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**MUSEUM PEDAGOGY IN COMPREHENSIVE SECONDARY SCHOOL
EDUCATIONAL PROCESS**

Ukrainian pedagogical science has lately been undergoing considerable changes, especially in the context of implementing new educational forms, methods, and techniques. A new field in modern educational science, which is actively bringing such innovation to schools, is museum pedagogy, which sets the framework for conducting classes in various disciplines (biology, history, physics, music, natural sciences, arts and culture, etc.) in the museums or for bringing museum pieces to school. A critical aspect of introducing museum pedagogy is the choice of effective methods and techniques appropriate for conducting such innovative classes. These methods and techniques have been specifically created for museums, since they not only regulate the way children perceive the world aesthetically, develop abstract and associative thinking, but develop children's personality and identity.

Topical issues related to museum pedagogy have been studied by foreign, as well as national scholars (T. Belofastova, Y. Vanslova, Y. Klyuchko, I. Kossova, Y. Medvedyeva, B. Stolyarov, S. Foksin, Z. Shynchuk, M. Yukhnevych, et al.), whose works cover various aspects of the organization of the educational environment in museums, teacher-student interaction, development of students' learning activity. At the same time, different ways of teacher-student interaction in the museum have been beyond the focus of these studies.

The aim of our research is to introduce, study, and analyze the methods and techniques used in museum pedagogy in secondary schools in the context of modern developments in education.

It should be mentioned that the ideas about the educational value of museums, as well as the innovative approach to visitors as the participants of the dialogue, were

first introduced by German scientists G. Kerschensteiner, A. Lichtwark, and A. Freudenthal. For instance, A. Lichtwark was the first to stress the necessity for a differentiated approach to museum visitors. He also introduced and described the role of a mediator in the museum (a museum pedagogue), who helps visitors to communicate with the art, enhancing their ability to observe and relish the works of art [7, p. 25].

Educational efforts became important part of museum work, which brought about new research in this field. In Russia, this initiative was supported by educational authorities, which facilitated the establishment of *The Education Museum* (St. Petersburg). The Museum became a social, research, and educational center which addressed critical issues in education uniting the creative efforts of the renowned teachers, such as N. Korff, D. Semenov, P. Lesgaft, P. Kapteryev, L. Modzalevsky, A. Ostrogorsky, I. Paulson, P. Redkin, K. Sent-Iler, et al. Its presentation at *World Exhibition* in 1875 in Paris encouraged revolutionary changes in understanding museums' educational functions worldwide [1].

Already in the 1920s, first children museums were founded in Moscow. They used such museum pedagogy methods as “immersion” in the historical epoch, role-play, as well as research, reproductive, and simulation methods. Initially, they were promoted by N. Bartram, the founder and director of the first *Russian Toys Museum* (modern *Art and Pedagogical Toy Museum of Russian Academy of Education* in Sergiev Posad). His educational ideas were shaped by the strong feeling of personal responsibility for the destiny of the society and culture.

The museums that were particularly concerned with the organization of the educational process were pedagogical museums. Such museums took advantage of a variety of visual training materials to introduce teachers to the methodology of using technology in education.

School museums attempted to combine the methods used in pedagogical and children museums, introducing information-intensive study material with the help of a role-play or by allowing children to study an object directly (to hold it in their hands, try to start its mechanism, perform a certain task with its help). [4, p. 25].

At the same time, the so-called “museums-workshops” afforded children the opportunity to get involved in the process of museum exhibits preparation (it is well-known that learning is faster and better if learners create the object themselves, rather than are being told about it).

To determine the specific features of museum pedagogy methods and techniques, it is necessary to analyze other countries’ experience in this field. Important findings in museum pedagogy were reported in the USA, where class sessions in museums are more popular within the sphere of informal education rather than academic one. This is also consistent with the main directions of American museums’ work with the visitors, namely cultural, recreational, and educational (which ensures the fulfillment of school education tasks and related to them practical goals, as well as achieving mastery in the arts) [6, p. 24].

In the American model of children’s museums, the emphasis is placed on the word “children” [3, p. 11]. The primary task of the American museum pedagogues is to immerse children in the atmosphere of play and adventure, which helps them to unwittingly acquire knowledge and make discoveries. Thus, teaching through organized play in the play environment is coming to the fore.

An example of such an approach is *The Grandparents’ Attic* exhibit in one of the oldest children’s museums in the world – *the Boston Children's Museum*, and the exhibits in The Children’s Museum of Indianapolis featuring a wooden hut of the pilgrims, a city street from the beginning of the 20th Century, and the operational 19th Century carousel.

The European museum pedagogy model stresses the word “museum” [3, p. 11]. Contrary to the American model, both educational and collection value of an exhibit is considered. Only some museum pieces are allowed to touch, and the central role during sessions belong to museum curators or teachers. Immersion in the historical reality and corresponding cultural context is one of the key ideas in the European museums. Their projects provide children with the opportunity to plunge into the reconstructed reality, the atmosphere of a different life, feel their belonging to the history and culture of their own country, as well as other peoples’ and

countries' cultures.

In France, the priority is usually given to the students' logical/analytical and emotional/personal perception in the museum environment. *The Musee d'Orsay* publishes visit information sheets, which contain sections on the aims and tasks of exhibits, methodological recommendations, list of references, and museum visit plans. There is also a short analysis of the pieces presented in the exhibit [1]. The English school is famous for the ideas of Ch. Gibbs-Smith, A. Wittlin, H. Osborne, who introduced the children's aesthetic education to museums (so-called "gallery education").

Museum pedagogy in Ukraine is going through the establishment stage at the moment. Therefore, the cooperation between museums and schools is sporadic and is based on the enthusiasm of individual teachers with insufficient (or no whatsoever) support of the state. There can be named only a few centers where constant cooperation of teachers and students within the scope of museum pedagogy takes place: *The National Art Museum of Ukraine*, *National Kiev-Pechersk Historic-Cultural Preserve*, *Sukhomlinsky Ukrainian College (Kyiv)*, *Dnipropetrovs'k State Historical Museum (Dnipropetrovs'k)*, *Bleshchunov's House (The Municipal O. Bleshchunov Private Collections Museum)* and *Odessa Regional History Museum*, *Kirovohrad Artistic Memorial Museum (Kirovohrad)*, *Crimean Ethnographic Museum (Simferopol)*, *Mykolaiv Regional Museum of Local Lore (Mykolaiv)*, *Rivne Regional Museum of Local Lore (Rivne)*, several museums in L'viv – *The L'viv Historical Museum*, *L'viv Museum of the History of Religion*, etc.

The choice of an appropriate method in museum pedagogy is an important issue, since each such method contributes to better knowledge acquisition by the students and enriches their sensory experience. Moreover, it defines learning outcomes and, as a consequence, the development of personality and cognitive sphere of the child. The afore-mentioned conditions promote the formation of an aesthetic taste and broader outlook, create opportunities for abstract, logical, and analytical thinking, the development of which starts at school age.

B. Stolyarov, a Russian scientist working in the field of museum pedagogy,

suggested a model of museum educational process and distinguished the following:

- the components of the museum educational process (museum environment: museum facilities, area around museum, exhibits, museum pieces; visitor; museum pedagogue);
- the forms of the museum educational process (museum tour; class sessions in museum rooms or studios; lecture);
- methodological framework of the museum educational process (dialogue with the museum piece, museum pedagogue, and among the students); and
- the principles of communication (partner relations between students and teachers on the basis of their life experience; interactive approach: a human being memorizes only what he/she is directly involved in through actions; integrative: enabling logical, analytical, sensory, psychomotor channels of perception, etc.) [6, p. 17 – 25].

The components of this model reflect quite precisely the major elements that should be actualized during a class session or a tour in the museum. Each of them is inseparably connected with the educational process in the museum, and the failure to take account of each of them will alter the learning experience of the students.

Preparing a class session in the museum, it is necessary to learn about the peculiarities of the museum environment, choose the most appropriate type of a lesson, methods (ways) of interaction with students, as well as to skillfully adjust them to the students' developmental profile and the teacher's expertise. Employing this museum educational process model, the teacher can offer a wealth of activities during the lesson, which will bring immediate practical outcomes.

General pedagogical teaching methods are mostly in concert with the methods used in the museums. Classification of didactic methods by the source of knowledge and the nature of students' cognitive activity is applicable to the museum lessons as well.

Thus, story-telling and discussion, as verbal methods, can be used to study the history of a piece and the features of the historical epoch it belongs to; illustration and demonstration are appropriate for an exhibit tour; problem-solving can be applied to

introduce a certain idea underlying the exhibit and the peculiarities of its implementation, as well as elicit information from the students about their impression of the lesson, etc.

Among specific museum pedagogy methods, the following are distinguished: “immersion” in a historical epoch, role-play to enable students to “live through” certain historical and cultural events, informative, productive, reproductive, research, reconstruction, comparative analogies, association, modeling, comparative analysis, and advanced encouragement methods [4, p. 32].

The method of advanced encouragement bears great potential. It presupposes that the museum specialist builds his/her interaction with the visitors encouraging them and stimulating their activity, trying to arouse positive emotions. For instance, conducting a tour on Expressionism, the teacher tries to reveal and transmit the variety of artists’ feelings, “infect” his/her students with these feelings, expose the author’s emotions while painting, and help them understand the way the artist saw the realization of his/her ideas and thoughts.

We had an opportunity to analyze the application of modern museum pedagogy methods and techniques during the integrated art, Christian ethics, Ukrainian artistic culture, and world artistic culture lessons; we also visited some of these lessons while organizing and supervising students’ teaching practice at Comprehensive Secondary School #50 in L’viv. The school has launched and is successfully implementing a project entitled *School and Museum: Working Together* under the supervision of Teacher Emeritus of Ukraine I. Laskiy, which involves conducting integrated music, arts, and artistic culture classes.

An important component of any method is a teaching technique, which ensures that the teaching material is fully covered, allows determining its primary and secondary elements and sequentially achieving the aims set. The choice of the method and techniques should be made paying special attention to the developmental and individual differences of each child.

Primary school children exhibit concrete image thinking, direct perception, and short attention span. Working with them requires using verbal and practical methods:

fiction/story games, “living through” an epoch or an event, discussions, drawing in location or from memory, and drama techniques.

Middle school children develop abstract thinking; rational approach starts dominating over emotional thinking. The most appropriate teaching methods for this age group are practical and problem-solving methods: comparative, drawing in location, making plans and schemes, and research activity.

Dealing with senior students, the teacher should take into consideration that their abstract thinking is fully developed and that their intellectual level is higher; these allows for the effective use of problem-solving and research methods: conferencing, writing reports, preparing and conducting museum tours [5, p. 32 – 33].

Students’ prior knowledge is an important variable when planning a class session in the museum. Among other pre-visit arrangements are introducing students to an exhibition plan, choosing the best routes together and determining beforehand how appealing they are for the students [5, p. 33].

On the basis of the class sessions taught to various school and university students, such museum pedagogy techniques can be defined:

- *demonstration* is the main technique and component of a museum class session, which directs students’ attention to the features and characteristics of the objects. It can be used for any age group, as individuals of all ages can easily perceive visual information. Its use requires creating suitable atmosphere, making sure that the time allocated for observation is adequate, and that museum pieces are interesting for the students.

For primary school children, uninterrupted observation period is usually shorter, because of their shorter attention span. Therefore, the number of distracters should be minimal. The demonstration technique is quite versatile and, as such, can be used to work with arts, sculpture, ceramics, archeological artifacts, and technical devices (the listed objects can be observed directly and studied by means of observation). The field, in which the demonstration technique is seen from a somewhat different perspective, is music. In this case, it should rather be termed “the listening technique”, since it implies activating students’ hearing perception mode

[2, p. 110];

- *commenting* is employed when an exhibit is demonstrated in progress or is movable. This technique can be implemented differently depending on the developmental profile of students: for primary school children, it can take the form of a game, and the explanation should contain more practical information and exciting facts. Senior students can process more scientific information, terms, references to various sources of information. The commenting technique is appropriate to use while observing the exhibit to achieve the feeling of historical events and evolutionary processes “unfolding” in front of the visitors, for instance, at mechanical appliances or folk crafts exhibit in the context of their change and improvement overtime;

- with the help of *movement technique*, students can learn about museum exhibits and consolidate their knowledge. Their attention is usually directed to specific details: for example, visiting national costumes exhibition they focus on both the general image of a piece of clothing and the peculiarities of fabric production, sewing techniques, which depend on culture, region, historical epoch, traditions, customs, and legends of a certain area.

At a natural history museum, students are asked to focus on such aspects as animal body frame, fur color, ways of self-protection and eating habits, the peculiarities of their appearance; the presence of various chemical elements in plants (depending on the area and functions). The employment of this technique is most suitable for more senior children, as their attention span and way of thinking enable them to remember small and inconspicuous details of an object;

- *reconstruction technique* involves recreation of events and epochs by vivid story-telling, which “turns” the listener into the participant of an event or situation. The advantage of this technique is that it works effectively with any age group. On the other hand, it is difficult to use when dealing with cultural and artistic exhibits. One possible development in this case is offering students to create a similar piece on their own. Thus, in the process of such individual reconstruction, they will be able to evaluate the artistic skill of an author.

Immersion in a historical epoch can be realized in a theatrical role-play, which will give students with the opportunity to wear the costumes of the epoch, use the appliances and everyday objects of the previous centuries, and, therefore, feel what it was like to live in those times;

- *event localization technique* is characterized by a particularly intensive emotional influence. It consists of “tying” a certain historical event to the place. For instance, analyzing a work of art, one can emphasize the fact, that it was created by the individual who lived in this city, house and made an important contribution to cultural and educational development of the city. Moreover, it can be mentioned that it was used by famous people or affected the course of the city’s or country’s history;

- ◆ *comparison technique* implies comparing and contrasting different features of the same museum piece or of different pieces. Thus, the features and peculiarities of objects in various historical epochs and the way the authors express their feelings in the works of art can be subject to comparison. For example, visiting an exhibition devoted to everyday objects of various historical epochs, students can be explained how these objects changed overtime; the increase of functionality of these items and their variety may also be mentioned. At the exhibition of the 19th Century icon-painting, students can speculate on the differences of images created by different artists, in accordance with their denomination, region, etc. This technique stimulates a faster development of analytical thinking; and

- ◆ *quotation technique* allows focusing the visitors’ interest on a particular fact, event, phenomenon and gives teacher’s words more weight. The use of this technique will be most effective for middle and high school children, since it involves analyzing numerous facts. This age is the time for analytical and abstracts thinking development, which requires more information grounded on established facts, because teenagers are prone to doubting and exaggerating. Therefore, the teacher has to support his/her speech with proven and confirmed facts.

Analyzing students’ lessons given during their teaching practice at Comprehensive Secondary School #50 (L’viv), we have determined that the aforementioned techniques were most effective while studying the topic *The Outstanding*

Works of Icon Painting of the 14th – 15th Centuries in the museums of L'viv: *The L'viv Art Palace* and *The A. Sheptytsky National Museum*. The exhibit, for instance, featured such icons: *Saint George the Dragoslayer* (14th Century, Stanylya Village), *Archangel Michael with Scenes Illustrating his Acts* (14th Century, Raduzh Village, Lemkivschyna), *Virgin Hodigitria* (14th Century, the town of Krasiv), *The Shroud* (15th Century, Zhyrivka Village), *Virgin Hodigitria with Praise* (14th Century, the town of Belz), etc.

These class sessions are usually conducted during a festive period, for example, before New Year and Christmas, when the child's everyday life is intertwined with the religious tradition. During the lesson, various museum pedagogy techniques are used: demonstration technique is used to introduce children to icon-painting and historical epoch; reconstruction technique implies making a presentation in such a way that it will immerse the listeners in the atmosphere of sanctity, peace and respect for the holy icons, the world of the acts of God related to the images of the saints depicted; localization of events technique is employed to emphasize the connection of the topic of the lesson to the traditions of the period or is realized when the legends associated with the images are studied.

Icons are usually demonstrated with a piece of music, namely *Ave Maria* sung by G. Caccini, D. Bortnyansky's *Concerto 3 (part 2)*, and Christmas carols sung by a church choir, on the background.

After touring the exhibit, students are offered a creative task, which allows them to express their feelings and emotions brought out by it, describe the ideas and nature of the music heard, try to determine what highest values of humanity were conveyed in *Virgin Hodigitria with Praise*, share their own thoughts about the exhibit talking about the icon that impressed them most.

We believe that for high school students the use of advanced level tasks aimed at interpreting the pieces (icons), discussing difficult or controversial issues are most suitable.

As for the techniques, the importance of demonstration has to be emphasized again. In addition to the aspects mentioned, it provides information on how the works

of art were created, the artists' biographies, places where the icons had been kept before they appeared in a museum. The movement technique draws the attention to the style of creation, its peculiarities and correspondence to the historical epoch. The reconstruction technique can be implemented by playing music stimulating immersion into the historical atmosphere. The events localization technique helps to show the connection of the icons presented with the churches, artists' contributions to country's and city's spiritual life. Comparison provides for the opportunity to correlate different styles and techniques, as well as various authors' interpretations of the image of the same saints.

After visiting the museum, senior students are offered a creative task, similar to that suggested for primary school children. It can be further sophisticated by means of introducing more facts, motivating them to think why these particular icons were created by a certain artist, and why this particular style and technique were applied.

During the academic year, students enrich not only their knowledge, but also their spiritual world; they are afforded the opportunity to observe a variety of the authors' feelings, become more aware of the value and meaning of the many Christian traditions, which cultivates reverence for their national values.

The key to conducting a successful class session of this kind is, in the first place, attention to the choice of appropriate methods and techniques. Their optimal selection is half the battle; individual peculiarities of the class should also be taken into consideration, as well as suitable presentation of information, class conditions and the atmosphere are to be made allowance for.

On the basis of the analysis of the above-distinguished 12 main methods in museum pedagogy and 7 techniques, used within their scope, it should be mentioned that their application in a comprehensive secondary school can be quite varied. This variety capitalizes on the successful combination of the technique with the developmental profile of the group of students, the choice of a lesson type and goal, its topic and exhibit's details. It brings about the study of different aspects of their use in schools (regularity; motivation for conducting such class sessions; children's learning activity and professional skills of teachers and museum specialists;

designing creative tasks; creating an appropriate atmosphere; cooperation with informal education; paying attention to the children's developmental profile, and so on).

Further research in this area can be devoted to enhancing museum and school cooperation aimed at raising the awareness of the Ukrainian cultural heritage, preserving national values and traditions. Humanization of education and development of museum pedagogy will not only help encourage aesthetic perception in the youth, but considerably improve the welfare and prestige of our unique and incredibly rich museums.

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Educational Process

This article examines the peculiarities of various models of teacher-student interaction in the museum environment, as well as determines the conditions for the museum pedagogy methods and techniques to be used during integrated class sessions for students of different age groups. The use of museum pedagogy methods in modern school is analyzed.

Key words: museum, museum pedagogy, teacher, students, educational process, method, school, interaction.

Караманов О. В. Музейна педагогіка в навчально-виховному процесі загальноосвітньої школи

У статті проаналізовано особливості реалізації різних моделей взаємодії вчителя й учня у просторі музею, визначено умови використання методів і прийомів музейної педагогіки на інтегрованих заняттях для учнів різного віку, обґрунтовано застосування музейно-педагогічних методів у сучасній практиці школи.

Ключові слова: музей, музейна педагогіка, учитель, учень, навчальний процес, метод, школа, взаємодія.

Караманов А. В. Музейная педагогика в учебно-воспитательном процессе общеобразовательной школы

В статье проанализированы особенности реализации различных моделей взаимодействия учителя и ученика в пространстве музея, определены условия использования методов и приёмов музейной педагогики на интегрированных занятиях для учащихся разного возраста, обосновано использование музейно-педагогических методов в практике современной школы.

Ключевые слова: музей, музейная педагогика, учитель, ученик, учебный процесс, метод, школа, взаимодействие.

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