И. В. ПОРТНОВА

Значение спецкурса «Ожерелье русских городов» как целостного экскурсионного направления в образовательном процессе высшей школы

Проблема и цель. Тематические экскурсии разной направленности в рамках современного образования – важная коммуникативная и познавательная область, которая делает процесс обучения живым, эмоционально-восприимчивым и приобретает особое значение на фоне всеобщей компьютерной визуализации.

Цель статьи – выявить значение спецкурса «Ожерелье русских городов», представляющего цикл обучающих экскурсий, как целого направления образовательной деятельности в вузе.

Методы исследования. В работе используются следующие методы: историко-художественный метод, который непосредственно ориентирован на историческое изучение архитектуры; типологический метод, дающий возможность оперировать достаточным количеством памятников в их культурной взаимосвязи; историко-культурологический метод, направленный на определение значения русской архитектуры XII-XX веков как национального художественного феномена в истории искусства.

Результаты исследования. Был произведен структурный анализ спецкурса «Ожерелье русских городов» с разбором специфических свойств (наглядности, информативности, научности, эстетической направленности), которые особенно отчетливы в дисциплинах художественной направленности. Выявлены и обозначены яркие в информативном и образовательном плане тематические аспекты спецкурса, в частности, дан акцент на своеобразие русской архитектуры в ее культурно-исторических взаимосвязях, представляющей феномен особого рода.

Заключение. Внедрение спецкурса «Ожерелье русских городов» в образовательную сферу раскроет перспективы современного обучения на пути междисциплинарных наук, таких как история, философия, архитектура. Здесь можно говорить о живом интересе студентов к наглядным формам изучения, по-настоящему коммуникативным, имеющим выход в мировоззренческую сферу, особенно в свете порой забываемых общечеловеческих ценностей.

Ключевые слова: экскурсия, архитектура, стиль, учебный процесс, образование, история, студент

Ссылка для цитирования:
I. V. PORTNOVA

The significance of the special course "The Necklace of Russian Cities" as a holistic excursion direction in the educational process of higher education

The problem and the goal. Thematic excursions of various directions in modern education are an important communicative and cognitive area that makes the learning process fresh, emotionally receptive and has been acquiring special significance against the background of the general worldwide computer visualization.

The purpose of the article is to analyze and reveal the significance of the special course "The Necklace of Russian Cities", as a whole area of educational activity, representing a cycle of educational excursions in order to offer it for implementation in higher education.

Research methods. The following methods are used in the work: the historical and artistic method, which is directly focused on the historical study of architecture; a typological method that makes it possible to operate with a sufficient number of monuments in their cultural ties. A historical and cultural method aimed at determining the significance of Russian architecture of the 12th-20th centuries as a national artistic phenomenon in the history of art.

Research results. A structural analysis of the special course "The Necklace of Russian Cities" has been carried out. It also includes an analysis of specific features (visibility, informativeness, scientific content, aesthetic orientation), which are especially distinct in art disciplines. The thematic aspects of the special course, which are significant in informative and educational terms, have been identified and outlined, in particular, the emphasis on the originality of Russian architecture in its cultural and historical ties, which is a phenomenon of a special kind.

Conclusion. The introduction of the special course "The Necklace of Russian Cities" into the educational field will reveal the prospects for modern education on the path of interdisciplinary sciences, such as history, philosophy, and architecture. Here we can talk about the keen interest of students in visual forms of study that are truly communicative, related to the world outlook, especially in terms of sometimes forgotten global human values.

Keywords: excursion, architecture, style, educational process, education, history, student

For Reference:
Introduction

The global world order of modern society has been implying close integration actions, international connections and adaptive steps to constantly changing conditions more and more. The United Nations (UN) has played a big role in the field of art, science, education and tourism. This organization is an initiator of many international forums and conferences aimed at close interaction between countries and establishing the necessary partnership contacts. International organizations such as UNESCO, the European Union, the Council of Europe and others pay a lot of their attention to the expansion of intercultural ties through the development of various types of tourism and its promotion, while also taking care of the preservation of the world’s cultural heritage and welcoming all forms of living cultural expression. The expansion of the range of historical and cultural excursion activities is undoubtedly important, especially against the background of the general computerization of modern society. More and more often perception and consciousness are getting formed by not a real source such as certain natural architectural monuments but by their models created by high-tech visualization tools. Nowadays social networks are replete with all kinds of various training programs including ones in the field of excursions. We can instantly find ourselves on the other side of the world, study artifacts of the past or explore different cultures just sitting in front of a computer monitor. Nevertheless, a variety of online excursion programs that are actively introduced into the field of education can’t replace real-life communication, dialogue between people and also between a person and works of art. N. A. Dobrina believes that “in our time, the complexity of visual perception is explained by the mass character and complexity of the information that we comprehend every day”. “Our culture is mainly spectacular and people of the XX-XXI centuries gradually lose the ability to have a concentrated perception” [5, p. 44]. In this sense, an excursion is multipurpose and international in its nature. It’s a model of direct communication, is open to a person and has a fruitful influence on him or her. J. V. Zhiratkova points at the uniqueness of the historical and cultural potential of Russia, which represents unlimited opportunities for tourist and sightseeing” [8, p. 7]. T. Uskova and co-authors believe that tourist attractiveness should be increased by exploring small historical towns and rural areas by means of tourism business and introducing innovations in this area” [15, p. 9]. As a relatively new educational element which is replacing the common forms - geographical travel of the XVIII-XIX centuries and stepping into the field of education, the excursion begins to differentiate by areas of knowledge and comprehend scientific methods. Its arsenal focuses on a certain circle of tourists. In the XX century, tour guidance is an independent field with its own set of techniques for influencing listeners. E. Sezgin and V. Duz call this process “productivity” and point out the unique role of a guide in it [27, p. 170-182]. X. Peng and B. Chen also focus their thoughts on the potential power of excursions and the role of a guide in it as an irreplaceable, living source of information, especially after the lockdown associated with COVID-19 [26]. Researchers suppose that in order to meet the needs and expectations of modern tourists, guides must be highly qualified and work with various methods of influencing the group, enriching tourists with unforgettable impressions. To this end, they should actively involve visitors in the excursion process. Participants shouldn’t be outside observers, but creators of joint impressions [30, p. 364-378]. M. M. Bogdan and G. Łasiński also believe that ultimately a guide is largely responsible for the level of satisfaction of all
participants in the tour group [20, p. 609-623]. The uniqueness of a guide's role lies in the fact that he or she reveals the "picture of the world" of different national cultures, expanding the intercultural space, and actively introduces new places and monuments. As if captured by a large "cultural flow", in the panorama of various national cultural manifestations, the guide gets the opportunity to make multiple significant accents [28, p. 120-137]. While dwelling on the role of a guide in preparing and conducting excursions, the authors also touch upon the psychological climate in the group and talk about the formation of an emotionally positive atmosphere [21, p. 219-247]. A lot will depend on the competence and knowledge of a particular guide, whether he'll be able to unite the group members and get them interested. Cohesion in the group and the very atmosphere of communication will largely depend on the chosen methods of conducting the excursion [16, p. 176; 25, p. 272]. A. De Guzman and co-authors rightly believe that the profession of a guide is becoming more active in our time and is very useful in the educational field [23, p. 267-292]. Many textbooks, manuals and dictionaries, which are compiled on the basis of the requirements of the Federal State Educational Standard for Higher Professional Education (FGOS VPO), are published for this purpose. We can single out the Russian Encyclopedic Dictionary "Tourism" (2018), which contains a professional review on issues in the field of tourism, including a special dictionary of terms [13]. V. P. Dubrovich noted that “sustainable development of tourism is possible in case of compliance with a number of conditions, one of which is a high level of professional training of specialists. Thus appropriate educational and methodological literature is needed for their training” [7, p. 7]. L.S. Kosova and her co-authors became the developers of the relevant manuals for higher education, starting from the plan of the guided tours and ending up with a series of practical tasks, summer internships aimed at the formation and subsequent improvement of students' professional qualities [9]. A number of authors touch upon the history of the origin of the excursion business in Russia and the prospects for its development at the modern stage. A.S. Skobeltsina notes the importance of the fact that excursions have started being integrated into the school environment (late XIX - early XX centuries) as one of the teaching methods [14, p. 187]. As part of the educational process, this is undoubtedly an important step that contributes to the expansion and enrichment of new knowledge and impressions in the minds of young people. G.P. Dolzhenko, considering the excursion business in the educational institutions of the Russian Empire (the end of the XVIII - the beginning of the XX centuries), considers excursions as an important method of teaching students aimed at developing a lively observation that helps “with the help of a teacher to see and perceive the world of objects and phenomena around”, creating important philosophical foundations [6, p. 3]. As it was mentioned above, on this path, a fundamental role is given to the activity of a guide and the approaches he or she develops for conducting excursions. N. Makarova is sure that the excursion business in Russia should be developed in all directions, modern technologies and innovative methods of conducting excursions should be introduced and qualified personnel should be trained, which, of course, is important in the educational process [11, p. 457]. S. Slocum and co-authors [29, p. 212] single out a research line, noting that university professors can actively realize their scientific potential in excursion business and an interdisciplinary approach will allow developing different ways to conduct excursions, in particular, excursions of the historical and architectural level have their own specifics and are determined by a historically accurate approach to the material that’s being studied. Yu.N. Alexandrov wrote about this in his book "Excursion as an art" [1, p. 189]. The author highlights the method of excursion business and shares the secrets of conducting excursions on historical local history. He notes: “Local
material can’t have a self-contained value. Otherwise, a local historian is deprived of the scientific principles of selection and systematization of facts, which leads to the loss of a historical perspective, unjustified comparisons and arbitrary interpretation” [1, p. 79]. The accuracy of historical material can also be revealed in terms of the ethical and aesthetic attitude to a story and be shown as a unique communication value. From our point of view, this is an important step towards the formation of a modern civilized society. A.W. Foster and J.R. Blau discuss the aesthetic meaning of the culture of our time on the pages of their book [22, p. 513]. K. Best reveals the problem of museum tour guidance, the need for its wide implementation in practice, thereby believing that society would have more opportunities to interact with its public [18, p. 35-52]. L. Bisky [19, p. 100] argues that aesthetic education and perception make the human heart more receptive to the phenomena of the surrounding world, and when it comes to society, it becomes flexible in the field of communication, learns "moral sensitivity". This is directly related to tour guidance, which is a social area with close communicative ties. D.D. Bajrami and co-authors highlight the necessary communication and pedagogical skills of a museum guide in a process of communication with visitors, involving them in the excursion process, encouraging active participation in it, thereby making the excursion especially attractive [17, p. 251-262]. Moreover, historical and cultural excursions directly implement the chosen principle - the principle of historicity, which was described by A. Kraikovski and A. Shukurova in their article "The cultural game of a noble life - (re) presenting historical manors Gatchina and Schloss Fall in comparative perspective » [24, p. 139-159].

Thus, the concept of the special course “The Necklace of Russian Cities” that we are considering, within the framework of a modern excursion, reveals educational and aesthetic relevance, continuing the traditions of school and museum education while increasingly expanding the significant cultural space.

As we can see, the literature on tour guide performance is diverse, affecting different aspects of this professional field. We’re interested in the historical and artistic aspect in the analysis of the architecture of Russian cities, as well as, in national features of the composition and development of architectural schools. The special course proposed by us, covering a large time period of architecture development (XII-XX), highlights the indicated problems. It assumes basic educational and specific principles for the corresponding thematic type of excursions. We single them out as a necessary structural link.

The first and mandatory principle is visibility. Architectural objects of a landscape, located right in front of the eyes of the beholders, are perceived emotionally and remain in the visual memory of people for a long time. The degree of figurative information content is very high, which perfectly complements the material studied during lectures and seminars. Note that modern modeling of architectural objects in 3D can’t replace direct contact with the object. Moreover, cultural monuments with all their semantic, artistic, national significance can be seen as valuable, purposeful visual accents. Contemplating a series of monuments of old ancient Russian architecture, the new classic era or the time of modernity and postmodernity, the viewer doesn’t remain indifferent. Perceiving the excursion story he or she will be consistently building a semantic chain of development of Russian architecture in its cultural identity in a visual version. Capturing masterpieces with their own eyes, the sightseers correlate the object or its row with a meaningfully rich story.

Informativeness is an equally important principle of guided tours. Information becomes more concentrated and is perceived more mobile if the process of studying is direct, and the perception of monuments is visual. The “picture of the world” that is being formed in the
minds of the tourists is akin to a philosophical system that makes up the concept of looking at the world from the point of the assessment of historical events, theories, and facts.

Informativeness is inseparable from the principle of scientificity, which is implemented in the analytical approach to the study of the topic. A large informative flow, which is typical for a post-industrial society, should be directed towards conciseness, consistency, and systemicity. Back in the late XIX – early XX century, when the development of excursion activities was accompanied by the opening of various scientific societies [10, p. 77], and in the 1970-80s, when the main amount of excursion topics was developed [3, p. 256], the scientific and cognitive aspect became dominant. This principle, related to the quality of presentation of the information, the fullness of its content based on scientific achievements, significantly expands the ideological circle of listeners.

And finally the fourth quite attractive principle is the aesthetic one. The object-sensual image of architectural monuments evokes an emotional and aesthetic response. Its artistic side seems to cherish the gaze of the beholder and what’s seen is perceived through the eyes of the master himself, who once created a work of art a long time ago.

All principles, that are mentioned above, are interconnected and have their own valuable pedagogical reference point in the special training course "The Necklace of Russian Cities". Of course, they form the methodological basis of any thematic excursion. These principles are especially clear, acting in interaction and synthesis, in our historical and artistic perspective.

The purpose of the article is to reveal the significance of the special course: "The Necklace of Russian Cities", which represents a cycle of educational excursions, as a whole direction of educational activity in higher education.

Research objectives:
1. Determine the historical and cultural perspective of tour guiding direction, within which the special course "Necklace of Russian Cities" is demonstrated.
2. Reveal the specifics of Russian architecture, its existence in time and give examples of the most striking works of a whole set of excursion routes.
3. Designate the cognitive, communicative, aesthetic significance of the excursions and their role in the educational process.

In general, drawing public attention to the important phenomenon of the excursion in its historical and architectural direction contributes to the understanding of cultural ties in the modern world, when an expanded system of the latest visual communications sometimes imitates real life.

Materials and methods

The object of the research includes numerous architectural monuments of cult, manor, civil architecture of the XII-XX centuries of Moscow, Pereyaslavl-Zalessky, Rostov the Great, Yaroslavl, Kalyazin, Vladimir, Suzdal, Kolomna, Ryazan, Zvenigorod and other Russian cities that form the frame of the "The Golden Ring" of Russia that were considered in the special course "The Necklace of Russian Cities". In order to form the excursion route, the monuments were selected from a large number of objects that most expressively represent the features of the architecture of a particular city at different historical stages.

The research methodology is based on a complex approach to the problems of historical subjects that can arise during an excursion. In our case, it’s determined by the features
of the development of Russian architecture of specific national schools and the town-planning principles of building Russian cities, explained by the example of the educational special course "The Necklace of Russian Cities". In the disclosure of the topic of the article, the historical and artistic method has become fundamental. It allowed us to consider the architectural monuments of a particular era in typological, comparative-descriptive, figurative and stylistic aspects. Thus, the typological method turned out to be necessary in the classification of a large number of diverse works of architecture.

The comparative and descriptive approach made it possible to identify the features of development and originality of architectural schools in different periods more clearly, which in general makes it possible to see the dynamics of local architecture in a historical perspective. The same goal is facilitated by the method of figurative and stylistic interpretation, which helps to reveal the distinctive artistic properties of architectural monuments in relation to the general style trends of the eras. Finally, the historical material under study, that’s presented in the program, leads to an appeal to the historical and cultural method, which allows us to determine the place of Russian architecture as a special national artistic phenomenon.

As a result, the interaction of these approaches allows us to raise the question of the significance of the special course "The Necklace of Russian Cities" as a part of the general problematics of local tour and excursion studies of the historical and artistic direction. Only in a holistic perspective of the mentioned methods it can be possible to give the necessary assessment.

**Research results**

*The structure of the educational excursion special course "The Necklace of Russian Cities"*

The special course "The Necklace of Russian Cities" is a whole excursion direction, oriented primarily to architecture students. This is a series of educational thematic excursions that includes traveling to old Russian cities and manors, acquaintance with the monuments of material and spiritual culture. The calendar-thematic plan, reflected in the table, gives a list of one-day and two-day excursions planned by months throughout the calendar year. Two-day excursions include visiting cities located in the neighborhood of each other. Together they give an idea of a holistic urban panorama, architectural schools, style features, etc. One-day excursions allow students to dive into the world of Russian manors, palaces and their parks and introduce them to the monuments of old and new Moscow.

<table>
<thead>
<tr>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section I</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Necklace of Russian cities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 days</td>
<td>1 day</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seriev Posad, Pereslavl, Rostov the Great, Alexandria</td>
<td>Kalyazin, Myshkin, Uglich</td>
<td>Seriev Posad, Radonezh, Pereslavl-Zalessky</td>
<td>Vladimir, Bogolyubovo, Suzdal, Yuryev-Polsky</td>
<td>Kostroma, Ples</td>
<td>Yaroslavl, Rostov the Great</td>
<td>Tver, Torzhok</td>
<td>Ryazan</td>
<td>Kolomna, Bronitsy</td>
<td>Zvenigorod</td>
</tr>
<tr>
<td>18 hrs</td>
<td>18 hrs</td>
<td>18 hrs</td>
<td>18 hrs</td>
<td>18 hrs</td>
<td>18 hrs</td>
<td>18 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
</tr>
<tr>
<td><strong>Section II</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palace and park ensembles of Moscow</td>
<td>The world of the Russian manors</td>
<td>Moscow in eight centuries: streets, monastic ensembles and necropolises of Moscow</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 day</td>
<td>1 day</td>
<td>1 day</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seriev Posad, Pereslavl, Rostov the Great, Alexandria</td>
<td>Kalyazin, Myshkin, Uglich</td>
<td>Seriev Posad, Radonezh, Pereslavl-Zalessky</td>
<td>Vladimir, Bogolyubovo, Suzdal, Yuryev-Polsky</td>
<td>Kostroma, Ples</td>
<td>Yaroslavl, Rostov the Great</td>
<td>Tver, Torzhok</td>
<td>Ryazan</td>
<td>Kolomna, Bronitsy</td>
<td>Zvenigorod</td>
</tr>
<tr>
<td>6 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
<td>9 hrs</td>
</tr>
<tr>
<td>Acquaintance with the historical, architectural and park ensemble, the former residence of the Sheremetevs.</td>
<td>Acquaintance with the history, architecture and park of the classical ensemble.</td>
<td>Acquaintance with the history, culture, creativity of architects, artists.</td>
<td>Acquaintance with the history, culture, nature of the museum-estate, the work of the famous artist V.D. Polenov.</td>
<td>Acquaintance with the history, culture, architecture of the museum-estate, the former estate of Prince S.M. Golitsyn.</td>
<td>Sightseeing tour of Moscow.</td>
<td>History of streets, squares, old houses, churches.</td>
<td>The history of architectural styles, examples of architectural monuments. Famous mansions of Moscow and other architectural structures.</td>
<td>Moscow tsarevna and tsarinas. History and architecture of the ensemble.</td>
<td>History of the monastery, cult monuments, necropolis.</td>
</tr>
</tbody>
</table>
Cultural-historical and stylistic ties in the study of Russian architecture

According to the table above, you can see how informative the educational excursions are, how much they are focused on revealing the national forms of Russian architecture, its specificity and, of course, cultural and historical stylistic continuity - the continuity that P. Williams calls “return to the past”, intruding into real life [31, p. 115-126]. And true iconic meanings are born in this “return”, in the paradigm of "old" and "new". This aspect is especially multifaceted in the study. Considering architecture in a certain historical sequence on specific examples with an emphasis on leading, outstanding monuments, students comprehend the complex, sometimes mysterious interrelations of eras in their stylistic manifestations and regular changes. Such an understanding will make it possible to build "meanings" in a holistic picture of the world of the Russian national past and present with extrapolation into the future. The model of real specifics formed on excursions in the atmosphere of widespread computerization will be a kind of measure of truth and reliability. Stylistic patterns in the study of architecture will clearly demonstrate its original face.

Let's take a look at the examples. While visiting old Russian cities such as Zvenigorod, Vladimir, Suzdal, Pereslavl-Zalessky, Rostov the Great, Murom, Ryazan and others, students are getting acquainted with the ancient Russian architecture of the XII-XVII centuries. Tver, Torzhok, Kolomna, Moscow, along with the preserved architecture of the old time, will reveal a new line in the artistic and stylistic evolution, starting from the Moscow baroque (XVII) to various postmodern versions (XX). Thus, Kolomna will demonstrate an example of Russian architectural culture of different eras in three well-represented styles: Moscow Baroque, Neo-Gothic, Classicism. The coloristic architectural alloy traces the features of romance in the bosom of the established classicism. It goes without saying that analogies with Moscow architecture automatically come to our minds. As for Moscow, it will appear in a whole color and architectural rainbow of buildings: cult, tower, manor, civil, industrial, etc. Its unique examples are necropolises, monastic ensembles, a panorama of streets, squares, etc. It will be Moscow of eight centuries: before the fire and after it in a logical change of styles. We can fairly call Moscow an ancient Russian city, a classicist, empire-style and neoclassical, eclectic, original model of modernity and postmodernity, etc. The cities of the Moscow region, included in the "repertoire" of our excursions, such as Kolomna, Bronnitsy, Sergiev Posad, Zvenigorod, to a certain extent, will repeat the style of the development of the capital. The principle of "hierarchy and similarity", that existed even before the Peter's era, significantly determined the appearance of small towns. In their architectural provincial beauty, they, to a certain extent, imitated Moscow, which was commanded by the chronicle of Russian history, when Moscow, starting from the 15th century, became a centralized state, the center of power and a source of wide cultural opportunities. At the same time, imitating Moscow, provincial cities were not ordered to be more beautiful and more beautiful than the capital. This architectural dominance continued for many centuries. During educational excursions, we clearly demonstrate the style line of development in its hierarchy. It's enough to compare the Moscow and Kolomna Kremlins to draw parallels between borrowing and imitation.

That way specific, visual, almost tactile parameters of studying the architecture and culture of Russian cities will make it possible to discern historical continuity in stylistic expressions and the specifics of their development. For example, by visitig Zvenigorod, sightseers will be able to trace the Moscow line of ancient Russian architecture in reality and by visiting the former military fortress - the ancient city of Torzhok, picturesquely
spread out on the Tvertsa River, visitors will be able to notice an interesting combination of ancient Russian religious architecture of two seemingly incompatible styles: old Orthodox architecture and classicist in her appearance (pic. 1).


Here's another example. A number of cities in the north-east of Rus’: Vladimir, Bogolyubovo, Yuryev-Polsky, Suzdal are real examples of single-style architecture that formed the original Vladimir-Suzdal school of the 12th-13th centuries. To feel the originality and color of these cities, you need to visit them at the same time. Arriving to the very heart of the North-East of Rus’ with its long-established Finno-Ugric settlements, which are especially distinct in the toponyms of rivers and settlements, the visitor literally plunges into the atmosphere of cult architecture, so peculiar and original that you'll certainly want to call it poetic. Particular attention is drawn to the use of white stone in construction equipment, which allows us to build a number of poetic analogies with Russian song culture, with the flight of a bird, the grace of a swan, etc. G.K. Wagner defined the architecture of Vladimir as a "court-princely" genre [2, p. 255]. While visiting this iconic place, it makes sense to raise the question of identifying common Russian features in the overall composition of temples and local original, attractive features in the processing of facades, the use of specific zoomorphic carpet ornaments. A curious side of the cultural phenomenon – here in the stone facade frame of the temples – relief mythology in anthropomorphic and zoomorphic interweaving. Unusual creatures appear in front of students in all their sculptural and ornamental beauty of twisted bodies, clawed paws, winding tails, so unexpectedly blooming up with an iridescent "smile" of their unforgettable physiognomies. (pic. 2, 3, 4).

Seeing the "swan" miracle of white-stone buildings of the early pre-Mongol XII century with their own eyes, the sightseers are making cause-and-effect ties of their amazing architectural birth on this earth.

Features of the emergence of the Vladimir-Suzdal architectural system and construction equipment can be traced in the temples of Pereslav-Zalessky. Other cultural and historical ties are provided by the buildings of Kolomna, Alexandrovskaya Sloboda, Alexandrov, Moscow. We can feel the handwriting of Russian and Italian architects, stylistic parallels in architectural design are obvious, no matter how unexpected it may seem, according
to S.S. Podyapolsky, we can talk about "unconventionality and the presence of strongly pronounced Italianizing features" [12, p. 68]. As for the Italian influence, a special "Italian taste" [4, p. 201-234], these features are clearly observed in the architectural appearance of Tver, which, since the time of Catherine II, has quickly acquired a classic expression (pic. 5.)

**Picture 2** Cathedral of Saint Demetrius in Vladimir 194–1197.  
https://wikiway.com/russia/vladimir/dmitrievskiy-sobor-vo-vladimire/photo/?ysclid=l7am90c5wt851794419

**Picture 3** A lion on a facade of Cathedral of Saint Demetrius in Vladimir
Thus, each excursion route personally and in reality introduces the peculiarities of the architecture and culture of Russian cities, enriching the tourists with the enduring value of the national cultural heritage.

The discussion of the results

Tours like this aren’t new. Travel companies have been actively implementing them for many years. The Golden Ring route is one of the most popular. The special course presented by us was developed as part of the educational process. Therefore, it provides a specific approach. Firstly, it includes a wide range of studies of Russian architecture in chronological
and stylistic sequence with an emphasis on its national characteristics. We’re talking about studying, not just about a superficial sightseeing acquaintance. Secondly, it should be emphasized that the excursion special course "The Necklace of Russian Cities" has a historical and cultural focus. This is important, since the historical worldview contributes to understanding the key issues of the origin and development of Russian architecture in all its originality, and also allows us to build a system of universal human values on its example. Regarding this, as the bibliographic analysis showed, the researchers of the travel and excursion business, the authors of books, collections on tourism and local history didn’t set such a goal. We agree with the authors who, while analyzing excursions, point to different methods of influencing listeners, while emphasizing the leading role of the guide. E. Sezgin and B. Duz are sure that education is the measure of a tour guide’s effectiveness. A qualified guide will be interesting to tourists who will satisfy their cognitive needs [27]. Guide’s well-coordinated, competent speech - "qualified language" will certainly be appreciated by tourists and will influence the effectiveness of interpersonal communication. N. Scherle and A. Nonnenmann agreed that a tour guide has to learn how to play multiple roles in order to win the loyalty of tourists [28, p. 120-137]. An equally important issue that was touched upon by the authors is the involvement of sightseers in the process of holding an event, their active participation in conversation, game or theatrical performances [17]. From the point of view of our study and the results, the most significant are the arguments of A. De Guzman and co-authors, who note the benefits of excursions in the field of education [23, p. 267-292]. As for us, we decided to expand the question. We believe that a holistic historical orientation of excursions within the framework of a specialized educational process will bring indispensable results. We can state the keen interest of students in these kinds of trips and, like a course of lectures, consistent learning on specific, living examples of historical architectural heritage. We believe that such special courses can be implemented in different thematic areas, which will eventually enrich the tour guide with a broad view of the essence of things, and make the educational process diverse and truly communicative.

**Conclusion**

To sum up, we can say that the special course-excursion “The Necklace of Russian Cities”, which is a visual process of learning the features of Russian architecture, can not only construct a “world picture” of a Russian city as an integral cultural and historical phenomenon, but also to form a “world picture” of the future, extrapolating it in different directions of the modern world. A series of ancient cities, miraculously united in the "Golden Ring" of Russia, in their total concentration contribute to the identification of interest in the values of architectural culture, and therefore in the culture and history of their homeland. In this regard, the national aspect in the study of Russian architecture allows us to give the necessary assessment of the all-Russian and local original artistic features of architectural, sculptural and pictorial monuments in their style and a single compositional structure. Students acquire the skills of describing and analyzing artistic monuments, their artistic horizons are expanding, their creative attitude to life is expanding and the need for direct communication with works of art is awakening.

In general, the ideas formed during the excursion practice will be very useful in the educational process, and the special course that we’re considering can be perceived as an educational discipline that involves the use of the principles of integration with related
disciplines that are interconnected with history, philosophy, aesthetics. In addition, it contributes to the formation of verbal and analytical skills that serve as a criterion for mastery in the field of monologue speech and the ability to conduct a dialogue, it will help develop the necessary competencies regarding spatial imagination and methods of modeling objects in space, developing a harmonious attitude to the environment, developing artistic taste, etc. Therefore, the special course can also be interesting to a wide range of visitors, who are interested in the history of Moscow and the region, the Golden Ring, expansion of their worldview and allow them to directly use the information received in their work and study.

ЛИТЕРАТУРА

5. Добрина Н.А. Экскурсоведение. Учебное пособие. Москва.: Флинта. 320 с.


REFERENCES