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## LANGUAGE THROUGH LITERATURE

LITERARY APPROACHES TO FOREIGN  
LANGUAGE TEACHING

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# INTERVIEW WITH DR. OĞUZHAN KALKAN ABOUT THE ROLE OF LITERATURE IN FOREIGN LANGUAGE EDUCATION

## HOW WOULD YOU DEFINE THE ROLE AND IMPORTANCE OF LITERATURE IN SECOND LANGUAGE EDUCATION?

Literature is a part of the language produced. It does not only offer linguistic content; it provides an authentic environment where different functions and properties of language are displayed. It offers a context where learners could see and understand how real language is used in a lifelike setting. Unlike isolated dialogues and grammar drills allocated in course books, literature allows learners to experience the hidden potentials of language. It helps students integrate the four skills and gives them a cultural awareness through authentic materials. Furthermore, literature deals with universal dilemmas of human beings such as love, identity, social problems which are also common topics for the students. By evaluating such texts, students also develop their critical thinking skills. Briefly, literature should not be an auxiliary in language teaching. It is a core component of language teaching that enhances the linguistic knowledge of students by providing a cultural insight into the target language.

## COULD YOU SHARE SOME EXAMPLES FROM YOUR OWN TEACHING EXPERIENCE WHERE YOU INTEGRATED LITERATURE INTO LANGUAGE INSTRUCTION?

In my teaching experience, I have always liked using literary texts, especially in intermediate level classes where students begin to understand and appreciate more complex linguistics materials. For example, short stories of O. Henry which include some twists and turns work great in my classrooms because the students can easily follow the simple narrative structure, understand character motivations and try to work out the ending of the story.



I also like using poems in classes where we have limited time. After doing the pre-reading activities, I let my students work on the text. They use their dictionaries and work in groups to understand the condensed message hidden in the poem. Then we discuss their opinions about the poem. If I can find videos of the poems online, we watch them together. Poems by performance poets such as Michael Rosen gather the attention of the whole class. At the end of the class, I sometimes let them write their own poems. By this way, they imitate the language they learned and add something more on it.

## WHAT TYPES OF LITERARY TEXTS (POETRY, SHORT STORIES, NOVELS, DRAMA, ETC.) DO YOU FIND MOST EFFECTIVE IN LANGUAGE CLASSROOMS, AND WHY?

I believe any kind of authentic material is useful in language education but in my experience, short stories and drama are more effective. Short stories are concise and profound in terms of covering the target outcomes of the lesson. They present samples of the target language within a limited length, which makes them ideal for classroom use, particularly within time-constrained curricula. Additionally, their focused structure is attractive for analyzing grammar, vocabulary, or discourse.

If it can be performed, drama can be effective in developing oral fluency and interactional competence. Its performative nature provides opportunities for pronunciation, intonation, and the development of pragmatic awareness. Even small roleplays may encourage learners to use language dynamically and contextually.

Finally, literary circles can be a good option to work on different types of literary texts. For example, excerpts from novels can be used in such groups. Through collaborative working, they can examine different features of language and enhance their listening and speaking skills; improve their comprehension by building vocabulary and grammar; increase learner autonomy; and finally develop their critical thinking and inter-cultural awareness.

## HOW DO YOU THINK LITERATURE CONTRIBUTES TO THE DEVELOPMENT OF CULTURAL COMPETENCE IN LANGUAGE LEARNERS?

Literature is one of the best ways to help language learners understand different cultures. Cultural competence means more than just knowing about the customs and beliefs of a different culture. It helps students develop empathy, critical thinking skills, and the ability to interact with people from other cultures in a respectful way. Literature readily presents characters, settings, historical periods, and social conflicts of the target language and culture.

In her book *Context and Culture in Language Teaching* (1993), Claire Kramsch notes that "foreign language learners have to be exposed to different types of texts from the most conventional to the most particular, but if they are eventually to find their own voice in the foreign language and culture, literary texts can offer them models of particularity and opportunities for the dialogic negotiation of meaning". As can be understood from this quotation, reading different types of texts will help students to find their own voices in a foreign language and culture.

# DO YOU THINK IT IS REALISTIC OR EFFECTIVE TO USE LITERARY TEXTS WITH BEGINNER OR INTERMEDIATE LEVEL STUDENTS?

Yes, it is both realistic and a good teaching method to use literature with beginner and intermediate level learners, provided that the materials are chosen and adapted thoughtfully. For beginners, children's literature, fables, and short stories can be especially effective. These texts usually have simple sentences, repetitive language patterns, and clear stories.

At the intermediate level, students are more capable of engaging with authentic literary texts. Simplified versions or graded readers can be useful tools to help students build skills. The best way is to combine the literary material with activities that help students prepare for reading with vocabulary and setting context activities, while supporting reading with glossaries, guided questions, and videos if possible. Role-plays, creative writing, or discussion groups as post-reading activities can help students understand the material better. For such classes, my favorites are O.Henry, Oscar Wilde and Roald Dahl because of the accessible language and engaging plots.

Literature has numerous benefits for language teaching, but there are also challenges. One of the main issues is the linguistic difficulty that literary texts may pose, especially those written in non-standard English. Cultural references, idiomatic expressions, and intertextual allusions may also impede comprehension. Furthermore, some students find literature irrelevant to their learning experience.

**WHAT ARE SOME OF THE CHALLENGES  
OF  
USING LITERARY TEXTS  
IN LANGUAGE TEACHING?  
DO YOU THINK LITERATURE  
HELPS INCREASE STUDENT MOTIVATION ?**

Despite these challenges, literature has great potential to enhance student motivation. Stories engage the imagination and emotions, which can foster a stronger connection to language learning. Furthermore, when students identify with a character or are moved by a narrative, their interest in language learning deepens. They become more curious and more willing to further their language learning experience.

Here, I would like to share a personal anecdote. I remember the first two novels I read in English when I was at the prep class of the secondary school. As a child, it was difficult to understand the texts, but the adventures of David Copperfield and Pip in Charles Dickens' novels were very attractive for a young boy like me. As I raced from one adventure to the next alongside them on the pages of the novels, I could see that my English was improving. As I saw that I understood the texts, my self-confidence grew and I wanted to read more.

## DO YOU BELIEVE LITERATURE HAS ENOUGH SPACE IN TODAY'S LANGUAGE EDUCATION CURRICULA? WHAT CHANGES, IF ANY, WOULD YOU RECOMMEND?

This is a very difficult question but I see that literature does not have many advocates in current language education curricula. It is sometimes pushed to the periphery of language teaching and confined only to elective courses. By doing this, the students are deprived of cognitive, emotional and cultural benefits of literature.

An integrative approach in curriculum design which weaves literature into broader skills framework may be a good option to overcome this challenge. For example, a short story can be integrated into speaking tasks (dramatizing the text or brainstorming on questions like "Would you do such a thing if you were this person?"), or into writing tasks (Write an alternative ending for this story, prepare a character diary, ...) or into listening or video tasks which can be easily find on the internet.

Finally, I believe that literature is necessary in language teaching and that adding literary texts from different genres and movements to the curriculum will broaden students' view of the world as well as their language skills.

# THE INTERCONNECTION BETWEEN CULTURE AND LANGUAGE LEARNING: CULTIVATING INTERCULTURAL AWARENESS THROUGH LITERATURE

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## Introduction

In the globalized world of the 21st century, language education has taken on a broader role than mere grammar instruction or vocabulary acquisition. Today, effective language teaching requires a cultural dimension that enables learners to communicate not only correctly but appropriately in various social contexts. As Byram (1997) notes, intercultural communicative competence is essential in foreign language education. Literature, often regarded as the artistic expression of a culture, offers a unique and powerful means of engaging learners with the cultural contexts behind language. This paper investigates how literary texts can serve as bridges between languages and cultures, thereby enhancing both linguistic proficiency and intercultural awareness.

## Language and Culture: A Symbiotic Relationship

Language is a cultural artifact; it both reflects and shapes the way people think, behave, and interact. Sapir and Whorf's (1956) linguistic relativity hypothesis posits that the structure of a language affects its speakers' worldview. In learning a new language, one is also inevitably exposed to the values, traditions, and worldviews embedded within it. Therefore, understanding the cultural context is crucial for mastering pragmatic aspects of language such as idioms, humor, politeness strategies, and non-verbal cues.

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Cultural competence in language learning goes beyond memorizing facts about a country; it involves the development of attitudes such as openness, curiosity, and empathy (Deardorff, 2006). Literature provides rich, authentic material that can help students develop these qualities through engagement with diverse perspectives and experiences.

## Literature as a Tool for Teaching Culture

Unlike textbooks or audio dialogues, literary texts immerse readers in lived experiences. Novels, short stories, poems, and plays depict characters navigating social norms, traditions, and moral dilemmas that are deeply rooted in their cultural milieu. For example, reading Chinua Achebe's "Things Fall Apart" introduces learners to the complexities of Igbo culture and colonial impact, while Jane Austen's "Pride and Prejudice" reflects the social hierarchy and gender roles of 19th-century England.

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By examining such texts, learners encounter not only the linguistic features of a language but also the socio-cultural contexts that give them meaning. Literature fosters interpretive skills, critical thinking, and emotional engagement—components that are essential in developing intercultural sensitivity.

## Intercultural Awareness Through Literary Analysis

Intercultural awareness involves the ability to recognize, understand, and evaluate cultural differences without judgment. When students read literature from various cultures, they are prompted to reflect on their own assumptions and compare them with those portrayed in the text. This comparative reflection nurtures empathy and relativistic thinking.

For instance, teaching Gabriel García Márquez's "Chronicle of a Death Foretold" might provoke discussions about honor cultures in Latin America and how societal expectations influence individual behavior. Similarly, exploring Haruki Murakami's works may offer insights into contemporary Japanese life, consumerism, and alienation.

Teachers can facilitate this process by guiding learners through culturally informed discussions, encouraging them to explore authorial intent, cultural symbolism, and historical contexts. These strategies promote intercultural dialogue within the classroom, creating space for multiple interpretations and cultural perspectives.

## Practical Applications in the Language Classroom

Integrating literature into language teaching requires thoughtful selection of texts and pedagogical planning. Not all literary works are equally accessible to language learners, especially at lower proficiency levels. Teachers should consider the linguistic complexity, cultural content, and thematic relevance of the texts.

Short stories and excerpts are often more manageable for beginner or intermediate learners. Activities such as character analysis, role-playing, and creative rewriting can make literary texts more interactive and relatable. For example, students could rewrite a scene from "The Little Prince" by Antoine de Saint-Exupéry in a modern setting, comparing the moral messages with their own cultural values.

Furthermore, literature circles and group discussions allow learners to collaboratively interpret texts, confront cultural differences, and share personal experiences. These activities not only improve language skills such as speaking and reading comprehension but also develop students' intercultural communicative competence.

## Challenges and Considerations

Despite its many benefits, using literature to teach culture presents several challenges. One concern is the potential for cultural stereotyping or misinterpretation, especially if texts are taught without sufficient contextual information. Teachers must be careful to avoid exoticizing or oversimplifying the cultures represented in literature.

Moreover, students may experience discomfort when confronted with cultural practices that conflict with their own values. In such cases, the role of the teacher is crucial in creating a respectful and open classroom environment where differing opinions are acknowledged and discussed constructively.

Finally, institutional constraints such as standardized testing or rigid curricula may limit the time available for literary exploration. Nevertheless, even brief literary encounters can yield significant benefits when thoughtfully integrated.

## Conclusion

The integration of literature into language learning offers a powerful avenue for enhancing intercultural awareness. Through literature, learners are exposed to the nuanced cultural realities that shape language use, fostering not only better communication skills but also deeper empathy and global understanding. Students connect more deeply with a language when they encounter its stories, dilemmas, and cultural nuances through literature. As the world becomes increasingly interconnected, the ability to navigate cultural diversity is more important than ever. Educators, therefore, must embrace literature not just as a linguistic resource, but as a bridge to intercultural competence and meaningful human connection. Such awareness is essential in our globalized world, where language learners are also cultural ambassadors.

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# THE PLACE OF LITERARY WORKS IN FOREIGN LANGUAGE EDUCATION

Esila Yakın

## Introduction

The integration of literature into foreign language classrooms has long sparked both excitement and debate among educators. While some see it as a powerful tool to expose students to real, meaningful language, others worry about its complexity and accessibility. In this essay, both the potential and the pitfalls of using literary texts in language teaching, from their rich contributions to vocabulary and cultural awareness to the practical challenges they present in real classrooms, are explored.

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## Literature as a Rich Linguistic Resource

Many tools and materials can support language learning, but literature stands out as one of the richest and most meaningful. It does not just present language, it plays with it, stretches it, and loads it with emotion, rhythm, and subtlety. Literary texts go beyond everyday phrases and stereotypical dialogues, immersing learners in a fictional world where imagination meets authentic expression. As Soyer (2016) suggests, literature builds a linguistic universe that departs from the rigid style of academic or legal texts. However, that same richness can become a barrier. Literary language is often dense, filled with metaphors, complex sentence structures, and nuanced vocabulary. As Paran (2006) puts it, literary texts often demand a level of cultural and linguistic awareness that many learners simply have not reached yet. For students still mastering the basics, such texts may feel more overwhelming than inspiring.

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## Cultural Insights and Their Challenges

Another powerful reason literature holds value in foreign language teaching is its ability to carry and convey cultural elements. Every literary text, in one way or another, reflects the society it comes from, its norms, beliefs, and ways of life. As Özünlü (1983) emphasizes, language is the core of culture, and through literature, learners get to explore not just the language but the mindset and experiences of the people behind it. This deeper understanding fosters empathy and encourages learners to see the world through different lenses. That said, this cultural depth can also pose a challenge. Students may encounter references, traditions, or societal expectations that feel unfamiliar or even confusing.

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McKay (2000) points out that literature often centers on the values of native English-speaking societies, which may not always align with the cultural background of every learner. When these cultural elements are too distant or unexplained, misinterpretations or disengagement can easily occur.

## **Encouraging Creativity Through Literary Tasks**

On the brighter side, literature opens the door to imagination and creativity. It invites students to step into fictional worlds, to experience life through the eyes of characters, and to play with ideas beyond the ordinary. Activities like rewriting the ending of a story, imagining a dialogue between two characters, or adapting a scene to one's own cultural background all help enhance both writing and speaking skills. As Lazar (1993) suggests, such tasks also allow learners to think critically and creatively in the target language. Methods like creative drama or role-play not only boost engagement but make the classroom experience more dynamic and memorable.

## **Teacher Challenges and the Importance of Preparation**

Of course, as much as literary works enrich the learning process, they also present real challenges for teachers. Many literary texts come with complex syntax, layered meanings, and advanced vocabulary, far from ideal for beginners or even intermediate learners. That is why selecting the right material becomes crucial. Teachers need to be deeply aware of their students' language levels and adjust the texts accordingly. This might mean simplifying certain passages, providing glossaries, or designing pre-reading activities to scaffold comprehension. It is not just about picking a story and reading it aloud; it is about curating an experience around that story. And let's be honest—this takes time. McKay (2000) notes that preparing literary materials for classroom use involves cultural explanation, text adaptation, and a fair amount of extra planning. Not every teacher has the time or resources to do that consistently.

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## **Active Learning with Literary Texts**

So how do we keep learners engaged without overwhelming them? The key lies in turning literary texts into active learning opportunities. Instead of passive reading, literature can become a launchpad for discussion, role-play, creative writing, and group projects. Students might take on the identity of a character and imagine how they would react in a different scenario, or work together to retell a story from another perspective. These kinds of tasks foster not only language practice but also critical thinking, imagination, and teamwork. Carter and Long (1991) argue that students develop a more meaningful understanding of language when they can personally and analytically engage with texts. Add to that activities like reflective journals, character diaries, or scene reenactments, and suddenly, literature moves far beyond grammar drills—it becomes a tool for real expression.

## Technology as a Support for Literary Engagement

In today's digital learning environments, integrating literature does not have to be limited to physical books or classroom readings. Technology offers countless tools that can make literary texts more accessible and engaging. Audiobooks, interactive e-books, and digital storytelling platforms allow students to interact with texts in multimodal ways—through sound, visuals, and even virtual dramatizations. For example, a student struggling with Shakespearean English might benefit from a side-by-side modern translation app or animated scene interpretation. These tools not only support comprehension but also give students the freedom to explore literature independently, at their own pace.

## Promoting Learner Autonomy Through Literature

Furthermore, the use of literature in language teaching aligns well with a learner-centered approach. By offering activities that let students choose characters to analyze, create alternate endings, or even write diary entries from a character's perspective, teachers foster autonomy. Learners begin to take ownership of their interpretations and express themselves creatively, which leads to deeper engagement. In group work or peer discussions, students also learn from each other's cultural insights and linguistic strategies.

## Conclusion

To sum it all up, using literary texts in foreign language education is not just about vocabulary lists or grammar points—it is about helping students connect with language on a deeper, more emotional and cultural level. Through novels and short stories, learners can step into someone else's shoes, experience different realities, and start to see the thin line between fiction and real life. These moments do not just boost speaking or writing skills; they build empathy and cultural awareness. Literature has this quiet power—it does not shout, but it lingers. Still, it's not a magic solution. Complex texts, abstract ideas, and unfamiliar cultural references can create real barriers, especially for students at lower proficiency levels. That is why thoughtful text selection, adaptation, and support materials are key to making the experience meaningful rather than frustrating.

When teachers approach literature with their students in mind—choosing texts that fit their levels and building activities around them that are creative, collaborative, and culturally aware—then literature becomes more than just content. It becomes a bridge: between language and meaning, between people and perspectives, and between learning and feeling. And that is where its real strength lies. With the right strategies, literary texts can empower learners not just to understand English, but to live in it, think through it, and express themselves more fully than they ever imagined.

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# DRAMA METHOD THROUGH LITERARY TEXTS: CREATIVE APPROACHES TO ENHANCING STUDENT ENGAGEMENT

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## Introduction

In today's modern world, students live in a fast-moving and information-rich environment. Because of this, schools and teachers need to use new ways of teaching that help students take an active role in their own learning. Traditional methods, like reading textbooks and memorizing facts, are often not enough to keep students interested or help them truly understand what they are learning. Instead, many teachers now use creative and interactive methods in the classroom to make learning more fun, meaningful, and lasting. One powerful way to do this is by using drama in literature classes.

Drama helps students not only read a story but also feel like they are part of it. Through techniques such as dramatization, role-playing, and acting out scenes, students can imagine themselves as the characters in the text. This helps them understand the characters' emotions, choices, and problems in a deeper way. It also gives students a chance to speak, move, and express themselves, which builds confidence and communication skills.



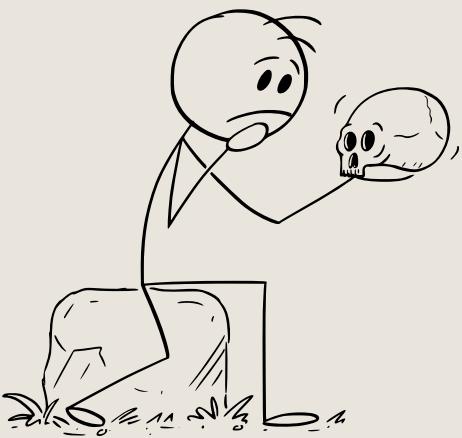
Using drama also makes it easier for students to remember what they have learned. When they act out a scene or play a role, they become more involved in the story, and the experience stays in their memory longer. Drama activities allow all types of learners, whether they learn best by seeing, hearing, or doing, to take part and succeed. In this essay, I will explain how teachers can use drama with literary texts in the classroom. I will also show how this method helps students become more active, interested, and confident in their learning.

## What Is Drama in Education and How It Works

Drama in education is a teaching method that allows students to learn through movement, voice, and imagination. Instead of passively listening or memorizing facts, students actively participate in the learning process by acting out roles, creating scenes, or exploring situations from different perspectives. This approach helps students better understand emotions, character motivations, and the deeper meanings behind stories or problems.

Drama method also improves key skills such as public speaking, teamwork, and active listening, skills that are important in both academic and real-life contexts. Teachers can use drama in many ways in the classroom. For example, students might act out a scene from a novel, write their own dialogue for a poem, or pretend to be a historical character. These activities engage the whole body and mind, making learning more memorable and enjoyable.

As highlighted by the DIVERSE Project, "Drama in Education, also referred to as Creative Drama or Process Drama, is a pedagogical process that seeks to balance both the form and content of drama. In doing this, participants can engage with an element of living through the drama, whereby they bring themselves to the dramatic experience to learn about issues and concepts raised in the drama and through drama" ("Drama in Education"). This shows that drama is not just about performance, it is also a way of thinking, feeling, and learning. By bringing stories to life, students are able to form emotional connections with the content, which helps improve comprehension and critical thinking. In this way, drama turns the classroom into a dynamic space where learning becomes a shared and lived experience, rather than something limited to textbooks and lectures.



### **Drama and Literary Texts**

As mentioned earlier, using drama in the classroom helps students connect with the material in an active and personal way. When this method is applied specifically to literary texts, it can make stories, poems, and plays feel more real and meaningful. Instead of only reading about characters and events, students can act them out, take on different roles, and experience the emotions and conflicts firsthand. This hands-on learning helps them understand the text more deeply and also grow in empathy and social skills.

Research supports the idea that drama enhances empathy and helps students see things from different perspectives. A study by Fresno Pacific University explains that "Process drama allows students to exercise empathy by becoming real or fictional characters and providing a safe environment for students to represent others in an honest and real way" ("Process Drama and How to Teach Empathy in the Classroom"). This means that when students act as a character from a literary work, they don't just imagine what that character feels, they actually experience it through movement, voice, and body language. This deepens emotional learning and allows students to form stronger connections with the themes of the text. By doing so, they are more likely to respect different opinions and backgrounds, both in literature and in real life.

In addition to empathy, drama also improves students' ability to think critically. As noted by Zhang in a review published by Clausius Press, drama activities help students "understand the characters, the settings, and the context," bringing them into a deeper level of engagement with the story (Zhang, 2021). This means that drama is not only about performance; it also supports close reading and interpretation. Students have to make decisions about why a character acts a certain way or what a setting represents, and this helps them understand the literary work on a much deeper level.

Drama turns abstract ideas into something students can see, feel, and act out, making learning both analytical and creative. In short, using drama with literary texts gives students the chance to feel literature, not just read it. It teaches them to think, feel, and respond, all at once, which builds both academic and emotional intelligence.

### **Boosting Motivation and Participation Through Drama**

Integrating drama into educational settings not only deepens students' understanding of literary texts but also significantly boosts their motivation and classroom participation. By engaging in role-play, improvisation, and dramatization, students become active participants in their learning journey, which fosters a more profound connection to the material.

Han Wu, in her study on educational drama, emphasizes the transformative power of this approach: "Educational drama, as a pedagogical method, can contribute to students' motivation through specific pedagogical methods and the psychological theories embedded in them" (Wu 2020, p. 1). This suggests that drama activities are not merely supplementary exercises but are grounded in psychological principles that enhance intrinsic motivation. For instance, when students embody characters from a literary work, they experience autonomy in interpreting roles, competence in expressing complex emotions, and relatedness through collaboration with peers, all core components of self-determination theory. Consider a classroom where students are studying Shakespeare's "Romeo and Juliet." Instead of solely reading the text, students engage in reenacting pivotal scenes. This active involvement allows them to explore the characters' motivations and emotions deeply, leading to a more nuanced understanding of the play. Such experiential learning not only makes the literature more accessible but also cultivates empathy and critical thinking skills.



In summary, the incorporation of drama into literature education serves as a catalyst for increased student motivation and participation. By aligning pedagogical strategies with psychological theories, educators can create a dynamic learning environment that encourages students to engage more fully and meaningfully with literary texts.

## **Conclusion**

In conclusion, using drama methods in literature education offers a powerful and creative way to improve both student engagement and learning outcomes. Techniques such as role-playing, dramatization, and improvisation turn passive reading into active exploration. As seen in both research and classroom examples, drama not only helps students understand texts more deeply but also builds important life skills like empathy, confidence, communication, and critical thinking. It supports different learning styles and gives students the chance to connect emotionally and personally with the material.

By combining the power of storytelling with physical expression, drama transforms the classroom into a lively space where learning becomes more real and personal. This method makes literature more enjoyable and meaningful for students, leading to greater motivation and stronger participation. As education continues to move toward more student-centered approaches, drama stands out as a method that is not only effective but also deeply human. Teachers who use drama in their lessons give students a chance to experience literature, not just read it, and in doing so, help them grow both intellectually and emotionally.

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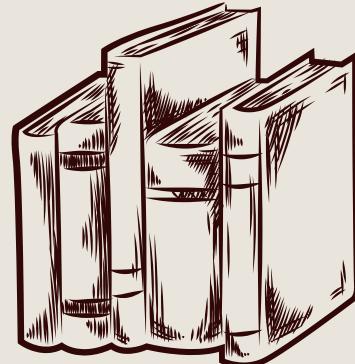
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### Introduction

The relationship between foreign language education and literature has remained a controversial topic, especially given the increasing diversity of language teaching methods since the late 20th century. While there is a consensus that literature contributes positively to foreign language learning, it is equally important not to ignore its practical limitations and challenges. This essay aims to highlight several pedagogical, cultural, technical, and instructional drawbacks of using literary texts in foreign language teaching.

### Linguistic Inaccessibility of Literary Texts

First and foremost, the issue of linguistic accessibility in literary texts poses a significant challenge. Most foreign language learners, especially those at the beginner and intermediate levels (A1-B1), struggle with the complex structures and idiomatic expressions commonly found in literary works. For instance, the use of archaic expressions, outdated vocabulary, and overly long and detailed descriptions that are common in classic English literature often disrupt learners' comprehension and diminish their motivation. Lazar (1993) points out that beginner and intermediate learners often struggle with interpreting figurative language and cultural references in literature, which can lead to confusion rather than improved language competence. Instead of enhancing communicative competence, such complexity often leads to cognitive overload and disengagement.



### Shift Away from Communicative Purpose

Another major issue is that the use of literary texts can sometimes shift the focus of language teaching away from its primary goal: developing communicative competence. While literature often requires deep interpretation, this process can push the functional use of language into the background. Lazar (1993) describes this dilemma as "teaching language to teach literature" and criticizes the approach for failing to contribute meaningfully to students' everyday communication skills. Although literary analysis may enhance reading comprehension, it often fails to equip learners with the language skills required for real-life communication.

## Cultural Alienation and Distance

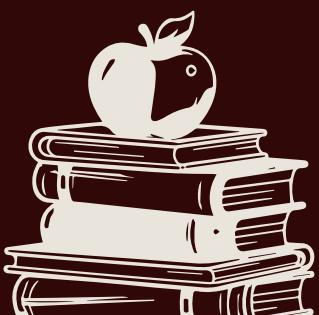
Cultural distance and alienation are additional obstacles frequently encountered in the integration of literature into language education. Texts from Western literary traditions often contain social norms, historical references, or religious symbolism that may be unfamiliar or even alienating to students from different cultural backgrounds. Kramsch (1993) emphasizes that while literature can carry valuable cultural content, it can also challenge learners' sense of identity. For example, students might struggle to connect with texts that revolve around historical aristocratic societies or outdated gender roles, such as those found in many classic British novels or 19th-century European literature. These themes may appear culturally remote or contextually outdated to learners growing up in modern, multicultural environments. As a result, students may experience both cognitive and emotional detachment from the text.

## Teacher Competence and Literary Sensitivity

The effectiveness with which teachers incorporate literature into language instruction is another area of concern. Not every language teacher is also a literature teacher. In-depth engagement with literary texts requires both analytical skills and literary sensitivity, qualities that are often underdeveloped in most language teacher education programs today. Duff and Maley (1989) argue that when literature is reduced to just grammar or vocabulary exercises, its literary and emotional value is often lost in the classroom. This approach not only limits the pedagogical potential of literature but also offers students a biased and superficial understanding of what literature truly is.

## Curriculum Pressure and Time Constraints

From the perspective of curriculum demands and time management, incorporating literature can also present significant challenges. In exam-oriented education systems, teachers are often required to deliver a large number of language learning outcomes within a limited time. Literary texts, on the other hand, are inherently complex, multi-layered, and typically require repetition and in-depth exploration. Collie and Slater (1987) note that many teachers consider literary materials as "extra" content that goes beyond the core curriculum and therefore struggle to allocate adequate time for them in the classroom. This often results in literature being treated as a "luxury" rather than an essential teaching tool.



## **Incompatibility with Modern Teaching Approaches**

Modern teaching methods such as communicative approaches, task-based learning, and digital content integration, which are increasingly favored in contemporary foreign language instruction, often limit the use of literary materials. These approaches emphasize real-life communication, current topics, and practical language use, while literature typically draws on abstract themes, historical contexts, and metaphorical language. McRae (1991) argues that literary texts, by nature, are open to personal interpretation and therefore may not align well with standardized instructional objectives. For beginner-level students in particular, the abstractness of literature can make the language learning process more complicated and overwhelming.

## **Moving Toward Selective and Adapted Use**

Despite all these challenges, it would be misleading to argue that literature should be excluded entirely from foreign language education. On the contrary, these issues call for a reassessment of how literature should be incorporated into language teaching rather than whether it should be used at all. Two strategies stand out as particularly effective in addressing these pedagogical challenges: selective integration and adapted literary materials. Both approaches aim to minimize potential problems by aligning literary content with learners' language levels, educational goals, and cultural backgrounds. Effective use of literature in the classroom requires a conscious, pedagogically grounded selection process, not the uncritical inclusion of every literary text (Lazar, 1993; Maley & Duff, 1989).

### **Selective Integration**

The first strategy, selective integration, involves choosing literary texts that match the learners' language proficiency, age group, interests, and learning objectives. For example, instead of exposing beginner students to excerpts from Shakespearean tragedies, it may be more effective to use simplified modern short stories or passages from young adult novels. Selecting culturally relevant themes that resonate with students' own lives can also foster stronger emotional and intellectual engagement with the text. This method not only increases learners' interest in the target language but also facilitates comprehension. Furthermore, selective integration allows teachers to choose materials flexibly, in alignment with curriculum goals and classroom dynamics, thereby addressing issues such as time management and learner motivation (Lazar, 1993).

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## Adapted Literary Materials

The second strategy, adapted literary materials, refers to modifying classical or complex literary texts to suit learners' linguistic levels. This approach preserves the artistic and cultural value of literature while making it more accessible to students. For instance, a novel by Charles Dickens can be simplified in terms of grammar, vocabulary, and sentence structure without losing its main narrative. In doing so, learners are introduced to literary genres while also developing the academic thinking skills needed for literary analysis. The use of explanatory notes, visuals, or pre-reading activities during the adaptation process helps learners better understand the context. In this way, literature becomes both an accessible and educational tool (Collie & Slatter, 1987).

## Conclusion

In conclusion, the relationship between foreign language education and literature is neither linear nor free of problems. Literary texts present several pedagogical disadvantages, including linguistic mismatch, cultural alienation, limited teacher competence, curriculum pressure, and a lack of functional focus. However, these issues should not lead to the complete exclusion of literature from language teaching. Rather, they underscore the need for more conscious, selective, and student-centered integration. In this light, the role of literature in language education can only be realized through holistic, balanced, and pedagogically sound planning.

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# STORYTELLING AND FOREIGN LANGUAGE TEACHING: STUDENT-CENTERED APPROACHES

Esra Kara

Zonguldak Bülent Ecevit University

## Introduction

As the world becomes more globalized, the importance of being able to communicate effectively in a foreign language has never been greater. Traditional language teaching methods, which often focus on memorization and isolated grammar exercises, are increasingly being replaced by more dynamic, interactive techniques. Unlike traditional methods focused on rote memorization, storytelling promotes natural communication, cultural understanding, and deep learning. Storytelling emerges as a particularly powerful tool. It not only introduces language in a meaningful and authentic context but also actively engages students, fostering emotional connections and encouraging creative expression. When paired with student-centered teaching methods, storytelling turns the classroom into a lively environment where learners are active participants rather than passive recipients of information. This essay examines the role of storytelling in foreign language education, highlights effective student-centered storytelling strategies, and explores how these methods enhance language acquisition, cultural understanding, and student motivation.

### The Importance of Storytelling in Language Learning



Storytelling has been an integral part of human communication and culture throughout history. From the earliest oral traditions passed down through generations to modern-day novels and films, stories have always played a pivotal role in conveying knowledge, values, and emotions. They are a means of connecting individuals to their heritage, community, and the wider world. In the context of foreign language learning, storytelling offers a unique and rich linguistic environment that not only promotes receptive skills, such as listening and reading, but also enhances productive skills, including speaking and writing.

Research indicates that storytelling fosters an immersive learning environment, where students interact with language in a contextually rich and meaningful manner (O'Neill, 2019). By engaging with stories, either through listening or reading, learners are introduced to authentic vocabulary, idiomatic phrases, and diverse grammatical structures that are less likely to appear in conventional language exercises. This type of exposure enables students to grasp how language is applied in real-world contexts, rather than relying solely on textbook examples, thereby greatly improving their comprehension abilities (Brown, 2020).

When students listen to stories, they are exposed to authentic pronunciation, intonation, and rhythm. They also internalize grammar structures and idiomatic expressions without conscious effort. Even more significantly, storytelling brings the language to life, linking it to emotions, characters, and events, making the learning experience both personal and unforgettable.

## ► **Student-Centered Storytelling Techniques**

Incorporating storytelling into a student-centered classroom requires techniques that prioritize active participation, creativity, and personal engagement. Instead of simply listening to a story, students are encouraged to shape, retell, and create narratives themselves, fostering deeper language development and ownership of learning. Several effective techniques support this approach:

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### **Story Retelling and Reimagining**

After hearing or reading a story, students are encouraged to retell it using their own words. This process helps deepen understanding and naturally reinforces vocabulary and grammar. To add a creative twist, students can change key parts of the story, like the ending, setting, or characters, giving them the chance to make the story their own while actively practicing language skills

### **Collaborative Story Creation**

Working in small groups, students come together to create a story, with each person adding sentences or paragraphs. This approach encourages teamwork, meaningful communication, and the use of real-world language. It also helps students practice active listening and build on each other's ideas, strengthening both their language abilities and social skills.



### **Story Maps and Visual Storytelling**

Students use story maps or visual organizers to break a narrative into key parts like setting, characters, problem, and resolution. They then recreate or invent their own stories using these frameworks. Adding visuals helps improve memory and understanding, and also makes storytelling more approachable for students who may find verbal expression more difficult, ensuring a more inclusive experience.

### **Role-Playing and Dramatization**

Turning stories into short plays or dialogues allows students to step into the roles of different characters and bring events to life. This hands-on approach promotes active use of language skills, especially speaking and listening, while also encouraging emotional engagement with the story. Performing for classmates can boost students' confidence and make learning more memorable.

## **Personal Storytelling**

Students create and share personal stories that connect to a theme or vocabulary focus from class. This approach strengthens emotional connections to the language and helps learners apply what they've learned to real-life communication. It also gives students the chance to express their identities, boosting motivation and fostering a stronger sense of community in the classroom.

## **Digital Storytelling**

By using technology, students can craft digital stories through videos, podcasts, or online storybooks. This method blends language development with media skills and gives students a greater sense of audience and purpose, extending their learning beyond the classroom.

### **Benefits of Storytelling in Student-Centered Language Teaching**

Storytelling in student-centered language teaching provides several important benefits. It encourages students to actively participate, helping them take ownership of their learning process. By engaging with stories, learners develop language skills in real-life contexts, which improves their ability to communicate effectively. Storytelling also enables students to connect language to their personal experiences, making it easier to remember and understand new vocabulary and grammar structures.

Moreover, group storytelling activities promote collaboration, allowing students to work together, share ideas, and build on each other's contributions. This fosters a sense of community within the classroom, creating a supportive environment where learners feel comfortable taking risks with language. These activities also support cultural learning by allowing students to explore different perspectives and traditions through storytelling.

### **Conclusion**

Storytelling is a powerful tool that aligns perfectly with student-centered approaches to foreign language teaching. By integrating storytelling techniques into the classroom, educators create environments where students engage with the language authentically, creatively, and meaningfully. Storytelling not only enhances linguistic skills but also fosters emotional connection, cultural understanding, and personal growth. As learners actively participate in crafting, sharing, and interpreting stories, they transform language from an academic subject into a living, breathing means of communication. Through storytelling, language education becomes a more humanized, memorable, and transformative experience.

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# IMPROVEMENT OF ENGLISH WITH LITERATURE

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Karabük University

## Introduction

According to Alexander Baird, "Literature is the use of language effectively in suitable conditions". Alexander Baird emphasized the adjacent association between language and literature and talked about the integrative feature of literature. Literature teaches students to use their English more effectively. Besides enriching the curriculum, literature makes learning more enjoyable thanks to its vibrant structure. Thanks to its colorful structure. Students who encounter literature in language learning become familiar with the communicative functions besides the linguistic components of the target language, so they have information about assorted grammatical aspects. On the other hand, knowing English is a great advantage for everyone, especially considering today's conditions. When considered in this context, learning English together with literature should have a substantial place for students. In addition, since literature students can use the language better, great improvement can be observed in their communication. Fortification of language skills through literature, diction and oratory, cultural richness, along increasing personal intellectuality are the most important elements of the use of literature in English studies (Baird, 2003).

## Enhancing Language Skills Through Literature

To begin with, reinforcement of language skills via literature is the most fundamental element of the use of literature; in addition, the use of literature in English teaching classes

consolidates students' abilities in vocabulary, grammar, and reading skills. This makes a positive contribution not only to the academic life of students but also to their social life. Students can discover their language abilities, and thereby, they make many more literary

sentences in terms of addressing the sentences they form. Moreover, they have a richer vocabulary. For instance, using the word "tidings" instead of "news" sounds more aesthetic and more literary to the people around, as well as such words can be learned via literature (Colie & Slater, 1987).

## Developing Diction and Oratory Through Literature

The second element of using literature-based English classes studies is diction and oratory. Thanks to literature, students have better diction; therefore, literature is a remarkably considerable tool for communication. Language as a means of expression is the most fundamental and integrated element. Students can speak English more aesthetically and fluently with the surrounding people. They can express themselves in English more easily together and become more confident when talking to other people. Additionally, if students have a talent for an artistic activity that requires diction, such as theatre, they can reveal it using literature. In this way, in the classrooms where literature is given, students can both speak English and have better diction and oratory (Duff & Maley, 2007).

## **Cultural Awareness Through Literary Works**

Another salient point of using literature is cultural wealth. Using literature while learning English means not only learning the language but also learning English culture and history. That is, using literature while learning English will expose students to cultural diversity; for this reason, they learn English culture as well as their own culture. Language shows the thought system of a nation. Seeing that people reflect what they think into language, a language reveals how the people who use it think, coupled with how their minds work, reveals the national way of thinking. Nations' views of life, ways of thinking, sharpness of intelligence, depth of soul, and sophistication of emotion are hidden in the language of that nation. Students will also combine their own culture and British cultural norms, values, and, most importantly, language into their personalities. According to Widdson, literature expands language awareness. Asking students to examine examples of complex or non-standard language (which may occur in literary texts) makes them more conscious of language usage norms (Widdowson, 1975).

## **Intellectual Development Through Literary Analysis**

Additionally, personal intellectuality is another important aspect of the use of literature in English classes, demonstrating how students turn into intellectual persons. An intellectual is a person who engages in critical thinking, research, and reflection about the reality of society, plus who proposes solutions for the prescriptive problems of society and thus gains authority as a public intellectual. Students who take literature, as well as English, are capable of critical thinking and research since when they read an English work, they aim to learn something about it. Consequently, their perspective on life is wider. To illustrate, when students read George Orwell's 1984, they can have political knowledge besides critical thinking. However, considering the position of English literature in the world, it will be of enormous benefit to students in terms of obtaining knowledge and intellectuality (Lazar, 1993).

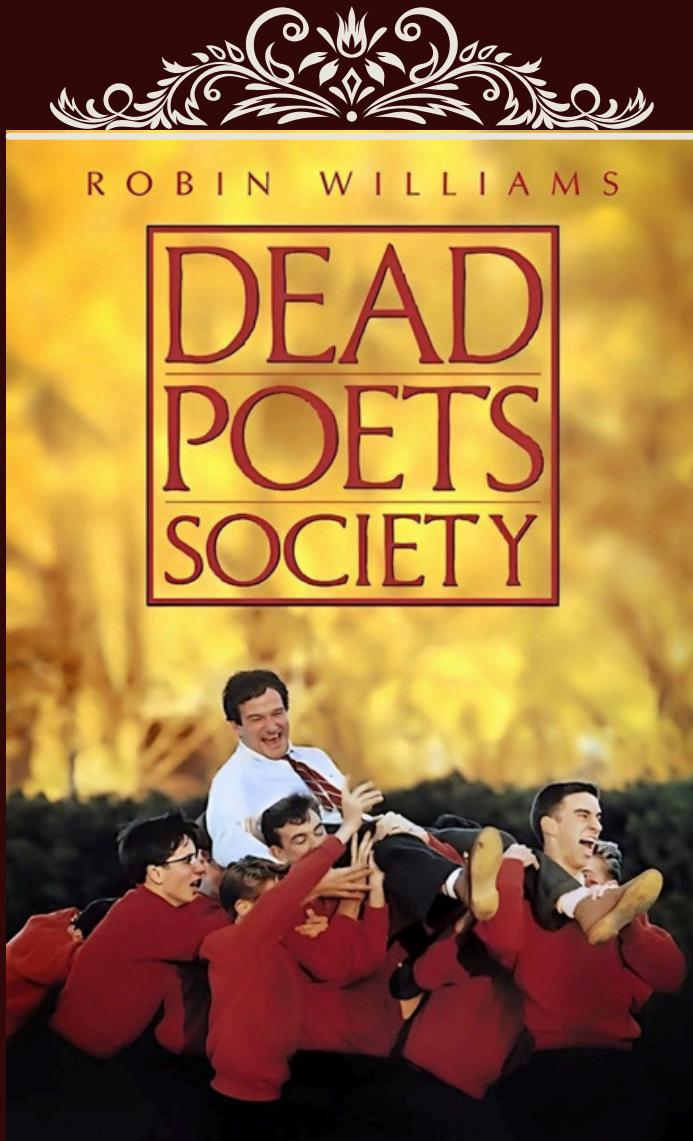
## **Conclusion**

In short, literature paves the new way to learn English by enriching students' inner worlds, besides making it easy to learn a language. By reading English works, students enhance their interpretation skills and sentence-making abilities and attain a further point. That is to explain, English works improve the language input in the classroom and stimulate language acquisition by providing 'meaningful and memorable contexts for processing and new language' (Lazar, 1993, p. 14). On the other hand, famous professor İlber Ortaylı said, "Foreign language changes your world; it can take you to different, maybe even unimagined places. It means that you will tear up the environment you live in, thanks to the language you learn." He emphasized how paramount language is. As mentioned earlier, the best course of action to acquire language is through literature. Therefore, a well-organized integration of literature into language education can open countless doors for learners.

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# FILM REVIEW



## “ DEAD POETS SOCIETY

The true spark of change in a nation does not lie in obedience, tradition, or rules, but in the minds set free by poetry, curiosity, and the courage to think differently.

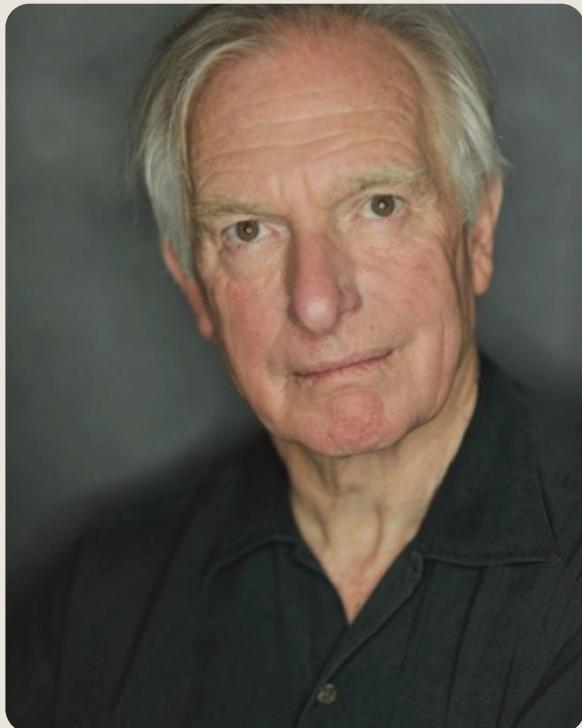
A single teacher, a single poem, can awaken a generation to seize the day, not just to live, but to live deliberately.

LITERARY WORKS THAT EVERY TEACHER  
CANDIDATE SHOULD BENEFIT FROM!

# DEAD POETS

## SOCIETY

Görkem Çankaya



### Introduction

Peter Weir's *Dead Poets Society* (1989) is a must watch for every literature educator, as it is an in-depth study on literature, education, and the obligation of a teacher in addition to being a movie tale. The film is set in 1950s at the traditional Welton Academy and investigates the potential for change of poetry as well as the difficulties of raising independence of thought inside a strict academic institution. *Dead Poets Society* provides valuable knowledge about student-teacher relationships, pedagogy, and the philosophical and emotional aspects of teaching for aspiring literary teachers and educators in general.

### The Purpose of Literature in Education

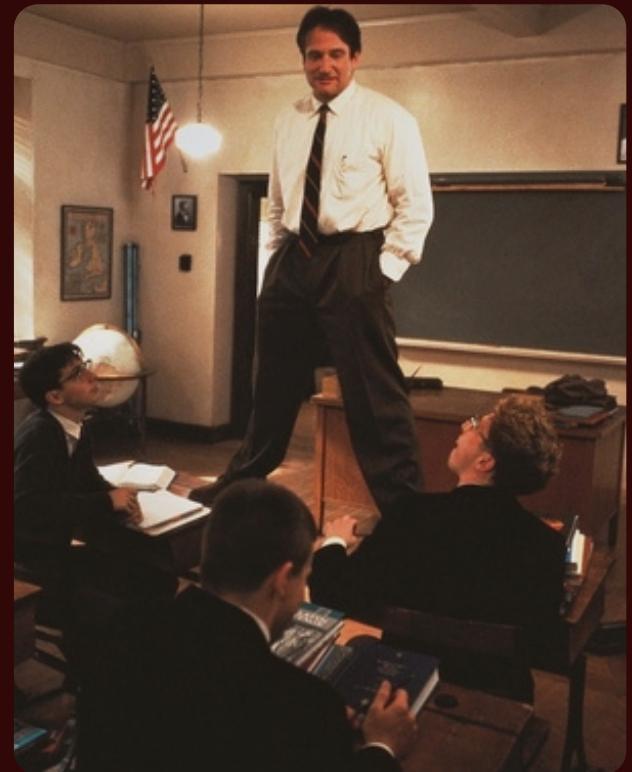
The question, which is "What is the purpose of literature in education?" lies at the heart of the movie. The unorthodox English teacher, Mr. Keating, tries to encourage his students to view poetry as a way to "suck the marrow out of life", rather than as a dry academical topic, he emphasizes the importance of never wasting a day and seizing every possible moment. His method questions conservative, and traditional roles of learning and promotes emotional involvement and belonging and individual interpretation in its proper position. A key component of modern ideas of literary pedagogy is this transition from literature as knowledge to literature as experience. The film strengthens the idea that works become meaningful when they speak to students' inner selves, encouraging literary teachers to think logically, express themselves, and show empathy.

### Mr. Keating and the Role of the Teacher

The persona of Mr. Keating is the epitome of a forward-thinking, student-focused approach to education. He presents himself as a guidebook who encourages curiosity and autonomy rather than only dictate what already exists as an authoritative character, and his teaching strategies highlight practical learning, such as having students stand on their desks to acquire fresh and creative viewpoints.

This representation prompts students and audience consider how teachers might create spaces that support creativity and the feeling of curiosity, and ambition while sustaining accountability and order from their perspective of the preparation of to be educators.

However, the movie also subtly talks about the possible negative effects of teaching without boundaries, although Keating has a significant impact on his class, there are drawbacks, as seen by Neil Perry's terrible story. Neil is highly talented student who finds acting to be his passion, but his strict father forbids him from pursuing a career in acting, as he wants his son to study medicine. Even though he finds joy and purpose on stage, Neil feels constrained and powerless because he is not allowed to continue performing. As a result of his inability to work out his ambitions due to his father's demands, he tragically take his own life, highlighting the emotional difficulties that students may face outside of the classroom. This paradox suggests that while passion and curiosity are vital, teachers must also consider the impact their actions have on developing young minds. The film asks educators to think about where inspiration ends, and irresponsibility starts.



### **Symbolism and Educational Metaphors**

Dead Poets Society uses such impactful symbolism to support its message as a plus to its pedagogical and narrative topics. In one of the scenes, when Mr. Keating asks all his students to stand on their desks, students get confused but it represents a conscious change in perspective that pushes students to challenge predetermined perception and embrace more of the independent thought. As an escape from all the bearings of the institutional authority meetings are held in the cave, a place serves as a haven for expression of free thought and emotions. Moreover, a metaphor is used for identity, uniqueness, and the search for purpose in life in addition to being a guinea pig for study, which is poetry. Symbolic elements like these, call attention to the fact that good education blooms in settings that foster creativity and critical thinking rather than being restricted to strict curricula.

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### **Institutional Critique and Carpe Diem**

The strict, and elite boarding school where Dead Poets Society is based acts as an image for the larger educational system. Tradition, Honor, Discipline, and Excellence, which are the school's four pillars, reflect an authoritarian culture and academic stress. On the other hand, Mr. Keating presents a different perspective to teaching that is biased on emotional authenticity and critical thinking.

This conflict reflects Paulo Freire's idea of "banking education", which treats students as passive consumers of knowledge as opposed to a more conversational, and liberated method. The film highlights the life-changing effects of humanitarian schooling while offering a critique of institutional education for teacher candidates. It emphasizes how teachers either support or contradict the established conditions, demonstrating how education is never free of values. *Carpe diem* is Keating's slogan, and it turns into a call to educators as well as his students: take advantage of the chance to make instruction meaningful.

### **Lessons for Teacher Candidates**

*Dead Poets Society* offers aspiring teachers a compelling case study of the opportunities and difficulties of teaching, specifically in the arts and literature fields. It proves that the process of teaching is fundamentally relational. Effective education starts with empathy and trust, as seen by the emotional connection Mr. Keating has with his students, which has an impact equal to that of the curriculum. The movie also emphasizes that literature is a living, breathing conversation with human experience that may inspire, provoke thought, and heal rather than being treated as static information to be memorized. Most significantly, the narrative highlights the value of bravery, Keating defies institutional laws, experiment risky techniques, and follows his ideals in pedagogy. Altogether, these components imply that integrity, readiness to advocate for meaningful learning, and emotional intelligence are just as important to effective teaching as knowledge.

### **Conclusion**

For anyone starting a career in education, especially those who want to teach literature, *Dead Poets Society* is still a timeless and important movie. It explores the complex role that teachers play in shaping students' identities and intellects, challenges commonly held assumptions about education and celebrates the liberating powers of poetry. Aside from being entertaining, the movie invites and encourages viewers to think, ask questions, and most importantly, teach with intention and positivity. It serves as a cinematic lesson for future teachers, teaching them the importance of educating the full person as well as the mind.





# FIVE VOICES FOR THE DYING

POEM BY AHMET GÖR

## Angel

Angels weep for the poor,  
In such a day of sorrow.

Yet this is not the reason clouds are there for,  
As the gray sky recognizes the life of tomorrow.

## Mother

Mother prays for an encounter,  
In this ambushment.

Yet it is such an honourable thing of her,  
To last as a servant of meal for the hunger.

## Son

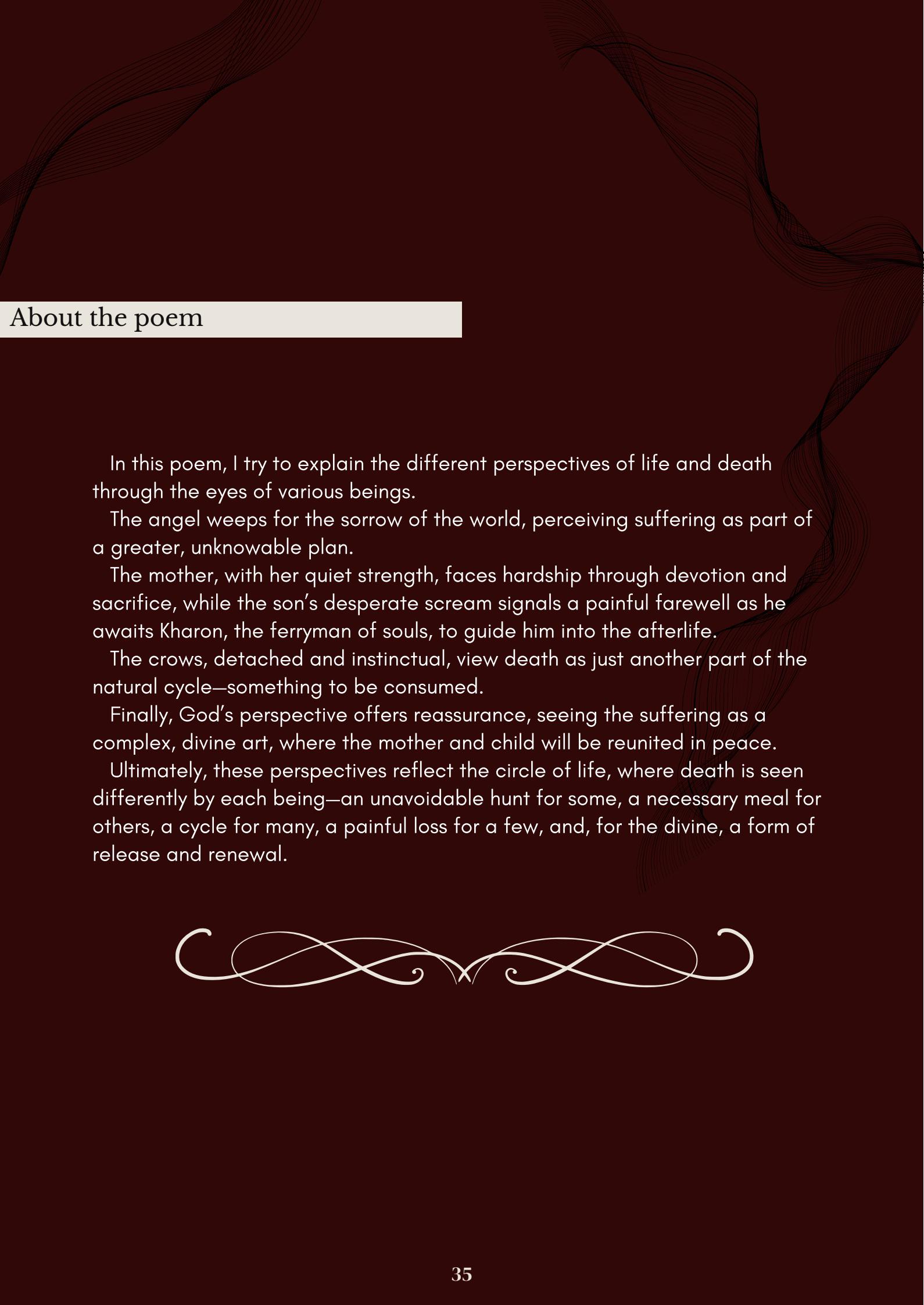
Pitiful son screams for the maternal,  
As he waits for Kharon.  
One final kiss to her soul,  
Before taken to the Eden.

## Crows

Crows await for the expected,  
With disgusting smell in their furs.  
Trying to discern what is so bitterful,  
As it is already deceipted.

## God

Almighty recognizes the nakedness,  
Promises the mother to take her along with the child:  
"Do not feel troubled, this is a complexity in My art  
That you cannot comprehend.  
For the crows were starving,  
Thy sweetheart deserves to be far beyond  
From this cruel reasoning."



## About the poem

In this poem, I try to explain the different perspectives of life and death through the eyes of various beings.

The angel weeps for the sorrow of the world, perceiving suffering as part of a greater, unknowable plan.

The mother, with her quiet strength, faces hardship through devotion and sacrifice, while the son's desperate scream signals a painful farewell as he awaits Kharon, the ferryman of souls, to guide him into the afterlife.

The crows, detached and instinctual, view death as just another part of the natural cycle—something to be consumed.

Finally, God's perspective offers reassurance, seeing the suffering as a complex, divine art, where the mother and child will be reunited in peace.

Ultimately, these perspectives reflect the circle of life, where death is seen differently by each being—an unavoidable hunt for some, a necessary meal for others, a cycle for many, a painful loss for a few, and, for the divine, a form of release and renewal.

Education is one of the most important elements of a country's future, and teachers are at the center of it. In Türkiye, different reforms have been made to improve teacher training. The most recent step is the creation of the National Education Academy (Milli Eğitim Akademisi - MEA). This institution, introduced with Law No. 7528, aims to better prepare teacher candidates before they start their jobs. While this may seem like a positive change, it has caused serious concerns among students, teachers, and universities. This article will explore how the Academy might affect the teacher training system, especially in legal, practical, and emotional ways.

## IS the Role of Education Faculties Being Ignored?

Until now, teacher candidates have been trained at education faculties in universities. These faculties provide both theoretical and practical education over four years. But with the start of MEA, a new step has been added. Now, even after graduation and passing KPSS (Public Personnel Selection Exam), candidates must attend MEA and complete another training. Many think this weakens the importance of university education. Students may start to feel like their university degrees are not enough anymore, which can reduce their motivation. Faculties may also lose their influence in teacher education, which is unfair to both students and educators.

## Unclear and Problematic Structure

According to Law No. 7528, MEA will give teacher candidates extra training before they are officially appointed. This training includes both theory and practice and lasts around 10 to 14 weeks. Candidates have to pass two written exams in each subject, and they must get an average score of at least 60 out of 100 to succeed. If they fail, they might be removed from the program. However, many important details are still not clear. How will candidates be selected? Will the exams be fair? What happens to those who fail? These questions create a lot of stress and uncertainty for candidates. The lack of clear rules and the fear of losing years of effort make the system feel unreliable and risky.

## Economic and Emotional Burden

During the MEA training, candidates are promised a small monthly payment. But this payment may not be enough, especially for those living in big cities where rent and living costs are high. On top of that, the extra training period delays their entry into professional life. Many students already struggle with financial problems during their studies. Extending this struggle for a few more months can be too much to handle. Emotionally, this system can cause burnout and anxiety. Candidates who worked hard for four years, passed the KPSS exam, and dreamed of becoming a teacher might feel disappointed. The fear of failing another stage after so much effort can make students feel inadequate or even give up on the profession altogether.

## **Risk of Political or Ideological Influence**

One of the most discussed issues about MEA is the possibility of political or ideological content being included in the training. Since the curriculum is prepared by the Ministry of National Education, there are concerns that some topics may reflect certain political views instead of scientific and neutral educational knowledge.

Education should be based on research, experience, and objectivity. If teacher candidates are trained with ideological materials, it could affect the quality of teaching in schools. Teachers should feel free to think critically and teach independently, not under political pressure.

## **A Growing Problem: Unemployed Teachers**

Türkiye already faces a serious problem with the growing number of unemployed teacher candidates. Every year, thousands of students graduate from education faculties across the country, all with the hope of becoming teachers. However, only a limited number of them are appointed through KPSS and other official procedures. Now, with the addition of the MEA stage, the process has become even longer and more complex.

Many young people spend years preparing for KPSS after graduation. Some move to different cities, attend expensive courses, and live under financial pressure while waiting for an appointment. Despite their efforts, some of them wait for years without any success. This long period of uncertainty not only causes economic hardship but also leads to emotional exhaustion. Feelings of hopelessness, stress, and anxiety are very common among teacher candidates who see their dreams being delayed or even blocked.

The MEA adds another challenge to this already difficult process. Candidates who pass KPSS now have to succeed in the Academy as well. If they fail at this final step, they lose their chance of becoming a teacher — even though they have spent years studying, training, and preparing. This may increase the number of unemployed graduates and deepen the existing problem. Instead of solving the issues in the education system, MEA might make it harder for qualified people to enter the profession.

## **Conclusion**

The National Education Academy is a big change in how teachers will be trained in Türkiye. While the goal is to improve quality, the way it's planned brings many problems. The unclear structure, legal concerns, emotional stress, and extra pressure on candidates may harm the future of the teaching profession. Instead of creating more barriers, the government should focus on improving what already exists. Education faculties should be strengthened, not ignored. Teacher candidates should be supported, not overloaded. Only then can Türkiye build a strong and fair education system.



*TRANSLATION PAPER*

# **M. V. LOMONOSOV AS THE FOUNDER OF HIGHER RUSSIAN EDUCATION**

*RUSSIAN TO ENGLISH*



# M.V. LOMONOSOV AS THE FOUNDER OF HIGHER RUSSIAN EDUCATION

Ismail Çetin

The development of higher education in Russia was initiated by Peter the Great, who signed a decree in 1724 on the opening of the Academy of Sciences in St. Petersburg. According to the idea of the tsar-reformer, it was to be engaged in both scientific and educational work. For this purpose, a gymnasium and a university were opened at the Academy. By the time M.V. Lomonosov arrived at the Academy, the university and the gymnasium were dragging out a miserable existence. The scientist bitterly noted that "the university regulations have not been composed, although many professorial works and time have been allocated." Analyzing the state of affairs at the Academic University and striving to provide the country with young Russian scientists, M.V. Lomonosov came up with the idea of creating a university in Moscow. In the history of our country, Moscow, which initiated the unification of the people into a single state, organized its struggle for liberation from foreign oppression, became the largest Russian city in the mid-18th century, located in the most populated part of the country with a developed culture. The ancient capital retained its significance as the center of all of Russia, had factories and handicraft workshops. Hundreds of workers worked at the Moscow Cloth Yard. Moscow was a large trade center, connected with individual parts of Russia by numerous river and land routes [3].

In Moscow, there were educational institutions whose doors were open to ordinary people. Thus, the Spassky schools were replenished with commoners and for a long time served as the main source of applicants for the academic university in St. Petersburg. As a graduate of the Slavic-Greek-Latin Academy, M.V. Lomonosov was well aware of the conditions for the creation of the first Russian university in Moscow. This was reflected in the "report" that was submitted to the Senate, undoubtedly based on the data received from M.V. Lomonosov [3]. The "report" indicated the following advantages of Moscow for the establishment of a university in it: "1) a large number of nobles and commoners living in Moscow, 2) the position of the capital in the center of the Russian state, 3) cheap means of maintenance, 4) an abundance of relatives and acquaintances among students and pupils, 5) a large number of home tutors maintained by landowners in Moscow" [5, pp. 284-294]. The establishment of a university was considered in the "report" as one of the necessary measures for the preparation of educated people not only from the nobility, but also from the raznochintsy. The development of Lomonosov's program for higher education was facilitated by the scientist's personal experience in managing an academic university and a gymnasium.

This program was distinguished by its organizational clarity, scientific nature of the educational content, encouragement of independent study, high demands on the teaching staff, and concern for improving the material and living conditions of teachers and students. A characteristic feature of the program was what we would now call the democratization of higher education. This was primarily evident in the selection of students. In his work "The Most Humble Opinion on the Correction of the St. Petersburg Academy of Sciences. 1755" M.V. Lomonosov showed that "the production and reproduction of learned people in Russia" was hampered by the prohibition of studying "at public expense" for children of tradesmen and peasants, "as if forty altyns were such a great and heavy sum for the treasury that it was a pity to lose it on acquiring a learned natural Russian, and it would be better to write it out! It would be enough to exclude the children of serfs." "The growth of sciences", in his opinion, is hampered by the small number of schoolchildren and students. M.V. Lomonosov correctly believed that there should be several times more students in a gymnasium than in a university: "Not every schoolchild can become a student, just as not every student can become a professor." In other countries, M.V. Lomonosov noted, there are thousands of students in universities. In the Russian university, "almost no one comes", since it lacks status, a program, a clear organizational structure, and privileges. He was outraged by the situation in which many gifted people from the lower classes, "subject to a capitation tax", could not study in Russia. M.V. Lomonosov noted that "other European states are filled with scholars of all ranks, but not a single person is prohibited from studying at universities, no matter who he is; at a university, the more a student has studied, the more honorable he is, and there is no need for that."

The scientist was a supporter of introducing the ideas of nationality and classlessness into university education. Nationality was expressed in the fact that teaching was conducted primarily in Russian. In addition, a significant group of Russian professors was formed who fought for advanced science, national education, and democratic pedagogy. Moscow University was not a privileged educational institution. The entire first group of students consisted of commoners. The democracy and nationality of M.V. Lomonosov were also manifested in the solution of such an issue as the publication of the Academy's "commentaries" and the printing of all dissertations in Russian translation. Before M.V. Lomonosov issued a special document to the Chancellery on February 3, 1761, stating that all scientific articles and their "abbreviations" were published in Latin. This limited the access of people seeking education to science. According to M.V. Lomonosov, the author himself should write summaries of scientific works. The scientist considered regularity and speed of appearance to be an important condition for the effectiveness of such issues. Such prompt publication would allow students to become more familiar with the works of professors, and "Russian society will not be left without benefit."

Before M. V. Lomonosov, students were taught in German and Latin. "Lomonosov, Krasheninnikov and other leading Russian scientists understood perfectly well that without switching to the Russian language there was no point in thinking about any kind of widespread dissemination of education, its accessibility and democratization. Lomonosov achieved that at Moscow University Russian professors gave lectures only in Russian" [1, p. 111] Democratization of higher education implied, according to M. V. Lomonosov, changes in the management of the university: "The reins of the university government should be handed over to the vice-rector, who is elected annually from among the professors and who, for his special work, should be honored with a more significant salary increase than usual" [4, vol. 10, p. 123]. The university must be autonomous, free from police quartering, fees, and have its own court. The leading principle of Lomonosov's program was the principle of scientific character in higher education. M.V. Lomonosov set the development of science and popularization of scientific knowledge through the press, lectures, debates, work of libraries, etc. as the main task for universities [5, p. 139]. In his opinion, universities should be the leading scientific and educational centers in the country, which would have a decisive influence on the development of science and the spread of education in Russia. Therefore, when developing the plan for the creation of Moscow University, he determined not only its structure, the list of faculties, but also the number of professors, the disciplines that should be studied [4, v. 10, p. 513]. M.V. Lomonosov revealed such an important issue as the content of education in higher education. At the medical faculty he considered it necessary to have three professors (chemistry, "natural" history, anatomy), at the philosophy faculty - six (philosophy, physics, rhetoric, poetry, history of antiquities and criticism).  
He proposed to implement legal education in a new way, introduced the teaching of Russian law. The basis for other faculties was the philosophy faculty. Only after graduating from it, one could become a student of another faculty.

In 1759, in the "Plan of regulations, project of the staff" of the academic university, M.V. Lomonosov proposed to open eleven departments instead of five according to the staff of 1747. For Moscow University in 1754, he planned twelve departments. The main difference of the 1759 plan was the division of the university into three faculties and students into three classes (courses). The training program developed by the scientist was somewhat original. It included Russian law, chemistry, botany, anatomy, and oriental languages.

In 1764, M.V. Lomonosov published "Assumptions on the structure and charter of the St. Petersburg Academy." In § 8 of this document, he deepened his own understanding of the issues of the content of higher education: "To preserve human health and to care for it, it is necessary to establish a medical faculty. In order to increase public welfare and to create various benefits for life, it is necessary to organize a faculty of philosophy. At the faculty of law there should be lectures: 1) historical, to familiarize students with the law of nations, which in other places is in vain attributed to the purview of the faculty of philosophy; 2) on practical philosophy; 3) on politics; 4) on public and private law; 5) Russian law. At the faculty of medicine the following should be taught: 1) anatomy with physiology; 2) chemistry; 3) botany; 4) practical medicine. At the faculty of philosophy students should be taught: 1) both types of oratory; 2) a course in general philosophy should be given; 3) also mathematics; 4) experimental and dogmatic physics should be presented; 5) mechanics; 6) astronomy" [4, vol. 10, p. 123].

Thus, M.V. Lomonosov substantiated the content of higher education on the basis of the principles of scientificity and secularity. In this matter, he went further than Western European universities, revealing the progressive nature of the reforms he was carrying out: "Since in all universities the division into faculties is consistent with state institutions, then here, too, having rejected the theological circle of sciences in favor of the Holy Synod, which sciences are taught only in schools subordinate to it...". In the "Plan of regulations, project of the staff" of the academic university from July 1759, M.V. Lomonosov once again returned to the issue of the secularity of education: "The clergy should not become attached to teachings that show physical truth for the benefit and enlightenment, and especially should not scold the sciences in sermons" [4, v. 9, p. 539]. The main principle of the functioning of the faculty ("the main basis"), according to M. V. Lomonosov, should be the principle of public need for personnel. It consisted in the fact that when establishing the number of university departments, it was necessary to proceed not from the number of candidates currently available, suitable for filling professorial vacancies, but from the needs of the country. This is necessary so that "the university plan will serve in all future years." In putting it forward, M. V. Lomonosov used the experience of organizing European universities, personal experience of studying in Freiberg and Marburg. A special component of Lomonosov's program was the issue of teaching staff. He strove to select scientists for teaching at the university who were capable of "not only communicating to students what is known, but also researching and discovering what is still unknown"; considered it important to arrange scientific personnel in order to avoid an excess or lag in any area. "In order to encourage zeal for their studies in scientists, university professors should be selected and approved from among academics so that they could teach student youth..." [4, v. 10, p. 123]. M.V. Lomonosov was the first to propose a fundamentally new approach to recruiting scientific and pedagogical personnel for higher education, based on the principle of election. This made it possible to select truly worthy people to work at the university. In addition, it was M.V. Lomonosov who first put into practice the idea of combining teaching and research activities. This is his great merit as a scientist, teacher, and organizer of education. In his "Note on the Need to Transform the Academy of Sciences" (1758-1759), M.V. Lomonosov analyzed the requirements for the personality of a scientist and teacher of higher education. M. V. Lomonosov waged a constant struggle to increase the number of teachers of Russian origin. At the same time, "natural Russians" should have solid scientific training. In his opinion, only a citizen-patriot, deeply devoted to the Motherland, science, and education, can be a true teacher. Lomonosov pointed out, that in order to improve the affairs of the Academy and the University, it is impossible to give power over science to people of little learning, "foreigners", in whom "some ill will towards learned Russians has been noticed". He advocated for the fellowship of scientists both in scientific and teaching activities: "Freedom and union of sciences necessarily require mutual communication and unenviable permission in what someone knows to practice. A physicist is blind without mathematics, a withered hand without chemistry". The work of M.V. Lomonosov on the arousal, satisfaction and depiction of passions in the "Brief Guide to Eloquence" [4, v. 7, pp. 89-378] is devoted to revealing the psychological and pedagogical mechanism of the methodology of lecturing. He developed invaluable pedagogical, psychological and methodological techniques for influencing students, achieving positive results in learning, and was one of the first to demonstrate the enormous potential of lectures as a method of teaching in higher education. He pointed out that all this could only be achieved by a "skilled rhetorician." In essence, M.V. Lomonosov posed the problem of the pedagogical skill of a university teacher.

An important section of the Lomonosov program is its provisions on the methodological equipment of teaching. M.V. Lomonosov created works that served as the main teaching aids for several generations of students in physics, chemistry, rhetoric, history and other disciplines. When writing them, he was guided by such didactic principles as scientificity, accessibility and consistency. According to the scientist, the main source of knowledge is experience, so he attached special importance to practical and laboratory methods of teaching. Without belittling the role of verbal methods, M.V. Lomonosov considered search and research methods of teaching to be the most valuable, offering students to conduct their own research, learn to put forward a hypothesis and make theoretical generalizations. Caring about expanding the scientific and practical horizons of young people, he, for example, introduced a new way of studying chemistry, combining theoretical lectures with practical classes and experimental research. In his work "Introduction to True Physical Chemistry" he described the methodology for organizing such classes, indicating the sequence of actions of students: "1) determine the specific gravity of chemical bodies; 2) investigate the mutual adhesion of parts: a) by breaking, b) by squeezing, c) by grinding on a stone, d) for liquids – by counting drops; 3) describe the figures of crystallizing bodies; 4) process bodies by prolonged heating using Papin's machine; 5) observe degrees of heat everywhere; 6) study bodies, especially metals, by prolonged rubbing. In a word, I propose to make an attempt to investigate everything that can be studied, weighed and determined by mathematical practice" [4, v. 2, pp. 573–577]. Caring about expanding the scientific and practical horizons of young people, M.V. Lomonosov introduced them to the scientific foundations of production. In fact, he was the first to introduce elements of polytechnic education into teaching practice. Thus, in the "Order to Y. F. Schmidt on practical classes in geodesy with surveyors and students of the geographic department" dated June 5, 1762 [4, v. 9, pp. 255– 256], M. V. Lomonosov recommended introducing three practical classes on the subject per week, using different points in the city. Thanks to this, students developed practical skills and abilities, creativity, and research qualities. A variety of teaching methods were used in the educational work of the university. Most professors sought to give their students solid, thorough knowledge. Lectures were considered the main form of education. "Professorial lectures were divided into public and private. Every professor was obliged to give public lectures for all listeners every day (except Sunday and Saturday) for at least two hours. A large number of listeners (among whom were many women) flocked to these lectures. Professors gave lectures on textbooks approved by the university conference. Private courses were given for those who wished" [2, pp. 144–145]. In addition to lectures, teachers conducted practical classes in the anatomical theatre, directly on site, translations, essays, etc. were made. Debates occupied a special place. They were held on the last Saturday of the month. At the end of each semester, before the onset of "vacations", debates were held publicly in the presence of science lovers. "Debates had a positive effect on the development of students. They fostered activity, strong-willed qualities, and developed memory" [2, p. 144]. The broad scientific subject matter of the debates, the reading of public lectures by professors revealed the social nature of the university's activities.

M.V. Lomonosov provided for the sequence of studying sciences, the volume of educational material, proposed to teach students systematically, gradually complicating the material. M.V. Lomonosov correlated the content of higher education, teaching methods, and requirements for specialists in Russia with the existing pan-European experience and level, and sought to overcome the lag in the development of Russian higher education compared to Western Europe. M.V. Lomonosov's program also provided for work on the moral education of young people. He considered "extreme diligence" in science to be the main condition in education. Students busy with their studies should not follow any aspirations, "so that their zeal for learning suffers damage or a slight weakening." He advised them to cherish the "golden time of their youth," to persistently study science, and recommended developing patriotism in students, the need to live "for the benefit of the Fatherland." M. V. Lomonosov was a supporter of cultivating such qualities as modesty, politeness, respect for elders and each other, honesty. He especially emphasized hard work, diligence, persistence, and purposefulness. Lomonosov believed that the source of moral knowledge was students' communication with each other, with teachers, and protecting young people from people with moral flaws, from whom "polite actions cannot be learned." M.V. Lomonosov advocated an individual approach to students and paid great attention to talented young people. Thus, in the "Report to the Chancellery of the Academy of Sciences on the achievements of students studying poetry and chemistry under Lomonosov's supervision" dated February 5, 1753 [4, v. 9, pp. 442-443], he wrote that Nikolai Popovsky showed particular success in poetry, writing poems on given topics and mastering the art of translation. In connection with his academic success, he recommended distinguishing Popovsky "from the dormitory and from other students" with an apartment, rank, and salary. In August 1753, under the influence of M.V. Lomonosov, I.I. Shuvalov intervened in determining the fate of N. Popovsky, who was appointed assistant to the rector and head of the "upper Latin class", and in 1755 he was transferred to serve at Moscow University and became its professor. Implementing an individual approach to students, M.V. Lomonosov advised using incentive methods more often. Thus, he petitioned for a salary increase for I. Lepekhin, who later became a famous scientist and traveler, academician of the St. Petersburg Academy of Sciences. An extract from the journal of the Chancellery of the Academy of Sciences "on the awarding of some students with swords" has survived. In 1750, the president of the Academy K.G. Razumovsky awarded swords to twelve students "for diligent study and good deeds." This became a tradition that students treasured. It was also supported by M.V. Lomonosov.

He also sought to use such a form of encouragement as continuing the education of some students abroad. On June 2, 1764, M.V. Lomonosov wrote a submission to the Chancellery of the Academy of Sciences on this issue, noting that twenty people had become students over the past four years. Seven of them had shown particular success, so M.V. Lomonosov recommended sending them abroad to continue their education. For these purposes, he proposed allocating an annual salary of three hundred rubles for each student, and increasing it to four hundred when moving. M.V. Lomonosov proved the need for "natural Russians" to study abroad and determined their number: no less than ten people over five years. Such a measure made it possible to prepare capable Russian scientists and refuse to invite foreign specialists. When developing the higher education program, M.V. Lomonosov especially emphasized the issue of creating a good material base for teaching. At his insistence, for example, a library, a physics laboratory, a chemistry laboratory, a mineralogical laboratory, etc. operated at Moscow University. They had good conditions for conducting scientific research and practical work for professors and students. M.V. Lomonosov advocated the creation of similar conditions at the academic university. The opening of a printing house at Moscow University was of great importance in public education. It made it possible, from 1755, to launch a huge work on publishing educational, scientific, philosophical, socio-political and fiction literature and to begin publishing the second newspaper in Russia, *Moskovskiye Vedomosti*. The printing house printed works by Shakespeare, Moliere, Goldoni, Cervantes, Jan Amos Komensky, Rousseau, Voltaire, Diderot, Schiller and others. Speeches and "words" of professors, which were delivered at ceremonial meetings in honor of official dates, were systematically and quickly published. Leading scientists managed to use them as a platform for promoting materialistic ideas. M.V. Lomonosov took great care to provide students with textbooks. On May 18, 1761, he prepared a resolution for the Chancellery of the Academy of Sciences on a new procedure for supplying students and high school students with textbooks [4, v. 9, pp. 579-580]. At the suggestion of S.K. Kotelnikov, it was allowed to issue and even order textbooks from abroad without contacting the Chancellery. Since May 1761, books from the warehouse began to be issued in a simplified manner. A dormitory was opened for students (and high school students), meals were organized, and they were provided with clothing. M.V. Lomonosov regularly visited the dormitory and observed the life, order, and attitude of the young people to study.

M.V. Lomonosov considered the clear organization of the entire matter to be an important condition for the development of higher education. He proposed that several scientists prepare the "Regulations of the Academy of Sciences." In his opinion, this document should have been developed by people who had received thorough scientific training through education both in Russia and in other countries, "natural Russians" or those given "to Russian citizenship forever," who were not participants in the "current spoiled academic state," and who did not have relatives in the academic service. In the "Regulations," M.V. Lomonosov presented the Academy, the university, and the gymnasium as a single whole. He was a supporter of continuity and the substantive unity of secondary and higher education and sought to create a system for training scientific personnel of Russian origin that would meet the socio-economic needs of the country. M.V. Lomonosov defended the idea of the obligatory inauguration of the university - a Western European tradition, without which the educational institution could not be recognized as a university, and the academic degrees awarded by it were devalued. He sought to give the university international authority, sought to ensure that graduates of the domestic university had a high status among foreign scientists. In his opinion, the inauguration should "inspire the university to success" and attract talented young people to study. Of great interest in Lomonosov's program of higher education is the list of university privileges. The scientist believed that the university should have the right to award academic degrees ("degrees"), and university positions should be equated with the ranks established by the "Table of Ranks". M.V. Lomonosov provided for the liberation of the Academy and the university from police interference. He advocated the creation of favorable conditions for scientific activity; proposed to legalize, following the example of other countries, holidays with the preservation of teachers' salaries; expressed the idea of allocating a "special estate" to the Academy with lands and estates, where academicians could spend their summer holidays, conduct physical observations, and organize experiments; proposed to improve the material living conditions of the families of scientists, widows and their children; cared about maintaining the health of all members of the Academy. At the same time, M.V. Lomonosov emphasized that all these "freedoms and advantages" are aimed at the benefit and flourishing of Russian science. As the founder of the higher education system in Russia, M.V. Lomonosov made an invaluable contribution to its theoretical and practical development. He has priority in considering issues of higher education pedagogy. He developed a special program in which he reflected pedagogical ideas for teaching and upbringing students, requirements for the personality of the teacher, and the material base of the university. M. V. Lomonosov himself was a model teacher, a great lecturer who mastered various methods of teaching and upbringing. This is his enduring significance as a teacher. An appeal to the ideas and experience of M. V. Lomonosov allows us to significantly enrich the understanding of our contemporaries about the state of higher education in the 18th century and to understand the traditions of Russian universities.

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*To see the original form of the text in Russian,  
please go to website below:*

<https://cyberleninka.ru/article/n/m-v-lomonosov-kak-osnovopolozhnik-vysshego-rossiyskogo-obrazovaniya>

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"Unless a nation possesses an army of education, however brilliant its victories on the battlefield, their lasting results can only be secured by that army of education."

- Mustafa Kemal Atatürk



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