

Final Report Guidelines

TITLE VIII RESEARCH SCHOLAR PROGRAM

TITLE VIII COMBINED RESEARCH AND LANGUAGE TRAINING PROGRAM

Jennifer Flaherty
Visiting Assistant Professor
College of William & Mary

Aesthetic Education in the Russian Language Classroom: Engaging Moscow Museums for Curricular Development

June 1, 2019 – August 25, 2019
Moscow, Russia

Research Abstract:

Despite important work on museum-based learning, the expertise of museum curation is not often drawn upon in the language classroom. Unlike university classrooms or professional conferences, museums are visited by vast numbers of non-experts. According to MLA's Ad Hoc Committee of 2007, a language crisis in the U.S. emerged after 2001, when Americans' ability to understand other cultures was felt to be both necessary and lacking. That committee's report emphasized a problem that persists today; the need for more content-based approaches in the language classroom aimed at fostering linguistic, analytical, and cultural competence has only increased on pace with globalization.

As a form of expression which all members of a culture share, language exists on a continuum with artistic expression, revealing art's inclusivity and accessibility. Just as artists inherit structures and styles from their predecessors and express themselves through those structures and styles, language-users are also able to find freedom and expression within the affordances of a given language. Receiving language training from this perspective, future policy-makers stand to gain the insights of aesthetic perception, where understanding is not about what a work of art is 'supposed' to say, but how that work of art demonstrates possibilities and encourages the participation of the viewer in its meaning-making.

Research Goals:

I hypothesize that studying museum curation in a range of museums in Moscow will offer an opportunity for professors in national and comparative literature and language departments to better understand how public audiences engage with works of art, and that building relationships with particular museums will enhance the role of language teaching in 1) fostering transcultural competence, and 2) breaking down barriers which make works of art appear less accessible to non-experts. Several specialized museums in Moscow offer particularly rich opportunities for

these aims, insofar as they engage experimental modes of curation, were conceived recently and in the context of contemporary international relations, are more accessible than larger institutes, and focus on lesser known trends in Russian art or challenge common understandings. By studying the history and current practice of these museums (including labels, tours, events, audio-guides, and other multi-media projects), developing relationships with guides and curators, and creating a survey for foreign visitors, my aims are to develop curricula components for Russian language study in the United States and abroad and build relationships with curators in Moscow.

Research Activities:

A. Reading

In the first phase of my project, I read widely in two major areas: i) foreign language (hereafter: FL) pedagogy, and ii) museology and museum learning. I began to focus on the nature of the overlap between those methods that are currently touted by many FL and museum education experts. I was surprised to learn of the compatibility between these two areas in “beyond the classroom” techniques, which highlight a number of issues for the language-learner, including dimensions of formality, social affordances, and a tolerance for the unexpected.

Based on these readings, constructed lessons in the museum to encourage low-anxiety language-practice – a key benefit of public educational places. I also aimed to give students the tools to reflect on themselves as language-learners. For instance, in one lesson I ask students to consider the choices they are constantly making in language-learning environments about which words are worth learning. The need for conscious selection suggested a major overlap with museum learning, when the amount of material to absorb is, like language, overwhelming. In museum education materials, however, there are helpful models for developing student agency, such as viewing the collection “as a menu, not a to-do list.” Applying these principles to language learning, I began to think that agency – making informed decisions about what to learn and why that learning matters – is crucial, not only for language improvement but for cultural sensitivity. While this kind of agency seems easier to cultivate in public places – for in a museum, the learning is up to you (and there is no test) – the task, as I saw it, was to develop methods for securing that sensibility even within systems of evaluation and pedagogical direction/authority. Interestingly enough, some of the difficulties voiced by museum educators reflected how visitors bring a classroom-mindset into the museum, as though they will be evaluated at the end of their visit, or as though a single, authoritative way to engage with art exists.

In one version of my museum lessons (described in more detail below), I explain to students the ecology model of language learning, describing how we learn not only the content of vocabulary or grammar but the relational human structures in which those concepts are shaped. In that way,

language learning necessarily involves a certain social sensitivity, understood not as something extra to offer to students at a later stage of development, but as pivotal at beginning levels. Based on this research, I began to consider how language-learners may have trouble absorbing certain target-language phrases because they express different cultural & linguistic habits. For example, the tendency in Russian to use specific verbs rather than subject + the verb “to be” clauses often does not come to consciousness for the native English speaker, who translates directly into the model familiar to her. A language learner may continue to translate what she is used to into its Russian form and even gain proficiency within this mindset, but she may not acquire the more natural forms of expression. What I think matters here is not that the learner falls short, but that what is missing in language pedagogy is the effort to make explicit these sorts of differences and the non-judgmental self-awareness that accompanies them.

Effecting such shifts requires teaching the ecological model and underscoring the significance of social interactions and context-based behavior. It is easier to train students to fill in the necessary words, and sometimes one feels that an unspoken belief among FL teachers is that those who acquire “near-nativeness” on top of this sort of filling-in have the talent or personality for it. This level of social comfort, however, can and should be taught, and from the early stages. Instead of having students produce target language forms, they are also asked to align themselves in social spaces. But how could museums foster this?

In museum education research I encountered the nature of the critique of “the white cube” – a name for traditional curation that suggests it is a sterile, decontextualized way to display art. In curators’ efforts to shift these practices, I saw a number of alternative practices (detailed below). In my reading, I was left with major questions about the balance between labelling practices and allowing visitors to engage with the art freely. One disadvantage of extensive labelling is that visitors look more at the panels than the art, fostering an over-reliance on presumed authorities that is also a major hindrance in language-learning. As in FL pedagogy, a problem inhibiting learners in the museum is the idea that one must *start* with expertise (as in the problematic, often unspoken rule in language classrooms of “say it right or not at all”).

Museums, much like FL teachers, are facing the problem of how to demystify their material, seemingly surrounded by a wall of exclusivity and expertise. This wall has negative effects in FL learning where experts are those who are culturally different. The sense of exclusion depends on ideas of perfectibility rather than progress. I am increasingly convinced that the so-called “near-native” model is harmful in this regard to FL learners; non-natives will never be natives, but this is not a failure. How could it be? Similarly, the ability to engage with art does not come with the demand of also being a recognized artist – much less in possession of the cultural capital that is, wrongly or not, associated with art. Why should it?

Interestingly, while in FL learning scholarship I found much in the way of practical methods, in museology, I found more impassioned and politically inflected, socially concerned theories of the sort I was seeing beneath the surface in FL scholarship. Critiques of the culture industry, the way in which museums are encouraged to push as many visitors through in as little time for the sake of the tourist economy, “ways of seeing” as constructed and changeable in the very fact of curation, the attention economy, and more, abound in museum studies. But I find them equally applicable to FL learning and teaching. Compelling critiques of museums engaged in identity politics without considerable change in their inclusivity practices. In museums, inclusivity is an issue at all levels (class, gender, race, etc), but foremost for my project was global/national. I assumed that museums are well-positioned to create a bridge between these identities – that, so to say, non-Russian learn about “Russianness” in the museum but also about their own global identities, bridging between a foreign culture and their own. These sorts of experiences open visitors and FL learners to difference without appealing to stereotypes, binaries, or exoticization.

What grew out of this work that will touch on my work as a researcher as well as an educator is the idea of public pedagogy – “informed spaces of learning” including popular culture and such institutions as museums and parks.

The questions I am left with include 1) how teachers stuck in the classroom can foster the kind of experience that comes outside it, 2) how global/national identities are constructed by museums, 3) the effects of museums turning increasingly toward technology, given that museum education scholarship often focuses on the object-based nature of the museum as its singular advantage in learning, 4) how FL pedagogy can become integrated into broader cultural critiques, specifically in the so-called social turn away from understandings of art as “next to” or “outside” society.

I repositioned my work to find a parallel “social turn” in FL pedagogy in a way that included museum learning, moving from decontextualized language learning environments – and their associated ideals of near-native learners and teachers – to a more processual view, one concerned with the social aspects of language learning. If FL pedagogy was to build on the model of museology for how to radicalize the museum, the results are intriguing: 1) experience art/language emotionally, 2) stop assessing museums/FL acquisition on the basis of economic policy, and 3) to learn how to deal with uncertainty and ambiguity, and 4) slow, comprehensive presentation (as opposed to striving to push as many visitors/students through in as little time).

While the larger, policy relevant recommendations I have remain in the sphere of effecting a social turn in FL teaching, one immediate take-away from this research activity has already proven evident in my own teaching. In reading about and seeing museum educators in action (who often appeal to a Dewey-inspired pedagogy of experience), I have become more flexible in my teaching, as if I were present with students before the object of our learning – e.g., gathered in front of a painting – within a palpably social, freely chosen, publicly integrated space.

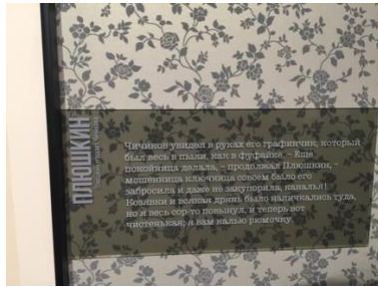
Interested to use audio guides and virtual museums in the FL classroom, I also researched technology in the museum and gained an understanding of its relevantly recent rise in museums across the world and the reasons behind it – in most cases, a general push in the West first in the 1920s and ‘30s (the so-called pragmatic education movement, when art exposure became more democratic) and again in the 1960s and ‘70s for new models of education and, in Russia in the 2000s, presenting for the first time collections to the public in new ways.

B. Collected Museum Materials

For primary materials, I studied and collected materials from the following museums in Moscow and St. Petersburg

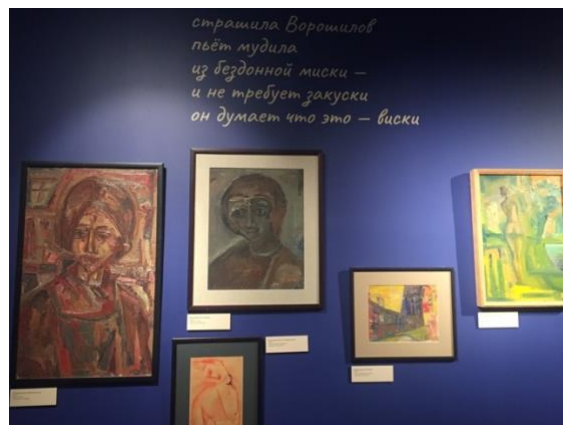
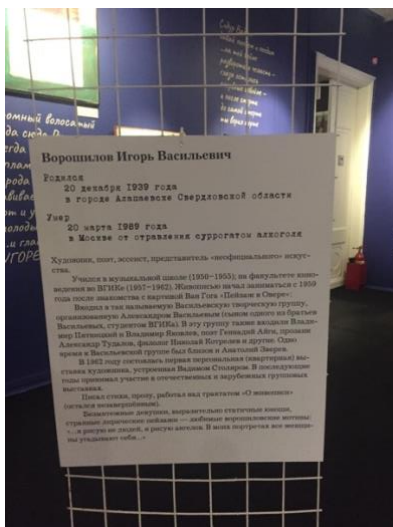
1. Muzei A/Z (Moscow)
2. Literaturnyi muzei imeni V. Dalia (Moscow)
3. Novaia tretiakovskaia galleria (Moscow)
4. Tretiakovskaia galleria (Moscow)
5. Tsentral’nyi muzej drevnerusskoi kul’tury i iskusstva (Andronikov monastery) (Moscow)
6. Muzei russkogo impressionizma (Moscow)
7. Evreiskii muzei i tsentr tolerantnosti (Moscow)
8. Dom na naberezhnoi (Moscow)
9. Garazh (Moscow)
10. Moskovskii muzei sovremennogo iskusstva (Moscow)
11. Muzei politicheskoi istorii (St. Petersburg)
12. Russkii muzei (St. Petersburg)

In Muzei A/Z, they were running an exhibit on illustrations to Gogol’s *Dead Souls* – a perfect example of integrating language learning and the art museum, since instructors tend to rely on literature excerpts for upper-level Russian learners. Here, I find that the exhibit seeks to give visitors the experience of the book in the same way that we as teachers hope to implant students in an experience in which they are engaged, responsible, and situated in a network of immediate social relationships and experiences. Pictured below, this exhibit provided invaluable material for pairing visual depictions with digestible excerpts of Gogol’s language. Because the pictures were paired with words, I also found it an excellent way to introduce students to new vocabulary. I photographed the entire set of this collection, which divides up the illustrations by Anatolii Zverev (the artist who is the museum’s namesake) by character and leads the visitor through the novel in that way. This was not one of the museums I ended up building a lesson for, but because I have the materials stored, I plan to do so in the future.



Muzei A/Z, Drawing Dead Souls Exhibit

At the Literaturnyi muzei imeni V. Dalia, I once again encountered an exhibit that attempted to unfold a literary work – a work of language – into a visual experience. This exhibit was meant to honor the Soviet-era poet Genrikh Saprig and his poem, “*Zhar ptista*,” which references visual and musical artists. Like the exhibit at Muzei A/Z, this exhibit drew from the words of the text, displayed on the wall, to build additional materials on: here, those consisted of images and biographies of the artists referenced by Saprig (also pictured below). This would be an excellent way to introduce language students to Soviet history, for so many of the represented artists were deemed unprintable for one reason or another. “*Zhar ptista*” is a paean to such artists, but in the museum, one experiences the reality of that history more palpably. Pictured below is a verse with a reference to the artist I.V. Voroshilov, displayed together with his then-censored art.



Literaturnyi muzei imeni V. Dalia, Genrikh Saprig, “Zhar ptista”

At the Novaia tretiakovskaia galleria I had a somewhat different experience. In anticipation of the retrospective on Ilya Repin, I attended a gallery talk by one of the organizers of the exhibit. There I was able to learn important background on the gallery’s curators’ views on Soviet presentations of Repin, whereby it was clear that they saw themselves as updating and expanding that presentation. The Gallery had also managed to locate works known to have been completed by Repin. One, in particular, was finally discovered in a museum in Slovenia, and made its way by loan to the Gallery. The Repin exhibit did not allow photography, but the sheer number of visitors – and what I was able to learn from the gallery talk – made it one of the most informative research finding trips to museums I took. Repin was presented as a national artist with global acclaim, his work detailing the history of Russian itself up to the cusp of the Soviet period with Repin’s larger-than-life painting of the newly established Duma. This was a space to think not just about how Russian curators today are positioning Russian art, but how art and history (and language) can be taught together. Here, I was able to implement some of what I had learned in my relentless museum visiting up to that point, namely, how to escape a mind-set of institutional evaluation in order to “learn” art just as one learns language, especially at the higher levels – that is, without materials, with one’s whole self, and alone with the space that you are in.

At the Tretiakovskaia galleria, to which I made several visits (some of them for curator talks), I had a different task: audio recordings. Tretiakovskaia has, I was able to assess, the highest quality and most informative audio guides, ranging from 2 to 5 minutes, and I was able to record and store 20 such recordings that accompanied the most important works of Russian art housed by this museum: works ranging from classicism and sentimentalism (Shibanov, Antropov, Borovikovskii) to the Academy and 19th century movements (Kirpenskkii, Perov, Sarasov, Vasil’ev, Kramskoi) to the turn of the 20th century (Shishkin, Levitan). Paired with the didactic panels and the visual aids of the paintings themselves, I think that these materials can prove invaluable to upper level curricula in the language classroom. Audio components of text books tend to be difficult for their varied content. If students were able to practice audio learning from different works of art, in the same setting and with the same contextual clues, they could build on their knowledge of art and track through Russian history in this way. I have not made this curriculum yet, but like my materials from A/Z and Literaturnyi muzei, I have them stored for future development.



The Tsentral'nyi muzej drevnerusskoi kul'tury i iskusstva (also known as the Rublev museum) at the Andronikov monastery was also one experience that hinged less on the materials I gleaned from it than what I learned from one art historian whose tour I attended. It was here I learned of the tensions produced by recent laws that granted property rights to the Orthodox Church of Church property. As a result, Rublev's icons, on public display for decades, may be stored by the Church and taken away from public view. As a site of historical importance reclaimed in Soviet times and then left fallow for some time afterward, Andronikov monastery is already one of those sites that students could learn art and history in a profound way together – more profound than perhaps either element could be taught together. And now it is part of the current political situation as well. Part of what is at stake here, I would posit, is having students understand that works of art are only available to view only given certain historical situations – and funding. This is fact that is very much alive to the art world's awareness in Russia: collections were not always – and not until recently – exhibited, and funding circumstances today for independently owned institutions is also perilous. (The fact of the Institut russkogo realizma's closure is a case in point. I was able to learn that this collection, the sole property of its founder, was seized as part of his assets in a current court case against him.)



Muzei russkogo impressionizma, because of its relationship to Moscow International University, proved a central partner for my studies. First, I collected materials on my own and was particularly focused on translating the large didactic panel that introduces the museum's permanent collection. In English and in Russian, this panel told a story of the history of Russian/Western art. In clear and direct language, it was also an excellent opportunity for study-abroad students to practice their Russian, which is exactly how I had them begin their museum lesson here (more details below).

The Muzei russkogo impressionizma has an I-phone application audio-guide, which works outside the museum. This application has recordings based on number, which I paired with the numbers of the paintings in order to pair them with the visual, and they also include written transcripts – invaluable for using in the language classroom. I will also detail below my further relationship with this museum in my interview with its director, Yulia Petrova.

Evreiskii muzei i tsentr tolerantnosti also proved to be a key partner: I spoke with their director of tours and tour guides, Vitalii Sukhovy, about my project, and led a second museum lesson with students of Russian language (more details below). In addition to building a lesson plan with this museum, I gathered materials for other lessons, including photos of text.

As for other museum materials and experiences, I learned from Dom na naberezhnoi about the movement to take down Stalin statues which have recently reappeared, affirming the stakes of museums in current political history; Garazh was a partnership that proved difficult to cultivate given its high profile, but was also my key site for considering a certain kind of museum – much discussed by Boris Groys. Garazh has no permanent collection but revivifies itself in relation to the changing climate, and in this regard, its exhibit for Summer 2019 on “The Politics of Ecology” was a fascinating example of global identity – this is a case of museum that is not

invested in national identity as much as it is in global, cosmopolitan, and cross-cultural connections across the art world. An exhibit by the avant-garde artists Melamir and Komar was particularly important for me in considering the way that artist interact – and poke fun at – museums themselves. Their installation of an invented artist, in particular, could go a long way in showing students how to think about the framing of art, authority, and popularity. It is one that I also plan to develop into a lesson in the future, perhaps at higher graduate levels.



Nikolai Buchumov, the invented artist by Melamir and Komar, Moskovskii muzei sovremennogo iskusstva, 2019

Finally, the Muzei politicheskoi istorii in Petersburg is unparalleled in its presentation of political history. A must-see and a must-use for educators. The guidance through the mid-19th century to the Soviet period – a single floor that manages to delve into details of the Stolypin reforms, the 1862 emancipation edict, and Bloody Sunday – is a gold mine for educators. I photographed and recorded audio for later use.

C. Museum Classes: Lessons Learned

1) Museum of Russian Impressionism

In the attached appendix, I have included my lesson plan and the materials sent out for my first museum language-learning excursion. For this trip, I visited a class of study-abroad students at Moscow International University and solicited those who were interested to learn how to view a painting and – at the same time – develop their Russian. 4 students attended. First, I introduced

the to the ecological model of language learning and walked them through one chapter – with little text and reader-friendly – of *Kak khodit' v muzei*. Then, I handed out art-based vocabulary sheets and showed them a painting I had selected beforehand (pictured below). We discussed in English the three questions I had taught them to ask when faced with a work of art 1) what is it about (что происходит?) 2) what's the main idea (в чем идея?) and 3) in what way is this idea depicted (каким образом эта идея изображена?). Here, we talked about three major elements of form: color, light, and composition. After a very engaged discussion of the painting, I showed them a transcript of the audio-guide accompanying this painting, which I had translated, and then played that audio guide for them, alerting them to the new words. Then, we walked over to the museum where I asked them first to read the didactic panel introducing the exhibit and write down 5 phrases that they might later use in everyday life. Then, I gave them about 15 minutes to find one painting which they would like the group to discuss. With only 4 participants, we were able to then have a discussion of each painting in turn, first applying the artist vocabulary in Russian and then speaking in English about what they noticed about the painting.

From this experiment, I confirmed that motivation for art and language learning indeed lies in the same place. When I asked my participants to describe for me a difficult moment in their learning that summer, I also confirmed two key considerations that come up for language students in the target language environment: 1) the need for immediate application of grammar concepts and 2) appropriate level of challenge (where too much challenge floods out the ability to learn). I think that developing a lesson on the same model as the one I carried out, but with greater specificity, could speak to these areas of need. By preparing vocabulary and grammar to talk about a single painting, but letting the students arrive at the need for those words and concepts by their own motivation in viewing and considering the painting, one could have at the ready what the student needs to express what they want to express, and carry on an intellectually and experientially motivated conversation.



Leto, Bogandov-Bel'skii

Muzei russkogo impressionizma

Focus of student discussion

2) Jewish Museum and Center for Tolerance

At the Museum of Jewish History, I made a worksheet for students to gather language based around certain themes, seeking to motivate their language learning in the interactive environment provided by this unique space. I had solicited these students from RusLanguage, a privately run language school which I had attended earlier and which therefore allowed me to visit their classes and invite their students. I made my invitations over the course of two days and 4 students of beginning levels attended. Students were able to focus some of their language learning efforts, but this experience also gave me the opportunity to reflect on the appropriate level for museum engagement. As a factor of learning motivation, I still believe museum experience can serve all levels. I also think that at this stage, it is important to be present in the museum and thus a feature of study abroad programs or learning abroad. Yet this also affirmed my belief that significantly worked-over classroom materials are best for beginning stages, making the collection of materials essential to this process. More than findable online resources, I think the materials culled directly from these spaces – especially fleeting exhibits – is essential to building the kind of curriculum that seeks to capture that public experience.

D. Interview

On August 20th, 2019, I held an hour-long interview with Yulia Petrova, director of the Muzei russkogo impressionizma. I attach the questions I sent to her in advance and posed to her again at our meeting. Yulia stressed the need to draw Russians into museums, citing a staggering statistic of museum-going (less than 20% of the population). She talked about the path to engaging the public as having begun relatively recently as well as her view of Muzei russkogo impressionizma's place viz-a-viz the larger museums. I was particularly struck by her view of the museum as site of uncovering new artists, since this was one way in which museum curatorship and arts/humanities scholarship seem relatively indistinguishable, the major difference being that curators present recent findings to the public and consider how to do so in a way that both invites that public and expands that which they might already be familiar. When I asked about national and global identity, Yulia responded that most of the public is not to a place where they are thinking in that way, and that the main goal is to draw them to museums in the

first place. I still wonder whether identity construction occurs with or without awareness, but was interested to see the stress on visitorship among Russians. I came away with an even deeper sense of what we – not just as educators but as scholars – stand to learn from experts in their field who build their work around a public. This is precisely what I think the best lesson-planning looks like, and I am only further encouraged to consider connections between curatorship and scholarship.

Important Research Findings:

- Museums provide language-learning opportunities for class-room use with sufficient preparation depending on the student's level. Audio guides and interpretation can be taught consistently with chapter units and serve as a way to motivate an ecological language learning model.
- Language learning cannot be considered in terms of native/near-native but should rather be drawn in parallel to artistic engagement, motivated by social awareness, and sensitive to cultural and linguistic difference that can be understood as an ongoing relationship even with high levels of language acquisition. Language acquisition benefits from the model of immersion in art and history together.

Policy Implications and Recommendations:

- Engaging with art first and history secondarily – through art – is a helpful and disarming way to navigate cultural difference among language learners and future policy makers and, specifically, to provide students with a non-paternalistic motivation for learning about Russian culture. When you express an interest in Russia's art, and through that interest learn the country's history, more paths open beyond stereotypes. A fear of being stereotyped is disarmed, and, at the same time, the path to a socially-oriented mode of language learning is also opened. In studying museums, I have learned that teaching art and history together in the language classroom need not be limited to those who are already expressly interested in those areas, but are rather inherently inclusive in the publicness of museum spaces, which in turn encourages self-directed, self-motivated nature of public learning in the classroom.
- The classroom materials that I was able to synthesize and those I have collected together form the beginning of what will be an ongoing project to cultivate teaching strategies that will serve those who will learn Russian to serve in government and beyond. This model of Russian language learning will be more integrated from early levels rather than viewed as extra-curricular. It is, I believe, one promising way to develop the way that students learn, specifically addressing their openness to difference without fear of perfectibility – and from the very beginning.

Co-Curricular Activity:

In addition to my museum work, I attended two international conferences in my field (19th c. Russian literature), where I was able to make new contacts and make connections with my Russian colleagues. In June, I attended the International Conference on Realism at the Tolstoy Museum in Moscow, where I met the following colleagues: Ilya Benderskii (GMT, NIU, VShE), Anatolii Korchinskii (RGGU), and Iens Kherl't (Friburgskii universitet, Switzerland). I also attended and presented at the bi-annual Nekrasov Conference at Nikolai Nekrasov's estate and museum, Karabikha, in Yaroslavl'. There I collaborated with colleagues: M.V. Turnin (Tartu), M. S. Makeev (MGU), N.N. Kornatskii (MGU), and K.Yu. Zubkov (RGGU).

I attended many public lectures as part of the "level one" programming, focusing on art lectures but including other areas of interest as well.

Appendix:

A. Museum Classes (sample):

Изучение русского языка в Еврейском музее и центре толерантности

Learning Russian in the Jewish Museum and Center for Tolerance

(8 августа 2019)

Pick one of the following themes and find examples of this theme throughout the museum: Symbols of Judaism, Languages and language as a concept, Personal biographies, Art, A period of Russian history (e.g., 19th-century, beginning of the 20th, WWII, perestroika) (pick one)

Collect 10 short sentences in Russian which are connected to your theme. Look for them on the walls, in the panels attached to exhibits, in the audio-guide and in videos. Include no less than three which are entirely new to you but are generally understandable in the context of the surrounding pictures or video. (That is, you can guess their content.) The rest should be sentences with words that are familiar to you. Here you can repeat the same words or phrases in different contexts. For example, look for the word "war" (in different forms) or some other word which you know (to look, to go, to live, etc.)

Figure out how to take a picture of yourself in costume in the Shtetl.

Learn a Yiddish proverb in Russian.

Read a paper in a café in Odessa. Learn the name of one paper.

Go into a Soviet apartment and write down a few objects that are located there.

B. Interview Questions

1. В современном сборнике статей «Будущее музея» (под редакцией Гералда Бласта), один из участников замечает, что главная задача музея – «не отвращать посетителя от себя но в то же время не проявлять излишнее внимание к нему».
Мне кажется, что подобную задачу можно предложить как кураторам так и посетителям музеев: прилежно готовить конспекте по увиденному или не делать этого, и отдать себя в поток времени. В качестве посетителя, я стою перед выбором как я хотела бы учиться. Как Вы, как кураторы и как преподаватели, проведете грань между этими образами изучения: записью информации на память в блокнот и присутствием в зале в настоящем моменте?
2. В связи с предыдущим вопросом как бы Вы советовали посетителям а также студентам запомнить то, что они видели в музее? Вдобавок, кажется ли Вам, что посетителям обязательно надо осознанно анализировать про себя либо рассказывать другим свои впечатления, чтобы закрепить это в своей памяти?
3. Собственно, когда мы используем материалы и методики музея во время урока в аудитории университета, я боюсь, что мы потеряем чувство спонтанности и экспромта, а также опыты погружения в материал. Я также думаю о том, как «захватить» процесс изучения и в то же время сохранить признаки живого события языка -- которые являются особенно важными для преподавателя иностранного языка. Как Вы понимаете особенные аспекты образования в музее, и как Вы бы советовали преподавателям перенести их в аудитории университета?
4. Еще одно совпадение между обучением в музее и изучением языка. Это – огромное количество впечатлений и информации, которые представляют собой посетителям или студентам. Какие стратегия Вы используете, чтобы посетители могли бы сосредотачиваться, и чтобы они не были переполнены или ошеломлены увиденным материалом? И как Вы это делаете без того, чтобы не утратить богатство и многосторонность идей выставки в целом и в частности каждого отдельного произведения?
5. Мне любопытно, как музей включает в своей процесс кураторства новые тенденции и современные людские привычки как например «селфи». Как Вы используете эти тенденции и заставляете нас размышлять о них?
6. Соответственно, это ясно, что актуальные, современные музеи думают не только о произведениях искусства вне контекста, но и о репрезентации их, то есть не только об отдельных работах, но и о выставке самой как акт и как событие. Как Вы подвигаете посетителей к размышлению о таких широких концептуальных вопросах? Вы считаете, что они в какой-то мере учат как думать по-новому?
7. По мнению теоретика искусства Бориса Гройса и других современников, музей – это самое важное пространство где люди «собирают» свои идентичности. Говорят, что особенно важно здесь взаимоотношение между глобальным и локальным, то есть космополитизмом и народностью. Можно сказать, что каждое произведение, так же как и каждая личность, укоренено в уникальных контекстах и в то же время состоят из

заимствования из иных произведений и других культур. Насколько это важно понять грань между общим и локальным и какие новые мнения по данному вопросу могли бы возникнуть у посетителей Вашего музея?

8. По мнению Виктора Мезиано (его работа «Кураторство как не материальное производство»), кураторство – это работа с идеями и диалогами между людьми а не работа с конкретными предметами. Он считает, что это часть общей волны современности, где работа более абстрактна, нежели это было ранее в прошлом. Конечно, это касается технологии. Но с другой стороны, ученые, которые пишут об образовании в музее, говорят, что одна из важнейших возможностей в музее – это контакт с конкретными предметами искусства или предметами внешнего мира различных времен. Как Вы считаете, какая сейчас роль современных информационных технологий и новых технологических возможностей в современном музее? И важно ли Вам, что музей остается сейчас все в свое традиционном понимании, где возможно увидеть, потрогать, почувствовать экспонаты, а также получить живое общение с другими посетителями лицо к лицу?
9. Для тех, кто считает что «Эстетическое образование» Фредерика Шиллера еще актуальное средство просвещения, то есть получение самостоятельного и критического взгляда на окружающий мир, роль искусства развивать способность «играть,» то есть вообразить другие миры, вне «статус-кво». Вы считаете, что такая роль искусства еще актуальна? Как Вы видите место искусства в меняющемся мире?

Recommended Bibliography:

eds. Phil Benson and Hayo Reinders, *Beyond the Language Classroom*, (New York: Palgrave, 2011)

ed. Claire Kramsch *Language Acquisition and Language Socialization*, (London: Continuum, 2003)

Claire Bishop, “The Social Turn: Collaboration and Its Discontents,” *Artforum International*, New York, Vol. 44. Issue 6 (Feb 2006)

eds. Gerald Bast, Elisav G. Carayannis, David Campbell. *The Future of Museums*, (New York: Springer, 2008)

Rita Burnham, and Elliot Kai-Kee, *Teaching in the Art Museum: Interpretation as Experience*, (Los Angeles: J Paul Getty Museum, 2011)

George Hein, *Learning in the Museum* (Routledge, 1998)

ed., M.E. Kaulen, *Muzeinoe delo Rossii* (Moskva: MKRF, 2003)

Idema Iokhan , *Kak khodit' v muzei?* (Ad Marginem, 2018)



Viktor Miziano, *Piat' lektsii o kuratorstve*, (Ad Marginem, 2015)

Boris Groys, "The Role of the Museum when the National State Breaks Up" Museo Cada de la Moneda: Proceedings, Austria, 1997