



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
José María Pino Suárez 400-2 esq a Lerdo de Tejada, Toluca, Estado de México. 7223898475*

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TÍTULO: El lugar y el papel de la pedagogía del museo en el sistema de educación artística-pedagógica superior.

AUTORES:

1. Ph.D. Lyajsan H. Kadyjrova.
2. Ph.D. Elmira G. Akhmetshina.

RESUMEN: Durante siglos, los museos han jugado un gran papel en la vida de la sociedad, como la iluminación espiritual, la educación. En la actualidad, podemos considerar la pedagogía del museo como un campo interdisciplinario de conocimiento científico, que estudia metas y objetivos, principios, contenido, métodos, formas de actividades educativas de los museos, orientadas a transferir la experiencia cultural e histórica a los más jóvenes. La actividad educativa del museo debe asociarse con una revisión del contenido de las formas tradicionales de trabajo. El artículo aborda los problemas de la condición moderna de la pedagogía del museo y describe programas educativos para museos utilizados en la práctica educativa moderna, caracterizando las formas de interacción entre el museo y la universidad, organizadas en el marco de la cooperación museo-pedagogía.

PALABRAS CLAVES: Pedagogía del museo, condición moderna de la pedagogía del museo, actividades educativas de los museos.

TITLE: The place and role of Museum Pedagogy in the system of Higher Artistic-Pedagogical Education.

AUTHORS:

1. Ph.D. Lyajsan H. Kadyjrova.
2. Ph.D. Elmira G. Akhmetshina.

ABSTRACT: For centuries, museums have played a great role in the life of society, such as spiritual enlightenment and education. At present, we can consider the pedagogy of the museum as an interdisciplinary field of scientific knowledge, which studies goals and objectives, principles, content, methods, forms of educational activities of museums, aimed at transferring cultural and historical experience to the youngest. The educational activity of the museum must be associated with a review of the content of traditional forms of work. The article addresses the problems of the modern condition of museum pedagogy and describes educational programs for museums used in modern educational practice, characterizing the forms of interaction between the museum and the university, organized within the framework of museum-pedagogy cooperation.

KEY WORDS: Museum Pedagogy, modern condition of museum pedagogy, educational activities of museums.

INTRODUCTION.

Formed over many years, the mechanism of transferring cultural and historical experience to the younger generation through educational institutions, as a rule, involves the development of two interconnected cultural layers. One of them is the layer of the actual culture (the synthesis of knowledge and skills, necessary for a man in modern life) and the other is the layer of cultural heritage (genetic cognitive experience and creative world transformation).

The content of cultural heritage includes products of spiritual and material activity of people, representing standards, patterns and ways of self-realization. The content of actual culture incorporates the methods and algorithms for the modernization of classical samples and standards in order to develop the experience already mastered. Mastering the layer of the actual culture ensures the personality socialization process. Cultural heritage develops historical memory, forms the logic of cognition and surrounding world transformation. Museums are the sources of storage of this cultural and historical heritage.

Russian museums have proved that having a huge cultural and creative potential, they are able to solve the major tasks of the spiritual development of society. However, the presence of countless numbers of priceless exhibits of the world and the national history in museum storages does not guarantee success. It requires scientifically meaningful socio-educational and socio-cultural activities that would bring this spiritual wealth to the consciousness of different groups of the population, transforming it from a "thing in itself" into a "thing for society" (Troyanskaya, 2007).

The museum experts are trying to find the answer to the question: what museums mean nowadays? The sum of different activities, the data bank, the research or social institution, the conductor of enlightenment and education? In our opinion, the universal view in the age of multiculturalism (Fakhrutdinova & Kondrateva, 2016) is the view of the museum as an expression of a person's special relationship to reality, which realized in the preservation of the cultural, historical and natural heritage and its use in scientific, educational and enlightenment purpose, the education of humanity and respect to one's own culture and the culture of other nations (Fakhrutdinova et al., 2017).

DEVELOPMENT.

Materials and methods.

Currently, museum pedagogy is defined as an interdisciplinary field of scientific knowledge that deals with the study of goals and objectives, principles, content, methods, forms of educational activities of museums oriented to transfer cultural experience.

The educational opportunity of museum pedagogy in the higher artistic-pedagogical education should be considered in three aspects - cognitive, creative and social. Each of these aspects is closely related.

Let's consider the features of the cognitive aspect. The concept of "cognitive" is based on the concept of "knowledge", which determines the content, which is characterized by a basic problem for philosophy of antiquity. As an example, we give a description of the philosopher Plato, who interpreted "knowledge" through his antipode "opinion," while Aristotle represented it as "skill," that is, mastery of craft, language, process, etc. The epoch that followed antiquity filled this concept with other content, as a result knowledge began to be considered in two aspects - practical and theoretical. Each of these aspects includes science, religion, culture and art. That is, an integral part of a holistic cultural and historical complex, in which the museum occupies one of the important places, as it refers to an environment that allows to form practical experience and theoretical knowledge. Certain interaction takes place in the process of education, in which museum information is studied as a form of specific human activity, such as collecting, storing, studying cultural monuments, technical achievements of humanity and nature. Thus, there is a process of education by museum means. Considering the fact that the "knowledge" formed in the process of educational activity in the museum environment combining influence on the historical, social and individual-personal aspects, one can say that his knowledge can also be characterized as spiritually enriched.

By activating the emotional sphere of a person and developing his intellect, "knowledge" is a condition for the development of the personality, because through it a person can find self-determination in a cultural and spatial environment. Thus, the quality of knowledge obtained in the museum, including the unity of scientific and artistic components, allows us to define the museum as a school of life understanding. Scientific conferences and seminars, printed publications, catalogs, etc. are the forms of consolidation and subsequent public presentation of the theoretical and, possibly, practical knowledge acquired through the museum. Thus, the resulting theoretical knowledge is formed as a result of the analysis of practical activity reflected in the texts, and exists in the form of concepts, formulations of laws, concepts and theories.

Practical "knowledge", of course, is formed directly as a result of the activity process, which in itself is not fixed in the texts, and therefore does not exist in the form of concepts, formulations of laws, concepts and theories. The role of such "implicit" knowledge is very important in the process of the personality formation of the learner, when the surrounding reality is perceived through sensations and actions. And this can be manifested more clearly in the process of arts and crafts activities when "secrets of mastery" are comprehended through direct observation. A student of higher art education forms his "implicit" knowledge often based on the acquired experience, ideas, practical activity, intuition and artistic imagination.

Both types of "knowledge" are nothing more than the personal comprehension of the contexts of his own experience (at the level of his consciousness) (Kasavin) Thus, practical and theoretical knowledge act as a reflection that the young man brings into his real life.

Any educational process, practical activity, etc., can become a given reality. Since the meaning determines the specificity of reality and the content of the concrete acquired experience, the conclusion suggests that knowledge deepens the cultural, social and historical context of human life.

Results and discussion.

In our opinion, the development of the museum-educational activity should be associated with a revising of the content of traditional forms of work, which would lead to the consideration of museum-pedagogical cooperation as the whole process. This makes it necessary to create a system of productive cooperation between the museum and higher artistic-pedagogical education to form a harmonious personality - aesthetically developed, enriched by artistic experience, knowledge and prepared for the conditions of modern pace of life. In our view, the interaction of the university and the museum can develop in two ways - "higher education in the educational space of the museum" and "museum in the educational space of higher education." This model of cooperation, in our opinion, opens up opportunities for effective interaction between the museum and the university, since it creates the

conditions for the formation of a museum-pedagogical educational environment in the context of the higher education process.

The ultimate goal in these areas can be the training of university graduates with competence, being able to work both in museums and in general education schools and institutions of additional education (Uzbekova et al., 2016). At the same time, the implementation of these areas of cooperation can provide some opportunities for the development of innovative educational practices of the museum.

The realization of the first way in our understanding can proceed as follows: particular disciplines are determined within the educational space of the university, during preparation for classes the teacher can count on cooperation with the educational possibilities of the museum in the context of the general content of the curriculum. With such educational and creative interaction, it becomes possible to solve a whole range of tasks - from forming students' skills in visual-figurative thinking and processing received information about the specifics and history of fine art up to developing the ability to interpret it in their own creative activity.

Thus, the implementation of cooperation, "university-museum" may provide an opportunity for the student to acquire the following skills and abilities, which in turn contribute to the formation of general cultural competence:

- Developed visual-figurative thinking.
- The ability to interpret and evaluate visual images.
- Independent judgment.
- Ability to realize the artistic achievements of mankind.
- Ability to correctly process the received information.
- The ability to scientifically interpret processed material.
- Creatively revise the surrounding reality.

As for the second way "museum in the educational space of higher education", in our view, it implies the active inclusion in the educational process of the university of modern video and multimedia technologies, through which it becomes possible to create virtual art galleries and museums of all kinds. In this case, using computer programs and 3-D modeling, a student himself can take part in creating virtual halls, exhibits, etc., (Ahmetshina et al., 2016). This, in turn, will enrich the traditional form of education, such as lectures, seminars, didactic exhibitions, with a new form and content. This form of conducting classes is especially relevant in cases when students and teachers do not have the opportunity to visit a museum located in the Russian Federation or abroad.

In developing such models of interaction, in our opinion, it is necessary to take into account:

- Purpose and objectives of creating a cooperation program "museum-university" or "university-museum".
- Which curriculum or discipline it is designed for
- Content of the curriculum.
- Forms, tools and methodical tools proposed for the implementation of the program.
- The timing of the program
- Expected results and ways of assessing the effectiveness (Kadyrova & Gilmutdinova, 2015).

CONCLUSIONS.

Today, there are museum-pedagogical educational programs widely used in modern educational practice, which have a serious theoretical and methodological foundation and developed methodological recommendations for practical implementation. These are such museum-pedagogical programs as, for example, "Subjective World of Culture"; "From 6 to 16" in the Kremlin Museums"; "Museum and Culture in Primary School"; "Hello, museum!" (Stolyarov, 2001; All-Russian Center of Museum Pedagogy, Russian Museum of St. Petersburg).

The museum-pedagogical program "Subjective World of Culture" was developed by the author group "Museum and Education" (Moscow Institute for the Development of Educational Systems) and is focused on the knowledge and practice of communication between schoolchildren and teachers. This program is intended for primary school students. It is a Moscow citywide program designed to enrich primary school curricula, enhance the visibility of teaching and the development of creative activity of schoolchildren. That is mainly in non-art museums. The purpose of this program is to form an attitude towards the museum as a means of forming a value, personal relationship to the cultural heritage.

Opening the world of museums of different profiles to children, the authors of the program do not set for themselves a goal for educating junior schoolchildren museum culture, but rather they accentuate their attention to the museums as people`s memory, imprinted in objects, that is about the formation of cultural and historical consciousness.

The museum-pedagogical program "Hello, museum!" was developed by the Russian Center for Museum Pedagogy and Children's Creativity of the Russian State Museum with the aim of creating a system of productive interaction between Russian art museums and the national education system at all its levels. It has a multi-level structure, covering the age periods from kindergarten to university. Geared towards the creative interaction of school teachers and museum educators. The purpose of the program "Hello, museum!" is the attraction of students to the art museum as a means of forming the aesthetic-spiritual and moral foundations of the individual and its artistic taste (Stolyarov & Boyko, 1998). According to B.A. Stolyarov, this program will make it possible to include the museum in the "general pedagogical process of the period of informatization and global visualization of culture as:

- A school of visual and spatial thinking that brings the person to the world through cultural and art monuments.

- A space, accumulating the aesthetic experience of mankind and giving the individual the opportunity of self-identification.

- A quality filter in relation of person to life and the environment in its objective, philosophical-ethical plan" (Stolyarov, 2001).

It can be said, that an integral system of interaction of museums with higher education institutions is of an artistic nature, and not well developed (besides, of course, carrying out of art practice in the territory of an art museum).

The above-described museum-pedagogical cooperation programs between the general education school and the museum can be set as an example for the interaction system modeling between the museum and the system of higher artistic-pedagogical education.

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DATA OF THE AUTHORS.

1. **Lyajsan H. Kadyrova.** PhD Philology and Intercultural Communication, Kazan Federal University, Institute of Philology and Intercultural Communication named after L. Tolstoy. Email: lesia5614@mail.ru

2. Elmira G. Akhmetshina. PhD, and Associate Profesor. Kazan Federal University, Institute of Philology and Intercultural Communication named after L. Tolstoy.

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