

Museum Pedagogy As A Forming Scientific Discipline

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ABSTRACT

The educational activity of a museum is understood as a pedagogically organized process of interpreting and translating the historical and cultural potential of its collection, aimed at forming a personality through entering culture and comprehending its meanings and values.

In the educational activities of the museum, the following areas are distinguished, closely related to museum pedagogy: information, training, development of creativity, communication, recreation.

The forms of museum pedagogical work are an integral part of museum pedagogy as an academic discipline. The following are named as basic forms: excursion, lecture, consultation, scientific readings (conferences, sessions, meetings), club (circle, studio), competition (olympiad, quiz), meeting with an interesting person, concert (literary evening, theatrical performance, film show), museum holiday, historical game. One of the promising forms of museum teaching is a virtual excursion. The excursion is the most basic and one of the most effective forms of museum and pedagogical activity. A virtual tour opens up new opportunities and perspectives in the educational process

Keywords

museum, museum pedagogical activity, culture, museum pedagogy, forms, excursion, lecture, consultation, scientific readings of the conference, sessions, meetings, circle, studio, competition, olympiad, quiz, meeting with an interesting person, concert, literary evening, theatrical performance, movie show, museum holiday, historical game.

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Introduction

The past XX century is characterized by tremendous revolutionary shifts taking place before the eyes of more than one generation. The changes at the beginning of the XXI century dictate the need to search for new approaches to understanding the main problems of culture and education, which are based on the spiritual and moral creativity of mankind. The study of the complex relationships between man and culture is carried out using the experience of various scientific disciplines, and in school practice - educational subjects. In the modern situation, it is not so much the rational aspect that is important as the cultural aspect in a single pedagogical process, which creates conditions for the creative self-determination of the individual.

Therefore, many schools already have school museums. An even larger number of schools are creating or want to create them in order to promote the civic, patriotic education of schoolchildren, the formation of their historical thinking, museum culture, the development of research and creative principles, in order to familiarize students with the dialogue of cultures with older generations. The older generation - parents, grandmothers, grandfathers, famous and famous fellow countrymen - scientists, military men, cultural and art workers, etc. - have left their mark on the history of their large or small homeland. Therefore, it is so important to conduct a dialogue with past generations, sometimes virtual communication with them.

The appeal to the values accumulated and sacredly preserved by humanity in world culture presupposes the inclusion of the individual in the cultural and historical space, which creates the basis for him to realize himself as a subject of culture. A special role in this belongs to the museum, which takes the individual beyond the boundaries of society, civilization into the world of culture. In this regard, the socio-cultural functions of the museum are of

interest for education.

Museum pedagogy, as one of the activities of the museum, is becoming more and more common in the practice of spiritual and moral, civil-patriotic, historical and local lore education of the individual in a single educational process. The desire for a humanitarian renewal of education, focused on cooperation between the museum and the school, on the creation of amateur school thematic museums is the essence of the new educational paradigm of the 21st century.

Development of the modern museum as a communication system in the late XX - early XXI century. led to the introduction into museum practice of a significant number of both new museum-pedagogical forms and modernized traditional forms. Such a variety of forms of museum pedagogical activity fully corresponds to the modern requirements for the development of innovative museum technologies aimed at increasing the role of the audience in the museum pedagogical process, when the museum visitor becomes the "main person" who enters into dialogue and defends his opinion in the museum exposition. In this regard, the main problem is the organization of museum communication interaction, which makes it possible to influence the formation of the museum culture of the visitor. A special role in this process is assigned to the selection and application of the most effective forms of museum and pedagogical activities.

Main part

The origin of museum pedagogy is associated with the name of A. Likhtvark. Through his practical activities, he contributed a lot to the spread of educational work in the field of art, for he was convinced that the museum, like the school, is a place of learning. Embodying the slogan "Art into life" as director of the Hamburg Art Museum Kunsthalle, A. Lichtvark, with all his multifaceted activities, sought to rid the museum of routine [16; 24].

Among his successful endeavors are:

- organizing amateur painting and drawing courses under the guidance of professional artists;
- the establishment of the "Society of Hamburg Friends of Art" with the publication of a yearbook covering the problems of art, photography, home decoration, etc.;
- organization of exhibitions of children's creativity;
- foundation of a society for the promotion of amateur photography and the formation of a unique collection of photographs; creation of a collection of teaching aids (toy printing press, etc.);
- promoting the development of contemporary painting, including the Hamburg artists;
- assistance in organizing the Hamburg Artists' Club;
- implementation of an extension to the old museum of a new large building [16; 25].

He considered his main business to be working with children. Asserting the need for the primary development of the emotional principle based on the child's life experience, he focused on the perception of fine art, opposing the analytical approach to its study at school. Choosing an excursion as the main form of work in a museum, the teacher built it on the principle of dialogue, believing that "the discussion of a picture should be a small drama and have the charm of improvisation, in which all forces are freely revealed"

Along with A. Likhtvark, professor of the University of Munich K. Voll had a great influence on the development of art education. Being a supporter of the idea of the intrinsic value of an artistic monument, he believed that the purpose of teaching art is "a systematic exercise of the eye." Without denying the usefulness of teaching art history at school, K. Voll argued that it serves secondary purposes, when it is aimed only at promoting the study of other disciplines [16; 27]. In contrast to the traditional point of view of studying art as memorizing facts, names and styles, the scientist proposed to structure the learning process so that people "did not stop thinking while looking at works of art" and independently, analyzing their visual images, learned to find and distinguish the features of different styles and handwriting of masters. In fact, K. Voll laid the scientific foundations for the formation of visual thinking with his works.

G. Freudenthal's book "Museum - Public Education - School" (1931) played an important role in the development of this problem. In it, the author argued that first it is necessary to understand the essence of the difference between the museum and schools and the limits of their capabilities, and only after that - to plan joint work.

Developing the experience of A. Likhtvark, G. Freudenthal, for the first time in the history of museum educational activities, formulated and proposed a pedagogical methodology for organizing school classes in a museum, which provided for the stages of their preparation, conduct and consolidation.

The works of A. Likhtvark and K. Voll were well known to Russian specialists of that time. They had an unconditional impact on the processes of formation of the theoretical and practical aspects of museum pedagogy, primarily in the environment of the art museum, which were developed by N.I. Romanov, F.I. Shmit and especially A. V. Bakushinsky. Along with this, it should be noted the influence on Russian

researchers and the views of the famous philosopher, representative of Russian cosmism N.F. Fedorov, who considered museums to be moral and educational institutions that actively influence the goals and meaning of human activity. The eminent Russian philosopher identified three main functions of the museum: research, teaching and activity. He believed that only their combined implementation would contribute to the formation of spirituality and creativity.

The beginning of the theoretical understanding of the experience of pedagogical work in Russian museums was marked by the publication of the "Excursion Bulletin", a special issue of which for 1916 was completely devoted to the work of museums with schoolchildren. A special place among the publications was taken by the article of the curator of the Rumyantsev Museum in Moscow NI Romanov "On the tasks and methods of excursions in art". In it, the author expresses the idea that the process of teaching art should be preceded by a deep understanding of its influence on the human soul. A work of art should be studied as an aesthetic object in itself, and not as an application to cultural history or general history. N. Romanov considered an aesthetic excursion as a means of communication with the original [16; 34].

A. Bakushinsky made a great contribution to the development of museum pedagogy. Considering the work in the museum as a pedagogical process, A. Bakushinsky proceeded from strict adherence to the age specifics of the viewer, in whom he saw not an "object of influence", but first of all a partner. Strongly opposing the illustrative approach to considering a work of art, he argued the need for an act of empathy in the process of perception, believing that if a work of art is a symbol that expresses the artist's creative action, then such a creative action should awaken the viewer [16; 35].

A. Bakushinsky believed that the main task of the methodology of artistic education is to reveal the direct connection between art and the viewer through the experience of the work as an artistic organism endowed with a complex of formal means (color, shape, composition) that require their reading.

O. F. Waldgauer, the well-known curator of the Hermitage Antiquities Department, was close to A. Bakushinsky in his views on the pedagogical tasks of the art museum, who paid much attention to teaching art in educational institutions of St. Petersburg. In this regard, he developed his own system of art education in school, which included five levels (from 1st to 8th grades). His goal, he set the formation of a creative person based on visual perception and understanding of art. Therefore, the basic elements of the author's methodology were the contemplation of the monument and the ability to analyze it.

Thus, the contribution of Russian scientists to museum pedagogy is as follows:

- the need for an act of empathy in the process of perceiving a work of art (A. V. Bakushinsky);
- the need to teach art at school as a means of normal mental development of the child (F.I. Schmitt);
- the need to form the need for the skills of aesthetic contemplation in the framework of the school educational process.

Their great merit is the definition of the goal of Russian

artistic education. It was seen as the formation of a free creative personality capable of transformative activity.

By the educational activities of the museum, we mean the pedagogically organized process of interpreting and translating the historical and cultural potential of its collection, aimed at shaping the personality through entering culture and comprehending its meanings and values, in other words, education by culture [20; 78]. Educational activities in the museum are based on the transfer of experience accumulated in the monuments of material and spiritual culture. The educational process introduces the individual to the socio-cultural experience of mankind, which allows us to consider education as a way of mastering culture, that is, the process of improving a person, his cultural growth and development.

Studying in a museum involves obtaining additional or alternative knowledge that is impossible or not fully possible to obtain in other educational institutions. This is facilitated by the intensive introduction of museum-pedagogical training, including multimedia programs based on genuine museum items. The distinctive features of learning in a museum are, first of all, informality and voluntariness. In the process of studying in a museum, personal emotional experience deepens the received verbal information. Learning is stimulated by the expressiveness, diversity and uniqueness of museum items. An important aspect is not only the acquisition of knowledge, but also the consolidation of this knowledge in museum lessons, in educational workshops, studios, circles, etc.

The highest level of comprehension of museum information provides for the development of the creative capabilities of the individual and involves the use of the potential of the historical and cultural heritage to identify inclinations and reveal the creative abilities of the individual. The museum has special conditions to stimulate the creative process. The most effective of them is the possibility of "entering" the system of the best examples, traditions, examples of the culture of the past. In museums, this direction can be realized in the form of a studio, a creative laboratory, a museum theater, as well as in other interactive forms.

Establishing mutual business or friendly contacts based on common interests related to the subject matter of the museum or the content of its collections is the essence of such a direction as communication [17; 61]. In the museum space, it is specific, since the themes, style and methods of communication were initially set by the museum itself, incorporated in the museum information, and determined by the profile of the museum. The museum provides ample opportunities for meaningful, interested and informal interpersonal communication based on intercultural communication. Communication in the museum can be organized in the form of a salon, living room, meeting, club, get-togethers, etc.

Contemporary museum pedagogy still pays insufficient attention to such a promising direction as recreation. It is associated with the organization of free time in the space of the museum in accordance with the desires and expectations of the museum audience, meeting the need for recreation in the museum environment. The specificity of the museum (the building in which it is located, the architectural and artistic design of the expositions, the composition of the collections, the environment) greatly enhances the emotional

impact of the forms of spending free time. Most of the recreational forms are designed for an age group (fair, carnival, ball, concert, holiday, etc.), however, there are also specially designed forms of recreation and entertainment for certain categories of visitors (a playroom for preschoolers, a Christmas tree in a museum for younger students, tea for the elderly, etc.). Most often, these forms are complex in nature, that is, they can include elements of other forms.

The forms of museum pedagogical work are an integral part of museum pedagogy as an academic discipline. Recently, however, there has been some uncertainty in the conceptual apparatus of museum pedagogy, and numerous discrepancies in attempts to identify forms of museum pedagogical activity.

In the classification of museum pedagogical forms, proposed by the museologist OA Botyakova, two classes are distinguished: the class of elementary (basic, simple) forms and the class of complex forms. She referred to the elementary forms as an excursion, a lecture, a consultation, a museum lesson, a museum lesson, a performance, a concert, a fashion show (demonstration of clothing models), a ball, a master class [19; 145]. At the same time, the criteria for dividing elementary forms into two types were functions: educational and educational and recreational. Thus, a lecture, consultation, a museum lesson and a museum lesson became derivatives of the educational function, and an excursion, a performance, a concert, a defile, a ball and a master class were named derivatives of the recreational function.

The current situation in museum pedagogy makes it possible to classify modern forms of museum-pedagogical activity, which is based on the criterion of using a museum object or museum exposition. The introduced criterion is extremely important in determining the museum form of activity and contributes to a clearer delineation of the museum or non-museum content of this form of work. The use of the above criterion made it possible to divide the museum-pedagogical forms into the following: 1) basic forms; 2) synthetic forms; 3) non-museum forms; 4) forms of organization of the audience at the museum.

The basic forms are historically established forms: lecture, excursion and consultation, in which a museum object or museum exposition is an integral part of the museum-pedagogical process [20; 86].

The main form of museum pedagogical work is an excursion. The excursion is a type of role-based communication, because each participant in the dialogue acts within the limits of the rules: a certain style of behavior is set both by the role of the guide and the role of the excursionist. And, as a rule, these roles are performed, "played" willingly. But at the same time that the excursion is built according to a certain scenario, it is a type of direct communication. The guide communicates with his audience directly and has the opportunity to adjust his actions, taking into account the audience's reaction. This skill is an extremely important indicator of the guide's skill.

Museum excursions are varied, but at the same time they can be easily classified. They share:

- by profile - on historical, literary, art history, natural - scientific, etc., in which the connection with the profile discipline of the museum is expressed; depending on the venue - by exposition, storage, by territory. There are

complex excursions that combine the display of the exposition and other parts of the museum, for example, a conservation area;

- by breadth of coverage;
- by target orientation: cultural and educational (general education) excursions and educational, directly related to the programs of various educational institutions;
- by the composition of excursionists: excursions for children or adults, for local residents or tourists, for groups of similar or heterogeneous composition (for example, for parents with children) [20; 88].

Let us consider another basic form of museum pedagogical activity - a museum lecture, which is a systematic, consistent oral presentation of a specific topic with the obligatory involvement of museum items as an additional source of information and demonstration material [20; 89].

It should be noted that one of the earliest forms of cultural and educational activities establishing communication links between the museum and visitors were lectures. According to M. Yu. Yukhnevich, museum lectures, for which the leading experts in a particular field of knowledge were initially invited (lectures on biology at the Polytechnic Museum in Moscow were read by K.A. Timiryazev, on physics - by A.G. Stoletov and P. P. Lazarev, aeronautics - N. Ye. Zhukovsky), in many museums began to be used earlier than other forms. Such lectures, spreading knowledge and promoting new scientific achievements, were a real event in public life and attracted a large number of museum visitors. In the late XIX - early XX century, museum lectures and excursions became widespread as part of the out-of-school education system.

It should be emphasized that a museum lecture is an insufficiently effective museum form, divorced from the museum exposition and does not use its potential. Nevertheless, as the first cultural and educational museum form, it is the basic museum form. It acts as a traditional, static, group, cognitive form, although the behavior of the audience varies from active to passive.

As a static form of museum pedagogical activity, the lecture served as the basis for the creation of new static forms of museum work. Derivatives from the basic form of a lecture are a lecture hall, a museum lesson, a school in a museum, a training course, a discussion, a conference (scientific readings), etc.

As for the conversation as a museum-pedagogical form, a number of museums use this form of work, which is attractive by its inherent dialogue structure. The participants in these conversations are workers, teachers, doctors, music workers who, in turn, help the museum in acquiring museum items. Conversation is very often used for dialogue with young visitors to the museum.

Another basic form, which is also quite traditional for a museum, consultation is practically the only one that has an individual character (whether we are talking about consultations in the exposition or in the scientific departments of the museum). This form never had significant distribution, although it did not disappear from the museum. It seems to be very promising due to the tendency of increasing individual visitors in museums, who view the exposition without a guide. But, unfortunately, so far a consultant in the halls of a domestic museum is a rather rare phenomenon, while in many foreign ones such a

specialist (mainly a volunteer) is often met by a visitor [20; 83].

Scientific readings (conferences, sessions, meetings) are also among the classical, traditional forms that arose during the formation of the cultural and educational activities of the museum. They are a means of "publication" and discussion by a group of competent persons of the results of research carried out by museum staff, a way of establishing and developing contacts with the scientific community. Such meetings are traditional for many large and not very large museums. Usually they are held at the same time, often coincide with anniversaries, are dedicated to the memory of a particular person, and sometimes to the results of the year. It is noteworthy that at these sessions more and more reports are heard about research in the field of cultural and educational activities of the museum, which once again indicates that museum pedagogy is acquiring a scientific status [20; 83].

The listed basic forms presuppose mainly passive audience participation. However, among the traditional forms there are those that are aimed at involving people in active activity. This is a club, circle, studio. Audience activity is their common feature, but this quality manifests itself in the named forms with varying degrees of intensity.

In the club (we do not mean those that are more like a lecture hall) it is expressed most definitely. The club, as a center for communication of people united by a common interest, carries out its activities mainly through self-organization. Its activity is directed, as a rule, by the Council elected by the members of the club, which includes the scientific workers of the museum. At general meetings, plans, reports of club sections and circles are discussed. The clubs are very diverse in terms of the subject matter and content of their activities (just as diverse are the interests that a museum can inspire). The work of the clubs is based on the museum theme, museum collections are widely used in it, and finally, it often significantly enriches museum activities [17; 64].

Unlike a club, a circle usually unites a small group of children who work under the guidance of a museum employee. In the circle, adolescents and young people are introduced to museum work. In the circles of the historical profile, they study the historical events and biographies of the figures to whom the museum is dedicated, in the artistic and technical circles - they comprehend the basics of modeling, are engaged in arts and crafts, in the museum studies - they prepare themselves for the role of researchers or guides [17; 66].

A museum lesson (in special classes in a museum or school) is a traditional school lesson with the introduction of a subject line from originals and remakes to reveal a specific topic. At school, a museum lesson can take the form of a game lesson, and in a museum - excursions-quizzes, excursions-research. The museum lesson, as a form of museum pedagogical activity, shows its effectiveness, although it is not widespread enough in museum practice. This is due to the problems of organizing such lessons: concluding an agreement with the school administration on cooperation, solving transport problems with taking children to the museum, problems of preserving museum items taken to school, etc. [17; 67].

Names with the word "school" ("school in the museum",

"museum school", etc.) appeared in museum practice in the late 1990s - early 2000s. This new museum pedagogical form is both a form of organizing a permanent audience at a museum and a promising form of mastering the foundations of museum culture for children.

A school in a museum is a synthesis of form (school lesson) and museum content (using museum objects or a lesson in an exhibition) for an audience of different ages, characterized by regularity, duration (from months to 2-4 years), and seasonality (summer schools). The basic audience is primary school children who begin to get acquainted with the museum, but schools are also open for high school students and even for pregnant women [20; 84]. Revealed materials about this form of museum-pedagogical activity make it possible to single out the following schools: 1) schools of the museum profile; 2) schools reviving Russian traditions of public education; 3) professional schools; 4) schools - "learning with fun"; 5) schools for adults.

The museum school acts as a new, promising, static-dynamic, group, cognitive form with sufficient audience activity. The work of the school in the museum is of a regular nature (with a certain frequency), thus forming a motivated permanent audience group.

Traditionally, the term studio is most commonly used in art museums. This form, close to a circle, provides for the aesthetic development of children or adults and is aimed at developing the skills of artistic creativity and craftsmanship [11; 39].

Now let's move on to forms that are more focused on meeting people's needs for recreation, rest, and reasonable entertainment. These, of course, include, such as meeting with an interesting person. The actualization of this form falls on the 1960s-1970s, when the process of liberating the museum from the shackles of politicization began, and at the same time the attendance of museums grew. Visitors were attracted not only by the collections, but also by the possibility of communication, a personal meeting with a remarkable person - a participant in the event, an expert on the topic, a collector [20; 87].

The desire for such public forms of communication gradually weakened, although the named form - a meeting with an interesting person - remains in the arsenal of cultural and educational activities of museums and continues to attract people with the possibility of direct communication with an outstanding personality.

The needs for recreation are also matched by such forms as a concert, a literary evening, a theatrical performance, and a film screening. Like most of the basic forms, they, primarily concerts and literary evenings, were part of the life of the museum at the turn of the century. However, these forms acquire a museum value when, with their help, the idea of a synthesis of the subject environment and art is embodied.

The introduction of the museum holiday into the sphere of cultural and educational activities of the museum is usually attributed to the 1980s, which allows us to consider it a new form. Community and novelty lie in the informal atmosphere of festivity (which distinguished this form from previous ceremonies), in the effect of personal involvement, complicity in what is happening due to theatricalization, play, direct communication with the "characters" of the festive action, and the use of special attributes. The

peculiarity of the holiday is that it kind of pushes the boundaries of the museum, because the spiritual traditions of the people, craftsmanship, ceremonies and rituals, and national art acquire museum significance. The holiday serves to preserve and revive them. Finally, "the very fact of holding a holiday ... is already an attempt to bring back to life the traditional form of human recreation" (Experience of organizing museum holidays, 1988, p. 5). And this is perhaps the greatest attraction of a museum holiday for people who are trying to find the lost traditions of celebrating holidays - without demonstrations and tribunes, on the one hand, or television and feasts, on the other. In other words, thanks to the museum holiday, the tradition of the holiday is generally revived as one of the forms of cultural heritage. The effect of a museum holiday depends on how much it is possible to activate the audience, to involve the audience in the festive action, to destroy the boundaries between the "auditorium" and "stage". This naturally happens during children's holidays, especially those that end classes in circles or studios. They are preceded by a large and friendly preparatory work, a long wait for the holiday, no less exciting than himself [20; 88].

The museum game is very close to the holiday as a form that satisfies people's need for recreation and involves the active involvement of the audience in the action. Even more than a holiday, it is a new form for the museum, because its appearance is entirely connected with the establishment of the communicative model.

A historical game can in no way be called an excursion (or lesson) using a game technique, similar to which were conducted and are carried out in our museums, where children do not cease to feel like modern schoolchildren. The peculiarity of the historical game is that it is all built on the role-playing behavior of its participants, it makes it possible to immerse yourself in the past, experience direct contact with historical realities. This makes the historical game unlike any other form, which is the basis for distinguishing it as an independent one. It is as promising as it is difficult to execute, because it requires many components: a special space, attributes (including costumes), a well-trained leader with acting abilities, and finally, the desire and ability of the audience to get involved in the game, to accept its conditions. (It is not for nothing that the historical game is actively and with great effect used by foreign museums mainly in working with children's audiences.) Yet there is reason to believe that its statement refers to the near future of our museums [20; 89].

Museum pedagogy today is more than ever in demand by all museums, which almost everywhere "stepped up work with children, began to create interactive events and excursions for them, museum pedagogical programs." In numerous articles, monographs, dissertation research, at seminars and conferences, discussions are held on the most important problems of museum and pedagogical work, which indicate that the museum world is learning to solve newly emerging rather than past problems. In the process of solving them, new unique technologies and methods of museum work, new forms of exhibiting and ways of working with different audiences are born [21].

Exciting prospects for the development of museum pedagogy are associated with the development of virtual space by modern museums and the formation of the so-

called virtual museum pedagogy, which, unfortunately, remains an "undiscovered continent" for many educators who have a very vague idea about it and believe that the Internet is fundamentally undidactic in the strength of his characteristic extreme liberalism and even extremism. Nevertheless, thanks to a few enthusiasts, virtual museum pedagogy is rapidly developing and establishing itself in contemporary culture. Its organizational basis is a virtual museum or "a website optimized for the display of museum materials, which can be art objects, historical artifacts, virtual collections, and heirlooms." At first, these were the sites of real museums. Then there were virtual museums proper, which exist exclusively in the global network and have no real analogue. At first glance, a virtual museum is in many ways close to an ordinary museum. In reality, the virtual museum is a completely new reality that goes beyond the traditional concept of the museum with its permanent and temporary exhibitions, since the exposition of the virtual museum is constant only in its development, and the "work" of exhibitions can be calculated in years, and their number, as a rule, is regulated not by quantitative categories, but by conceptual considerations associated with the emergence of a new idea, an interesting project, or the desire to show the artist from a new side that was previously unknown to the viewer (and, perhaps, to the artist himself). In addition, the virtual museum has nothing to do with the real premises. The sphere of his life and living environment is exclusively the Internet, and the main form of work is a virtual tour, which has both a number of advantages and a number of disadvantages [21].

At the same time, new opportunities are opening up for the creative activity of teachers. Now, using the wide capabilities of computer technology and the global Internet, they can conduct fascinating virtual excursions that resemble slide shows or slide shows [2; 65]. However, some museums, for example, the famous Louvre or the Hermitage, thanks to the latest technological capabilities, offer network users not just a slide show, but panoramic images of the museum's halls and buildings. As a result, such virtual walks turn into a real fascinating journey, since the circular panoramic view creates the illusion of being included in the real museum environment.

Along with this, virtual excursions help students easier and more comfortable to enter excursion activities and as a sightseeing and especially a tour guide. After all, "conducting excursions in the real space of museums or on the streets of a city requires great professional skill, the ability to control oneself in an unfamiliar environment, to keep the attention of listeners during a performance (excursion)", "the administration of museums often prohibits" outsiders "from conducting excursion activities in the halls of museums finally, the weather conditions sometimes do not allow the planned plan to be realized and an excursion on the chosen topic on the streets of the city is not possible, and the presence of traffic jams in a large metropolis often delays the bus excursion for a long time and makes it difficult to get acquainted with different objects representing a particular era in a fairly short time, since they are at considerable distances from each other, which leads to fatigue and a sharp decrease in the perception of the material, loss of interest in the presented cultural phenomena [21].

Of course, even such "advanced" virtual communication with cultural values offered by the Louvre and the Hermitage should not be absolutized, since "any communication of students with a work via the Internet is a surrogate for real perception of art." And therefore, work with works of art on the Internet should be carried out either as a preparatory process for the perception of this work in reality, or as a substitute for the perception of a real work of art if it is impossible to see or hear it in the original. At the same time, the most important thing at this stage is to form students' interest and desire to test their impressions in live communication with the museum.

When preparing a virtual excursion, it is necessary to comply with a number of methodological requirements. This will help make it more efficient. These requirements almost do not differ from the requirements for the preparation of real excursions. First, the teacher should familiarize himself with the information of the site or sites. Then it is necessary to determine the purpose of the excursion and the amount of knowledge that students should acquire, after which the route of the excursion is developed: which pages and in what sequence students should view, what tasks they should complete [21].

Like the development of any project, the preparation of a virtual excursion will be effective when implementing the following educational and methodological approaches. Firstly, it is an individual approach to learning, according to which educational activity should be adapted to the cognitive abilities of the student and it should take into account the individual characteristics of students. Secondly, the engineering and pedagogical approach, which assumes the phased work on the creation of a virtual excursion. With this in mind, the preparation of a virtual excursion includes several stages: diagnostic, preparatory, performing, final, analytical [2; 66].

Particular attention should be paid to the organization of the diagnostic stage, at which the interests of the students are identified, the motives they are guided by when starting work, the degree of their independence and responsibility for their actions.

At the preparatory stage, the goals and objectives of the excursion are determined, a topic is selected, a literature search is carried out, a bibliography is compiled, and sources of excursion material are determined. A work plan, terms and report forms are developed. In a word, already at this stage, students are involved in the process of search and research [2; 67].

During the performing stage, excursion objects are selected and studied, photographs or other illustrations necessary for presenting the project are scanned, an excursion route is drawn up on the basis of a video sequence, an excursion text is being prepared, a virtual excursion technique is determined [2; 68]. When composing the text of a virtual excursion, it is necessary to draw the attention of students that it must reveal all sub-topics. The text should be distinguished by brevity, clarity of wording, the required amount of factual material, and literary language. The material is placed in the order in which the objects are shown, and has a clear division into parts.

Further, at the final stage, the virtual tour itself is held. After that, it is necessary to discuss it in order to identify possible shortcomings and ways to correct them (analytical stage) [2;

69].

Thus, today there are a variety of opportunities for using virtual museum pedagogy in educational practice. Its relevance and necessity is obvious. Therefore, it remains only to master this new and very useful form of organizing the educational process and assess its potential in real practice.

Conclusion

This study focused on museum pedagogy as a scientific discipline. The main emphasis was placed on the analysis of the basic forms of museum-pedagogical work, the most promising and effective forms of work at the present stage were analyzed and identified.

If we talk about museum pedagogy and its development prospects, then we can conclude that in our country it is a relatively young science, and therefore, in theoretical terms, it has not been fully developed. Objective knowledge of the laws of its development, interdisciplinary relations, and the formation of the scientific apparatus remain a practical need. Museum pedagogy is a discipline that is focused on cooperation between the museum and the school, since it is the museum that has a high cultural and educational potential.

Currently, cultural and educational activities are one of the leading areas of museum work, primarily with children and adolescents. Museums are developing targeted programs aimed at both children and adults, creating education departments with a new structure, organizing children's centers, expositions, exhibitions for children and families. Integration processes contribute to the identification of new problems, methods, which is refracted in cultural and educational programs, projects.

The trend of recent years is attention to the cultural and educational activities of museums, which is becoming one of the priority areas of museum work. Museums are becoming centers of both formal and non-formal education for all categories of the population. New organizational structures are being created - museum cultural centers based on museums, focused on interaction with education, social protection, culture, science, and art institutions.

In such a complex and multifaceted modern educational process in museum pedagogy, one cannot do without both already established and new promising forms of museum pedagogical activity.

Most often, successful forms are complex. Forms are mobile, they improve and develop. They have developed over decades and have changed over time under the influence of historical circumstances, scientific research and development, and the demands of society. The main principle of any form of cultural and educational activity is providing visitors with the opportunity to do what interests them, creating conditions for self-realization. It is important to take into account the psychological characteristics of various types and categories of museum visitors.

One of the basic and traditional forms of museum teaching is an excursion. Many people believe that it is no longer as relevant and effective as it was originally. Despite the decrease in the rating of the museum excursion, the forecast for its development is generally favorable. The essence of this form of cultural and educational activities of the

museum is an invariable constant - the function of the presentation of the exposition (exhibition), and therefore the excursion will be in demand as long as the museum exists.

One of the promising forms of work is a virtual excursion, which not only has great cultural and educational potential, but also contributes to creative development and personal disclosure.

The development of pedagogical reality determines the change in the meanings of the work of the school and the museum as public educational institutions, creates new prerequisites for combining their efforts.

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