

VI International Forum on Teacher Education

# Culturological Approach in Preparing Students of Pedagogical Specialties of Kazan (Volga Region) Federal University for Teaching Native (Russian and Tatar) Literatures in Gymnasiums and Secondary Schools

Alfiya F. Galimullina\* (a), Rezeda F Mukhametshina (b), Foat F. Galimullin (c),  
Gelyusa F. Kayumova (d)

*(a), (b) (c), (d) Kazan Federal University, 420008, Kazan (Russia), 18 Kremlyovskaya street,  
alfiya\_gali1000@mail.ru*

---

## Abstract

While solving the problem of the formation of spiritual and moral axiological values among students, the leading role in school and university education, due to the specific content, is given to humanitarian disciplines, in particular, the teaching of literature, language disciplines and art. A special role in solving this problem is performed by the lesson of native literature

In the lessons of native literature, the teacher should focus on the formation of attitudes towards native (Russian, Tatar, etc.) literature as one of the main national, cultural, moral, and aesthetic values of the people in the context of national and world culture. Due to the fact that “native literature” as a special school subject has been taught in Russian schools for not a long period of time, there is an urgent need for its scientific and methodological understanding, in the development of methodological recommendations for teaching at school, and it is also necessary to make adjustments to the process of training philological students of pedagogical departments of universities, because at the lessons of native literature (Tatar, Russian, etc.) cultural approach to teaching literature as one of the forms of art should prevail.

A culturological approach to the training of students of the pedagogical direction of the Institute of Philology and Intercultural Communication of Kazan (Volga Region) Federal University (IFMK KFU) is carried out at the elective disciplines, in particular, at the classes in the discipline of “Literary Studies. Applied Aspects of Studying a Provincial Text”, which allows teaching undergraduate students to consider Russian literature in the context of regional history and culture. In this regard, Kazan, the “Kazan text”, Tatar, Russian and Russian-language literature of the Republic of Tatarstan represent the richest potential for inclusion in the school and university context of teaching Russian and Tatar literature as native ones.

The aim of the study: theoretical justification and practical testing of the methodological system of classroom and independent studies in the discipline “Literary Studies. Applied Aspects of Studying a Provincial Text”, taking into account the conditions for teaching native (Russian, Tatar, etc.) literature in gymnasiums and secondary schools of the Republic of Tatarstan.

The main research methods are pedagogical experiment, monitoring, questioning, interviewing of 59 university students and school teachers, as well as analysis of our own over 25 years of teaching experience at the university. The basis of our study was historical-genetic, historical-functional, comparative and typological methods of study of works of modern Russian and Tatar literatures.

Research results: In the context of the revision of the paradigm of Russian education, a special role in psychological

---

\* Corresponding author. E-mail: [alfiya\\_gali1000@mail.ru](mailto:alfiya_gali1000@mail.ru)

and pedagogical research is given to the formation of professional qualities and personality of the teacher of Russian and Tatar literature, therefore, the culturological approach to the literary education of students and schoolchildren in combination with interactive technologies (lecture discussion, mini-conferences, role-playing games, compilation of intelligence cards (mental cards), virtual tours, web quests, training and protection of multimedia presentations, etc.) will improve the effectiveness of employment on reading and studying native (Tatar, Russian et al.) literatures.

*Keywords:* literature teaching methodology, native Tatar literature, native Russian literature, culturological approach to teaching literature, literary studies of local history, "Kazan text".

© 2020 Alfiya F. Galimullina, Rezeda F. Mukhametshina, Foat F. Galimullin, Gelyusa F. Kayumova  
This is an open access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

Published by Kazan federal university and peer-reviewed under responsibility of IFTE-2020 (VI International Forum on Teacher Education)

## **Introduction**

The relevance of the problem is due to the fact that in school and university praxis there is still no unity in the teaching of Russian and Tatar literature in the context of national and world culture, therefore, in preparing the future vocabulary teacher, it is necessary to pay attention to the formation of cultural knowledge and skills that allow him to present literature in the context of national (Russian, Tatar), regional (Kazan, Kazan Territory, Republic of Tatarstan, etc.), all-Russian and world cultural processes.

In accordance with the current "Federal State Standard of Secondary (Full) General Education" (FSSGE, 2012), in schools, along with the teaching of Russian literature as a subject, the subject area "Native language and native literature" is mandatory for study. At the choice of parents, Tatar literature or Russian literature (as well as the literature of other peoples of Russia) can be studied as native ones in the lessons of "native literature".

If in the main lessons of literature students study literature as a subject, ending with such forms of final certification as the exam in the 9th and in the 11th grades, special emphasis is placed on the assimilation of historical and literary and literary-theoretical knowledge, and the skills of analysis of poetic, epic and dramatic texts, then on the lessons of native literature, the teacher should make the main emphasis on the formation of attitudes towards native (Russian, Tatar, etc.) literature as one of the main national-cultural, moral and aesthetic values of the people in the context of national and world culture. Due to the fact that

“native literature” as a special school subject has been taught relatively recently, there is an urgent need for its scientific and methodological understanding, in the development of methodological recommendations for teaching at school, and it is also necessary to make adjustments to the process of preparing student philologists of pedagogical departments universities, because the lessons of native literature (Tatar, Russian, etc.) should prevail cultural approach to teaching literature as one of the forms of art.

### **Literature review**

The teaching of historical and literary disciplines at the philological departments of universities is guided by the modern pedagogical concept, which has a humanistic character and is focused on the self-realization of the personal potential inherent in a person. The personality-oriented approach in education is aimed at the development of students' mental, creative, communicative abilities and the formation of a semantic motivational-value component of the personality (Vygotsky, 2001; Maslow, 2013, Rogers, 1994, Elkonin, 1995). In the works of modern educators (Bondarevskaya, 2004), methods and forms of teaching and educating students who own personality-developing educational technologies and are able to design a personality-oriented didactic process are defined (Bondarevskaya, 2004). In modern Russian pedagogical science, active and interactive forms and teaching methods are actively developed, based on active and interactive forms of cognition, which allows students to organize training based on substantive and practical activities and interpersonal interaction.

In teaching historical and literary disciplines and elective disciplines, Kazan Federal University actively uses methods that facilitate the process of studying Russian and Tatar literatures by students of pedagogical departments: 1) reliance on similar phenomena in Russian and native (Tatar) literature, their relationships; 2) the identification of works that are similar in theme, similar in problems and genre relations, as well as a comparison of works that vary the general topic on different national material; 3) appeal to translations of works of Russian classics into their native (Tatar) language and vice versa: from Russian into their native (Tatar) language. Such approaches are outlined in the studies of modern methodologists as Cherkezova (2007), Khayrullin (2020), Mukhametshina & Galimullina (2014). In the works of Zinin (2018), Leonov (1999), Chertov (2018), a methodology for studying works of literature, taking into account their genre specificity and in the aspect of interdisciplinary and intradisciplinary connections is thoroughly developed. In the studies of scientists of Kazan Federal University, methodological techniques were developed in solving the problems of the university methodology of teaching humanitarian disciplines in a multicultural environment (Ibragimov et al., 2017; Erofeeva & Nurullina, 2017; Fazliakhmetov & Yusupova, 2016; Pashkurov et al., 2017; Khabibullina & Nagumanova, 2018; Sadykova & Vafina, 2019; Zinnatullina & Vafina, 2016).

Cultural and contextual approaches to the study of historical and literary disciplines and elective disciplines, moderate integration of the content of the courses contribute to the formation of stable ideas about Russian-Tatar literary relationships at the synchronic and diachronic levels. At the same time, they allow one of the goals of teaching native (Tatar, Russian, etc.) literature to be realized in school, which is to foster a benevolent attitude to the culture and literature of another people, the ability to overcome the feeling of the “multidirectional” literary processes of Tatar and Russian literatures and to identify the values that unite them such as humanism, patriotism, love of one's neighbor, asceticism, the ability to bear suffering and sacrifice in the name of faith, spiritual contemplation. For centuries, Russian and Tatar writers and readers have been equally worried about “eternal” topics: comprehension of God, protection of the Motherland and the increase of its well-being, the image of eternal Femininity, problems of Home, Family, Beautiful, Life and Death, the meaning of life. Such an attitude to the literary heritage of each nation fosters true humanism, as Likhachev (1971) wrote: “... the development of understanding of other cultures merges to a certain extent with the history of humanism. This is the development of tolerance in the good sense of the word, peacefulness, respect for people, the taming of hatred of other nations” (p. 407).

### **Methodology**

The purpose of the study: theoretical justification and practical testing of the methodological system of classroom and independent studies in the discipline “Literary Studies. Applied Aspects of Studying a Provincial Text”, taking into account the conditions for teaching native (Russian, Tatar, etc.) literature in gymnasiums and secondary schools of the Republic of Tatarstan.

The main research methods are pedagogical experiment, monitoring, questioning, interviewing 59 teachers and university students, as well as analysis of our own over 25 years of teaching experience at the university. The basis of our study was historical-genetic, historical-functional, comparative and typological methods of studying works of modern Russian and Tatar literatures.

Starting to teach 4-year undergraduate students (27 students - 100%) in the framework of the discipline “Literary Studies. Applied Aspects of Studying a Provincial Text”, a stating experiment was carried out (observation, conversation with teachers and students, questioning and testing, students completing tasks related to the analysis of works in the aspect of literary traditions and Tatar-Russian interconnections) and analysis of its results, which made it possible to find out the initial the level of knowledge and skills of philology students in the field of literary studies of a provincial text, as well as comparative studies of Tatar and Russian literatures.

The results of the ascertaining experiment show that 24 students (88.8%) express great interest in studying the discipline “Literary Studies. Applied Aspects of Studying a Provincial Text”, explaining its cognitive interest by the desire to learn more about the life and work of Tatar and Russian writers, whose biographies and work are associated with Kazan and Tatarstan, as well as their interest in expanding and deepening their knowledge of Tatar-Russian literary relationships, desire to master modern methods and techniques of a comparative analysis of the works of Tatar and Russian literatures. Many questionnaires expressed motivation to study this subject, associated with future pedagogical activities at school. A common response of students: “The knowledge and skills obtained in the study of the discipline “Literary Studies. Applied Aspects of Studying a Provincial Text” on the Tatar and Russian literatures, we can apply for the lessons of native literature, as well as in extracurricular activities”.

At the same time, questionnaires and the poems proposed for comparative analysis by Rubtsov (2004) “Quiet my homeland”, “In the chamber”, “Far”, “Night at home” and R. Fayzullin «Avyl chite. Inesh bue» (“The edge of the village. The mouth of the river”), “I would have stood here forever ...”, “It is raining. Spring. Pure”) caused difficulties in conducting a comprehensive (holistic) comparative analysis. Note that students could choose, for their own purposes, for a comparative analysis of other authors or works of Tatar and Russian literature. These poems allow students to focus on concepts such as “small” and “big homeland”, Russia and the Republic of Tatarstan. In the center of Nikolai Rubtsov’s poetry there is his native house, native land, village. The homeland for Rubtsov is native nature, fellow villagers, a “log low house”, a river, a school where the poet studied, a mother who is buried there ... In Ravil Fayzullin’s poems (2005) the “small” homeland appears in the memoirs of a lyrical hero, just like Rubtsov, is associated with the images of native nature, native school, native home, mother, national holidays. In the poems of the Tatar and Russian poets, with a difference in visual and expressive means, world perception, there is a significant similarity in the expression of the main idea: a “small” homeland is an integral part of a “large”, common homeland. In the works of students who gave the most complete answers, noting the main images of the poems: the image of the plant world, painting and sound recording of poems, favorite flowers associated with childhood: Rubtsov’s “scarlet flower”, Fayzullin’ water lily made conclusions that the works of Tatar and Russian poets of the second half of the 20th century create a common space, a generalized image that becomes the image of our common big Russia, which consists of the “small” homelands of A. Pushkin, S. Yesenin, N. Rubtsov, A.Kouchner, G. Tukai, Kh.Tufan, I. Yuzeev, R.Faizullin, R. Kharis and many other national poets.

An analysis of the findings of the experiment showed that the perception of poems among students is dominated by meaning (students correctly formulated the thematic and ideological similarities of poems, while 6 students (22.2%) incorrectly determined the emotional mood of the works. The least quantitative

results give indicators of the level of figurative perception and awareness of the form of poems (5 (18.5%)). Meanwhile, the low figurative perception of poems creates additional difficulties in conducting a comparative analysis of Russian and Tatar literatures. Students are well versed in the analysis of epic and dramatic texts, and the analysis of poetic texts makes them difficult.

The next stage of the ascertaining experiment (form: questionnaire, oral interviews) was conducted among teachers of native (Russian and Tatar) literature who underwent internship at KFU under the program "Actual problems of teaching native Russian language and native Russian literature in schools in the context of the introduction of the Federal State Educational Standard of General Education" (November 2019). 32 teachers (100%) participated in the written questionnaire. Conversations with teachers and written questionnaire data indicate that the vast majority of respondents, i.e. 25 (78.1%), on the lessons of their native (Tatar, Russian) literatures read and discuss with students epic works of small genres (essays, short stories) and lyrics, works on the relationship of adults and children, the problems of morality, native land, nature dominated. 28 (87.5%) teachers prefer the study of literature of the XIX - XX centuries. It should be noted that teachers were very interested in the culturological approach and conducting classes using a comparative analysis of the works of Tatar and Russian literatures on the lessons of native (Tatar, Russian) literature.

The results of the ascertaining experiment confirmed our assumption that, in the context of the revision of the paradigm of Russian education, a special role in psychological and pedagogical research is given to the formation of professional qualities and personality of the teacher of Russian and Tatar literature, and also allowed us to formulate the following concept of our study: the cultural approach to the literary education of students and schoolchildren in combination with interactive and information technologies (lecture-discussion, mini-conference, role playing, drawing mind maps (mind mapping), correspondence virtual tours, web quests, training and protection of multimedia presentations, etc.) will improve the effectiveness of the lessons of literature and native (Tatar, Russian, and others) literature.

## **Results**

The implementation of the culturological approach in teaching the discipline "Literary Studies. Applied Aspects of Studying a Provincial Text" among students implies the fulfillment of a number of requirements: 1) systematic approach, a contextual approach to presenting material on the history of Russian and Tatar literature; 2) the active involvement of local history material; 3) the identification of continuity at the diachronic level and typological convergence in the works of Russian and Tatar literature at the synchronic level; 4) the organization of a systematic independent research activity when writing

scientific articles, preparing reports at student scientific conferences, with the prospect of deepening research in the framework of term papers, graduate qualification works (bachelor's, master's, post-graduate) and PhD thesis.

At the first stage of studying the discipline “Literary Studies. Applied Aspects of Studying a Provincial Text” among bachelor students, the dominant form of work is a lecture, which, on the one hand, allows a compact presentation of a large amount of historical and literary information on literary traditions at the synchronic and diachronic levels, and, on the other hand, provides samples of analysis of literary works of Russian and Tatar literature in the aspect of interliterary relationships in the aspect of dialogue of cultures, outline topics, scientific and practical tools for independent work of students and their independent literary research on the problems of literary traditions and Tatar-Russian interactions.

In addition to information, a modern lecture performs a number of important functions such as motivational, organizational, vocational, educational, methodological, assessment and development. Modern teachers give the following classifications of lectures: for didactic purposes (introductory lectures, thematic, review (on the problem), final (on the topic, section, course), lectures, consultations); in place in the system of the educational process (preceding students' independent work, completing a certain stage of student's independent work). As Zagvyazinsky (2008) notes: “A modern lecture loses its genre purity, often turning into dialogue, disputes, and the resolution of controversial situations, which is caused by the desire to intensify learning” (p. 149). The researcher identifies two types of lectures, characterizing them by the form of the conduct: “1. Lectures with pre-designed, more or less predetermined logic and content; and 2. Lectures of a variable construction, to a certain extent initiated by learning situations, questions arising, level of understanding and attitude towards the audience. In lectures of the second type, the role of the improvisational moment, the preliminary “scenario” study of several probable logical options for constructing a lecture and its individual fragments, grows” (p. 149). When planning a lecture lesson, we alternate both versions of the lecture in order to avoid monotony in the presentation of historical, literary and theoretical material.

To increase the effectiveness of a lecture lesson, it is necessary to systematically teach students various types of activities at the lecture: 1. Keep abstract notes, highlighting the most important information from the teacher's speech 2. Keep a dialogue with the lecturer (verbal or mental), checking new information with previously acquired knowledge. 3. Ask questions about the lecture.

No less important is the organization of students' independent work after the lecture: 1. Reading textbooks on the discipline; 2. Reading and taking notes of compulsory and additional literature recommended by the

teacher. 3. Conducting an independent analysis of works of art, comparing the phenomena of Russian and Tatar literature.

As an example, let us cite the methods of organizing the activities of teachers and students in a thematic problem lecture on the topic “Evolution of the Image of the House in Russian and Tatar Literature”, which precedes the study of the section devoted to literary traditions in Tatar and Russian literature, as well as outlining topics, works, and levels of manifestation of literary traditions at the synchronic and diachronic levels. In the introductory part of the lecture, the teacher talks about how the continuity of ancient and modern literature is most clearly traced by the example of the evolution of the image of the House in Russian and Tatar literature. The continuity of Old Russian literature with the literature of the New Age with the simultaneous establishment of features of typological similarity allows us to consider the artistic embodiment of the image of the House in synchronic and diachronic aspects.

The image of the House is one of the key ones that underlie the national mentality of images, allowing us to trace its evolution in Russian and Tatar literature. The image of the House refers to the most general and fundamental images of a universal nature. In Russian literature, the House is defined as an image, motive, topos, emblem, symbol, archetypal image. In a number of works, he is characterized as a key concept in the national picture of the world. By tradition, dating back to folklore and mythical representations of ancient peoples, the House acts as a defense of man from the outside world, various adversities. Lotman (1992), characterizing the reflection of space in a work of art, noted that “a house with its attributes, bedding, stove and heat — generally enclosed and living space — is perceived in the knightly and heroic texts as the “female world”. He is opposed by the “field” as the “male” space (p. 398).

The polysemy of the lexeme “house” in Russian literature determines, according to Radomskaya (2006), the concept of the house, formed in the old Russian cultural tradition, which denoted a certain model of arranging the house of the soul, the family house, the state house and the house of God - Heavenly Fatherland. The experience of building a “home” space was to be conveyed by “Domostroy”, which reflected the hierarchical subordination of the private, family - to the state and higher - to the spiritual (Radomskaya, 2006). Such an idea of the House was reflected in earlier monuments of ancient Russian literature: in “Teachings of Xenophon for Children”, “Teachings of Vladimir Monomakh”, etc.

Continuing the lecture, the teacher creates a problematic situation that allows you to activate students' attention, to include them in an informative, scientific dialogue on the problem: “In what works in Tatar and Russian literature does the image of the House reveal? Does the artistic embodiment of the image of the House depend on the time of writing the work, on the creative method of the author?”

During the conversation, the leading role is given to the teacher, who has more information on this issue. As a rule, this lecture is the reasoning of the teacher, outlining the ways of independent scientific research on this issue, supported by examples of authors and works that are called by students and provide convincing arguments.

Students, together with the teacher, recall that a poetic image of the House was created in the works of Russian writers of the 18th century, for example, the representative of late Russian classicism, the famous Russian poet Derzhavin (1743-1816) created the image of the House of the disgraced nobleman, a poet was disappointed by the governmental activities and above all he put freedom and free creativity in solitude in the lap of nature. The image of the House in the poem "Eugene. Zvan's Life" and a number of other poems ("Invitation to Dinner", "Village Life", "Philosophers, Drunk and Sober", "Spring", "Summer", "Praise of Rural Life", "On the Return of Count Zubov from Persia", "Kapnistu", "On the birth of Queen Gramislavna to L. A. Naryshkin", "Nightingale") is associated with happiness in the Horacian sense, is inextricably linked with family happiness, free creativity, with beloved wives Plenira and Milena. In the poetry of the sentimentalist Muravyov (1757 - 1807), the image of the hut becomes a symbol of spiritual freedom, true happiness, which are opposed to the "slaves" of secular "happiness" of the "blissful century." In "The Epistle to His Excellency Ivan Petrovich Turgenev" (1774, 1780s) Muravyov for the first time in Russian literature creates the image of the House, the Family as values that are worthy of the service of a true citizen. Contrasting the false concept of a "free man" as freedom from duties, civil service, the poet creates the image of a lyrical hero who sets the goal of his life to serve his family, friends, and beloved ones, which is true virtue.

At the final stage of the lecture, the teacher offers students to summarize the material of the lecture and answer the question posed in the introductory part of the lecture. So, students mark the following out:

1. The artistic embodiment of the image of the House in the works of poets of the 18th century testifies to the transitionality of their work: 1. Classicism (State House, House of the nobleman); 2. Sentimentalism (House - a place of service, House - a hut, household chores, poetization of everyday life, images of father and sister); 3. Pre-romanticism (The house in eternity, the frailty of being - the final "Eugene. Zvan's Life" by G. R. Derzhavin).
2. In the literature of the XVIII century, the image of the House was actualized in the 1770-80s in connection with the beginning of the development of sentimentalism, pre-romanticism, as well as with an increase in interest in an individual person. If in the 1730-50s classic poets held different positions, affirming the priority of the state over personality in the literature, then the poets of the

second half of the 18th century, in particular, Muravyev, Derzhavin, participants in the Lviv circle, in the first place put the image of the concrete-sensual world. An image of the author is formed - a unique person with his own individual character, mentality, special worldview.

3. Muravyov was one of the first among these poets who embarked on the path of reflection of the personal principle. Creativity of Derzhavin is traditionally presented as original, embodying the national originality of Russian life, covering all its levels: from the poetry of rural life to the splendor of the palaces of Catherine nobles. Man in the poetry of Derzhavin is represented with all the material and natural worlds surrounding him, with everyday details. Derzhavin's lyric hero is keenly aware of the transience of earthly life, seeks to enjoy all its joys. The same work can be done on the example of the Tatar and Russian literatures of the XIX - XXI centuries.

As a promising task at the end of the lecture, the teacher invites students to continue observing the evolution of the image of the House in Russian and Tatar literature, working on essays, term papers, and graduate qualification works on the following issues and topics: 1) Follow the evolution of the image of the House in Russian literature of the 12th – 21st centuries. 2) Are there any differences in the ideas about the image of the House of Writers of Ancient Russia and the 18th century and modern writers? 3) How is the image of the House revealed in Tatar literature of various eras? 4) “The image of the House in the work of A. S. Pushkin.” 5) “The image of the House in the poetry of N. K. Batyushkov.” 6) “The image of the House in the works of I. S. Turgenev” 7) “The image of the House in the prose of N. V. Gogol.” 8) “The house, the estate in the novels of I. A. Goncharov.” 9) “The transformation of the image of the House in Russian and Tatar literature of postmodernism.” 10) “The image of the House in the poetry of the XVIII - XXI centuries: tradition and innovation.” 11) “The image of the House in Russian and Tatar literature: the originality of the embodiment of mentality.”

Active involvement of regional, local history material in the lessons of the elective discipline “Literary Studies. Applied Aspects of Studying a Provincial Text” allows you to create research and multimedia projects, presentations on generalizing Russian-Tatar literary relationships in the context of a dialogue of cultures”, “Kazan text in literature and culture”, “Kazan and the Republic of Tatarstan in life and the works of famous Russian and Tatar writers”, “Foreign writers in Kazan and about Kazan”.

Note that the study of literary interpretations of the artistic space, local texts in the humanities at the turn of the 20th - 21st centuries is an urgent problem of interdisciplinary research. In the works of Bart, Antsyferov, Toporov, Lotman developed a methodology for studying the city as a text, a look at urban architecture as a space of communication, symbolism and semiotics of the city. During the lectures, the

teacher presents an analytical review of the works of famous literary critics on the semiotics of the city, and also reveals the experience of studying the "Petersburg text" (Antsyferov, Lotman, Toporov), the "Moscow text", The "Paris text" (Toporov), as well as the fact that in the domestic literary criticism of the beginning of the XXI century there has been a steady tendency to study the Russian "provincial text": "Chelyabinsk", "Voronezh", "Perm", "Chelyabinsk" (Abashev, 2000; Smyshlyaev, 2018). Students' cognitive interest in studying the Russian "provincial" text on the example of the "Kazan text" is motivated by the lack of special generalizing studies on this topic, while there is a large number of publications (monographs, documentary and biographies, articles in scientific collections and regional journals) devoted to life and the works of Tatar, Russian, Russian-speaking writers born, lived or came to Kazan and the Republic of Tatarstan.

At lectures, the teacher introduces students to various approaches to the study of the "urban text". So Lotman, using the example of the St. Petersburg text, identifies several criteria based on which a city can be considered as a semiotic system with several positions: a city as a name, a city as a space, a city as a time. The researcher divides the space of the city into two types: concentric (located in the center, a city on a mountain, gravitating towards isolation) and eccentric (located on the periphery of the cultural space, based on the opposition of nature and culture, gravitating towards openness, cultural dialogue) (Lotman, 2000). Preparing for practical classes, students outline the works of Bart (1989), Antsyferov (1991), Lotman (1984), Toporov (2003), as well as review articles by Gololobov (2008) and Potanina (2012), in which an attempt was made to theoretically comprehend the content of the definition of "urban text" and its interpretation in the modern theory of literature and the artistic practice of Russian writers, master the methodology of studying literary -Artistic "urban text." Further, students independently develop and publicly defend research projects, accompanying their presentations with a demonstration of multimedia presentations. Here are some sample topics on which students prepare research projects with the active involvement of local history material: 1) City as a text and urban text. 2) Mythology of the city: St. Petersburg, Moscow, Paris, Voronezh, Yaroslavl and other texts of world culture. 3) The province and the capital in culture. 4) Volga region as a cultural-historical region. 5) The role of architecture in creating an urban myth. 6) The role of monuments in creating an urban text. 7) Theater in the structure of the urban text: an example of the history of Kazan theaters. 8) Kazan and Elabuga in the diaries of A.N. Radishchev. 9) Famous graduates and students of Kazan University. 10) Kazan in the memoirs and in the works of S.T. Aksakov. 11) The life and work of the Kazan poet Gabriel Kamenev. 12) G.R. Derzhavin and the "Derzhavin's myth" in Kazan and Laishevsky district: history and modernity. 13) The image of Kazan University in the Tatar, Russian and foreign literature. 14) A.S. Pushkin in Kazan. Kazan "Pushkin's myth": history and modernity (Kazan in the works of A.S. Pushkin, Pushkin anniversaries and dates in Kazan, A.S. Pushkin in Kazan museums, Russian Cultural Center named after A.S. Pushkin). 15) Kazan

University in the life and work of L.N. Tolstoy. 16) N.A. Durova is an Elabuga writer. The history of the writing and publication of "Notes of the cavalry girl." Correspondence with A.S. Pushkin. 17) Chistopol in the life and work of B.L. Parsnip. 18) F.I. Chaliapin in Kazan: history and modernity (Kazan in the memoirs of F.I. Chaliapin, Opera Festival named after Chaliapin, museum exposition). 19) Yaroslav Hasek in the Republic of Tatarstan. 20) Kazan in the poem by E. Evtushenko "Kazan University". 21) Kazan pages of Veronika Tushnova's life. 22) Soviet writers and cultural figures evacuated to Tatarstan during the Great Patriotic War. 23) Mythopoietic picture of the world in the work of Denis Osokin. 24) Literary associations in Kazan and other cities of the Republic of Tatarstan in the XX - XXI centuries: their role in the formation of Russian writers. 25) Kazan in the life and work of N. Zabolotsky. 26) Kazan in the works of A. Dumas. 27) Kazan in the life and work of V. Aksenov. 28) Kazan in the life and work of E. Schwartz. 29) Kazan storyteller - N. Wagner ("Tales of the Cat Murlyki"). 30) Kazan museums in the city myth of Kazan and the cities of the Republic of Tatarstan. 31) Translation as a means of intercultural communication in the works of Russian and Tatar writers of the Republic of Tatarstan. 32) Kazan in the life and family of Baratynsky. 33) Kazan in the life and work of M. Gorky. 34) Kazan in the life and poetry of V. Khlebnikov. 35) The life and work of writers of the Republic of Tatarstan of the XX - XXI centuries at the choice of students (Winners of the literary award named after G.R. Derzhavin: V.V. Korchagin, S.V. Malyshev, A.Kh. Mushinsky, L.R. Gazizova, L.A. Kozhevnikov, N.P. Aleshkov, V.N. Lavrishko, S.I. Yuzeev, N.P. Belyaev, O.G. Levadnaya, R.R. Sabirov, G.N. Kapranov, R. A. Kutui, N.N. Oreshina, M.V. Tuzov, Airat Sakhbizadinov, Maya Valeeva, M. Galeev, G.M. Khasanova, A. Karimova, R.M. Kharisov (R. Kharis), A. Nurislamova, A. Ostudin). M.A. Gorky: B.G. Weiner, N.G. Akhunova, A. Bik-Bulatov, Mark Zaretsky, Gennady Pauskin, Rustem Sabirov, Timur Aldoshin, Wil Mustafin, E. Burundukovskaya, Rosa Kozhevnikova and others), Ravil Bukharaev, Lidia Grigoryeva, Denis Osokin, Diaz Valeev, etc. 35) Literary associations of Kazan: LITO named after G. Akhunova ("The White Crow"), LITO named after M. Zaretsky (Museum named after M. Gorky and F. Chaliapin), LITO "ART-POETICA" (KFU). 36) Kazan in the life and work of the Tatar poet Gabdulla Tukay. 37) Kazan in the life and work of the Tatar poet Musa Jalil. 38) Kazan in the life and work of the Tatar writer Amirkhan Enika. 39) Kazan in the life and work of the Tatar writer Ayaz Gilyazov. 40) Kazan in the life and work of the Tatar writer Galimjan Ibragimov.

Seminars in which students present the results of their independent research on the study of the "Kazan text", allow you to summarize the students' knowledge obtained in the study of historical and literary disciplines, as well as "Theory of Literature", "Philological analysis of the text" and apply for independent research. The seminar involves various forms of dialogue communication: educational-critical, educational-literary, commentary-textual dialogues, as well as scientific retelling, informatively

complementary reports, expressive reading of fragments of texts of Russian and Tatar writers. At the seminar, the teacher plays the role of a consultant organizing a student polylogue, providing the necessary scientific and historical commentary on the topic and coordinating the correct discussion of the student reports. The practice of recent years shows that the use of project activities increases the effectiveness of this type of activity. In modern didactics, the training function of seminars is highly appreciated: "One of the main functions of the seminar is developmental (development of critical, creative thinking, the ability to persuade, substantiate, uphold one's point of view). The value of the evaluation function is high, because in the course of discussion, disputes, estimates, attitudes, value orientations are formed, which ultimately helps the assimilation of the system of humanistic values that determine the formation of the personality in a person" (Zagvyazinsky, p. 160, 2008).

The active introduction of technology project activities in the teaching of historical and literary disciplines in pedagogical universities allows us to solve a number of methodological problems: to form a sustained interest in the study of literature, develop skills for research and independent activity in the subject, actualizes the communicative competencies of students, and also in practice contributes to the formation of positive students motivation to use new information and design technologies in their future pedagogical praxis. Thus, students master the skills of project activities, consolidate the knowledge and skills acquired in the classes on information technology.

## **Discussions**

The study of literary interpretations of the artistic space, local texts in the humanities at the turn of the 20th - 21st centuries is an urgent problem of interdisciplinary research. In domestic publications, along with "metropolitan" city texts, the focus of researchers is "local", "provincial" texts by contains "local", "provincial" texts (Abashev, 2000; Smyshlyaev, 2018). The study of the "Kazan text" as a local text is a promising problem for Kazan literary studies, therefore the elective discipline "Literary Studies. Applied Aspects of Studying a Provincial Text" arouses great cognitive interest among students, motivates them to conduct independent scientific research in studying the works of Russian and Tatar writers from ancient times to the present.

The nationalization of space and the marking of geographical places historically significant for the "imagination" of the national picture of the world correlates simultaneously with the designation of the boundaries of ethnic identity. If we consider these national spatio-temporal concepts within the framework of the constructivist paradigm, then different mechanisms of mythologization are revealed. In the works of

modern Tatar and Russian writers, the image of the homeland is often associated with such cultural and historical centers as Moscow, St. Petersburg, Kazan, Bulgars, Elabuga, a generalized image of the Russian and Tatar villages, as the guardian of the national culture and spiritual values of the Tatar and Russian peoples. The image of Kazan in the poetry of many modern Tatar poets is closely connected with the image of the homeland. Indicative in this regard is the work of Renat Kharis. Kazan in the poetry of R. Kharis appears as a legendary city with its own heroic past (oratorio “Kazan”, poems “Ant” (“Oath water”) and “Borylyshtha” (“On the turn”), poems “Kazan tobəse” (“Roof of Kazan”, “Nurly Kazan” (“Bright Kazan”). In the poetry of R. Kharis, Kazan streets are announced: they sound familiar melodies of Saydashev, Klyucharyov, inspiring creativity. Kazan is also a city of meetings, a city of spiritual communication. The metaphor “Kazan is the book” embodies all aspects of the theme of artistic Kazan, so it bizarrely combines the images of poets from different times, melodies of composers and mythological images (poems “Saidash”, “Mostai Karim”, “Amirkhan Eniki”, “Klyucharyov”, “Rustem Yakhin”, “Tukai”) (Kharis, 2011).

At lectures and practical classes of the elective discipline “Literary Studies. Applied Aspects of Studying a Provincial Text”, students master a large volume of theoretical and historical-literary scientific research, mastering the scientific terminology of comparative literature. In this regard, students can recommend the study of Kazan literary critics such as aimed at studying modern Russian and Tatar literature in the context of a dialogue of cultures (Amineva et al., 2015). The contextual approach (a work of Russian literature is considered in the context of national literature) makes it possible to compare the diachronic or synchronic processes that took place in Russian and national literature. In other words, simultaneously with the cognition of the “alien” through the “own”, the reverse cognitive procedure is also carried out: the “own” through the “alien”. The insufficient elaboration of the conceptual foundations of this problem in science and practice of the university methodology for teaching literature has determined the problems of our study.

## **Conclusion**

In the classroom of the elective discipline “Literary Studies. Applied Aspects of Studying a Provincial Text”, theoretical material is drawn on the urban text, on the mythology of cities and the history of the study of the capital and provincial types of culture (St. Petersburg, Moscow, Kazan, Voronezh, Yaroslavl, etc.), which is then implemented on the basis of specific examples from fiction dedicated to the cultural phenomena of Kazan and the Republic of Tatarstan. So, for example, students are offered for independent study of the following topics: “The image of Kazan in literature”, “The image of Kazan University in literature”, “Writers and cultural figures who were born or lived in Kazan and the Republic of Tatarstan”, “Impressions of Kazan

in notes, diaries, letters and fiction of writers and cultural figures. ” If we consider the concept of “Kazan text” as a “city text”, it is necessary to include the history and current state of literary associations, literary museums, as well as the theatre and cultural life of Kazan from ancient times to the present.

Kazan was visited at different times by G. R. Derzhavin, A. N. Radishchev, M. N. Muravyev, A. S. Pushkin, E. A. Boratytsky, L. N. Tolstoy and other writers (Bikbulatov, 2003). The most vivid continuity of Russian literature of the 18th century with modernity can be traced in Kazan in perpetuating the memory of G.R. Derzhavin, therefore, students can be invited to create multimedia projects “G.R.Derzhavin in the literature and culture of the Kazan Territory”, “Derzhavin's places of Kazan and Laishevsky district of the Republic of Tatarstan”, “Derzhavin Places of Russia”, “Translations of G. R. Derzhavin into the Tatar language”, “The Motive of a Small Homeland - Kazan in the Poem “Harp” by G. R. Derzhavin”, “Dialogue of Modern Poets with G. R. Derzhavin.”

### **Recommendations**

The use of local history material in the literary education of philology students activates the cognitive activity of students, creates an appropriate emotional attitude in the study of historical and literary disciplines, has an aesthetic effect on students, helps to form a more accurate picture of the era, which helps to foster love for one’s region, regional history, culture and art. Local history material can be used in independent research activities of students, involving the preparation of a multimedia presentation for an absentee tour or writing an article, essay, term paper, graduation thesis, and master's thesis. The independent activity of students in the creation and protection of creative projects of various kinds (literary, linguo-stylistic, structural, creative, informational, applied, role-playing) can be continued in the active participation of students in student scientific communities and in presentations in the work of scientific and practical conferences various levels (regional, national, international).

The independent work of students includes both reproducing and creative processes in the student's activity, such as reproductive, reconstructive and creative. The task of the teacher is to gradually increase the share of independent, creative work of students. Continuity in the teaching of historical and literary disciplines, the application of theoretical knowledge of Russian literature in methodological disciplines and in their own pedagogical praxis of students, the implementation of various types of independent work of students allow them to intensify their educational activities and to form stable professional knowledge and skills of future school teachers of native (Tatar and Russian) literature. The results of the study can be used in the preparation of programs and textbooks on the methodology of teaching literature at school and university, and the proposed system of practical classes can be introduced into the practice of teaching modern literature at school and university.

## References

- Abashev, V. V. (2000). *Perm as a text. Perm in Russian culture and literature of the XX century*. Perm: Publishing house of Perm University.
- Amineva, V. R., Ibragimov, M. I., Nagumanova, E. F., Khabibullina, A. Z., & Yuzmukhametova, L. N. (2015). Aesthetic interference and untranslatability as concepts of comparative literary studies. *The Social Sciences*, 10(7), 1868-1872.
- Antsyferov, N. P. (1991). *Soul of Petersburg*. St. Petersburg: Lenizdat.
- Bart, R. (1989). *Selected Works. Semiotics. Poetics*. Moscow: Progress.
- Bikbulatov, R. (2003). *Kazan. Famous people. The first book*. Kazan: Zaman.
- Bondarevskaya, E. V., & Kulnevich, S.V. (2004). A paradigmatic approach to developing the content of key pedagogical competencies, *Pedagogy*, 10, 23 - 31.
- Cherkezova, M. V. (2007). *Problems of teaching Russian literature in a foreign culture: a methodological manual*. Moscow: Bustard.
- Chertov, V. F. (2018). A literature teacher and a student in a literature lesson: forms of interaction. *A literature teacher and a student in the educational space of the information age: XXVI Golubkov readings*. Moscow: Econ-Inform.
- Elkonin, D. B. (1995). *Selected psychological works: Problems of developmental and educational psychology*. Moscow: Intern. Ped Acad.
- Erofeeva, I. V., & Nurullina, G. M. (2017). The Study Of Ancient Chronicles Within The Professional Philologist Educator's Training System. *The European Proceedings of Social & Behavioural Sciences EpSBS (IFTE 2017 Kazan Federal University, Russia)*, Vol., XXIX, 953-960.
- Fayzullin, R. G. (2005). *Selected works in 6 t, Vol.3*. Kazan, Tatar. knizh. publishing house.
- Fazliakhmetov, I. S., & Yusupova, Z. F. (2016). Linguomethodological heritage of scholars of XX-the century: L.Z. Shakirova, *Modern Journal of Language Teaching Methods*, 130-134.
- Federal State Standard of Secondary (Full) General Education (FSSGE) / M-in education and science Ros. Federation, 17.05.2012 N 413, <https://fgos.ru>
- Gololobov, M. A. (2008). Urban text and perspectives of its interpretation, *Bulletin of TSU*, 1(57), 178 - 182.
- Ibragimov, M. I., Galimullina, A. F., & Shemshurenko, O. V. (2017). Comparing Literature Used For The Formation Of The National Identity Of Students. *The European Proceedings of Social & Behavioural Sciences EpSBS*, Vol. XXIX, 292-299.
- Khabibullina, A. Z., Nagumanova, E. F., & Shemshurenko, O. V. (2018). Preparing A Literature Teacher For Pedagogical Activity In A Multicultural Educational Space. *IFTE 2018, The European*

*Proceedings of Social & Behavioural Sciences EpSBS*, Vol. XLV, 343-353.

- Harris R. (2011). *Singing night* (translated into Russian: N. Pereyaslov). Moscow: Veche.
- Khayrullin, R. Z., & Sharyafetdinov, R. Kh. (2020). Reflection of the traditions and mentality of the people in the national literature of the twentieth century. *Science and school*, 1, 11-19.
- Leonov, S. A. (1999). *Speech activity in literature classes in high school: Methodological techniques for the creative study of literature: Textbook*. Moscow: Flint, Nauka.
- Likhachev, D. S. (1971). *Poetics of Old Russian Literature*. Leningrad: Khudozh. lit.
- Lotman, Yu. M. (1984). Symbols of St. Petersburg and the problems of semiotics of the city. *Transactions on sign systems*, 18, 30 - 45.
- Lotman, Yu. M. (1992). On the metalanguage of typological descriptions of culture. *Selected articles: in 3 vols*. Tallinn: Alexandra.
- Maslow, A. (2013). *Motivation and Personality*. Moscow: Piter
- Mukhametshina, R. F., & Galimullina, A. F. (2014). Inculcation of Bimental personality in context of cultural dialogue (as exemplified by Tatarstan Schools). *Middle-East Journal of Scientific Research*, 20(12), 2135-2138.
- Pashkurov, A. N., Sidorova, M. M., Muslimova, N. N., Razzhivin, A. I., & Dulalaeva, I. Y. (2017). Polydisciplinarity of humanitarian knowledge: university literary school discoveries in the context of modern processes. *Revista Espacios, Especial*, 38(56), 31 - 41.
- Potanina, N. L., & Gololobov, M. A. (2012). Urban text as a theoretical problem. *Philological regional studies*, 1(7), 32-37.
- Radomskaya, T. I. (2006). The phenomenon of the House in the mature poetry of Pushkin, *Russian literature*, 7, 14 - 20.
- Rogers, K. R. (1994). *A Look at Psychotherapy. The formation of man*. Moscow: Progress, Univers.
- Rubtsov, N. M. (2004). *Silent my homeland*. Moscow: Eksmo.
- Sadykova, G. V., & Vafina, A. H. (2019). Digital resources in the educational model for bi- and multilingual education of young Russian language learners. *EDULearn 2019 Proceedings (Palma, Spain, 1-3 of July, 2019)*, 2207-2212.
- Smyshlyaev, E. A. (2018). *Modern poetry of Chelyabinsk as a local text* [PhD thesis]. South Ural State University, Chelyabinsk.
- Toporov, V. N. (2003). *Petersburg text of Russian literature*. St. Petersburg: Art.
- Vygotsky, L. S. (2001). *Collected Works. Analysis of the aesthetic reaction: Psychology of the Arts*. Moscow: Labyrinth.
- Zagvyazinsky, V. I. (2008). *Learning Theory: Modern Interpretation*. Moscow: Academy.
- Zinin, S. A. (2018). The cultural identity of school literary education: the brink of understanding the

problem. *Modern literary education: from school lessons to life in culture. XXV the Golubkovsky readings*, 5-9.

Zinnatullina, Z. R., & Vafina, A.H. (2016). Methodology of studying an artistic text at english lessons in the implementation of the federal state educational standards for secondary, *Journal of Organizational Culture, Communications and Conflict*, 20, 186-191.