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Museum as a tool for developing students' cognitive competence

The relevance of the article is due to the close attention of the government of the Republic of Kazakhstan to the issues of preserving and enhancing cultural and historical values, historical self-identification of the peoples of Kazakhstan at the present stage of development of the state. Local history and museum practice can provide an opportunity to take an objective look at the history of the development and study of the region, the stages of museum construction, the dynamics of development and modern practice of museums in Kazakhstan. In this regard, the article examines the pedagogical and methodological potential of students' historical and educational activities in the study of regional history. The authors of the article highlight the importance of studying regional material in the formation of students' cognitive competence.

Keywords: history of Kazakhstan, local history, museum, museums of Kazakhstan, cognitive competence of students, museum pedagogy, regional history.

Introduction

In the modern world, a museum as a social institution is becoming not only a center for preserving and transmitting cultural heritage but also an active element of public life, occupying one of the leading positions in the market of educational services. The shift in the paradigm of the social purpose of museums occurred in distant foreign countries in the 1960s–1980s and in the post-Soviet space in the 1990s. In Kazakhstan, attention to the cultural and educational activities of museums began to manifest itself in the early 2000s. This is associated, firstly, with the development of information technologies and with the global trends of the problems of contemporary civilization, and secondly, with the problems of development of post-Soviet states. Kazakhstan is a young state that is currently rethinking its history and culture. At the same time, Kazakhstan is a multi-ethnic state, so alongside fostering interest in the history of the Kazakh people, it is also relevant to promote the formation of tolerant relations among representatives of different nationalities in Kazakhstan. An important factor in the development of museum activities in Kazakhstan was that the state, undergoing a period of formation amidst harsh conditions of socio-economic reforms, could not provide financial support to museums. The limited state funding led to a variety of new functions and types of activities that are difficult to reconcile with classical notions of museums and traditional approaches to designing their activities. However, the state has become more open to cooperation with other countries in various spheres of life, including the museum field. Foreign charitable foundations came to the country, providing museum workers with the opportunity to truly immerse themselves in the experience of museums from other countries. The main materials of historical, ethnographic, and archaeological collections of museums in Kazakhstan were gathered in the 19th-20th centuries. The presence of rich funds and the established structure of work allowed many museums in these new times to focus not on creating collections for the young state, but on using the accumulated ones in new forms and directions. Activities aimed at shaping historical consciousness among Kazakhstanis, fostering a careful attitude towards monuments of national history, and paying attention to relations with other peoples and countries became more active.

Research methods

The methodological basis of this article consists of the principles of historicism, objectivity, as well as the problem-chronological principle. The principle of historicism allowed for examining the process of forming the museum network from the perspective of its emergence, dynamics, and current state. The principle of objectivity aimed to present the history of museum affairs objectively, without bias, ignoring, suppressing, or distorting facts. The presentation of the material is structured chronologically. The main method used was the comparative-historical method, which enables tracing the development process of the research object

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over a significant period of time and identifying its key periods. When examining the functional models typical of museums, the method of comparative analysis was used to highlight the characteristic features of these models, both in the past and present. The functional method allowed for analyzing the activities of museums in the cities of Shymkent, Taraz, and Turkestan, while quantitative and qualitative analysis methods were employed in studying the work of museums in forming collections and exhibitions.

Discussion

In the first decade of independence, notwithstanding the difficult socio-economic conditions, prerequisites for revising the approach to the public purpose of a museum and its main functions were formed in Kazakhstan as a whole and in the professional environment. The concept of missions of Kazakhstani museums has a new accent inherent in the new economic conditions in which the newly independent states are developing. The peculiarity of the current state of ethnic cultures in Kazakhstan is their peaceful coexistence and mutual influence against the background of ethnic conflicts in the international arena. The state is making specific efforts to strengthen and deepen this situation. Certainly, the activities of museums are developing along the same vector: special efforts are being made to create conditions for cultural dialogue. In this context, it is essential that a series of museums have been engaged in long-term systematic work involving the culture of the peoples of Kazakhstan.

The Law of the Republic of Kazakhstan on Culture defines the requirements for educational activities, where among the most important tasks are the formation of cultural and historical values, patriotic education, education for citizenship, labour, respect for human rights and freedoms, and love for the environment [1].

One of the most urgent tasks of modern society is to create favourable conditions for the formation of a full-fledged, healthy personality, oriented towards universal, cultural, historical, artistic, aesthetic and spiritual values. Appeal to the values accumulated and sacredly preserved by mankind in world culture implies the inclusion of the individual in the cultural and historical space, which creates the basis for his/her realization of himself/herself as a subject of culture. A special role in this belongs to the museum, which takes the individual beyond the boundaries of society and civilization into the world of culture. At present, our society is becoming increasingly aware that the future of Kazakhstan and the fate of new generations depend to a great extent on whether we will be able to preserve and multiply the rich heritage of national culture. Today it is more important than ever to strengthen the national dignity and authority of Kazakhstan in the modern world, which is impossible without realizing our own cultural identity and understanding the rich spiritual and moral heritage bequeathed to us by our ancestors. That is why today society and educational institutions turn to the museum — the repository of human genius, which embodies the most vivid essence of culture in the mutual transition from the past to the present.

At present there are 245 state museums in the Republic of Kazakhstan, including 17 museums at the republican level, 54 museums at the regional level, 73 at the district level, 97 branches at the regional and district level and 4 private museums [2]. The largest museums are the National Museum of the Republic of Kazakhstan, the Central State Museum of the Republic of Kazakhstan, the State Museum of Arts of the Republic of Kazakhstan named after A. Kasteev, the State Historical and Cultural Reserve-Museum “Tamgaly”, and the State Historical and Cultural Reserve-Museum “Azret-Sultan” [3; 122].

According to the classification of the Committee on Statistics of the Ministry of National Economy of the Republic of Kazakhstan, museums in Kazakhstan are divided into the following groups: historical — 54, local history — 89, memorial — 57, natural science — 3, art history — 11, museums-reserves — 13 and others — 18 [2].

In the funds and exhibitions of museums in Kazakhstan, according to the Committee on Statistics of the Ministry of National Economy of the Republic of Kazakhstan, there are 3,847,767 storage units [2]. Of these, the main fund contains 2,464,368 storage units, and the scientific auxiliary fund contains 1,383,399 storage units. The number of museum items transferred to digital format amounts to 837,382 storage units. The number of museum items requiring restoration is 55,222 storage units. The State Catalog of the Museum Fund of the Republic of Kazakhstan includes 36,700 storage units. The largest number of museum items in the main fund is concentrated in museums of the East Kazakhstan region — 347,801 storage units, Almaty city — 299,760, Karaganda region — 292,550, Kostanay region — 199,276, Pavlodar region — 170,906. The smallest number of museum items in the main fund is represented in museums of the West Kazakhstan region — 96,301 storage units, Aktobe region — 89,989, Atyrau region — 87,294, Kyzylorda region — 82,617, Mangistau region — 47,572, Almaty region — 40,491, and Shymkent city — 15,944 [3; 22].

The State Historical and Cultural Reserve-Museum “Azret Sultan” is located in one of the most ancient cities of Kazakhstan — Turkestan. The heart of this museum is the mausoleum of Khoja Ahmed Yasawi. Altogether there are more than 120 monuments of culture, history and archeology located on the territory, all architectural monuments used to be cult monuments, that is what they owe to their oriental Islamic architecture, designed for the hot climate of southern Kazakhstan and sandy-blue colour scheme of facades, as well as centric composition. Since the reserve-museum is under the protection of the UNESCO World Heritage List, its external appearance has been preserved as much as possible. On the website of the museum visitors can make a 3D-tour, which gives only a superficial idea of this object. The Regional Museum of History and Local Lore is the largest and oldest museum in South Kazakhstan. The South Kazakhstan Regional Historical and Local Lore Museum was established in 1920. Over its nearly century-long history, the museum has undergone several transformations and name changes. The solemn opening of the museum took place on August 22, 1920. At that time, it was called the Shymkent Pedagogical Museum and the Pedagogical Laboratory of the Syr-Darya Regional Department of Public Education. Its main purpose was to supply schools with educational visual aids. In 1925, to reorganize the museum in Shymkent, a scientific employee of the Central Asian Museum, Mikhail Yevgenyevich Masson, was sent. Later, his name became known worldwide; he became a renowned orientalist, an honored researcher in the republics of Uzbekistan and Turkmenistan, and a Doctor of Historical Sciences. His report on the restoration work carried out in the museum is preserved and is one of the testimonies to the establishment and development of the regional historical and local lore museum. After the restoration, the museum's work was conducted in two directions: the study of the productive forces of the southern region and the exploration of its history. The further development of the museum was influenced by the tireless work of local historians such as B.P. Trizna, T. Shpot, N.V. Rudnev, M.A. Bykov, N.I. Meklenburtsev, and others. In 1926, an expedition led by Professor P.S. Massagetov was organized to study citvar wormwood. As of today, the museum, together with its branches, has collected 91,787 exhibits. The museum has a scientific library with more than 6,500 scientific publications. Every year, the museum is visited by 100,000 visitors, for whom more than 1,000 tours and about 90 mass events are organized, along with over 100 permanent and traveling exhibitions. Currently, the museum has 8 branches. Including “Erlık” and “Hakim Abai” in Shymkent, the literary and cultural museum named after S. Erubaev in Turkestan, the literary and memorial museum named after Mirtymir in the Eki-Ikan district, the historical and local lore museum “Sayram” in the Sayram district, the historical and local lore museum named after Turar Ryskulov in the Tulkibas district, and historical and local lore museums in Saryagash and Shardara [4].

Therefore, the role of the museum in the socio-cultural space is associated with the expansion and deepening of its educational function. The level of society's demand for the museum's informational potential coincides with its inherent functions — to be a custodian and transmitter of authentic cultural evidence. The main goal of the educational process in the museum is to integrate the individual into a unified historical and cultural space. The educational activities of the museum, as one of its main directions, are characterized by a pedagogical focus on the development, upbringing, and education of individuals through museum pedagogy means [5].

It is necessary to note that the museum gives an opportunity to: see unknown samples of artistic culture, which are not among the frequently mentioned and replicated ones; get acquainted with a specific way of information transfer, characteristic for a museum exposition, such as a museum object; master “non-scientific” ways of comprehending the world, which are almost not represented in educational programmes — cultural interview, experience, imagination, interpretation [6].

B.A. Stolyarov considers the educational activity of the museum in three aspects — cognitive, creative and social. The cognitive aspect is based on the concept of “knowledge”, considered as theoretical and practical and the definition of the content of which is a problem of philosophy, and, consequently, includes science, technology, religion, culture, being an element of an integral cultural and historical complex, where the museum takes one of the central places.

The creative aspect is seen as a factor of life activity, performing integrative and stimulating functions in scientific research and creative process of practical human activity. Most often the concept of “creativity” is considered within the framework of artistic activity, which is associated with the formation of artistic taste and the experience of aesthetic perception of the surrounding world, the basis for which is the museum exposition and museum environment.

The social aspect of the museum is manifested in the fact that the museum, being a part of the environment, participates in the socialization of a personality, expanding its perception of the surrounding world.

Within the museum environment there is a transmission of sensual experience, knowledge, skills and values of previous generations, which allows to transform socio-cultural experience into one's own attitudes and values [5].

Hence, museum pedagogy does not ignore the issues of students' work with museum objects. In contemporary museology, a museum object is defined as "a historical and cultural monument removed from the environment, having undergone all stages of scientific processing and included in the museum collection due to its ability to characterize the history and culture of a certain society" [7]. Such understanding of a museum exhibit allows us to consider the question of how to work with it as a source, regardless of its form, in order to reveal both aesthetic and social information "encoded" in it.

Researchers-museologists also favour active ways of working, in which the learners are not just listeners. Particular attention is paid to such ways of "revitalizing" the past as role-playing and handmade copies of objects and their models [8].

Museum objects are an essential part of the cultural and natural heritage of a country. They serve as an important object of study for various technical, social and natural science disciplines such as botany, physics, history, art history, archaeology, ethnography, chemistry and others. Objects can make unique contributions to our understanding of individuals and societies. For this reason, one collects objects to provide visual examples of societies and individuals. Learning directly from objects allows students to gain first-hand experience. For instance, a student who has seen and handled several fossils or studied exhibits that show how fossils form will have a better understanding of fossils than someone who has only read about them. Sensory experience forms the basis of museum education. Therefore, the primary function of the modern museum is to use objects of the past as tools for knowledge and thereby educate the minds of the public. Modern museums act as an academy and a school for students at the same time. Consequently, the educational work of a museum today directly involves research scientists and educators on the transmitting side and students in general on the receiving side. Museum specialists and educators responsible for educational activities should use their knowledge within educational programs and present them to people for understanding, discussion, and acceptance. Certainly, research scientists, museum educators and the public should be directly involved with museum materials. In this way, museum collections are the focal point around which all the interest and activities of specialists, educators and the public revolve.

It is the duty of the educator to determine the roles of co-operation between museums and students. As this partnership strengthens, the museum's position as an educational institution is enhanced and the student gains a greater understanding of the educational resources that museums offer. In addition, these collaborations create a permanent niche for museums in the educational movement as a whole. Despite the fact that the remit and scope of activities of museums go beyond meeting the needs of schoolchildren, it is the interaction between these institutions and schools that is the focus here.

Conclusions

Engaging in historical and cognitive activities with museum exhibits significantly broadens the opportunities for educators in addressing the challenges of modern historical education in schools. It is aimed at increasing children's attention to the world around them, helping them discover artifacts from bygone eras, rarities, and learning to appreciate and preserve them as family heirlooms. All of this enriches a child's life, making it more interesting, and fosters a valuable attitude towards the past and present. The process of teaching and upbringing contributes to the personal development of students, enhancing their inner culture and broadening their horizons. The aim of these processes is to cultivate an adequate attitude towards the world and other people by utilizing the opportunities provided by various academic disciplines and subjects. While the didactic system realizes its educational potential primarily through engaging students in the learning process, educational tasks outside of school hours should be addressed by involving students in various spheres of socio-cultural activities.

Therefore, the museum, serving as a panorama of human life, plays a unique role in introducing children to culture and shaping the value system of the younger generation. The museum space has the ability to enrich with new experiences; within its halls, children encounter unfamiliar objects they have never seen before in their lives. Museum materials vividly depict the characters and destinies of people from the past and present, the motives behind their actions, and behavioral models. Museums create conditions for developing students' cognitive interest in the world, emotional sphere, imagination, aesthetic taste, and creative abilities.

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Мұражай — оқушылардың танымдық құзыреттілігін дамыту құралы ретінде

Мақаланың өзектілігі Қазақстан Республикасы Үкіметінің мемлекет дамуының қазіргі кезеңіндегі мәдени-тарихи құндылықтарды сақтау және арттыру, Қазақстан халықтарының тарихи өзін-өзі тануы мәселелеріне мұқият назар аударуымен байланысты. Өлкетану және мұражай тәжірибесі өлкенің дамуы мен зерттелу тарихына, мұражай құрылысының кезеңдері, даму динамикасы мен Қазақстан мұражайларының қазіргі тәжірибесіне объективті көзқараспен қарауға мүмкіндік бере алады. Осыған байланысты мақалада студенттердің өлке тарихын зерттеудегі тарихи-танымдық қызметінің педагогикалық және әдістемелік әлеуеті зерделенген. Авторлар оқушылардың танымдық құзыреттілігін қалыптастыруда аймақтық материалды зерделеудің маңыздылығын атап көрсетеді. Сонымен қатар Шымкент, Тараз және Түркістан қалалары мұражайларының қысқаша тарихы мен білім беру әлеуеті қарастырылған.

Кілт сөздер: Қазақстан тарихы, өлкетану, мұражай, Қазақстан мұражайлары, оқушылардың танымдық құзыреттілігі, музей педагогикасы, өңірлік тарих.

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Музей как инструмент развития познавательной компетентности учащихся

Актуальность статьи обусловлена пристальным вниманием Правительства Республики Казахстан к вопросам сохранения и приумножения культурных и исторических ценностей, исторической самоидентификации народов Казахстана на современном этапе развития государства. Краеведческая и музейная практика может предоставить возможность объективно взглянуть на историю освоения и изучения региона, этапы строительства музеев, динамику развития и современную практику музеев Казахстана. В связи с этим авторами рассмотрен педагогический и методический потенциал историко-познавательной деятельности учащихся при изучении региональной истории. Кроме того, выделена важность изучения регионального материала при формировании познавательной компетентности учащихся.

Ключевые слова: история Казахстана, краеведение, музей, музеи Казахстана, познавательная компетентность учащихся, музейная педагогика, региональная история.

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