



The possibilities of the interpretation of the personal life and the professional career of Ferenc Móra in non-formal learning outside public education

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Kulcsszavak

Móra Ferenc,
nemformális tanulás
múzeumpedagógia
történelem-régészet
irodalom
helytörténet

Ferenc Móra
non-formal learning
museum pedagogy
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local history

Absztrakt

For the past ten years in the Ferenc Móra Museum, we have been actively changing and reshaping the image of Ferenc Móra, the so-called Móra brand. The Institution has implemented several museum education projects (TÁMOP and EFOP) in the recent past, which have helped to shape the museum visiting habits of the primary and secondary school students and to increase the number of museum visits. The museum pedagogical courses have taken place between the walls of both this reputable Institution and the schools. The courses have happened in a non-formal educational structure, thus beyond the classroom standards of public education, they were the setting for subject and practice oriented, teaching and learning processes. In addition, we also try to assist university students, who are studying in Szeged, with museum internships on different subjects (communication, history, archaeology, ethnography). Besides the objectives of the pedagogical project, we considered it our task to promote a new image of Móra, which can also be considered as a secondary utilization of the project. In our article, we describe the traditional and the new interpretation of the personal life and the professional career of Ferenc Móra, which was achieved by involving different age groups of students in museum pedagogical courses.

Introduction

The primary activities of the Móra Ferenc Museum (later the Institution or the Museum) include the collection, conservation, preservation and scientific processing of cultural heritage and works of art. Furthermore, the systematically organised sources of knowledge and material collections, which are assembled by the museum, should be made available for the public in the form of permanent and temporary exhibitions. The dissemination of the scientific knowledge in written and visual ways and the ongoing paradigm changing for museums in Hungary during recent times, are redefining the relationship between the museums and the local communities, including public education institutions (all kinds of school) (Koltai, 2010; Szabó, 2012: 4–6; Vásárhelyi, 2009). The museum intends to support and strengthen with the exhibitions the fact that the acquired knowledge and experiences shape the personal attitude of the visitors in such a way, that they become museum visitors even in adulthood. Hopefully, the new generation that grows up will be able to fully embrace and feel ownership of the importance of lifelong learning and that they have a responsibility to protect the culture and social environment around them (Hegedűs, 2017: 30–32; Koltai, 2010: 38–53; Koltai, 2011).

The main target groups of the Móra Ferenc Museum are kindergarten children, primary and secondary school students and partly the university students living in Szeged and its immediate surroundings. The Department of Public Relations at the Museum has been in contact with almost all the public schools in Szeged for many years, where there has long been a strong demand for museum pedagogy, advanced courses for talent, and for students to gain new knowledge outside of the school. The leaders of these institutions have recognised the potential of the museum and the collaboration has been exemplary for years. We aim to provide opportunities that are fitting well with today's requirements, which are also harmonized with the expectations of public schools and the interests of the students.

The primary goals of the projects

The Ferenc Móra Museum took part in various projects in order to provide outstandingly talented and disadvantaged primary and secondary school students studying in public education institutions in Szeged with the opportunity to learn formally outside the school walls and to develop their skills and competencies. The main

goal of museum pedagogical projects is to expand and strengthen relations with educational institutions and to create mutually beneficial conditions for organized visits, taking into account local pedagogical programmes. The project is an excellent opportunity to increase and provide the museum with the number of participants in museum pedagogical courses. From the schools' point of view, the aim of the projects is to nurture talent by taking full advantage of museum opportunities, expanding the arena of public education, increasing and broadening the background knowledge outside the school, highlighting and further developing talent, as well as strengthening a motivation for knowledge (Kárpáti, 2009; Kárpáti-Vásárhelyi, 2013).

During the implementation of the projects, the planning of the courses and the elaboration of the themes, we took into account the possibilities provided by the museum, as well as the meeting points of the demands of the local schools. In addition, we sought to establish new common ground. We keep statistics on the exact details of the groups of students visiting the museum in a database (city, school, age group, type of course, exhibition), that can be easily searched and filtered. The evaluation of the data from the database, which dates back several years, is a good basis for seeing the strengths and weaknesses of our museum pedagogical offer, so it is also statistically clear which are the well-proven, and so far, popular topics and methods of the education. On the other hand, the feedback from the regular guided tours and workshops for teachers gives us a good idea of the needs of the target groups and to , which topics in the pedagogical programme of the schools we can relate. to (Kovács-Krassói-Szilágyi, 2016). From this network of contacts with teachers (leisure time organisers, junior and senior school leaders, teachers, kindergarten leaders), we can directly address classes and institutions.

In the last ten years, several significant museum pedagogical projects have been carried out, which only further strengthened the professional relationship between public educational institutions and the Cultural Palace of Szeged, and have resulted in the development of new, innovative activities and the renewal of the entire museum education programme. We present two of the projects for which the authors were professional leaders.

The TÁMOP (TÁMOP-3.2.13-12 / 1-2012-0445) project entitled Hidden Treasures of Szeged took place between 1 June 2013 and 31 July 2014, in the framework of which the Móra Ferenc Museum concluded a cooperation agreement with ten schools and two kindergartens. The program provided an opportunity to organize out of school activities in the museum as a cultural institution. All in all, 199 lessons were organised, which involved nearly 640 participants. In this project, we produced 23 new museum pedagogical programmes and five types of courses which were facilitated on 203 occasions. In total, 356 kindergarten, primary and secondary school pupils from 12 institutions took part in these courses. The success of the project was that the museum's scientific work and its wealth of collections were presented in a way that was appropriate to the age range of the students. The provision of funding helped to ensure that students could attend the sessions free of charge, which helped to make museum visits more accessible to students from poorer family backgrounds (Kovács-Krassói-Szilágyi, 2016: 5). The programmes took into account the importance of the museum's mission, i.e. to make students more open to visiting museums again, and thus gain a more distinctive impression of the museum atmosphere.

After the Hidden Treasures of Szeged project, another so-called EFOP project (EFOP-3.3.2-16-2016-00283) was implemented between 1 March 2018 and 28 February 2020, entitled "Daily rituals in Szeged". The project involved 40 kindergarten children, 160 primary and 40 secondary school students from 5 educational institutions and the six museum pedagogues worked together with 240 participants. In the preparation and implementation of the project, the previous project's data, work network and the openness of the school leaders to participate in a new joint project, were a great advantage. A priority objective of the EFOP application was to involve disadvantaged and multi-disadvantaged students living in peripheral or outlying small towns and villages, which are strongly supported by the European Union and declared a priority, in museum activities. The students of these schools, whether they are suburban schools or small municipal institutions, cannot give their children the museum experience only once a year or not even once a year, due to the very different financial backgrounds of the student groups. Based on our own experience as a museum pedagogue and the lessons learned from the discourses of national and regional professional forums on museum pedagogy and museum andragogy, the active museum pedagogical activity of museums is limited to a few schools. The factors behind this include teacher motivation, the school's commitment to the museum, mobility and flexibility of class exchanges inside the school teacher's community, and the financial background of the students' families (Koltai, 2011). This national tendency is also clearly noticeable in Szeged, where schools located outside the

so-called "big boulevard" ["Nagykörút"] (from Vienna Boulevard [Bécsi körút] to Rome Boulevard [Római körút]) are almost unable to visit the museum in the city centre due to the cost of travel (Fig. 1).

The secondary targets and future prospective

The projects also had several other objectives, some of which overlapped with some of the general future orientations of the Móra Ferenc Museum. The main goal of the Cultural Palace of Szeged is to make its eponym, Ferenc Móra is known to a wider audience and to reposition his works. Based on the general museum, museum pedagogical experiences, and visitor feedback, it has become clear that the publication and literary career of Ferenc Móra are less and less known, as well as the fact that they are limited to the former obligatory reading experiences. The aim of the museum is to change this situation by using all possible means and to make Móra's diverse writings known to visitors.

Although Ferenc Móra was a regularly quoted author in the junior section in the elementary schools' reading education for decades, according to the textbook reviews, this gradually faded and became thematically narrowed (poverty, vulnerability and the multiple knowledge) (Kovács-Krassói, 2020: 49–58). Nowadays, the students typically encounter his writings in the junior section in the elementary school, and fewer and fewer of his works are known. His novel *The Treasure-seeking Little Jacket* [Kincskereső kisködmön], which was taught as compulsory reading for decades, has been almost completely forgotten (Kovács-Krassói, 2021: 44). The projects could make it possible to organise museum pedagogical activities and museum visits to revive the faded memory of Móra and to create a completely new image through other types of works. The most special pieces of the Móra legacy preserved in the museum's Literary History Collection was freely used during the courses, which it also includes his love lyric as well as his love correspondence, which has been published just seven years ago, in the spring of 2014.

Based on the scientific research and the museum pedagogical experience of the Móra Museum, there is a significant paradigm shift in the presentation of Móra. The museum's professional community sees the Móra mission, namely the interpretation of Móra's work as thoroughly and as broadly as possible in terms of sources, as a clear fundamental principle. At the same time, there is a transformation in emphasis on the interpretation of Móra, and the focus shifts from the narrative of poverty to the presentation of Ferenc Móra's unique personality and inner world of thought. This can also be well followed during my museum pedagogical courses in the framework of recent projects. In the light of this, in addition to Móra's professional work, the topic of individual identity and social judgment and relationships is becoming more and more important through the introduction of his person, and completely different pedagogical methods need to be applied for this. In the following, we briefly describe the greatness of Móra's authorship, the many facets of his career, and how they can be integrated into the themes of museum pedagogy. The Móra-related courses in the museum pedagogical projects provide a good cross-section about the transformation of Móra-image (Fig. 2).

Ferenc Móra

Ferenc Móra is one of the most famous figures in Hungarian cultural history. Writer, poet, journalist, archaeologist and museum director, Móra is the name of countless public institutions and public spaces across the country, but his specific works and cultural activities are not well-known. In public education, he is mainly a children's writer in kindergarten and junior section of the elementary school, and his work is only available to students in the context of special school ceremonies, competitions and faculties. Ferenc Móra was an outstanding scientist, artist and public figure of the first half of the 20th century, he had a lasting and special career in many fields, he was at the same time a writer, poet, journalist, newspaper editor, museologist, archaeologist, museum director, to use the words of Gyula Juhász (1927) "a polyhistor of all the sciences".

The colleagues in the Móra Ferenc Museum consider it an important mission to make Móra's multifaceted activity, the actuality of his writings and more nuanced understanding of his personality. To this end, the aim of the institution is to make his manuscripts and correspondence preserved in the museum accessible and researchable. In his lifetime, Ferenc Móra allowed only a narrow segment of his true personality to be seen by himself for the public, and after his death by posterity, and the museum aims to change the current image of Móra. The ambition is to show Móra's true face through his writings; as part of this, a book of love poems published in 2014, addressed to Ferenc Móra's last love, Ilona Kalmár. Following the publication of the book of poems, new publications have been produced on the previously concealed correspondence and poems, both source publication and analysis.

From his polyhistorical and multifaceted personality, we would like to highlight two elements that correspond to his two identities, which we want to make visible in non-formal education. One is Móra, the cigar-smoking archeologist, who also did physical work at the excavations, guided by eternal childlike curiosity, while the other Móra is, the master of words, the polyhistorian scientist, the respected director who was also a soulful, passionate man.

Ferenc Móra, the archaeologist

“My fad is excavation, basically the most innocent child’s play, I do not tramp through anyone’s seeding, I do not step on anyone’s feet with it.”

/ Ferenc Móra, 1979: 441/

Ferenc Móra, after whom the Móra Ferenc Museum was named, began his career in 1904 between the walls of this building. Initially, his duties consisted of arranging the storage of natural history, but he soon started assisting with other collections too. István Tömörkény, the museum director at the time, commissioned Ferenc Móra to conduct his first excavation. As a museum specialist, he earned his colleagues respect with his archaeological excavations. It is important to note that at this time this was not a necessary museum requirement, however, Móra completed the course organised by the National Superintendence of Museums and Libraries, and then in 1908 in Cluj Napoca [Kolozsvár], the formal archaeological training, and acquired a thorough knowledge of the chronology and typology. He perfected his theoretical knowledge and supplemented it during the field experience at the excavation in Pécska, which was led by Márton Roska. One of his most famous and longest-lasting excavations (a total of seven excavation seasons between 1907 and 1914) was in Csóka-Kremenyák (now part of Serbia), where he unearthed the remains of a Neolithic settlement (Kürti, 2007: 6). Its significance is marked by the fact that the world-famous archaeologist Vere Gordon Childe also visited the excavation. The period from 1905 to 1917 is the early period of Móra’s museological activity, was also an extremely active and productive period from an archaeological point of view, which has been handed down to posterity in the form of notes, short descriptions, inventory drawings and articles (Trogmayer, 2008). After the death of István Tömörkény in 1917, Móra was promoted to the museum director, so in the following years he could hardly work in archaeology due to his active museum and public commitments and his workload as a writer. Móra’s archaeological activities were revived in 1925, when János Banner started working as an archaeologist at the Museum and later at the University of Szeged. From the mid-1920s, Móra made a serious commitment to the subject of the burials, the mortuary rites, and former social inequality in the Migration period. Ferenc Móra excavated more than a hundred sites and published a dozen articles on archeology in addition to his vast literary work. His commitment to the excavations is proved by the fact that he financed them even on his own expense, as the Hungarian museums at the time struggled with significant financial shortages (Kürti, 2002; Kürti, 2007) (Fig. 3).

Ferenc Móra, the writer

„My whole life has been bouncing between the two coasts, science and fiction, on my little private boat, which I never tied to anyone’s big boat. I’ve landed on one, then on the other, but I’ve never been able to settle down permanently on either.”

/ Ferenc Móra, 1979: 441/

Ferenc Móra is best known as a writer, but his original qualification was as a teacher of geography and natural history. Although he did not graduate at the end of his four years of university education, he worked as a teacher for two months in his first job (Hegedűs, 1969). However, this short period of teaching is significant, as in addition to university studies, this activity also provided the basis for the fact that later, in 1909, together with co-author János Wagner, he also wrote a textbook for civic girls’ schools. In the 1920s, he worked with Géza Voinovich to create reading books for lower grade students in the elementary school system (Adamikné Jászó, 2001).

After a short career as a teacher, Móra moved to Szeged, where he got a job as a journalist at the Szegedi Napló, which was a local newspaper at that time. His work as a journalist quickly made Móra know,

and his most important and permanent column, Máról-holnapra, was a chronicler of the poor. His particular social sensitivity led him to explore and write about tragic fates, which was also a fundamental characteristic of his writing career. His best-known works, whether autobiographically inspired or not, dealt with the fate and perseverance of poor people from many angles. Ferenc Móra began writing for young people at the instigation of the poet and fairy-tale writer Lajos Pósa, in addition to his journalistic work. He became nationally known for his works in My newspaper [Az én újságom] (1889–1944), a children's magazine edited by Pósa. For a short period, between 1912 and 1914, Móra himself edited a children's magazine: he was the editor-in-chief of the weekly children's magazine The Children's Word [Gyermekek Világa], published by the book and paper merchant Lipót Bartos in Szeged (Németh, 2018). This was an important period, since it was in these years and decades that he began to write the core of his children's literature, which is still known today, and his works, which can also be found in primary school textbooks: Under the old walnut trees [Öreg diófák alatt] (1906), Sons of the Slave Man [Rab ember fiai] (1908), Everybody's Little Johnnie [Mindenki Jánoskája] (1911), Csilicsali Csalavári Csalavér [Csilicsali Csalavári Csalavér] (1913), which first appeared in the columns of the My newspaper [Én újságom], as well as The Treasure-seeking Little Jacket [Kincskereső kisködmön] (1918), and Prince Walnutmeat [Dióbél királyfi] (1922). The Treasure-seeking Little Jacket [A Kincskereső kisködmön] was obligatory textbook in primary school for decades.

Although Móra is primarily regarded as a children's writer, he also wrote poetry and novels aimed at adults. His novels were important, and he was awarded the title of honorary doctor of Szeged in 1932 for his work The Golden Coffin [Aranykoporsó], but his only book of poetry published in his lifetime was not considered good. The poems in the Könyes book [Könyes könyv], which was published in 1920 are "quite simply bad" according to the literary historian András Lengyel (Lengyel, quote from Péter 2005: 98). That is also a reason, why it is so important that Móra's love poems in the Untitled Book [Címtelen könyv] were published from the blocked material in the Literary History Collection of the Ferenc Móra Museum. The volume has a special significance in two aspects: on the one hand, the assessment of Móra's lyric is taken to a new level, András Lengyel considers the love poems to be significant from a literary point of view (Lengyel, 2014). On the other hand, the poems made it possible to get to know the love story of Ferenc Móra and Ilona Kalmár, the recipient of the love book.

The basis of the new narrative: the love story with Ilona Kalmár

Ilona Kalmár and Ferenc Móra met in Balatonföldvár in July 1932, and a passionate love developed between them. They could spend only three weeks together in the shore settlement of Lake Balaton, after which they maintained their relationship mainly through correspondence. Móra and his secret love were in "official" correspondence through a friendly relationship, but there was also a secret correspondence between them under the pseudonym Kica Földváry (Kovács-Krassói-Medgyesi-Vészits, 2019). We can learn more about the depth of Móra's emotions from the correspondence, as most of them, thanks to Ilona Kalmár, survived and went to the museum. The writer-museum director often wrote these letters like a diary: several times a day, at different times of the day, sometimes adding his own thoughts, not posting them immediately. In terms of content, the letters are both accounts of daily events and confessions of love; moreover, the correspondence includes two letters to Ilona Kalmár written on the same day, one official and one secret, in two different "styles" (Kovács-Krassói-Medgyesi-Vészits, 2018). These letters are prominent and significant pieces of the Móra Museum (Fig. 4.)

A paradigm transformation in museum and museum pedagogy

It is clear that while the project in 2013 focused on the archaeologist Móra, the chronicler of poverty, and the children's writer Móra from a literary history perspective, the other project in 2018 introduced never-published love letters and poems. The Móra courses in the TÁMOP project were based on more traditional themes, which were more closely integrated into the school curriculum. The literary approach had focused on the importance and role of Móra in strengthening interdisciplinary and the local historical aspects. The exhibition that opened in 2014, entitled Móra's Fairy Tale Empire [Móra mesebirodalma], focused more on the narrative of poverty and used it for social sensitisation (Fig. 5). Although the archaeological courses were activity and experience-based and went beyond the traditional educational framework, they also introduced Ferenc Móra as an archaeologist in line with the requirements of the history curriculum. Authentic ceramic and metal replicas were made by Péter Véninger for the museum pedagogical courses in archaeology. The ensemble of

copies of works of art, consisting of dozens of objects, is suitable for presenting the most characteristic material culture of the period from prehistory to the late Middle Ages. The authentic archaeological copies created from the financial framework of the application created an opportunity for the students of the peripheral schools to receive museum education in their own schools, as a long-term run of the project. In this way, the museum was able to bring the museum's archaeological courses to disadvantaged students who were unable to travel within Szeged or to the county town. The outreach museum course proved to be a success, leading to the renewal of the museum pedagogical programme, which we have named the Mobile Museum. The school life has been changed a lot (frequent teacher changes, integrated day care, etc.) has also contributed to the fact that students are very rarely able to leave the educational institution for lessons. This factor contributed significantly to the fact that the number of Mobile Museum's archaeological courses started to be almost equal to the number of museum visits around 2015. The Mobile Museum has become an umbrella concept and now offers sessions on literature, local history, history, archaeology, natural history and fine arts, linked to all the Museum's collections. Furthermore, the museum's educational palette includes a series of Mobile Museum's tale-therapy, which is unique in the entire country (Fig. 6).

As a result of the changes that have taken place in the museum in recent years, the presentation of Móra's love poems may receive more and more publicity, which tries to address different target groups in different forms. After the publication of a volume of poems, the shadow plays *Untitled Book* [Címtelen könyv] was presented for the first time; based on the love correspondence, the script was written by Andrea Vészits, the great-granddaughter of Ferenc Móra, presented by the actors of the Béla Kövér Puppet Theater in Szeged and directed by Ágnes Kiss at the Móra Museum (Fig. 7).

The poems of the *Untitled Book* [Címtelen könyv] will also appear in the new permanent Móra exhibition, in the Móra's Plenty [Móra Rengeteg]. The exhibition, which opened in the summer of 2020, is more than just an exhibition of literary history, as it shows the diverse character of Ferenc Móra, but also his face as a conservationist, and thus as a champion of a sustainable environment (Fig. 8). At the same time, the archaeologist, librarian and museum director Móra appears in the same way as his romantic character through his love poems. The figure of Ilona Kalmár comes to life in several different ways as an important character in Móra's life.

In line with these efforts, Móra's special thoughts and love poetry are also presented in the museum's educational activities. In terms of the target age group, the focus was primarily on secondary school students, due to the presentation being about love correspondence and love poems, which is more relevant to this age group. The above-mentioned projects provide an opportunity for students to get to know Móra's works and way of thinking from different perspectives.

Of course, the different themes of Móra's courses are not exclusive, they do not contradict each other, and it is equally important to get to know the archaeological and lyrical faces of Móra. But while the archaeologist and children's writer Móra is more part of the Móra image that has been maintained for decades, the "passional" Móra shows students a new, human face. (Fig. 9).

Conclusion

Móra was not only an innovative, critical and modern figure of his time, his ideas are still relevant today. The current state of education suggests that Móra's works are disappearing, and that presenting him as a children's author alone is ineffective. At the most intense stage of language and vocabulary development, the importance of learning Móra's poems and readings need to be acknowledged but its impact is part of a larger, comprehensive study (see a shorter summary by Kovács-Krassósi, 2020 and Kovács-Krassósi, 2021). It is necessary to present Móra within an institutional framework, and for this, with the Móra course tested during the EFOP project, we consider the secondary school age group to be the most suitable target group. In our opinion, the framework of the compiled unusual Móra course can serve as a short detour in the secondary school system among the canonized works of Hungarian literature of the early 20th century, and can be incorporated as a mobile museum course in the museum pedagogical program of the Cultural Palace of Szeged. The colleagues of Móra Ferenc Museum feel it is its ongoing mission to present Móra's diverse face and his thoughts, which are still relevant today, through as many forums as possible. This can be done through mobile and traditional museum courses, exhibitions and programmes organised around the Móra permanent exhibition. In the future, it may be of particular importance to strongly emphasise Móra's environmental identity as part of the reinforcement of an increasingly topical sustainable approach.

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*Fig. 1: The renewed Móra Ferenc Museum, with the renovated and relocated group of statues of Móra and János Kotormány in spring 2021.
Photo (2021) by Anikó Kovács-Krassói.*



*Fig. 2: Ferenc Móra on the steps of the Cultural Palace around 1930.
Source: MFM inv.nr.: 55.764.15.*



*Fig. 3: Ferenc Móra was working during the excavation of a burial.
Source: MFM inv.nr.: unknown.*



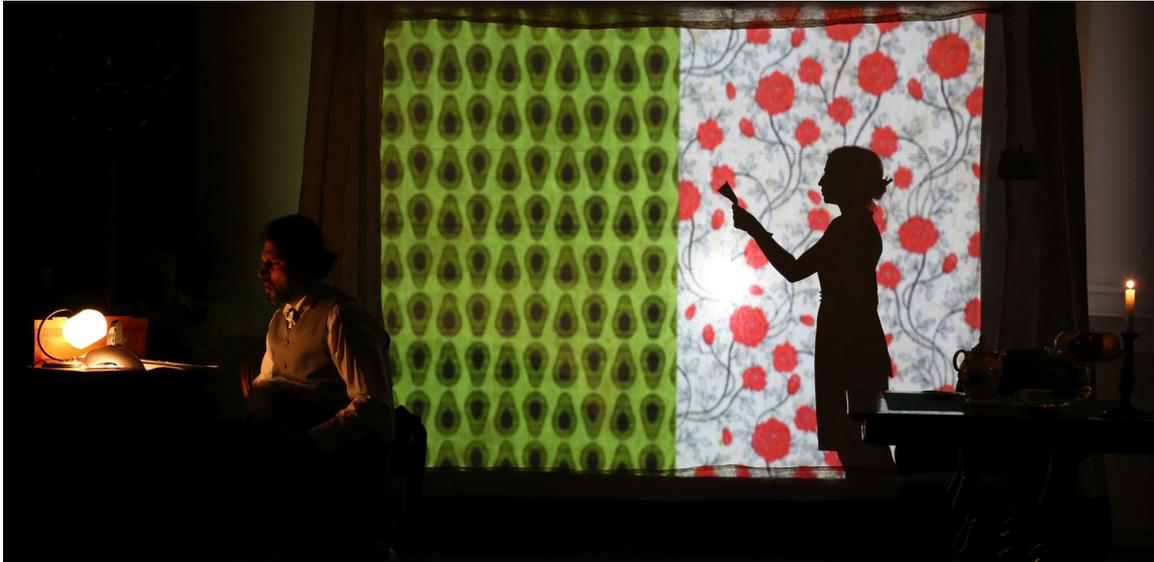
*Fig. 4: Ferenc Móra and Ilona Kalmár at Balatonföldvár in the summer of 1932.
Source: MFM Inv.nr.: 60.33.22.*



*Fig. 5: One moment from the exhibition of Móra mesebirodalma in 2014.
Photo (2014) by Anikó Kovács-Krassó.*



*Fig. 6: Museum pedagogical lesson for high school students (TÁMOP 2013–2014).
Photo (2014) by Kata Szilágyi.*



*Fig. 7: A scene from the shadow play of Címtelen könyv in 2015.
Source: Móra Ferenc Museum.*



*Fig. 8: A detail from the new permanent exhibition of Móra Rengeteg at the Móra Ferenc Museum in summer 2020.
Photo (2020) by Izabella Linczer-Katkó.*



*Fig. 9: Museum pedagogical lesson for kindergarden children (EFOP 2018–2020).
Photo (2020) by Kata Szilágyi.*

Supplements
Detailed plans of the pedagogical programmes

1. The detailed theme of the advanced course for talents 'Ferenc Móra and the world of archaeology' (Museum pedagogue: Kata Szilágyi) /TÁMOP, Hidden treasures of Szeged, 2013–2014/

	Title of the lesson	Short description of the lesson	Applied methods	Duration
1.	Ferenc Móra and the world of archaeology I.	We will look at the subject of archaeological research, its methods and tasks, using original archaeological finds and the Móra Memorial room [Móra-émlékszoba] at the Móra Ferenc Museum in Szeged to give students an insight into how the history of the written and unwritten eras became researchable. From the comparison of archaeological research methods and techniques between the last century and the present day, we will discuss how the role of archaeologists has changed and how it is perceived in society.	Develop innovative ways of thinking and problem-solving skills. During the lesson, students can study a wide range of original archaeological artefacts and replicas through visual perception and touch. The aim is to develop a correct perception of space and time and to build on existing knowledge.	45 minutes
2.	Ferenc Móra and the world of archaeology II.	We overview and repeat the content of the previous theoretical lesson, and then we study the necessary knowledge of materials and the rules of the conservation by looking at original archaeological finds. We visit the sorting rooms and laboratories of the museum's restoration centre in Vásár Street and study the work of the restorers. As a practical activity, students are able to find the matching pieces of a Modern aged glazed vessel.	Allowing students to be creative and develop their own creative freedom and self-expression.	45 minutes
3.	Ferenc Móra's excavation at Csóka and the prehistoric treasures of the Szeged museum I.	The student study is about the prehistory, the concept of culture, the development and evolution of crafts (ceramics and metalwork) based on Ferenc Móra's prehistoric excavation in Csóka-Kremenyák. One aim of the lesson is to make students realise that the "school" subjects/disciplines are not separate, independent modules, on the contrary, these are organically linked to each other and to combine them, they can be able to create a coherent, synthesising knowledge. During the Power Point presentation, students can learn about the prehistoric periods, the relics of the prehistoric communities in Szeged and its surroundings and the results of the excavation of the prehistoric settlement of Csóka-Kremenyák.	The aim of the lesson is to deepen students' sensitivity and receptiveness towards the culture. A problem-centred set of questions will be addressed through individual and group work.	45 minutes
4.	Ferenc Móra's excavation at Csóka and the prehistoric treasures of the Szeged museum II.	We review and repeat the content of the previous theoretical lesson. Then we visit the Museum's Archaeological Collection, where students can study the rules of archaeological inventory, recording, collection management and conservation. Students can then choose some interesting pottery from the collection and create their own replicas from clay.	Allowing students to be creative and develop their own creative freedom and self-expression.	45 minutes
5.	Ferenc Móra's excavation at Szőreg and the Bronze Age society I.	The lesson focuses on the Bronze Age societies based on the excavations of Ferenc Móra in Klárafalva-Hajdova and Szőreg-Szív street Bronze Age cemeteries. The students can see some interesting case studies, how archaeological phenomena and finds can be used to infer the social organisation.	Reflecting on the changes and evolution of human thinking, technical knowledge, socialisation and development, to draw attention to a broader and more colourful approach that can help to strengthen complex learning.	45 minutes
6.	Ferenc Móra's excavation at Szőreg and the Bronze Age society II.	We review and repeat the content of the previous theoretical lesson. Then we visit the Móra Memorial room Móra-émlékszoba and the Bronze Age material of the Museum's Archaeological Collection. Embedded with this new knowledge and with the help of the artefacts, there will be a joint discussion on the differences between Bronze Age and modern society. This is followed by the making of a piece of wire jewellery.	Allowing students to be creative and develop their own creative freedom and self-expression.	45 minutes
7.	„Hun sírok, hun nem azok...” I. The Migration period.	Students can get more information (supplementing the history textbook) about the ethnic groups in the Carpathian Basin during the Migration period, especially the groups, which were settled down in the Southern part of the Great Pannonian Plain (Sarmatians, Huns, Gepids, Avars).	To raise awareness of the importance of acceptance, tolerance and universal values through intercultural differences. Answering a problem-centred question by comparing historical written sources and archaeological finds (developing self-expression skills).	45 minutes
8.	„Hun sírok, hun nem azok...” II. The Migration period.	We review the material from the previous theoretical lesson, with particular emphasis on the costumes, which can also be looked at in the Archaeological Collection. During the craft activity, students can make a leather sling and decorate it with coloured glass beads.	Allowing students to be creative and develop their own creative freedom and self-expression.	45 minutes
9.	Ferenc Móra and the publicity of archaeology I.	The first news report about the archaeological excavation was broadcast from Ferenc Móra's excavation. After watching it, we can also read and do text analysis on a couple of fiction columns and shorter stories, which were written by Ferenc Móra. These are also very informative archaeological writings. These writings, written in the style of Ferenc Móra, can also be interpreted as a genre of archaeological science education, and we will use them to compare the extent to which archaeological research and the social perception of archaeology have changed over the last hundred years.	The aim of the lesson to deepen the understanding of historical time, comparing different periods from different perspectives. Independent opinion-forming, creative thinking and effective problem-solving, both individually and in groups.	45 minutes
10.	Ferenc Móra and the publicity of archaeology II.	Review and refresh what the students have learned in the previous theoretical lesson. After that, during the practical activity the students can work in groups to write a report about an excavation of the M43 motorway. The task is to create a text that is appropriate in the recent press and the time of Ferenc Móra. Before the writing part, the students can get some information by a Power Point presentation of the excavations carried out.	In group work, we aim to develop students' creative thinking, their own creative freedom and self-expression skills.	45 minutes

2. *The detailed theme of the monthly literature course 'Faces of Szeged, places of Szeged: secrets, stories' (Museum pedagogue: Anikó Kovács-Krassó) /TÁMOP, Hidden treasures of Szeged, 2013–2014/*

	Title of the lesson	Short description of the lesson	Applied methods	Duration
1.	The most important surroundings of Ferenc Móra in Szeged	An introduction to the private life and professional career of Ferenc Móra. We visit the Cultural Palace of Szeged, as the most important memorial place of Móra, and all other significant places of his life. Visit to the Móra Memorial room [Móra-emlékszoba]. The presentation about those ethnographic objects that were collected by Móra in the Ethnographic Collection of the Móra-Museum.	The aim of the course is to develop an interdisciplinary approach using students' knowledge of literary history and history. After the reception of the material and architectural spectacle, to process impressions together, to formulate questions and to inspire the discovery of connections.	2x45 minutes
2.	The most important literary legacy of Ferenc Móra	Visit to the Literary History Collection. View of original literary manuscripts.	To explore the links between the intangible and tangible heritage. The importance of cultural institutions' collections and the dissemination of sources.	2x45 minutes
3.	The most important local historical legacy of Ferenc Móra	Presentation of the life of Ferenc Móra in Szeged. Reviving stories, locations, study-walk in the writer's Szeged-related buildings and public spaces.	The importance of a narrative approach to literary and local history.	2x45 minutes
4.	The most important events in the life of Ferenc Móra	Power Point presentation about the career of the writer. Ferenc Móra today - update.	The imprint of a personal life in the works. The importance of biographical elements for the analysis of intangible heritage. Text analysis, cooperative work, drama pedagogy, intellectual quizzes.	2x45 minutes
5.	The spirituality of Ferenc Móra presented in an exhibition	A visit to the exhibition of Móra's Fairy Tale Empire Móra mesebirodalma .	Sensitisation session using the tools of drama pedagogy, through the life situations and reflections of the characters of the best-known children's novel, The Treasure-seeking Little Jacket [Móra mesebirodalma].	2x45 minutes

3. *The detailed theme of the monthly literature course 'Ferenc Móra, the passionate man' (Museum pedagogue: Anikó Kovács-Krassó) /EFOP, Daily rituals in Szeged, 2018–2020/*

	Title of the lesson	Short description of the lesson	Applied methods	Duration
1.	Ferenc Móra, the passionate correspondent.	Visit to the Literary History Collection of the Móra Ferenc Museum. Review of Móra's extensive correspondence.	The reconstruction the public and political events of the period by analysing the content of letters. Text analysis, cooperative work.	2x45 minutes
2.	Ferenc Móra, the passionate journalist.	Textual analysis of Móra's publications.	Characteristics of contemporary celebrity and blogging, content analysis and content production based on Móra's articles. Style practices in cooperative work.	2x45 minutes
3.	Ferenc Móra and the love.	The presentation about the love letters of Ferenc Móra as the most exceptional pieces of the Literary History Collection. Revealing the figure of Ilona Kalmár, the last beloved one of Ferenc Móra.	Museum pedagogical demonstration, illustration.	2x45 minutes
4.	Ferenc Móra, the discovered lyricist.	Presentation and adaptation based on the poems in Untitled Book [Címtelen könyv], which were written by Ferenc Móra. The "afterlife" of a love relationship.	Photographs, manuscripts, memoirs and the establishment of a new kind of narrative through love story of Ferenc Móra.	2x45 minutes
5.	The shaping of the "new" character of Ferenc Móra. The "significance" of a muse.	The formation of the human image of Móra. Ilona Kalmár as the most important custodian of Móra's intellectual legacy.	The idealised literary character versus the realistic presentation. Image destruction and image building, the role and importance of the press and literary criticism.	2x45 minutes

Móra Ferenc életművének interpretációs lehetőségei a köznevelésen kívüli nemformális tanításban

Kovács-Krassói Anikó – Szilágyi Kata

A Móra Ferenc Múzeumban az elmúlt tíz évben aktívan alakítjuk és formáljuk újjá a Móra Ferencről kialakult képet, az ún. Móra-imázst. A közelmúltban az intézményben több múzeumpedagógiai projekt (TÁMOP és EFOP) valósult meg, amelyek általános és középiskolai diákok múzeum látogatási szokásainak formálását és a látogatások számának gyakoriságát segítették elő. A múzeumpedagógiai foglalkozások mind a patinás intézmény, mind az iskolák falai között ún. nemformális oktatási struktúrában történtek, a közoktatás tanrendi követelményein túl tárgy- és gyakorlatközpontúbb oktatási-tanulási folyamatok színterét jelentették. Emellett a Szegeden tanuló egyetemi hallgatók megszólítására is törekszünk, erre például a különböző szakok (kommunikáció, történelem, régészet, néprajz) múzeumi gyakorlatai kiváló alapot jelentenek. A pedagógiai projekt célkitűzései mellett feladatunknak tekintettük egy új Móra-kép elősegítését, amely egyben a projekt másodlagos hasznosulásának tekinthető. Cikkünkben Móra Ferenc életének és munkásságának hagyományos és újfajta bemutatását ismertetjük, amelyet eltérő életkorú diákok bevonásával értünk el a múzeumpedagógiai foglalkozások alkalmával.