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## **“SCIENTIFIC AND METHODOLOGICAL LABORATORY OF KAZAKH DANCE” - A NEW PROJECT FOR NATIONAL ART PRESERVATION**

**Abstract.** The Kazakh National Scientific and methodological laboratory plays an important role in the promotion of national values in society, the formation of national ideology, the development of respect for cultural heritage among the younger generation. In 2019, the Kazakh National Academy of choreography established the “Kazakh National Scientific and methodological laboratory” in order to develop the art of national dance. The Laboratory employs experienced specialists in the field of Kazakh dance art T. O. Izim, A. A. Tati, A. K. Kulbekova, A. A. Sadykova, A. Sh. Shamshiev. Currently, as a result of the projects implemented in the laboratory, the terms used in the discipline “Kazakh dance” (names of each movement) have been unified. This article is aimed to examine the main direction of the laboratory’s work and new ideas aimed at developing national art. The importance of national choreographic art in the formation of methodology has been considered during the world pandemic online concert “persons who contributed to the development of Stage Kazakh dance”, the content features of the scientific works “reference (methodological guide)” published in 2021, “choreographic art of Kazakhstan: traditions and modernity” published in 2022. In addition, the concept of a laboratory in the field of dance art is considered and an analysis of the activities of foreign laboratories is carried out. In the course of conducting scientific research, a survey was conducted among the members of the laboratory. The survey questions were aimed at determining the specifics of the laboratory’s work and the work plan. The results of the research demonstrate the necessity of studying Kazakh dance art history as well as organizing the activities of laboratories. We are convinced that the “scientific and methodological Laboratory of Kazakh National Dance” is a new project in preserving the continuity of traditions and studying national art.

**Keywords:** National Art, choreography, Kazakh dance, creative laboratory, science.

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## **«Қазақ биінің ғылыми-әдістемелік зертханасы» - ұлттық өнерді сақтаудың жаңа жобасы**

**Аңдатпа.** Қоғамдағы ұлттық құндылықтарды насихаттауда, ұлттық идеологияны қалыптастыруда, жас ұрпақтың бойында мәдени мұраға деген құрмет сезімін дамытуда Қазақ ұлттық ғылыми-әдістемелік зертханасы өзіндік роль атқарып отыр. 2019 жылы Қазақ ұлттық хореография академиясында ұлттық би өнерін дамыту мақсатында алғаш рет «Қазақ ұлттық ғылыми-әдістемелік зертханасы» құрылды.

Зертханада қазақ би өнері саласындағы тәжірибелі мамандар Т.О. Изім, А.А. Тати, А.К. Кульбекова, А.А. Садыкова, А.Ш. Шәмшиев жұмыс атқарады. Қазіргі таңда зертханада қолға алынған проекттердің нәтижесінде «қазақ биі» пәні бойынша қолданылатын терминдер (әрбір қимылдардың атаулары) бір жүйеге келтірілді. Мақалада зертхананың негізгі жұмыс бағыты және ұлттық өнерімізді дамытуға бағытталған жаңа идеяларын зерттеледі. Атап айтатын болсақ, бүкіләлемдік пандемия кезінде республикалық деңгейде жүргізілген танымдық іс-шаралардың бірі - «Сахналық қазақ биінің дамуына үлес қосқан тұлғалар» атты online лекция концерттері, 2021 жылы жарық көрген «Анықтама (әдістемелік нұсқаулық)», 2022 жылы жарық көрген «Қазақстанның хореография өнері: дәстүр және қазіргі заман» ғылыми еңбектерінің мазмұндық ерекшеліктері, ұлттық хореография өнерінің әдіснамасын қалыптастырудағы маңыздылығы қарастырылады. Сонымен қатар, би өнері саласындағы зертхана ұғымын қарастырып, шетелдік зертханалардың қызметтеріне талдау жасалынады. Ғылыми зерттеу жұмысын жүргізу барысында зертхана мүшелері арасында сауалнама жүргізілді. Сауалнама сұрақтары зертхана жұмысының ерекшелігін, жұмыс жоспарын айқындауға бағытталды. Зерттеу жұмысының нәтижелерін, қазақ би өнерінің тарихын зерделеуде, зертханалардың қызметін ұйымдастыруда қолдану ұсынылады. «Қазақ ұлттық биінің ғылыми-әдістемелік зертханасы» - дәстүр сабақтастығын сақтаудағы, ұлттық өнерімізді зерттеудегі жаңа жоба екендігіне көз жеткіземіз.

**Кілт сөздер:** ұлттық өнер, хореография, қазақ биі, шығармашылық зертхана, ғылым.

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## **Научно-методическая лаборатория казахского танца - новый проект сохранения национального искусства**

**Аннотация.** Научно-методическая лаборатория казахского танца играет особую роль в пропаганде национальных ценностей, формировании национальной идеологии общества, развитии у подрастающего поколения чувства уважения к культурному наследию. С целью развития национального танцевального искусства в 2019 году в Казахской Национальной академии хореографии была создана «Научно-методическая лаборатория казахского танца». В лаборатории работают опытные специалисты в области казахского танцевального искусства: Т.О. Изім, А.А. Тати, А.К. Кульбекова, А.А. Садыкова, А.Ш. Шамшиев. В рамках проекта был разработан терминологический аппарат (название и обоснование каждого движения), систематизирован существующий материал, который применяется в рамках учебной дисциплины «казахский танец». В статье рассматриваются основные направления исследовательской деятельности лаборатории, а также новые идеи и процесс развития национального танцевального искусства. Среди познавательных мероприятий, проведенных на республиканском уровне следует отметить: онлайн лекция-концерт «Лица, внесшие вклад в развитие сценического казахского танца» (2021 год); апробация и выпуск Справочника по казахскому танцу, представляющего собой методическую разработку (2021 год); коллективная монография «Хореографическое искусство Казахстана: традиции и современность» (2022 год), где рассматриваются вопросы методологии обучения казахскому танцу и перспективы национального хореографического искусства. В статье авторы рассматривают понятие «лаборатория» в области танцевального искусства, проводят анализ деятельности зарубежных лабораторий. В ходе нашего исследования среди специалистов лаборатории был проведен опрос, вопросы которого были направлены на определение специфики работы лаборатории, плана деятельности. Таким образом, авторы рассматривают возможность применения результатов исследовательской работы в углубленном изучении истории казахского танцевального искусства и организации деятельности других лабораторий. Научно-методическая лаборатория Казахского национального танца - это новый проект по сохранению традиций, их преемственности и изучению национального искусства в Казахстане.

**Ключевые слова:** национальное искусство, хореографическое искусство, казахский танец, творческая лаборатория, хореографическая педагогика.

## **1 Introduction** (*Izim T.O.*)

Dance is the art of expressing a person's mood, reflecting a musical rhythm, and making an impression through various gestures. Dance expresses the beauty and grace inherent in a person, where his or her spiritual state and attitude to life are manifested. Thus, the formation and development of the dance art of various people (Izim et al., 2021: 138). The deep history of our nation, our native language and traditions, culture are the treasures of all our compatriots. It is the duty of every person to preserve these spiritual values and national identity for the common benefit of a single country. «Conservation of national traditions today is an important task of every nation, which reflects the attitude of modern society to its origins and culture. Folk-dance history is very rich» (Kussanova, et al., 2020: 59).

The Kazakh National Academy of choreography (hereinafter referred as the Academy), which plays role of a national educational institution, has considered directions for the comprehensive development of the Kazakh dance art, and in order to develop our native culture, by the decision of the rector of the Academy Asylmuratova A. A., the organization of the scientific and methodological Laboratory of the Kazakh National Dance has been initiated. A presentation of the laboratory was held on March 27, 2019, as part of the V-Republican contest of Kazakh dance named after Sh.Zhienkulova.

Vice-rector of the Academy Nusipzhanova B. N. stated the creation of the Kazakh dance laboratory at the Kazakh National Academy of choreography was initiated "in order to preserve the unique heritage of the Kazakh dance culture". Dance choreography reflects the essence and reflects the inner world of a person through compact images. Choreography is a form of stage art that reveals thought and content through a musical and choreographic image. Its source is in folk dances " – this is how the purpose of the laboratory has been defined (Nusipzhanova, 2018: 4).

It is known that at the beginning of each case, there is the owner, the organizer of the idea. A well-known scientist who studied Kazakh dance art, an Honored Artist of the Kazakh SSR, a candidate of art history, a professor of Art History, Holder of the badge "I. Altynsarin", a veteran of labor, a professor of the Department of directing of the Kazakh National Academy of choreography Toigan Ospanovna Izim was appointed head of the laboratory. Moreover, experienced specialists in the field of Kazakh National choreography also work in the laboratory. Tati Aigul Abikenovna is Honored Artist of the Republic of Kazakhstan, Honored Worker of the Republic of Kazakhstan, choreographer of the Astana Ballet Theater, winner of the "Grand Prix" of the I Republican contest of Kazakh dance named after Sh.Zhienkulova (1992). Kulbekova Aigul Kenesovna is a doctor of Pedagogical Sciences, Professor of art history, a professor of the Department of Pedagogy of the Kazakh National Academy of choreography, an organizer of the Republican contest of Kazakh dance named after Sh.Zhienkulova (2001, 2006, 2015). Sadykova Anvara Arripovna is a candidate of art history (the Republic of Kyrgyzstan), laureate of the prize of the foundation of the first president of the Republic of Kazakhstan – Elbasy, winner of the project "100 new faces of Kazakhstan", senior lecturer of the Department of Pedagogy of

the Kazakh National Academy of choreography, winner of the V Republican contest of Kazakh dance named after Sh.Zhienkulova in the nomination "Ballet Master art" (2019). Shamshiev Almat Sherdarovich is master of art history, laureate of international and Republican competitions in the nomination "Art of the choreographer", senior lecturer of the Kazakh National Academy of choreography, laureate of the Republican competition named after G. Talpakova in the nomination "Art of the choreographer" (2015).

When you enter the laboratory, you will see a reflection of our national values and feel responsible for the study of Kazakh dance art, its preservation, and development. This is because the board on the left-hand side reflects the lives and works of such personalities as Zhiyenkulova, Dauren Əbirov, Zaurbek Raybayev, Bolat Ayukhanov, Olga Vsevolodskaya-Golushkevich, Mintai Tleubayev, who have contributed to the development of Kazakh dance art. On the shelf to the right, you get acquainted with the vital spirit of contemporary choreographic art, with concert programs of famous ensembles, with the course of dance competitions.

Similarly, the scientific works of foreign, and domestic scientists in the field of choreographic art, collections of international scientific conferences, issues of and Arts academy magazine, collected since 2016, will replenish the fund of the laboratory. In addition to scientific works, and recorded videos, the laboratory maintains an electronic library. «In order to provide methodological assistance to teachers, undergraduates and students, the laboratory possesses a digital library collected from works and sheet music by domestic authors. The laboratory also has literature published earlier and more recently» (Izim t., 2020: 1).

Moreover, the video recordings include concert programs of the state folk dance ensembles «Saltanat», «Altynay» and the Astana Academic Philharmonic «Shalkyma», «Kazyna», «Tómiris», «Gəkkü» and materials of the Republican Kazakh Dance Competition named after Shara Zhiyenkulova. All this material equipment allows researchers to write scientific works, control the process of development of Kazakh dance art, and get exhaustive answers to questions arising in the study of Kazakh dance.

In the formation of the research direction of the National Dance Art, the theme of the laboratory has become «traditions and modernity of Kazakh choreographic art».

## **2 Materials and methods**

### **2.1 Research methods** (Kulbekova A.K.)

- determination of the direction of work by the laboratory activity control method;
- differentiation of the laboratory's contribution to the development of the Kazakh dance art by questioning the members of the laboratory;
- determination of the specifics of the laboratory by comparative analysis with laboratories in the field of choreographic art.

### **2.2 Material description** (Kulbekova A.K.)

The direction of work of the laboratory is connected with the activity of T.O. Izim, A.K. Kulbekova, A.A. Tati, A.A. Sadykova, and A.Sh. Shamshiev. In order to determine the research direction of the laboratory, a questionnaire survey of the members of this laboratory is conducted. In addition, when analyzing the work plan and annual reports of the laboratory, we consider the following direction:

1. to organize a «gold fund» for the Kazakh dance development:

- Collection of educational and methodological materials and scientific works published in the field of Kazakh dance art;
- organization a fund of video cassettes from the repertoire of famous dance companies of the country;
- generalization of the literature related to the national choreographic art of Kazakhstan;
- organization of electronic library, which is annually updated with new editions;
- 2. to increase the popularity of Kazakh dance:
  - participation in all events held within the walls of the Academy;
  - giving interviews on TV and radio channels;
  - video recording of dances performed by solo dancers;
  - video-recording of dance performances reflecting the traditions and lifestyle, customs of the Kazakh people in the repertoire of dance groups in folk art centers and cultural centers;
  - separate video-recording of dance and ancient dance movements among the population;
  - publication of a monographic scientific work based on the events (scientific articles, diaries, systematized writing with descriptions of new dances);
- 3. to improve the quality of the process of teaching Kazakh dance, to work on the formation of scientific methodology:
  - preparation of the curriculum for the discipline «Kazakh dance» taught at schools and colleges;
  - preparation of the curriculum for the discipline «Theory and Methodology of Teaching Kazakh Dance» taught in undergraduate specialties;
  - working on a term and explanatory dictionary of Kazakh dance;

### **3 Discussion** (*Bakirova S.A., Kulbekova A.K.*)

During the world pandemic, the research process of the laboratory has gained a new direction. All viewers liked the projects of the head of the laboratory T.O. Izim, aimed at familiarizing Kazakh youth with the history of national art. The online lecture «The creative development of folk dance ensembles of Kazakhstan» by T. Izim contained novelty about the history and development of choreography in Kazakhstan (Bakirova, Saitova, Kaiyr, Izim, Kenzikeyev, 2022: 98). The online lectures were uploaded to the youtube channel of the Kazakh National Academy of Choreography.

T.O. Izim in his interview stated that «overall, this laboratory was opened in March 2019. We have our own reasons for opening the Kazakh dance laboratory. The first and main reason is that the terminological dictionaries of teachers who teach Kazakh dance differ from each other. And today all of this has been put together into one set and is turning into a big world. Kazakh dance art is an area of comprehensive search and study» (Izim T., 2022). In full agreement with the researcher the works of such scientists as D.T. Əbirov, O.V. Vsevolodskaya-Golushkevich, G.N. Beisenova, T.O. Izim, A.A. Tati, A.K. Kulbekov who analyzed the theory and methodology of teaching Kazakh dance and studied the national art from different sides. P. Sarynova, U. Zhanibekov, A.A. Zholtaeva, A.K. Kulbekova, T.O. Izim and A.B. Shankibaeva, A.T. Moldakhmetova, and A.E. Kusanova, have come to the conclusion that nowadays the scientific methodology has been

formed. At the same time, we see that due to the variety of dance movements in the educational process, students cannot come to the same conclusion. It is obvious that this issue significantly hinders the scientific development of national dance art. In this regard, we can say with full confidence that the members of the laboratory were able to fully achieve their goals. The «reference (methodical manual)» published in 2021 became an important step toward the systematization of Kazakh dance art. «A reference publication is a practical publication that can quickly and easily refer to the content of educational materials and quickly find the right topic (gesture) and systematically contain a summary of the materials presented for the selected lesson» (Izim et al., 2021:5).

The reference book is the result of the performing, pedagogical, choreographic, scientific and research work of the research group. The author’s team, realizing the responsibility of the dance culture of one nation, combines the material accumulated so far in one channel. The authors told about the content of the reference: «this reference book is made as a necessary and methodological material for in-depth study of Kazakh folk dance. When developing educational materials, the authors carefully studied and reviewed all sources of Kazakh dance.

Analogs, repetitions, and outdated materials were considered and excluded during the research. At the same time, in the context of an objective discussion and taking into account the relationship between the history, theory, and practice of Kazakh folk dance, the developers analyzed the sources and video materials that had been stored in the archive, which are of great importance in preserving the national dance and improving choreographic vocabulary.» The reference edition systematizes the movements of the Kazakh dance with a certain structure.

Table №1.

№	Section names	Content
1	Foot positions.	
2	Head positions.	
3	Hand positions.	1.hand molds. 2.finger position of the hand. 3.mixed hand molds. 4.preparation for the start of the movement. (préparation)
4	Types of bow.	1.bows in the dance of girls. 2.greetings in men’s dance.
5	Special positions.	1.unusual foot postures. 2.unusual hand postures in the dance of girls. 3.unusual hand postures in men’s dance. 4.hand-to-hand postures in pair and public dances. 1.hand postures in pair dancing. 2.hand postures in public dances.
6	Traditional positions.	1. traditional poses in dance poses for girls. 2.traditional postures in the form of men.

7	Types of gait.	1. gait in girls ' dance 2. gait in men's dance
8	Types of tilt.	
9	Hand motion.	1.hand movements in Girls ' dance. 2.hand movements in men's dance. 3.shoulder movements.
10	Dance moves.	1.movements in the dance of girls. 2.household dance movements of girls. 3. movements in men's dance. 4. Joint dance. 5.types of squats.
11	Types of rotation.	1. rotation. 2.bypass.
12	Jumping.	1. jumps in the dance of girls. 2. jumps in men's dance.
13	Elements of a game, competitive movement in men's dance.	
14	Horse riding.	1. horse riding. 2. jorga
15	Exercise at the stick.	

In addition, another convenience of using the reference edition is to provide an information index of Kazakh dance movements at the end of the recording.

Based on the information indicator, you can find out what literature the movements are taken from and get acquainted with the technique of execution. To discuss this reference book, from January 11 to 14, 2021, a Republican seminar on Kazakh dance was held on the basis of the «Kazakh National Academy of choreography». Teachers of higher educational institutions, technical and professional institutions, choreographers, teachers of additional education, well-known choreographers of choreographic collectives and theaters of the Republic of Kazakhstan took part in the discussion of the reference book and other issues of the development of Kazakh dance. During the four-day seminar successful work was done by the developers of the reference book.

Each gesture was analyzed by the students of the academy using video materials obtained as illustrators, the names of the gestures were actively discussed and approved. During the seminar, the developers and participants of the reference book felt a strong desire to preserve the National Art, to develop continuity between generations. «National dance performs cultural, historical, aesthetic and semantic functions. Relevance of this problem is determined by the fact that in the present globalized world, national culture and traditions are oppressed by the multicultural environment; consequently, there is a need to train high-quality specialists in the field of cultural studies, who will be able to teach national culture» (Kulbekova et al., 2016: 5262).

The results of the workshop were reflected in the National Choreography Olympiad in 2021 and 2022. We know that the members of the laboratory, having witnessed the

moments of analysis of the handbook, have exhausted their personal time, and the experts have deeply studied each gesture and compared the works written so far.

The authors consider a new approach to the systematization and development of a cycle of teaching materials, which includes: a textbook (training manuals), a dictionary of Kazakh dance terms, a Kazakh dance program for higher education, and the introduction of textbooks into the training system. Conversation with the head of the laboratory has ascertained that at present (2022) the program of Kazakh dance of technical and professional education is ready for publication, and the program of Kazakh dance for universities is being developed.

In the course of the research work, a survey was conducted among laboratory members. The questions of the survey were aimed at determining the specificity of the laboratory, as well as the role of the laboratory in the development of Kazakh dance.

*Question 1. What are your thoughts about the main goals and objectives of the scientific and methodological laboratory of Kazakh dance?*

*Head of the Laboratory - Izim T. O* stated that "The opening of the first Kazakh National Academy of Choreography in Kazakhstan in 2016 created great opportunities. You could say that one of them was the opening of this laboratory. Thanks to many years of preparation, in 2019, the V event was officially opened as part of the Republican Contest of Kazakh dance named after Zhiyenkulova, which has been recognized as the «scientific and methodological laboratory of Kazakh national dance. This laboratory has turned into reality even though it was just an idea of one single person about "systematization of names of Kazakh dance movements"

The purpose of this laboratory is to form terms for teaching Kazakh dance and establish a sequence of programmatic movements, conduct master classes, seminars related to Kazakh dance, and promote the publication of scientific papers.

At the present in the implementation stage of this goal, the following tasks have been performed:

- Kazakh dance movements have been systematized;
- a Republican seminar has been held;
- The reference book on Kazakh dance has been published;
- The reference has been sent to all educational institutions and professional teams;
- Republican seminars on methods of teaching Kazakh dance have been planned;
- Passports of famous people of dance art are being collected by laboratory staff (this process is carried out continuously);
- A collective scientific monograph has been prepared in connection with the need to present research works and scientific works in the choreographic art of Kazakhstan.

*Laboratory member - A.K. Kulbekova:* the goal and objectives of the Kazakh dance laboratory are: to determine the educational material for the development of Kazakh dance, as well as the introduce the matter of education in educational institutions of the Republic of Kazakhstan. In addition, the purpose and objectives of the Laboratory of Kazakh dance are to identify the unified training material for the broad development of Kazakh dance, including its content as a subject in educational institutions of the Republic of Kazakhstan, and to preserve the heritage of choreography, dance in the organization of the National Training and Methodological Center).



*Member of the laboratory – Sadykova A. A.:* the systematization of the methodology of teaching Kazakh dance, differentiation of terms included in the lessons of dance for girls and men, preservation of the heritage of national dance as well as the preservation of the heritage of national dance includes the systematization of archives, the study of biographies and works of our outstanding figures, choreographic records that have contributed to the development of domestic choreographic art.

*Member of the laboratory – Shamshiev A.Sh.:* since the names of Kazakh dance movements in our country are used in different ways it is necessary to bring the methods of execution into a single system with terms. In addition, the movements of the Kazakh dance that have not been used and could contribute to the development of our national dance should be covered.

**Question 2. What role does the scientific and methodological Laboratory of Kazakh dance play in the systematization of teaching Kazakh dance?**

*Head of the laboratory – Izim T.O.:* The subject of Kazakh dance has been studied in educational institutions for half a century. There is a well-established system. On this path, the teacher of the Almaty Choreographic School named after V. Seleznev G. N. Beisenova has been working for many years. The laboratory contributes to the correct conduct of this discipline and the proper course of the terms of movements and the methodology of conducting classes.

*Member of the laboratory – Kulbekova A.K.:* The activities of the Laboratory have a certain impact on the development of the theory and methodology of teaching Kazakh dance, as well as on identifying the main directions of Kazakh dance development at the present stage. Thus, in the course of the laboratory's work, experienced specialists have withdrawn old materials, in other cases, forgotten movements have been identified, which, undoubtedly, should be listed in the educational programs as the main teaching material

*Member of the laboratory – Sadykova A.A.:* in our opinion, very important work has been done during these two years, of course, the result is a handbook of Kazakh dance, in which the compilers tried to present individual work on the male and female sections of the lesson, on the terminology with movements. Therefore, this work of the laboratory plays an important role, directly contributing to the systematization of teaching Kazakh dance.

*Member of the laboratory – Shamshiev A.Sh.:* the sections of the lesson were expanded. For the first time, a handbook of Kazakh dance was published and included in the curriculum.

**Question 3. What is the peculiarity of the direction of the scientific and methodological Laboratory of Kazakh dance in the development of Science in the field of National Art?**

*Head of the laboratory – Izim T.O.:* Kazakhstan has just joined choreographic art circulation. And only in 2005, for the first time, a candidate's thesis was defended in the Kazakh language. Since then, candidates, doctoral, and master's theses in general choreographic art have been defended year after year. The laboratory also provides assistance to such scientific works as much as possible. Scientific works, videotapes collected on the advice, and funds of scientists of the older generation and famous choreographers, that work in the laboratory, are distinguished by their assistance to students and young people in Scientific Search.

*Member of the laboratory – Kulbekova A.K.:* The specificity of the direction of the scientific and methodological laboratory of the Kazakh dance in the development of science in the field of national art is that we investigate the dance, which is a living process and constantly evolved beyond any canons and requirements. In the past, it was the result of creative thinking and imagination of the people, later choreographers. That is why there are partly no records of unique movements or descriptions of the dances. Outstanding choreographers created and composed without giving much thought to the need to record their works. The specificity of the laboratory is to preserve the samples of the national dance of the Kazakhs. This is the contribution to the science from the position of national heritage, folk art, and spiritual culture of our ethnos.

*Member of the laboratory – Sadykova A.A.:* We analyzed many movements, paying attention to the specifics of execution. All these elements were in the arsenal of Kazakh dance but did not come into use. Based on the scientific works of Sh. Zhienkulova, D. Abirov, Vsevolodskaya-Vsevolodovna Golushkevich, who formed the methodology of Kazakh dance, and as a result of the explanations of the movements of the older generation, such as T.O. Izim, A.A. Tati, A.K. Kulbekova, who worked with these choreographers, many movements came into use.

#### **Question 4. To what extent does the scientific and methodological Laboratory of Kazakh dance influence the production work of choreographers?**

*Head of the laboratory – Izim T.O.:* Due to the fact that the work of the laboratory goes in a different direction, the work of the choreographer is directly creative. Later balletmasters are limited to receiving advice from the older generation of performers and scientists. We hope that changes will also take place in this area thanks to the preparation and presentation of the laboratory's reference book on Kazakh dance.

*Member of the Laboratory – Kulbekova A.K.:* Of course, it affects. This can be determined by observations of the work of modern choreographers, directors, and stage directors, forgotten but unique movements, dance nuances, and other «chips» of the departed masters that appear in their works. It should be noted that this is not direct copying, most often these are deliberate decisions of talented directors. I see and feel these nuances, which they skillfully use. Therefore, the activity of the laboratory and its fruits are already noticeable. And that's right.

*Member of the laboratory – Sadykova A.A.:* the scientific and methodological laboratory of Kazakh dance has a direct impact on the choreographic work of choreographers. For example, the dance «Seriler Saltanaty» in the repertoire of the Astana Ballet Theater, staged by Shamshiev A. Sh. and students of the Academy this academic year in the staging of dance productions, was produced with an understanding of the philosophical essence of movements, the specifics of performance, the style of performance.

*Member of the laboratory – Shamshiev A.Sh.:* the effect is very great. After all, in the Kazakh dance laboratory we were familiar with many styles of performing movements discussed by specialists. It seemed that movements never seen on stage before came to light and brought a new impetus to Kazakh dance. More precisely, in 2019, at the V-Republican competition named after Sh. Zhienkulova in Astana, it was possible to see a dance production by senior teachers of the Kazakh National Academy of Choreography A. Sadykova and A. Shamshiev called «Seriler Saltany». Such movements as «sylkyma»,

«Sal seri», «Kerdendeu» and others have had their influence on this nominal dance performance. It can also be stated that such movements as «cockfight», «wide fighting gait», «Shkyr», «Burkasyn», «Irekty», and «soaring» were spiritually revived in the laboratory of Kazakh dance. Depending on the style of performance of each movement, the choreographers of the dance were able to choose the humor, playfulness, lyricism, and rhythmicity of the production.

Analyzing the conducted survey, we see that according to the answer gained for question 1 «share your thoughts about the main goals and objectives of the scientific and methodological laboratory of Kazakh dance» laboratory members worked tirelessly to achieve one goal, one interest. At the same time, sincerely sympathizing with the development of the Kazakh dance art, it is possible to tell with confidence, that the purpose of the laboratory has been completely executed as a result of the work on the unification of various terms in each region. Now the laboratory contributes to the preservation and development of Kazakh dance as the first and unique training and methodological center dedicated to national choreography. The systematic training of young professionals, introducing the students to the ability to use their knowledge in practice, is the first challenge of each educational institution. In this regard, the laboratory has systematized the teaching of Kazakh dance, discussed the guide with university teachers and

At the republican seminar, all the gestures included in the handbook were demonstrated with the help of previously filmed video materials. A special training “How important is the study of the heritage of Kazakh dance, we should not forget that it is even more important to pass the Kazakh dance to the younger generation in its purest form» was organized to introduce the theory and methodology of teaching Kazakh dance at universities under the guidance of a the laboratory member Kulbekova A. K.. On November 25-26, 2021, a training on dance movements was held at the Kazakh National Women’s Pedagogical University with students and teachers of the educational program «Choreography» by the head of the laboratory T. O. Izim and a member of the laboratory A. Sh. Shamshiev, which was included in the directory. At the two-day training, theoretical and practical parts were conducted simultaneously, and a training combination was compiled and demonstrated on each movement with an emphasis on the manner of performing movements. And now, having stopped at the opinions of the members of the laboratory, we are convinced that in the future educational programs for the study of Kazakh dance are being developed at the level of secondary vocational education, at the bachelor’s level. In addition, the training programs developed so far have not been ignored by applicants. Thus, the laboratory contributes to the comprehensive study of this discipline and methodically competent preparation of the lesson.

Having asked the question “What is the specificity of the direction of the scientific and methodological laboratory of Kazakh dance in the development of science in the field of national art?» we tried to differentiate the influence of the laboratory on young researchers, on the development of science. With the help of materials collected in the laboratory, young scientists can determine the research base and conduct an examination depending on their topic. The systematic accumulation of all materials related to the Kazakh art of dance can positively influence the development of the methodology of Kazakh dance art.

The development of the methodology and theory of teaching Kazakh dance, and scientific research in the field of national art, undoubtedly has influenced the staged work of modern young choreographers. In this regard, comparing the responses of the laboratory members, we have reached many critical points of view. We conclude that the dance movements studied in the laboratory and included in the reference book are reflected in the productions of young choreographers and contribute to the prosperity of the director's sphere.

Through the editorial activity of the laboratory members, the collective monograph «choreographic art of Kazakhstan: Traditions and Modernity», published in 2022, examines various problems of dance culture, historical stages of the development of ballet art, the formation of choreographic pedagogy and vocational education in Kazakhstan (Nusupzhanova, 2022).

The collective monograph analyzes the achievements of Kazakh ballet and national dance art from the point of view of art criticism, and analyzes pedagogical approaches to teaching national dance art. To date, from the works of scientists and young researchers who have put forward the importance of understanding and studying the processes taking place in national art and general professional education, their own author's views stand out.

#### **4 Research result** (*Bakirova S.A.*)

Having studied the peculiarities of the laboratory's work, a comparative analysis has been carried out with foreign laboratories in the field of dance art. In the field of dance art, the concept of a laboratory is the process of work of foreign scientists and choreographers in the process of developing an idea, or a plan when creating dance performances. In the course of studying the concept of a laboratory in the field of dance art, we got acquainted with many foreign laboratories. For example, Ton Pernille Estern in his doctoral dissertation «Meaning-making in the Dance Laboratory» examines the process of learning dance improvisation with different performers of bodily abilities (Østern, 2009). The research work was carried out in Trondheim, Norway. In the research work, videos, and interviews with professional and amateur dancers, people with disabilities are taken as empirical material. He forms a vision of modern dance from the social, and aesthetic opinions of various dancers. «Dance Laboratory» Lodz University of the Republic of Poland Faculty of Music and Dance, Faculty of Music and Dance online. «The Dance Laboratory is a modern scientific strategy for dance research, a new justice of artistic research, and is also focused on creating a platform for the exchange of cognitive scientific methodology for the artistic, theoretical and philosophical profession (the dance laboratory is aimed at creating an exchange platform that includes modern research strategies in research dance, including emerging artistic research practices, and also a tool - a lot of theoretical and cognitive science methodologies, based on philosophical foundations)» LAB: SYNC is a dance research lab at the University of Massachusetts at Amherst. The laboratory studies the effect of dance on human health with the help of modern devices. Jody Gottfried Arnhold founded the DEL (Dance Education Laboratory) in 1995. The Experimental Laboratory, DEL, is a safe place for new and experienced dance teachers to improve their skills, develop a systematic curriculum and learn from each other. For more than twenty-five years, the DEL Laboratory has been training dance teachers and supporting their work, and today it is preparing choreographers for success in the classroom. The DEL Laboratory offers various

dance training courses: weekend seminars, intensive courses, and a Summer Institute for choreographers and dancers interested in development. The Basics of Dance Education is the first course that DEL offers to new students. All DEL courses comply with the New York City Department of Education's plan for teaching and learning in K-12 dance classes. This method is based on the Laban Motion Analysis LMA (Laban Motion Analysis), a system developed by Rudolf Laban. In addition to the leading section and lesson planning, LMA vocabulary provides a clear mode of communication. Course topics include dance techniques, improvisation, composition, classroom management, problem-solving, dance history, and anatomy. Looking at foreign laboratories, we see that the areas of work are devoted to modern choreography and dance pedagogy. «The study in this direction showed the basics of the development of dance lexis of national dance, where the main element is harmonious relationship of a man with the world around, his level of worldview, intellect, put into the meaning of his movements» (Moldakhmetova et al., 2022: 98). Agreeing with the opinion of a member of the laboratory Tati A. A. about the Kazakh dance «this folk art clearly demonstrates the originality of life, the richness of the inner world of the Kazakh nomads, like no other», we are convinced that the main feature of the «Scientific Methodological Laboratory of Kazakh National Dance» is to study our national art.

Dance art serves as a reminder of the multi-layered history, and this is the sensitivity and momentary vector of the development of art today (Shomayeva et al., 2021:57).

### **5 Conclusion** (*Bakirova S.A.*)

Kazakh dance art with its history requires new approaches and scientific research. The achievements of the national dance art are determined on the basis of the creativity of our choreographers. Currently, choreographers, teachers, ballet masters, and talented performers glorify the national expression of dance art on the world stage. This means that dance art is constantly evolving. The multifaceted nature of the national dance art becomes the object of study. In this regard, the following conclusions have been drawn:

1. Members of the laboratory, as well-known high-level specialists in the country, who rely on the works of scientists and their experience, have systematically grouped and comprehensively discussed all dance movements, having created a reference book «Kazakh dance». In addition, planned measures are being taken to introduce the handbook into the training system.

2. Analysis, and systematization of work programs for teaching the national art of dance at the levels of secondary and higher education have been revealed. The process of development of national art is closely connected with the education system. Therefore, we understand that the systematization of the members of the laboratory begins with the differentiation of the discipline «Kazakh dance». This is because today's student is tomorrow's choreographer or a young specialist as a performer.

3. Educational and methodological materials in the field of Kazakh dance art, scientific works, electronic library, literature related to the national choreographic art of Kazakhstan, repertoire of famous dance ensembles of the country and a fund of videotapes from republican dance competitions, lessons of leading teachers are collected.

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