by all specialist in the same way. Alongside with that, it would be wrong to state, that the Kazakh dance is not set at the level of educational subject. On the contrary, in Kazakhstan, it was implemented to educational complex of special cycle of choreography personnel professional training long ago. It is necessary to give proper respect and to distinguish the existing methodic projects and scientific works on the Kazakh dance of such authors, as D.T. Abirov, S.B. Zhienkulova, G.N. Beysenova, O.V. Vsevolodskaya-Golushkevich and T.O. Izim, who contributed much to the development of the Kazakh dance, to the process of preservation and recovery of ancient dance culture.

The peculiarity of content of the choreographic education in Kazakhstan is in the fact, that the catalyst of general process is the dance national character, determined by the depth of traditions, images, and ideas of nation of different historical epochs. The continuity of traditions is one of the main edges of the national character. In our opinion, the continued growth of spiritual culture to the sphere of professional education is impossible without practical acquirement of rich artistic traditions of dance folk art.

The first professional dancer of Kazakhstan Shara Zhienkulova wrote: "The training of skill secured the continuity in preservation and development of regional peculiarities of folk art" [9, 2]. An outstanding music expert B.G. Erzakovich mentioned in his works that "Almost every prominent figure of musical and poetic art called the name of his teacher with great respect...the lessons in conditions of nomadic life ...could be carried out only by oral transfer of knowledge from teacher to students" [10,24].

Alongside with that, the propaganda of dance heritage is not carried out in all Kazakhstan specialist educational establishments. Moreover, the weak methodological base and the surface performance experience of some Kazakh dance teachers have the negative reflection in the process of training of national choreography personnel. The dance heritage shall be deeply studied. The acquisition of the best examples of national choreography by the future specialists-choreographers provides an opportunity to form the vertu, professional competence, professional development of future specialists within the frames of educational-creative process.

In this connection, the current generation of choreographers and researchers now face the high-priority problems - to protect, propagandize and

increase the achievements of the Kazakh dance, unique in its specificity and nature, in every possible way.

The study of national choreography and, above all, the level of teaching of choreographic disciplines in the higher educational institutions requires polarity and specification of academic content "Theories and principles of the Kazakh dance teaching", taking into consideration the specificity of national dance art, reconsideration of the theoretical course of special disciplines.

In development of technologies of ethno-choreographic education in Kazakhstan, we are supported by the scientific theory of A.N. Leontiev, based on the unity of activity and consciousness processes" [11]. Concerning our problem, it is the interaction of processes, constituting the professional training of specialists-choreographers (educational, pedagogic, scientific-research, practice, leisure), and formation of national consciousness of the teaching staff, students. If to accept the professional training of national choreography specialist as the purpose of education, then, the feature of formation efficiency will be his ability to determine independently the purposes and tasks of his professional activity, to provide its informational basis, to forecast the results of his own activity, "to correct and reorganize his own activity and behavior, and also the behavior and activity of the others" [12].

That is why, the teaching technologies and methodologies for the students-choreographers within the frames of ethno-choreographic training shall fully reflect the tasks of preservation of traditional dance culture, national choreography, and, thus, influence on formation of professional skill of future specialists, their individual creative personality, able to control his own creative work, and then, the creative work of the trainee.

Modern understanding of pedagogical technology includes the search of ways for optimal increase of pedagogical results by means of "interconnections of control over the pedagogical process". Today the ethno-choreographic education shall be based "on the principles of efficient control over the technological basis of education" [13].

Conclusion

The development and updating of ethno-choreographic education in Kazakhstan will become efficient at the deep study of national art. One of the main methodological principles to formation of

specialists-choreographers in the higher education institutions is the deep study of Kazakh national choreography within the frames of full perception of Kazakh traditional culture by the students, including dance, music, culture of communication, language, expression of ideas, acquisition of teaching material. Alongside with that, the implementation of personal approach provides an opportunity to increase the educational-pedagogical potential of specialist's professional training, humanizes the whole process of training and formation of highly-skilled personnel, and will promote the moral satisfaction with the training results.

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