

## НАЦИОНАЛЬНО-РЕГИОНАЛЬНЫЙ КОМПОНЕНТ В ОБУЧЕНИИ АНГЛИЙСКОМУ ЯЗЫКУ

# Элективный курс по английскому языку “Сказанием встает Казань...”

(с использованием CD “Kazan 1005–2005”)

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## Пояснительная записка

### Актуальность. Цели и задачи курса

Данный курс знакомит учащихся с историей города Казани – города замечательных людей, архитектурных памятников, возникших на пересечении различных культур, цивилизаций и эпох; города поэтов, актеров, музыкантов, художников, ученых и просветителей.

Элективный курс рассчитан на 18 часов.

Актуальность курса “Сказанием встает Казань...” на английском языке продиктована исторической значимостью 1000-летнего юбилея Казани не только для казанцев, народов Татарстана и России, но и для всего мира, ведь Казань – многонациональный город, в котором мирно соседствуют более ста национальностей, представителей крупных религиозных конфессий мира. Тот факт, что 1000-летие Казани включено в календарь памятных дат ЮНЕСКО, также свидетельствует о признании Татарстана и Казани мировым сообществом. Сохранить и возродить исторические ценности – одна из основных задач, обозначенных в ходе подготовки к празднованию 1000-летия основания г. Казани.

Курс “Сказанием встает Казань...” знакомит учащихся с историческим и культурным наследием тысячелетней Казани на английском языке; ориентирован на формирование интереса учащихся к истории родного края, национальной культуре, национальным традициям; призван воспитывать у учащихся чувство патриотизма к родине, стремление к сохранению и приумножению культурных и исторических ценностей.

Основные формы проведения учебных занятий: активные методы обучения с использованием различных видов наглядности, виртуальные и видеоэкскурсии, викторины, игры.

Формы учебной деятельности учащихся:

- индивидуальные – при выполнении рефератов, выступлений;
- групповые – в ходе выполнения заданий викторины, интерактивной игры.

Формы контроля: выполнение заданий в ходе бесед по материалам лекций, участие в викторинах и интерактивной игре, выполнение и защита рефератов.

## Тематический план

Формы занятий	Тема	Кол-во часов
Лекция	<b>Введение.</b> Моя столица, моя древняя Казань	1
Видеоэкскурсия по Казани	Добро пожаловать в Казань!	1
<b>Казань архитектурная</b>		3
Лекция	Казанский Кремль	1
Видеоэкскурсия	Казанский Кремль	1
Защита рефератов	Памятники архитектуры г. Казани	1
Урок-беседа	Музеи Казани	1
<b>Казанский университет</b>		1
Защита рефератов	Казанскому университету – 200 лет Музеи Казанского университета	1
<b>Казань литературная</b>		2
Виртуальная экскурсия в музей Е. А. Боратынского	Музей Е.А. Боратынского и его просветительская деятельность	1
Урок-беседа	Г. Тукай – выдающийся татарский поэт, основатель татарской литературы и татарского языка	1

Формы занятий	Тема	Кол-во часов
<b>Казань театральная</b>		2
Лекция Диспут	Татарский академический театр оперы и балета Великий бас России. Международный фестиваль им. Ф. И. Шаляпина	1 1
<b>Казань на музыкальной карте мира</b>		3
Лекция Викторина	Союз композиторов Татарстана Классическая музыка и песни композиторов Татарстана, народная музыка	1 1
Виртуальная экскурсия в музей С. Сайдашева	Знакомство с творчеством С. Сайдашева	1
<b>Изобразительное искусство Татарстана</b>		1
Виртуальная экскурсия в Государственный музей изобразительных искусств Татарстана	Знакомство с творчеством художников Татарстана К. Якуповым, И. Рафиковым, И. Зариповым, Н. Хазиахметовым, Р. Загидуллиным, Ф. Халиковым, Р. Газеевым, Б. Урманче и др.	1
<b>Просвещение и просветители</b>		1
Защита группового проекта	Н. И. Лобачевский – выдающийся ученый, ректор Казанского государственного университета	1
Мастер класс	Лучшие знатоки Казани	2

### Содержание программы курса

*Введение. Моя столица, моя древняя Казань. Навстречу тысячелетию Казани*

Вступительная беседа об историческом значении тысячелетнего пути развития Казани.

### *Добро пожаловать в Казань*

Видеоэкскурсия по Казани. Легенды о Казани. Достопримечательности и архитектурные памятники города. Признание Казани ЮНЕСКО.

### *Казань архитектурная*

Кул-Шариф, Петропавловский собор, мечеть Марджани. Прошлое и настоящее центральных улиц Казани – Большая Проломная (Баумана), Воскресенская (Кремлевская), Московская (Кирова), Татарская (Парижской Коммуны).

### *Казанский Кремль*

Домонгольский период развития крепости с X по первую половину XIII века. Форпост на северной границе Волжской Булгарии. Центр Казанского княжества в составе Золотой Орды. Военный и административный центр Казанского ханства, присоединенного Поволжья, Казанской губернии, Татарской автономной республики, президентской Республики Татарстан в составе Российской Федерации.

Реставрация памятников архитектуры XVI–XIX веков – Благовещенского собора, Спасской башни, церкви Николы Ратного, комплексов Юнкерского училища и

Губернаторского дворца. Псковские мастера Постник Яковлев и Иван Ширяй. Архитектор Тон. Башня Сююмбеки.

### *Музеи Казани*

Национальный музей Республики Татарстан. Историческое здание музея. Основатели музея. Коллекции и экспонаты музея.

### *Казанский университет*

Основание университета. Научные открытия XIX века. Выдающиеся ученые-преподаватели Казанского университета.

Научная библиотека им. Лобачевского.

### *Казань литературная*

Заочная экскурсия в музей Е. А. Боратынского. Экспонаты музея: дневники, книги, фотографии, личные вещи поэта. Здания музея. Литературные чтения, вечера, тематические программы, посвященные творчеству Боратынского, Пушкина, декабристам.

Г. Тукай. Музей Тукая. Историческое здание музея. Экспонаты музея.

### *Казань театральная*

Татарский академический театр оперы и балета. История создания театра. Дореволюционный и послевоенный театр. Первая постановка оперы Глинки “Иван Сусанин”. Развитие национальных традиций татарской оперы. Выпускники Татарской оперной студии при Мос-

ковской консерватории. Расцвет балетной школы театра в послевоенные годы. Первый татарский национальный балет "Шурале" Ф. Яруллина. Современный театр.

Международный фестиваль им. Ф. И. Шаляпина.

### *Казань на музыкальной карте мира*

Союз композиторов Татарстана. Н. Жиганов, Д. Файзи, М. Музафаров, З. Хабибуллин, Ф. Яруллин и их произведения.

Р. Яхин – автор татарского национального гимна. Известные татарские композиторы второй половины XX, начала XXI веков. Международный фестиваль "Европа – Азия" в Татарстане. С. Губайдуллина.

Классическая музыка и песни композиторов Татарстана, народная музыка.

Музей С. Сайдашева.

### *Изобразительное искусство Татарстана*

Знакомство с творчеством художников Татарстана К. Якуповым, И. Рафиковым, И. Зариповым, Н. Хазиахметовым, Р. Загидуллиным, Ф. Халиковым, Р. Газеевым, Б. Урманче.

### *Просвещение и просветители*

Н. И. Лобачевский – выдающийся ученый, первый ректор Казанского университета. Ученые, принесшие славу Казанскому университету: И. М. Симонов, Ф. Ф. Белингсгаузен, М. П. Лазарев, Ю. К. Завойский, Б. М. Козырев.

Музей истории Казанской химической школы. Выдающиеся ученые-химики XIX века К. Клаус, Н. Зинин, А. Бутлеров. Экспонаты музея.

### *Казань – крупнейший транспортный центр*

Историческая справка: сведения о протяженности Волги, Казанки, городском транспорте Казани.

### *Литература*

1. Тимошенко О. П. Национально-региональный компонент в системе изучения английского языка. – Казань: Магариф, 2001.
2. Богуславская И. Г. Каждое дело – творчески... – Казань: ИПКРО, 1995.
3. Лукоянова В. И. Тысячелетняя моя Казань: Сборник вопросов по краеведению, 2003.
4. CD "Kazan 1005–2005".
5. Bukharaev Ravil. The Kremlin of Kazan through the ages. – London: Curzon Press, 2000.
6. Bukharaev Ravil. Kazan. – London: Flint River Press, 1995.

# Kazan millennium



In the history of every nationality there are important events that have world significance. A similar event took place in the life of Kazan on 30 August 2005, when the city celebrated its millennium.

The event had a historical significance not only for Kazaners, peoples of Tatarstan and Russia, but also for the whole world, as Kazan is a multi-national city, where more than a hundred nationalities and world-large religious confessions live side by side in peace.

The work of defining the age of found coins, beads, ceramics, coal and beans was conducted in special research laboratories in Berlin, Paris and Vienna, in the Institute of material culture history of the Russian Academy of Sciences in St. Petersburg and leading laboratories in Kazan.

Conclusions and scientific expertise of the finds were made by the numismatics department of the State Hermitage, Hungarian and Czech National Museums and specialists from universities of Moscow, Berlin and Cairo.

Considering the frequency of coincidence of expert evaluations, the scientists, using the method of mathematical approximation, got the date of 1005 as the beginning of Kazan as the city.

By decrees of the Russian and Tatarstan Presidents the celebration of the millennium was given a state status. Kazan has got its birthday, and this grand jubilee was celebrated on 30 August 2005.

The celebration of Kazan millennium was an event of grand scale and importance. The fact that UNESCO introduced the item "Kazan millennium" into its calendar testifies to Kazan and Tatarstan being acknowledged by the world community.

The first congress of historic Russian cities and religions with participation of 41 cities and regions was held in Kazan in 2000.

Kazan possesses an enormous historic and cultural heritage. 759 historical and cultural monuments are protected by state, and reconstruction of many of them was provided for by the federal programme of preparation of Kazan millennium celebration. They are such big constructions as the Kazan Kremlin ensemble, the Arcade complex, the Nobility Assembly building, Kazan State University, Tatarstan National Library, Tatar State Opera and Ballet Theatre named after M. Jalil and many others.

There are not so many cities with a centuries-long history in the world. Today Kazan is entering a new epoch – the epoch of revival of ancient and most precious values of people. To make the capital of Tatarstan a worthy member of the family of the oldest cities on the planet, to do everything for this ancient city to become a city of world civilization, a city of world culture – this was the super task set during the preparation of the jubilee events. Kazan must become a place open to the whole world, a city with a developed infrastructure and richest cultural and historic heritage.

- *Kazan is the capital of Tatarstan. What do you think is the difference between the capital and other cities?*
- *What event took place in the life of Kazan on 30 August 2005?*
- *Prove that Kazan and Tatarstan are acknowledged by the world community.*

# Ancient Kazan

The first settlements on the territory of modern Kazan appeared in the Paleolithic period. First constant settlements here appeared probably in the Neolithic period. In the middle of the 2000 B.C. tribes, referred to by scientists as ancestors of modern Baltic-German-Slavonic peoples, conquered the territory near Kazan.

The Bulgars, who came to the Middle Volga basin at the end of the 7th century, formed the Bulgar state and built cities.

Probably in this period the whole urban network begins to develop alongside with large cities-trading-craft centers, trade in the rivers mouths, traces of which are found in the top Kama Basin and Kazan vicinity. All this was a basis for a rise of the city as an administrative, economic and religious centre of the region near the Kazanka River mouth. According to archeological researches originally Kazan occupied the north-eastern part of the Kremlin hill. The first Bulgar settlement on the Kremlin hill, which appeared at the end of the 10th the beginning of the 11th centuries, had a trading-craft way of life and actively participated in trade along the Great Volga way.

The city gradually grew and its functions were changing. It can be considered, that in the 12–13th centuries Kazan was a strong fortress and an important trade and economic centre.

The mongolian invasion, that changed the lives of many states and peoples of Europe and Asia in the 13th century, also affected the Volga Boulgaria. In 1236 a huge army conquered Boulgaria. The Bulgar state broke up into a number of feudal possessions that became a part of Dzhuchui Ulus of the Golden Horde.

The end of the 13th – first half of the 14th centuries was the period of the strongest political and economic power of the Dzhuchids Empire. Islam was adopted as a state religion. Dozens of large cities developed rapidly.

Kazan, successfully placed near the northern limits of the country, had always been an important strategic point. The city might have been used as a place of collecting taxes paid to Dzhuchui Ulus khans.

- *When did the first settlements appear in Kazan?*
- *What part of the Kremlin hill did Kazan originally occupy according to archeological researches?*
- *When was Islam adopted as a state religion?*

# Legends about Kazan

Cities, like people, have their own history. At present there are sixteen versions of the origin of the name "Kazan". Listen to two of them.

The first and probably the most ancient legend says that when people were choosing a place for a city they asked a warlock for advice. He said, "Build a city on a place where a pot filled with water and buried into earth will boil by itself". People had been looking for such a place for a long time. In the long run the pot started boiling by itself without any fire at the place where the Bulack River joined the Kazanka. Here they founded a city and named it Kazan (which means "a pot" in Tatar).

The second legend is also connected with the word "a pot" (Kazan). It says that the oldest son of the last Bulgar khan Gabdulla Altunbek found himself on the bank of an unknown river, flowing among green valleys and woods. He decided to make a camp and sent his servant with a gold pot to bring some water. The bank of the river was very steep and the servant trying to scoop water dropped the pot into the river. After this the river and the city founded by it were named "kazan".

- *You have listened to two legends about the origin of the name of Kazan. There are sixteen versions of the origin of this name. Ask your parents and grandparents if they*

*know any other legends. If they do, tell us one of them next time.*

- *Which legend did you like best? Why?*

# Video "Welcome to Kazan"

(CD *Welcome to Kazan* – video)

You have watched the video "Welcome to Kazan". Imagine that you are a guide. Make a similar excursion. The answers to the following questions will help you:

- *Kazan remembers the names of the great people who visited Kazan in different years. Who visited the city in 1722 and 1767?*

- *In memory of which event was Peter and Paul's Cathedral built?*
- *Give the names of famous writers, scientists, historians, painters and sculptors who worked in Kazan.*
- *Which modern monuments of architecture created the unique image of the capital city?*

# Architecture

Kazan is an exotic oriental flower on a European field of Russia with its slim Suymbike Tower, multi-coloured Peter and Paul's Cathedral and snow-white minarets of Kul-Sharif.

The walls of Kul-Sharif saw the last battle between Kazan defenders and conquerors. By the decree of the Tatarstan President it was decided to restore the mosque. The main idea of its architecture is restoration of statehood and memory of the defenders of Motherland. Functionally it is the main mosque of Kazan. Besides, the Kremlin ensemble must symbolize co-existence of two main religions of Tatarstan: Muslim and Russian Orthodox Christianity.

Another great monument of architecture is Peter and Paul's Cathedral – one of the most valuable monuments of Russian Baroque architecture of the beginning of the 17th century. It was built on the site of an old wooden Peter's church by a merchant Mikhlayev in 1723–1726. The two-tiered cathedral building is 52 meters high. Its facade is decorated with an intricate bright ornament of flowers, grass and grape vines. From the top of the cathedral there is a beautiful view of the city. At present it serves as a cathedral and a wonderful choir sings in it during services.

There are few cities similar to Kazan by integrity of their appearance, having preserved hundred-year traditions of Russian and thousand year-old local construction traditions – those of Boulgars, the Golden Horde and Tatars.

Pre-revolutionary Russian Kazan appears as a sequence of bright coloured slim bell-towers, blue, green and gilded

poppy-heads, glittering in the sun, hovering above endless wooden and stone houses hidden deep in the green of gardens and parks.

Trading streets Bolshaya Prolomnaya (the present Bauman Street), Voskresenskaya (Kremlevskaya), Moscow (Kirov Street) and Tatar (Paris Commune) built up with two-three-storied houses with apartments on the top and shops on the ground floor have still preserved their architectural appearance of the middle of the 19th century.

The Soviet power pulled down bell-towers and minarets, cut broad avenues through what once was picturesque wooden houses, raised long dams, and decorated the city with gardens and parks and monuments to heroes and writers.

Present-day Kazan keeps in its appearance reminders of the thousand years of its history. The state protects 759 historical and cultural monuments, such as hoary thousand-year-old Kremlin and a beautiful university, the house of Mikhlayev-Dryablow, which Peter the Great visited, and Marjani mosque erected by the personal permission of Catherine the Great.

- *List the monuments of architecture which no longer exist in Kazan (CD "Media Gallery" – Kazan on old postcards)*
- *Look at the photos and give the old and the present names of Kazan streets and squares. (CD "Media gallery" – Kazan: Ancient and Modern)*
- *How does the present-day Kazan keep in its appearance reminders of thousand years in its history?*



# Kazan Kremlin

Kazan Kremlin is one of the beautiful architectural ensembles in Russia. Its walls and towers still remember Boulgar princes, Genghis-khan warriors, the Golden Horde Khans and all Russian tsars.



Bulgar builders founded a small but powerful stone fortress on a high hill of the confluence of the Kazan-su and Bulak rivers in the far-away 12th century. It was destroyed in the end of the 14th century by the Golden Horde warriors and several dozen years later restored by new Kazan rulers, the Genghisides Ulug-Mohammed and Makhmutek.

The Kremlin is the pride of Tatarstan capital. It is the only living Tatar fortress in the world which today is the center of the statehood, and also the most Southern example of Pskov style in Russia.

When the Russians conquered the city the former town planning remained unchanged and was developed further, this time in new forms. The fortress Kazan erected in the 12–16th centuries by Boulgar builders, became a basis for the Russian Kremlin. Masters from Pskov only replaced wooden walls by those made of brick.

Main citadel mosques were rebuilt into churches, one of the biggest of them was replaced by Trinity church (today Kul-Sharif mosque is built on this site). Nur-Ali mosque became a garrison church. Khan's mosque was destroyed and replaced by a palace church in the 18th century.

At present the Kremlin is a partly restored medieval fortress. Besides the fortress itself there are the following architectural monuments: the Annunciation cathedral (16–19th centuries), the Suymbike Tower (first half of the XVIIIth century, according to a legend it used to be a minaret of Khan's mosque), a church of Nikola Warrior, being restored (16–19th centuries), business offices (17–19th centuries) and the governor's palace (the middle of the 19th century).

The Savior's gates of the Kremlin are located near the main Northern gates of the Tatar fortress. The tower was erected in the second half of the 16th century by Ivan Shiryayev and Postnik Yakovlev from Pskov, who also built St Basil's cathedral in Moscow, which is the brightest reminiscence of the architect about Kazan.

The Savior's Tower reproduced features of ancient Boulgar architectural style. The Tyumen Tower has preserved traits of Tatar fortress architecture. Remains of Pentagonal and the interior of Nurali (Secret) towers can be possibly dated by the same period. An underground passage to a stream giving water started here. It was blown up in 1552, facilitating the fall of the city.

The cannon yard is an industrial 17–18th centuries complex situated at the site of the ancient arsenal of the Khan's Palace. Cadet's college is a monument of Russian classicism of the first half of the 19th century and is connected to the names of many famous Russian commanders.

Business offices is the building of the guberniya administration built in the second half of the 18th century. After numerous reconstructions its facade acquired the traits of Russian classicism and of later architectural trades.

The Suymbike Tower, built in the beginning of the 18th century, symbolized the center of the state power of guberniya. Its architecture embodies an image of Kazan Kingdom and was crowned by a double-headed eagle, a symbol of Russian domination, in the past.

The governor's Palace was designed by the architect Konstantin Ton, the author of the Grand Kremlin Palace and the Christ Savior's Temple in Moscow, in 1864.



The Annunciation Cathedral was founded on 2 October 1552. The cathedral symbolically combines in itself traits of Pskov, Moscow and Tatar architectural traditions.

The Kazan Kremlin is registered in the list of World Heritage of UNESCO as one of unique pearls of world culture

## Museums of Kazan



### *National Museum of Republic of Tatarstan*

Kazan public city research-and-industry museum was opened in this building on the initiative of the city community in 1905. As the years passed, its status was changing – provincial, central, national... However the museum was still in the same building joining more facilities of the arcade and increasing its collection, becoming a real scientific-methodic centre for 80 other museums of Tatarstan. Since 23 March 2002 it has the status of a National Museum of Republic of Tatarstan.

The founders of the Museum were such well-known Kazan students of local lore, public figures and maecenats as N. P. Zagoskin, A. A. Stukenberg, S. V. Dyachenko, O. S. Aleksandrova-Geins and many others. Contributions from such local nobles as the Likhachovs Andrey Fyodorovich and his brother vice-admiral Ivan Fyodorovich played a great role in forming the museum collections. During the time of its existence the museum got exhibits from collections of V. I. Zausaylov, L. O. Sinkler, N. F. Vysotskiy, D. I. Obratsov, V. V. Yegerev and a number of other collectors.

The museum collections comprising more than 700 thousand exhibits are a real treasury reflecting history, culture, life and traditions of peoples inhabiting Tatarstan as well as of ancient world civilizations and are systematized by the types of sources and materials.

Personal archives, belongings, books of Tatar scientists-educators Shigabutdin Marjani, Kayum Nasyri, Riza Fakhedtinov and of writers Gayaz Iskhaki, Khadi Taktash, Karim Tinchurin and many others comprise another fund of 30 thousand different exhibits. A collection of manuscripts and old printed books in Tatar, Arabic, Persian languages, including a rare facsimile edition of the famous Osman

and is considered to be the only active center of Tatar state culture and power in the world.

- *What does the Kremlin ensemble symbolize?*
- *Describe one of your favourite engravings (CD Media Gallery – Engravings by E. Turnerelly)*
- *Which of the pictures did you like best and why?*

Koran, a unique collection of Tatar Shamails and priceless originals of "Moabit Notebooks" by Musa Jalil is of great interest.

The coin collection contains about 110 thousand antique, European, Russian and Oriental coins, medals, badges and tokens. Coins from the Golden Horde are displayed more completely, but Kufi dirkhems, staters of the time of Alexander of Macedonia and Byzantine solids are also interesting.

The selection of written sources contains rare documents of different epochs, having such relics as the edict of Kazan khan Sakhib-Girey of 1523, Russian written items of the 17th century, personal archives of D. A. Korsakov, P. M. Dul'sky, G. Almaz, academicians Arbuzovs and Zavoy'skiy and of many others. A significant part of the rare book fund is not only wonderful samples of Russian art of book decoration, but also rich historical sources. The funds contain a hand-written Testament from Tver of the 15th century, a list of "Kazan annalist" of the 18th century, the old printed Ostrozshk Bible by the press of the first Russian printer Ivan Fyodorov (1581), Yefrem's Testament (1606) and other rare books.

The ethnographic collection containing unique items of life, dress and jewelry of the peoples of multinational Tatarstan-Tatars, Russian, Mari, Udmurts, Mordovs, Chuvasha and Bashkirs is a real pearl of the museum funds.

The natural history collection comprising geology-minerals, palaeontological, botanic and zoological sections is one of the oldest in the museum.

Paintings by local artists, drawings, sculptures and the rich collection of post-cards and photos showing old and modern Kazan represent the fund of painting.

Museum relics have been exhibited in Moscow, St Peterburg and other cities in Russia and abroad many times.

- *When was Kazan public city research-and-industry museum opened?*
- *Look at the portraits of the founders of the museum and be ready to exchange information about them. (CD "Life of the city" – Museums – National Museum of Republic of Tatarstan, p. 2)*
- *How many exhibits do the museum collections comprise?*
- *Which collections is the museum rich in? (CD "Life of the city" – Museums – National Museum of Republic of Tatarstan, pp. 3–7)*



# Kazan State University

Kazan State University, one of the largest and oldest higher educational institutions in Russia, was founded in 1804.

University history is rich in names of great scientists, outstanding scientific leaders, teachers, writers, artists and actors. A number of outstanding scientific schools acknowledged not only in Russia but throughout the world were formed within its walls. Many achievements of Kazan scientists are noted in the world science annals.

One of the largest scientific discoveries of the 19th century – creation of a new non-Euclidean geometry – was made in Kazan University. Its creator, the brilliant Russian mathematician N. I. Lobachevsky, played an outstanding role in the university development. For many years he was its rector.

It was in Kazan University that professor N. N. Zinin made an important chemical discovery. Among the names, which brought fame to Kazan University, are the astronomer I. M. Simonov, the chemist D. Mendeleev, the physicians R. Aristov and P. Lesgaft, the physiologist A. Samoilov, the surgeon A. Vishnevsky.

University scientific library named after N.I. Lobachevsky occupies an important place in the region's cultural life. The

funds of this one of the oldest libraries in Russia have more than 4700 thousand books. Situated in a building equipped according to the modern requirements of librarianship, this unique library is near the highest level of technical equipment. It has about 20 thousand readers who work with its funds, which contain a large number of rare books, manuscripts and ancient editions. The library lends about two million books every year and has a book exchange with hundreds of other libraries, including those in thirty foreign countries.

- *Which anniversary did Kazan State University celebrate in 2004?*
- *Who brought fame to the University?(CD "Life of the city" – Museums – Museum of Kazan State University, pp. 4–7)*
- *The main building of Kazan University was built under supervision of the architect*  
– M. Korinfsky  
– P. Pyatnitsky  
– K. Mufke  
*Choose the right answer.*

# Museum of E. Boratynskiy



E. Boratynskiy (1800–1844), an outstanding Russian poet of Pushkin's time, used to come to Kazan. Several generations of the poet's descendants lived in Kazan from the middle of 19th till the beginning of the 20th centuries.

In 1977 the museum of Boratynskiy was opened in Kazan and in 1981 it was given a state status.

Museum funds, which are in the books of the Tatarstan National Museum, contain more than 4000 exhibits such as memorable things and poet's lifetime editions, diaries, books, photographs, personal belongings and furniture of the second half of the 19th – beginning of the 20th centuries, pictures by artists from Kazan art school.

The Museum has two layouts. One of them – "The Boratynskiys: a century in Kazan", opened in 2000 – is situated in the city estate's outhouse. It exhibits materials about E. Boratynskiy and his descendants, about the daily life of the family on the background of the cultural life of Kazan region in 1830-1910. The second – "Life and work of E. A. Boratynskiy", opened in 1977 – is situated in school 34.

Since 1994 in Boratynskiy's estate the museum holds annual literary readings dedicated to the poet's work and culture of Russian province at the end of the 18th – beginning of the 20th centuries, conferences, workshops, literature evenings, topical programmes dedicated to Boratynskiy, Pushkin, Russian Decembrists. It also holds evenings of romance with participation of all-Russian competition "Romanciade" prizewinner Julia Ziganshina and an honoured artist of Russia Emil Zalyaletdinov and cooperates with a literary union "White crow" headed by the poetess Nailya Akhunova. The main areas of the museum's research work are investigation of life and work of E. A. Boratynskiy and his descendants, family trees of Kazan nobility, provincial estate culture, activity of Kazan collectors.

- *When was the museum of Boratynskiy opened and when was it given a state status?*
- *What are literary readings held annually in Boratynskiy's estate dedicated to?*
- *Prove that the museum runs a great research work.*

# Gabdulla Tukay



Gabdulla Tukay (1886–1913) was an outstanding Tatar poet, one of the founders of Tatar literature and modern Tatar language, outstanding prose-writer, journalist, literary critic, interpreter, folklore and children's writer. He created highly artistic works, which are listed in Gold Fund not only of Tatar poetry, but also in world literature.

A compilation of materials connected with G. Tukay was made in Tatarstan National Museum in 1940–1980. The museum of Tukay was opened in 1986 that timed for his 100th birthday.

The museum is situated in a two-storied detached house called "Shamil's house", which is an architectural

monument of late 19th – early 20th centuries and an example of combination of oriental and Western styles. The interior planning of the building was made according to the museum needs. It has exhibition halls and layouts, scientific workers offices and work facilities with the total area of 719 square metres.

The funds of the museum, which are registered in the Tatarstan National Museum, contain 1074 exhibits – personal belongings of Tukay, his photos, published books, copies of magazines and newspapers of the editorial offices, with which Tukay collaborated, things and documents belonging to people from Tukay's environment, things of that epoch, poet's books in different languages, pieces of art and the poet's posthumous mask. Most of the materials were exhibited on the layout opened on 11 June 1986. Its partial reconstruction was made in 1996.

- *Look at the picture of the famous "Shamil's house" where the museum of Gabdulla Tukay is situated and describe it. ( CD "Life of the city" – Museums – Affiliates of Tatarstan National Museum – Museum of Gabdulla Tukay, p. 1)*
- *How many exhibits do the funds of the museum contain? ( CD "Life of the city" – Museums – Affiliates of Tatarstan National Museum – Museum of Gabdulla Tukay, p. 2)*

# Tatar academic theatre of opera and ballet



The creation and organization of the first stationary Russian opera in the Volga region was preceded by a hundred years of regular public paid performances, and the year 1971 is considered the beginning of a public theatre in Kazan.

A wonderful theatre building was constructed in the city in 1851. The new theatre was opened by the touring of Italian opera group. It was for the first time that the city residents heard Italian singing.

Entrepreneur P. M. Medvedev (1837–1906), who started running theatre business in Kazan in 1867, was named "a collector of the Russian stage". The first night of the complete version of Glinka's opera "Ivan Susanin" in the Kazan theatre was held on 26 August 1874.

Up to 1917 Kazan opera continued to be one of the leading theatres among other provincial ones both by quantity and quality of its performances.

In 1934 Tatarstan government issued a decree on opening of an opera and ballet theatre in Kazan. A year before, on 4 November 1933 it was decided to establish a Tatar opera studio by the Moscow Conservatoire, the aim of which was to prepare actors for the future theatre. The studio started its work on 2 February 1934.

Best performers of Tatarstan were sent to study to Moscow. Singers, conductors and composers studied there for four years. At the end of 1938 the students returned to Kazan having completed their studies. The theater opened in 1939 by the opera of N. Zhiganov "Kachkyn" ("The Runaway").

National performing traditions were founded by graduates of the Tatar opera studio of the Moscow Conservatoire, such as M. Rakhmankulova, G. Kaybitskaya,

A. Izmaylova, S. Sadykova, Z. Bayrasheva, and M. Bulatova, U. Almeyev, H. Zabirowa, F. Nasretidinov, L. Vernikovskiy, M. Bulat- Rodionov, E. Dombaeva, D. Sadrizhiganov and others.

The post – war years were marked by a real flourishing of the theatre activity. A remarkable galaxy of opera and ballet performers grew on its repertoire.

Ballet company started its activity simultaneously with opera. Ballet master G. Tagirov became a pioneer of this new for the Tatar stage genre. Such people as A. Gatsulina, V. Romanyuk, V. Aleyeva, B. Akhtyamov, Z. Gayfullina, A. Filinov, A.Gatsulin, N. Leontyeva, S. Glinskaya and others became the basis of the company and made a big contribution into the development of national ballet.

On 12 March 1945 the theatre showed the first Tatar national ballet “Shurale” (“Wood goblin”) by F. Yarllin (libretto by A. Fayzi). The performance became one of the most important events in the Tatarstan musical life of that period. The present theatre building (architects Skvortsov and Gaynutdinov), the construction of which started already in 1936 and the first performance was “Gold flocks”. At present the building is a monument of architecture protected by the state. Its beauty and durability are unique. The ceiling of its hall is decorated by a wonderful chandelier made of rock crystal weighing more than one ton and specially produced in Mytishi near Moscow. The same year the Presidium of the USSR Supreme Soviet issued a decree naming the theatre after the poet-hero Musa Jalil.

In the 60-es and 70-es the theatre experiences the successive change of generations. F. Mansurov, V. Kutsenko, N. Yuliyeva and D. Aripova were artistic managers of the theatre in different years.

In 1988 Tatar theatre of opera and ballet was given the name of “academic”.

From 1978 till 1987 the opera and ballet theatre companies successfully toured many Russian cities (performing operas, ballets, concert pieces of Russian, European and Tatar composers). Tours abroad were occasional till 1988. As a rule the theatre actors were included into delegations compiled in Moscow.

Large-scale foreign tours started in 1994. Nowadays the opera and ballet companies of the theatre give up to 100 performances a year in European countries, such as Holland, Belgium, Germany, Denmark, France, Austria, Switzerland, Luxembourg, Portugal, Ireland, including performances in the largest European theatres: Carre in Amsterdam (2500 seats), Coliseu in Lisbon (3000 seats) and Strasbourg theatre in France (2500 seats).

- *Who was the first entrepreneur of the theatre?(CD “Life of the city” – Theatres – Tatar Academic Theatre of Opera and Ballet named after M. Jalil, p. 2)*
- *When was the first Tatar national ballet “Shurale” by F. Yarullin shown in the theatre? (CD “Life of the city” – Theatres – Tatar Academic Theatre of Opera and Ballet named after M. Jalil – Episodes from the ballet “Shurale”)*
- *When was the theatre given the name “academic”?*

## Union of Composers of Tatarstan

The foundation of Tatar professional music was laid in the 20-es of 20th century and the gifted composer Salikh Saydashev, an author of popular musical dramas (“Mercenary”, “Blue Shawl”), orchestra pieces and songs can by right be named among the founders.

The Union of Tatarstan Composers was organized in 1939. Nazib Zhiganov headed it in 1940 and was its chairman for a long time. Zhiganov wrote eight operas, three ballets, 17 symphonies as well as chamber-instrumental and vocal pieces. His operas “Gold Flocks” and “Musa Jalil” are still very popular.

During those years the composers D. Fayzi, M. Muzafarov, Z. Khabibullin and F. Yarullin created their masterpieces of different genres, which made the “Gold fund” of Tatar music.

The first Tatar ballet “Shurale” by F. Yarullin became the most popular of all the works of those years. It was staged in many theatres in Russia and abroad, and is marked by bright melodies and a combination of classical and national traditions.

The post-war period is marked by a rise of a new generation of composers. They are A. Klucharyov, K. Valiullin, I. Shamsutdinov, E. Bakirov, A. Valiullin.

One of the brightest of this generation is Rustem Yakhin, the author of the Tatar state anthem, creator of the first Tatar concert for piano and orchestra. His numerous piano pieces, music for children are well known, but a special place in his creative work is taken by remarkable examples of Tatar vocal lyrics – romances and songs.

The 60-es were the years of flourishing of creative work of A. Monasypov, B. Mulyukov, A. Luppov and B. Trubin. Simultaneously a group of young composers, who are now leading Tatar composers, was formed. It included F. Akhmetov (a symphony, a concert for violin and piano with orchestra, three quartets, songs), R. Yenikeyev (a concert for piano and orchestra, “Rhapsody” for symphony orchestra, chamber music, romances), L. Lubovskiy (five symphonies, chamber music), M. Yarullin, who was the chairman of Tatarstan Union of Composers from 1977 till 1989 (the author of the first Tatar oratory “A human being”, a poem for choir, soloist and orchestra “A Nightingale and Spring”, “Children’s Suite”, songs etc).

The following decade marked the beginning of work of such composers as S. Sharifullina (a symphony “Dialogues of spheres”, choir concerts), L. Khayrullina (the author of the first children’s opera “Perfidious cat”, a concert for cello

and the orchestra, songs), A. Mirgorodskiy, B. Chetvergov, A. Rudenko and R. Abdullin.

In the 80-es Tatarstan Union of Composers was enriched by new bright names. Among them one should mention R. Akhiyarova (a symphony poem "My gentle saz", cantata "To Motherland" for tenor, reciter and orchestra, vocal-symphony triptych "Pages of history", music for theatre, chamber instrumental pieces, romances and songs), L. Batyr-Bulgari (music for theatre, numerous romances and songs), R. Kalimullin, M. Shamsutdinova (vocal poem "Suyumbike's Bail", cantata "Human children", performances "Kurban-Bayram", "Ramadan"), S. Timerbulatova (two symphonies, chamber music). They are all united by creative search in the sphere of language of music, an original approach to folklore, brave synthesis of different genre sources.

Tatarstan Union of Composers also engages musicologists in journalistic and scientific work. The main topics of their articles and books are composers' creative work, musical folklore, problems of musical performance, and promotion of Tatar music. At present there are 36 composers and 17 musicologists in the Union. Since 1989 the head of the Union is Rashid Kalimullin (1st prize winner of the international competitions "Vienna-Modern-Master" and of Weber chamber music competition, Shostakovich prize-holder, the prize of Russian Composers Union). He wrote a rock-opera "The cry of a cuckoo", a symphonic poem "Boulgars", four string quartets, sonatas for different instruments, ensemble pieces. He also played a major role in organizing and holding international festivals of Japanese, Tatar and modern music "Europe-Asia".

The international activity of the Union of Composers began and grew during the last decade of the 20th century.

Relations with musicians from different countries of the world are manifested first of all in broad promotion of Tatar composers' music, attracting attention of the world music society to cultural achievements of our republic.

The central part of the work of Tatarstan Union of Composers is the international festival of modern music "Europe-Asia". This big international forum has been held in the republic for ten years. It began with the festival of Japanese and Tatar music in 1992. The first international festival of modern music "Europe-Asia" was held in its status in 1993 (II – in 1996, III – in 1998, IV – in 2000, V – in 2002).

Today the festival "Europe-Asia" is listed in the world leading music catalogues. During this period dozens of concerts, master-classes and meetings, performances of modern composers' pieces from more than 20 countries of the world as well as modern Tatar composers were held in Kazan and other large cities of Tatarstan. The Union of composers also keeps in touch with the famous modern composer Sofiya Gubaydulina, who performed her own pieces at "Europe-Asia" festivals. In 2001 on the eve of her 70th birthday an international musical festival named after Gubaydulina was held in Kazan.

- *When was the Union of Tatarstan Composers organized?*
- *List the composers whose works form the "Gold Fund" of Tatar music. (CD "Life of the city" – Music – Union of Composers of Tatarstan, pp. 2, 4–6, video, p. 3)*
- *Tell what you have heard about the international festival "Europe-Asia" (CD "Life of the city" – Music – Union of Composers of Tatarstan, video, p. 8)*

## Museum of Salikh Saydashev

On the ground floor of the museum there is a musical hall for concerts, meetings with performers, showing slides, films about the composer and listening to records of his music.

Unfortunately not all of the creative legacy of Saydashev was preserved till our time. The museum contains materials found and collected so far, and this work is going on.

Scientists and authors of the exposition did not try to literally reconstruct Saydashev's real life. An original design which unites visual, sound and light effects, calls a visitor to think over the epoch, stages of the composer's biography

and his brightest creative achievements from the present day point of view.

- *S. Saydashev loved friends and his friends loved him. They were proud of that friendship. M. Sadri wrote a poem which he dedicated to the street named after S. Saydashev. While walking along the street recollect this poem. (CD "Media Gallery" – Music of Tatarstan Composers – Classic music) (CD "Life of the city" – Museums – Museum of S. Saydashev, pp. 1–5)*

# Tatarstan State Museum of Fine Arts



The state museum of fine arts of the Republic of Tatarstan founded in 1895 is one of the oldest art depositories in the Volga region. Together with archeological, ethnographical, historical and numismatic exhibits, a Research-and-industry museum, which opened the same year in Kazan, also included a picture collection of a local resident, passionate admirer of antiques and works of art, Andrey Fyodorovich Likhachov.

In 1958 the picture gallery of the Central museum of TASSR, enlarged its collection and became a Fine Arts Museum. At present the collection includes more than 20 thousand pieces of art such as paintings and decorative – applied art, old Russian art of the 18th – beginning of the 20th centuries, West-European art of the 14–18th centuries, Tatar folk art, modern art of our republic and republics of the former USSR.

The collection of Old Russian painting of the museum is just a small but integral part of a great treasury of Russian culture. It is represented by perfect examples of art of the 16–19th centuries.

The world of images created by Old Russian painting is extraordinarily original. This originality is determined by the medieval epoch – an epoch, when the only prevailing outlook was the religious one, when all phenomena of life in this world were considered and reflected in religious Christian mythology.

The iconographic exhibits of our collection can be divided into three basic groups. The icons originating from Sviyazhsk, an ancient city-fortress with a large monastery complex and several preserved churches comprise the first group. These icons date back to the 16–18th centuries. The next group consists of icons made in the 17–18th centuries, which reflect elements of Baroque style in icon painting. A group of 19th century icons show a transformation of old Russian icon painting tradition.

This is also true of the collection of pictures of an outstanding landscape painter, a native of the Volga-Kama region, I. I. Shishkin, especially of his last work “A glade”, which is by right considered one of his highest

achievements. “Iphigeniya of Tavrida” by the great V. A. Serov is marked by a feeling of history and a shade of some mystery, wakening imagination of the onlooker. The museum collection of Russian avant-garde is very valuable for studying ways of art development in the 20th century.

Modern art discoveries have already become classics of new time, and the Kazan museum is proud to possess outstanding works by P. P. Konchalovkiy, M. F. Larionov, R. R. Falk, A. Osmerkin and I. I. Mashkova, and such masterpieces of the world rank, as “Sabbath” by N. S. Goncharova.

The collection of works of one of the most talented artists of the beginning of the 20th century Nikolay Ivanovich Feshin is an original “business card” of the Kazan art museum. His work is a great example of art achievement of the “Kazan school”. In 1923 N. Feshin left for the USA and managed to become one of the most recognized artists of America. The museum possesses the largest collection of pictures of one of the most talented artists in the world including not only impressive portraits, but also academic works – “A Slaughter” and “A shower-bath”.

Collection of the West-European art of the 16–19th centuries makes up a major part of the exhibition of painting, graphics and applied Dutch, Flemish, Italian, French and German art.

Collection of Tatar painting and decorative art in Tatarstan Museum of Fine Arts is unique in the Russian Federation. It represents art of the Tatar people from the period of the Volga Boulgaria (10–13th centuries) and up to a retrospective of modern art of the 20th century.

Famous ornamented high leather boots – ichegi (al-Boulgari), made in the complex technique of “leather mosaics” were well known far outside the Volga Boulgaria. The jewelers of the Kazan khanate were famous for their craft admired by Russian chroniclers. The collection of the Kazan museum shows original national decorations made in the finest jewelry technique of “lumped” plaited wire.

The national school of painting appeared in the 20-es due to direct influence of Russian artists, mainly teachers of the Kazan art school (founded in 1895).

Baki Urmanche (1897–1990), whose works of the 20-es became classical examples of the modern art of Tatarstan was one of the founders of national fine art.

An integral part of multinational art of Russia are works of such artists as H. Yakupov, L. Fattakhov, N. Kuznetsov, V. Malikov, V. Kudelkin, I. Zapiro, A. Abzgildin displayed in the modern section of the Tatarstan State Fine Arts Museum.

- *When was the Museum of Fine Arts founded in Kazan? (CD “Life of the city” – Museums – Tatarstan Fine Arts Museum, pp. 1–13)*
- *Give some additional information about the works of Tatarstan artists. (CD “Life of the city” – Museums – Tatarstan Fine Arts, pp. 1–5, 7–24, 25–55, 58)*

# N. I. Lobachevsky



A brilliant Russian mathematician, the first rector of Kazan University, played an outstanding role in the history of the university. He was a permanent chairman of the construction committee that managed the erection of the university campus, which is one of the best in the country.

The flourish of scientific and educational work of this most eastern Russian educational establishment is connected with the name of N. I. Lobachevsky.

Among the names, which brought fame to Kazan University, is that of the astronomer I. M. Simonov, the only scientist who took part in the round-the-world expedition of F. F. Bellinshausen and M. P. Lazarev in 1819–1821. The expedition discovered the last unexplored continent Antarctica. Simonov's research during the expedition commenced scientific examination of these data.

During the severe years of World War II one of the largest discoveries of modern physics – electronic paramagnetic resonance – was made at the university. Its author Y. K. Zavoytskiy became later an academician and a Lenin prize winner. His research was continued by his co-workers, corresponding members of the USSR Academy of Sciences S. A. Altschuler, B. M. Kozyrev and their pupils.

- *Who was the first rector of Kazan University?*
- *Why was the library named after N. I. Lobachevsky? (CD "Life of the city" – Science and Education – Scientific Library named after N. I. Lobachevsky)*

## Museum of the Kazan Chemical School History

The Museum of the Kazan chemical school history is a unique one. It is the only memorial chemical museum of a complete scientific school not only in Russia but in the whole world. The museum shows the history of development of the Kazan chemical school starting from the middle of the 20th century.

Butlerov's study with his personal scientific library, a collection of most valuable exhibits, a chemical laboratory, a library with old books on chemistry and Butlerov's lecture room are represented in the museum in their original state. Everywhere you can see beautiful interiors and furniture of the 19th century. Substances obtained by famous Russian

chemists, such as ruthenium, the only natural element discovered in Russia, aniline, first synthetically obtained by Zinin, who gave rise to aniline paint production, busts and portraits of Kazan chemists, their works, some personal belongings, original chemical equipment and crockery, chemical laboratory documents from 1837 till 1900 – all of these are exhibited in the museum. All in all the museum has about 6000 exhibits.

- *Why is the Museum of the Kazan chemical school History considered to be a unique one? (CD "Life of the city" – Museums – Museums of Kazan State University – Museum of the Kazan chemical school History, p. 9)*

## Transport

The city of Kazan is one of the largest industrial, administrative and scientific-cultural centers of Russia, an important railway junction on the Moscow – Ekaterinburg railway, a large water transport junction on the Volga River, a road transport junction on the highway Moscow – Ufa – Chelyabinsk.

The city stretches 20 kilometres along the Volga (the width of territory reaches 15 kms).

The 1,2–1,3 kms wide water-meadow of the Kazanka river divides the city into two parts – south-eastern and north-western, nearly equal in territory and population. The two parts of the city are connected by a pontoon bridge and three dams, which carry the traffic. The Lenin transport dam located on the central axis connects the northern and eastern areas behind the river with the city center. The intensity of traffic here is 2 400 vehicles per hour.

By the order of the Government of the Russian Federation from 12.07.96 the Tatarstan Cabinet of Ministers by its decision from 14.12.96 ratified the program of construction of underground with the first stage to be completed in 2004. It was decided to finance the project from the budget of the Russian Federation and the budget of the Republic of Tatarstan in equal shares.

The first line of the underground is 17 kilometers long and has 11 stations. It stretches along the historical town-planning axis of the city and connects the northern part across the river with the historical center and southern areas. In total the underground will have three lines with the total length of 46 kilometers.

Many Russian and foreign organizations participate in the construction of the Kazan underground. As well as

any other large businesses, the programme of construction is long-term – it is designed for 26 years. However, the launching of the first line, which connects the densely populated area of Second Gorky with Sotsgorod where the basic industrial enterprises of the city are concentrated, is planned for 2008, its part from the First Gorky up to Power Institute was opened in 2004. Over 265 thousand people use this part of the underground. The construction of the underground radically changes transport situation in the capital.

- *What parts of the city does the first line of the underground connect? (CD "Life of the city" – Transport, pp. 8–9)*

