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Department of Foreign Language Education

English Language Teaching Program

A HISTORICAL INVESTIGATION OF WRITING INSTRUCTION IN TÜRKİYE

Zeynep YILDIZ ÇELEBİ

Ph.D. Dissertation

Ankara, 2026

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TÜRKİYE'DE YAZMA EĞİTİMİNİN TARİHSEL BİR İNCELEMESİ

Zeynep YILDIZ ÇELEBİ

Ph.D. Dissertation

Ankara, 2026

Acceptance and Approval

To the Graduate School of Educational Sciences,

This dissertation, prepared by **Zeynep YILDIZ ÇELEBİ** and entitled "A Historical Investigation of Writing Instruction in Türkiye" has been approved as a thesis for the Degree of **Ph.D.** in the **Program of Foreign Languages Education** in the **Department of English Language Education** by the members of the Examining Committee.

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Abstract

This qualitative historical study investigates the evolution of writing instruction in Türkiye across both first language (Turkish) and second language (English) contexts from the late Ottoman period to 2024. Grounded in constructivist, socio-cultural, and rhetorical perspectives, the study examines how writing has been conceptualized, taught, and assessed in relation to shifting national ideologies, educational reforms, and global pedagogical movements. Using systematic document analysis, the research analyzes official curricula, ministerial circulars, policy documents, teacher guides, and Ministry-approved textbooks and supplementary materials, including records published in the Journal of Notifications. Findings indicate a long-standing tendency to position writing as a secondary, accuracy-driven skill closely tied to standardization, exam preparation, and state-led goals, with writing often functioning to reinforce existing knowledge rather than support inquiry, voice, or interaction. From the 1980s onward, process-oriented, genre-based, task-based, and later technology-enhanced approaches increasingly appeared in curricula and materials; however, their uptake has remained uneven, frequently reduced to checklist-like procedures and implemented inconsistently across institutions and educational levels. The study further highlights recurring misalignment between curricular intentions and classroom realities, shaped by assessment regimes that marginalize writing, constraints on time and feedback, and unequal access to resources and teacher preparation. By mapping continuities and shifts across L1 and L2 trajectories, the study offers a contextual account of how local rhetorical traditions and global academic norms intersect, and it proposes implications for policy, teacher education, classroom practice, and materials development to support more equitable, process-rich, and rhetorically flexible writing pedagogy.

Keywords: writing instruction in Türkiye, historical document analysis, first language writing, second language writing, curriculum reform, process writing, genre-based pedagogy, digitalization in writing, contrastive rhetoric, materials

Öz

Bu nitel tarihsel çalışma, geç Osmanlı döneminden 2024 yılına kadar Türkiye’de hem birinci dil (Türkçe) hem de ikinci dil (İngilizce) bağlamlarında yazma öğretiminin geçirdiği dönüşümü incelemektedir. Yapılandırmacı, sosyo-kültürel ve söylemsel yaklaşımlara dayanan çalışma, yazmanın değişen ulusal ideolojiler, eğitim reformları ve küresel pedagojik hareketlerle ilişkili olarak nasıl kavramsallaştırıldığını, öğretildiğini ve değerlendirildiğini ele almaktadır. Sistematik doküman analizi yöntemi kullanılarak resmî müfredatlar, bakanlık genelgeleri, politika belgeleri, öğretmen kılavuzları ile Tebliğler Dergisi’nde yayımlanan kayıtlar dâhil olmak üzere Bakanlık onaylı ders kitapları ve yardımcı materyaller incelenmiştir. Bulgular, yazmanın uzun süre standartlaşma, sınav hazırlığı ve devlet güdümlü hedeflerle yakından ilişkili, doğruluk odaklı ve ikincil bir beceri olarak konumlandırıldığını; çoğu zaman sorgulama, bireyin sesini duyurma ya da etkileşimden ziyade mevcut bilgiyi pekiştirmeye hizmet ettiğini göstermektedir. 1980’lerden itibaren süreç temelli, tür temelli, görev temelli ve daha sonra teknoloji destekli yaklaşımlar müfredat ve materyallerde giderek daha fazla yer bulmuş; ancak bu yaklaşımların benimsenmesi düzensiz kalmış, çoğu zaman kontrol listesi benzeri uygulamalara indirgenmiş ve kurumlar ile eğitim kademeleri arasında tutarsız biçimde uygulanmıştır. Çalışma ayrıca, yazmayı marjinalleştiren ölçme sistemleri, zaman ve geri bildirim kısıtları ile kaynaklara ve öğretmen yetiştirmeye eşitsiz erişim nedeniyle müfredat hedefleri ile sınıf gerçeklikleri arasındaki süregelen uyumsuzluğu ortaya koymaktadır. L1 ve L2 yazma gelişimindeki süreklilikleri ve kırılmaları birlikte ele alan bu çalışma, yerel söylem gelenekleri ile küresel akademik normların nasıl kesiştiğini bağlamsal olarak açıklamakta ve eşitlikçi, süreç odaklı ve söylemsel açıdan esnek bir yazma pedagojisini desteklemek üzere politika, öğretmen eğitimi, sınıf uygulamaları ve materyal geliştirmeye yönelik çıkarımlar sunmaktadır.

Anahtar sözcükler: Türkiye’de yazma öğretimi, tarihsel doküman analizi, birinci dilde yazma, ikinci dilde yazma, müfredat reformu, süreç temelli yazma, tür temelli pedagoji, yazmada dijitalleşme, karşıtsal söylem, materyaller

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Table of Contents

Acceptance and Approval	ii
Abstract	iii
Öz	v
Acknowledgements	vii
Table of Contents	ix
List of Tables	xi
List of Figures	xii
Symbols and Abbreviations	xv
Chapter 1 Introduction	15
Statement of the Problem	19
Aim and Significance of the Study	19
Research Questions	20
Assumptions	20
Limitations	21
Definitions	22
Chapter 2 Theoretical Basis of the Research	24
Chapter 3 Methodology	26
Type of Research	26
Data Collection	27
Chapter 4 Findings	38
L1 Writing Instruction: A Global Perspective	38
English Writing Instruction as L2: A Global Perspective	156
The Evolution of Writing Instruction in English as a Second Language (L2) in Türkiye	180
Chapter 5 Discussion and Conclusion	304
Writing Instruction in L1	304

Writing instruction in L2	315
Conclusion	330
Suggestions	335
References	340
APPENDIX-A: Eğitim Bilimleri Enstitüsü Araştırma Etik Kurulu Onay Bildirimi	383
APPENDIX-B: Declaration of Ethical Conduct	384
APPENDIX-C: Thesis/Dissertation Originality Report	385
APPENDIX-D: Yayımlama ve Fikrî Mülkiyet Hakları Beyanı	386

List of Tables

Table 1 <i>Coding Categories and Sample Sub-Codes</i>	31
Table 2 <i>The Evolution of L1 (Turkish) Writing Instruction in Türkiye</i>	32
Table 3 <i>The Evolution of Writing Instruction in English as a Second Language (L2) in Türkiye</i>	32
Table 4 <i>The Evolution of L1 Writing Instruction in Türkiye</i>	35
Table 5 <i>The Evolution of Writing Instruction in English as a Second Language (L2) in Türkiye</i>	36
Table 6 <i>Objectives Regarding Writing Skill</i>	221

List of Figures

Figure 1	<i>The Report on Primary School Books Prepared by the Ministry Commission</i>	64
Figure 2	<i>An Example of a Writing Instruction in the Turkish Textbook for Fourth-graders</i>	70
Figure 3	<i>Two Examples of Writing Instruction in the Textbook by Göğüş and Demiray</i>	71
Figure 4	<i>An Example of Writing Instruction in the Textbook by Dürder and Ediskun</i>	72
Figure 5	<i>An Example of Writing Instruction in the Textbook by Tanlı</i>	73
Figure 6	<i>Two Examples of Writing Instruction in the Turkish Textbook by MoNE</i>	74
Figure 7	<i>Samples of Exam Questions Listed in the Book by Özön</i>	77
Figure 8	<i>A Plan and Two Samples Based on It</i>	79
Figure 9	<i>Samples of Topics Listed in the Book by Özön</i>	80
Figure 10	<i>A Sample of a Plan</i>	82
Figure 11	<i>Examples of Writing Instruction</i>	83
Figure 12	<i>An Example of Student Works</i>	85
Figure 13	<i>Layout of a Plan and an Example of Correct and Incorrect Outlining</i>	86
Figure 14	<i>A Self-assessment Checklist for Evaluating a Written Report</i>	87
Figure 15	<i>An Example of a Plan</i>	88
Figure 16	<i>Instructional Guidelines and Sample text for Official Correspondence</i>	89
Figure 17	<i>A Sample of a Plan</i>	91
Figure 18	<i>Evaluative Terms Used in Correcting Composition Assignments</i>	92
Figure 19	<i>Sample Exam Questions</i>	93
Figure 20	<i>An example of Writing Instruction</i>	101
Figure 21	<i>Sample Instructions Provided in the Teacher's Book</i>	101
Figure 22	<i>An Example of Writing Instruction</i>	103
Figure 23	<i>Sample Instructions Provided in the Teacher's Book</i>	103
Figure 24	<i>An Example of Writing Instruction</i>	105
Figure 25	<i>Sample Topics for Compositions</i>	106
Figure 26	<i>An Example of Writing Instruction</i>	107
Figure 27	<i>An Example of Writing Instruction</i>	109
Figure 28	<i>A Sample Topic and Its Outlining</i>	110
Figure 29	<i>Instructions in the Teacher's Book</i>	117
Figure 30	<i>Two Examples of Writing Instruction</i>	118
Figure 31	<i>Instructions in the Teacher's Book</i>	119
Figure 32	<i>An Example of Writing Instruction</i>	129
Figure 33	<i>An Example of Writing Instruction</i>	130
Figure 34	<i>An example of writing instruction</i>	131
Figure 35	<i>Topic Formulation and Model Paragraph in Composition Instruction</i>	132

Figure 36 <i>A Short Introduction of Writing Strategies and an Example of Writing Instruction</i>	144
Figure 37 <i>An Example of Writing Instruction</i>	145
Figure 38 <i>An Example of Writing Instruction</i>	146
Figure 39 <i>An Example of Writing Instruction</i>	146
Figure 40 <i>An Instruction on Plan and an Example of Writing Instruction</i>	147
Figure 41 <i>Narrowing down the Topic</i>	149
Figure 42 <i>An Example of Writing Instruction</i>	150
Figure 43 <i>An Example of Writing Instruction</i>	151
Figure 44 <i>An Example of Writing Instruction</i>	152
Figure 45 <i>A Lesson on Writing</i>	196
Figure 46 <i>Instruction on Writing a Letter and a Model</i>	197
Figure 47 <i>An Example of Writing Instruction</i>	197
Figure 48 <i>Sample Topics to Write About</i>	198
Figure 49 <i>Sample Topics to Write about</i>	198
Figure 50 <i>Samples of Suggested Composition Topics</i>	199
Figure 51 <i>Samples of Composition Topics</i>	200
Figure 52 <i>An Example of Writing Instruction</i>	202
Figure 53 <i>An Example of Writing Instruction</i>	202
Figure 54 <i>Questions Samples to Assess Students Comprehension</i>	203
Figure 55 <i>Drill-based and Dictation-centered Writing Practice</i>	211
Figure 56 <i>Examples of Writing Instruction</i>	212
Figure 57 <i>An Example of Writing Instruction</i>	212
Figure 58 <i>Examples of Writing Instruction</i>	224
Figure 59 <i>An Example of Writing Instruction</i>	225
Figure 60 <i>An Example of Writing Instruction</i>	226
Figure 61 <i>Examples of Writing Instruction</i>	227
Figure 62 <i>Examples of Writing Instruction</i>	237
Figure 63 <i>An Example of Writing Instruction</i>	238
Figure 64 <i>An Example of Writing Instruction</i>	239
Figure 65 <i>Examples of Writing Instruction</i>	240
Figure 66 <i>An Example of Writing Instruction</i>	241
Figure 67 <i>Examples of Writing Instruction</i>	243
Figure 68 <i>An example of Writing Instruction</i>	244
Figure 69 <i>Examples of Writing Instruction</i>	245
Figure 70 <i>An example of Writing Instruction</i>	246
Figure 71 <i>Examples of Writing Instruction</i>	247

Figure 72 <i>Examples of Writing Instruction</i>	248
Figure 73 <i>Examples of Writing Instruction</i>	249
Figure 74 <i>An Example of Writing Instruction and a Sample Plan</i>	251
Figure 75 <i>Examples of Writing Instruction</i>	252
Figure 76 <i>An Example of Writing Instruction</i>	275
Figure 77 <i>An Example of Writing Instruction</i>	275
Figure 78 <i>An Example of Writing Instruction</i>	276
Figure 79 <i>Examples of Writing Instruction</i>	277
Figure 80 <i>An Example of Writing Instruction for E-portfolio</i>	277
Figure 81 <i>Examples of Writing Instruction and Tips on Basic Rules</i>	278
Figure 82 <i>Examples of Writing Instruction</i>	288
Figure 83 <i>An Example of Writing Instruction and Related section on Teacher's Book</i>	289
Figure 84 <i>An Example of Writing Instruction</i>	290
Figure 85 <i>Examples of Writing Instruction</i>	291
Figure 86 <i>Examples of Writing Instruction</i>	292
Figure 87 <i>Examples of Writing Instruction and Peer Correction Codes</i>	294
Figure 88 <i>Examples of Writing Instruction and Peer Correction Codes</i>	295
Figure 89 <i>An Example of Writing Instruction</i>	296
Figure 90 <i>An Example of Writing Instruction and Tips for Narratives</i>	297
Figure 91 <i>Examples of Writing Instruction</i>	298

Symbols and Abbreviations

L1: First Language (Native Language / Mother Tongue)

L2: Second Language / Foreign Language

MoNE: Ministry of National Education

ELT: English Language Teaching

WAC: Writing Across the Curriculum

WID: Writing in the Disciplines

SFL: Systemic Functional Linguistics

MENA: Middle East and North Africa

EAP: English for Academic Purposes

CEFR: Common European Framework of Reference for Languages

Chapter 1

Introduction

While writing has long been central to human communication, its function and accessibility have undergone significant transformation across time. In early civilizations such as Mesopotamia and Egypt, writing originated as a specialized tool tied closely to religious, political, and bureaucratic functions. Systems like cuneiform and hieroglyphs were devised not for everyday communication, but for documenting administrative records, commercial activities, and sacred practices (Baines & Eyre, 1983; Robson, 2008). Mastery of these complex scripts required extensive education, typically reserved for scribes operating within elite institutions such as temples and royal courts (Goody, 1986). As a result, literacy became a symbol of power and privilege, reinforcing existing social hierarchies where control over written knowledge equated to authority (Houston, 2004). This concentration of literacy within elite circles remained largely intact until the emergence of more accessible alphabetic systems, and later, innovations like the printing press, which gradually broadened public engagement with written texts. By the 19th and 20th centuries, the expansion of formal schooling positioned writing as a key pillar of literacy and intellectual life (Maynes, 1985). Yet, writing pedagogy has never been static; it continuously evolves in response to cultural, technological, and political shifts. Teaching approaches and expectations differ globally, shaped by diverse historical experiences and ideological underpinnings that influence both how writing is taught and what it is meant to achieve.

Teaching writing in Türkiye has been greatly influenced by radical historical changes, especially the Alphabet Revolution of 1928, which replaced the Arabic alphabet with the Latin alphabet. This reform, implemented in line with Atatürk's modernization goals, constituted a critical turning point in the history of Turkish literacy by affecting the teaching of writing in both the mother tongue (L1) and the second language (L2) (Akyüz, 2007). This reform process was accompanied by campaigns such as the state-supported national schools, which aimed to rapidly increase literacy levels throughout the country and to standardize the

teaching of writing. These initiatives formed the basis of today's Turkish writing pedagogy, moving writing instruction away from traditional approaches based on memorization and leading to the development of a structured model that is more analytical, expressive, and focused on academic writing skills.

The increasing emphasis on writing instruction in English in Türkiye has proceeded simultaneously with the country's general education reforms. As English has become a fundamental element of foreign language teaching in public schools, the teaching of writing skills has evolved to include elements such as thesis-centered deductive structure, linear narrative, and clear logical argument presentation, which are among the characteristics of Anglo-American rhetoric. The integration of academic standards and centralized examination systems into the curriculum has further reinforced these writing approaches and has directly affected how Turkish students develop their English writing proficiency. At the university level, English language education has gained greater importance, with higher education institutions prioritizing English academic writing in the sharing and publication of academic research. This transformation has positioned English writing as a critical competency for both academic and career-oriented success, reflecting Türkiye's goal of conforming to international academic and professional norms.

The contrastive rhetoric approach has historically tended to explain differences in L2 writing through the direct influence of L1 rhetorical structures. However, recent research questions the static and generalizing nature of this approach. Criticizing early contrastive rhetoric theories, Matsuda (1997) argues that attributing the difficulties of individuals with native languages other than English in writing to stereotyped rhetorical thought forms alone oversimplifies cultural influences. Instead, Matsuda proposes a more flexible and multidimensional model that takes into account factors such as educational background, academic discipline, target audience expectations, and multilingualism that influence L2 writing development. His study shows that L2 writers do not simply adhere to L1 rhetorical conventions but reshape their L2 writing according to their contexts and make conscious

choices among various rhetorical strategies. This perspective offers a remarkable approach in an environment where writing instruction in Türkiye is shaped by both national educational policies and academic norms.

The relationship between L1 and L2 writing processes in Türkiye is quite multilayered and is shaped by both cultural rhetorical norms and international writing trends. Various studies reveal that the written expression habits acquired by individuals in their mother tongue have a strong impact on their academic writing skills in the second language (Connor, 1996; Kubota & Lehner, 2004). The Turkish academic writing tradition has developed a rhetorical structure that expects the reader to interpret and connect ideas within the text and values implicit and indirect expressions (Incecay, 2015; Uysal, 2012). These features are often carried over to English writing and can affect textual coherence, logical structuring of arguments, and overall text clarity (Incecay, 2015; Uysal, 2012). According to Uysal's (2008, 2012) studies, Turkish students often resort to rhetorical strategies they acquired in their L1, like indirectness, digression, and a delayed thesis statement, when writing in English, which can lead to structural differences with the Anglo-American academic writing tradition, which is typically linear, explicit, and thesis-driven. On the other hand, long-term exposure to English academic writing patterns can also affect students' writing style in their L1 and lead them to a more structured, author-centered narrative (Kubota & Lehner, 2004).

Matsuda's dynamic model of L2 writing argues that teaching writing should transcend the boundaries of traditional contrastive rhetorical approaches, as these traditional models tend to view rhetorical differences as a deficiency or error. Instead, it is suggested that instructors should support students in gaining rhetorical awareness and teach them how to develop strategies appropriate for different writing contexts (Matsuda, 1997). This perspective is quite meaningful for Turkish students, as they try to balance both local academic traditions and patterns of teaching English writing, as well as academic norms. In contrast to the product-oriented writing approaches, a flexible pedagogical approach that

emphasizes process-centered and intercultural awareness can enable students to be more effective in academic writing.

Despite the advances made in English academic writing courses in recent years, several structural problems persist, especially in the teaching and assessment of L2 writing. Many programs still prefer product-oriented approaches that evaluate students' written products primarily on the basis of grammatical accuracy (Coşkun, 2011; Kartal & Basol, 2019; Zerey, 2013). The lack of sufficient emphasis on process-based learning elements such as drafting, text revisions, and peer feedback severely restricts students' ability to develop effective writing strategies (Daşkın, 2017). Furthermore, factors such as topic selection, target reader expectations, and students' L2 proficiency levels continue to be important factors in determining how Turkish students approach the English writing process (Uysal, 2012).

Although interest in English academic writing courses has increased, the dominance of the product-oriented model, the lack of opportunities for process-oriented pedagogies, and students' individual contextual characteristics are among the main challenges in this area (Çınar, 2020; Tavsanlı, 2025). This situation highlights the importance of integrating students' L1 writing backgrounds into L2 writing education (Uysal, 2012). Matsuda (1997) argues that L2 writing pedagogy should take such contextual variables into account, emphasizing that L2 writing involves more than just the direct transfer of skills from a writer's first language, as it is a continuous process of negotiation between multilingual and multicultural influences.

Within this scope, this study aims to portray Turkish writing pedagogy in a global context by addressing the historical process of teaching L1 and L2 writing in Türkiye. In this context, official curricula, directives, and policy documents, as well as textbooks for both L1 and L2 writing instruction listed by the Ministry of National Education in the official Journal of Notifications, are examined in detail. This approach provides a holistic understanding of how writing instruction evolves in different educational settings within the country. Comparative data from international educational systems and different linguistic traditions provide

important perspectives on how writing skills are shaped in various cultural contexts. A deep understanding of the historical and theoretical background of writing instruction in Türkiye can contribute not only to understanding the development of L2 writing instruction but also to ongoing pedagogical discussions on curriculum design, writing instruction methods, and second language acquisition. It is of great importance for Turkish educators to implement a context-sensitive and flexible L2 writing instruction so that students can succeed in academic writing norms while preserving their own rhetorical and linguistic heritage.

Statement of the Problem

Despite numerous curricular reforms and global influences, writing instruction in Türkiye continues to face persistent challenges in both first language (L1 - Turkish) and second language (L2 - English) contexts. Writing has historically been treated as a mechanical and accuracy-focused skill, often relegated to a secondary position in the classroom due to exam-driven education systems and preferred pedagogical models. Although process-oriented and communicative writing approaches have been increasingly integrated into curricula and instructional materials, research suggests that their implementation remains superficial or inconsistent. Furthermore, the rhetorical conventions students acquire in their L1 often transfer into their L2 writing, creating mismatches between local writing habits and global academic expectations. This complex interplay between tradition, policy, and pedagogy underscores the need for a comprehensive historical analysis of how writing instruction has evolved in Türkiye, and how national reforms and global trends have shaped its current practice.

Aim and Significance of the Study

This study aims to investigate the historical development and pedagogical transformation of writing instruction in Türkiye in both L1 (Turkish) and L2 (English) contexts. It explores how national policies, ideological shifts, and global academic trends have

influenced writing curricula, instructional materials, and rhetorical expectations from the late Ottoman period to 2024.

By providing a detailed historical and comparative account, this research fills a critical gap in understanding how writing instruction in Türkiye has responded to sociopolitical reforms, globalization, and educational policy. The findings shed light on the tensions between local rhetorical traditions and global academic writing norms, and on how writing instruction has been implemented across time. The study also contributes to pedagogical discussions on curriculum development, contrastive rhetoric, and second language writing by offering practical insights for educators, material designers, and policymakers seeking to design more context-sensitive, inclusive, and effective writing programs.

Research Questions

To guide this investigation, the study is driven by the following two main research questions:

RQ1: How has the writing instruction in Turkish (L1) and English (L2) evolved in Türkiye's public education system from the late Ottoman period to 2024, in terms of curricular goals, instructional approaches, and pedagogical materials?

RQ2: How have ideological, linguistic, and educational policy shifts shaped the conceptualization of writing in official curricula and instructional materials in Türkiye, and in what ways have these shifts aligned with global trends in L1 and L2 writing instruction?

Assumptions

1. Educational reforms, national ideologies, and global academic trends have had a significant influence on how writing is taught in both L1 and L2 settings in Türkiye.
2. Official documents (curricula, textbooks, teacher guides, policy papers) reflect the pedagogical intent and ideological orientation of the time.

3. L1 rhetorical habits influence L2 writing development, and vice versa, particularly in academic contexts.
4. Writing instruction has evolved in uneven and non-linear ways across historical periods, reflecting shifts in broader sociopolitical and institutional frameworks.
5. The gap between intended curricular outcomes and classroom practice is a recurring challenge in both L1 and L2 writing instruction in Türkiye.

Limitations

Despite its comprehensive approach, this study is subject to several limitations. One of the primary challenges is the availability of historical curricula, as some earlier versions of national curricula were either incomplete or inaccessible, potentially limiting the study's ability to fully reconstruct long-term changes in writing instruction. Similarly, access to older textbooks and assessment materials has been constrained, which may affect the extent to which certain pedagogical approaches and instructional strategies are represented in the analysis. Additionally, the study excludes pre-1928 writing materials written in the Arabic script, meaning that the historical depth of Turkish writing instruction before the Alphabet Reform is not fully incorporated into the discussion.

Another limitation of this study is related to the scope of the educational contexts it covers. Since the study only focused on public schools, private schools, or international educational institutions that may differ in terms of teaching methods and materials used were not included in the scope of this analysis. Furthermore, since the study relied solely on document analysis as a data collection tool, it did not include qualitative data on teacher opinions, classroom observations, or student performance- except for some samples provided in the books- that could provide a deeper understanding of the classroom practices of writing instruction. Although official documents provide important information about curriculum goals and instructional policies, these documents do not fully reflect the practical

challenges, pedagogical adaptations, or effectiveness of writing instruction as experienced by teachers and students daily.

Despite the limitations mentioned, this study provides important and meaningful insights into the pedagogical approaches, materials used, and assessment methods adopted in writing education in different periods. In line with the data obtained from official documents, teaching materials, and historical resources, the development process of writing instruction in Türkiye is evaluated in the context of global L1 and L2 writing instruction, thus reaching a more holistic understanding. This approach contributes to the field by providing a knowledge-based and contextual perspective on how writing pedagogy has transformed over time within the Turkish education system.

Definitions

L1 (First Language): Refers to Turkish, the official and primary language of instruction in Türkiye's public education system.

L2 (Second Language): Refers to English, taught as a foreign language in Türkiye and often associated with academic and professional success.

Writing Instruction: The methods, strategies, and curricular goals used to teach writing skills in both academic and communicative contexts.

Contrastive Rhetoric: A field of study exploring how L1 rhetorical norms influence L2 writing, particularly in terms of structure, coherence, and argumentation.

Process-Based Writing: An instructional approach that emphasizes planning, drafting, revising, and feedback as integral parts of writing development.

Genre-Based Pedagogy: A writing approach that teaches students the conventions and purposes of different text types within social and academic contexts.

Curriculum Reform: Refers to systematic changes in educational content, goals, and methods as directed by national education policy.

Document Analysis: A qualitative research method involving systematic examination and interpretation of texts to understand educational practices and ideologies.

Chapter 2

Theoretical Basis of the Research

This study is grounded in constructivist and socio-cultural theories of writing instruction, which emphasize that writing is not a static skill but a meaning-making process embedded in social, cultural, and historical contexts. Drawing from Vygotsky's (1978) socio-cultural theory, writing is viewed as a mediated activity that develops through interaction with others and is shaped by the tools, norms, and values of the surrounding culture. Leki (1992) also emphasizes that writing cannot be separated from its communicative and rhetorical purpose, arguing that it evolves through social practice and negotiation with audience expectations. These theoretical perspectives foreground the role of context, collaboration, and communicative purpose in writing instruction, challenging models that treat writing as a set of decontextualized mechanical skills.

A central theoretical lens in this study is contrastive rhetoric, first proposed by Kaplan (1966), which posits that students' rhetorical patterns in their L1 can influence how they write in an L2. Kaplan's early model, though later critiqued for being overly deterministic and essentialist, opened up critical discussions around cross-cultural differences in rhetorical organization. Later scholars such as Connor (1996) and Uysal (2008) developed the theory further, highlighting how L1 rhetorical norms can persist in L2 writing and how these norms are deeply intertwined with sociocultural values and educational practices.

This research also draws on Matsuda's (1997) dynamic model of L2 writing, which responds to the limitations of traditional contrastive rhetoric by emphasizing fluidity, context sensitivity, and learner agency. Rather than viewing L2 writing development as a direct transfer from L1, Matsuda argues that multilingual writers actively negotiate between rhetorical traditions, writing purposes, and audience expectations. This perspective is particularly relevant in the Turkish context, where students operate at the intersection of local educational traditions and Anglo-American academic norms, and where rhetorical choices are influenced by both institutional expectations and personal linguistic histories.

In addition to these rhetorical theories, the study integrates curriculum theory and critical pedagogy to investigate how writing instruction in Türkiye has been shaped by macro-level ideological forces. From the Alphabet and Language Reforms of the early Republic to the contemporary influence of globalization and digitalization, writing pedagogy in Türkiye has reflected broader efforts to construct national identity, promote modernization, and respond to international educational standards. Drawing on theorists such as Apple (1979) and Giroux (1988), the study considers curriculum not merely as a pedagogical tool but as a site of ideological struggle, where decisions about how and what to teach in writing reflect deeper cultural and political goals.

By situating writing instruction within these interdisciplinary theoretical frameworks, the research aims to uncover not only what writing is taught and how, but also why—revealing the underlying ideological, institutional, and historical logics that have shaped writing education in both L1 and L2 settings in Türkiye. This layered theoretical approach allows for a nuanced understanding of writing pedagogy as both a linguistic practice and a sociopolitical act, shaped by the dynamic interplay between local traditions, global trends, and educational policy.

Chapter 3

Methodology

Type of Research

This study adopts a qualitative historical research design to investigate the evolution of writing instruction in public schools in Türkiye, both in the first language (L1 – Turkish) and the second language (L2 – English). Historical research is concerned with the systematic collection, evaluation, and interpretation of past records in order to understand educational phenomena within their socio-political and cultural contexts. Rather than merely describing past events, it seeks to explain patterns of change and continuity by situating them within broader historical processes (Cohen et al., 2018; McCulloch, 2004).

Educational historical research enables scholars to trace how pedagogical practices, curricular priorities, and instructional materials are shaped by ideological shifts, policy reforms, and intellectual movements over time. As Howell and Prevenier (2001) argue, historical inquiry provides a structured approach to reconstructing past realities through critical engagement with documentary evidence, while Tosh (2015) emphasizes the importance of evaluating sources with attention to authenticity, credibility, and representativeness.

Closely aligned with historical inquiry, this study also draws on archival research, which involves examining preserved documents and institutional records as primary sources of evidence. Archival materials offer direct insight into official educational intentions and policy orientations, allowing researchers to analyze how knowledge was formalized and transmitted across different historical periods (Scott, 1990). In educational research, such sources are particularly valuable for uncovering the evolution of curricula and pedagogical frameworks that may not be accessible through contemporary observation alone.

The selection of a historical methodology is grounded in the nature of the research problem. Since the present study seeks to trace long-term transformations in writing

instruction—from the late Ottoman period to 2024—methods focused on present-day classroom practices would be insufficient. Instead, a historical perspective allows for identifying trajectories, ruptures, and continuities in writing pedagogy while illuminating the ideological and policy-driven forces that have shaped instructional approaches. Moreover, examining both L1 and L2 writing within the same historical frame enables a deeper understanding of how national reforms interacted with global developments in writing education. The primary goal is therefore to trace the pedagogical trajectories, curriculum reforms, and instructional materials that have shaped writing education across historical periods.

The present study is structured around the following two core research questions:

RQ1: How has the writing instruction in Turkish (L1) and English (L2) evolved in Türkiye's public education system from the late Ottoman period to 2024, in terms of curricular goals, instructional approaches, and pedagogical materials?

RQ2: How have ideological, linguistic, and educational policy shifts shaped the conceptualization of writing in official curricula and instructional materials in Türkiye, and in what ways have these shifts aligned with global trends in L1 and L2 writing instruction?

By adopting a document analysis approach, the study systematically examines a range of educational artifacts, including official curricula, ministerial circulars, policy documents, textbooks, teacher manuals, and Journals of Notifications issued by the Ministry of National Education (MoNE). These sources provide critical insights into the intended learning outcomes, instructional methods, and policy shifts that have guided writing pedagogy over time.

Following Bowen's (2009) model for qualitative document analysis, the research proceeds in several phases:

1. Selection and Collection: Key documents from various time periods are identified and sourced, with a focus on L1 and L2 writing instruction in public education.

2. Thematic Categorization: Documents are classified under analytical categories such as learning objectives, teaching approaches and materials used.
3. Historical Mapping: The development of writing pedagogy is organized into historical phases, contextualized within global influences (e.g., the process based approach or Anglo-American rhetorical traditions) and national reforms (e.g., Alphabet Reform of 1928).
4. Descriptive Analysis: Separate analyses for Turkish and English writing education are conducted to highlight the distinctive features and transitions within each system.
5. Comparative Perspective: Although direct comparison is limited, international L1/L2 writing instruction models are incorporated to situate Türkiye's experience within a broader educational landscape.

The study emphasizes a descriptive-interpretive stance, prioritizing an understanding of educational intent and policy over measuring instructional outcomes. Rather than evaluating teaching effectiveness, the focus lies in identifying trends, ideological shifts, and contextual variables—such as language ideologies and political reforms—that have influenced how writing is taught in Turkish public education.

Data Collection

The data for this study were collected using document analysis, a qualitative research method particularly suited to historical investigations of educational practices, as described by Bowen (2009). The selection of data sources was guided by the aim of capturing the evolution of writing instruction in Türkiye within both L1 (Turkish) and L2 (English) contexts. The documents selected span several decades and reflect institutional, curricular, and pedagogical shifts influenced by broader historical, political, and cultural developments.

The study incorporates a wide range of document types, grouped into three main categories:

Curriculum and Policy Documents. These documents are as follows:

- National Curricula (Turkish and English) published by MoNE for elementary, middle and high school levels.
- Circulars and Directives issued to schools and educators, outlining major pedagogical reforms, such as those following the 1928 Alphabet Reform.
- Official “Journals of Notifications” (Tebliğler Dergisi), which provide systematic updates on curriculum revisions, teaching recommendations, and exam format changes.

Instructional Materials. These materials are as follows:

- Ministry-approved Textbooks for Turkish and English language instruction, covering various grade levels and publication years and their supplementary learning materials.
- Teacher's Manuals and Guides, which include methodology suggestions, activity models, and assessment practices related to writing instruction.
- Supplementary Textbooks officially recommended by Ministry of Education, listed in Journals of Notifications.

Historical and Archival Records. These records are as follows:

- Archival versions of pre- and post-reform curricula, especially those illustrating the transitions and reforms in writing education models.
- Sample examination questions used in national assessment frameworks (e.g., State Matriculation Exam).
- Reports and reviews on historical literacy campaigns and documentation on writing reform efforts initiated during major education overhauls.

Data Collection Procedures

The document collection process followed a systematic and replicable path to ensure transparency and analytical rigor:

1. Identification: Key documents were identified through keyword searches in official databases (e.g., MoNE's e-publications portal), institutional archives, university repositories, second-hand booksellers and open-access educational document platforms such as DergiPark.
2. Acquisition: Hard-copy materials were digitized, and digital documents were downloaded in their original form to preserve formatting and layout, especially in curriculum tables and sample tasks.
3. Chronological Mapping: Collected documents were organized into a chronological matrix to trace the development of L1 and L2 writing instruction across historical eras (e.g., Early Republican Period, Post-1980 Reforms, 2000s Curriculum Overhauls).
4. Thematic Coding Preparation: Each document was prepared for thematic analysis by extracting relevant sections (e.g., writing-related learning outcomes, pedagogical goals, language use expectations, and textbook chapters devoted to writing tasks).
5. Cross-verification: When inconsistencies or gaps appeared in available materials, corroborating sources (e.g., academic publications analyzing MoNE reforms) were consulted to ensure contextual completeness and validity.

Temporal and Institutional Scope

Time Span. While the primary focus is on the post-1928 era (following the Alphabet Reform), documents from the late Ottoman period (e.g., translated or Latinized copies of instructional content) were included when relevant. The final year of the period examined in

this study is 2024, allowing the research to capture the most recent developments in writing instruction policies, curricular changes, and textbook revisions up to that point.

Institutional Context. Only documents officially used in public schools under the MoNE framework were included. Private or international schools were excluded to maintain contextual consistency.

Instruments

In qualitative research based on document analysis, instruments refer not to physical tools but to the conceptual frameworks, analytic procedures, and classification systems used to systematically collect, evaluate, and interpret texts. In this study, a combination of analytical frameworks, coding categories, and evaluation rubrics were used to structure the historical and descriptive analysis of L1 and L2 writing instruction in Türkiye. These instruments ensured consistency, transparency, and academic rigor throughout the data analysis process.

Document Analysis Protocol

The core instrument of this study was a Document Analysis Protocol (DAP) adapted from Bowen (2009), which provides structured procedures for selecting, examining, and interpreting qualitative documents in educational research. The DAP consisted of the following components:

- Document metadata sheet to record information such as publication year, issuing institution, document type, and target education level.
- Content mapping guide to extract relevant content related to writing instruction (learning outcomes, instructional methods, genre focus, writing tasks, etc.).
- Evaluation matrix to analyze how documents handle writing instruction and /or their alignment with pedagogical themes (e.g., product vs. process approaches, rhetorical norms, L1/L2 transfer issues).

This protocol ensured that each document was analyzed consistently, and that thematic patterns could be compared across time periods and language contexts.

Thematic Coding Framework

To organize the qualitative data, a manual coding system was developed, based on recurring themes in the literature on writing instruction and contrastive rhetoric. Coding was conducted using a category-based matrix that included the following dimensions:

Table 1

Coding Categories and Sample Sub-Codes

Coding Category	Examples of Sub-Codes
Period	e.g., Early republican period
Material Type	Textbooks, teacher guides, policy documents
Target Audience	Primary, secondary, tertiary education
Writing Objectives	Expressive writing, academic writing etc.
Instructional Approach	Grammar-focused, genre-based, process-oriented etc.
Cultural References	National identity, Western academic norms, local traditions

Chronological Mapping Tool

To trace the historical development of writing instruction in Türkiye, the study employed a chronological mapping tool as an analytical instrument. This timeline matrix allowed for the classification and interpretation of documents according to their corresponding pedagogical, linguistic, and institutional contexts across historical periods. Rather than imposing a singular, linear narrative, the tool was designed to reflect the parallel

and evolving trajectories of L1 and L2 writing instruction in response to national reforms, global pedagogical shifts, and language education policies.

Each educational document was situated within this historical framework to contextualize its pedagogical orientation, instructional goals, and ideological underpinnings. This method was particularly effective in highlighting patterns of continuity and change in curriculum design and writing approaches.

Table 2

The Evolution of L1 (Turkish) Writing Instruction in Türkiye

Period	Pedagogical Emphasis
19th Century	Writing instruction influenced by Ottoman-Tanzimat reforms and Western pedagogy trends
Early 20th Century	State-led literacy campaigns following the 1928 Alphabet Reform
Mid-20th Century (1940s–1970s)	Rise of expression-centered approaches
1970s	Gradual transition toward contextual and functional models
1980s	A hybrid phase marked by tension between traditional, product-based instruction and modern, student-centered initiatives.
1990s	Integration of genre awareness into writing pedagogy
21st Century (2000s–2024)	Widespread inclusion of technology-enhanced, process-based, and multimodal writing approaches

Table 3

The Evolution of Writing Instruction in English as a Second Language (L2) in Türkiye

Period	Pedagogical Emphasis
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Pre-19th & 19th Century	Dominance of the Grammar-Translation Method
Early 20th Century	Shift to the Direct Method
Mid-20th Century	Structuralist influence
Late 1970s – 1980s	Introduction of the Process Approach
1980s	Rise of the Genre-Based Approach
1990s – Early 2000s	Expansion of Task-Based Language Teaching (TBLT)
2000s–2010s	Adoption of Communicative Language Teaching (CLT) combined with genre-sensitive writing instruction
2010s–2024	Growth of Technology-Enhanced Writing

Visual Representation Tools

To assist in the organization, interpretation, and presentation of findings, a range of visual instruments was employed throughout the study. These tools helped transform extensive document data into accessible, comparative, and historically contextualized insights. They also enhanced the clarity and communicative power of the study's results, especially when illustrating shifts in writing pedagogy over time.

The following visual tools were used:

- Matrix tables indicating curricular goals, specific objectives for grades and suggested techniques
- Excerpted images from historical and contemporary instructional materials including textbooks, activity sheets, and teacher manuals. These images serve as authentic samples to show:
 - How writing activities were framed and instructed in different eras

- The wording and tone of instructional prompts
- The types of genres and rhetorical tasks students were assigned
- Changes in visual layout and task complexity over time (e.g., shift from dictation to guided essay writing)

The excerpts were carefully selected to represent diverse time periods and education levels in and both L1 and L2 contexts. The visual sources not only supported qualitative interpretations but also acted as pedagogical artifacts, bringing to life the evolving practices of writing instruction across Türkiye's educational history.

Data Analysis

The data analysis process in this study was guided by qualitative content analysis principles, with a focus on historical, pedagogical, and rhetorical dimensions of writing instruction in Türkiye. The aim was to trace the evolution of L1 (Turkish) and L2 (English) writing pedagogy by identifying shifts in curriculum objectives, instructional strategies, and materials used in different historical periods. The analysis was both descriptive and interpretive, seeking to understand not just what was taught, but how and why writing was conceptualized and delivered in specific sociopolitical contexts.

Analytical Approach

The study adopted a descriptive qualitative content analysis, following the model proposed by Schreier (2012), which allows for a systematic yet flexible examination of texts. This was complemented by a historical-comparative framework, allowing the researcher to map pedagogical developments over time and to draw contextual connections between Turkish writing instruction and international trends.

The analysis involved four key stages:

A. Preparation and Organization of Data. All collected documents were digitized, cataloged, and organized chronologically and thematically. Each document (curriculum,

policy statement, textbook or teaching guide) was assigned metadata (e.g., date, education level, L1/L2 context) and imported into an analysis matrix.

B. Thematic Coding. An initial round of open coding was used to identify emergent themes related to writing instruction (e.g., emphasis on grammar, text types, writing process, genre focus, rhetorical expectations). These codes were later refined through axial coding into broader categories such as pedagogical orientation like process vs. product approaches, writing objectives, assessment criteria and cultural-ideological markers like national identity, modernization goals, global alignment. Codes were applied manually, using a structured document analysis sheet that ensured consistency across L1 and L2 materials.

C. Periodization and Historical Mapping. To analyze the historical development of writing pedagogy in Türkiye, the collected documents were examined through a detailed periodization framework that reflects key ideological, curricular, and methodological transitions over time. Rather than relying on broad chronological groupings, the study employs refined educational epochs based on both national reforms and global pedagogical movements.

The analysis was conducted along two parallel historical strands:

- (1) L1 Writing Instruction in Turkish, and
- (2) L2 Writing Instruction in English.

This dual-periodization approach enabled a nuanced understanding of how writing pedagogy evolved in response to changing linguistic policies, instructional philosophies, and sociopolitical transformations. For each period, curriculum documents, textbooks, and policy statements were analyzed to identify the dominant instructional approaches, rhetorical expectations, and underlying ideologies, including Westernization, nationalization, globalization, and digitalization.

Table 4*The Evolution of L1 Writing Instruction in Türkiye*

19th Century: Global Trends and the Ottoman Context	Writing instruction during the late Ottoman Empire was influenced by European models and focused on calligraphy, formal letter writing, and rhetorical memorization, largely restricted to elite schooling contexts.
Early 20th Century: State-Driven Literacy and Product-Oriented Writing Instruction	Following the 1928 Alphabet Reform, writing instruction became a state-led initiative to modernize the nation and standardize language use. The pedagogy emphasized memorization, handwriting, and grammatical correctness.
Mid-20th Century (1940s–1970s): The Expression-Centered Approach	This period saw the gradual introduction of student voice and basic elements of the writing process, with an increasing focus on personal expression and communicative intent.
1970s: Shifting Toward Contextual and Functional Approaches	Writing began to be framed as a means of social communication, and tasks were introduced that related to students' daily lives, signaling early movement toward contextualized instruction.
1980s: Between Tradition and Transition	A hybrid approach emerged, balancing traditional product-based writing instruction with emerging interest in student-centered learning and pedagogical reform.
1990s: Genre Within Process	Genre awareness became more explicit in national curricula, and students were expected to write with rhetorical purpose across different text types.
21st Century (2000s–2024): Technology on Stage	Digital platforms, multimodal writing tasks, and academic writing became central to curricula. Process writing, peer feedback, and critical thinking were integrated into writing pedagogy alongside centralized exam requirements.

Table 5*The Evolution of Writing Instruction in English as a Second Language (L2) in Türkiye*

Pre-19th and 19th Century: The Grammar-Translation Era	Writing in English was limited and used primarily for translation exercises in elite institutions. The focus was on grammatical accuracy and sentence-level construction.
Early 20th Century: The Shift to the Direct Method	Writing began to support oral skills, with short descriptive tasks replacing translation. However, it remained structurally controlled.
Mid-20th Century: Structuralism and Product-Based Approaches	Influenced by behaviorism, writing instruction focused on drills, form control, and accuracy. Writing was often taught in isolation, with limited communicative function.
Late 1970s – 1980s: Emergence of the Process Approach	Writing began to be viewed as a process involving drafting, revision, and audience awareness. Learner autonomy and creativity gained recognition.
1980s: Genre-Based Approach	Writing instruction emphasized the social and cultural context of texts. Academic and professional genres were introduced, especially at the secondary and tertiary levels.
1990s and Early 2000s: Task-Based Approach	Writing became task-oriented, aligned with communicative language teaching. Students engaged in real-world writing tasks with clear goals and contexts.
2000s–2010s: Communicative and Genre-Sensitive Approaches	Curricula incorporated academic writing, discourse markers, and thesis-driven argumentation aligned with Anglo-American rhetorical norms. Standardized assessments reinforced academic structures.
2010s–2024: Enhanced and Multimodal Writing	Digital writing platforms, online feedback, and multimodal composition became central. Students were expected to compose essays, reports, and creative texts across both print and digital environments,

preparing them for global academic and professional communication.

This historical mapping not only provided chronological insight but also presented a holistic view of writing pedagogy as a socially embedded and historically dynamic practice, moreover it facilitated a comparative lens through which to understand how L1 and L2 writing instruction in Türkiye evolved under different but intersecting influences.

Representation of Findings

The findings were presented using narrative descriptions, supported by:

- Tables summarizing curriculum goals and rhetorical expectations across time
- Textual and visual excerpts from policy documents and textbooks to illustrate thematic codes

This multimodal presentation strategy aimed to clarify complex transformations in a readable and academically grounded format.

In short, the data analysis process combined historical-documentary inquiry with thematic content analysis to provide a nuanced, longitudinal view of writing instruction in Türkiye. By tracking pedagogical patterns across different eras and language contexts, the study contributes to understanding how national identity, global standards, and rhetorical traditions shape the teaching of writing in both L1 and L2 settings.

Ethical Considerations

This study is based on publicly available educational documents, so it does not pose any direct ethical concerns. However, all sources have been cited correctly in accordance with academic standards, and the analyzed materials have been evaluated in line with the principles of research ethics and the educational inquiry framework. Special attention has been paid to interpreting the historical and institutional documents used in context and to representing them correctly within relevant educational policies.

Chapter 4

Findings

L1 Writing Instruction: A Global Perspective

Introduction

First language (L1) writing instruction varies across global contexts, largely shaped by a country's historical background, cultural values, and pedagogical traditions. Unlike second language (L2) writing, the development of L1 writing skills is deeply integrated into the student's early literacy process and is often a reflection of national curricula, academic disciplines, and society's general attitudes toward writing. Some educational systems emphasize creative, expressive writing and process-oriented approaches to writing, while others focus more on traditional grammar instruction, structured composition rules, and classical rhetoric.

Over the last century, global approaches to teaching writing have undergone a significant transformation from form- and rule-focused, product-based models to process-based and genre-focused pedagogies (Hyland, 2004). However, the persistence of exam-centered educational systems in some countries that prioritize formal accuracy of language rather than communicative competence has resulted in considerable differences in how L1 writing instruction is implemented at the primary, secondary, and higher education levels (Leki, Cumming, & Silva, 2008). By examining L1 writing instruction across different geographical regions, this study provides a comprehensive analysis of dominant pedagogical approaches, curriculum structure diversity, and the challenges students face in various educational contexts, with the main focus on Türkiye's L1 writing instruction from both historical and pedagogical perspectives.

L1 Writing Instruction in Asia and the Pacific

In the Asia-Pacific region, writing instruction reflects a variety of rhetorical traditions and national educational policies that are rooted in historical literacy practices and have

transformed to meet contemporary academic needs. In East Asian countries, particularly China, Japan, and Korea, traditional writing instruction has long emphasized rote learning, text analysis, and indirect argumentation rather than explicit composition (Matsuda, 2001). This method significantly contrasts with Western-centric academic writing traditions that rely on explicit thesis statements and a linear, logical framework.

In China, traditional writing has adhered to the *baguwen* (eight-part essay) format, which focuses on stylistic elegance rather than critical discussion and is based on strict structural rules (Liu, 1996). Although expository and argumentative writing genres have been included in the curriculum with modern educational reforms, traces of the traditional structure still remain, causing students to have difficulty adapting to Western academic writing norms at the university level (You, 2004). Similarly, in Japan, writing education has historically emphasized literary aesthetics rather than structured composition, with students often writing using the paragraph-based *danraku* method, which lacks the clear topic-sentence organization expected in English writing (Kubota, 1998). The Japanese rhetorical tradition of *shuujigaku* emphasizes artistic expression rather than clear argumentation, and this characteristic leads students to exhibit structural differences in their English writing (Hinds, 1990). Although these rhetorical systems are deeply integrated into national literacy cultures, these structures can create significant adjustment challenges when students move into international academic environments.

Writing education in Korea prioritizes reading comprehension over explicit composition instruction; students develop their writing skills mostly through analysis of literary texts rather than through direct production (Kubota, 1998). L1 Korean writing adopts the traditional structure which generally postpones the thesis statement until the end of the text and relies on the reader's inference rather than explicit argumentation (Hinds, 1987). Therefore, Korean students may have difficulty adapting to Western academic writing styles that emphasize clarity, conciseness, and logical unity (Kubota, 1998). Although traditional rhetorical structures remain strong, higher education institutions in East Asia are increasingly

adopting contemporary writing instruction approaches that emphasize open composition, and researchers are proposing pedagogical methods that will enable students to both develop rhetorically flexible skills and preserve their cultural writing heritage (Kirkpatrick & Xu, 2012).

In South Asia, L1 writing instruction focuses largely on grammatical accuracy and textual appropriateness, which often results in critical thinking and argumentation skills being overlooked. For example several studies of writing pedagogy in Bangladesh show that students receive limited and formal training in academic writing, with writing activities being viewed more as a tool for measuring exam performance (Afrin, 2016; Rozario, 2020). The Indian academic writing tradition is a combination of indigenous rhetorical understandings and colonial influences, leading to a style of writing that relies on authoritative sources rather than expressing personal opinions (Kachru, 2009b). In this context, students often struggle to develop an academic voice and acquire critical thinking skills, which highlights the need for teaching methods that are process-based, revision-oriented, and include peer feedback (Barua, 2022; Seloni & Lee, 2019). Furthermore, the prevalence of structured and exam-centered writing tasks limits students' opportunities to engage with different academic genres and directs them toward the re-expression of knowledge rather than its production.

In the Pacific region, particularly in Australia and New Zealand, writing instruction reflects a combination of traditional understandings of English literacy and innovative genre-based pedagogies. Australia has been a pioneer in developing genre-based writing instruction, advancing this process through the Systemic Functional Grammar (SFL) model (Martin, 2009). The widespread implementation of this model in Australian schools focuses on teaching students the structural features and rhetorical expectations of different genres explicitly, contributing to their development of academic writing skills across a range of disciplines (Christie & Derewianka, 2008). The Australian education system also incorporates process-oriented approaches to writing, integrating practices such as drafting, peer feedback, and revision to help students improve their written products (Hyland, 2004). However, despite the widespread adoption of these progressive pedagogical approaches,

inequalities in writing instruction persist among students from different socio-economic and linguistic backgrounds; Indigenous and multilingual students in particular face a variety of barriers to receiving equitable literacy education (Hammond, 2014).

Similar to Australia, New Zealand also emphasizes student-centered and reflective writing practices by adopting genre-based and process-oriented approaches to teaching writing (Parr, 2021). The country's education system encourages the interdisciplinary integration of academic writing and allows students to develop literacy skills in subject-specific contexts rather than in stand-alone composition courses (McDowall & Hipkins, 2019). However, as in Australia, these approaches are not applied equally across institutions; multilingual students are reported in particular to require additional support to meet expectations regarding academic writing. Although genre-based pedagogies have enabled students to engage more effectively with academic texts, research suggests that these students need more inclusive educational models that provide rhetorical flexibility to adapt to different global writing contexts (Franken, 2021; Romova & Andrew, 2021).

Overall, writing education in the Asia-Pacific region reflects a complex interplay between traditional rhetorical understandings, educational transformations, and academic norms. While educational systems in East and South Asia are still influenced by strong literary traditions based on indirect argumentation and textual analysis, with the reforms that have been enacted, explicit and direct writing instruction is increasingly integrated into the curriculum. Australia and New Zealand, on the other hand, are adopting approaches that aim to develop students' structured academic literacy skills through genre-based and process-oriented pedagogies. However, issues such as linguistic diversity and equal access to support for written expression remain key issues for the development of L1 writing instruction across the region, highlighting the need for continued research and innovative teaching strategies.

L1 Writing Instruction in the Middle East and North Africa (MENA)

L1 writing education in the Middle East and North Africa (MENA) region has been shaped by the influence of classical Arabic and Persian rhetorical traditions; both traditions place great emphasis on rhetoric, use of metaphors, and persuasive narrative (Kaplan, 1966; Connor, 1996). While the concise narrative, explicit argumentation, and linear progression common in Western academic writing are preferred, in traditional Arabic discourse, the presentation of supporting information before the main idea and the nonlinear organization of the text are common; this structure reflects a textual organization that is conjunctive and additive rather than substructural (Kaplan, 1966; Liebman, 1992). Similarly, before addressing the main point directly, Persian academic writing frequently emphasises complex expression, indirect persuasion, and extended theoretical discussion (Sharifian & Jamarani, 2013). The Arabic tradition of *ilm al-balaga* and the poetic and philosophical narrative tradition of Persian exhibit significant structural differences from the thesis-oriented academic writing genres in the West (Connor, 1996; Sharifian & Jamarani, 2013).

Despite the influence of historical rhetorical traditions, L1 writing education in the MENA region is transforming in response to the region's increasing attention to English language instruction policies and academic literacy development in educational institutions. Many countries, such as Egypt, Lebanon, Iran, and the Gulf States, have begun to integrate more Western understandings of writing into their curricula. For example, institutions such as the American University of Cairo and the American University of Beirut have introduced Western-style composition courses that aim to bridge the gap between traditional Arabic and Persian rhetorical structures and global academic writing norms (Austin, 2021). However, students are reported to still struggle to transition from traditionally expressive and reader-centered Arabic and Persian writing to English academic writing that is structured and based on a clear thesis structure. Research has shown that students' past exposure to intense forms of indirect reasoning and detailed narrative styles has caused them to experience

difficulties in areas such as argument clarity, textual coherence, and effective use of academic resources (Rass, 2015; Ghanbari & Salari, 2022).

In Saudi Arabia, the United Arab Emirates (UAE), and Iran, writing education has been shaped by policy-based reforms aimed at improving literacy, bilingual learning, and communication skills at both secondary and tertiary levels. English-language bilingual education programs implemented at institutions such as King Saud University, UAE University, and the University of Tehran have led to the development of new pedagogical approaches that require students to navigate effectively between the norms of academic writing in Arabic, Persian, and English (Gobert, 2019; Mahboob & Elyas, 2014; Naghdipour, 2016). However, studies have shown that many students still resort to direct translation methods when writing in English or French, which often results in structural errors and syntactic problems (Sarairoh, 1990; Derakhshan & Karimian Shirejini, 2020).

In countries like Morocco and Tunisia, where French has historically been a dominant language in the educational system, L1 writing instruction bears the traces of a multilingual educational environment. According to contrastive rhetoric research, Moroccan EFL authors display persuasive essay rhetorical patterns that interact with English academic expectations and reflect first language influences (Khartite & Zerhouni, 2018). Similarly, in line with the studies mentioned above, that Persian-speaking students in Iran have been reported to experience difficulties in balancing the rhetorical features of Persian with the expectations of academic writing in English (Rashidi & Alimorad Dastkheyr, 2009; Khodabandeh, Jafarigohar, Soleimani & Hemmati, 2013). These multilingual contexts complicate the development of writing skills because they require students to master the discourse rules of more than one language. Studies have shown that Moroccan, Tunisian, and Iranian students experience difficulties transitioning from L1 rhetorical structures to academic writing styles in languages such as French or English. This is due to the differences in rhetorical, syntactic, and argumentative structures of different languages (Connor, 1996; Matsuda, 2003; Hyland, 2003).

In addition, the lack of structured writing education at the primary and secondary levels in these countries has been reported to lead to inconsistencies in students' academic writing proficiency at the university level (Derakhshan & Karimian Shirejini, 2020). Persian-speaking students face serious difficulties in research-based writing and argument-centered essays because they are not sufficiently exposed to advanced essay genres during the transition to university (Ghanbari & Salari, 2022). Several studies also stress that the inadequacy of teacher training is another problem encountered in teaching academic writing in the MENA region. Many secondary school teachers receive limited formal training in teaching essay writing, argument development, and rhetorical skills; therefore, writing is often treated as a complementary skill rather than a core literacy competency (Ahmed & Abouabdelkader, 2016; Muthanna, 2016). This leads to teaching practices based on grammatical accuracy, mechanical skills, and memorization, rather than structured argumentation-based or process-oriented writing pedagogies that encourage critical thinking.

As the number of writing centers and academic support programs in universities in the region increases, the need for multilingual and holistic writing instruction that takes students' linguistic and rhetorical backgrounds into account is increasingly recognized (Scott & Rogers, 2021). Studies have shown that translanguaging-based pedagogies, which allow students to use all their linguistic resources when producing written work in more than one language, are effective in increasing writing fluency (Canagarajah, 2013). Scholars in the region argue that for effective writing instruction, traditional rhetorical values should be preserved and balanced with the requirements of modern academic discourse, and that pedagogical approaches that both respect cultural heritage and prepare students for global communication environments should be adopted (Austin, 2022). In addition, process-based writing approaches and peer feedback practices have been found to contribute to the development of students' analytical thinking and structured argumentation skills (Bashiri & Shahrokhi, 2016). Some universities in Iran have implemented writing workshops, peer assessment systems, and interdisciplinary writing programs to support students' critical

analysis and argumentation skills; however, writing instruction still remains largely exam-centered (Farhady, Hezaveh, & Hedayati, 2010).

As a result, the teaching of L1 writing in the MENA region, including Iran, is undergoing a significant transformation as educators attempt to align traditional rhetorical approaches with contemporary academic writing norms. While Arabic and Persian literary traditions emphasize ornate narrative, persuasion-based discourse, and indirect argumentation, academic institutions in the region are increasingly integrating structured, thesis-focused, and process-centered writing instruction into their curricula. However, persistent problems such as inadequate teacher training, exam-centered teaching, and linguistic diversity continue to limit the development of writing skills in many educational settings.

L1 Writing Instruction Across Europe

L1 writing instruction in Europe varies greatly because of the diversity of educational traditions, national literacy policies, and historical approaches to academic discourse. While some countries emphasize structured thinking and philosophical reasoning, others prioritize individual expression, a focus on the writing process, and communication skills. This diversity reveals the range of cultural and institutional priorities that influence the teaching of writing in different countries in Europe.

Academic writing in Germany and France has historically placed great emphasis on philosophical thought, analytical reasoning, and logical structuring. German academic texts often have a complex and inductive structure that prioritizes abstract theoretical discussions (Kruse, 2006). Rather than presenting thesis-focused arguments directly, as in Anglo-American writing traditions, it is common in German writing to include a variety of sub-arguments before reaching the main idea, reflecting the deep-rooted intellectual heritage of dialectical thinking (Ammon, 2001). Research suggests that this type of implicit rhetorical structure can create difficulties for German students in transitioning to English academic writing styles that expect explicit thesis statements and direct argumentation (Clyne, 1987).

In France, similarly, a highly educated model of the dissertation dialectique is adopted in writing education, which requires students to analyze their growth before reaching a judgment (Donahue, 2009). This approach is widely used in secondary and tertiary education in France, where students are required to develop dialectical, well-balanced arguments that critically engage with a variety of perspectives. In contrast to the linear and thesis-driven essays common in Anglo-American academic contexts, French academic writing often adheres to a three-dimensional structure: *thèse* (main claim), *antithèse* (opposing view), and *synthèse* (synthesis that reconciles both views). This structure reflects the importance given to the competitive balance and dialectical reasoning that have an important place in the French intellectual tradition, especially in philosophy and the social sciences (Foster, 2017). However, students may have difficulty in adapting to the more explicit and direct thesis statements which are typical of academic writing in English (Ballard & Clanchy, 1997).

In the Scandinavian countries, writing education moves away from rigid structural rules and prioritizes process-oriented writing, student participation, and personal contribution. Countries such as Sweden, Norway, and Denmark have adopted a process-based writing pedagogy that aims to develop students' writing skills through drafting, peer feedback, and iterative revision (Berge, Evensen, & Thygesen, 2016). In contrast to the structured essay models common in France or Germany, in Scandinavian writing is mainly treated as a communicative and exploratory process, integrating creative expression into academic discussion. For example, in Norway, students are often encouraged to write reflective essays and interdisciplinary research projects, which promote independent thought and cognitive awareness of the writing process (Evensen, 2025). Similarly, writing education in Sweden is aligned with learning-oriented writing approaches, where students participate in interdisciplinary writing activities across different subjects, supporting the understanding that writing is a core skill rather than a separate academic task (Berggren, 2019; Rosén & Fredriksson, 2021).

In Poland, writing instruction has historically been centered around grammatical accuracy, formal conformity, and translation exercises rather than process-oriented composition, and Reichelt (2009) states that this is also the case in many central European countries. Academic writing in Poland has traditionally adopted a formalist approach, based on structured grammar exercises, controlled compositions, and direct translation practice from Polish to English. In contrast to some Scandinavian contexts, where writing is seen as a tool for critical thinking and knowledge production, there, writing has often been treated as a mechanical skill, tied to linguistic accuracy rather than argument or analysis (Reichelt, 2005).

This structural rigidity is not limited to text organization; it also extends to deeper issues of academic voice and expression. Research has shown that Polish students often have difficulty developing an independent writer identity because the academic tradition in Poland emphasizes devotion to and respect for authoritative sources rather than critical thought or argument (Hryniuk, 2018). Furthermore, the value placed on detailed and indirect expression over conciseness makes it difficult for students to adapt to the norms of English academic writing based on clarity and directness (Reichelt, 2009).

In Spain, L1 writing instruction has traditionally been less formal compared to northern and central European countries, with students receiving limited structured instruction in academic composition prior to entering university (Reichelt, 2009). While essay writing is a core part of secondary education in Germany or France, Spanish students are typically expected to develop their writing skills independently, in their own field, without specific writing instruction (Pérez-Llantada, 2012). As a result, many Spanish universities do not offer stand-alone academic writing programs, and students often struggle with areas such as genre awareness, textual coherence, and effective argumentation at the tertiary level (Roquet Pugès, Navarro Gil & Nicolás-Conesa, 2024).

In Italy, writing education has traditionally been closely linked to literary studies, with a strong emphasis on textual analysis and classical rhetoric (Klarer, 2023). Italian students are typically trained to write literary essays that focus on thematic interpretation, use of textual

evidence, and stylistic analysis rather than structured argumentation (Wilder, 2012). Although this approach supports the skills of deep reading and engagement with the text, it can present several challenges in adapting to the norms of English academic writing that prioritize clear argument structure and evidence-based reasoning (Russell, 1997).

To sum up, L1 writing instruction across Europe is shaped by national educational traditions, approaches to literacy, and rhetorical understandings, and varies considerably. In countries such as Germany and France, there is a strong emphasis on structured argumentation and philosophical reasoning, while the Scandinavian countries adopt process-based approaches that prioritize the writing process and student participation. In central and eastern Europe, writing instruction is often structured around grammatical accuracy and formal structures, while in southern European countries, writing is seen more as an individually developed skill and is not systematically treated as a structured academic discipline.

L1 Writing Instruction in the UK and the USA

L1 writing instruction in the United Kingdom and the United States has played a significant role in shaping global writing pedagogy by influencing how writing is taught in different educational settings. While writing instruction is situated within literature or language studies in most countries, the United Kingdom and the United States have recently developed distinctive but globally influential traditions that emphasize academic literacy, interdisciplinary writing, and rhetorical awareness (Bazerman et al., 2005). In the United Kingdom, a genre-focused approach based on English for Specific Purposes (ESP) and Systemic Functional Linguistics (SFL) focuses on explicit and systematic instruction in academic and professional writing genres (Hyland, 2004). In contrast, the American approach to writing instruction has been shaped by composition studies, Writing Across the Curriculum (WAC), and process-based writing movements, encouraging iterative writing, critical thinking, and awareness of target readers (Atkinson & Ramanathan, 1995; Silva, 1997). These two models have influenced writing education practices not only in their own

countries but also around the world; many institutions have enriched their pedagogical practices by combining various elements of these two approaches to meet the needs of different student profiles (Hyon, 1996; Johns, 2008).

The UK has played a key role in the development of genre-based writing instruction, which provides students with systematic knowledge of the structures and linguistic conventions of different academic text genres (Hyland, 2004). This approach has its roots in English for Specific Purposes (ESP) research, which views writing as a social practice in which students interact with the linguistic and rhetorical norms of their academic discipline (Hyland, 2022). In contrast to process-based models that prioritize personal narrative and iterative drafting, genre-based instruction aims to teach students how to structure their arguments, organize information, and effectively apply rhetorical strategies specific to different disciplines (Hyon, 1996). Another striking contribution of UK writing pedagogy is the integration of the Systemic Functional Linguistics (SFL) model developed by Halliday (1985), which enables students to analyze the function of language in different contexts (Martin, 1999). This model has been adopted in many English language teaching settings from Europe to Australia and across Asia, further increasing the UK's influence on global academic literacy practices (Hyland, 2022).

Writing instruction at the secondary level in the UK is largely influenced by standardized examinations such as GCSE and A-Level, which expect students to write argumentative essays, textual analyses, and persuasive compositions (Myhill, 2012). However, this exam-focused approach has been criticized for limiting creative thinking, awareness of writing for an audience, and engagement with everyday text types, leading some academics to advocate for more communicative, process-based, and student-centered writing activities (Myhill, 2009). At the university level, writing instruction is often provided through English for Academic Purposes (EAP) programs, writing centers, and discipline-specific academic literacy courses, with the aim of systematically and explicitly educating students about academic writing norms (Hyland & Hamp-Lyons, 2002).

On the other hand, the United States has developed a long tradition of composition studies that treats writing as an iterative, cognitive, and social process and emphasizes process-based writing instruction (Atkinson & Ramanathan, 1995). This approach emerged as a reaction to the product-oriented approach to writing that traditionally emphasized grammatical accuracy and formal structure (Silva, 1997). Pioneering scholars such as Murray (1968), Emig (1971), and Flower and Hayes (1981) encouraged students to improve their writing iteratively by receiving feedback, arguing that the writing process should be based on drafting, revising, and metacognitive reflection (Faigley, 1986). In contrast to the UK approach, which is supported by explicit models and structured genre-based instruction, US writing pedagogy emphasizes student agency, critical participation, and the development of individual voice (Tobin, 2001).

Another distinguishing feature of writing education in the United States is the integration of the Writing Across the Curriculum (WAC) and Writing in the Disciplines (WID) initiatives, which were developed in the 1970s and 1980s in response to growing concerns about students developing effective writing skills across disciplines (Russell, 2002). While general composition courses typically introduce students to expository and argumentative genres, the WAC and WID programs embed writing instruction directly within academic disciplines, allowing students to develop rhetorical awareness and genre knowledge specific to their field (Thaiss & Zawacki, 2006). These programs have not limited writing instruction to freshman composition courses but have extended it sustainably throughout the college education, making writing an essential component of students' academic development (Bazerman et al., 2005).

Despite the success of the WAC/WID programs with the process-based writing approach, researchers have emphasized that mainstream composition pedagogy in the United States is often based on the language norms of native English speakers, which limits accessibility for multilingual students (Atkinson & Ramanathan, 1995). Critics argue that process-based instruction benefits L1 English students in particular, but does not provide

sufficient guidance on the genre patterns, rhetorical structures, and linguistic features needed by second language learners (Matsuda, 2001). In this context, many universities have integrated the advantages of process writing pedagogy with explicit and systematic instruction in academic discourse norms by implementing genre-based instruction, corpus linguistics, and multilingual writing support programs (Johns, 2008).

The United Kingdom and the United States have been handled in a separate section because of their historical influences, pedagogical innovations, and global influence in the field of writing instruction. While writing instruction in many European and Asian countries is often included within broader language or literature curricula, the United Kingdom and the United States have developed independent and specialized disciplines for writing studies, composition pedagogy, and academic literacy (Hyon, 1996; Hyland, 2004). Both countries have also institutionalized writing instruction in higher education, with composition programs in the United States and English for Academic Purposes (EAP) courses in the United Kingdom becoming the foundational structures for supporting students' writing development (Johns, 2008). The United States' process-based composition model and the United Kingdom's genre-based approach to writing have significantly influenced global academic literacy practices, leading to the adoption of hybrid models combining elements of both traditions in universities in Asia, Europe, and Australia (Russell, 2002; Hyland, 2022).

Beyond pedagogical approaches, the United Kingdom and the United States also serve as leading centers of academic publishing, playing a decisive role in shaping global frameworks for academic writing, citation systems, and rhetorical norms (Swales, 1990). As English continues to be the dominant language of international research and higher education, students and scholars from non-English language backgrounds are supposed to navigate within Anglo-American norms of academic writing, increasing the need for more explicit and structured instruction in genre structures, discursive patterns, and rhetorical strategies (Canagarajah, 2002).

Overall, L1 writing instruction in the UK and the United States has significantly influenced not only educational practice in these countries but also writing pedagogy for both native speakers and learners of English as a second language around the world. The UK's genre-based approach, with its focus on discipline-based literacy and explicit instruction in the structural features of text types, has provided a structured and systematic model for teaching academic writing skills (Hyland, 2004). On the other hand, the United States' process-based writing tradition, with its emphasis on iterative drafting, rhetorical awareness, and student participation, has formed the basis for composition pedagogy, the Writing Across the Curriculum (WAC) and Writing in the Disciplines (WID) initiatives, and writing center practices (Russell, 2002; Thaiss & Zawacki, 2006).

Conclusion - L1 Writing Instruction in a Global Perspective

L1 writing instruction varies greatly across global contexts, shaped by historical traditions, national curricula, and pedagogical approaches. While some educational systems prioritize structured argumentation and rhetorical clarity, others emphasize literary evaluation, grammatical accuracy, or process-based writing practices. In regions like East Asia, writing is shaped by memorization and implicit reasoning, while in Pacific countries, genre-based and process-oriented approaches are emphasized. Writing traditions in South Asia and the MENA region, respectively, are influenced by colonial legacies and classical rhetoric, often presenting challenges in transitioning to Western academic styles. In Europe, writing practices are diverse, with some countries emphasizing dialectical or philosophical argumentation, while central and eastern Europe emphasize grammatical accuracy. The United Kingdom and the United States have a significant influence on global writing education; the United Kingdom embraces genre-based approaches, while the United States favors process-based pedagogy, but both countries face challenges in addressing the needs of multilingual students. Despite criticism, both countries continue to influence global literacy efforts through English Language Teaching (ELT) and discipline-specific writing programs.

Furthermore, despite advancements in writing pedagogy, institutional disparities, assessment-driven instruction, and multilingual challenges continue to hinder writing development in many regions. As education systems increasingly incorporate translingual pedagogies, digital writing tools, and discipline-specific literacy programs, writing instruction is struggling more to have a balance between traditional rhetorical diversity and contemporary academic expectations (Canagarajah, 2013; Hyland & Hamp-Lyons, 2002).

The Evolution of L1 Writing Instruction in Türkiye

Writing instruction has transformed over time across various educational systems shaped by pedagogical approaches, linguistic theories, and socio-political changes. While contemporary trends have influenced teaching methods, national educational policies and literacy traditions continue to determine how writing is taught in specific contexts. The development of L1 writing instruction in Türkiye has exhibited a distinctive direction under the influence of language revolutions, centralized educational practices, and curriculum changes. However, international developments such as the process-oriented writing pedagogy adopted in the USA, the genre-based writing approach in the UK, and other regional developments have also had an impact on writing instruction approaches in Türkiye.

The country's approach to L1 writing instruction is closely related to its broader literacy policies and historical language reforms. One of the most significant turning points in this regard was the Alphabet Reform, which introduced the transition from the Ottoman alphabet to the Latin alphabet in 1928. In the early 20th century, Türkiye faced a serious literacy problem; in 1927, only 9% of the population was literate (Dogancay-Aktuna, 1995). The adoption of the Latin alphabet made literacy more accessible to a wider audience and allowed writing instruction to be conducted more systematically in schools (Yılmaz, 2011). However, unlike countries that integrated interdisciplinary writing instruction, such as the United States, or provided open education in academic writing, such as the United Kingdom, Türkiye has largely centralized writing instruction and focused on standardized exams. The

focus of writing instruction has long been on grammatical accuracy rather than developing rhetorical skills, and this has limited students' ability to adequately engage with iterative writing processes and analytical compositions (Kansizoglu, 2023).

In Türkiye, writing instruction at primary and secondary levels generally focuses on expository and narrative genres; academic writing has only recently begun to attract attention, especially in English-medium institutions. However, research reveals that many Turkish students do not encounter these practices systematically and in depth enough, which limits the development of analytical thinking and discipline-specific writing skills (Kansizoğlu, 2023).

The current curriculum structure is largely shaped by national exams and formal essay writing, compared to the WAC (Writing Across the Curriculum) model that supports interdisciplinary writing interaction or the genre-based approach that systematically integrates academic literacy. Although recent reforms have aimed to include more analytical and argumentative writing education in the curriculum, opportunities for revision-based and process-oriented writing activities are still quite limited.

This historical development process of L1 writing instruction in Türkiye reveals the changing educational priorities in the country, while also drawing attention to areas where pedagogical reforms can be developed. The following sections will follow this evolution from early literacy policies to current academic writing practices, thus placing Türkiye's approaches to writing instruction within a broader and comparative global context.

The 19th Century: Global Trends and the Ottoman Context

In the 19th century, writing instruction was shaped by social needs, national literacy policies, and ideological approaches around the world; this situation led to the adoption of different methods in educational environments. While functional literacy, moral education, and bureaucratic efficiency were prioritized in many regions, significant differences were observed in pedagogical practices. The expansion of formal education in Europe and North

America led to the formation of a more systematic structure in writing instruction, which led to an emphasis on rhetoric, composition, and national identity construction (Graff, 1987; Monaghan & Barry, 1999).

In the United States, the 19th century marked a pivotal era in the evolution of writing instruction, driven by major educational reforms and societal transformations. With the democratization of education, the rise of land-grant institutions, and the systematic expansion of public high schools, access to formal education broadened significantly. This widespread accessibility necessitated more standardized approaches to teaching writing. As a result, instruction began emphasizing uniform written expression through structured pedagogical methods (Berlin, 1987; Connors, 1997; Brereton, 1995).

Wright and Halloran (2001) highlight that these structural changes were not only institutional but ideological. Writing pedagogy became increasingly shaped by industrial society's need for efficient, literate workers and effective bureaucratic systems. Instruction shifted toward mechanical and prescriptive models, emphasizing grammar exercises, formulaic themes, and formal accuracy, while rhetorical creativity and ethical reasoning were pushed to the periphery. The entrance exams of Harvard University in the 1870s reinforced this shift by prioritizing expository writing and grammatical correctness.

Similarly, in the UK, the 19th century brought major social and educational changes, including industrialization, urbanization, a growing middle class, and major school reforms. A key moment was the 1870 Primary Education Act in England and Wales, which made schooling compulsory for all children. According to Ferreira-Buckley and Horner (2001), this shift helped institutionalize writing instruction, but also made it more mechanical. In many working-class schools, writing was taught through rote methods like memorization, copying, and moral essay writing. Instruction emphasized correct grammar, legibility, and standard English, reflecting values such as discipline, productivity, and moral order.

In the same vein, in the Ottoman Empire, writing instruction developed in direct connection with bureaucratic, religious, and administrative needs; here, writing was

considered a functional skill rather than a rhetorical or expressive tool (Peaci & Tosuncuoğlu, 2018). Writing instruction in the Ottoman Empire was shaped predominantly under the influence of Arabic calligraphy and the classical Islamic educational approach. Sibyan Mektepleri (primary schools) and madrasahs (institutions of higher religious education) focused on memorization and copying of Quranic verses, legal texts, and imperial decrees rather than developing students' independent writing skills (Somel, 2021). The bureaucratic structure of the Ottoman Empire oriented writing pedagogy to prioritize administrative clarity over creative expression or argumentative writing, which led to written documents becoming highly standardized and formal. Writing instruction focused mainly on excellence in calligraphy and formal consistency in writing rather than textual unity or analytical writing; for this reason, it has remained in a more stereotyped and functional structure (Peaci & Tosuncuoğlu, 2018).

Writing instruction in the Ottoman Empire, as in many other regions, was closely linked to the imparting of moral discipline and the construction of national identity. During this period, the essays written by students were mainly on history, ethics, and nationalism in Europe and the United States (Thornton, 1996), and writing instruction in France and Germany gradually integrated analytical and philosophical forms of expression (Kruse, 2006). However, Ottoman students were often taught to reinforce social and religious values by copying religious maxims, moral proverbs, and classical poems (Somel, 2021). And the Ottoman system continued to mainly rely on text copying and failed to foster the structured argumentation skills that were essential to Western academic traditions (Peaci & Tosuncuoğlu, 2018).

Toward the end of the 19th century, significant transformations in writing pedagogy began to occur throughout different parts of the world. In the United States and the United Kingdom, industrialization and the expansion of public education brought about a shift away from classical rhetoric and toward composition-based instruction. The rise of mechanical writing, shorthand, and professional communication skills reflected the growing need for

literacy in the business world (Thornton, 1996). In the USA, the five-paragraph essay became dominant, reducing writing to a teachable and assessable technical skill. Though some alternative methods like journaling and peer review appeared, they remained marginal within an education system largely governed by rote learning and grammatical norms (Wright & Halloran, 2001). In the UK, writing began to be seen as a separate subject, but its academic status remained unclear. As more students entered schools, teaching became more standardized and controlled. Exams like the Oxford and Cambridge Local Examinations reinforced narrow views of writing focused on accuracy and rule-following. Meanwhile, teacher training programs started shaping how writing was taught, especially in primary schools. Ferreira-Buckley and Horner (2001) state that this shift frequently transformed writing into a technical exercise, reducing its rhetorical and expressive dimensions.

During the same period, educational reformers emphasized individual expression and clarity in written expression, while literary composition and expository writing came to the fore (Monaghan & Barry, 1999). Similarly, Japan and China, with their long-standing classical literary traditions that emphasized poetry and historical essays, gradually adopted a more structured model of writing instruction that incorporated elements of Western rhetoric (Matsuda, 2001).

Despite all these global changes, writing instruction in the Ottoman Empire remained relatively unchanged. The complexity created by the Arabic-based Ottoman alphabet, which did not match the phonetic characteristics of Turkish (Akyüz, 2007), led to low literacy rates among the population, and official education was limited to a narrow elite, mainly consisting of civil servants, religious scholars, and military personnel. Although some educational reforms during the reform period (1839–1876) aimed to modernize schools by introducing European-style curricula, these initiatives focused mainly on technical and administrative areas; the comprehensive restructuring of writing instruction in terms of content and method remained in the background (Somel, 2021).

All in all, although writing instruction in the Ottoman Empire shared some commonalities with global educational contexts, such as functional literacy, the acquisition of moral values, and the construction of national identity, the pedagogical methods it employed differed greatly. While rhetoric education, persuasive writing techniques, and the development of different genres of writing were increasingly integrated into the educational system in Europe and North America, writing education in the Ottoman Empire largely served bureaucratic needs and was based on copying texts. This historical background profoundly influenced the evolution of writing instruction in Türkiye and continued to shape the development of L1 writing pedagogy in the 20th and even the 21st centuries.

The Early 20th Century: State-Driven Literacy and Product-Oriented Writing Instruction in Türkiye

In the early 20th century, writing instruction in Türkiye underwent a radical transformation under the influence of national modernization goals, state-led literacy campaigns, and comprehensive educational reforms. Unlike other countries where writing pedagogy evolved over time, writing instruction in Türkiye was organized within a centralized structure with the aim of increasing literacy rates rapidly and building a holistic national identity. One of the most critical steps in this transformation was the Alphabet Revolution, which took place in 1928 and foresaw the replacement of the Ottoman Arabic alphabet with a Latin-based one. This reform is claimed to facilitate the acquisition of literacy, to ensure standardization in writing instruction, and to bring Türkiye's education system more in line with modern Western models (Akyüz, 2007; Kaplan, 1999; Yılmaz, 2011).

Türkiye's transition to the Latin alphabet, while similar to the large-scale literacy campaigns in other countries, differed in some ways. For example, in China, writing education was reorganized to reinforce national unity by standardizing linguistic practices (You, 2004). Similarly, in France, structured composition models were strengthened through centralized education policies, and a uniform approach was introduced to literacy education (Kruse, 2006). However, Türkiye's alphabet revolution was markedly different in that it was

carried out rapidly and state-directed, not only to increase literacy rates but also to solidify a new national and cultural identity.

National Schools played a critical role in the alphabet revolution by offering state-led literacy programs to accelerate mass education. These initiatives produced tangible results; the literacy rate rose from 10.5% in 1927 to 20.4% in 1935 (Evsile, 2019). More importantly, the shift from a memorization-based approach to a structured composition approach brought Turkish writing pedagogy more in line with global trends focusing on defining objectives, tasks, and evaluation criteria for writing (Temizkan & Atasoy, 2014).

Following the Alphabet Revolution in 1928, another important reform in the field of writing education can be regarded as the Language Revolution carried out in 1932. With the establishment of the Turkish Language Research Society (later the Turkish Language Association, TDK), efforts to replace words of Arabic and Persian origin with Turkish equivalents gained an institutional structure. This linguistic transformation is directly related to the nation-building process of the early Republican period. Therefore, it is not possible to say that writing education was not affected by this process, as schools became the carriers and disseminators of this new language ideology.

The writing pedagogy implemented during this period prioritized the use of pure Turkish; course materials were rearranged in line with the goal of simplifying the language and purifying it of foreign-origin elements. It is noteworthy that some textbooks, such as *Yazma Dersleri* by Namdar Rahmi Karatay (1945), which will be discussed in the following section, are materials that reflect the effects of this simplification process and are prepared in line with the understanding of pure Turkish. Students were expected not only to learn the spelling rules, but also to adopt and produce a new nationalized language form. The emphasis on using easily understandable Turkish equivalents instead of Ottoman terms was clearly reflected both in classroom practices and in the content of textbooks.

In the early 20th century, writing instruction in Türkiye, as in many countries undergoing modernization, was shaped by the emphasis placed on technical accuracy,

grammatical precision, and formal structure. This approach bears a strong resemblance to the pedagogical model that Berlin and Hobbs define as “current-traditional rhetoric” (2001). This model viewed writing instruction as a process based on superficial accuracy and structural harmony, often achieved through rigid exercises such as theme writing or imitative compositions. In the United States and the United Kingdom, this approach was shaped by a positivist understanding of learning as a mechanical and linear process, aligning with the bureaucratic order and industrial efficiency principles of the Progressive Era (Berlin, 1987; Connors, 1985). Similarly, in Türkiye, writing instruction became increasingly product-oriented, prescriptive, and formal over time. However, Türkiye's writing instruction, unlike other examples, was directly tied to the processes of the language revolution and nation-building. Writing instruction was considered not only to increase individual literacy but also as a means of establishing a common linguistic and cultural identity following the transition to the Latin alphabet in 1928. In this respect, Türkiye's experience shows significant similarities with early 20th-century Japan, where writing instruction was similarly used for modernization and national integration purposes (Matsuda, 2001).

The early Republican curricula in Türkiye (1926, 1930, 1936) placed a strong emphasis on technical accuracy, spelling, and grammar rules, aiming to teach students to write clearly, accurately, and effectively (Balıcı, Coşkun, & Tamer, 2012). While these structured curricula resembled writing instruction in Germany and France, which emphasized logical organization and structured argumentation at the secondary level (Kruse, 2006), the Turkish system was more formulaic and designed to rapidly establish literacy habits among the newly educated population. Writing instruction at the primary level focused on sentence construction, spelling accuracy, and writing exercises based on memorization. This approach was similar to the mechanical composition exercises common in British and American schools in the early 20th century (Applebee, 1974).

At the middle school level during this period, Turkish curricula expanded to include structured writing tasks that aimed to develop both technical writing skills and expressive

abilities in students. In addition to writing letters and short stories, students learned to transform narratives appropriate to their level into theater texts; they were encouraged to gain the ability to express their feelings and thoughts in a clear, accurate, and aesthetic way in writing. Special importance was given to spelling rules, grammar, correct use of punctuation, and legible writing. At the same time, students were encouraged to create their written expressions in a planned manner, to construct meaningful paragraphs, and to summarize and rephrase the texts they read. Beyond these achievements, the curricula aimed to establish a permanent writing habit, to develop an effective and rich vocabulary, and to encourage them to develop an original style of expression (Balçı, Coşkun, & Tamer, 2012). However, as in writing instruction practices in Italy and Poland, creativity and originality were secondary to grammatical accuracy and structured thought organization (Reichelt, 2009; Cinganotto, 2019). This priority given to formal accuracy and structured writing was also common in Japan and Korea, where writing instruction focused on repetitive exercises and standard formats rather than rhetorical argument or personal expression (Hinds, 1983; Kim, 2017).

During this period, writing instruction in Türkiye at the high school level also focused on elements such as structure, clarity, and accuracy, and gave limited space to elements such as revision, peer review, or rhetorical flexibility, in contrast to the process-oriented approaches and interdisciplinary writing practices. Turkish writing curricula reinforced writing as a functional skill with real-life applications such as letter writing, observational compositions, and descriptive essays (Temizyürek & Balçı, 2006). Although it bore some resemblance to British and American curricula that included writing genres such as business letters and official correspondence, Türkiye's system remained generally exam-oriented and product-centered. The 1929 curriculum aimed to integrate writing with everyday experiences by preserving clear structural rules, even when students were asked to write a letter to a sick friend.

By the 1940s, increasing pedagogical concerns about writing education led to the publication of official guidelines aimed at improving both the organization and evaluation of written assignments. Although the 1940 secondary school curriculum was not directly accessible, the guideline published by the Board of Education and Discipline of the MoNE on January 6, 1940, provides important clues about the writing education practices of the period. The guideline addressed fundamental problems such as the lack of importance given to writing lessons, the selection of topics that were not appropriate for the students' levels or were not motivating, and the lack of systematic evaluation methods. It stated that the writing topics to be given to students should be appropriate to their level of knowledge and observation skills; it was suggested that students should be encouraged to write on familiar, real-life events or historical and artistic themes that allowed for emotional and intellectual expression. The guideline also emphasized the importance of written corrections in developing students' linguistic accuracy and thinking skills. It suggested that teachers should provide detailed feedback based on logical structure, clarity, and plain narration. It was also emphasized within the scope of organizational principles that homework should be presented in an orderly and clean manner, conform to the specified formats, and be kept throughout the year. Stating that written work should not only be considered as a measurement tool but also as a creative process that develops the student's intellectual production, the guideline advocated a structured and thought-provoking approach to writing education.

Although official curricula and guidelines on writing instruction in early Republican Türkiye were relatively accessible, accessing teaching materials that were actually used in classroom settings still poses a significant challenge. One prominent example available is Fuat Baymur's book titled *İlk Okuma ve Yazma Öğretimi* (Primary Reading and Writing Education), a guide prepared for primary school teachers (Baymur, 1947). Baymur's book promotes a structured, repetitive, and functionally grounded pedagogy that underscores the simultaneous teaching of reading and writing in the first-grade curriculum. The book lays out foundational principles for selecting appropriate literacy topics, emphasizing that chosen

vocabulary should either already exist within the students' linguistic repertoire or be easily adaptable to it. Additionally, Baymur argues that topics should be engaging and stimulate active student participation, with key words strategically repeated at regular intervals to reinforce learning. In the section focused on writing, he advocates for an integrated approach to literacy in which speaking, writing, and listening are taught as interconnected skills, fostering a holistic and fluent literacy experience through systematic exercises.

Building upon this pedagogical foundation, Baymur includes a dedicated section titled 'First Reading and Writing Topics' where he reviews a series of previously utilized alphabet books to provide historical context and comparative insight. Among the works analyzed are Elif Ba, Rüştü Bey's Turkish Alphabet Nuhbetül Etfal (1858), Hafız Refii's Elifba-i Cedid-i Osmani (1882), Selim Sabit's Elifba-i Osmani (1886), Dr. Kanber's Kavaid-i Selase (1898), Ahmet Cevat's Yeni Elifba (1912), Nüzhet Sabit's Kelime Usulüyle Elifba (1926), Kazım Nami's Türkçe Oku Türkçe Yaz (1929), and İbrahim Alaettin's Yavrumun Alfabeti (1929). Baymur not only outlines the subject matter of these texts but also provides illustrative examples, thereby contextualizing his own approach within a broader educational tradition.

Further details on the books utilized in elementary schools are provided by referencing a 1926 initiative by MoNE, which constituted a commission to review elementary school textbooks. The commission's report criticized several aspects of the existing books in terms of content, method, and visual presentation. Inconsistencies in letter selection and repetition, applications far removed from pedagogical planning, words devoid of meaning, and inappropriate visuals were among the deficiencies frequently encountered in the books. In addition, aesthetic and functional deficiencies regarding the formal characteristics of the books (font, printing quality, quality of illustrations) were also emphasized.

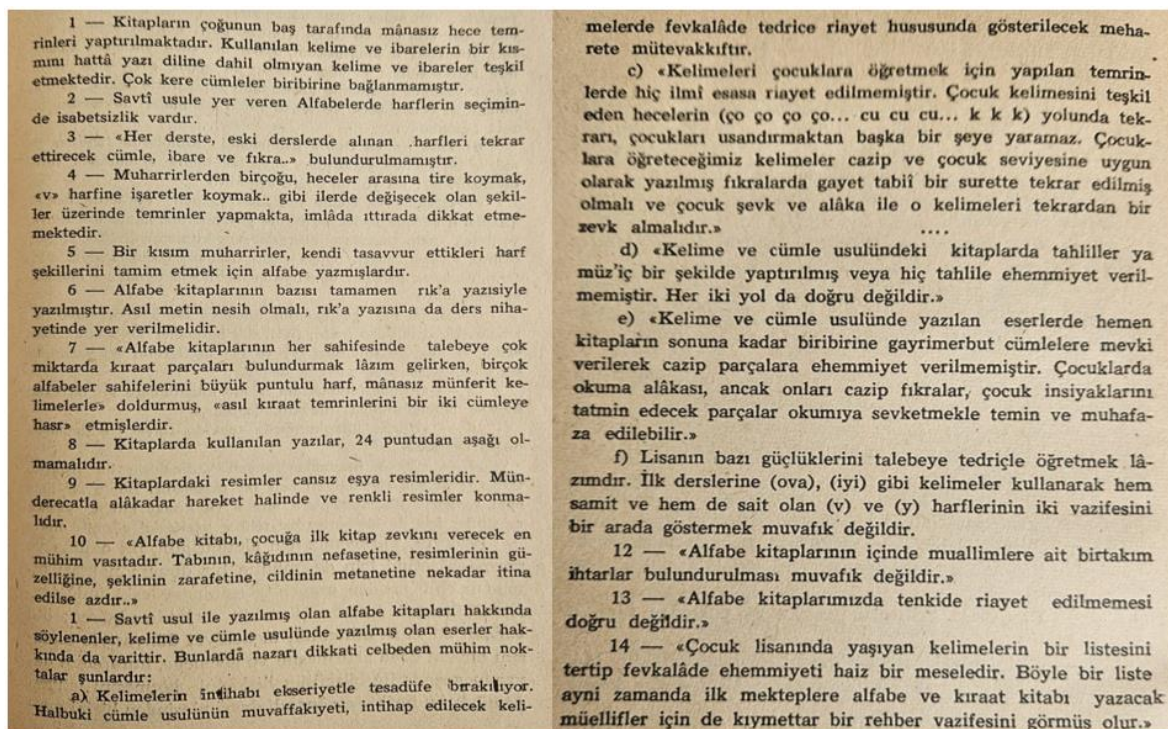
However, the most striking criticism in the context of writing education was directed towards pedagogical and linguistic approaches. It was stated that in books prepared according to the word and sentence method (*savti*), word selections were often random, whereas the success of this method depended on the careful and gradual selection of words.

It was stated that scientific principles were not followed in writing exercises for the purpose of teaching vocabulary, and, for example, artificial repetitions in the form of “ço ço ço ço... cu cu cu... k k k” to teach the word “çocuk” (child) might cause boredom in children. Instead, it was emphasized that words should be repeated in a natural context, through short stories that appeal to children. In this way, children should be able to experience word repetition as an enjoyable learning experience, not a boring task.

In addition, in the 1926 report, it was criticized that analysis activities were either presented in a very boring way or completely neglected in books written with the word and sentence method; it was argued that both approaches were pedagogically inadequate. It was also stated that some difficulties of language should be presented to children gradually, for example, it was not appropriate to present letters that have both vowel and consonant functions (such as v, y in the Ottoman Alphabet) at the same time in the first lessons.

Figure 1

The Report on Primary School Books Prepared by the Ministry Commission



Note: Excerpted from *İlkokuma ve Yazma Öğretimi*, by F. Baymur, 1947, p.63, 64.

Further, Baymur discusses the innovations introduced in the 1936 primary school curriculum, highlighting its comprehensive integration of reading and writing throughout the first-grade instructional framework. He reiterates the necessity for teachers to be the ones selecting reading and writing materials, using principles that prioritize linguistic accessibility, student engagement, and repetition. The book's writing section expands on methodological considerations for teaching writing.

Baymur's teaching method was based on frequent writing exercises, a detailed understanding of letters and symbols, and gradual orientation of students to structured compositions. He also encouraged vertical handwriting for first-grade students and suggested the use of appropriate writing implements and specially designed papers to teach correct letter forms. This structured writing instruction model was largely parallel to global literacy education trends. Similar pedagogical strategies were also implemented in various parts of the world, and writing instruction processes were closely associated with the development of oral language skills, repetition-oriented exercises, and structured handwriting practices (Silva, 1990; Raimes, 1991).

All in all, writing instruction in Türkiye had a product-focused structure shaped by national literacy policies and state-supported modernization efforts in the early 20th century. Although process-focused and student-centered approaches had begun to develop around the world, especially in regions such as Scandinavia and North America, writing instruction in Türkiye progressed along a more centralized and exam-focused line aimed at providing technical competence. More structured techniques and real-life practices were included in the writing curriculum in order to comply with global trends over time, yet the foundations laid in the early Republican period continued to determine structural, functional, and pedagogical approaches to writing instruction in the following decades.

The Mid-20th Century (1940s-1970s): The Expression-Centered Approach, Steps for Process Writing and Writing Instruction in Türkiye

By the mid-20th century, writing instruction in Türkiye was affected by broader transformations in pedagogical philosophy and national priorities. While countries such as the United States and the United Kingdom began to adopt expressive and process-based approaches that emphasized individual voice, creativity, and reflective writing, writing pedagogy in Türkiye remained more structured, functional, and aligned with the state's modernization goals. However, a broader range of writing practices, including structured composition, drafting, and revision of writing, started to be observed in multiple contexts, moving beyond writing exercises based solely on grammar rules.

In the United States and the United Kingdom, writing instruction gradually shifted away from rigid, outcome-focused approaches and toward pedagogies that emphasized individual expression and the cyclical, repetitive nature of writing. This shift, influenced by developmental psychologists and educational reformers such as John Dewey and Jean Piaget, was shaped by understandings that acknowledged the writing process as not merely a product, but a continuous process comprised of stages such as prewriting, drafting, revising, and editing. Thus, writing became an important tool for individual discovery, intellectual development, and the construction of a personal voice (Berlin & Hobbs, 2001).

The expression-centered approach, pioneered by Graves and Elbow, played a significant role in this transformation by positioning the writer's personal experiences and authentic voice as fundamental elements of writing (Graves, 1983; Elbow, 1973). This approach transcended traditional, mechanical models of writing instruction, embracing the processes of brainstorming, revision, and reflection as natural and necessary parts of writing. Similarly, in the UK, writing instruction began to be integrated with literature instruction, focusing more on the analysis of literary texts and the development of student interpretations (Burgess, 1990).

While Berlin and Hobbs acknowledged that process-based writing approaches were a significant improvement over traditional methods, they argued that these approaches often neglected the social and political contexts within which writing was embedded. In the 1960s, social transformations such as the civil rights movement, feminism, and anti-war movements led to a reevaluation of concepts such as equality, authority, and access in education. During the same period, the Writing Across the Curriculum (WAC) movement promoted the use of writing as a learning tool across disciplines.

While the expressive movement was gaining momentum in some countries, others like France and Germany, maintained a strong rhetorical tradition in secondary school writing education, maintaining an approach based on argumentation and structured composition exercises (Kruse, 2006). In Poland, writing education remained largely exam-centered, prioritizing students' production of structured responses in areas such as literature and history, with limited room for creativity and student-centered approaches (Reichelt, 2009). In contrast, Japan took a different direction. Although *sakubun*, the traditional Japanese form of writing, was conducted for many years in a system that emphasized formulaic structures and rote learning, educational reforms in the mid-20th century shifted this approach to a more process-oriented and analytical approach, within a highly structured curriculum (Matsuda, 2001). Similarly, in India and China, writing education continued to focus on rote learning and formal composition instruction; however, shifts towards more communicative and learner centered instruction, and techniques like pre-writing and multiple drafting have begun to come into play (Agnihotri & Khanna, 1995; You, 2004).

Despite the general movement towards process-oriented approaches in writing instruction in the mid-20th century, writing pedagogy in Türkiye differed significantly from Western models. Although creativity and intellectual expression were occasionally included in the curriculum (especially at the high school level), writing was generally seen as a practical skill serving bureaucratic, academic, and administrative functions. The 1940 directive of the MoNE reinforced this functional approach, suggesting topics such as

introducing students to professions, describing local environments, or conveying personal experiences, thus strengthening the connection between writing and environmental observation. Although such writing tasks allowed students to relate to daily life, the main purpose was to provide descriptive and observational writing skills rather than to develop creative thinking or individual expression.

However, limited creative elements began to appear in later curricula. High school students were occasionally assigned tasks such as adapting literary works into short screenplays or writing essays on culturally significant themes. However, these activities were secondary to the predominant goal of producing technically competent, structured compositions.

By the mid-20th century, writing instruction in Türkiye was shaped primarily by the state's broader modernization and nation-building agenda, emphasizing structured compositions, technical accuracy, and functional literacy as tools to create literate citizens capable of participating in bureaucratic, educational, and civic life, rather than encouraging personal expression or creative exploration (Akyüz, 2007; Temizkan & Atasoy, 2014). This approach was a significant departure from the understanding of writing instruction in the US, the UK, and some European countries, which focused on individual creativity, process-based writing instruction, and student-centered pedagogy centered on critical engagement. Although curricula in Türkiye expanded over time to include observational writing, practical writing, and structured composition exercises, writing was positioned as part of a national goal of expanding literacy rather than as a means of personal expression or intellectual discovery.

To sum up, in the mid-20th century, while writing instruction was shaped by cultural, political, and historical conditions, a broader transformation in composition pedagogy was taking place on a global scale. While some countries moved toward expressive and process-based models, Türkiye continued to focus on structured writing, linguistic accuracy, and

functional literacy, and this approach was influential in shaping the subsequent phases of writing education.

Government Directives and Curriculum Developments in Türkiye. In the mid-20th century, writing instruction in Turkish secondary education underwent significant transformations aimed at making student compositions more systematic and contemporary. Various guidelines and curriculum reforms published between 1942 and 1949 aimed to transform writing tasks from mere mechanical practices to align them with specific pedagogical goals. These reforms prioritized supporting students' cognitive development, developing their skills in written expression, and increasing their technical writing competence.

The 1942 directive provided a basic framework for written assignments in secondary education, stipulating that the assigned writing tasks should be consistent with the course content and should become increasingly complex in parallel with the academic development of the students. This document opposed rote memorization and mechanical repetition exercises in writing instruction, and instead aimed to develop observational thinking, critical analysis, creativity, and technical skills. Similarly, the 1945 directive established standard formatting rules in order to eliminate inconsistencies in writing practices and recommended that special attention be paid to error correction, structural organization, and technical accuracy in assignments. In this context, teachers were given clear instructions to provide detailed feedback and to make written corrections meticulously, balancing the quality of content with grammatical and expressive accuracy.

In 1947, writing instruction, despite still being conducted within the framework of strict composition rules, began to include individual expression elements. Although the original curriculum for this year could not be accessed directly, its content became partially accessible thanks to its inclusion in Mustafa Nihat Özön's work titled *The Art of Writing and Introduction to Composition*. This curriculum, while preserving individual literary style, reflects the transition to a clear, orderly, and structured understanding of writing. Writing assignments

were planned in a way that would be related to the students' environment and personal experiences; special emphasis was placed on topic selection, text revision, and grammatical accuracy in in-class practices. In addition, writing competitions organized every year to encourage students' writing skills were among the notable practices of this period.

The 1949 curriculum was a significant turning point in the restructuring of writing instruction and encouraged a systematic approach aimed at developing students' writing skills. During this period, schools were directed to integrate real-life experiences such as observation, field trips, and various practical interactions into writing exercises. Although the curriculum introduced free-writing activities to support students' creativity, technical accuracy was still maintained as the main priority of writing education. Writing tasks were organized in a gradual progression from simple observational activities to structured dialogues, storytelling, and essay writing.

Materials. The materials used in this period and some examples are presented in this part.

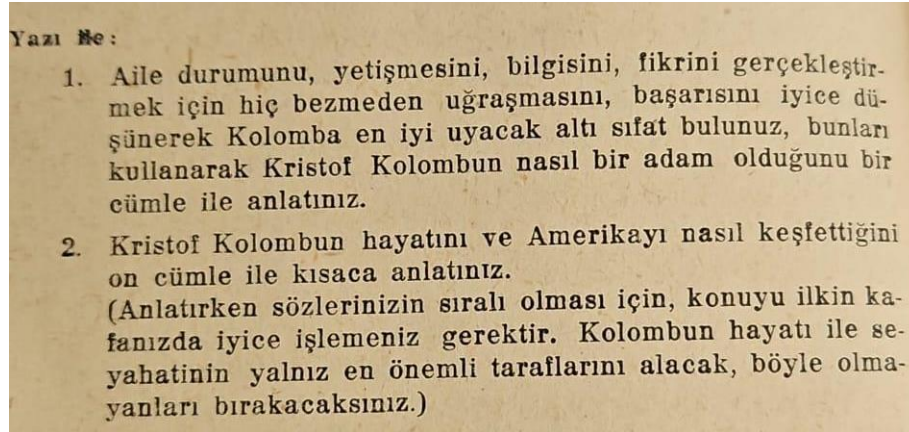
Official Textbooks. In the mid-20th century, officially accepted textbooks played a fundamental role in standardizing the teaching of writing at all levels of education, contributing to students' development of functional literacy, structured composition skills, and technical accuracy. At the elementary school level, MoNE published an official Turkish textbook for fourth-grade students in 1943, and this work is considered one of the oldest writing instruction books in Türkiye. The book aims to provide students with reading comprehension and vocabulary development skills through selected texts, word lists, and comprehension questions.

The first instructional piece, adapted from Max Müller's *How to Read*, is aimed at developing comprehension-focused reading strategies. Although writing instruction is not provided directly at the beginning, writing activities such as converting poems into prose, summarizing, editing, sentence completion, and descriptive writing are included in the later

sections of the book. However, direct instruction on the writing process is quite limited, and students are expected to complete these tasks largely on their own.

Figure 2

An Example of a Writing Instruction in the Turkish Textbook for Fourth-graders

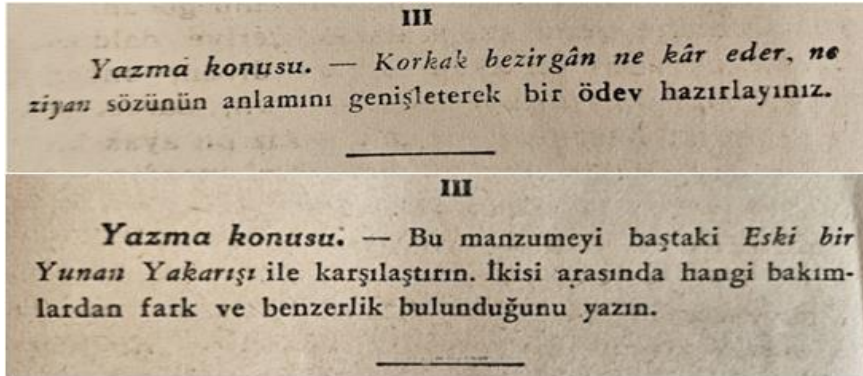


Note: Excerpted from *İlkokul Sınıf 4 Türkçe Kitabı*, by MoNE, 1943, p. 94.

Writing instruction in middle schools was continued with the Turkish book series prepared by Beşir Göğüş and Kemal Demiray in 1946 and accepted as the official Turkish textbook of the academic year. This three-volume series includes a total of 165 texts by different authors, and these texts are organized according to three different grade levels. The books follow a three-stage structure consisting of reading comprehension, grammar exercises, and writing tasks. The writing tasks are directly related to the reading passages and include various types of compositions such as letters, petitions, story writing, explanations of proverbs, and comparative essays. However, the books assume that writing skills will develop spontaneously through reading and modeling; therefore, students are not provided with explicit and systematic instruction on composition planning, structuring, or writing organization.

Figure 3

Two Examples of Writing Instruction in the Textbook by Göğüş and Demiray



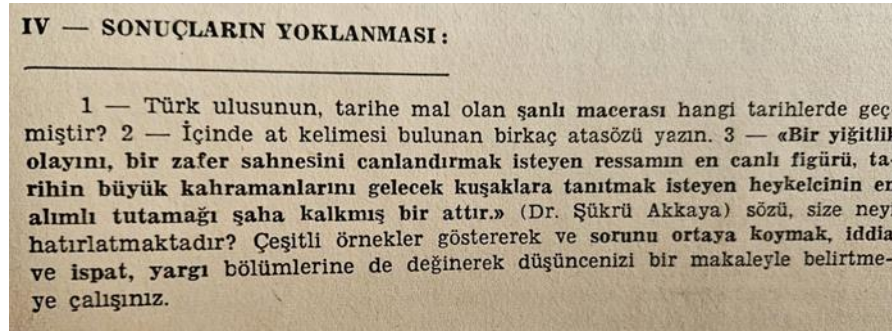
Note: Excerpted from *Türkçe 2*, by B. Göğüş and K. Demiray, 1946, p.110, 149.

In the final sections of the textbook series, students are directed to visual interpretation exercises, where they are asked to respond to works of art and well-known paintings through descriptive writing tasks. The activities aim to develop students' observation and descriptive expression skills. However, since the instructions in these studies do not clearly state whether responses should be written or oral, there might be uncertainties in implementation.

Later, the textbook titled *Örnek Yazılar* (Sample Writings), prepared by Baha Dürder and Haydar Ediskun in 1953, replaced the series by Göğüş and Demiray and continued to be used in education until 1981. Designed as three volumes, the books include 15 to 20 themed units in each volume. Each unit begins with a reading passage and continues with comprehension and vocabulary exercises. In some themes, there are writing tasks under the title of 'Analysis of Results', and students are expected to produce written products appropriate to the type of text they read. However, these writing activities are not presented regularly in all units, and inconsistencies are observed in their implementation. In addition, some units include additional language-focused activities such as giving titles to stories and using newly learned words in sentences. The book ends each theme with a free reading activity, encouraging students to interact with the texts individually and independently.

Figure 4

An Example of Writing Instruction in the Textbook by Dürder and Ediskun



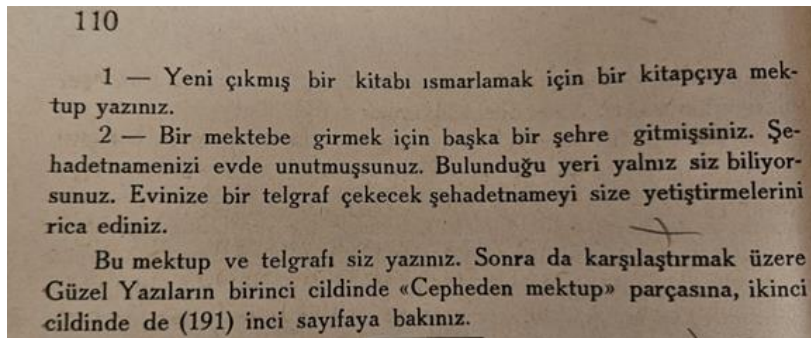
Note: Excerpted from *Örnek Yazılar*, by B. Dürder and H. Ediskun, 1972, p. 69, p.143.

At the high school level, major textbooks started to introduce rhetorical composition, classical literary analysis, and structured writing practices. One of the earliest examples of these books is the four-volume series *Güzel Yazılar* (Beautiful Writings) (1934), written by Süleyman Şevket Tanlı which was used in high schools, trade schools, and teacher training schools. The fourth volume of the series was accepted as the official high school textbook in 1942; the first volume was assigned as the main textbook for first-year high school students in 1947 and, over time, began to be used in village institutes.

This series aims to help students both recognize literary concepts and develop their reading comprehension skills through passages selected from different types of texts. Writing activities are supported by examples from various genres such as essays, articles, stories, letters, plays, descriptions, and criticism, and are also based on the classical rhetorical model. This model emphasizes elements such as invention, disposition, and elocution in writing, referencing Aristotle's rhetorical principles. However, writing tasks are far from being the central element of the book; most comprehension questions require an oral response. Still, some chapters include written practices, such as writing letters to booksellers to order books or preparing telegrams to family members.

Figure 5

An Example of Writing Instruction in the Textbook by Tanlı



Note: Excerpted from *Güzel Yazılar*, Book 3, by Ş. Tanlı, 1934, p. 110.

A closely related textbook to the *Güzel Yazılar* series, Süleyman Şevket Tanlı's *Tarih Boyunca Güzel Yazılar* (Beautiful Writings Through History) focuses on older and more classical literary texts in terms of content, although it maintains a similar pedagogical structure. The book aims to have students interpret the texts by understanding the historical context; therefore, the use of glossaries and frequent references to historical explanations are required to support the texts. Between 1947 and 1949, the second book of this series was taught as an official textbook for second-year high school students, while the third book was included in the program for third graders and fifth-grade village institute students.

The important curriculum reforms carried out in 1944-1945 combined literature and composition studies into a single course under the name of Turkish. The Ministry of National Education adopted a holistic literature curriculum with a text-oriented approach covering Turkish and world literature and implemented new Turkish textbooks accordingly. The new Turkish books consist of four main sections: the historical process of Turkish literature, textual studies, author biographies, and a glossary of literary terms. This arrangement aims to provide students with a chronological understanding of literary traditions and to reinforce structured writing practices.

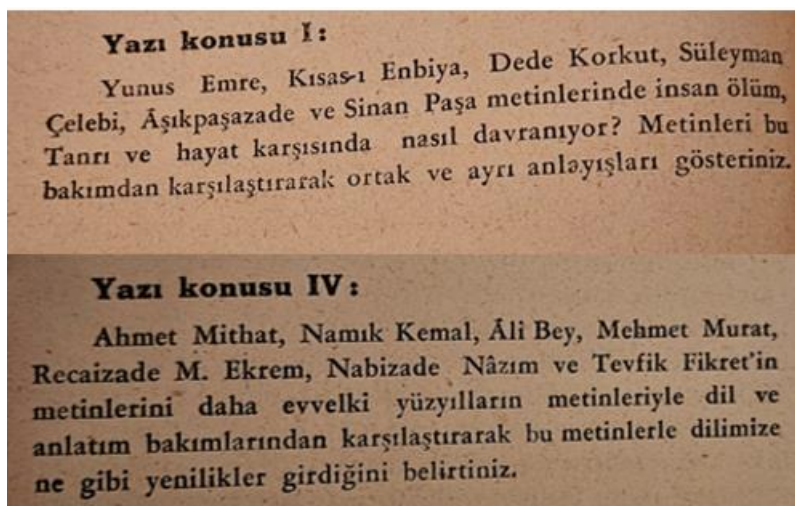
A notable aspect of these new Turkish textbooks is the teacher's guide entitled 'The Path to be Followed in High School Turkish Teaching', which outlines how to introduce and analyze texts, develop effective reading habits, and integrate grammar teaching into literary

studies. Writing activities are integrated into lessons through monthly essay assignments in which students are expected to write analytical essays based on textual analysis.

MoNE Turkish Textbooks 4 and 5 formed the basis of this curriculum; Textbook 4 was used for first-grade students, while Textbook 5 was taught at the second and third-grade levels. Some writing tasks in the books explicitly demand written responses, while others allow for both oral and written comments. Textbook 5 also includes a comprehensive writing section consisting of seven structured essays based on the content of the reading passages.

Figure 6

Two Examples of Writing Instruction in the Turkish Textbook by MoNE



Note: Excerpted from *Turkish Texts 5*, by MoNE, 1945, p. 32, 131.

Another important textbook series used in high school Turkish Language and Literature courses was Nihat Sami Banarlı's work titled *Metinlerle Türk ve Batı Edebiyatı* (Turkish and Western Literature with Texts). Selected by the MoNE in 1953, the series was used as the standard textbook until 1992. This three-volume series aims to introduce students to Turkish and Western literary traditions and focus on reading comprehension and literary analysis skills. Each text is accompanied by comprehension exercises with historical context, but no structured writing tasks are included; only limited writing activities are offered, occasionally including questions about the main idea.

In addition to structured textbook assignments, the Journal of Notifications, published in 1946, introduced book presentation requirements. Accordingly, first-year students were required to make the presentation of one book per year, and second- and third-year students were required to present two books per year, either orally or in writing.

Supplementary Books. In the mid-20th century, the main textbooks used in Turkish education primarily emphasized grammatical accuracy, structured essay writing, and literature-based analysis. However, supplementary resources listed by MoNE played a crucial role in supporting writing instruction- especially in preparation for key national exams such as the State Matriculation Exam (Devlet Olgunluk Sınavı), high school graduation exams, and middle school elimination exams. All of these assessments included written composition sections, where students were required to write structured essays.

The State Matriculation Exam, administered between 1933 and 1974, was particularly influential. It served as a comprehensive measure of high school graduates' proficiency in Turkish language and literature, with an emphasis on literary interpretation and critical thinking rather than solely technical writing skills. In this sense, the exam significantly shaped the writing pedagogy of the period. Unsurprisingly, many supplementary books included targeted content designed to prepare students for this exam.

While the main course books contained few explicit writing activities, the supplementary materials provided much more detailed guidance. These often included sections dedicated to writing instruction, along with sample exam questions. The nature of the exam prompts reveals that writing education at the time extended beyond structural form; it also had a strong ideological dimension, aimed at cultivating students who aligned with the values of the Republican modernization project. Essay topics frequently encouraged reflection on themes such as moral virtue, civic responsibility, and national ideology. For instance, students were asked to discuss questions like "What is scientific thought, and how does it combat harmful social habits?" (State Matriculation Exam, 1943), "What is the role of

paper in the civilized world?" (State Matriculation Exam, 1940), and to interpret Atatürk's famous maxim, "The truest guide in life is science" (State Matriculation Exam, 1940).

Beyond the State Matriculation Exam, secondary school qualifying exams, and high school graduation exams also included written sections, and their essay questions were similarly featured in supplementary materials. These writing tasks required students to compose descriptive essays, argumentative texts, and literary critiques. The objective was not merely to test rote memorization, but to nurture students capable of analyzing, synthesizing, and interpreting ideas through writing-while also demonstrating an awareness of national and ideological values.

Questions like "Do you like trees, why?" (Secondary School Qualifying Exams, 1941), "Write about the benefits you have gained from reading newspapers." (Secondary School Graduation Exams, 1933), "What has the War of Independence brought to the Turkish nation?" (Middle School Elimination Exam Writing Topic, June 1943) show that writing skills were used not only to evaluate the language but also as a tool to measure the values that were aimed to be gained by the students. It can be inferred that in this period, writing education became a tool for building the targeted nation as a part of the national education in general.

Figure 7

Samples of Exam Questions Listed in the Book by Özön

9. «Memleket müdafaasında size düşen vazifeler nelerdir? Bu vazifeleri ne suretle yerine getireceksiniz?» Bu mevzuu kısa bir makale halinde yazınız. (Olgunluk kompozisyon sorusu, 1941, haziran).
10. Sizce, hayatta muvaffak olmak ne demektir ve bunun şartları nelerdir? Bu mevzuu inandırıcı bir ifade ile izah ederek küçük bir makale halinde yazınız. (Olgunluk kompozisyon sorusu, 1941, eylül).
11. Denizlerin insan yaşayışındaki önemi; (fertlerin ve milletlerin, medeniyet, sanat, ticaret, dostluk ve düşmanlık gibi münasebetleri bakımından ve aklınıza gelecek başka yönlerden denizlerin önemi belirtilecektir). (Olgunluk kompozisyon sorusu, 1942, haziran).
12. Milliyet duygusu ve dil. Milletle onun dilinin maruz kalabileceği yabancı tesirler, bunlardan zararlı olanlarının önlenmesi lüzumunu ve çareleri, milliyet duygusunun dildeki tezahürleri. Bu noktalar hakkında fikir ve kanaatlerinizi sıralı olarak ve esas itibarıyla kendi dilimizin tarih boyunca gelişimini göz önüne alarak bir küçük makale veya fıkra yazınız. (Olgunluk kompozisyon sorusu, 1942, eylül).
18. Seyahat etmenin zevkleri ve faydaları. (Ortaokul eleme imtihanları yazma konusu, 1942, eylül).
19. İstiklâl Savaşı Türk milletine neler kazandırmıştır? (Ortaokul eleme imtihanları yazma konusu, 1943, haziran).
20. Bir arkadaşınız «Cumhuriyet devrinde insan her istediğini yapar» demiş. Bu işin ne taraflarının doğru ve ne taraflarının yanlış olduğunu yazınız.
21. Gazete okumaktan ne faydalar elde ettiğinizi yazınız. (Ortaokul mezuniyet imtihanı yazma konusu, 1933, eylül).
22. Bu sene okuduğunuz kıraat (okuma) parçasında ne çok hoşunuza giden parçayı neden beğendiğinizi yazınız ve parçanın mevzuunu anlatınız. (Ortaokul mezuniyet imtihanı yazma konusu, 1934, haziran).
23. Şimendiferlerin memlekete hizmeti mevzuu üzerine ilköğretimin (ilkokul) beşinci sınıf kıraat (okuma) kitabı için bir parça yazınız. (Öğretmen okulları mezuniyet imtihanları yazma konusu, 1930, eylül).
24. Okumanın ehemmiyetini izah ediniz. (Liselerin birinci sınıf ikinci yazılı imtihan yazma konusu, 1935—1936).

Note: Excerpted from *Yazmak Sanatı ve Kompozisyona Giriş*, by M. N. Özön, 1943, p. 135, 136.

One of the basic supplementary sources, including the exam questions mentioned above, is Mustafa Nihat Özön's *Yazma Sanatı ve Kompozisyona Giriş* (The Art of Writing and Introduction to Composition). The book was included in the high school supplementary book list in 1946 and maintained its place until the early 1980s. First published in 1943, the book begins with a preface in which Özön expresses his concerns about the inadequacy of writing instruction in schools. The author examines approximately 300 student notebooks over a period of fifteen years, emphasizing the critical importance of writing in daily life, and uses these observations as a basis for creating the content and structure of the book.

The book consists of three main sections. The first section introduces the concepts of invention, arrangement, and expression within the framework of classical rhetoric and examines them in the context of the school environment. Özön defines the concept of invention as the process of generating ideas, arrangement as the coherence of these ideas, and expression as the clear expression of thoughts. He bases these concepts on basic processes such as observation, thinking, and reading, and supports them with exercises and examples taken from student work.

The section continues with Özön's criticism of the widespread practice of giving students ready-made plans. Instead, he argues that it would be more effective in terms of learning if students created their own plans. In order to reinforce this point, he presents examples from both successful and inadequate student texts to make the differences concrete. The end of the section includes an examination of style development within the framework of natural narration, appropriate word choice, and the use of rhetorical devices.

Figure 8

A Plan and Two Samples Based on It

Makasçının vazifeseverliği

1. Ekspres yaklaşıyordu, makasçı lokomotifli geçirmek için makas başında idi. (O dakikada vazifesini yapması be olur?)
2. Rayların arasında bir çocuk duruyordu; bu makasçının oğlu küçük Şadi'dir.
3. Tren geliyor; ne yapmalı? Hayret... Telâş...
4. Babası oğluna acı acı bağırıyor ve yere yatmasını söylüyor. Çocuk sözü dinler... Tren geçer.
5. Babasının sıkıntıları...
6. Çocuk sağ ve esen olarak kalkar.

Bu plana göre yapılmış iki ödev:

I

Makasçının vazifesinashiğı

Komşularımızdan Adil bir makasçı idi. Bu gayet çalışkan olduđu gibi bir gün ahali için çocuđu olan Şadi'yi feda edecek kadar vazifesinashiğı (.)

Bir gün Şadi şimendifer yolunda oyun oynuyordu (.) O dakikada şimendiferlerin düdüđu işitilmişti (.) Adil (.) makasçı için koştu. Şadi'yi şimendifer yolunda görünce içi titremeye başladı (.) çünkü Şadi şimendiferin geldiği tarafta oynuyordu (.) Adamcağız bir taraftan makasçı çevirmeye uğraşırken oğluna da (.) Şadi şimendifer geliyor (.) yola yat (.) Şimdi seni çiğniyecek (ts) diye bağırıyordu. Şadi hemen babasının sözüne itaat ederek şimendifer yoluna yattı (.) Şimendifer geldiği zaman çocuğun üzerinden geçti (.) Fakat Adil şimendifer geçinceye kadar çok ıstırap çekti (.) Şimendifer sonra çocuğunun sağ olduğunu görünce çok sevindi.

II

Adil (.) hakikaten şimendiferin içindeki ahali için çocuğunu feda etmişti (.) Çünkü makası kapalı bırakmak suretiyle çocuğun üzerinden treni geçirmezdi (.) Lâkin trenin yürümesi lâzımdı. Eğer Şadi babasının sözlerine itaat etmeseydi şimendiferin altında parça parça olacaktı. Fakat babasının sözlerine itaat etmişti (.) İşte biz de bu hikâyeden ibret alarak annemizin babamızın sözlerine itaat etmeliyiz.

II

Makas (.) ray anahtarı yerine konulan bir alettir (.) Bu kapanır açılır (.) Bu kapalı olduğu zaman tren gelirse büyük felâkete uğrar (.) Bunun için her istasyonda bir makasçı vardır (.) İşte böyle bir makasçı istasyonda iken tren geliyordu (.) Makasçı makası açmaya geldi (.) Bu sırada tren yaklaşmıştı (.) Makasçı bir acele ile makası açarken raylar üzerinde bir çocuk gördü (.) Bu kendi çocuđu Mehmet idi. Ve makasçı derhal telâşa düştü (.) çocuđu yere yat (ts) kumandasını verdi (.) Babasının emrini dinleyerek yere yatarak tren üzerinden geçti (.) Çocuğun babası bir sıkıntı arasında iken tren ilerledi (.) çocuk da ayağa kalktı ve babasının kâbi bir sevinç ile doldu (.)

Bu makasçı hem çocuğun (.) hem de trenin kurtulması için akıllı ve tedbirli davranmalı idi.

(Parantez içindeki noktalama işaretleri sonradan konulmuştur).

Note: Excerpted from *Yazmak Sanatı ve Kompozisyona Giriş*, by M. N. Özön, 1943, p. 90, 91.

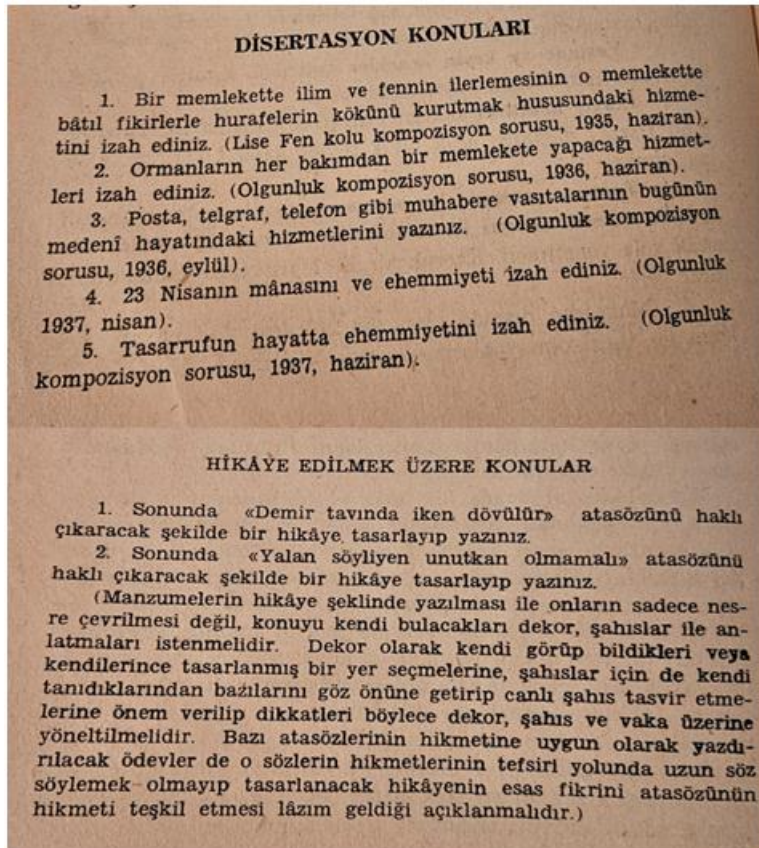
In the second section, Özön examines various types of composition, starting with narrative writing. While analyzing basic elements such as setting, characters, events, and tone, he explains with examples the points to be considered when writing in these types. Then, he moves on to descriptive writing, encouraging the construction from the general to the specific, and supporting this approach with examples taken from real student texts. Portrait composition, where physical description and moral insight are combined, is also examined in this context.

In the latter part of the section, letter writing, which offers specific structure and style suggestions, is discussed, while the focus is on a wide range of composition types other than narrative and descriptive writing under the heading of 'theses'. Özön lists the steps to be

followed for effective thesis writing and sheds light on the evaluation practices of the period by including exam-based topics taken from the 1930s and 1940s. The section ends with a literary analysis within the framework of an approach that systematically presents the stages, such as topic selection, analysis, and criticism, and focuses on clarity, use of evidence, and style.

Figure 9

Samples of Topics Listed in the Book by Özön



Note: Excerpted from *Yazmak Sanatı ve Kompozisyona Giriş*, by M. N. Özön, 1943, p.112, 134.

The final section begins by focusing on the use of punctuation and then the technical aspects of writing, addressing unnecessary or clichéd expressions that detract from the quality of the writing. Turning to curriculum expectations, Özön analyzes each writing skill that students must master. Within this framework, he particularly emphasizes the importance of revision, explaining step-by-step how to mark corrections and how to effectively annotate

revisions. The section concludes with annotated student examples used to edit and improve written products, which serve as a practical model for the writing development process.

Another widely used supplementary source is Namdar Rahmi Karatay's *Yazma Dersleri* (Writing Lessons). The book was first included in middle school supplementary source lists in 1944 and was later taught as a textbook in high schools until 1968. The book, consisting of three volumes, aims to develop students' written expression skills by focusing on various aspects of writing.

The three volumes of the *Yazma Dersleri* offer a holistic approach to writing instruction, each focusing on a different aspect of composition. The first volume, 'Story', emphasizes effective storytelling through character and setting description, narrative structure, and narrative style, using examples from well-known literary works. The second volume, 'Explanation of General Themes', focuses on the processes of developing and organizing ideas, teaching students how to examine a topic in depth, expand on it meaningfully, and present evidence clearly within the rules of composition. The third and final volume, 'Explanation of Literary Themes', extends these basic principles to the dimension of literary analysis, addressing paragraph organization, expression of thought, and development of style, supported by examples from classic texts.

Figure 10

A Sample of a Plan

2. «Gözden uzak olan gönülden uzak olur.» özünü açıklayınız. Böyle bir durumda kalsaydınız bu sözü yanlış çıkarmak için ne yapardınız?

I. Fikrin açıklanması ve misaller.

a) Açıklama.
b) Kendiniz tarafından yaşanmış ve yaratılmış misaller.
c) Veya (daha iyisi) edebiyattan alınmış misaller; (Lamartine Cezajelli'yi unuttuyor. Memnûn'un Calamba sırtında Orso, babasının ve kız kardeşini, Colombanın ölümünü unuttuyor.

II. Duygusal onatmaların sebepleri.

a) Özgünlük; Bize yaptığın hizmetler için sevir.
b) Unutma perçeneği.
c) Onun yokluğunu fırsat bilen değişime ihtiyacı.

III. Çareler.

a) genel çareler (sa: 83 — 84)
b) Sizin şahsî olarak kullanacağınız çareler.

Bu ödevde aracı bir genişletme de karıştırabilirsiniz:

II. Tekrar. Bu öz söz her zaman doğru değildir.

a) Birinin yokluğuna karşı dayanışma dostlukları ve sevgenlik (şefkat) ler vardır.
b) Edebiyattan misaller (iki gâsercin de güvercinin biri; Jocelyn de Joslyo, ... gibi.)
c) Sebep: kendisi için değil onu sevmiş olmak için sevmek.

Bu paragraftan kolayca çareler üzerine olan paragrafa geçersiniz: "Öyleyse biz de sevdiğimizizi bu anlattıklarımız gibi sevelim, ilâhî..."

3. Deniliyor ki, düzenin üç faydası vardır: Belleğe yardım eder, zamanı boşa gidermez, eğyayı korur. Günlük hayatımızdan alınmış misallerle bu düşünceyi açıklayınız.

Bu konu için, düşünceyi açıklamanın ve onun bir çözümlemesini yapmanın

Note: Excerpted from *Yazma Dersleri*, by N. R. Karatay, 1945, p. 129.

One of the distinguishing features of Karatay's work is his strong commitment to language reform. Reflecting the work carried out by the Turkish Language Association, *Yazma Dersleri* emphasizes the aim of simplifying and standardizing the language. While the book constantly uses modernized Turkish terms, it also includes their older equivalents, allowing the reader to develop a comparative understanding. The importance he attaches to this linguistic modernization is one of the fundamental elements that clearly distinguishes *Yazma Dersleri* from other writing guides of the period.

Another textbook, Kemal Demiray's *Türkçe Ödevlerimi Nasıl Yazayım? (How Shall I Write My Turkish Assignments?)* was first published in 1948 and was recommended as a supplementary resource for middle school students and various vocational schools until 1984. This book, which was prepared by examining the homework of approximately 3,000

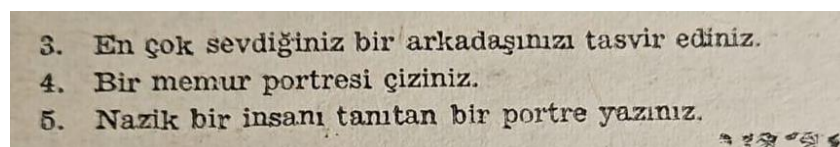
students, draws attention with its handling of composition and grammar problems that students frequently encounter in their oral and written studies.

The book is structured into four main sections: preparation, expression, idea organization, and revision. The preparation section emphasizes generating ideas through observation and wide reading. The expression section outlines how to plan and structure compositions-covering introductions, body paragraphs, and conclusions, with sample outlines for both expository and narrative writing. Later, the organization section shifts focus to sentence construction, vocabulary, grammar, punctuation, and coherence, using examples to illustrate frequent mistakes. Finally, the revision section aims at guiding students on how to review and improve their work effectively, offering model revisions to demonstrate the process.

At the end of the book, six different types of writing (descriptive essays, narratives, expository essays, portrait essays, literary analyses, and letters) are presented with sample texts and structured diagrams. Students are encouraged to write similar types of texts. By including both successful and poor student writing and completing the chapter with a template on how to format assignments, the book aims to serve as a comprehensive, practical guide to developing writing skills.

Figure 11

Examples of Writing Instruction



Note: Excerpted from *Türkçe Ödevlerimi Nasıl Yazayım?*, by K. Demiray, 1948, p.62.

Another supplementary book for high school students is Fevziye Abdullah Tansel's book, *İyi ve Doğru Yazı Yazma Usulleri* (Good and Correct Writing Methods), which is considered one of the basic sources in Turkish composition education. First recommended to village institute students in 1948, the book was included in high school reading lists between

1953 and 1968 and resurfaced in the mid-1980s. The book consists of three sections focusing on different stages of the writing process.

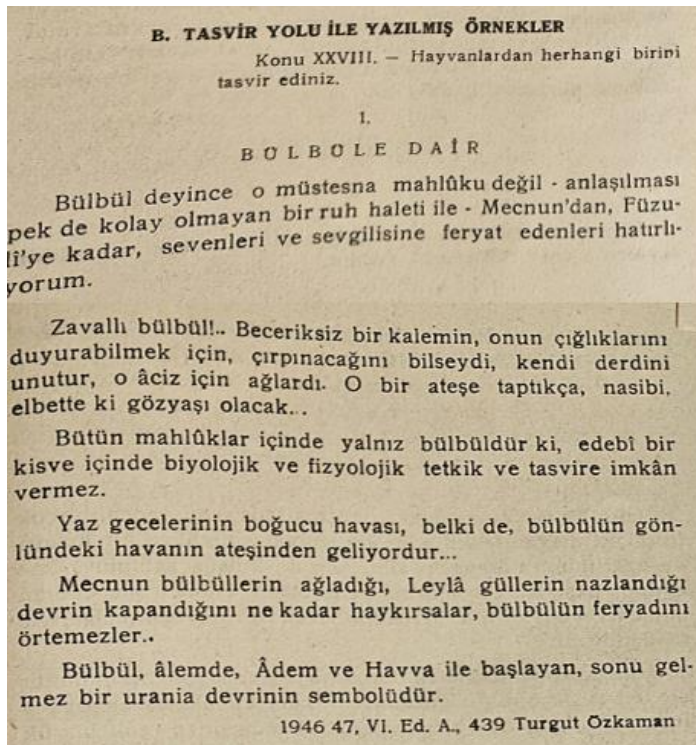
The first section, 'Before Composing', introduces the basic principles of writing, such as choosing a topic, narrowing down the focus, and planning. In this section, Tansel explains different sentence and paragraph structures; and discusses various types of composition, such as direct narration, description, and narrative. She also examines narrative elements in letter writing and provides examples of different types and forms of letters.

The second section, 'After Composing', addresses common writing errors such as vague expressions, sentence fragments, and ambiguity, and supports these with illustrative examples. The section concludes with a section devoted to the use of punctuation to enhance the clarity of the writing.

The final section, 'Examples of Composition', presents both successful and incorrect student compositions from the 1940s, with guiding explanations and corrections. The section also includes a list of various writing topics, along with sample exam answers.

Figure 12

An Example of Student Works



Note: Excerpted from *İyi ve Doğru Yazma Usulleri*, by F. Tansel, 1949, p. 106, 107.

Kemal Demiray's *Sözlü ve Yazılı Anlatım, Kompozisyon* (Oral and Written Expression, Composition) is another important textbook widely used among high school and teacher training college students from the late 1950s to the mid-1980s. Consisting of eighteen chapters, the book offers a structured approach to developing both oral and written expression skills. The book begins with the basic principles of composition; it emphasizes clarity, coherence, and effective expression, and also includes strategies for determining a topic and creating a point of view.

The book guides students through the assignment preparation process, emphasizing the importance of material selection, critical analysis, awareness of audience relevance, and structured planning. It also emphasizes the value of the editing process, proper formatting, and teacher feedback. Subsequent chapters delve deeper into word meanings, sentence structure, paragraphing techniques, and effective planning methods; all of these topics are supported by examples and practice exercises.

Figure 13

Layout of a Plan and an Example of Correct and Incorrect Outlining

PLANIN ŞEKLİ

48. Planın şekli. Planın kâğıda tespiti sırasında maddeleri numaralamada, noktalama işaretlerini kullanmada, satırların tertibinde bazı esaslara uymak gerekir. Özellikle planı başkaları görecekte bu esasları gerçekleştirmek şarttır. Ayrıca, plan doğru olduğu kadar temiz hazırlanmalıdır.

Planı hazırlarken şu noktaları gerçekleştiriniz:

a. Numaralar ve maddeler. Her maddeyi aşağıdaki gibi numaralayıp sıralayınız:

Ana fikir:

I. (Esas maddeler için Romen rakamı kullanınız.)

A. (İkinci derecedeki maddeler için büyük harf kullanınız.)

1. (İkinci derecedeki maddelerin açıklayıcı ayrıntılarını normal rakamlarla gösteriniz.)

2.

a. (Normal rakamlarla gösterilen maddelerin ayrıntılarını küçük harflerle gösteriniz.)

b.

1) (Bir önceki maddelerin ayrıntılarını normal rakamlardan sonra bir taraflı parantez kullanarak gösteriniz.)

2)

B.

II.

Bu konunun bir madde halinde gösterilmesi gerekli ayrıntılarını da parçalamaktan sakıncalıdır:

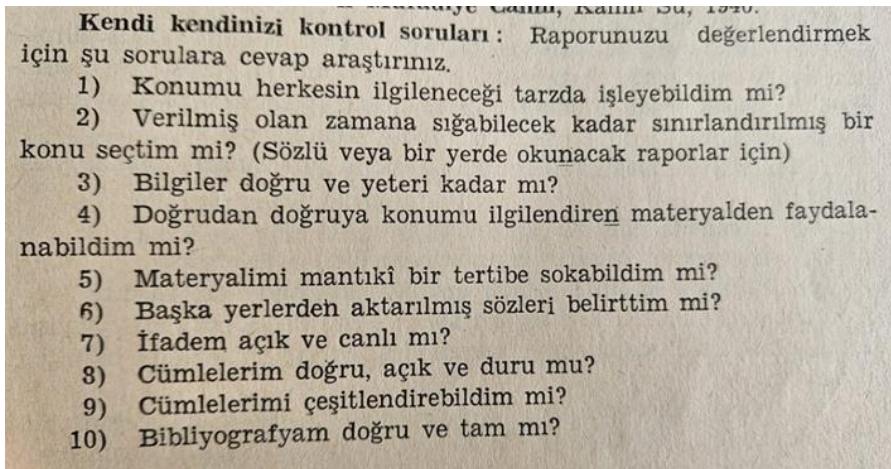
Gerekli bölünme	Doğru bölünme
Konu: Türkiye Cumhuriyeti'nin kurulması I. Türkiye Cumhuriyeti A. Atatürk tarafından kurulmuştur. B. 23 ekim 1923 vb.	I. Atatürk'ün Cumhuriyeti kurma kararı. A. B. M. Meclisince 29 ekim 1923'te kanunlaşdırılması B. Hilâfetin kaldırılması v.b
Temel maddeler, konunun önemli yönlerini eşit yolda göstermelidir	
Eşit olmayan maddeler	Eşit maddeler
Konu: Sevdiğim kitaplar I. Macera romanları II. Tarihi romanlar III. Çalıkuşu IV. Ant hikâyesi V. En çok sevdiğilerim	I. Macera romanları II. Tarihi romanlar III. Hayat hikâyeleri
İkinci derecedeki maddeler esas maddelerin eşit değerde ayrılmış bölümlerini göstermelidir. Örnek:	
Yanlış	Doğru
Konu: Müzelerin önemi I. Müzelerin önemi A. Tarihi eşyanın korunması	I. Müzelerin önemi A. Tarihi eşyanın korunması

Note: Excerpted from *Sözlü ve Yazılı Anlatım- Kompozisyon*, by K. Demiray, 1959, p. 56-57.

The book also covers basic writing skills such as summarizing, note-taking, and outlining. Detailed guidance is provided to students on topics such as dialogue writing, expository text, interview preparation, public speaking, storytelling, and news reporting. In order to reinforce these skills, students are given exercises in writing stories, interviews, and personal narratives. Report writing is addressed by paying attention to elements such as using the source of information, creating the structure, and reviewing the text; it is supported by checklists for self-assessment.

Figure 14

A Self-assessment Checklist for Evaluating a Written Report



Note: Excerpted from *Sözlü ve Yazılı Anlatım- Kompozisyon*, by K. Demiray, 1959. p. 127.

The final chapters of the book expand on different types of writing, including dramatic and biographical analysis and personal and business correspondence. The book then concludes with a focus on spelling conventions and punctuation. Demiray blends theoretical explanations with a variety of practical tasks, providing students with a comprehensive toolkit to develop their communication and composition skills.

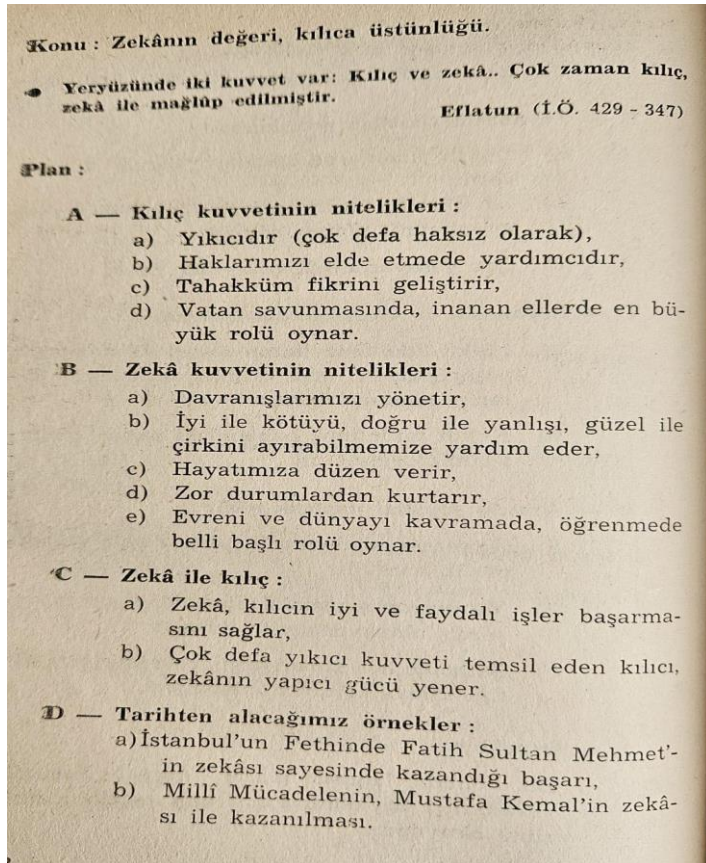
In the 1960s, Arif Hikmet Par's work, *Planlı Yazma Sanatı- Kompozisyon* (The Art of Planned Writing- Composition), was used as a basic supplementary textbook for high school students between 1963 and 1983. This work, which is based on five main sections, offers a systematic approach to the writing process and begins with a basic introduction that emphasizes the stages of invention, planning, and expression. Par encourages students to produce and organize their ideas methodically, utilizing practices such as reading, observation, and thinking.

The book opens with essays titled 'Composition and The Art of Writing Well', followed by a chapter illustrating planning through examples from renowned authors. Par introduces a five-paragraph essay structure- introduction, three body paragraphs, and a conclusion- which underpins the book's methodology. In the second chapter, students move from theory to

practice by developing essays based on given topics and plans. The third chapter deepens this approach by having students form outlines based on proverbs and sayings.

Figure 15

An Example of a Plan



Note: Excerpted from *Planlı Yazma Sanatı*, by A. H. Par, 1972, 82.

The fourth chapter provides an overview of various types of writing, including essays, articles, dialogues, poems, and letters. Students analyze the structure, themes, and planning approaches of these types through the use of sample texts. The section also covers formal and informal forms of written communication; official letters, telegrams, petitions, and invitations, as well as business reports, legal documents, and technical descriptions are covered. The section presents the MoNE guidelines and real-life examples to support the practice of formal writing.

Figure 16

Instructional Guidelines and Sample text for Official Correspondence

<p>RESMİ YAZILARDA DİKKAT EDİLECEK (*) HUSUSLAR :</p> <p>1 — Resmî yazışmalarda iki boy kâğıt kullanılır :</p> <p>a) Yarım sayfa boyutundaki kâğıtlar, b) Tam sayfa boyutundaki kâğıtlar.</p> <p>2 — Her yazı, en az üç nüsha yazılır. Başlıklı beyaz kâğıda yazılan birinci nüsha yazının hitabettiği makama gönderilir. Beyaz pelür kopya, dairedeki dosyasına, sarı pelür kopya da genel evrak arşivine konur.</p> <p>3 — Resmî yazılar, üç ana bölümden meydana gelir :</p> <p>a) Başlık bölümü ki şu hususları içine alır :</p> <p>1) Gönderen makam: Kâğıdın üst yanından iki santim aşağıda ve ortada olmak üzere yazılır.</p> <p>2) Dosya numarası: Kâğıdın sol üst köşesine ve sol kenardan üç santim içeri olmak üzere, başlık yazısından iki santim aşağıda bulunur. Önce, yazan dairenin remzi ve bunu ta-</p> <p>(*) Başbakanlığın genelgesine göre.</p>	<p>RESMİ YAZI ÖRNEĞİ :</p> <p>T. C. Millî Eğitim Bakanlığı Kayseri Erkek Sanat Enstitüsü 15.9.1961 Müdürlüğü Sayı:</p> <p>Millî Eğitim Müdürlüğüne Kayseri</p> <p>10.9.1961 tarih ve 510/8616 sayılı yazıları k.</p> <p>Okulumuza kaydolmak isteyen Ali oğlu Ahmet Dal'ın yaşı, nüfus hüviyet cüzdanında 18 görünmektedir. Diplomasına sehven 15 yazıldığı anlaşılmaktadır.</p> <p>Okulumuz yönetmeliğine göre bir öğrenci, ancak 17 yaşını doldurmadığı takdirde kaydı yapılabilir. Bu bakımdan adı geçen öğrencinin okulumuza kaydı mümkün görülemez.</p> <p>Bilgilerinize saygı ile arz ederim.</p> <p>İlgili Md. Yard. Kayseri Erkek Sanat Enstitüsü</p> <p>Parafesi Müdürü Adı ve Soyadı İmza</p> <p>Konu : Okula kaydolma.</p> <p>Plan :</p> <p>a) Meselenin ortaya konması (I Paragraf — Giriş Bl.) b) Yazının çıktığı dairenin mesele hakkındaki görüşü (II. Paragraf — Gelişme Bl.) c) Durumu saygı ile arz etme (Son Paragraf — Sonuç Bl.)</p>
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Note: Excerpted from *Planlı Yazma Sanatı*, by Ar. H. Par, 1972, p.226, 227

Narrative genres such as short stories, novels, travel writing, memoirs, and screenplays are examined, focusing on structural elements (e.g., exposition, climax, resolution) and creative writing strategies. Oral narrative forms such as discussion, debate, and panel discussion are introduced with examples to develop oral expression skills. This section also provides a structural framework for analytical writing, with literary criticism and textual analysis.

The book concludes with journalistic and nonfiction genres such as news writing, interviews, biography and bibliography with examples. Practical writing skills such as summarizing, note-taking, and preparing for written exams are also covered. Finally, Par suggests a reading list of carefully selected literary works that aim to increase students' literary knowledge and broaden their range of reading.

Another widely used supplementary resource is Kemal Garipoğlu's work titled *Örneklî Kompozisyon Bilgileri* (Exemplified Composition Information). This book, which was included in the recommended books list for high schools from the 1960s to 1983, is based on the 1939

high school composition program. The book begins with an introduction to oral narrative forms such as conferences and discussions, then moves on to written composition forms.

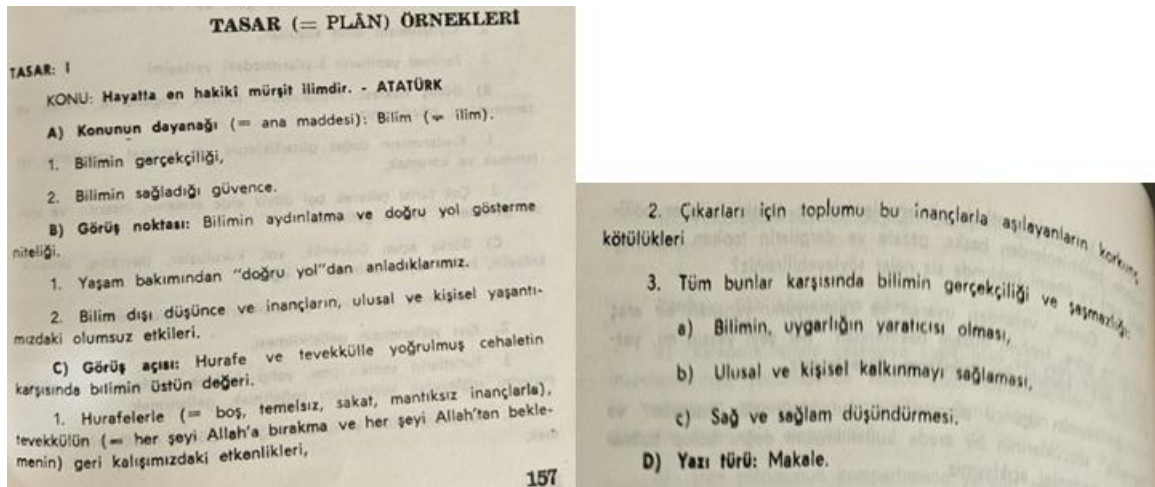
The book covers in detail the basic tools of composition, namely phonetics, grammar, punctuation, and spelling rules. The section titled 'Materials' introduces the elements, thoughts, feelings, and events that are the building blocks of writing. In the main section of the book, Garipoğlu examines the rhetorical invention (derivation), diction, and writing process through reading passages supported by guiding questions together with theoretical analyses. Strategies such as observation, reflection, and reading qualified literary texts are presented as tools that contribute to the idea development process.

The following sections cover basic concepts such as topic, theme, main idea, and supporting ideas, each reinforced with text examples and student exercises. Structural elements of compositions, introduction, body, and conclusion paragraphs, are explained in detail. This is followed by a planning section with sample outlines and practical activities for students.

Garipoğlu also draws attention to qualities such as originality in thought and expression that make literature valuable. The book examines in detail stylistic features such as clarity, fluency, and simplicity, and focuses on various forms of expression such as description, narration, dialogue, and poetry. Additional sections focus on practical writing skills such as note-taking, summarizing, and structural elements of writing. Genres such as essays, letters, critiques, interviews, and articles are covered with sample texts and practical activities, providing students with comprehensive writing training.

Figure 17

A Sample of a Plan



Note: Excerpted from *Örneklî Edebiyat ve Kompozisyon Bilgileri*, K. Garipoğlu, 1983, p. 157, 158.

In the final section, 'Correcting Composition Assignments', Garipoğlu outlines the pedagogical approach in which teachers only mark errors, but students correct these errors on their own. This section also includes official correction guidelines published by the MoNE in 1939, which are significant in terms of providing data on the error correction approach in writing instruction during this period.

Figure 18

Evaluative Terms Used in Correcting Composition Assignments

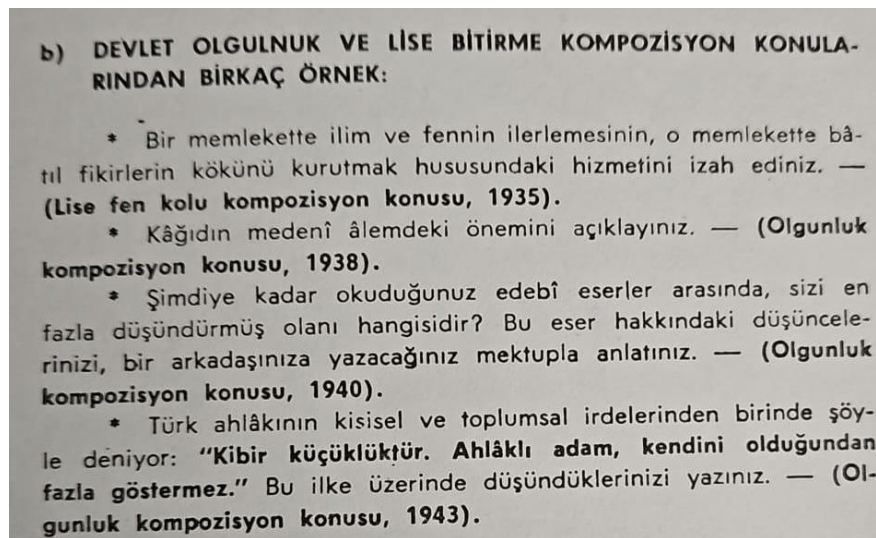
KOMPOZİSYON ÖDEVLERİNİ DÜZETMEDE KULLANILACAK DEYİMLER	
(Tebliğler Dergisi - cilt: 2, sayı: 53, sayfa: 112)	
Bozuk	: Dilbilgisi kuralları bakımından bozuk.
Yerinde değil	: Yerinde kullanılmamış sözcük, deyim.
Örtülü	: Açık ve belli bir olayı, ya da fikri, güç anlaşılır duruma sokan deyiş.
Açık değil	: Fikri tam anlamıyla ve yöresiyle anlatmayan sözcük, söz, ya da ödev.
Tutarsız	: Mantıksal bir bağla birbirine bağlanmayan sözcük, söz, ya da paragraflar.
Dağınık	: Fikri ve maksadı dağıtan deyiş.
Aykırı	: Konuya, fikre ve anlatım özelliğine (= üslûba) uygun olmayan deyiş.
Beylik söz	: Her yerde ve herkes tarafından söylenebilecek söz, ya da fikir.
Gereksiz	: Fikrin anlaşılmasına yardım etmeyen sözcükler, ya da sözler.
Senli-benli	: Konunun ciddiyetiyle orantılı olmayan deyiş (lâu-balice söyleyiş).
Bayağı	: Çok söylenmiş ve yıpranmış.
Doldurma	: Gereksiz süsler ve benzetmelerle dolu anlatım.

Note: Excerpted from *Örnekli Edebiyat ve Kompozisyon Bilgileri*, K. Garipoğlu, 1983, p. 317.

Garipoğlu's book ends with a list of suggested essay topics, designed by grade level, to further reinforce students' written and oral practice. The book also supports these topics with examples from state matriculation and graduation exams, giving students practice in writing on the exam.

Figure 19

Sample Exam Questions



Note: Excerpted from *Örnekli Edebiyat ve Kompozisyon Bilgileri*, K. Garipoğlu, 1983. p. 335

All in all, a closer look at both official textbooks and supplementary resources shows that there was a progressive transformation in the teaching of writing in Türkiye in the mid-20th century. Early official resources prioritized grammatical accuracy, literary analysis, and imitation-based learning; however, they fell short of providing clear and systematic guidance on the writing process. Textbooks by authors such as Göğüş and Demiray, Dürder and Ediskun, and Banarlı provided structured frameworks and reading-centered tasks, but they did not treat writing as a process-oriented or independent skill. The reforms of 1944–1945 attempted to integrate literature and composition, but inconsistencies persisted in implementation.

In contrast, supplementary resources played a critical role in enabling students to engage with writing as a multi-stage and structured process. The works of Karatay, Özön, Demiray, and Tansel focused on basic writing components such as planning, text organization, revision, and audience appropriateness; they were supported by metacognitive strategies; and they promoted the idea that writing was a reflective and meaningful activity through examples from students' writing. At the same time, these resources brought teaching into line with cultural and institutional expectations by taking into account periodic

developments such as the language simplification movement and centralized examination systems.

Later studies by Demiray, Par, and Garipoğlu expanded writing education not only to school compositions but also to include various types of communication, such as dialogue, report, news writing, and oral narration. The systematic methods, structured feedback processes, and the importance given to open style offered by these resources have contributed to the comprehensive and contemporary approach to composition. When considered in general, these teaching tools have formed the cornerstones of the transition from rote learning to a more dynamic and student-centered writing education model.

Conclusion. These curricula, guidelines, and teaching materials, when taken together, play a decisive role in shaping writing education in Türkiye in the mid-20th century. These resources represented a pedagogical approach based on structured composition, grammatical accuracy, and functional literacy; they also demonstrated a strong alignment with national modernization goals and standardized assessment systems.

While writing instruction in countries such as the USA and the UK tended toward expressive approaches that emphasized individual voice, creativity, and process-oriented learning, in Türkiye, a formal and utilitarian model focused on technical accuracy, content consistency, and clarity of expression was maintained. This was due to the fact that writing was seen not only as a means of individual expression but also as a civic skill.

In Türkiye, writing was positioned primarily as a practical skill that responds to academic, bureaucratic, and social needs. This functional approach was supported by central curriculum policies and textbook content, reinforcing a pedagogical understanding that writing should be orderly, assessable, and systematic. Writing instruction was defined in terms of accuracy, structure, and purpose rather than individual expression and creativity.

This structured orientation brought Türkiye into line with countries such as France, Germany, Poland, India, China, and Japan, which prioritized organization, technical

accuracy, and functionality in composition instruction. However, despite these national orientations, a broader transformation was taking place in writing instruction around the world; countries were beginning to move away from rote grammar teaching and mechanical exercises, albeit with differences in terms of speed and emphasis. Türkiye was not left out of this trend; it began to gain more intellectual and creative dimensions with elements such as methodical essay planning, writing topics related to daily life, annotated student examples, and literary adaptations. These fundamental changes represented the beginning of a more holistic approach that recognized that writing instruction was not just about technical skills. These steps taken in Türkiye paved the way for the adoption of innovative approaches that developed globally in the years to come, such as genre-focused teaching, critical literacy, and interdisciplinary writing.

The 1970s: Shifting Toward Contextual and Functional Approaches

The 1970s and 1980s marked a transitional period in L1 writing instruction, with increasing criticism of rigid and prescriptive models and the rise of more functional and context-sensitive pedagogies. Although genre-based pedagogies were not yet institutionalized, educators during this period increasingly viewed writing as a purposeful, rhetorically based, and socially shaped activity, which provided the precursors to genre-focused writing instruction.

In the United States, the writing process movement gained momentum with Emig's (1971) emphasis on the cognitive and iterative nature of writing in his work *Writing Processes of Twelfth Grade Students*, and Murray's (1968) advocacy for teaching writing as a process rather than a product. These approaches restructured writing instruction around stages such as prewriting, drafting, revising, and reflecting.

In the United Kingdom, the Language Across the Curriculum (LAC) movement, inspired by Britton's (1975) model of expressive and poetic writing, advocated the integration of literacy across all subject areas and placed the writer's voice and intention at the centre of writing. These approaches found a place in educational policy through the 1975 Bullock

Report (Marder, 1976) and institutionalised the idea that writing should serve real, cross-curricular purposes.

In different European contexts during this period, educators began to adopt more developmental and purposeful approaches to the teaching of writing. In the Scandinavian countries, particularly Norway and Sweden, writing came to be seen as a tool that was not limited to linguistic accuracy but rather as a tool that supported thinking and learning. Olson and Torrance's (1984) work on writing as a cognitive process influenced curriculum reforms in Norway, while in Finland, *kommunikatiivinen kieliopetus* (communicative grammar teaching) encouraged writing instruction centered on elements such as text structure, purpose, and audience (Luukka et al., 2008).

In Germany, Brinker (1979) developed the concept of *Textsorten* (text types), which classified functional text forms such as reports and instructions, paving the way for later genre-based approaches. In France, Donahue (2009) made important contributions to the rethinking of writing pedagogy by arguing for the importance of meaning construction and metacognitive awareness in student writing. All of these developments may be evaluated as the rise of a new, European-centered approach that viewed writing as a socially rooted and cognitively rich activity.

In Asia, reform efforts were developing within the constraints of traditional, exam-centered educational systems. In Japan, in the 1980s, writing pedagogy began to embrace more expressive and reflective writing practices, influenced by Western composition theories and local critiques of rote learning (Matsuda, 1997). Similarly, in South Korea, early efforts to approach writing as a means of communication and personal expression emerged only after 1980s, though institutional norms and exam-centered practices limited widespread adoption (Hyland, 2003). In China, the process of modernization and global academic interactions began to shape composition education; according to You (2004), although a fully structured genre pedagogy had not emerged yet, there was a growing awareness of different writing purposes and contexts.

In Australia, the basis of genre pedagogy was formed by Halliday's (1978) Systemic Functional Grammar Theory (SFGT), which considered language as a social tool shaped by context, purpose, and target audience. Focusing on the three basic functions of language, namely experiential, interpersonal, and textual aspects, this theory paved the way for the evaluation of writing as a meaningful and purposeful communication process. In the 1980s, scholars Rothery and Martin applied this theoretical approach to classroom settings and demonstrated that genres could be taught explicitly with structured schemes according to specific purposes.

In the MENA region, during this period, the traditional, grammar-centered teaching approach continued to dominate, especially in Arabic L1 classrooms; however, signs of change began to be seen gradually. In Egypt, Ismail (2023) emphasized the early steps in using writing as a tool to support intellectual and critical thinking and opposed rote-learning practices. Similar developments were observed in Lebanon and Jordan, especially in private and bilingual educational institutions, where more expressive and audience-oriented writing tasks, influenced by French and Anglo-American educational models, emerged (Bataineh & Bataineh, 2024; Zakharia, 2010).

When considered collectively, the 1970s and 1980s represented a significant turning point in which writing stopped being a mechanical reproduction process and began to be seen as a socially meaningful, developmentally oriented, and rhetorical process. Although genre pedagogy did not yet become widespread, its basic principles of awareness of target audience, purpose of writing, and text type began to find increasing space in writing curricula around the world (Hyland, 2003; Rakrak, 2025). However, this global transformation took different forms and at an unequal pace in national contexts in line with educational policies, curriculum traditions, and institutional priorities.

In the Turkish context, writing education largely maintained its structuralist line during the same period; grammatical accuracy, formal composition patterns, and model-based learning approaches were emphasized. Although the brief introduction of the Turkish

composition course in 1976 was seen as a step towards defining writing as a separate skill, this initiative was soon ended, and writing was once again considered as a component of the general language curriculum. The curricula of that period aimed to develop writing on the basis of technical accuracy and conformity to linguistic norms by emphasizing structured tasks such as summarizing, writing descriptive essays, and preparing official letters.

Textbooks and supplementary materials played a central role in shaping the teaching of writing, often addressing writing in the context of reading and oral activities, with limited emphasis on areas such as creativity or rhetorical awareness. However, gradual changes, especially in teacher guides and composition-focused resources, paved the way for the development of more systematic approaches to paragraphing, text types, and planning strategies. Although writing was largely overshadowed by literature and grammar instruction in mainstream curricula, these early developments laid the groundwork for later reforms that moved writing instruction in a more functional, student-centered, and genre-sensitive direction.

Government Directives and Curriculum Developments in Türkiye. During the 1970s and 1980s, Turkish writing instruction was shaped by both advances and limitations in line with the general education policies and ideological priorities of the period. One of the most striking developments during this period was the inclusion of the Turkish composition course in the curriculum in 1976. This initiative represented a turning point in high school education, where writing was treated as an independent course separate from general Turkish language teaching for the first time. The 1976 curriculum aimed to provide students with a rich vocabulary and to develop the ability to write fluently and stylistically clear texts. It also aimed to teach skills such as writing in accordance with the grammar rules of Turkish, analyzing literary texts, and writing compositions in different genres.

However, this progressive step did not last long; the composition course was discontinued after only one year, and writing instruction was integrated back into the Turkish Language and Literature courses. This return led to a weakening of the special emphasis on

writing. The subsequent 1979 curriculum focused on integrating writing with other language skills and structured instruction around summaries of literary texts, formal correspondence, and descriptive essays. Students were asked to write about historical events, write personal letters, or describe their surroundings, with the aim of relating writing activities to meaningful contexts and improving technical accuracy.

Despite the relatively minor reforms, Turkish writing instruction of the period remained largely structured and functional, focusing on clarity, grammatical accuracy, and real-world applications rather than creativity or rhetorical flexibility. The removal of the independent composition course reflected the institutional and pedagogical difficulties encountered in creating a specialized, sustainable writing curriculum, as writing continued to be seen as a part of general language teaching.

Materials. The materials used in this period and some examples are presented in this part.

Official Materials. During the 1970s and 1980s, officially approved textbooks played a decisive role in standardizing writing instruction at all levels of education from elementary to high school. The books focused largely on reading comprehension, grammatical accuracy, and structured composition skills; they generally presented writing activities as a complementary and secondary activity rather than as an independent discipline. Some of these works, including Baha Dürder and Haydar Ediskun's *Örnek Yazılar* (Sample Writings) and Beşir Göğüş and Kemal Demiray's Turkish book series, were already mentioned in the mid-20th-century section above, for their significant contributions to middle school writing instruction. In this context, the following part of this study provides an overview of some other textbooks used across various educational levels during this period.

Güzel Türkçemiz (Our Beautiful Turkish) series, prepared by İsmet Tunç and Ali Tunç and officially approved between 1970 and 1972, was widely used in elementary schools, focusing particularly on reading comprehension and oral expression. In the books, writing assignments are generally presented under the headings 'Let's Learn and Apply', which do

not include short and explicit composition instruction. The series follows a structured progression starting from basic literacy skills to increasingly advanced language exercises.

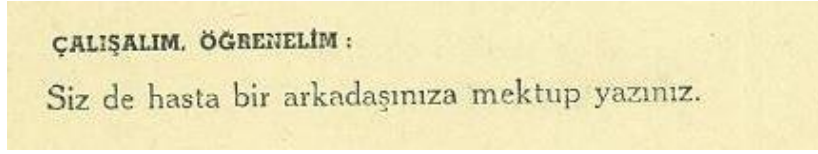
The teacher's guide accompanying the textbooks provides additional guidance on how writing activities could be integrated into lessons and aims to establish a holistic link between reading, writing, oral expression, and grammar. The guide explains teaching strategies, presents pedagogical justifications for the selection and ordering of reading passages, and suggests the application of written expression forms such as letter writing and descriptive essays in real-life contexts. Although overshadowed by the general structure focused on reading comprehension, the teacher's guide emphasizes that writing skills can be developed through observation-based projects, structured written assignments, and in-class discussions based on writing.

In the books prepared for upper grades in the series, writing exercises take a more structured form, and students are introduced to various text types such as letters, reports, and descriptive essays. However, detailed composition guidance is limited in these activities, and many written tasks are structured as an extension of oral activities. Discussions on writing structures are suggested in the teacher's guide, and the guide asks teachers to encourage students to improve their written products through in-class assessment and feedback processes.

Although the approach is centered on the reading skill, the *Güzel Türkçemiz* series approaches writing as part of a broader literacy education, thus laying the foundations for composition skills and providing a starting point for teaching writing in a structured manner.

Figure 20

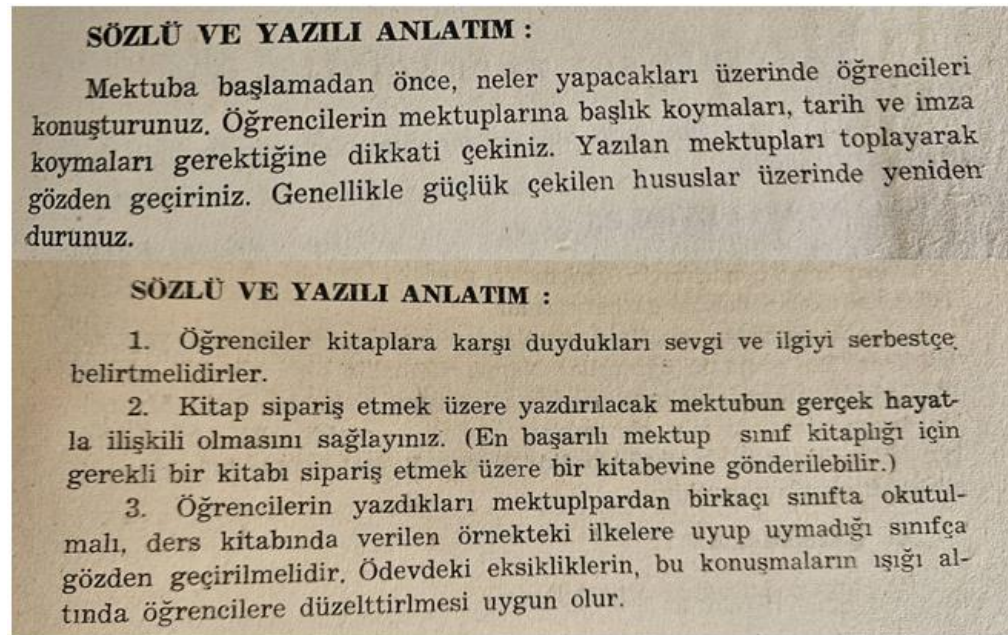
An example of Writing Instruction



Note: Excerpted from *Güzel Türkçemiz*, by I. Tunc and A. Tunc, 1974, grade 2, p.25.

Figure 21

Sample Instructions Provided in the Teacher's Book



Note: Excerpted from *Güzel Türkçemiz*, by I. Tunc and A. Tunc, 1974, Teacher's book grade 2, p.61, grade 5, p. 201.

Türkçemiz series was another official textbook series used in elementary schools between 1973 and 1981, aiming to develop students' Turkish language proficiency through structured reading-comprehension activities. Prepared by İsmet and Ali Tunç, this series adopts a systematic teaching approach that includes visual materials, pre-reading questions, grammar exercises, and oral expression tasks. Writing activities are included under the headings 'Let's Talk and Write'; however, these assignments reflect a learning approach based on model texts and imitation rather than providing clear composition instructions. In this context, writing is generally considered a continuation of oral expression studies and is not presented as a skill defined by independent techniques.

The teacher's guide accompanying the series serves as a complementary pedagogical resource that outlines teaching strategies on how writing activities could be integrated into course content. The guide encourages active and functional language use by emphasizing the relationship between reading, speaking, and writing. However, instead of offering fixed composition techniques in the teaching process, it allows teachers to flexibly adapt writing tasks to suit classroom dynamics. It is suggested that teachers produce tasks related to daily life, such as letter writing, descriptive writing, and holiday/invitation texts; however, detailed writing instruction or presentation of specific composition strategies is largely limited.

Although the books attempt to demonstrate the diversity of written expression by introducing students to different types of texts, such as narrative, report, and formal correspondence, the writing exercises are largely presented in a formulaic structure. Many activities involve summarizing the readings, responding to structured questions, or participating in oral discussions before moving directly to writing. While books in the series for later grades introduce more complex types of texts, such as memoirs, petitions, and formal letters, clear and systematic instructions on how to structure these texts are largely lacking.

The teacher's guide provides additional context for writing activities in some cases, yet students are generally expected to infer organizational structure and writing style from sample texts in the readings rather than directly teaching them composition strategies. While this approach maintains a model-based orientation to learning writing, it falls short of providing explicit guidance to students in the planning, drafting, and structuring stages of the writing process.

Figure 22*An Example of Writing Instruction*

ANLATALIM, YAZALIM :

1 — Türk Hava Kurumu, Türk Hava Kuvvetlerini Güçlendirme Vakfı hakkında çeşitli kaynaklardan bilgiler toplayınız. Topladığınız bu bilgileri sınıfta okuyunuz.

2 — Bu kurumların, genel başkanlıklarına bir mektup yazınız. Bu kurumların amaçları hakkında bilgi ve belgeler isteyiniz.

Note: Excerpted from *Türkçemiz*, by I. Tunc and A. Tunc, 1974, Textbook p.92

Figure 23*Sample Instructions Provided in the Teacher's Book*

ANLATALIM, YAZALIM

Bu bölümde, iki anlatım konusuna yer verilmektedir.

. Birinci anlatım konusu yazılı anlatım çalışmasını gerektirmektedir. Öğrenciler, çeşitli kaynaklardan topladıkları bilgileri defterlerine yazarlar. Bu bilgileri bir düzene, sıraya koyarlar. Sonra bu çalışmalarını arkadaşlarına okurlar.

.. İkinci anlatım konusu bir mektubun yazılmasına aittir. Bu tür mektupları, öğrenciler kişisel olarak hazırlayabilirler. Bu çalışma toplu olarak küme çalışması veya sınıf çalışması olarak da yürütülebilir. Bu durumda, mektupta yer alacak sözler, kümelerce veya sınıfça tartışılarak belirtilir. Sonra mektup hazırlanır. Mektupta:

- Mektubun yazıldığı yerin ve o günün tarihinin,
- Mektubun yazıldığı kurumun adını belirten hitap sözünün,
- İlk bölümde mektubun yazılış sebebinin bildirilmesi,
- İkinci bölümde, teşekkür ve saygı bildiren sözlerin bulunması,
- Mektubu yazan kişi veya küme veya sınıfın adının yazılması,
- Mektubu gönderenin adresinin yazılması gibi özellikler yerine

tirilir.

Note: Excerpted from *Türkçemiz (Teacher's Book)*, by I. Tunc and A. Tunc, 1974, p. 255-256.

For high schools, between 1967 and 1976, Behçet Kemal Çağlar and Ekrem Yirmibeşin's *Batı Örnekleriyle Türk Edebiyatı (Turkish Literature with Western Examples)* was used as a basic literature textbook. The book is structured under the title of literary genres and consists of a total of 14 subsections covering genres such as travelogue, essay,

memoir, story, poem, and letter. Each section presents sample texts from the relevant genre, followed by language, form, narrative style, thematic analysis, contextual explanations, and reading comprehension activities.

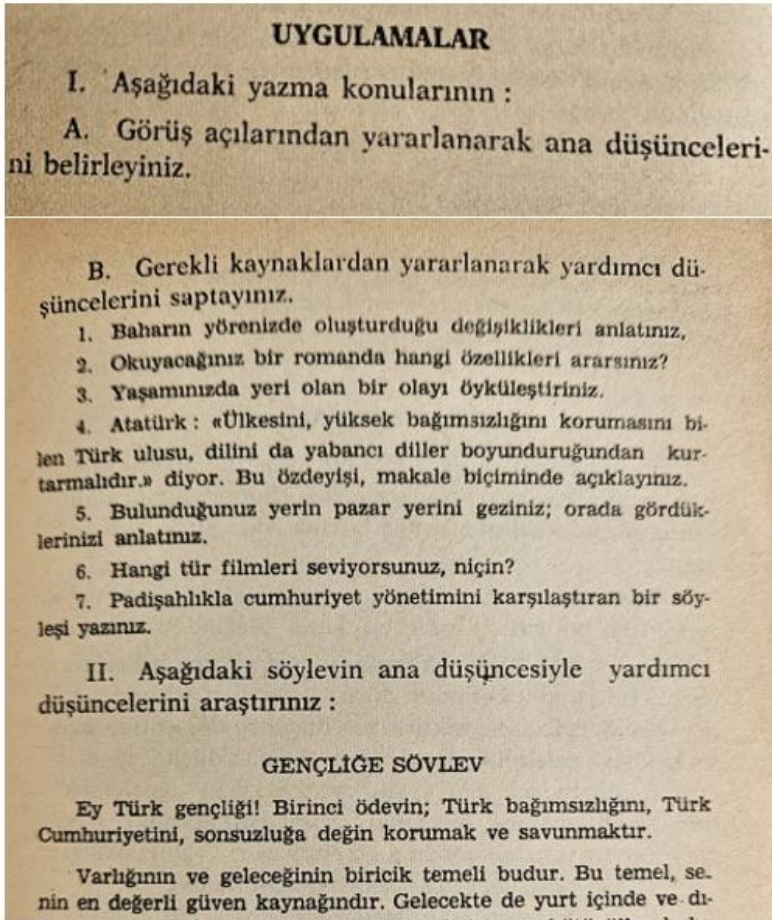
While text analysis and comprehension skills are emphasized, writing instruction is quite limited in the book. Writing assignments are given infrequently and are usually presented with short, unstructured prompts such as writing an essay based on a quote. These tasks do not include clear instructions on structuring, content development, or genre-specific writing rules. The absence of a teacher's guide for the series makes it unclear whether more detailed writing instruction is offered in other sources; however, earlier volumes in the series may offer more comprehensive support.

Supplementary Materials. For middle schools, in addition to official textbooks like *Örnek Yazılar*, an important complementary resource is Yaşar Yörük's book *Kompozisyon İlkeleri Edebiyat Türleri* (Composition Principles, Literature Types). The book was first recommended for middle school students in 1975, and then for high school students in 1981. It offers a comprehensive approach to composition education and begins with a detailed introduction that emphasizes the importance of observation, thinking, reading, and effective use of language.

The first section covers methods for choosing and focusing on a writing topic; this process is supported by practical tasks. Then, how to determine main and supporting ideas is explained with sample texts, and students are asked to do exercises to develop these skills. The following section focuses on the preparation of writing plans that guide the structuring of thoughts before starting the writing process; planning strategies are developed, and analysis activities are included.

Figure 24

An Example of Writing Instruction



Note: Excerpted from *Kompozisyon İlkeleri Edebiyatı Türleri*, by Y. Yörük, 1980, p. 24, 25.

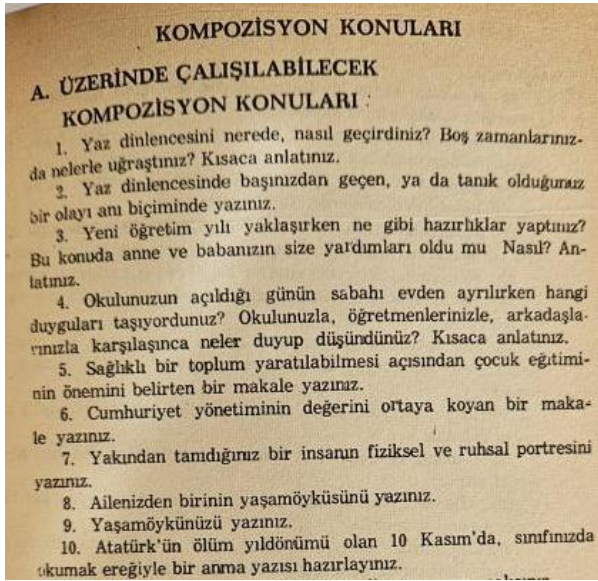
The following sections of the book cover basic narrative forms such as explanation, narration, description, and discussion; each form is supported by sample texts and practical exercises to develop students' comprehension and application skills. Explanations on paragraph types and structures are also given in detail and reinforced with practical activities. In addition, grammar topics such as sentence structures, word types, spelling rules, and punctuation are considered a natural part of the writing process and integrated with composition skills.

The final sections of the book focus on text types like articles, essays, novels, poems, letters, and interviews in order to introduce students to literary genres. The theoretical framework of each genre is presented, and then the characteristics of these genres are

concretized with representative examples. The book ends with a list of various essay topics presented to provide students with writing practice; in this respect, it serves as a teaching resource aimed at both developing composition skills and deepening understanding of literary genres.

Figure 25

Sample Topics for Compositions



Note: Excerpted from *Kompozisyon İlkeleri Edebiyatı Türleri*, by Y. Yörük, 1980, p.197.

Another important resource among the books recommended by the MoNE between 1970-1981 was Enver Naci Gökşen's *Kompozisyon İlkeleri ve Antolojisi* (Composition Principles and Anthology). The book aims to provide structured and systematic writing instruction by addressing students' common writing difficulties and revealing the basic principles of an effective composition. Each section is supported by explanatory examples and writing prompts that guide students step by step through the writing process; it is designed to encourage independent work.

Gökşen's work draws attention to the educational importance of composition skills and especially emphasizes the role of observation, research, and critical thinking in choosing a topic. Processes such as determining the main idea, creating a point of view, and choosing a style appropriate to the topic are explained in detail; it is supported by both conceptual and

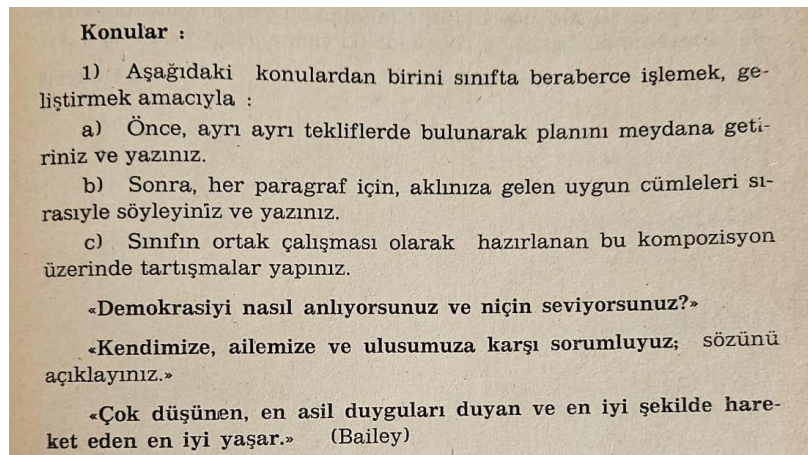
visual techniques so that students can plan their writing effectively. The applications in the book aim to develop organizational skills in written expression by encouraging students to produce their own drafts and analyze sample texts.

The following sections of the book focus on the basic components of effective writing, such as word choice, sentence structure, and paragraph organization, and explain in detail the functions of introduction, development, and conclusion paragraphs. Practical guidance is provided on summarizing, writing dialogue, using punctuation, and elaborating techniques, especially through exercises based on proverbs and idioms. In this respect, the book not only provides technical information but also aims to develop strategic writing skills aimed at producing successful essays in exams.

The second section of the book acts as an anthology, allowing students to become familiar with different types of texts. In this section, sample texts from different literary genres, such as travel writing, interviews, stories, and essays, are presented, aiming to provide students with an understanding of various writing styles and text structures. Thus, the book provides both practical composition training and a multifaceted learning experience by blending theoretical knowledge about the writing process with inter-genre awareness.

Figure 26

An Example of Writing Instruction



Note: Excerpted from *Kompozisyon İlkeleri ve Antolojisi*, by E. N. Gökşen, 1981. p. 63.

Written by Recep Duymaz in the mid-1980s, *Uygulamalı Kompozisyon Bilgileri* (Applied Composition Information) stands out as another supplementary textbook at the high school level and is structured in accordance with the high school composition curriculum, together with the university entrance exam (ÖSS-ÖYS) format. The book offers a balanced teaching model by integrating both a rule-based approach and sample text-focused applications into writing instruction. It is structured into separate chapters for each grade level, ensuring a gradual progression in writing skills. Starting with punctuation and spelling rules, the book addresses the basic elements of composition and the main principles of oral and written expression.

For the first-grade level, the topic selection process is detailed; writing topics are classified under personal, social, scientific, and artistic themes. The book provides guidance for students to understand the scope of a composition, to grasp the difference between expository and narrative types, and to write effective introductory paragraphs. The applied sections reinforce pre-writing skills such as note-taking, summarizing, and creating an outline; and also support the writing process technically with special sections on writing organization and formatting. The book, which provides examples of explanatory, narrative, descriptive, and argumentative writing styles, aims to enable students to recognize different narrative styles, and it includes constructive guidelines for paragraph writing, focusing on consistency and logical integrity.

The second and third grade sections of Duymaz's book broaden the scope of writing instruction and focus on sentence analysis, paragraph development, and advanced writing genres such as memoir, interview, and biography. The exercises in these sections direct students to use various techniques such as definition, explanation, and exemplification in developing ideas, and offer strategies to enrich the content of the writing.

The final sections focus on sentence corrections, common composition errors, and revision skills to improve written expression. The book emphasizes the importance of a clear, concise, and well-organized writing style, and in this direction, it offers practical strategies for

creative writing genres such as critiques, essays, stories, and theater texts. In addition, the sample exam questions in the book aim to introduce students to standard exam formats and prepare them for central exams in a more conscious and equipped manner.

Figure 27

An Example of Writing Instruction

UYGULAMA : 12

A) Aşağıdaki cümlelerde düşünceler mecazlı anlatımla söylenmiştir. Bu düşünceleri açıklayan birer kompozisyon yazacağınızı düşünerek cümleleri gerçek anlatımlı biçime getiriniz.

1. «Ağaç kökünden yıkılır».
- Toplumun düzeni temel inançların bozulmasıyla yok olur.
2. «Ağlamayan çocuğa meme vermezler».
3. «Akacak kan damarda durmaz».
4. «Al elmaya taş atan çok olur».
5. «Altın yere düşmekle pul olmaz».
6. «Baca eğri de olsa dumanı doğru çıkar».
7. «Kitap, verdiği dersi daima tekrar edebilen bir öğretmendir».
8. «Karanlığa küfredeceğine bir mum yak».
9. «Hedefi olmayan gemiye hiçbir rüzgâr yardım edemez».
10. «İnsanlar köprü kuracakları yerde duvar ördükleri için yalnız kalırlar».

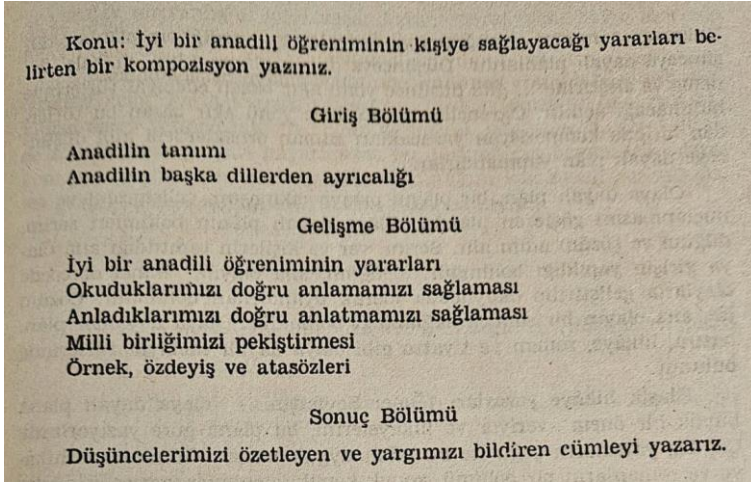
B) Aşağıda genel konular verilmiştir. Bu konularda birer kompozisyon yazacağınızı düşünerek her birini en az üç derece sınırlandırınız.

1. Ulaşım
 - I. Kara ulaşımı
 - II. Deniz ulaşımı
 - III. Hava ulaşımı.
2. Kalem
3. Müzik
4. Elbise
5. Yakıt

Note: Excerpted from *Uygulamalı Kompozisyon*, by R. Duymaz, 1985, p. 86

Figure 28

A Sample Topic and Its Outlining



Note: Excerpted from *Uygulamalı Kompozisyon*, by R. Duymaz, 1985, p.107.

Overall, in the 1970s and 1980s, official textbooks in Türkiye generally focused on reading comprehension, grammatical accuracy, and limited structured writing activities. In series such as *Güzel Türkçemiz* and *Türkçemiz*, writing was not treated as an independent skill but rather as an extension of mostly oral or reading-based activities. Although teacher guides attempted to integrate the four language skills, they did not provide clear and systematic guidance on the basic stages of the writing process, namely planning, paragraphing, and genre structures. Therefore, students were expected to learn writing mostly through imitation and limited practice; the process-oriented or creative writing approach remained in the background.

On the other hand, supplementary resources such as Yörük's *Kompozisyon İlkeleri Edebiyat Turleri*, Gökşen's *Kompozisyon İlkeleri ve Antolojisi*, and Duymaz's *Uygulamalı Kompozisyon Bilgileri* brought a more systematic and gradual approach to writing instruction. These books aligned writing skills with cognitive, genre, and exam-based goals by focusing on topics such as topic selection, structuring of writing, paragraph development, and genre-appropriate writing rules. Duymaz's work, in particular, linked writing to university entrance exam questions- although there were no direct writing questions in the exam- by incorporating elements such as revision, consistency, and clarity of style into the writing

process. These resources marked a shift from rote-based approaches to teaching writing to a purposeful and structured pedagogical model.

Conclusion. The 1970s and 1980s brought about a significant paradigm shift in L1 writing instruction around the world. Many educational systems moved away from viewing writing as a mechanical activity reduced to grammatical accuracy and toward redefining it as a more functional and pedagogically rich process grounded in social contexts, centered on communicative purpose and student participation. During this period, the basic principles of genre pedagogy- sensitivity to the target audience, communicative intent, and awareness of text structure- were not yet institutionalized, but they began to gain visibility in the curricula and teaching strategies of different countries.

Process-based writing instruction in the United States, expression-centered curriculum policies in the United Kingdom, models developed on genre structures in Australia, and an emphasis on the cognitive nature of writing in Europe provided pioneering examples of this transformation. However, these global changes were shaped by each country's own linguistic traditions, educational policies, and ideological orientations, and manifested themselves in practice at different speeds and forms. Thus, while a renewal in writing pedagogy was observed on a global scale, the effects of this transformation varied depending on local contexts.

In Türkiye, writing instruction throughout the 1970s and 1980s, while partially overlapping with international trends in writing pedagogy, remained largely structuralist. Writing was defined in terms of grammatical correctness, formal compositional patterns, and model-based practices. Although the brief introduction of the Turkish composition course as an independent course in 1976 signalled this growing awareness, the rapid reintegration of the course into the Turkish Language and Literature program clearly revealed the structural difficulties in institutionalizing writing as an independent and specialized field. In the 1979 curriculum, writing was again treated as a secondary skill, directed to areas such as summarizing, description, and formal letter writing.

Nevertheless, writing instruction did not remain static during this period; more structured and thematically diversified practices were developed, especially through supplementary materials. While official books such as Tunç and Tunç's *Güzel Türkçemiz* and *Türkçemiz* series included writing within a holistic language development, complementary resources by writers such as Yörük, Gökşen, and Duymaz offered systematic approaches that emphasized the cognitive structure of writing, paragraph development, planning, and sensitivity to text type. These resources offered students the opportunity to learn the writing process not only through imitation but also by grasping the logic of text production. Although the pedagogy of the period was still characterized by limited openness and creative flexibility, these gradual advances laid the groundwork for the development of more functional, rhetorically based, and genre-focused approaches to writing education in later periods.

The 1980s: Between Tradition and Transition

The period between the 1980s and 1990s witnessed new pedagogical transformations in many countries, where writing instruction was radically redefined and approached as a process associated with the production of meaning and shaped by social context. In the United States, scholars such as Graves and Elbow, advocating approaches to writing that were student-centered and based on individual expression, pioneered the spread of writing workshops, peer assessment, and critical literacy practices in the educational system. However, the most profound change of these years occurred when the theories of social constructivism and social epistemic rhetoric began to shape writing instruction (Berlin & Hobbs, 2001). These theories considered writing not only as an act that takes place in a social context, but also as a means of producing knowledge within specific discourse communities. Berlin argued that teaching writing should enable students to recognize the ideological structures that influence discourse. In this respect, classrooms were no longer places where merely technical writing skills were taught; they evolved into learning environments where students were encouraged to think critically about issues related to power relations, identity, and representation. As a result, writing instruction developed into a

pedagogical framework that challenged the social dynamics underlying texts and encompassed much more than formal ability.

In the United Kingdom, approaches such as Language Across the Curriculum (LAC), developed under the influence of theorists such as Kress, and the 1988 National Curriculum institutionalized writing practices that included both structural arrangements and students' creative participation. In Australia, the genre-based approaches of the Sydney School, aiming to reduce inequalities in education, were adopted, while in Canada and the Scandinavian countries, Writing Across the Curriculum (WAC) programs, which aim to develop students' critical thinking and inquiry skills and encourage writing in all subjects, were developed.

East Asian educational systems- notably Japan, South Korea, and China- began to integrate process-based writing, guided composition, and audience awareness into their curricula in an effort to soften traditional exam-focused structures. However, these innovations were still implemented within highly structured and hierarchical educational systems (Butler, 2017; Hyland, 2003).

L1 writing instruction in Europe during the 1980s developed in various directions, influenced by both academic traditions and emerging socio-cognitive approaches. Central and eastern European countries emerging from Soviet influence, such as Hungary and Poland, began to move away from rote-based teaching models towards discourse-focused and genre-based writing instruction (Duff, 1995; Clerehan, 1995). In contrast, in countries such as Germany and France, writing instruction remained largely confined to classical approaches based on literary analysis and grammatical correctness. In the Scandinavian countries, interest in constructivist and process-based pedagogies began to grow. For example, Finland adopted the Writing Across the Curriculum (WAC) approach, integrating writing into the curriculum as part of interdisciplinary critical thinking (Hyland, 2003; Kleemola, Hyytinen & Toom, 2023).

In the Middle East and North Africa (MENA) region, L1 writing instruction during the same period was largely conservative, shaped by classical language norms as well as authoritarian class structures. In Arabic-speaking countries such as Egypt, Jordan, and Morocco, writing instruction was often delivered in a product-oriented manner, with emphasis on formal accuracy, reproduction of standard varieties, and proficiency in Modern Standard Arabic (MSA) (Kadmiry, 2021; Wali, 2017). The gap between MSA and local dialects was a significant obstacle for students to develop creative and process-oriented writing skills (Kadmiry, 2021). Although some private schools and urban educational institutions began to implement international writing pedagogies through grant-funded projects and teacher exchange programs, the diffusion of these innovations in public education was limited. However, in the late 1990s, the first steps towards communicative and genre-based writing approaches began to form the basis for a transition to more innovative writing pedagogies in the region (Al-Jarf, 2022; Azaz, 2016).

In Türkiye, between the 1980s and 1990s, L1 writing instruction was shaped by a formal and structured approach based on national curricula and cultural values. Writing was still a means of reinforcing grammatical accuracy, clarity, and civic responsibility rather than encouraging creativity, critical thinking, or individual expression. Students from elementary to high school were trained in functional literacy, developing skills in summarizing texts, writing descriptive reports, and producing formal documents such as petitions and letters. While students at younger ages were directed more toward narrative and observation-based writing, the emphasis on coherence, accuracy, and structured compositions increased as they progressed through school. The Turkish curricula were limitedly influenced by process-based writing or critical pedagogy, but the textbooks and teacher guides began to include oral peer feedback and activities that encouraged the integration of reading and writing, indicating a shift in the communicative aspect of writing. Yet, overall, the approach remained conservative; writing was used to develop disciplined narrative skills and to consolidate national identity.

Still, Türkiye was not completely isolated from the writing trends of the period, although it did not fully coincide with them. Curriculum changes, despite being within the boundaries of formality and national discourse, brought about some gradual changes towards more purposeful and expressive writing. In this context, Türkiye's writing pedagogy in the 1980s was both following the continuity of traditional educational approaches and in a limited and temporary interaction with global approaches that viewed writing as a cognitive, communicative, and interpretive process.

Government Directives and Curriculum Developments in Türkiye. The 1981 Turkish Language Education Program for Basic Education Schools set clear and specific goals for teaching writing, aiming to develop students' reading, comprehension, and expression skills. While the program aimed to raise awareness of Turkish grammar rules, it focused on developing students' ability to express their observations and thoughts correctly. At the same time, it emphasized supporting both critical and creative thinking skills within the framework of national values.

Writing activities largely focused on document preparation, summarization, and formal writing genres; grammatical accuracy and content consistency were emphasized more than analytical or argumentative research skills. The program explicitly rejected rote-learning approaches and promoted a systematic language instruction through structured activities that allowed students to express their thoughts both orally and in writing.

Writing instruction was structured around functional and formal writing tasks, leaving limited space for critical evaluation. In the 1st to 3rd grades of elementary school, students encountered tasks such as writing down their personal experiences, recording their observations, and creating simple descriptive texts based on visuals. In this early period, instruction focused on basic writing skills such as the proper way of sitting for writing, holding a pencil, and line work. Students were encouraged to express their thoughts verbally before moving on to writing. During this period, they were encouraged to express themselves in a

clear and structured manner, and special attention was paid to the application of basic spelling and punctuation rules.

Writing activities at the 4th and 5th grades evolved into more advanced skills such as summarizing, describing events, and writing short reports. Students were expected to create coherent paragraphs by paying attention to correct spelling and punctuation rules while writing. Comprehension skills were supported by integrating writing processes with reading activities, and students were presented with texts that were exemplary in terms of structure.

At the middle school level, in grades 6 to 8, teaching writing became more complex with activities aimed at creating structured compositions, defending ideas (argumentation), and documenting information. Writing exercises included more formal and structured types of writing, such as reports, petitions, announcements, and essays. Students were guided in creating effective writing based on criteria such as clarity, integrity, and compliance with grammar rules. In addition to narrating their experiences, students were encouraged to make critical evaluations, analyze literary texts, and prepare functional writings such as meeting reports and official announcements. The curriculum also emphasized self-assessment and peer feedback practices, aiming to help students develop the habit of revising their own writing under teacher guidance. Technical accuracy was still a primary concern, although limited creativity was also encouraged through tasks based on story writing and personal expression.

Materials. In the 1980s, the main source of writing instruction in elementary schools was the Turkish textbooks prepared by Göğüş and the teacher guides developed in accordance with these books. The guides, divided into separate sections for grades 1-3 and 4-5, stress Turkish as the mother tongue and integrate reading, comprehension, speaking, listening, grammar, and writing in a holistic way by focusing on cognitive development and systematic language teaching. Teachers are directed to relate writing activities to daily life and to benefit from external sources such as newspapers and radio, handling language not only as an academic field but also as a communication tool related to life.

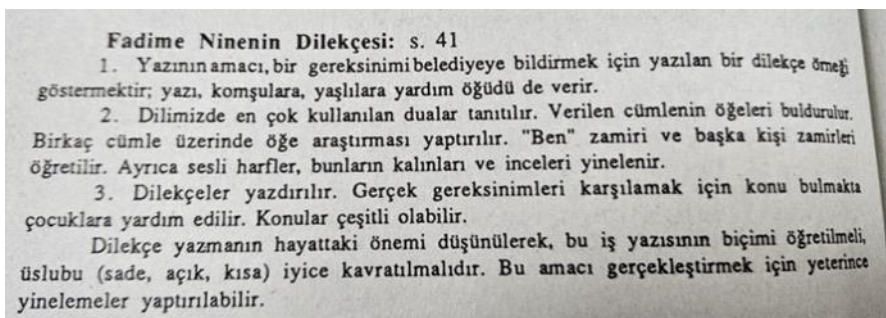
Writing instruction in grades 1-3 begins with teacher-guided sentence-building activities and follows a gradual progression towards the student's independent expression skills. While dictated sentences are at the forefront in grade 1, summarization is added in grade 2, and in grade 3, students are encouraged to write more freely and creatively. At this level, writing is intertwined with reading and oral expression through activities such as personal narrative, letter writing (from grade 2), and imaginative writing (from grade 3).

In grades 4–5, writing skills are taken to a more advanced level, with students expected to write independent compositions. Professional writing types such as letters, petitions, and reports, as well as creative writing tasks such as descriptive essays and character sketches, are included at this level. Students' writing on a variety of topics is reinforced by relating writing to different disciplines. Assignments are more structured, students are encouraged to write on topics assigned by the teacher and those of their own choosing, and to review their writing through the use of a dictionary and peer feedback.

The writing assessment process is based on peer review, structured feedback provided by the teacher, and controlled correction. Assessment tools include short written exams, comprehension-based tasks, and criteria for measuring grammar, coherence, and text structure in students' writing. Although students are encouraged to think creatively, the overall approach focuses on functional and structured writing, with limited use of exploratory or argumentative expression. The structure aims to emphasize formal accuracy in writing and to focus on effective and orderly use of language.

Figure 29

Instructions in the Teacher's Book



Note: Excerpted from *Türkçe*, B. Göğüş, 1981, Teacher's guide, p.50

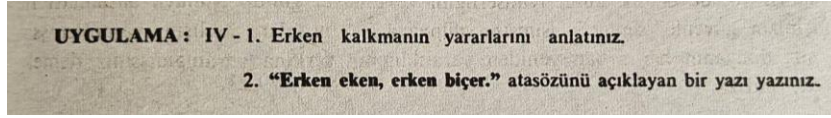
Between 1981 and 1993, writing instruction in middle schools was largely based on Demiray's Turkish 1-2-3 textbook series. Unlike the approach in which reading and writing were integrated in elementary school textbooks, the curriculum of middle schools prioritized reading comprehension skills over writing. Although each unit included reading passages, word analyses, comprehension questions, and practice exercises, writing activities were mostly secondary and lacked detailed guides to help students in writing essays.

Writing assignments in the Turkish 1-2-3 textbook series are generally classified under three main headings: summarizing, descriptive writing, and formal essays. Students are expected to summarize texts or films they watched, describe various objects or events, and produce writings in formal document types- such as reports, letters, petitions, and announcements. However, teacher guidebooks provide only basic guidance, focusing on formal issues such as heading usage and paragraph layout, but do not include thorough instructions or techniques on the writing process. Most of the tasks reinforce structured and functional types of writing rather than encouraging individual expression or intellectual defense.

Although students are exposed to a variety of writing tasks, the tasks often consist of structured explanations, brief narratives of personal experiences, or documentation of specific events, not including process-oriented strategies such as critical thinking, idea generation, and revising the writing. As a result of this tendency, writing instruction at the middle school level can be regarded as largely formal and mechanical. Writing tasks focus on grammatical accuracy, formal integrity, and conformity to a certain structure rather than on richness of content, intellectual creativity, or multi-layered thought analysis, which may result into preventing students from viewing writing as a tool for thinking, questioning, and constructing meaning, and may transform the writing process into a more rule-based, stereotyped, and repetitive practice.

Figure 30

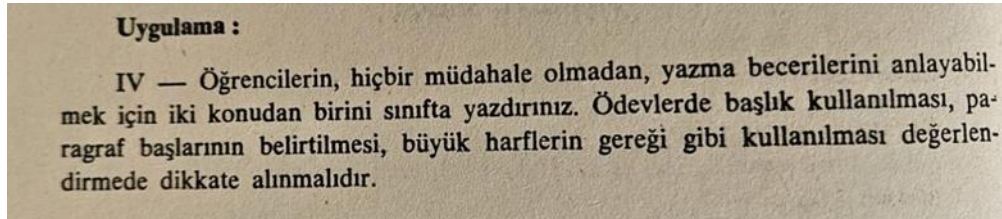
Two Examples of Writing Instruction



Note: Excerpted from *Ortaokullar için Türkçe 1*, by K. Demiray, 1990, p. 89.

Figure 31

Instructions in the Teacher's Book



Note: Excerpted from *Ortaokullar için Türkçe 1*, by K. Demiray, 1990, Teacher's guide p.6.

In high schools, the main source for Turkish Language and Literature courses was Banarlı's work titled *Metinlerle Türk ve Batı Edebiyatı* (Texts with Turkish and Western Literature) for a long time. This book series, which was in use from 1953 to 1992, offers comprehensive content focused on developing students' skills in reading and analyzing literary works. However, it is limited in terms of writing; instead of structured composition studies, it includes minimal writing tasks that occasionally include questions aimed at determining the main idea. For this reason, writing instruction at the high school level largely benefited from supplementary source books prepared for this purpose.

Among these supplementary materials recommended by the MoNE, Yörük's *Kompozisyon İlkeleri ve Edebiyat Türleri*, which were previously addressed in the context of the 1970s-1980s, and Duymaz's *Uygulamalı Kompozisyon Bilgileri* stood out. Although Yörük's book was initially included in the middle school curriculum, it continued to be used at the high school level until 1984. Duymaz's work, on the other hand, provided a systematic composition instruction that supported literature teaching since the mid-1980s, and became a

basic reference source for high school students and teachers for a long time, with its structured exercises and practical content to compensate for the lack of writing instruction in the official textbooks.

Overall, during the 1980s, writing instruction in Türkiye was shaped by a common form and function-oriented approach that varied according to educational levels. At the elementary school level, writing instruction was integrated with reading and oral expression activities, exhibiting a more semi-structured approach. During this period, students acquired basic writing skills and had the opportunity to develop their personal expression skills, albeit limited, through genres such as narrative, observation, and letter. In contrast, in middle schools, writing instruction took on a more rigid structure and was conducted within the framework of tasks that prioritized formal accuracy, structure, and functionality. While higher-level skills such as creativity, critical thinking, or analytical expression were not included, students were expected to produce certain types of writing mechanically. At the high school level, writing activities remained quite limited due to the fact that literature textbooks focused heavily on text analysis. This deficiency necessitated the use of additional resources to systematically develop writing skills.

Conclusion. In summary, L1 writing pedagogy implemented in Türkiye during the 1980s exhibited mainly a structured and rule-oriented tendency, shaped in line with the norms set by the national curriculum. In the early grades, writing was supported through activities integrated with reading, speaking, and grammar; however, this integration focused more on formal consistency and formal text production in the upper grades. Although creativity and individual expression were occasionally encouraged, these incentives generally remained within controlled and predetermined formats, and free structures that allowed students to produce exploratory, critical, or argumentative writing were not created. Although the supplementary materials used in high schools managed to place composition education within a certain systematic framework, they fell short of transforming writing instruction into an interdisciplinary, questioning, or personal development-supporting area. In

this sense, Turkish writing pedagogy differed from the student-centered and process-based approaches that were widespread in many countries during the same period.

When evaluated in the context of global developments during the same period, Türkiye's writing pedagogy represented a more conservative and nationally focused approach. Countries like the United States, the United Kingdom, and Australia turned to student-centered, relatively genre-based, and critical thinking models in writing instruction, yet Türkiye continued to shape its pedagogical focus around themes such as linguistic accuracy, the construction of national identity, and the development of civic awareness. Writing was positioned as a tool that reinforced social values and encouraged conformity to certain norms, rather than individual expression or questioning thought.

However, the introduction of activities that combined self-assessment, peer feedback, and oral and written expression into the curriculum indicated that Türkiye's pedagogical structure was gradually beginning to interact with broader global trends. Although these adaptations were cautious and limited, they can be considered important steps that set the stage for more comprehensive reforms in the years to come. Thus, Türkiye embarked on a path of establishing its own unique balance in writing instruction by coming into contact with writing pedagogy discourses while preserving its own cultural and institutional uniqueness.

The 1990s: Genre Within Process

In the 1990s, Türkiye was at the intersection of traditional education and reform efforts. The decade marked a certain transformation process in basic education, which inherently affected the writing instruction process as well. The eight-year compulsory education reform, combining elementary and middle schools, implemented in 1997, brought a new primary school curriculum that structured writing skills around methodical composition, aesthetic presentation, and self-correction. Writing pedagogy mainly remained in a formal framework, focusing on calligraphy, grammatical accuracy, and structured compositions. While genre diversity and text planning were introduced to a limited extent, the teaching

process was still largely mechanical, teacher-centered, and with very limited integration of digital tools or collaborative practices.

In contrast, a comprehensive literacy reform process began in the United Kingdom during the same period. The foundations of the National Literacy Strategy, which officially would come into force in 1998, were laid with the expansion of genre-based writing instruction at primary and early secondary levels in the early 1990s. This model was structured to include writing approaches that focused on process and critical reading, while explicitly teaching the purpose and structure of texts. Thus, genre pedagogy was positioned not only as a formal structure but also as a tool that enables social communication. This pedagogical approach was extensively examined by Whittaker and García Parejo (2018), who provided a retrospective view in their analysis, taking the 1990s as a turning point in the development of genre-based writing education in Europe.

In the 1990s, the United States also underwent a significant pedagogical transformation, marked by the rapid adoption of process-oriented writing approaches and the increasing integration of technology into writing instruction. The introduction of word processing programs in the classroom enabled students to participate more actively and flexibly in the processes of drafting, revising, and editing their texts. This, in turn, contributed to a more fluid, iterative, and reflective nature of writing practices (Selfe, 1999). During this same period, peer review, writer's workshops, and multimodal composition models also began to find their way into classroom practices, and these initiatives later formed the foundation of digital literacy-focused pedagogies.

However, as Berlin and Hobbs emphasize (2001), these innovative approaches were developed within a highly complex and increasingly pressured institutional context. The rise of high-stakes testing and the commercialization of higher education have limited the use of socially responsive writing pedagogies. Although strong and progressive theories were developed, their classroom application was restricted by administrative demands for standardization, measurable outcomes, and cost-efficiency. This challenged writing

instructors to balance the contradictory tasks of fostering students' critical and rhetorical awareness while also preparing them for the demands of centralized testing systems.

Meanwhile, in Türkiye, the lack of technological access, particularly in rural areas, severely hindered the development of similar writing pedagogies. While digital writing tools began to transform classroom practices in some parts of the world, technological inequalities and resource constraints in Türkiye significantly slowed the spread of such innovations. Consequently, the multimodal, student-centered, and process-oriented writing approaches that emerged in the United States during the 1990s remained limited and peripheral in the Turkish context.

Türkiye's gradual reform processes in the 1990s were not exceptional when evaluated in a global context. In the MENA region, educational systems in countries such as Saudi Arabia, Lebanon, and Iran largely continued traditional, rote-based, and exam-centered writing instruction. However, signals of change began to emerge. For example, the first discussions on literacy reform in Lebanon began to take shape (Shuayb, 2019). Similarly, Memari Hanjani (2013) reveals the changing trends in the understanding of writing education in Iran, especially in elite and private educational institutions in the 1990s; he shows that the first steps towards process-based writing approaches were taken in these institutions.

In Asia, the 1990s stood out as a period when the first signs of a pedagogical transformation emerged in a context where rote learning was still dominant. In China and Vietnam in particular, these years represented a transitional period in which Western writing pedagogies were introduced and the influence of Systemic Functional Linguistics (SFL) theories began to be felt. Chinese scholars began to advocate strategies to move writing instruction away from being based solely on formal accuracy, toward teaching text purpose and structure through genre-based approaches, and toward developing students' metacognitive awareness of the writing process. Although the widespread use of these practices was delayed until later years, Hung et al. (2024) document that the conceptual

foundations of these trends date back to the late 20th century and began to take hold in educational discourse.

In Europe, the 1990s are considered a period in which genre-based and interdisciplinary writing instruction became institutionalized and widespread, especially in France, Germany, and the Scandinavian countries. This approach is based on social learning theories that view writing not only as an academic skill but also as an act produced in a social context and shaped culturally. In this framework, writing is considered a multifaceted competence structured for communicative purposes in various disciplines. Whittaker and García Parejo (2018) examined these developments in detail; in their study, they emphasize that the 1990s were a fundamental period in which the mental and institutional infrastructure of many pedagogical changes that would be formalized throughout Europe was formed.

In short, by the end of the 1990s, Türkiye had not yet fully embraced a multimodal or genre-sensitive writing instruction model supported by digital technologies; however, its pedagogical approach was gradually becoming more in line with the trends of the period. Like many educational systems in Asia, MENA, and Eastern Europe, Türkiye was in a transitional period; it was evolving away from traditional, form-focused models and toward a more communicative, structured, and reflective approach to writing.

Government Directives and Curriculum Developments in Türkiye. With the introduction of eight years of continuous compulsory education in 1997, a comprehensive and radical transformation took place in the Turkish education system. This reform not only reorganized the school structure but also aimed at modernization and standardization in all areas of education, including writing education. In this context, the Primary School Turkish Writing Course Curriculum of 1997 brought a methodical and structured approach to writing instruction, focusing on elements such as calligraphy, writing aesthetics, and composition production in accordance with the rules. The main purpose of the curriculum was to ensure

that students acquire “correct, effective, and aesthetically strong writing habits” by emphasizing readability, order, and self-correction skills in their writing.

Writing instruction followed a progression line that began with the acquisition of basic skills in early grades and gradually shifted towards structured composition studies in upper grades. The curriculum aimed to develop a systematic understanding of writing by aiming to establish a balance between technical proficiency (handwriting, spelling, and punctuation) and expression skills. During this period, while the emphasis on traditional writing rules continued, there was also a marked increase in emphasis on structured compositions, creative writing genres, and relating writing to real life. Thus, the 1997 curriculum paved the way for a transitional model that provided both disciplinary solidity and pedagogical flexibility in writing instruction.

In the newly founded primary schools- the 8 year-schools comprising both elementary and middle school grades of the previous years- writing instruction at the elementary level focused on developing students’ handwriting skills, creating basic sentence structures, and acquiring paragraphing skills. During the process, areas such as correct use of punctuation, planning the writing order, and increasing writing speed were gradually introduced. In the fourth and fifth grades, signature studies and poster preparation activities that encouraged aesthetic writing skills were included in the curriculum.

In the upper levels corresponding to the middle school levels of the past, writing instruction evolved into more structured composition formats. As of the seventh grade, creative writing genres such as short stories, personal letters, and reports were introduced, encouraging text organization and coherence skills. By the eighth grade, students were expected to demonstrate mastery of writing skills through tasks such as summarizing, drafting official documents, and writing analytical essays. Although activities that emphasized the real-life aspects of writing, such as poster preparation, continued during this period, the use of digital tools was not integrated into the curriculum, and the writing process continued to be largely based on printed materials and handwriting.

In high schools, the 1992 High School Turkish Language and Literature Curriculum expanded the role of composition instruction and written and oral expression. Writing instruction was structured into three primary components:

1. Literature: Focused on literary analysis and comprehension.
2. Grammar: Reinforced linguistic precision and rule adherence.
3. Composition: Developed written and oral communication skills, with dedicated class hours for structured writing instruction.

Writing instruction was offered in a gradual structure, starting with students' basic sentence and paragraph skills and gradually moving towards more complex text analysis and creative composition studies. While first-year students focused on the basic rules of writing, grammar, and correct expressions, at the second-year level, students were introduced to text planning, recognizing different writing genres, and style development techniques. In the final year of high school, students were directed to advanced argumentation and analytical writing genres through topics dealing with historical, cultural, and nationalist themes, aiming to gain high-level intellectual expression skills.

Despite this structured progress, the integration of digital technologies into the writing instruction process did not occur. Limited access to computers and other digital tools, especially in schools in rural areas, seriously restricted the development of technology-supported writing practices and emerged as an important factor preventing the digitalization of writing processes. Although students were directed to organizational techniques such as brainstorming, outlining, and structured text planning in text production, writing instruction was largely carried out with traditional methods.

Materials. With the transition to eight years of continuous compulsory education in 1997, writing instruction continued to be offered in an integrated manner within the scope of Turkish lessons, rather than as an independent course or through a separate official textbook. While writing skills were addressed within the general frame of Turkish lessons,

official textbooks provided only basic guidance; teachers and students used recommended supplementary resources to support writing instruction.

At the elementary level, the Turkish textbook authored by Göğüş - initially introduced in the 1980s and discussed in detail in the previous section- remained in use throughout this period.

In 1994, after the transition to 8-year compulsory uninterrupted education, in a similar vein, L1 writing instruction continued to be included in Turkish lessons, and a specific book for writing skills for elementary students was not included in the official textbooks list. The main textbook was mostly supported by supplementary books given in the recommended supplementary books list.

One of the prominent supporting resources for primary school students during this period was Serap Özaltun's book titled *İlköğretim Güzel Konuşma ve Yazma* (Primary School Beautiful Speaking and Writing), prepared specifically for the 4th and 5th grades. The book introduces students to writing styles, writing strategies, and style elements, and offers practical examples related to daily life, such as thank-you letters, requests, and congratulatory messages. The book also aims to contribute to students' development of both correct and structured writing skills with explanations, including technical components such as punctuation marks and the use of conjunctions. It provides a practical basis for writing instruction by offering content that focuses on both technical accuracy and effective expression.

For middle school students (later the students in the second stage of primary schools), Serap Özaltun and Celal Özaltun's book titled *Ortaokullar İçin Güzel Konuşma ve Yazma* (Beautiful Speaking and Writing for Middle Schools) was introduced in 1990 as a complementary resource that supports writing instruction. The book addresses both speaking and writing skills with a holistic approach; it systematically presents basic concepts in 13 chapters. The first three chapters focus on oratory and effective oral expression skills, aiming for students to express themselves properly and impressively in front of a group. From the

fourth chapter onwards, the focus shifts to writing; topics such as spelling and punctuation rules, paragraph structure, text planning techniques, and different types of writing are covered. The application exercises at the end of each unit allow students to reinforce what they have learned with practice. In this respect, the book serves a similar function to Yörük's composition book, offering students the opportunity to try different written expression styles with its section containing alternative writing topics.

Between 1993 and the early 2000s, writing instruction at the high school level was based on the book titled *Lise Türk Dili ve Edebiyatı, Kompozisyon* (High School Turkish Language and Literature, Composition), prepared by Osman Çeviksoy and Ethem Baran and included in the official textbook list of the MoNE. The book provides a holistic structure that relates literary analysis to writing practice and provides a more comprehensive framework for writing instruction with titles such as psychological empowerment, reading, writing, speaking, and sociological context. The book aims to support students not only in writing technically, but also in their skills of developing ideas, creating forms of expression, and interpreting the text in context.

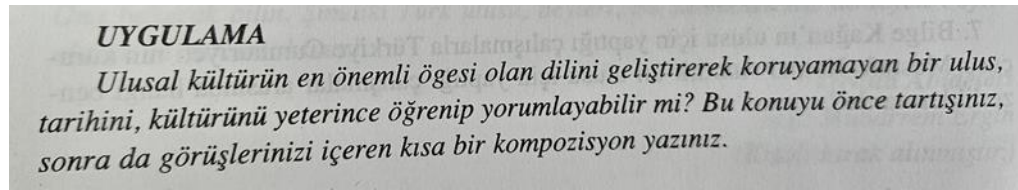
The psychological reinforcement section in Çeviksoy and Baran's book, before moving on to written and oral composition, addresses the concept of composition not only as a language activity but also as a form of artistic expression. In this context, composition aims to provide students with an interdisciplinary perspective by associating it with different art disciplines such as painting, music, and architecture. This approach positions writing skill not only as a technical but also an aesthetic and creative activity.

The following writing section focuses on the historical, cultural, and scientific foundations of writing by examining the basic functions, structural features, and linguistic components of writing. Different types of expression, such as description, narration, and justification, are discussed in detail, together with paragraph coherence and explanations of paragraph types. Each teaching section is supported by preliminary exercises, comprehension questions, and application tasks designed to reinforce students' conceptual

knowledge. For example, after reading a passage from the Orhun Inscriptions, students are asked to analyze a topic in the context of this historical text and create a written response. The practice aims to both develop cultural literacy and increase the ability to produce written expression by thinking in a historical context.

Figure 32

An Example of Writing Instruction



Note: Excerpted from *Türk Dili ve Edebiyatı Ve Kompozisyon 2*, by O. Çeviksoy and E. Baran, 2002, p.84.

The last section titled 'Sociological Context' in Çeviksoy and Baran's book aims at developing students' written and oral expression skills through structured exercises. In this section, students are guided through basic writing stages such as determining the topic, expressing the point of view, and writing planning strategies. The section ends with a model composition prepared as an example by the authors in order to help students concretize the concepts they have learned. Although the book provides a structured and comprehensive general framework in terms of teaching composition, practical writing assignments are rather limited. Since the exercises are mostly based on sample texts and theoretical explanations, less space is given to the writing processes in which students develop their own ideas and direct them independently. This situation stands out as a factor that partially limits the students' participation in the creative and productive writing process.

Another important resource, introduced in the late 1990s and widely used until 2009, was the textbook *Türk Dili ve Edebiyatı- Kompozisyon* (Turkish Language and Literature-Composition), prepared by a commission of the MoNE. This book is structured similarly to Çeviksoy and Baran's previous books and adopts a holistic approach integrating reading comprehension, oral expression, and composition exercises. The book aims to provide high

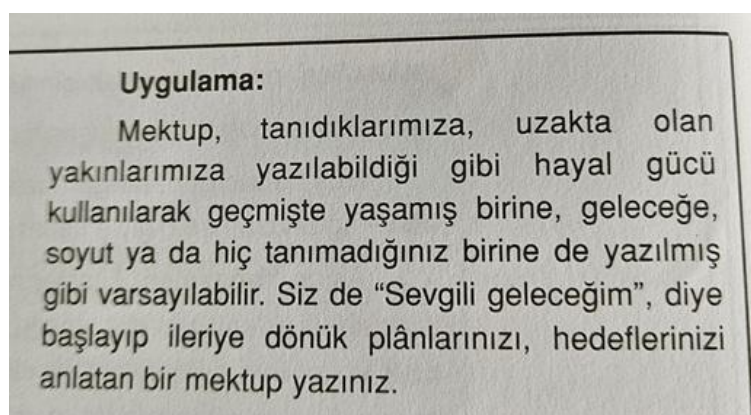
school students with the opportunity to develop their writing skills in both theoretical and practical aspects by bringing together different dimensions of language education.

The textbook begins with a psychological reinforcement section that relates the concept of composition to its functions in daily life and different disciplines in order to show students that writing is a skill that is not only academic but also related to personal and social life. Then, practical applications focusing on written and oral communication are introduced, encouraging students' active participation in linguistic production processes.

Before moving on to writing practices, students are involved in a pre-learning process supported by preparatory activities, in-class discussions, and research-based studies. During this process, critical thinking and interpretation skills are developed through comprehension questions while analyzing the reading passages. Writing tasks aim to reinforce structured composition skills; they include the production of texts in various genres such as formal letters, reports, and essays.

Figure 33

An Example of Writing Instruction



Note: Excerpted from *Kompozisyon 1- 2- 3*, by N. Ercan- A.İ. Kanberoğlu, M. Görücü and M. Yaşar, 2003, p.32.

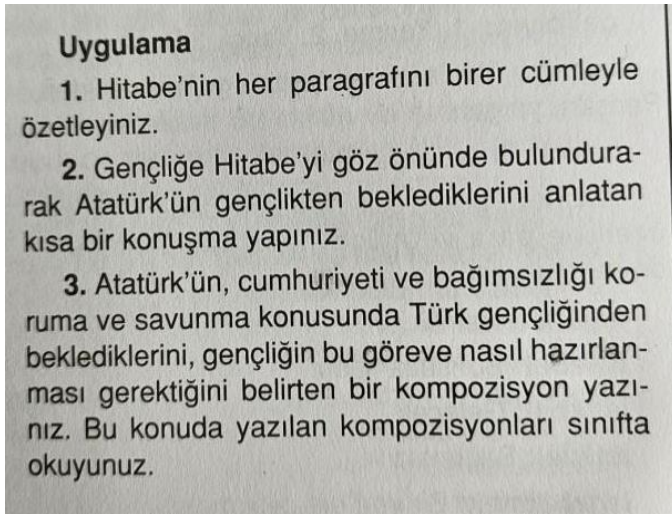
The following sections of the book are structured with an approach that considers language in the context of culture and national identity, addressing speaking, listening, and sociological themes. In these sections, students are encouraged to understand the role that language plays not only in individual communication but also in the transmission of social

belonging and values. The book also includes proverbs and sayings, aiming to develop students' skills in interpreting these traditional sayings and using them effectively in written expression.

In the final section, students reinforce what they have learned with structured writing tasks. These tasks include analyzing historical texts such as Atatürk's Address to the Youth and writing compositions on historical, artistic, or literary subjects. The book, offering a structured and functional approach to writing instruction and focusing primarily on ensuring linguistic accuracy as well as reinforcing national themes, was prepared in accordance with the general educational goals of the period. It aims to develop not only the technical competence of students but also their sense of cultural and ideological belonging through written expression.

Figure 34

An example of writing instruction



Note: Excerpted from *Kompozisyon 1- 2- 3*, by N. Ercan- A.İ. Kanberoğlu, M. Görücü and M. Yaşar, 2003, p.32.

Another important supplementary material recommended by the MoNE and included in the high school curriculum in 1994 was Ali Oğuzkan's *Örneklerle Türkçe ve Kompozisyon Bilgileri* (Turkish and Composition Information with Examples). The book, consisting of three main sections, offers comprehensive content under the titles of language and culture, Turkish grammar, and Turkish composition. The composition section places strong emphasis on

technical dimensions of writing, such as spelling rules, use of punctuation marks, paragraph structure, and style preference. At the same time, it provides explanations on various paragraph types such as event-based, analytical, and descriptive paragraphs; and it addresses in detail the classical text organization consisting of introduction, development, and conclusion sections.

Figure 35

Topic Formulation and Model Paragraph in Composition Instruction

Bu yüzden öğrencilere, “‘Vatan sevgisi’ konulu bir deneme yazınız.” şeklinde bir konu verilebileceği gibi, “‘Vatan sevgisi’ konulu bir kompozisyon yazınız.” da denilebilir.

Birinci soruş şekline göre konunun üç yönü şöyledir:

Konunun maddesi : Vatan
 Konunun görüş açısı : Vatan sevgisi - Vatanı sevmek.
 Konunun şekli : Deneme.

İkinci soruş şekline göre:

Konunun maddesi : Vatan
 Konunun görüş açısı : Vatan sevgisi
 Konunun şekli : Konunun anlatımına uygun bir yazı şekli.

Örnekler:
 Paragrafta giriş – gelişme - sonuç:
 “Büyük bir dil devrimi içindeyiz. Dili her zaman, her yerde, her şeyde düşünmemiz gerekir (Giriş). Bir takvim yaprağında, bir sokak ilanında, parklara diktiğimiz levhalarda, lokanta listelerinde, hâsılı her yerde, bir bir dil davası karşısında bulunduğumuzu unutmamalıyız. Binlerce insan tarafından okunacak bozuk cümlelerin birçok kişinin aklını çelebileceğini unutmamalıyız (Gelişme). Sağlam bir dile ancak böylelikle sahip olabiliriz (Sonuç).”

Orhan Veli

Note: Excerpted from *Örneklerle Türkçe ve Kompozisyon Bilgileri*, by A. Oğuzkan, 2001, p.176, 190.

The book not only involves the technical dimensions of written expression, but also handles different styles of expression, such as narrative, expository, and argumentative. These narrative techniques are exemplified through literary text excerpts in order to concretize abstract concepts for students. In addition, the book categorizes various types of written and oral expression—such as speeches, articles, travel writings, memoirs, and biographies—and provides structured definitions and sample applications for each. Although it presents comprehensive theoretical content, the book gives very little space to practical writing assignments. Focusing more on conceptual teaching, it acts as a reference guide,

aiming to help students understand the writing process. Rather than activities based directly on composition production, it adopts an explanatory and rule-based approach.

Conclusion. When evaluated in general, the late 20th century was a period of radical transformations in writing education at a global level. The United States and the United Kingdom, in particular, played a pioneering role in the integration of digital tools and multimodal narrative forms into writing pedagogy. In these countries, the adoption of word processors, online collaboration platforms, and multimedia-supported writing techniques has moved composition instruction beyond traditional text-centered practices, with students actively engaging in creative processes such as iterative revision, collaborative writing, and digital storytelling. These developments have positioned writing not only as an academic skill but also as a core component of digital literacy.

In contrast, during the same period, writing instruction in Türkiye remained largely traditional, with technical accuracy, structured compositional forms, and the reinforcement of national themes being among the pedagogical priorities. Still, curriculum reforms in the 1990s took some important steps toward diversifying the content of writing instruction. These reforms aimed to introduce a wider range of writing genres, teach structured planning strategies, and include writing tasks related to real life in the educational process. The Primary School Turkish Education Writing Course Curriculum of 1997 institutionalized a more systematic approach to writing skills by placing a strong emphasis on core areas such as handwriting, writing aesthetics, and composition organization. Multimodal practices such as poster preparation and visual content creation were included in the curriculum, albeit to a limited extent; however, the use of digital tools had not yet been integrated into educational programs.

At the high school level, the 1992 Turkish Language and Literature Curriculum significantly improved the teaching of composition and introduced advanced elements such as literary analysis, structured text organization, and diversity in writing genres to the curriculum. Writing instruction began with basic skills such as basic sentence formation and

paragraphing in the early years of high school; in later grades, students were guided towards analytical thinking and argumentative writing skills through structured essays, reports, and creative writing genres. However, despite these pedagogical advances, the lack of technological infrastructure, especially in schools in rural areas, seriously limited the integration of digital tools into writing instruction. Students were either introduced to digital writing tools too late or only interacted with these applications superficially.

During this period, the course materials used in Turkish schools reflected a structured and functional approach to writing instruction. Textbooks at the elementary and middle school levels focused on basic writing skills such as handwriting, basic paragraphing, narrative forms, and punctuation. High school-level textbooks, on the other hand, aimed to advance students' writing skills with content that included more complex composition types. However, many textbooks gave limited space to practical writing assignments; instead of student-led composition tasks, they focused on theoretical explanations, sample texts, and guided exercises. This situation continued a pedagogical structure that focused on the theoretical dimension of writing rather than its productive aspects, leaving limited space for students' creative and independent writing experiences.

Still, it is possible to talk about Türkiye taking gradual but steady steps toward expanding composition instruction and incorporating more structured writing techniques and real-world practices into the curriculum. The structural changes applied during this period in Turkish writing pedagogy led to writing being considered not only as a matter of technical accuracy but also as a communicative, creative, and social process. This transformation, which began in the late 1990s, paved the way for more comprehensive educational reforms in the 21st century, with the increasing role of technology and multimodal literacy in writing instruction.

The 21st Century: Technology on Stage

In the 21st century, writing instruction in Türkiye has undergone a major, comprehensive, and systemic transformation process, increasingly aligning with global

developments such as digital literacy, genre awareness, and inclusive pedagogical approaches. Although infrastructural deficiencies and imbalances in practice persist, especially in rural areas, recent curriculum reforms have clearly demonstrated a political determination to modernize L1 writing instruction. These reforms include important innovations such as the use of digital tools, the inclusion of creative genres in writing, and the adoption of process-based assessment methods.

A major transformation was the 4+4+4 education system, which entered into force in Türkiye in 2012. With this system, the elementary and middle school levels, which had been carried out as a unified system since 1997, were separated, and each was restructured as an independent four-year education period. With this transformation, curricula were updated, and writing instruction inherently took a new form with its division into three levels. Different school types and programs led to a certain level of diversity in the scope and content of writing education; while some institutions focused more on formal writing genres, in others, genre diversity and opportunities for creative expression remained limited. Although later curriculum reforms included attempts to encourage process-based and genre-focused writing, it can be claimed that these structural changes and differences in practice do not always facilitate the consistent and balanced development of writing skills at all levels of education.

Another transformation was emphasized by the Turkish Language and Literature Curriculum of 2018 and the Turkish Course Curriculum of 2019. Turkish students, especially at the high school level, now regularly engage in activities such as research papers, digital projects, and the creative reproduction of literary texts. These developments reflect the shift in composition toward multimodal forms of expression such as blogs, portfolios, and hypertext narratives, parallel to reforms in writing instruction in countries such as the USA and the UK. As Mills (2010) note, such multimodal writing practices enhance students' ability to communicate effectively across platforms; this understanding is also gradually being integrated into high school and university classrooms in Türkiye.

Beyond technological developments, genre-based writing instruction has taken a central place in the Turkish curriculum and has begun to resemble approaches that have long been implemented in countries such as the UK, Germany, and France. As Whittaker and García Parejo (2018) put it, in these countries, students are taught how to use genre knowledge effectively in both academic and daily life contexts, thus supporting writing in terms of both school-based success and citizenship skills. In Norway, research on writing instruction draws attention to the integration of multilingual writing strategies and genre flexibility (Beiler, 2019; Horverak, 2015). This approach has important parallels with the evolution of writing instruction in Türkiye towards a structure that is increasingly inclusive and functional.

Since 2000, educational reforms in Asia have led countries such as Vietnam and China to reorient their writing curricula toward higher-level cognitive and social goals, such as critical thinking, argumentation, and civic engagement. In the Vietnamese context, L1 writing education has become increasingly student-centered, positioning writing as a tool for creating social awareness. Research on learner-centered approaches shows that students actively participate in creating meaning which may refer to a move towards process-oriented activities (Van Dang, 2006; Pham & Truong, 2021). In China, writing pedagogy has increasingly incorporated components such as genre-based instruction, training in metacognitive strategies, and process writing (Wang & Ganapathy, 2025), which bear striking resemblance to Türkiye's curriculum innovations in the 2010s.

The MENA region also shows both similarities to and differences from Türkiye in terms of L1 writing instruction in the 21st century. A regional analysis by Bailey and Nunan (2023) finds that genre-based teaching approaches and digital literacy practices are gaining significant momentum across MENA, though not at the same pace across all regions. In Saudi Arabia, as an example, a gradual pedagogical shift is displayed by recent research that shows an increasing emphasis on interactive and technology-supported writing training, including peer feedback platforms and revision checklists (Al Hazmi & Scholfield, 2021).

These findings suggest that Türkiye's shift toward multimodal, genre-focused, and participatory writing pedagogy can be considered within a broader regional context.

Overall, parallel to Europe, Asia, and the MENA region, Türkiye is redefining writing as a flexible, expressive, and socially meaningful act for the 21st century. While consistency across the country still needs to be improved, Türkiye's shift from product-focused assessment models to more inclusive and formative approaches aligns with recommended good practices globally. All in all, although Türkiye's direction in writing pedagogy is shaped by its historical, political, and institutional context, L1 writing instruction between 2000 and 2024 is a clear reflection of global movements towards multimodal expression, genre awareness, and inclusive pedagogies.

Government Directives and Curriculum Developments in Türkiye. Taking into account national language policies and technological developments, writing instruction in Türkiye in the 21st century has become more compatible with education trends of the period and has undergone a significant change in this process. The 2000 curriculum was shaped around basic learning outcomes such as planned composition production, grammatical accuracy, and logical text organization for the development of writing skills. This approach directed students not only to write correctly, but also to think analytically by integrating reading and writing tasks. An effort was made to provide students with the skills to criticize and interpret texts, thus aiming to move beyond rote-learning approaches.

In this context, the 2005 curriculum adopted constructivist education principles, emphasized active learning and the stages of the writing process, and offered innovative methods that would ensure students' active participation in the writing process. Writing techniques such as free writing, peer editing, and collaborative composition were introduced, providing students with a structured yet flexible writing environment. In addition, writing instruction was not limited to academic genres, but was expanded with more participatory and student-centered practices such as creative storytelling, group writing, and text

completion activities; writing was redefined as not only a skill, but also a means of individual expression and social interaction.

The 4+4+4 education system, which was put into practice in 2012, meant a significant transformation in the school structure in Türkiye, and this transformation had some direct repercussions on L1 writing education. With the division of primary education into two separate stages -elementary school (grades 1- 4) and middle school (grades 5- 8)- writing instruction was repositioned at different curriculum levels, necessitating a revision of goals, materials, and teaching approaches.

While writing skills generally followed a more linear and holistic development in the previous 8-year continuous education model, this new structure, in which students experienced changes in school and teaching staff with the transition to the 4+4+4 system, created some issues about continuity of instruction in some cases. Occasional differences were observed in instructional goals, assessment methods, and practices, which presented a picture in which writing experience may not develop at the same level for every student. In addition, the increase in elective courses and the widening of subject diversity at the middle school level indirectly tended to reduce the time allocated to language-based writing activities.

Factors such as curriculum differentiation and the diversification of school types (e.g., religious schools and vocational middle schools) also created certain diversities in the scope and priorities of writing instruction. While some schools focused more on formal and functional writing genres, in some institutions, genre diversity or opportunities for creative expression were more limited. Although some steps were taken to support process- and genre-focused writing instruction with the curriculum updates in 2018 and 2019, the transition period following this structural change still presented some challenges in ensuring that writing education was equipped, developmentally appropriate, and pedagogically sound at all stages.

The 2019 Turkish Language Curriculum, which represented an important stage of this transformation, aimed to develop students' lifelong literacy competencies with a holistic approach that integrates reading, writing, speaking, and listening skills. The curriculum was built on previous reforms, especially those implemented in 2000 and 2005, which aimed to transform writing instruction from a mechanical, rote-based framework to an approach centered on structured composition, personal expression, and creativity.

In 2019, the Turkish language curriculum adopted a holistic approach focused on literacy, aiming to extend writing skills not only within academic boundaries but also beyond the classroom. During this period, writing instruction was structured on basic elements such as text planning, content organization, and coherence in order to develop students' ability to communicate effectively in different genres. Thematic and intertextual reading activities were included in the curriculum to support the process of creating meaning, and goals related to grammar, spelling, and punctuation rules were gradually introduced and reinforced in accordance with each grade level.

In addition, a significant transformation took place in assessment approaches, and traditional product-oriented assessments began to be replaced by process-based and performance-based methods. In this context, contemporary assessment techniques such as portfolio studies, criterion-based assessments, and peer feedback were implemented to monitor students' development in a multifaceted manner.

This curriculum model, which was improving Türkiye's writing skills in a gradual and structured manner, aimed to ensure that students make systematic progress, starting from learning basic sentence structures to complex text analysis and creative writing processes. At the elementary school level, writing instruction focused on basic technical competencies such as correct letter formation, aesthetics in handwriting, and correct application of spelling and punctuation rules. In the upper grades, students engaged in structured writing tasks such as short stories, personal statements, and poetry. Written assignments during this period were supported by multimodal elements such as drawings, tables, and graphic

organizers to enhance expression and visualize organization, allowing students to participate more actively and creatively in the writing process.

Writing instruction at the middle school level focused on more structured composition formats, building on the basic skills acquired in primary school. At this stage, students were supposed to learn to organize their texts with clear introductory sentences, develop ideas, and draw logical conclusions; they were supposed to begin to produce narrative and expository writing. At the same time, research-based writing skills began to emerge; students were supported in text analysis, evidence-based reasoning, and argumentation development. Functional writing types were also included in the curriculum at this level: tasks such as writing a petition, preparing a business letter, and producing a news article help students develop effective communication skills in real-life contexts. At this stage, the use of online blogging platforms and collaborative digital writing tools was also encouraged, supporting students to adapt to current communication technologies.

At the high school level, writing instruction reached an advanced level, and students were expected to produce more than one type of written work using both their analytical and creative aspects. The 2018 Turkish Language and Literature Curriculum aimed to structure writing activities around themes specific to each unit, and to engage students in in-depth writing experiences in various genres. In this context, students were supposed to develop critical thinking skills by writing literary analyses, research-based essays, and reflective compositions. Structured argumentative essays, especially those that analyze social themes, historical events, and literary works, provided students with academic writing discipline. At the same time, students had the opportunity to explore literary techniques and narrative styles through creative rewriting activities, such as rewriting classic texts from different perspectives or creating short fiction in genres such as short stories. In addition, students were increasingly encouraged to produce multimodal and interactive texts by adding images, videos, and digital links to their writing, thus enabling them to produce engaging written products that are compatible with 21st-century digital literacy skills.

Writing instruction in high schools aimed not only to develop academic skills but also to help students gain communication competencies for business life. In this context, the emphasis on business and official writing genres was increasing; students were supposed to learn to draft professional documents such as resumes, petitions, reports, and official e-mails. In addition to providing students with basic workplace communication skills, such practices also aim to teach them how to use effective and appropriate written expression in real-life scenarios. However, research-based writing tasks were also widespread at the high school level; students were expected to conduct independent studies, synthesize different sources of information, and cite in accordance with academic ethics. These tasks aimed to deepen academic writing competence while also supporting the development of higher-order thinking skills. Throughout high school, writing instruction was offered in an integrated structure with reading and oral expression studies, allowing students to develop a multidimensional literacy skill set.

The understanding of writing assessment in Türkiye also underwent a significant transformation and began to reflect a process-oriented, performance-based model. The traditional assessment approach, which focused only on the final product, was replaced by an approach that took all stages of the writing process into account. The assessment methods aimed to allow students to revise their drafts, receive feedback from teachers and peers, and critically evaluate and improve their own writing. Structured feedback based on criteria became an integral component of the assessment process, so students received clear guidance in key areas such as content integrity, linguistic accuracy, logical structure, and creative expression. Writing portfolios also became widespread, allowing students to track their writing development over time and reflect on the revisions they made along the way, transforming writing assessment from a mere grading process to a developmental learning tool.

Peer review and collaborative editing stood out as important components of writing pedagogy; students participated in structured feedback sessions to critically evaluate and

improve each other's texts. These interactions not only aimed to improve the quality of the texts, but also to develop students' communication, empathy, and constructive criticism skills. In addition, students were increasingly encouraged to share their written products on digital platforms. Writing was no longer an individual academic activity, but a social and communicative practice, as essays started to be published on class websites, school blogs, or social media platforms. In some cases, students were encouraged to submit opinion pieces to local newspapers or contribute to school literary magazines. Such public writing practices provided students with real audiences, showing that their writings had meaning beyond the classroom, and strengthening the social dimension of writing.

Despite all these positive developments, regional inequalities in the integration of digital tools into writing instruction in Türkiye continue to be a serious problem area. Schools in rural areas, in particular, face great difficulties in implementing digital writing activities due to inadequate technological infrastructure. While urban schools generally have access to computers, high-speed internet, and multimedia tools, access to these opportunities is quite limited in rural areas. This situation prevents the equal implementation of digital-based writing pedagogy across the country and undermines the principle of equal opportunity in education.

On the other hand, overcrowded classrooms in some urban schools pose a different but equally important challenge. Crowded classrooms seriously limit the effectiveness of practices such as individual feedback, writing workshops, and peer assessment, which are essential elements of process-oriented and student-centered writing instruction. In such environments, teachers focus more on basic achievements due to limited time and intensity; they cannot give enough space to in-depth writing processes that support critical thinking, planning, and textual creation.

Another fundamental structural problem of the Turkish writing instruction system is the institutionalization of the exam-oriented approach, which is particularly evident in high-stakes exams such as LGS and YKS. While such centralized exams encourage memorized,

stereotyped answers, grammatical accuracy, and the following of standard structures, they leave almost no room for creative, critical thinking, or process-centered writing activities. This situation creates a situation described as the negative washback effect, where exams directly shape teaching processes and often contradict pedagogical goals (Özmen, 2011; Yıldırım, 2010; Hatipoğlu, 2016). Although the studies in question generally focus on English exams, the exam formats used- multiple-choice- are similar in Turkish as well.

This exam-centered approach creates both a content-based and pedagogical narrowing in the teaching of writing skills; it also reinforces a high-anxiety, result-oriented classroom culture. The fact that writing sections are not directly included in Turkish exams causes both teachers and students to see writing activities as unnecessary or secondary. Research shows that such negative feedback leads to the relegation of students' high-level skills, such as generating original thoughts, developing opinions, and creative expression, and causes teaching processes to focus more on testable content (Hatipoğlu, 2016; Kılıçkaya, 2016).

In this context, activities such as drafting, peer feedback, and writing workshops, which are the basic components of the process-based writing approach, are often overlooked in the classroom environment due to intense exam pressure and time constraints. The fact that writing is not included in national assessment tools conveys an implicit message to students that writing has little educational value. This seriously hinders the implementation of curriculum reforms that aim to develop written genre awareness, encourage digital literacy, and integrate collaborative writing processes into the classroom. Unless national examination systems include authentic and productive writing tasks, it seems very difficult to develop an inclusive and process-oriented writing education in the current structure, where examination pressure is intense.

In 2024, a new educational policy, The Maarif Model, was introduced by the MoNE, bringing radical changes in curriculum structures and instructional priorities across all grade levels. The model places particular emphasis on values education and interdisciplinary skills,

while also incorporating significant regulations regarding language and writing instruction. Writing instruction has been restructured with a skills-focused approach, particularly focused on multi-genre and multimodal text production. Although the Maarif Model represents a significant and transformative change in education policy, its components or impacts are not addressed in this study. Future studies in the following years, with more data from the field, may examine in detail how the model shapes writing processes in L1 writing education.

Materials. Throughout the first two decades of the 21st century, the Turkish textbooks developed by the MoNE and published in the previous years were still in use at the elementary level. While the number of available sources varied across educational stages, one supplementary resource stood out in the elementary level for its concentrated emphasis on writing instruction: *İlköğretim Güzel Konuşma ve Yazma* (Primary Education Beautiful Talk and Writing) by Suat Batur, which was specifically designed for 4th and 5th grade students in 2000. Although it shares similarities with Özaltun's similar works, Batur's book covers topics such as spelling rules, punctuation marks, and text types, while presenting a different pedagogical approach by explaining the basic building blocks of language at the word, sentence, and paragraph levels with concrete examples. It also aims to provide students with direct practice by addressing writing strategies such as note-taking and summarizing in a clear and functional manner. However, after the MoNE abolished publishing an additional resources list in 2006, writing instruction at the elementary school level has largely been limited to the writing activities offered by official textbooks.

In the 2023- 2024 academic year, the official textbook, the Turkish student book and accompanying workbook, first published in 2022 by MONE, was utilized. While the student book focuses largely on reading texts, the workbook includes a variety of structured writing activities, such as summarizing, writing based on instructions, filling out forms, and creating stories based on visual cues. By providing step-by-step writing strategies and guided exercises, the book helps students structure their written responses more systematically and encourages a balanced transition between guided writing and independent writing.

Figure 36

A Short Introduction of Writing Strategies and an Example of Writing Instruction

Yazılarımızı daha güzel ve anlaşılır hâle getirmek için bazı kurallara uymamız gerekir. Bu kurallara "**yazma stratejileri**" denir. Başlıca yazma stratejileri şunlardır:

1. Yazma amacınızı belirleyiniz.
2. Yazınızın konusunu belirleyiniz.
3. Yazmak için ön hazırlık yapınız.
4. Yazma amacınıza uygun metin türünü belirleyiniz (Hikâye, masal, anı, şiir, fıkra vb.).

Gelecekte yapmak istediğiniz meslekle ilgili hayallerinizi, duygularınızı ve düşüncelerinizi yazarak anlatınız.

Yazma çalışmasını yaparken yukarıda verilen yazma stratejilerinden yararlanmayı unutmayınız.

Note: Excerpted from *Turkish Workbook*, by MoNE, 2002, p. 179.

Figure 37

An Example of Writing Instruction

99. Numaralanmış görsellerdeki olayı anlatan kısa bir metin yazınız.

The illustrations show a duck in various stages of its life cycle on a nest. In the first three panels, the duck is sitting on a nest with several eggs. In the fourth panel, the duck is standing on the nest, and one of the eggs is hatching. In the fifth panel, the duck is standing on the nest, and two small ducklings are visible. In the sixth panel, the duck is standing on the nest, and several small ducklings are visible.

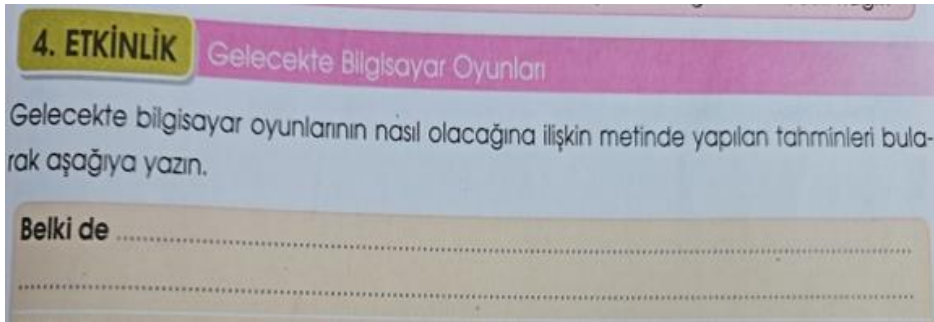
Note: Excerpted from *Turkish Workbook*, by MoNE, 2002, p. 180.

For middle schoolers, teaching writing gained a more structured form with the Turkish student book and workbook set developed by Tetik and his colleagues, which was first included in the curriculum in 2017. The Turkish book is structured around eight main themes, and each theme consists only of reading texts and accompanying visuals. The student book

essentially serves as a reading material since there are no writing instructions or tasks. In contrast, the larger workbook includes a variety of writing exercises based on the texts in the textbook. Each theme unit begins with a writing activity that asks students to find and copy a specific sentence or expression from the text, which aims to develop the mechanical aspects of writing skills. Guided writing activities are then introduced, and as the themes progress, the workbook includes exercises that lean towards creative writing.

Figure 38

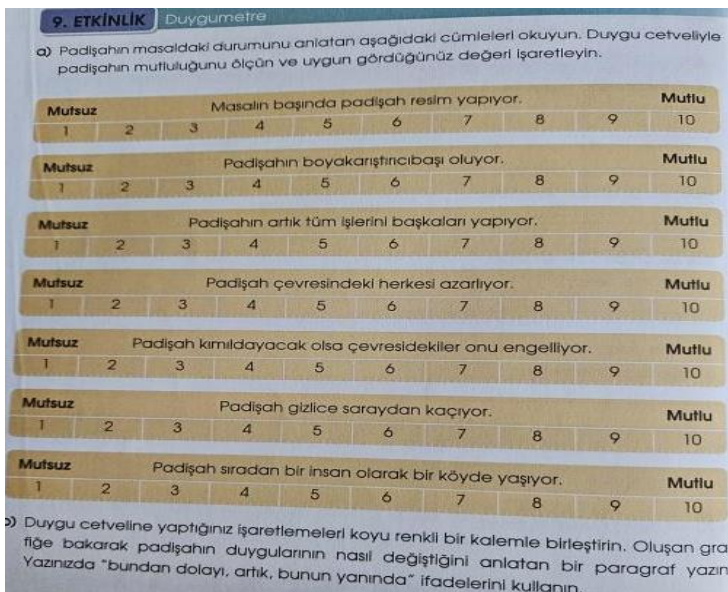
An Example of Writing Instruction



Note: Excerpted from *Turkish Workbook*, by S. Tetik, M. Zorlu, A. Türker and N. Polat, 2017, p. 183.

Figure 39

An Example of Writing Instruction



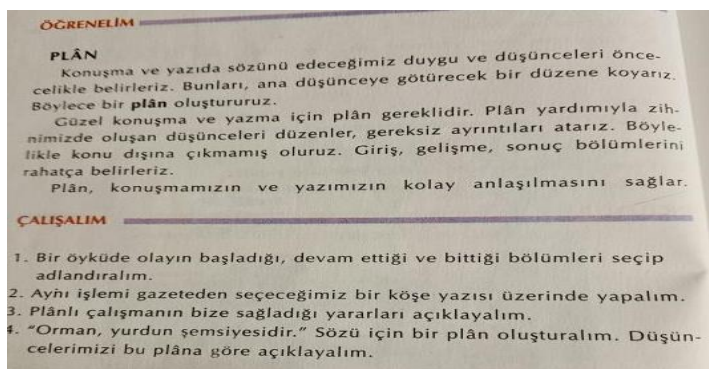
Note: Excerpted from *Turkish Workbook*, by Tetik et. al, 2017, p. 14

In addition to the compulsory course materials, the elective course İlköğretim Güzel Konuşma ve Yazma (Eloquent Speaking and Writing for Primary schools) between 2000 and 2007 provided additional educational support for the development of writing skills. A course book used as the main source of this course was prepared by Özcan, Olçum, and Gönenç in 2001 and officially accepted by the MoNE in 2002. The book, titled Eloquent Speaking and Writing for Primary Schools, was structured with an approach integrating written expression with oral expression. It emphasizes the functional aspects of writing by addressing the issues of spelling rules, punctuation marks, and grammar within the context of daily communication.

In the book, students are directed to multifaceted practices such as comprehension activities, thematic writing tasks, and portfolio development studies. The teaching structure begins with warm-up questions, short reading passages, and comprehension studies on these texts in each unit; then it continues with structured tasks aimed at developing writing skills. In addition to basic writing skills such as paragraph construction techniques, identification of introduction-development-conclusion sections in sample texts, students were introduced to different dimensions of written expression through creative exercises such as content rewriting, text production based on visual elements, and creating stories with keywords.

Figure 40

An Instruction on Plan and an Example of Writing Instruction



Note: Excerpted from *İlköğretim Güzel Konuşma ve Yazma*, Y. Özcan, Y. Olçum and F. Gönenç, 2001, p.34.

The following sections of the book address the act of writing as a structured process by introducing drafting strategies that will help students organize their thoughts and plan the written production process. These strategies are adapted to different types of writing tasks, such as story writing, creating persuasive texts, and explaining proverbs. The book also includes sections specific to oral and written communication; these sections cover public speaking skills, persuasion methods, and the characteristics of genres such as letters, invitations, memoirs, and travel writing. In the creative writing sections, students are encouraged to develop their own narratives based on given keywords, visual cues, or animated content.

Between 2001 and 2007, writing instruction in high schools was shaped by official textbooks reflecting the pedagogical approaches of the period. During this process, the book titled *Güzel Konuşma ve Yazma (Eloquent Speaking and Writing)*, prepared by Alışık and Beyreli, played an important role as one of the basic course resources. The book addresses persuasive speaking and effective writing skills in a holistic structure and structures its content thematically within the framework of speaking skills, introduction to writing, different speaking styles, and various written expression styles.

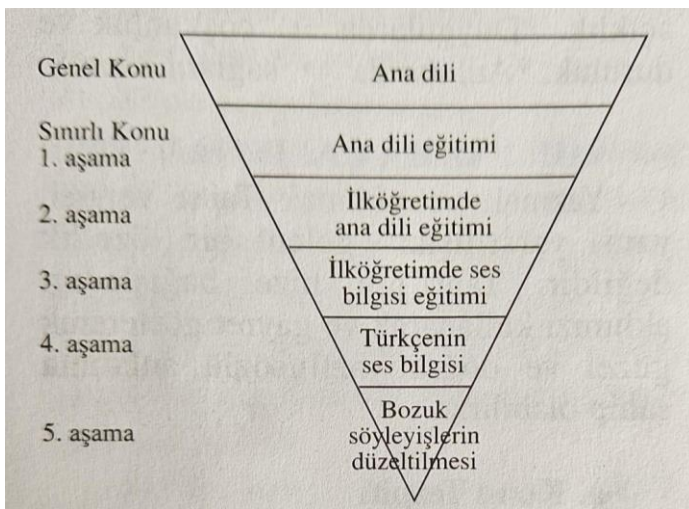
Basic concepts are gradually introduced to students through warm-up questions, reading passages, and comprehension activities in the text, and the multifaceted dimensions of effective communication are emphasized. While the writing instruction sections cover basic technical elements such as spelling and punctuation rules, planning strategies, and narrative styles, they also draw attention to the importance of acquiring information through listening and reading in written production. The book aims to raise awareness of the function of writing in social life by examining the relationship between cultural and scientific developments and writing. Discussions on why people write, semantic aspects of language, and structural elements of sentences and paragraphs are integrated with guided exercises to ensure a structured approach to writing development.

The book provides guidance to students through all stages of the writing process, building on the foundational knowledge presented in previous chapters. Basic steps such as choosing a topic, generating ideas, and structuring a text are supported by illustrative examples and step-by-step instructions. In order to ensure that students approach written expression systematically, the importance of careful planning and narrowing down the topic is particularly emphasized. The book, which teaches the writing process by bridging theory and practice, shows how to achieve effective compositions with drafting techniques.

In addition, Alışık and Beyreli's book provides specific structural guidelines for formal writing types such as letters, petitions, and reports, and details the rules of style and organization in these genres. The narrative genre, on the other hand, has a special place in the book and is addressed through discussions of various genres such as tales, short stories, biographies, autobiographies, articles, journalistic writings, travel writings, memoirs, interviews, and news texts. These genres are analyzed in terms of both content and form, allowing students to both examine models and reproduce similar narratives. Thus, the book serves as a comprehensive resource covering both technical and creative aspects of writing.

Figure 41

Narrowing down the Topic



Note: Excerpted from *Güzel Konuşma ve Yazma*, by S. Alışık and Dr. L. Beyreli, 2003, p.124.

Alışık and Beyreli's book emphasizes that the writing process is not limited to the production phase and places special emphasis on the evaluation and improvement of written texts. In this context, a conscious distinction is made between the internal aspects of writing, such as spelling rules, grammatical accuracy, and narrative consistency, and the external elements, such as the order of handwriting, page formatting, spatial layout, and visual presentation criteria. Self-correction strategies are provided for students to systematically review and edit their own texts, thus enabling the continuous development of writing skills. In addition, peer feedback and teacher-guided group editing activities are suggested for the evaluation of texts, thus supporting the perception of writing as a social learning process. However, despite this comprehensive structure, the lack of clear homework instructions in each section of the book and the unavailability of a teacher's guide leave uncertainty regarding additional instructional activities.

Figure 42

An Example of Writing Instruction

Odev: Memduh Şevket Esendal, Necip Fazıl Kısakürek, Kenan Hulusi Koray, Sait Faik Abasıyanık, Haldun Taner, Mustafa Necati Sepetçioğlu, Orhan Kemal, Sevinç Çokum, Selim İleri, Ferit Edgü, Necati Cumalı, Gülten Dayıoğlu, Mustafa Kutlu gibi öykü yazarlarımızın bir öyküsünü seçerek, bütün yönleri ile inceleyiniz

Note: Excerpted from *Güzel Konuşma ve Yazma*, by S. Alışık and Dr. L. Beyreli, 2003, p.136.

With the renaming of Turkish language and literature courses as 'Language and Expression' in 2006, writing instruction at the high school level in Türkiye underwent a significant transformation. Following this structural change, a new textbook called *Dil ve Anlatım* (Language and Expression), prepared by a commission assigned by the MoNE, was used as the primary source in high schools until 2012.

The book, unlike previous sources, focuses more on writing skills by following a thematic structure based on basic language components such as phonetic rules, punctuation, spelling rules, vocabulary and paragraphing. Each unit has a teaching sequence that begins with warm-up questions and continues with activities supported by comprehension-based reading texts. The following writing activities encourage intellectual depth and structured expression, ranging from short-answer tasks to longer text creation. Students are sometimes expected to produce responses based on textual interpretations, while other times they participate in process-oriented writing activities such as paragraph development and peer feedback. The book provides guidelines and sample texts that will help students organize their writing effectively. This approach aims to transform writing from being limited to technical accuracy to a pedagogical process based on structured thought production and text planning. Thus, traces of the transition to a more systematic and process-based approach in writing instruction became more evident in this period.

Figure 43

An Example of Writing Instruction



Note: Excerpted from *Dil ve Anlatım 9*, by M. Acar et al, 2009, p.20.

Figure 44

An Example of Writing Instruction

2. ETKİNLİK

■ Bir olayı, bir haberi dün gerçekleşmiş, bugün gerçekleşiyor ve yarın gerçekleşecekmiş gibi anlatan birer yazı yazınız. Yazdığınız cümlelerde zaman değişikliğini nasıl sağladığınızı açıklayınız.

DÜN

.....

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BUGÜN

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VE

YARIN

.....

.....

Note: Excerpted from *Dil ve Anlatım 9*, by M. Acar et al, 2009, p.131

Overall, examining the materials used in teaching Turkish writing at primary and secondary school levels reveals a remarkable transformation over time from mechanical and rule-based approaches to process-based and creative teaching approaches. Integrated textbook and workbook sets implemented at the primary school level support the development of basic writing skills in line with national literacy goals. However, presenting reading and writing activities in separate books may limit the development of holistic literacy. Supplementary resources offered by authors such as Batur and Özcan, which were used until 2006, provided more diverse pedagogical opportunities by supporting writing skills not only with their technical dimensions but also with cognitive strategies. However, with the official withdrawal of these additional resources, the variety of teaching materials decreased, and in-class writing practices became more limited.

At the middle and high school levels, writing instruction gained a more systematic structure with writing-focused resources such as Alışık and Beyreli's *Güzel Konuşma ve Yazma* book and the *Dil ve Anlatım* series. These materials aimed to encourage students to think more deeply by addressing writing not only in terms of technical accuracy but also in terms of higher-level skills such as genre knowledge, argumentation, and text editing. Tasks that included social and cognitive aspects of the writing process, such as planning, peer feedback, and revision, reinforce the idea that writing is not an individual product but a multi-

stage learning process. However, the lack of teacher guidance and the lack of clear structuring of tasks in some books might lead to inconsistencies in implementation.

Conclusion. All in all, in the 21st century, L1 writing instruction in Türkiye has undergone a remarkable transformation in parallel with global trends towards digital literacy, genre knowledge, and inclusive pedagogies. Curriculum reforms in 2000, 2005, 2018, and 2019 moved writing instruction away from traditional rote-learning approaches and toward process-based, multimodal, and socially meaningful practices. This change was reflected in renewed teaching materials, creative writing activities, and assessment methods that prioritized student voice, critical thinking, and authentic communication. Writing was not considered a skill limited to technical competence anymore; it was considered a holistic literacy practice with intellectual, expressive, and social aspects. Thus, writing instruction gradually ceased to be an isolated school task and became a multifaceted learning experience.

However, some fundamental structural and systemic obstacles that prevent this development process from being fully realized still exist. In particular, unequal access to technological infrastructure and teaching resources, classroom crowding in some regions, and the exam-centered education approach make it difficult to consistently implement process-based contemporary approaches in all classes. The fact that writing skills are not directly included in national exams reduces the priority of writing in the classroom and prevents curriculum reforms from finding a full response in the field. In order for writing instruction in Türkiye to have a more inclusive, creative, and developmental structure, these structural problems need to be addressed with a holistic education policy. Despite all the difficulties, Türkiye's orientation in writing pedagogy follows a line that is in line with current communication needs and international trends.

Conclusion- L1 Writing Instruction in Türkiye

The development of L1 writing instruction in Türkiye reflects a multi-layered process of change shaped by historical reforms, pedagogical transformations, and educational

approaches. Writing instruction, which was based on calligraphy and religious traditions in the Ottoman period, has been transformed into new forms of instruction carried out with multi-modal, process-based, and student-centered methods; this process reveals Türkiye's unique national evolution as well as its rapprochement with contemporary writing instruction practices adopted in various countries.

During the Ottoman Empire, writing instruction was shaped around elements such as rote learning and text copying, and this structure was based on both administrative needs and the tradition of calligraphy. The Alphabet Revolution in 1928 and the Language Reform in 1932 initiated a sharp transformation in writing instruction, symbolizing the beginning of a new era in which writing was positioned not only as a technical skill but also as a tool for nation-building and cultural transformation. These reforms, together with the educational programs published in 1926, 1930, and 1936, determined the direction of writing instruction by focusing on grammatical accuracy, formal structure, and standardized educational practices.

By the middle of the century, writing instruction in Türkiye was largely carried out in a product-oriented structure that served technical accuracy, academic order, and bureaucratic expectations. Curricula emphasized written expression, correct spelling rules, and clear structuring of texts; however, creativity, individual expression, and rhetorical diversity were left in the background. While approaches that emphasized process-oriented writing, genre knowledge, and student participation developed in countries such as the USA and the UK in the 1970s and 1980s, writing instruction in Türkiye remained limited to preparation for central exams, stereotyped text types, and structured examples. In line with this, the textbooks and supporting materials continued an understanding that defined writing mostly around formal accuracy and allowed limited space for creative or multimodal expression.

However, from the late 1990s onwards, Türkiye began a gradual transition to a more communication-based and process-oriented writing pedagogy. The Primary School Writing Curriculum, prepared in 1997, and the High School Curriculum, dated 1992, addressed

writing not only as a technical skill but also as a multifaceted competency area that included planning, coherence, and personal expression. These regulations were an indicator of a growing awareness of globally-influenced approaches to writing instruction and cautiously aligned the Turkish writing instruction system with evolving models of writing pedagogy seen in other parts of the world. Although the integration of digital tools remained limited during this period, activities such as poster preparation, writing based on visuals, and creative text rewriting paved the way for diversity in teaching methods.

In the 21st century, the curriculum reforms carried out in 2000, 2005, 2018, and 2019 created a significant turning point in writing instruction. Writing skills were redefined not only as a process based on mechanical rules, but also as a dynamic process with cognitive, expressive, and social aspects. Especially in technologically equipped schools, multimodal writing practices, peer assessment, thematic text production, and digital storytelling began to take their place among classroom activities. Course materials prepared for different levels of education, from elementary to high school, offer structured guidance for creative and life-related writing activities. This change was similar to pedagogical transformations in countries such as the USA, England, France, Germany, and Japan, where genre-based teaching, inclusive literacy approach, and communicative writing skills were on the stage.

Türkiye's transformation in writing pedagogy also bears striking resemblances to developments in relatively peripheral and non-Western contexts. The processes observed in countries such as Lebanon and Saudi Arabia in the MENA region and in Vietnam and China in Asia represent a shift from rote-based education to multimodal, genre-based, and student-centered approaches to writing. Like Türkiye, these countries often attempt to balance pedagogical innovation with centralized control mechanisms and align national educational goals with international educational trends, which requires a double adaptation process.

Yet, Türkiye's educational context still maintains its own unique structure. Unlike the flexible practices at the local level common in Anglophone countries, writing pedagogy in Türkiye is conducted within the boundaries of a centralized and exam-focused education

system. The fact that high-stakes exams administered at the national level do not directly include writing tasks causes teachers to focus more on technical accuracy and give less importance to time-consuming, process-based writing activities. This situation makes it difficult to fully reflect the innovative approaches included in the curriculum into classroom practices and hinders efforts to position writing as a meaningful, personal, and creative process experienced by students. In addition, the lack of digital infrastructure and regional imbalances in class sizes create a serious mismatch between planned reforms and practices in the field.

In conclusion, Türkiye's experience is significant in terms of demonstrating how a national education system can interact with global pedagogical approaches and reshape these approaches specific to its own context. Through gradual reforms and curriculum adjustments over the years, writing instruction in Türkiye has moved away from the traditional structure based on mechanical accuracy and toward contemporary understandings of literacy that prioritize narrative, expression, and meaning production. The alphabet revolution, ideological changes, and structural transformations in the education system have paved the way for the repositioning of writing as not only a technical skill but also a powerful tool for personal expression, social participation, and critical thinking.

English Writing Instruction as L2: A Global Perspective

Introduction

Teaching writing in a second language (L2) is shaped by educational traditions in different geographical regions, structural characteristics of the target language, and sociocultural factors. Unlike students' writing styles in their L1, the process of writing in L2 often requires coping with unfamiliar rhetorical structures and writing in different discourse patterns. The development of L2 writing pedagogy over time has been shaped not only by global academic trends but also by each country's unique literacy policies and language

transfer processes, which have led to the adoption of different teaching approaches around the world.

Historically, writing was generally left in the background in language teaching. This was shaped by the influence of the dominant teaching approaches of the period -such as the grammar-translation method, the direct method, and the audio-lingual method- which gave priority to oral expression or strict grammar rules. These approaches are often considered writing secondary or supportive to the main teaching process. As Matsuda (2003) emphasizes, writing was long considered a secondary skill and was thought to be emphasized only after students had acquired proficiency in more basic aspects of language, such as pronunciation, vocabulary, and grammatical accuracy.

In the early 20th century, pioneering applied linguists such as Sweet (1899) and Passy (1907) advocated a phonetic-based approach that focused on correct pronunciation rather than reading and writing skills. This approach was institutionalized in the United States, particularly under the leadership of researchers such as Bloomfield and Fries, between 1940 and 1960. During this period, writing was still considered a secondary skill; the focus was more on speaking and reading. The English Language Institute (ELI) at the University of Michigan, founded in 1941, viewed writing instruction as a stage that should be given after students reached a sufficient level of grammar and pronunciation (Matsuda, 2003). For this reason, in early ESL programs, emphasis was placed on reading comprehension and oral expression skills rather than written production.

Over time, process-oriented and genre-based approaches gained importance, especially in academic contexts in Western countries. However, the traditional teaching approach, which is grammar- and product-centered, continued to be prevalent in many countries and created difficulties for students to adapt to the norms of academic writing in English.

This section of this study will examine the historical development of writing instruction in English as L2 in Türkiye, using a global framework. Examining how L2 writing pedagogy in

Türkiye interacts with and differs from these global contexts aims to reveal the major transformations, challenges, and current trends affecting writing instruction in the country. Before moving on to this context, a brief general framework regarding English as L2 writing instruction in different regions of the world will be presented. Thus, the historical, cultural, and pedagogical context will be provided to reflect where Türkiye's L2 writing pedagogy stands within global writing instruction.

L2 Writing Instruction in Asia and the Pasific

In the Asia-Pacific region, teaching writing in English as an L2 has been shaped by the influence of long-standing traditional educational approaches and is based on approaches that emphasize rote learning, text analysis, and indirect argumentation over creative composition. According to Matsuda (2001), in East Asian countries, writing skills were historically seen as a high-level skill used more in bureaucratic, academic, or literary fields rather than for interpersonal communication. Similarly, studies conducted in South Asian countries such as India and Bangladesh reveal that academic writing prioritizes elements such as grammatical accuracy, structural appropriateness, and referencing authority figures rather than analysis and argumentation skills (Afrin, 2016; Barua, 2022).

These traditional rhetorical approaches contradict the basic principles of Western academic writing, such as clear argumentation, linear structure, and direct thesis presentation (Kaplan, 1966). For this reason, students from the Asia-Pacific region are often reported to experience challenges in adapting to English academic writing conventions. Difficulties frequently arise in areas such as the appropriate placement of the thesis statement, the clear articulation of arguments, and the direct engagement with textual sources. Research has shown that these issues stem largely from rhetorical and cultural differences between students' native academic traditions and the expectations of Anglo-American writing norms (Kaplan, 1966; Hinds, 1983; Matsuda, 2001; Kubota & Lehner, 2004). McKinley (2013) states that Japanese students are influenced by the traditional structure of *ki-sho-ten-ketsu* and therefore struggle to embrace the linear, thesis-centered

approach common in English academic writing. Similarly, the cultural rhetorical approaches of Chinese students often clash with the clarity and directness expected in Western academic writing (You, 2010).

Chinese writing instruction has traditionally been based on a four-stage rhetorical model called *qi-cheng-zhuan-he*, which differs from the thesis-oriented structure in English (Cahill, 2003). This model consists of four parts: presentation of the topic (*qi*), explanation and development (*cheng*), extension or contrast (*zhuan*), and conclusion (*he*). Although this structure allows for the development of indirect and layered argumentation, it has often been interpreted as digressing or not being clear enough, which has led to the prioritization of English rhetorical norms in pedagogical approaches (Kubota & Lehner, 2004). Therefore, Chinese-speaking L2 students often have difficulty with thesis presentation, clear argument development, and responding to reader expectations in English writing (Liu, 1996).

In Japan, writing instruction is carried out within the framework of the *ki-sho-ten-ketsu* model, which again adopts indirect narrative forms and narrative-based text structures. This model consists of four main parts: introduction (*ki*), development (*sho*), turn or opposition (*ten*), and conclusion (*ketsu*), and generally suggests the main idea to the reader rather than stating it directly (Hinds, 1983). Such 'reader-responsible' structures contrast significantly with the English academic writing style, which is defined as 'writer-responsible', and where thesis formulation and clear, deductive reasoning are expected (Kubota & Lehner, 2004). Therefore, when Japanese students switch to English academic writing, they may struggle in areas such as directness, structural accuracy, and clarity because their past rhetorical experiences have focused more on contextual information, opposing ideas, and deferred conclusions.

In South Korea, as in Japan and China, traditional rhetorical structures affect approaches to L2 writing, which are similarly challenging. For example, the rhetorical model called *ki-sung-chon-kyul*, which places responsibility on the reader and encourages delayed thesis statements, makes it difficult to adapt to the norms of English academic writing

(Eggington, 1987). Korean students have difficulty with the elements expected in Western academic writing, such as explicit arguments, direct thesis statements, and deductive reasoning, because of the local rhetorical traditions' emphasis on subtlety, contextual progression, and implicit reasoning. Kim (2008) emphasizes that Korean students' writing experiences in their native language affect their English writing practices and that Korean writing is often implicit and indirect. This approach, which places responsibility on the reader, creates significant obstacles in the transition to English academic writing, which demands direct thesis placement and linear logical chains.

In response to the fundamental challenges faced by L2 writers in East Asia, such as shifting between rhetorical structures, coping with rote-based language teaching, and confidently constructing arguments, many regional educational institutions have sought to integrate elements of Western writing pedagogies. These efforts include more explicit and directed teaching techniques in thesis-oriented writing and argumentative text genres to enable students to more effectively transition to global academic discourse (Kirkpatrick & Xu, 2012). However, recent research suggests that direct transfer of such approaches may not be sufficient. For example, Matsuda's (2001) study on the development of Japanese L1 and L2 writing emphasizes that writing is a dynamic, personal, and contextually shaped process. Research suggests that process-oriented instruction, as well as individualized learning paths and extracurricular writing practices (e.g., journaling, blogging), can positively impact writing skills in both L1 and L2. In addition, Kubota and Lehner's (2004) study highlights the need to incorporate the concept of rhetorical flexibility into teaching, which allows students to navigate between different academic discourses without completely abandoning their local rhetorical strategies.

Unlike these rhetorical traditions in East Asia, Bangladesh offers a unique English as a foreign language (EFL) context where the impact of L1 writing proficiency on L2 writing development is more pronounced (Arafat & Shamsuzzaman, 2025). Students with strong Bangla writing skills are often successful in English writing as well. However, their limited

exposure to authentic English writing environments creates problems in terms of fluency and integrity. While L2 writing instruction in Bangladesh follows a predominantly grammar-based and product-oriented model, teachers' pedagogical approaches largely depend on their academic backgrounds. Younger faculty members are reported to have a tendency to focus on linguistics and language teaching, while more senior instructors adopt a literature-centered approach.

The emphasis on grammatical accuracy over analytical thinking is also evident in the teaching of second language writing in India. This is stated to be the result of the pedagogical structure shaped by the historical colonial legacy, multilingualism, and the exam-oriented education system (Kachru, 2009b). Unlike rhetorical models in East Asia, the Indian academic writing tradition has blended indigenous writing concepts with British-influenced structures, resulting in a formulaic and structured writing style that prioritizes formal accuracy over analytical reasoning (Kachru, 2005).

This formal rigidity affects not only text organization but also deeper expressive skills such as the development of academic voice and the formation of authorial identity. In Indian academic culture, students are directed to be loyal to authoritative sources rather than develop critical thinking, making it difficult to establish an independent authorial voice (Kumaravadivelu, 2003). Moreover, the appreciation of detailed and expository texts over concise narratives makes it difficult for students to adapt to norms such as clarity, directness, and argumentative clarity in English academic writing. Despite the dominant position of English in India, there is no standardized second language (L2) instruction for academic writing at the university level. Academic writing instruction is fragmented and disorganized at the institutional level, leading to inadequate coverage of writing-based practices such as drafting, feedback, peer review, and revision (Barua, 2022; Bommanaboina & Guduru, 2021; Nagaraju, 2020).

As for non-Asian contexts, ESL environments in countries such as Australia and New Zealand present different pedagogical models and practical challenges in teaching L2

writing. While both countries offer supportive learning environments for multilingual students to adapt to English writing norms, differences in institutional structures and teaching approaches significantly affect the way these processes are implemented.

Australia and New Zealand offer different ESL contexts for teaching L2 writing, with varying degrees of emphasis on process-based writing approaches. Australia approaches writing instruction from a process-oriented perspective, where drafting, peer feedback, and revision cycles are key elements of writing pedagogy (Hyland, 2003). However, institutional barriers such as large class sizes, centralized curricula and time constraints limit the full implementation of this approach in teaching (Storch, 2009). In addition, the country's multicultural and multilingual student profile requires that writing instruction be flexible and adaptable to the needs of students with different levels of English proficiency. Although universities and language teaching institutions support communicative competence in writing, the transition to academic and professional writing genres remains a significant challenge for many L2 learners (Reichelt, 2011).

New Zealand has a more complex L2 writing instruction structure shaped by many factors, such as national policies and international student profiles. While some educational institutions have integrated process-oriented writing instruction based on drafting, peer feedback, and revision into their curricula, differences in teacher training and program limitations create inconsistencies in implementation (Walls, 2019; Meletiadou, 2017). Wette and Furneaux (2018) state that graduate students from different linguistic backgrounds in New Zealand encounter various problems in the writing process like coherence, text organization, and argumentation. In addition, according to Kleinsasser (2024), in recent years, writing pedagogy in New Zealand has increasingly begun to include self-regulation strategies; students are encouraged to gain autonomy in their writing processes through structured revision and feedback cycles.

L2 Writing Instruction in the Middle East and North Africa (MENA)

As mentioned in the L1 section, writing instruction in the MENA region is based on deep-rooted linguistic and cultural traditions that emphasize expressiveness, persuasion, and detailed explanation, especially *ilm al-balagha* (eloquence) (Kaplan, 1966). While academic writing in English generally follows a deductive structure, supporting information is often provided in Arabic writing before the main idea is directly stated (Liebman, 1992). Arguments progress gradually, based on repetition, rhetorical questions, and stylistic flourishes, rather than a structured balance of opposing views (Ismail, 2025; Rass, 2011).

These rhetorical features lead to a nonlinear writing style that is often characterized by parallel structures and indirect speech (Kaplan, 1966). Arabic discourse focuses on developing ideas audibly and gradually, rather than the clear and hierarchical organization expected in English writing (Fakhri, 2004). Argumentation generally follows an additive structure, where topics are added sequentially, rather than a dependent structure where subcomponents are linked together. For this reason, Arabic-speaking students may struggle with clarity, conciseness, and logical integrity.

This rhetorical difference also affects how Arab students approach English writing. Rather than a productive writing process that transforms knowledge, they are reported to view writing as a process that serves only to convey information (Shukri, 2014). This situation is consistent with the knowledge-telling model put forward by Bereiter and Scardamalia (1987). According to this model, writing is the process of directly recalling information from memory and transferring it into writing, rather than critically reconstructing information or developing a new understanding. This approach can limit the development of skills such as coherence, logical flow, and a clear thesis statement, which are essential elements of writing (Cumming, 1989). Repetition and stylistic details, which are highly valued in Arabic rhetoric, can be perceived as unnecessary prolongation or digression in English compositions, which can negatively affect the academic quality of the text.

These writing-based challenges are not limited to Arabic-speaking students. For example, in Iran, teaching writing in a second language faces additional institutional obstacles due to historical, ideological, and structural factors. Before the 1979 Islamic Revolution, English was an important part of the national curriculum that included reading and writing skills in a structured manner. However, post-revolutionary educational reforms aimed to emphasize national and cultural identity through language policies, which led to the subordination of English in favor of Persian and Arabic (Naghdipour, 2016). As a result, the teaching of English writing has been overshadowed by rote-based learning, grammar exercises, and translation activities rather than communicative or analytical writing skills. In Iranian EFL classrooms today, the emphasis on grammatical accuracy still dominates, with writing activities mostly limited to fill-in-the-blank exercises and translating isolated sentences (Farhady, Hezaveh, & Hedayati, 2010). As in other MENA countries, Iranian students also struggle to cope with the expected characteristics of English writing, such as clearly structured paragraphs and clear argumentation; they often express their thoughts in a non-linear or associative manner. Furthermore, the prevalence of translation-based teaching practices severely limits written fluency, as they prioritize linguistic accuracy over original thought production (Jafari, Shokrpour, & Guetterman, 2015).

Although many universities and educational institutions in the MENA region have attempted to restructure their writing curricula in response to globalization and increasing demands for English proficiency, the success of these efforts has varied depending on institutional circumstances. The proliferation of international branch campuses (IBCs) in the region, such as Texas A&M University and Carnegie Mellon University in Qatar, has led to the creation of writing-focused programs. However, these programs are often reported to fail to take into account students' prior educational experiences- especially their limited exposure to structured writing instruction focused on composition (Miller & Pessoa, 2019). Belcher (2014) claim that as long as educational systems that prioritize rote learning persist in the

region, students continue to struggle with basic writing skills such as argumentation, coherence, and logical structure.

In order to address these gaps, some institutions have begun to offer writing workshops, scaffolding, and discipline-specific writing support services. However, according to Canagarajah (2002), writing instruction remains secondary in many academic disciplines, and the Western-centric content of textbooks does not always align with students' cultural and linguistic backgrounds, which can lead to cultural mismatches in writing development. While educational policies increasingly emphasize English proficiency, exam-centered assessment systems and formula-based writing instruction continue to hinder students from developing independent and creative writing skills (Benesch, 2001). Even at well-established institutions students are often reported to have difficulty extending their acquired writing skills beyond introductory composition courses (Bacha, 2010; Lillis & Turner, 2001).

L2 Writing Instruction Across European Countries

Writing education in English as an L2 in Europe has been shaped by historical developments, institutional structures, and pedagogical approaches, leading to methodological differences across countries. While some countries have established comprehensive and systematic writing programs, others consider writing an inherent part of general language learning rather than an independent skill. The importance of elements such as process-based writing instruction, genre-based approaches, and rhetorical sensitivity varies within each country's education system, creating an inconsistent picture of L2 writing instruction across Europe.

One common problem in many European countries is the inadequate institutionalization of writing instruction at the secondary level. This leads to students lacking a solid foundation in writing as they progress to higher education. Writing skills are often overshadowed by speaking and grammar instruction, and elements such as fluency in written expression, idea development, and argumentative structure are not given due importance. While some countries have established writing centers and adopted process-oriented

teaching models, in many countries, writing instruction still relies on traditional grammar-translation methods.

The diversity in writing instruction is particularly evident in Germany, where academic writing traditions are shaped by philosophical influences that prioritize complex argumentation structures and theoretical discussions (Kruse, 2006). While written texts in English-speaking countries generally follow a linear structure, beginning with a clear thesis statement, German academic writing develops a more indirect discourse; the main argument is typically presented later in the text, after a series of sub-arguments have been presented (Clyne, 1987). This rhetorical approach reflects historical academic norms that prioritize the gradual construction and implicit exposition of argumentative structure rather than its direct presentation (Mauranen, 1993). Consequently, German students may struggle to adapt to English academic writing conventions that prioritize clear thesis statements, direct arguments, and concise exposition (Connor, 1996).

The lack of systematic instruction in academic writing skills at the secondary level further exacerbates these difficulties. In German secondary schools, writing activities are often treated as a technical competence rather than a structured argumentative process; writing is often associated with reading comprehension or grammar exercises rather than the actual production of texts (Kruse, 2006). Even during preparation for the Abitur exam, students are often guided through structured essay formats, yet they often fail to receive sufficient instruction in academic writing components such as coherence, persuasive argumentation, or source-based writing (Bräuer, 2001). This lack of preparation makes it difficult for students to transition directly to critical, research-based, and source-based writing genres when they transition to university (Kruse, 2006)

In Germany, L2 writing instruction at the university level is often considered part of general language teaching courses rather than a standalone course (Reichelt, 2009). Within this framework, writing instruction focuses on grammatical accuracy and translation skills rather than composition strategies, text organization, or revision processes. This approach is

closely related to the historical prioritization of oral expression and discussion-based learning over structured writing instruction (Kruse, 2006). Furthermore, at many institutions, writing support is often provided within a discipline-based structure rather than a centralized, standardized structure, and does not reflect institutional integrity (Bräuer, 2001). While writing centers have been established at some universities, most of these centers operate at the faculty or department level and have limited institutional impact (Chitez et al., 2018). This leads to students in different departments not having equal access to writing support opportunities, which in turn perpetuates a fragmented approach that prioritizes interdisciplinary diversity rather than a unified understanding of academic writing. However, in Germany, particularly under the influence of the Bologna Process, various reform initiatives have been launched to update writing instruction and align it with modern academic requirements (Castelló, Iñesta, & Corcelles, 2013).

In Poland, similar to Germany, L2 writing instruction has historically been based on a grammar-based approach, with translation exercises, structured exercises, and a strong emphasis on formal accuracy (Reichelt, 2005). Writing is viewed as a mechanical skill rather than a process that fosters creative production, fluency, or argumentative thought; this approach stems largely from the fact that national examination systems prioritize grammatical accuracy over communicative competence. Although communicative language teaching has become widespread in Poland, particularly for oral language skills, writing instruction still follows rather rigid, form-focused patterns at the secondary level. According to Reichelt (2005), EFL writing instruction in Poland is significantly influenced by an exam-driven education system, which takes grammar and skills into center. Students typically acquire writing skills through fill-in-the-blank activities, grammar exercises, and direct translation rather than through process-based writing or authentic, genre-focused tasks. This traditional approach challenges students, particularly at the university level, in the independent production of essays and the structuring of long, argument-oriented texts, as

they are often unprepared for the complexities of argumentation and textual coherence required in academic writing (Reichelt, 2005).

Although some teachers attempt to integrate more communicative and genre-based approaches into their courses, the dominant model remains grammar-translation focused, perpetuating a pedagogical understanding that continues to perceive writing as a series of discrete tasks consisting of formal language applications rather than a communicative production process. Furthermore, limited access to writing-focused teacher preparation programs reinforces this traditional approach and significantly hinders the transition to process-based, content-focused writing instruction (Reichelt, 2005).

Generally speaking, the lack of structured English academic writing instruction causes Polish students to experience various difficulties in areas such as textual coherence, argument development, and written expression fluency. This is particularly due to the structure of the exam-focused education system, which prioritizes grammatical accuracy over communicative clarity. To make writing pedagogy more functional, researchers emphasize the importance of adopting process-based approaches, strengthening teacher training in writing instruction, and providing students with authentic, meaningful writing tasks (Duszak, 1998; Reichelt, 2005).

In France, L2 writing instruction follows a disjointed and inconsistent developmental trajectory across different educational levels. While writing instruction at the early childhood and primary levels focuses more on promoting individual expression, narrative compositions, and written fluency, at the secondary level, there is a greater emphasis on structured argumentation skills. However, at the higher education level, students are often not provided with systematic and comprehensive writing instruction that would enable them to develop their academic writing skills (Donahue, 2009). In primary school curricula, writing skills are generally addressed within the framework of creative expression and free-writing activities rather than structured academic production, while skills such as academic composition and argument development are not directly targeted. Furthermore, L2 writing instruction is often

postponed until later in the education process, as primary school foreign language instruction prioritizes oral communication over written production (Donahue, 2008; Coffin, Donohue, & North, 2009). This leads to students not having sufficient exposure to structured second language writing activities at an early age, thus limiting their development in this area.

At the secondary level, writing skills acquire a highly standardized form, particularly through essay-based exams like the baccalaureate exam, requiring students to utilize dialectical thinking, develop multiple perspectives, and construct structured arguments (Donahue, 2009). However, despite this structured approach to writing, L2 instruction at this level of education is still largely limited to grammar exercises and translation-focused activities. While students may develop some argumentative writing skills during this process, they are not provided with systematic instruction in academic research-based writing, maintaining textual integrity, and field-specific literary norms. This creates a significant disconnect between secondary and university-level writing expectations, leaving many students unprepared for the written production demands they will face in higher education (Donahue, 2008).

At the university level, academic writing instruction often remains under-institutionalized. The integration of writing centers and academic composition courses into university curricula, common in English-speaking countries, is generally absent in French universities. Instead, students are expected to develop their academic writing skills within their own disciplines, often with limited guidance and structured support (Donahue, 2009). The lack of explicit and systematic instruction in research-based writing techniques and the norms of academic discourse poses significant challenges, particularly for L2 learners, who are forced to meet disciplinary expectations without receiving structured writing instruction. Current research suggests that a greater focus on L2 writing strategies, coherence, and discipline-specific academic conventions at the primary and secondary levels could contribute to bridging the gap between early literacy education and writing expectations in higher education (Coffin, Donohue, & North, 2009).

In Spain, L2 writing instruction has traditionally been considered a skill developed through individual student effort. This approach means that formal, structured instruction in academic writing is limited, particularly at the secondary and undergraduate levels (Reichert, 2009). Many Spanish universities do not offer specialized academic writing programs; students are expected to develop their writing skills within their own field rather than in general composition courses (Pérez-Llantada, 2012). Writing instruction is often implicit and hypothetical rather than explicitly structured, leading to significant discrepancies in students' academic writing proficiency in English-medium programs (EMIs) (Roquet Pugès, Navarro Gil & Nicolás-Conesa, 2024).

At the primary level, the content and intensity of L2 writing instruction vary significantly, particularly between bilingual and immersion programs. Studies on Spanish-Basque bilingual education reveal that students in early-age immersion programs exhibit more advanced L2 writing skills and are exposed to more structured, collaborative writing activities (García-del-Real & López-Flamarique, 2024). However, in elementary schools outside of such programs, writing instruction remains limited, prioritizing the development of oral fluency over written production.

At the secondary level, academic writing is generally not central to instruction; writing instruction is primarily delivered through grammar practice and translation activities (García-Sampedro, 2021). Although some teachers attempt to integrate genre-based writing activities into subjects such as history and social studies, the direct and systematic teaching of academic writing remains uncommon. In contrast, CLIL (Content and Language Integrated Learning) programs have been reported to significantly contribute to L2 writing development, because students participating in these programs are involved in longer-term essay writing and argumentation processes compared to traditional language classes (Gené-Gil, Juan-Garau, & Salazar-Noguera, 2015).

At the higher education level, genre-based approaches are increasingly being adopted, particularly in graduate programs and English-medium teaching environments

(Pérez-Llantada, 2015). However, support for academic writing skills still lacks a systematic structure, and many students receive limited structured guidance and direction during the academic composition process (Moreno, 2010). The increasing pressure to publish in English-language journals at Spanish universities has directly impacted approaches to writing pedagogy, particularly in graduate education, where genre-based writing instruction has become more prevalent (Pérez-Llantada, 2015).

In contrast, unlike many European countries, the teaching of L2 writing in Scandinavian countries like Sweden and Norway is approached within the framework of process-oriented pedagogical principles. The educational systems prioritize student-centered learning, iterative drafting in text production, and peer feedback processes, aligned with contemporary composition theories (Kruse et al., 2016). Furthermore, writing centers and initiatives such as Writing Across the Curriculum (WAC) are much more common in Scandinavian universities than in Southern and Central European countries. This reflects the institutional understanding that positions writing as a central academic competence, not merely a technical skill (Berge et al., 2017).

Scandinavian countries prioritize collaborative and process-oriented writing pedagogies, particularly at the primary and secondary levels. In this context, practices such as peer feedback and interdisciplinary writing projects are frequently integrated into the curriculum, aiming to encourage students to internalize writing not merely as an assessment tool but as a social, participatory, and iterative learning process (Björk et al., 2003). In Norway and Sweden, such activities are particularly widespread, and writing is considered a component of the collective learning process rather than a student's individual production (Ruth, 2024; Matre & Solheim, 2015). However, despite these process-based approaches, the lack of adequate coverage of academic writing conventions, such as argumentation, source use, and intertextual integration, at the secondary level can lead to difficulties for students during the transition to university (Apelgren & Holmberg, 2021).

At the higher education level, L2 writing instruction in Scandinavian countries is highly interdisciplinary and is often integrated with academic content. This approach demonstrates that universities in the region position writing not only as a communication skill but also as a tool central to the learning process (Kruse et al., 2016). The existence of department-specific academic writing support units, alongside writing centers, allows students to develop their writing proficiency through structured feedback and iterative work on drafts (Bremholm et al., 2022; Horverak, 2016). This contrasts sharply with countries like Germany and Poland, where writing is often viewed as a secondary skill and rarely structured as a distinct field at the university level.

Overall, L2 writing education in Europe is highly fragmented, with significant differences across countries in terms of pedagogical approaches and institutional practices. Northern Europe, particularly the Scandinavian countries, has adopted process-oriented, student-centered, and holistic writing approaches, while more traditional, grammar- and translation-based models continue to dominate in Central and Southern European countries. In many contexts, writing is still considered a secondary skill after speaking and is generally treated as a supplementary skill integrated into the general language teaching process rather than as an independent field.

L2 Writing Instruction in the UK and the USA

The United Kingdom and the United States have developed distinctive approaches to teaching L2 writing, distinguished by their distinct linguistic traditions, educational systems, and policy frameworks. While many countries exhibit regional trends and similarities in L2 writing pedagogy, the UK and the US stand out with their distinctive teaching models, global influences, and institutional structures.

In the UK, L2 writing instruction is shaped primarily by genre-based teaching models and discourse analysis-based approaches, placing English at the center of Academic Use (EAP) programs (Hyland, 2004). Writing pedagogy in the universities largely focuses on the acquisition of academic literacy, discourse knowledge, and discipline-specific writing norms.

In contrast, language education at the secondary level is largely exam-centered and structured around grammatical accuracy rather than communicative competence (Lee, 2017).

The United States, on the other hand, has integrated L2 writing pedagogy with the Composition Studies tradition and nurtured the field with theoretical frameworks ranging from process-oriented pedagogy to comparative rhetoric. Comparative rhetoric studies pioneered by Kaplan (1966), Zamel's (1983) process-oriented teaching approach, and translingual approaches developed by Horner et al. (2011) form the theoretical foundation of L2 writing education in the United States. These approaches emphasize writing as a process of constructing meaning in interpersonal, intercultural, and multilingual contexts. Furthermore, writing instruction has been expanded and institutionally supported across various disciplines through initiatives such as Writing Across the Curriculum (WAC) and Writing in the Disciplines (WID).

The US secondary education system, on the other hand, is shaped by the Common Core State Standards (CCSS, 2010), and L2 learners are expected to construct interdisciplinary rhetorical structures, think critically, and produce analytical writing (Gebhard, 2010). Thus, writing is positioned not only as a component of language learning but also as the cornerstone of knowledge production and academic success.

Both countries have played significant roles in shaping the teaching of L2 writing globally, exerting far-reaching influence on English Language Curricula (EMI), assessment standards, and multilingual writing research. However, the unique institutional dynamics, historical development trajectories, and pedagogical approaches of each country necessitate a separate and contextual analysis of their L2 writing instruction systems.

L2 Writing Instruction in the UK

While L2 writing pedagogy in the UK was initially shaped around product-based approaches focused on grammatical accuracy, it has evolved significantly over time, moving

towards process-based, communicative, and genre-focused models (Ferris & Hedgcock, 2023; Hyland 2004). This transformation aligns with contemporary teaching approaches that emphasize the student-centered, contextual, and discipline-specific aspects of academic writing. However, for multilingual and international students, adapting to rhetorical conventions such as clarity, directness, and thesis-focused structure, which are the characteristics of UK academic discourse, remains a significant challenge (Bailey & Pieterick, 2016).

Furthermore, L2 writing instruction in the UK remains highly fragmented at the institutional level. Some universities provide direct support to students through structured English for Academic Purposes (EAP) programs, writing centers, and specialized academic writing classes. However, in many institutions, this support is not systematically structured, and students are expected to develop their writing skills through their own efforts (Ferris & Hedgcock, 2023; Hyland 2004). These institutional differences, particularly among student groups whose educational backgrounds are dominated by indirect and circular rhetorical structures, cause difficulties in adapting to academic writing norms (Wingate, 2012).

Three main theoretical approaches shape the teaching of L2 writing in the UK. The first one is the text-analysis-based perspective, which focuses on linguistic accuracy and formal standards in written products. The second one refers to the process-based approach, which emphasizes iterative production processes and individual cognitive strategies. The third one corresponds to the social constructivist paradigm, which makes sense of writing within cultural, social, and interdisciplinary contexts (Cumming, 1998).

Historically, writing instruction in the UK has been driven by a text-focused understanding of accuracy and standardization, leading to pedagogical practices aligned with textual analytic perspectives. However, in recent years, the view of writing skills as socially constructed, culturally sensitive, and serving communicative purposes has led to a growing emphasis on genre-based instruction, peer-based learning processes, and discipline-specific writing norms (Atkinson, 2003; Cumming, 1998).

While L2 writing instruction is relatively advanced at primary and secondary levels in the UK, significant structural problems persist. In particular, a lack of curriculum consistency, the dominance of an assessment-focused teaching approach, and the inadequate inclusion of writing pedagogy in teacher training programs lead to significant disparities in teaching quality (Myhill, 2012). Writing skills are still largely limited to grammar, translation practices, and reading comprehension exercises, while communicative and process-based writing pedagogies are not sufficiently integrated (Wyse & Torgerson, 2017).

Lack of curriculum continuity observed between primary and secondary education is the leading one among the structural problems. Many secondary schools are reported to start teaching from scratch, disregarding students' previous language learning experiences. This negatively impacts students' motivation and leads to stagnation rather than progress in their writing skills (Myhill, 2012). Furthermore, standardized examination systems in secondary education, such as GCSE and A-Level, prioritize grammatical accuracy over argumentation and rhetorical flexibility in written expression. This is reported to limit students' ability to acquire critical thinking and advanced academic writing skills (Marshall, 2011).

International L2 students studying at the university level often face multi-layered challenges such as cognitive load, content production, maintaining linguistic accuracy, and maintaining coherence in their academic writing (Johnson, 2020). Because non-native English writers struggle to manage these multiple cognitive tasks simultaneously, they are disadvantaged in core academic writing skills such as idea generation, formal accuracy, and logical argumentation (Johnson, 2020). In this context, researchers emphasize the importance of process-based pedagogies based on pre-writing activities, planning strategies, and iterative drafting to enable students to structure their writing processes more effectively (Hyland, 2003).

In particular, the integration of computer-assisted language learning (CALL) and text-focused writing tools into the teaching of academic writing in UK universities has offered promising developments and demonstrated the potential of digital technologies to contribute

to writing pedagogy (Macaro, Handley, & Walter, 2012). However, there are still criticisms that digital tools offer limited effectiveness in complex writing tasks, particularly those requiring high-level cognitive skills, such as argumentation development and cohesive text production, and that they require clear pedagogical guidance for effective use (Li, Dursun, & Hegelheimer, 2017).

Furthermore, despite advances in various feedback mechanisms integrated into the writing process, such as peer feedback, one-on-one teacher interviews, and online digital feedback systems, the lack of standardization across disciplines complicates L2 learners' writing development (Hyland, 2004). Recent research argues that to overcome this problem, more comprehensive training in multilingual writing pedagogy and structured feedback literacy is needed for faculty. It suggests that such academic support can create more inclusive, effective, and sustainable feedback models (Ferris & Hedgcock, 2023).

Despite the structural limitations, institutional inconsistencies, and pedagogical issues addressed in this study, the UK has been a decisive actor in shaping global approaches to teaching L2 writing with its systematic integration of genre-based teaching, academic literacy approaches, and advanced EAP (English for Academic Purposes) practices. It has profoundly influenced writing pedagogies in different countries and served as a model in multilingual contexts, particularly in higher education, affecting many countries to develop their own academic writing programs and teacher preparation strategies (Hyland, 2004; Lillis & Curry, 2010; Jenkins, 2013).

L2 Writing Instruction in the USA

In the United States of America, L2 writing education is shaped by a framework grounded in current linguistic, pedagogical, and educational policies. This framework emphasizes academic literacy development, interdisciplinary writing skills, and support mechanisms for multilingual students. Current teaching approaches have diversified to accommodate the diverse linguistic backgrounds of English language learners (ELLs), integrating process-based writing practices, genre-based writing instruction, and cross-

border pedagogical approaches. However, lack of coordination between institutions, the dominance of exam-centric practices, and inadequate teacher preparation processes receive criticisms at both the secondary and higher education levels (Ferris & Hedgcock, 2023; Eckstein & Ferris, 2018).

In the context of secondary education, the Common Core State Standards (CCSS), implemented in 2010, emphasized the importance of interdisciplinary academic writing and aimed to encourage English language learners to develop not only linguistic accuracy but also rhetorical structure, critical thinking, and analytical writing skills (Ruecker et al., 2014). Although this approach helps students think more deeply and write within their subject areas, its use varies widely across states and schools due to ongoing gaps in the quality of teacher training, equitable distribution of instructional resources, and access to language support services (Enright, 2011). Furthermore, some researchers argue that writing instruction in middle schools is still largely structured around exams, and standardized tests prioritize formulaic text production, undermining creative and critical thinking (Han & Hiver, 2018). The inadequacies of teacher training processes in this area make it difficult for teachers to effectively support L2 students in developing advanced writing skills and deepen pedagogical gaps (Ferris et al., 2011).

University-level L2 writing instruction varies significantly across institutions as well. Some higher education institutions offer specialized English as L2 composition classes and writing support centers for multilingual students, while others direct L2 students to general composition programs, providing no specialized support (Tardy, 2017). Writing Across Curricula (WAC) and Writing Across Disciplines (WID) initiatives support the development of discipline-specific writing skills and help students navigate academic writing genres and rhetorical expectations more effectively (Ferris & Hedgcock, 2023). However, challenges remain in how L2 writing is integrated into the curriculum; some universities have established systematic support mechanisms, while others leave students' writing development to their own devices (Eckstein & Ferris, 2018). Evidence from the literature suggests that L2

students struggle to adapt to discipline-specific linguistic and rhetorical norms and often require additional instructional support during this process (di Gennaro, 2012).

Another key problem faced is the inadequate training of instructors in multilingual writing pedagogy. Many instructors are reported to lack the knowledge and skills to effectively provide feedback to L2 students; therefore, they tend to focus on superficial grammatical errors rather than higher-level writing features such as content and structure (Ferris, 2016). In response to this situation, scholars recommend implementing structured professional development programs to enable faculty to provide more holistic and content-based feedback to multilingual students (Hyland, 2004).

Furthermore, cognitive-based studies highlight that L2 writers experience significant difficulties due to cognitive load, particularly in the production of structured and argumentative texts (Baaijen, Galbraith & de Glopper, 2014). Non-native English students struggle to manage multiple tasks simultaneously in developing ideas, maintaining linguistic accuracy, and constructing rhetorical organization. Therefore, researchers recommend adopting process-oriented writing approaches that include pre-writing planning, structured guidance, and iterative development of drafts (Hyland, 2003). At the same time, encouraging metacognitive strategies that allow students to consciously evaluate their writing processes has positive consequences for the organization and textual integrity of their writing (Eckstein & Ferris, 2018).

A significant development can be stated as the digitalization of higher education, which has led to the development of computer-assisted language learning (CALL) and text-focused writing applications. The digital tools offer student-centered language analysis and automated feedback, contributing to improved lexical accuracy and written fluency (Macaro, Handley, & Walter, 2012). However, it has been emphasized that these technologies are limited in supporting higher-level writing skills such as rhetorical structure, argumentation development, and textual coherence (Ferris & Hedgcock, 2023). Over-reliance on automated assessment systems can lead to an instructional approach focused on superficial language

errors, limiting guidance for students' content production and meeting academic genres and discipline-specific expectations. Therefore, researchers advocate a balanced approach that integrates digital feedback technologies with instructor-driven structured feedback processes (Li, Dursun & Hegelheimer, 2017).

Despite ongoing reform efforts in the US context, institutional-level inequalities and exam-focused teaching models continue to pose obstacles to effective L2 writing instruction. Current literature highlights the importance of translingual pedagogy, which recognizes students' multilingual linguistic repertoires and offers greater flexibility in writing processes (Horner et al., 2011). Within this framework, it is stated that writing instruction should be adapted sensitively to students' cultural and educational backgrounds, and that the development of culturally responsive pedagogies is essential to ensure that writing skills are presented in an accessible and meaningful way to all students (Tardy, 2017). However, increasing professional development programs for the instructors is stated to be critical for the sustainability of multilingual writing instruction, as many instructors lack the pedagogical expertise necessary to provide targeted writing support in interdisciplinary contexts (Ferris & Hedgcock, 2023).

To support L2 writing development over the long term, some scholars recommended that writing centers expand their resources and that academic literacy training be integrated into university curricula, which can allow students to systematically develop their writing skills through ongoing support at different stages of their academic careers (Ruecker et al., 2014). Addressing all of these challenges through pedagogical reforms and teacher training will contribute to the establishment of a more equitable and effective system of second language writing instruction in the US. These developments will enable multilingual students to strengthen their interdisciplinary academic writing competencies.

Despite the structural and instructional limitations noted above, it is important to underscore the significant role the US has played in shaping L2 writing instruction globally. Pedagogical models originating in the US, such as process-based instructional approaches

(Zamel, 1983), Writing Across the Curriculum (WAC) and Writing Interdisciplinary (WID) initiatives (Bazerman et al., 2005), and translingual approaches (Horner, Lu, Royster, & Trimbur, 2011), have been widely implemented in diverse educational contexts or re-adapted to meet local needs. Furthermore, US-based L2 writing research continues to provide theoretical underpinnings and instructional strategies for teaching practices for multilingual students (Ferris & Hedgcock, 2023).

Conclusion- English Writing Instruction as L2 in a Global Perspective

Second language (L2) writing instruction worldwide bears the traces of pedagogical approaches shaped by various factors, such as historical background, institutional structures, and linguistic norms. While process-based and genre-based models are increasingly prominent, traditional product-focused and grammar-based approaches remain prevalent in many countries, making it difficult for L2 students to adapt to English academic writing styles (Ferris & Hedgcock, 2023; Hyland, 2004). Many educational systems in Asia, in the MENA region and Europe, influenced by national curricula and exam-centric structures, continue to prioritize grammatical accuracy over rhetorical skills (Kaplan, 1966; Leki, 1992). For example, traditional writing conventions, such as *qi-cheng-zhuan-he* in China and *ki-sho-ten-ketsu* in Japan, create differences in students' text construction, making it difficult to comply with English writing standards (Connor, 1996; Hinds, 1983). Similarly, in the MENA region, a writing culture rooted in *ilm al-balaga* prioritizes ornamentation and indirect speech, contrasting with the clear, concise, and direct nature of English academic writing (Bacha, 2002; Fakhri, 2004). In some European countries, such as Germany and Poland, students lack adequate academic writing instruction at the secondary level, creating significant challenges in transitioning to argument-focused writing at university (Kruse, 2006; Reichelt, 2005).

The United Kingdom and the United States, two of the most influential global examples of L2 writing instruction, offer distinct yet effective pedagogical models. In the UK, a genre-based approach and English for Academic Purposes (EAP) instruction support the

development of discipline-specific academic literacy, while a lack of inter-university standards complicates international students' adaptation to rhetorical expectations (Hyland, 2004; Jarkas, 2017). In contrast, the integration of L2 writing instruction into Composition Studies and Writing Across the Curriculum (WAC) programs in the US has created greater room for rhetorical diversity, yet significant inconsistencies exist among institutions (Ferris & Hedgcock, 2023; Tardy, 2017). Furthermore, while the rise of translingual approaches in the US attempts to assess the multilingual repertoires of L2 students, debates continue about how to balance this diversity with academic writing norms (Horner et al., 2011). Overall, as writing instruction continues to evolve in these contexts, standardization of instructional processes, instructor professional development, and equitable support for students remain central to making L2 writing experiences more inclusive and effective.

The Evolution of Writing Instruction in English as a Second Language (L2) in Türkiye

Writing instruction in L2 has developed in tandem with global shifts in language pedagogy, applied linguistics, and literacy theory, and the teaching of writing in English has been influenced by global movements such as process writing, genre-based pedagogy, and task-based instruction. National education systems continue to adapt these models within the constraints of their local contexts. In Türkiye, the evolution of L2 writing instruction - particularly within English as a Foreign Language (EFL) education- reflects both institutional priorities and broader international trends. Türkiye's L2 writing pedagogy has historically been shaped by structuralist traditions, exam-driven language instruction, and the demands of centralized curriculum policy, yet it has increasingly opened up to process-oriented, communicative, and genre-sensitive approaches under the influence of global English Language Teaching (ELT) frameworks.

Internationally, the field of L2 writing has moved through several distinct paradigms. In North America, L2 composition studies evolved from behaviorist models toward process writing, emphasizing recursive drafting, revision, and student autonomy (Zamel, 1982; Silva,

1990). Later developments incorporated English for Academic Purposes (EAP) and Writing Across the Curriculum (WAC) models, which stress the disciplinary and rhetorical dimensions of academic writing (Matsuda, 2003). In the UK, genre-based pedagogy, informed by Systemic Functional Linguistics (SFL), has emphasized explicit instruction in text structure, purpose, and audience, becoming foundational in EAP and EMI (English-medium instruction) contexts (Hyland, 2004). These global models have not only influenced teaching practices in Anglophone contexts but have also shaped curriculum design, textbook development, and teacher education in non-Anglophone countries, including Türkiye.

L2 writing instruction in Türkiye has evolved in recent years thanks to comprehensive educational reforms aimed at modernizing literacy skills. While Turkish students have traditionally received rote-based and moralizing writing instruction in L1, more analytical and argument-based approaches are being adopted in L2 writing. However, differences in rhetorical structuring and syntactic preferences often make it difficult for Turkish students to adapt to the norms of English academic writing (Uysal, 2008). They often encounter challenges in adapting to English academic writing conventions, primarily due to notable differences in rhetorical structuring and syntactic preferences between the two languages (Uysal, 2008; Yağız & Yiğiter, 2012). These differences often manifest in organizational patterns, argumentation style, paragraph development, and the use of cohesive devices. While Turkish academic writing tends to favor inductive reasoning, circular progression of ideas, and elaborate sentence constructions, English academic discourse typically values linear logic, clarity, and conciseness (Uysal, 2008; Altınmakas & Bayyurt, 2019).

Moreover, syntactic complexity presents an additional barrier. Turkish writers are reported to prefer longer, more embedded sentence structures, which contrasts with the English tendency for syntactic economy and explicitness (Uysal, 2012; Devenci, 2025). These linguistic habits often lead to what is perceived by native English readers as awkward phrasing, lack of clarity, or overgeneralization (Akbaş & Hatipoğlu, 2018; Kafes, 2015).

Cultural rhetorical transfer is another important factor, as students may unknowingly transfer discourse conventions from Turkish, such as indirect thesis statements or delayed argumentation, into their English writing (Uysal, 2008; Köroğlu, 2024). Indirect thesis statements, digressive introductions, and circular or delayed argumentation structures, all of which are frequently used in Turkish, can also manifest themselves in English texts (Uysal, 2008). Uysal's (2008) research shows that Turkish people employ inductive structures that develop the main idea step by step in their writing rather than presenting it directly, which contradicts the clear and direct thesis structure of English. This difference can cause Turkish writers to struggle with writing and maintaining concentration when writing in English.

Köroğlu (2024) argues that these rhetorical styles are not solely related to writing style but also reflect the way of thinking and communication in Turkish academic culture. Accordingly, characteristics expected in English writing, such as taking a direct stance or expressing oneself clearly, may be perceived as contradictory to their own cultural heritage. This situation can lead to difficulties or challenges in adapting to these academic summary norms. Transferring rhetorical strategies from L1 to L2 can hinder the development of effective writing.

Taken together, studies suggest that beyond linguistic competence, Turkish EFL learners need specialized and focused instruction in the rhetorical structures and syntactic rules of English writing in order to produce effective and appropriate texts in English. Such instruction is critical for avoiding negative transfer from L1 rhetorical habits and meeting the expectations of clarity, linearity, and structured argumentation embraced by Anglo-American academic traditions.

When Türkiye's historical process of L2 writing instruction is considered, the importance of this rhetorical instruction becomes clearer. Although students are expected to produce coherent, argumentative, and academically appropriate English texts, prior instruction has insufficiently focused on areas such as genre awareness, appropriateness for the target audience, and rhetorical structure. This creates a significant gap between students'

educational backgrounds and English writing norms, highlighting the need to align pedagogical practices with them.

The trajectory of L2 writing instruction in Türkiye has been closely linked to the country's broader foreign language education policies, which historically prioritized reading comprehension and grammar accuracy over productive skills. From the mid-20th century through the 1980s, L2 writing in Türkiye was treated largely as a written extension of grammar translation pedagogy, with little attention to discourse, process, or communicative purpose (Kırkgöz, 2009). Even into the early 2000s, L2 writing tasks in secondary and higher education were typically confined to sentence-level transformations, model-based paragraph writing, and controlled essay formats geared toward standardized exams (Demirel, 2004).

However, in recent decades, growing participation in international educational networks -such as the Bologna Process, EU Erasmus programs, and CEFR (Common European Framework of Reference for Languages) alignment- has encouraged Türkiye to re-examine its L2 writing practices. Particularly within English-medium universities and preparatory language programs, there has been a visible shift toward process-based instruction, peer review, and genre-oriented academic writing (Akyel & Kamışlı, 2008). However, these innovations are often in limited contexts, and the broader national curriculum at the secondary level remains exam-centered, prioritizing linguistic accuracy over discourse competence and critical composition.

Moreover, while international models such as Task-Based Language Teaching (TBLT) and Content and Language Integrated Learning (CLIL) have gained theoretical attention, their impact on L2 writing instruction in mainstream Turkish classrooms has been modest. The gap between curricular reform and classroom practice remains significant, particularly in under-resourced schools where teacher training in writing pedagogy is limited. Textbooks commonly used in public schools still focus on fill-in-the-blank exercises, sentence completion, and limited free writing tasks, offering minimal opportunities for recursive drafting, revision, or genre exposure (Atay & Kurt, 2006).

Despite these challenges, current reforms- particularly the MoNE 2018 English Curriculum for Secondary Schools- reflect a growing emphasis on writing as a communicative skill. The curriculum promotes paragraph development, personal expression, and creative writing, while also encouraging the use of digital tools, collaborative writing, and project-based assignments. These developments mirror global concerns with 21st-century skills, digital literacy, and student agency in language learning. Furthermore, Turkish scholars have increasingly advocated for writing portfolios, genre-based scaffolding, and reflective practices, drawing from global L2 writing research to inform locally grounded pedagogies (İnceçay & Kırkgöz, 2013; Coşkun, 2016).

In sum, the evolution of L2 writing instruction in Türkiye illustrates a gradual but meaningful shift from mechanical, form-focused instruction to more genre-sensitive, process-oriented, and student-centered approaches. While international models have strongly influenced this transformation, the centralized, exam-driven structure of Turkish education, along with disparities in institutional resources and teacher training, continues to shape the pace and depth of implementation. The following sections of this study will trace Türkiye's L2 writing instruction from early structuralist stages to current academic and digital literacies, situating these developments within a global framework.

Pre-19th and 19th Century: The Grammar-Translation Era and the Rise of Foreign Language Writing Instruction in the Ottoman Empire

The Grammar-Translation Method dominated L2 instruction throughout the pre-19th and 19th centuries, not only in Western Europe and North America, but also- though with unique cultural and administrative adaptations- in the Ottoman Empire, the predecessor state to modern Türkiye. This method, rooted in Renaissance humanist education, viewed writing not as a communicative or expressive act, but rather as a demonstration of grammatical precision, syntactic accuracy, and translation fidelity. In this context, writing assignments in L2 learning primarily involved the translation of classical or religious texts into the learner's

native language, focusing on lexical equivalence, sentence-level transformation, and formal correctness.

In the UK and the US, L2 writing instruction during the 18th and 19th centuries was dominated by the Grammar-Translation Method, which emphasized linguistic form over communicative function. Classical languages such as Latin and Greek, and later modern languages like French and German, formed the core of elite language curricula. Writing tasks were largely confined to bidirectional translation exercises, syntactic parsing, and rule-based sentence formation, reflecting an approach that prioritized grammatical precision and lexical control (Howatt & Widdowson, 2004). This approach aligned with the educational goals of the time, which were more concerned with intellectual discipline and philological knowledge than with functional language use. Within this framework, writing in L2 was not considered a generative or expressive act, but rather a derivative skill, used primarily to demonstrate grammatical mastery and accurate decoding of literary texts (Kelly, 1969).

A similar pedagogical orientation prevailed across continental Europe, particularly in France, Germany, and the Habsburg Empire, where the Grammar-Translation Method became institutionalized in public education. Students were trained to memorize vocabulary, apply grammatical rules in rigid formats, and translate texts with syntactic fidelity, often from religious literary works. Composition tasks, if assigned, followed prescriptive and highly formulaic models, offering little space for student agency or rhetorical development. The objective of writing in L2 remained tightly bound to linguistic accuracy, rather than communicative competence or self-expression. Even in regions that would later become pioneers of genre-based pedagogy, such as France and Germany, L2 writing instruction at this time focused almost exclusively on grammatical analysis and translation (Rivers, 1981; Byram & Parmenter, 2012). Thus, across much of Europe, L2 writing remained a mechanical exercise designed to support reading comprehension and grammatical retention, with minimal regard for authentic discourse or audience awareness.

In Asia and the MENA region, L2 writing instruction followed similarly formalist models. In China, traditional literacy education was centered on memorization, recitation, and the reproduction of Confucian classics, which heavily shaped early English and French instruction in missionary schools during the 19th century. Writing was introduced primarily as a tool to reinforce grammar and translation skills, not as an expressive or interactive practice (You, 2004). In Japan, during the Meiji Restoration, English language instruction emphasized translation of technical and literary texts into Japanese, with limited emphasis on extended writing or communicative composition (Hino, 1988). The influence of the Grammar-Translation Method was similarly pervasive parts of South Asia under British colonial rule, where English writing instruction served civil service examination needs and focused on correct sentence structure and translation (Canagarajah, 1999). In the MENA region, including partly the Ottoman Empire, L2 writing was generally taught within elite missionary and state schools using translation drills, copying models, and formal letter writing practices aimed at preparing students for bureaucratic or diplomatic careers (Balci, 2008; Peaci & Tosuncuoğlu, 2018; Womack, 2012). The dominance of French in many of these institutions reflected both colonial influence and the linguistic preferences of local elites, while English remained secondary until later geopolitical shifts in the 20th century. In all these contexts, writing remained a controlled, accuracy-driven activity, shaped by institutional demands and detached from the communicative realities of everyday discourse.

In the Ottoman Empire, the trajectory of L2 writing instruction was shaped by both Islamic educational legacies and Western-oriented reforms. Prior to the 18th century, multilingual literacy in Arabic, Persian, and Ottoman Turkish formed the backbone of elite education, particularly for religious scholars and administrative officials. Instruction in these languages, delivered through madrasahs, prioritized memorization, calligraphy, and rhetorical imitation, with writing largely confined to the copying of religious and literary texts.

A turning point came in the late 17th and 18th centuries, as the Ottoman Empire, facing increasing military and political decline, began to look westward for models of

modernization. Following the Treaty of Karlowitz in 1699, which marked the empire's first territorial losses in the west, a shift in mindset emerged- from asking "Where do we make the mistake?" to "What are they doing right?" (Lewis, 2002). This questioning laid the groundwork for military and bureaucratic reform, which in turn influenced language policy and writing instruction.

The establishment of western-style military schools- such as the Imperial Naval Engineering School (1773) and the Military Engineering School (1793)- marked the earliest institutional adoption of European languages, particularly French, into the Ottoman curriculum. These schools introduced French as a compulsory foreign language alongside traditional instruction in Arabic and Persian. Writing in French was taught primarily through translation, grammar drills, and set writing formats, echoing the dominant instructional practices of the Grammar-Translation Method.

Throughout the 19th century, the spread of foreign language education accelerated, especially after the reforms declared in the Imperial Reform Edict of 1839 (Tanzimat Fermani), which sought to modernize state institutions. The creation of the Translation Office (Tercüme Odası) in 1821 and its expansion into a formal educational institution after 1833 further institutionalized French-language instruction with a strong emphasis on writing proficiency. Students engaged in written translation exercises, French grammar, and essay writing, preparing them for roles in diplomacy and administration. Later, English and German were added to the curriculum in response to changing diplomatic relations, with similar emphasis on grammatical structure and translation exercises (Balci, 2008).

Schools such as the Mekteb-i Maarif-i Adliye (1839) and Mekteb-i Ulum-u Edebiye offered writing courses in Arabic, Persian, and Western languages, though still through formal grammatical instruction and translation drills. The belief that Arabic and Persian grammar were prerequisites for learning French underscored the persistence of formalist approaches in the teaching of all languages. Similarly, the military and civil *rusthiyes* (secondary schools) that emerged after 1847 included French and later English instruction,

with writing practices remaining strictly rule-governed and utilitarian. French grammar, translation, and formal letter writing became cornerstones of foreign language pedagogy by the late 19th century (İgüs, 2008).

Mekteb-i Sultani (Galatasaray High School), opened in 1868, represented a major innovation. Modeled directly on the French lycée system, it offered foreign language instruction in French as the medium of education for scientific subjects and emphasized writing proficiency not just in grammar and translation, but also in content-area composition. Alongside this, elite foreign and missionary schools- such as Robert College, Saint-Benoît, and British and German schools- adopted more immersive methods, though still grounded in grammar-translation models. These institutions produced multilingual graduates proficient in writing formal essays, translations, and administrative texts in several languages.

Attempts to professionalize and expand writing instruction in foreign languages continued in the late 19th century with the founding of the Lisan Mektebi (School of Languages) in 1864. Though short-lived, its curriculum included structured classes in French, English, Arabic, Greek, and Armenian, all taught through grammatical analysis, written translation, and formal writing practice. The inclusion of courses in diplomatic correspondence, law, and public administration indicates an increasing emphasis on L2 writing as a tool for bureaucratic and civic engagement.

Throughout this period, however, L2 writing in Ottoman education remained predominantly formal, prescriptive, and elite-focused. Aligning with the approaches of the period, it served the needs of civil servants, military officers, and translators, rather than fostering communicative competence or student-centered composition. Unlike emerging pedagogies in the late 19th century in the USA (e.g., early process writing) or the genre awareness taking root in the UK literacy reform, the Ottoman approach to L2 writing instruction retained the core assumptions of the Grammar-Translation Method well into the modern era.

Overall, while this study focuses on the historical development of writing instruction in English in Türkiye, it is important to recognize that it takes its roots from the foreign language education in the Ottoman Empire, especially during the 18th and 19th centuries, and that English was not yet the dominant foreign language taught then. Instead, French held a privileged position in both military and civilian education, serving as the principal medium for foreign language instruction, followed by other European languages such as German and, later, English.

The emergence of foreign language writing instruction in this period was largely shaped by state-driven modernization efforts, particularly in the realms of military reform, diplomacy, and elite bureaucratic training. Drawing heavily on the Grammar-Translation Method, Ottoman foreign language pedagogy emphasized translation accuracy, grammatical structure, and formal writing conventions, primarily for administrative and diplomatic purposes. Writing was viewed not as a mode of personal expression or creativity, but as an instrument of linguistic control, cultural capital, and state functionality. Although English began to enter the curriculum later in the 19th century, its instructional framework mirrored that of French, reinforcing prescriptive and translation-based practices. These foundational orientations would continue to shape the ideological and methodological frameworks of English writing instruction in Türkiye into the 20th century.

Early 20th Century: The Shift to the Direct Method

By the early 20th century, the Ottoman Empire began to show signs of pedagogical transition in its foreign language instruction, aligning with global trends toward naturalistic and oral-based methodologies. The influence of the Direct Method, and more specifically the Berlitz model, began to replace the long-standing Grammar-Translation Method in some Ottoman schools, particularly in *rusthiyes*, *idadis*, and *sultanis*. The Berlitz school itself was formally introduced to Istanbul in 1912, marking a significant step in institutionalizing a method that prioritized oral proficiency, pronunciation, and immersive target-language use, while marginalizing explicit grammar instruction and translation (Richards & Rodgers, 2001).

Consistent with the trends of the time, writing in L2 remained peripheral, often reduced to dictation, controlled sentence drills, or writing tasks designed to reinforce oral skills rather than support authentic or extended written expression.

The Ottoman adaptation of the Direct Method, however, did not occur in isolation. The empire's complex linguistic and religious context had a pluralistic system of foreign language instruction, particularly through foreign and missionary schools. Institutions such as Robert College (1863), Saint-Benoît (1583), Galata Sankt-Georg High School (1882), and the British and French missionary schools adopted immersive language models early on, with English, French, and German often serving as mediums of instruction. These schools introduced elements of oral language pedagogy, though their writing curricula remained highly structured, emphasizing prescriptive genres such as formal letters, moral essays, and religious compositions. Robert College, in particular, played a formative role in disseminating English-medium instruction, combining Anglo-American curriculum structures with missionary pedagogy that underscored moral character formation through language (Topçu, 2007).

At the same time, the state-run schools continued to reflect a hybrid system. While foreign language education at sultanis such as Mekteb-i Sultani (Galatasaray High School) incorporated some Direct Method principles, writing instruction remained formal, teacher-centered, and closely tied to administrative or diplomatic purposes. In minority and non-Muslim schools, made constitutionally permissible after the Imperial Reform Edict of 1856 (Islahat Fermanı), writing instruction followed diverse paths depending on cultural orientation. For example, French-based Jewish schools often emphasized French composition, while Greek and Armenian schools prioritized heritage language writing. These institutions, although diverse, shared the broader pedagogical feature of using writing primarily for translation tasks, moral instruction, or civic training, rarely as a vehicle for personal or academic expression (Akyüz, 2007; Balcı, 2008).

The Ottoman Empire's experience parallels broader developments across Europe, Asia, and the MENA region. In France, despite the rise of the Direct Method, public schools

remained deeply rooted in philological traditions, and L2 writing instruction continued to emphasize structured translation and grammatical accuracy (Richards & Rodgers, 2001). In Germany, however, language reform movements incorporated phonetics, conversation, and oral drills, reducing writing to repetitive sentence construction or controlled compositions that mirrored spoken input (Doff, 2008). Similarly, in Japan, the Meiji-era emphasis on westernization led to a rapid expansion of English education using oral methods; yet, writing remained examination-driven, focused on precise translation, essay summarization, and error correction as displayed by the *yakudoku* method (Hino, 1988).

In the MENA region, the picture was complex. In Egypt, educational system was heavily influenced by British colonialism. Despite efforts to modernize instruction, traditional methods that prioritized formal precision and regimented practices continued to be used, especially in elite and English-medium schools where written English was evaluated using traditional forms rather than communicative tasks (Russell, 2001). Writing instruction in mission schools in Lebanon tended to follow formal, teacher-led practices typical of the era, with less emphasis on communicative writing performance, despite the fact that these institutions were crucial in introducing foreign languages and frequently used structured language activities (Womack, 2012). In many Gulf states, the incorporation of foreign language instruction, particularly English, into official education in various Gulf states proceeded slowly and frequently remained restricted to elite or private schools. With teaching and assessment methods prioritizing accuracy and traditional literacy forms over broad communicative writing skills, English language education in the Arabian Gulf has historically faced structural difficulties and slow expansion (Ahmed, 2010).

Thus, while the Direct Method did mark a wide pedagogical reorientation, especially in urban elite institutions, writing remained a structurally marginalized skill in most second-language programs in different regions of the world. Whether in Istanbul, Paris, Tokyo, or Cairo, L2 writing during the early 20th century was typically not approached as an expressive or rhetorical practice but as a mechanical reinforcement of oral and grammatical

competence. In the Ottoman context, this duality -between pedagogical reform and local institutional conservatism- would shape the trajectory of English and other L2 writing instruction well into the Republican era.

Mid-20th Century: Structuralism and Product-Based Approaches

During the mid-20th century, L2 writing instruction was mainly shaped by the rise of structural linguistics and behaviorist psychology. In this period, the product-based approach - which emphasized grammatical accuracy, correct usage of structures, and imitation of model texts- became the dominant instructional paradigm. Although this model was influential in many parts of the world, the Turkish context presented both convergences with and divergences from the trend due to its unique linguistic, political, and ideological transformations in the early Republican period.

In Türkiye, the educational reforms initiated after the establishment of the Republic in 1923 laid the foundation for a national, centralized education system, with the Law of Unity in Education (Tevhid-i Tedrisat) enacted in 1924 to unify diverse institutions under the Ministry of National Education. While Ottoman foreign language instruction had been dominated by French, the post-republic period witnessed a gradual shift toward English, especially after the 1950s (Demircan, 1988). In this era, foreign language instruction -including English- was grounded in the Grammar-Translation Method, reflecting a structuralist, product-based orientation. Students were trained to translate texts, memorize grammatical rules, and reproduce fixed sentence patterns. L2 writing, when included, was largely confined to controlled composition tasks, model-based paragraph writing, and translation exercises. Hasan Âli Yücel, the Minister of National Education (1938–1946), criticized oral-oriented methods like the Direct Method and Berlitz model, favoring instead the Grammar-Translation Method for its perceived effectiveness in teaching vocabulary and structure (Yücel, 1938; Demircan, 1988). Writing was thus approached as a test of grammatical correctness rather than as a tool for communication.

Despite international trends moving toward oral proficiency, Turkish secondary education curricula during the 1940s and 1950s emphasized reading comprehension and sentence-based writing tasks, reflecting the product-based tradition. Even with limited hours for foreign language instruction -reduced from 5 to 3 weekly hours in 1949- students were expected to perform well on national exams through structurally accurate written outputs. Aesthetic, argumentative, or expressive writing remained outside the scope of most L2 programs in this period.

This Turkish orientation was not isolated. In the United States, institutions like the University of Michigan's English Language Institute (ELI) advanced a similar structuralist agenda, promoting controlled composition through sentence transformation exercises, pattern drills, and cloze tasks (Silva, 1990). Although oral fluency was prioritized, writing was seen as a secondary skill emerging after mastery of grammar and syntax. Assessment focused on linguistic accuracy, error correction, and conformity to prescribed formats.

The United Kingdom, while experimenting with functional approaches to L2 instruction (e.g., Hornby's pedagogical grammar), largely continued the legacy of grammar-translation in public schools. Writing instruction was minimal, formulaic, and predominantly task-based, relying on guided compositions and vocabulary-controlled outputs (Howatt & Widdowson, 2004). As in Türkiye, L2 writing was not conceived as a communicative act but as a reproductive skill assessed through conformity to structural norms.

Across continental Europe, particularly in France, Germany, and Italy, foreign language instruction followed similarly rigid frameworks. French curricula, despite early experimentation with oral methods, continued to emphasize translation accuracy and grammatical fidelity in L2 writing (Extermann, 2018). In the MENA region, colonial and missionary influences shaped writing instruction. In Egypt, while oral instruction borrowed elements from the Audiolingual Method, writing pedagogy remained conservative, emphasizing scripted business correspondence and model-based summarization (Cook, 2001). In Lebanon, American and French missionary schools introduced progressive oral

approaches, but writing continued to rely on traditional methods -rote copying, dictation, and grammatical correction (Bataineh & Bataineh, 2024).

In Asia, countries such as Japan, South Korea, and Indonesia retained exam-driven, structuralist L2 writing instruction throughout the mid-20th century. Writing was viewed primarily as a byproduct of grammar mastery, typically involving summaries, translation, and formulaic paragraph writing. In Japan, instruction was heavily shaped by entrance exams, emphasizing sentence-level accuracy (Kubota, 1998). Similarly, Korean classrooms focused on syntactic control through controlled writing drills (Park, 2009; You, 2004). In Indonesia, writing followed structuralist models, relying on drills and translation to meet exam criteria (Renandya, 2004). In parts of South Asia, then under strong British educational influence, writing instruction focused on letter writing, comprehension tasks, and translation exercises, all aligned with standardized assessments (Canagarajah, 1999).

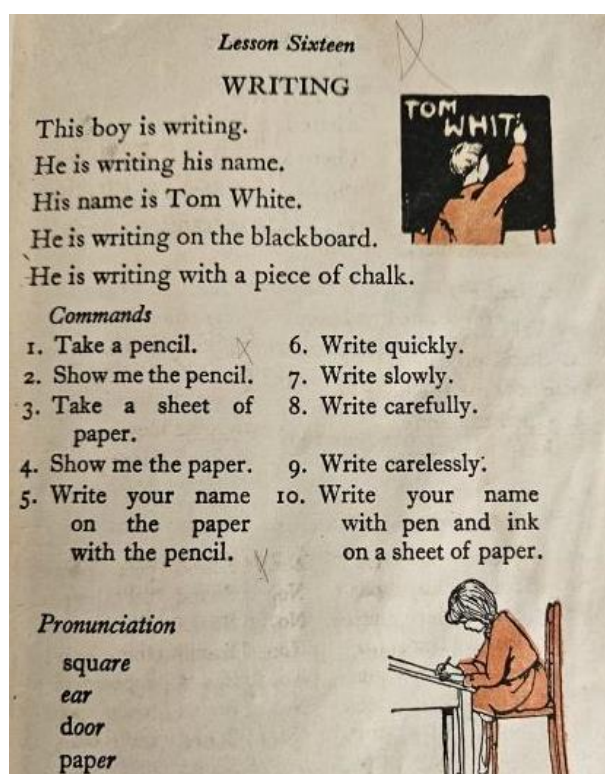
Throughout these regions, including Türkiye, L2 writing instruction during this period was predominantly product-oriented. The pedagogy emphasized accuracy over expression, structure over content, and imitation over originality. Türkiye's position mirrored that of many other countries facing modernization, national identity formation, and the push to globalize through foreign language education. Despite global interest in spoken proficiency, writing remained underdeveloped -both in terms of instructional time and pedagogical quality- reflecting a broader view of language learning as a technical and structural exercise rather than a communicative or rhetorical one.

Materials. During the mentioned period, foreign language instruction did not exist in Turkish elementary schools, and English language instruction in middle and high schools relied heavily on structured, textbook-based teaching. Two key textbook series- Faucett's English Course Book (1940–1974) and Gatenby's A Direct Method English Course (1953–1978)- dominated classroom instruction during this period. Both series were officially adopted by the MoNE and reflected broader pedagogical trends of the time, particularly product-based and structuralist approaches to writing.

The Faucett series is structured around two main volumes per grade level: the Reading Book and the Language Book, each divided into two parts. The Reading Book contains short, thematically graded passages, followed by yes/no questions, alphabet practice, imperative sentence copying, and basic composition tasks. Writing activities focus on cursive letter formation, short responses, and guided tasks such as 'write your name' or 'write ten short sentences.' The Language Book serves as a grammar and vocabulary workbook with drills and dictation exercises. Vocabulary prepared for dictation is listed beneath each part. Beyond the dictation parts under each drill, there is no further emphasis on developing writing skills. Writing here is limited to controlled practices, such as matching words and pictures or completing partial sentences.

Figure 45

A Lesson on Writing



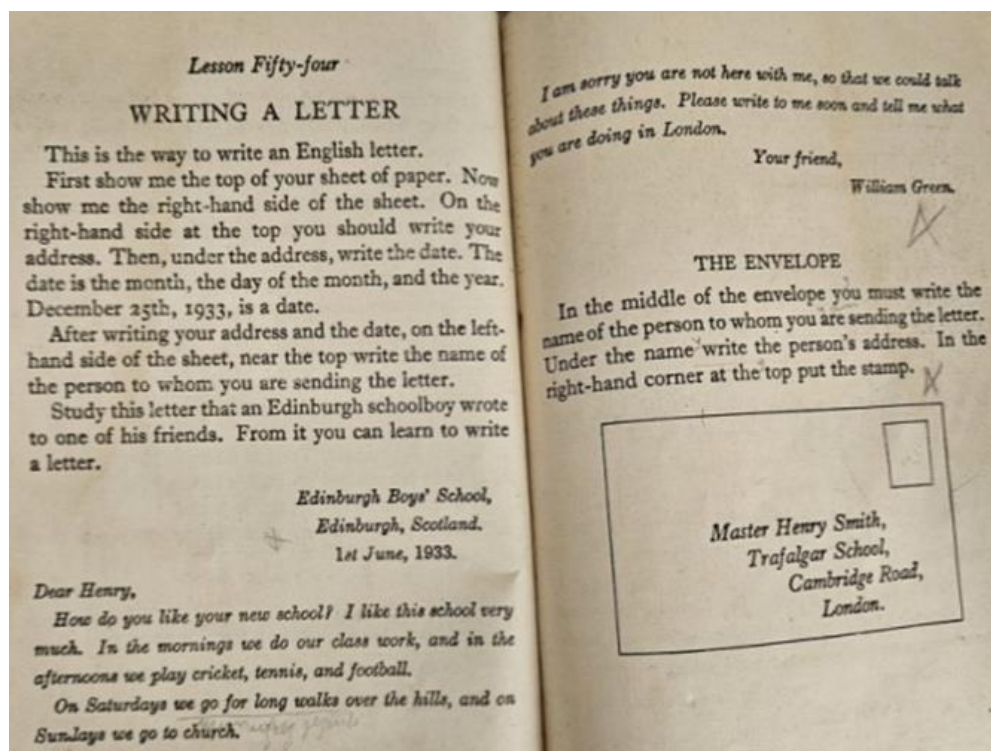
Note: Excerpted from *The Faucett Series Language Book*, 1939, p.21.

As the content progresses, sentences become more intricate, and texts lengthen; however, the questions posed within these sections remain limited to yes or no formats.

Notably, as the book progresses, the topic shifts to letter writing, where students are first introduced to the structure of a letter, followed by a sample letter and instructions on how to address an envelope. Subsequently, students are prompted to write a letter to a friend.

Figure 46

Instruction on Writing a Letter and a Model

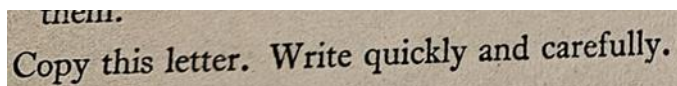


Note: Excerpted from *The Faucett Series Language Book*, 1953, p. 86.

The second grade of the book, *English Course Book 2*, was chosen as the official course book for second-grade middle school students. Like the first book in the series, the second book is also divided into reading and language book sections. The reading passages in the second book are longer and include more advanced vocabulary than those in the first volume. After each text, students are instructed to perform certain tasks, with the final instruction being to copy a provided letter. The students are advised to write quickly and carefully. As in the first book, the language book section includes drills related to each lesson in the reading book.

Figure 47

An Example of Writing Instruction



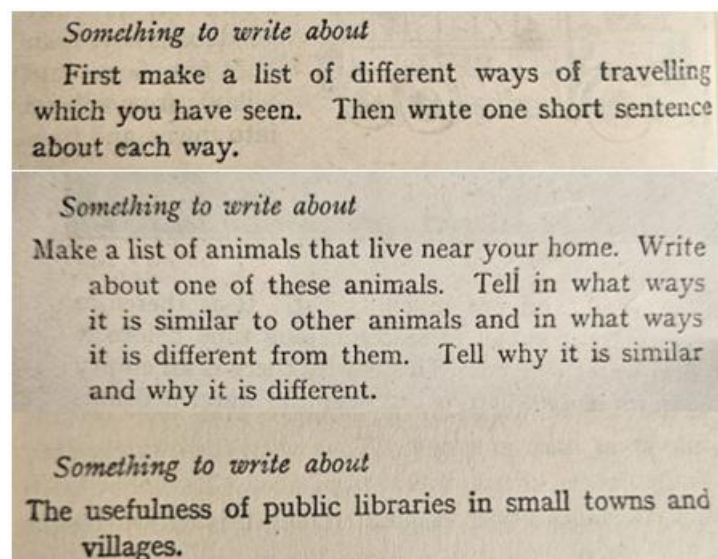
them.
Copy this letter. Write quickly and carefully.

Note: Excerpted from *The Faucett Series Language Book 2*, 1939, p. 6-7.

By the third book, writing tasks increase in complexity. The 'Something to Write About' section introduces comparative writing, opinion-based texts, and short narratives, though often inconsistently.

Figure 48

Sample Topics to Write About



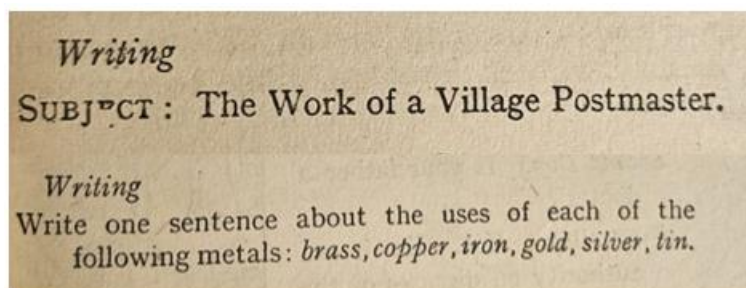
Something to write about
First make a list of different ways of travelling which you have seen. Then write one short sentence about each way.

Something to write about
Make a list of animals that live near your home. Write about one of these animals. Tell in what ways it is similar to other animals and in what ways it is different from them. Tell why it is similar and why it is different.

Something to write about
The usefulness of public libraries in small towns and villages.

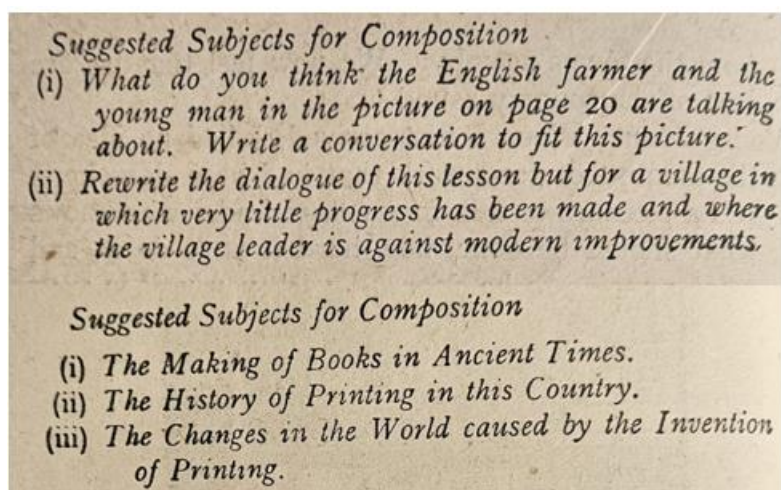
Note: Excerpted from *The Faucett Series Language Book 2*, 1939, p. 20, 28, 41.

However, there is no discernible progression in the complexity of writing tasks; for instance, after one section prompts students to write on 'the work of a village postmaster,' the following section simplifies the task to 'write ten short sentences'.

Figure 49*Sample Topics to Write about*

Note: Excerpted from *The Faucett Series Language Book 2*, by L. Faucett, 1939, p. 73, 78.

The fourth book in the series was recommended for high school students between 1940 and 1955. Similar to the previous editions, it is divided into two sections: a reading book and a language book. The 'Something to Write' parts in the previous book are now 'Suggested Subjects for Composition' exercises following the reading passages, providing students with topics for written composition, including exercises such as writing or rewriting dialogues.

Figure 50*Samples of Suggested Composition Topics*

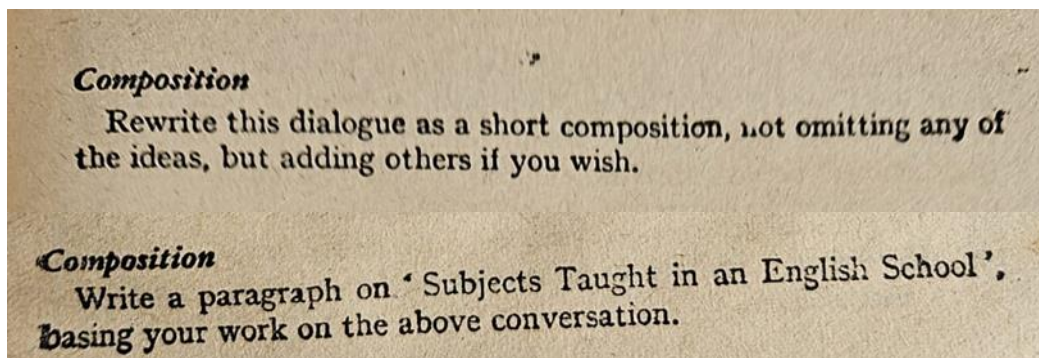
Note: Excerpted from *The Faucett Series Language Book 2*, by L. Faucett, 1939, p. 49, 54.

The language section, like the previous books, focuses more on vocabulary and grammar exercises based on the readings, with an increased emphasis on writing. Most

lessons are followed by writing activities such as writing a paragraph based on a dialogue covering topics typically taught in a language school, rewriting a dialogue as a short composition, retaining the original ideas but with an option to add new ones if desired, or composing a text on topics based on a provided dialogue.

Figure 51

Samples of Composition Topics



Note: Excerpted from *The Faucett Series Language Book 2*, by L. Faucett, 1939, p. 155, 143.

The book also includes a section on paragraph formation, where students receive a note on rewriting dialogues and creating short compositions. With the note, students are encouraged to begin with a straightforward writing style and, once mastered, progress to more complex styles. Literary style is deemed unnecessary for practical purposes and is recommended only for students with a particular interest in literature. The book provides models of both personal and impersonal writing styles to help students experiment with more sophisticated expression.

Faucett's textbook series embodies a structuralist and product-oriented approach to L2 writing instruction, consistent with mid-20th-century pedagogical norms. Writing is not treated as a distinct skill but rather as a vehicle for reinforcing grammar, vocabulary, and reading comprehension. In the earlier volumes, writing is confined to cursive letter practice, copying, and sentence transformation exercises, typically following model texts or comprehension passages. Although later volumes introduce more varied writing activities -

such as short narratives, comparative writing, opinion-based compositions, and letter writing—these are still highly prescriptive. Instructions are rarely accompanied by scaffolding or guidance on structure, audience, or purpose, limiting students' ability to engage in rhetorical or expressive writing. The focus remains on grammatical accuracy and surface-level control, rather than on communicative clarity, organization, or writing process development. Thus, while Faucett's series shows some recognition of composition as an instructional goal, its design and implementation reflect a controlled composition model, lacking the pedagogical underpinnings of process-oriented writing that would emerge in later decades.

Another textbook used in this period in middle schools was Gatenby's *A Direct Method English Course*. The textbook series, prepared specifically for Turkish students by Gatenby, who served as the head of the English Department at Gazi University from 1944 to 1954, comprises five distinct volumes. Initially integrated into the curriculum in their original form, these books were later adapted into versions tailored for middle and high school classes, with specific sections from the original texts incorporated into the redesigned editions.

As the title suggests, the series is primarily based on a methodical approach of the Direct method, with reading passages serving as the central focus. Following the reading passages, activities such as reading comprehension questions, fill-in-the-blank exercises, simple tasks emphasizing understanding and application, and sentence completion exercises are consistently observed. Although the series underwent some modifications over time, it was widely utilized in public schools between 1953 and 1978.

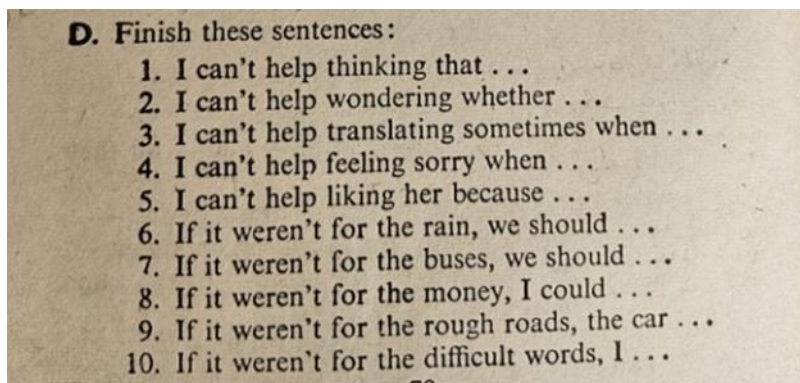
The book prepared for 1st graders of middle schools includes the first 16 lessons of the original book one. It comprises short texts followed by question-and-answer activities. The texts initially consist of imperative sentences, gradually transitioning to reading passages. Nearly all lessons include dictation sections, in which students are provided with sentences to be dictated.

Generally, students are tasked with responding to questions, filling in blanks with provided words, completing partially given sentences, forming questions based on answers, and rewriting sentences in specific patterns. Aside from these activities, no additional writing exercises are present in the book.

Like the middle school editions, the high school versions also center around reading texts. Those are followed by various activities, including reading comprehension questions, fill-in-the-blank exercises, tasks focusing on understanding and application, and sentence completion exercises. The version intended for high school 1st graders contains lessons 1 to 13 from the third book in the original series. Each lesson opens with a reading passage, followed by comprehension questions, vocabulary exercises, grammar topics, and related activities. Students are instructed to respond to questions, construct sentences with provided vocabulary, and complete sentence fragments.

Figure 52

An Example of Writing Instruction



Note: Excerpted from *Gatenby's A Direct Method English Course*, E. V. Gatenby, 1967, p. 70.

Writing activities in the 1st graders' book are limited to these tasks. Unlike other lessons, the tenth lesson includes review exercises but is still limited to requiring students to write sentences. Notably, the final lesson focuses on pen-pal correspondence, where, after reviewing sample letters, students are tasked with composing a letter to a pen pal in England.

Figure 53*An Example of Writing Instruction***B. Write a short letter to a pen-friend in England.**

Note: Excerpted from *Gatenby's A Direct Method English Course*, E. V. Gatenby, 1967, p. 113.

The second-grade version of the book covers lessons from the 14th lesson of the third book in the original series to its conclusion, as well as lessons 1 through 4 from the fourth book. The book is designed for third-graders and encompasses content starting from the fifth lesson to the end of the fourth book in the original series. Similar to the 1st graders' version, the two books also follow a structure where questions are presented subsequent to the reading passages. The questions following each passage assess students' comprehension, as well as encourage reflective thinking on a topic.

Figure 54*Questions Samples to Assess Students Comprehension*

- D.**
1. In what century did the author of the song beginning "Sweet and low" live?
 2. Who wrote "Gulliver's Travels"?
 3. Where is Regent's Park?
 4. What is the country north of the U.S.A.?
 5. Give the name of an island in the Mediterranean.
 6. Mention three languages spoken in Europe.
 7. Which is longer, a mile or a kilometre? Which is shorter, a metre or a yard?
 8. Mention two things that are equally useful.
 9. What are used for rowing a boat?
 10. Make a sentence containing *no good*.

Note: Excerpted from *Gatenby's A Direct Method English Course*, E. V. Gatenby, 1967, p. 32

Generally, students are tasked with responding to questions, filling in blanks with provided words, completing partially given sentences, forming questions based on answers, rewriting sentences in specific patterns, or, at times, using given words in new sentences. Beyond the aforementioned activities, no additional writing exercises are included in the 2nd and 3rd-grade' textbooks.

Gatenby's series, despite being based on the Direct Method, also adheres to a product-based instructional model, especially in how it addresses writing. The focus on oral comprehension, vocabulary development, and sentence structure is evident across the volumes. Writing is largely incidental, presented in the form of dictation exercises, sentence completions, and short response activities, all of which emphasize structural correctness over content development or coherence.

The series offers minimal opportunities for extended writing, and unlike Faucett's, it does not include sections dedicated to guided composition, genre instruction, or paragraph development. The only explicit writing activity -titled 'Writing and Drawing'- is more about spelling and form practice than textual production. The absence of writing progression and the limited space afforded to composition in the curriculum underscore a model where writing serves merely as a supportive skill to reading and oral language acquisition. In summary, Gatenby's textbooks, though stylistically more oral- and reading-centered, share the same product-based ethos as Faucett's. Writing is neither a creative nor communicative act but a reinforcement tool for grammar and vocabulary, consistent with the language teaching philosophies prevailing in mid-century Türkiye and many other global contexts.

Conclusion. Overall, by the mid-20th century, L2 writing instruction in Türkiye largely overlapped with the structural linguistics and behavioral psychology-based approaches that were influential globally. Writing was not viewed as a process for generating meaning or developing rhetorical skills, but rather as a mechanical tool for reinforcing grammatical rules and vocabulary. The Grammar-Translation Method, widely adopted during this period, as well as the limited class hours and an exam-centric curriculum, turned writing into a secondary skill. The creative and communicative nature of writing was ignored, limiting students' development of fundamental skills such as text organization, argumentation, and writing appropriately for the target audience.

This understanding was also reflected in the teaching materials of the period. Faucett's English Textbook and Gatenby's Direct Method English Course, in particular,

approached writing with a product-based approach, limiting tasks to dictation, sentence completion, and grammar exercises. Guidance on rhetorical structure, textual cohesion, or the construction of meaning was virtually absent. Consequently, writing instruction remained superficial, formal, and limited, providing students with no opportunity to develop more advanced, creative, or original writing skills. This situation was not unique to Türkiye and similar patterns were seen in many parts of the world in the middle of the century. However, while this constructivist approach continued to be influential somehow over the following decade in Türkiye, the gradual changes towards a more process-based writing were observed in many different parts of the world.

Late 1970s – 1980s: Emergence of the Process Approach

The 1970s and 1980s witnessed a pivotal transformation in L2 writing pedagogy globally, as educational systems began to shift from product-oriented models -which emphasized grammatical accuracy and polished final drafts- to process-based approaches that recognized writing as a recursive, developmental act. In this reconceptualization, writing was understood not as a static end product but as a dynamic interplay of drafting, revising, and meaning negotiation. While this shift gained momentum in Western academia, numerous non-Western education systems, including those in Türkiye, endeavoured to develop or adapt parallel frameworks that reflected both local priorities and global pedagogical trends.

In Türkiye, significant strides toward modernizing foreign language instruction began with the 1973 national curriculum, which marked a break from rote grammar instruction and embraced more communicative, structured, and learner-responsive practices (Journal of Notification, 1973, No. 1747). Although not explicitly labeled as process writing, the curriculum and its implementation embodied key features of the process approach: an emphasis on oral input before written production, integration of visual and auditory aids, and a developmental sequence that moved from controlled dictation to free composition.

Instruction was organized into four stages, progressing from oral interaction to complex writing tasks. Early-stage writing was closely tied to listening and speaking,

incorporating guided composition and summary writing at more advanced levels. Notably, writing tasks in later stages involved expressing long sentences more concisely, narrating personal experiences, and responding to texts -all foundational principles of the process movement. These methods were consolidated in the MoNE's textbook series, *An English Course for Turks* (1974–1995), which included oral drills, dictation, reading, and composition tasks, and emphasized teacher-mediated instruction with extensive use of audio-visual materials.

Meanwhile, the United States was instrumental in the emergence of process-based writing pedagogy, with foundational contributions rooted in composition studies and cognitive psychology. A pivotal moment came with Emig's study (1971), which conceptualized writing as a recursive, reflective cognitive process, rather than a linear transcription of ideas. Emig's work laid the groundwork for rethinking writing instruction as a mode of thinking and learning. This theoretical shift encouraged educators to emphasize the developmental nature of writing, focusing on how ideas are discovered, organized, and refined over time.

Building on these insights, scholars such as Zamel (1982) extended process pedagogy to L2 writing, challenging grammar-heavy, error-focused models that dominated ESL instruction. Zamel advocated for multiple drafts, formative feedback, and a focus on voice, fluency, and rhetorical awareness, thereby repositioning L2 learners as legitimate authors engaged in meaning-making. Her work, along with that of other scholars like Raimes (1983), Sommers (1980), and Elbow (1973, 1981), contributed to a broader movement that saw the establishment of writing centers, process-oriented workshops, and portfolio-based assessment across U.S. institutions. Initiated in the 1970s, the process approach had become a cornerstone of both L1 and L2 writing instruction in American education by the late 1980s.

In the United Kingdom, process-oriented models were integrated into EAP programs, particularly to support international students adjusting to the demands of academic writing. These programs emphasized recursive drafting, formative feedback, and peer review,

alongside genre-awareness and rhetorical competence. Writing centers and workshops played a key role in helping students develop not only linguistic accuracy but also academic voice and critical thinking skills (Hyland, 2003).

In continental Europe, higher education institutions in Germany and the Netherlands adopted process approaches within English-medium university programs. German universities emphasized writing centers and workshops, while Dutch institutions promoted student autonomy and peer revision (Meijer, 2021; Schmied, 2008). In Scandinavia, countries like Norway embraced learner-centered and process-oriented approaches. Although it emerged as school-based initiatives, it gradually enlarged its effect and influenced classroom writing practices (Dysthe et al., 2014).

In East Asia, countries such as Japan, South Korea, and Taiwan began incorporating elements of the process approach primarily within elite academic institutions, international programs, and private language schools. These adaptations were often driven by Western-educated instructors and curriculum designers seeking to foster more student-centered and reflective writing practices. Process-oriented strategies such as drafting, peer feedback, and portfolio assessment were introduced, though often in parallel with traditional exam-oriented, accuracy-focused instruction that continued to dominate public education systems. As a result, the process approach in these contexts evolved as a hybrid model, blending global pedagogical trends with local educational priorities and cultural norms (Kubota, 1999).

In the MENA region, L2 writing pedagogy evolved along diverse trajectories shaped by sociopolitical contexts, postcolonial influences, and national efforts to align with global educational trends. While Egypt remained largely product-oriented in mainstream instruction, some institutions began experimenting with process-writing elements like drafting and feedback, interaction, and student engagement in writing development (Ahmed, 2016). Research on EFL writing in Morocco in North Africa also reveals evolving attention to writing pedagogy including feedback and methodology (Rakrak, 2020). In the Gulf states, some institutions piloted writing programs that incorporated peer editing, portfolio writing, and

reflective practice, reflecting a gradual shift toward process-oriented instruction (Ahmed, 2010).

Taken together, the global diffusion of process-based writing pedagogy during the 1970s and 1980s reveals both the adaptability and the cultural contingency of educational innovation. While countries like the United States provided the theoretical foundations and institutional momentum for process pedagogy, it was adapted across diverse contexts, from the United Kingdom and East Asia to the MENA region. In this global perspective, Türkiye stood out as a case where the steps towards process-based learning were taken, yet in a more national system operating under a state-directed curriculum, embracing many core principles of the process approach. Instead of directly replicating Western models, Türkiye tried to localize process-oriented principles within its own educational framework, through its structured progression from oral to written skills.

Government Directives and Curriculum Developments in Türkiye. In 1973, the Turkish Ministry of Education introduced a revised foreign language curriculum aimed at restructuring language instruction in line with contemporary educational practices. The reform sought to move beyond traditional grammar-translation methods by emphasizing communicative competence and integrating the four language skills. The updated program reflected both international pedagogical developments and national educational goals, marking a systematic effort to modernize foreign language education in Türkiye's high schools.

The 1973 curriculum outlined the structure and methodology of the foreign language teaching program, reflecting changes introduced in the 1973-1974 academic year. Traditional methods were replaced with a system promoted as modern and internationally aligned that focused on developing students' speaking and comprehension skills. The main objective was to equip students with effective speaking, listening, reading, and writing abilities in a foreign language, while also fostering their ability to improve these skills independently after school.

The methodology prioritized listening and speaking, incorporating visual and auditory tools as integral parts of teaching materials, including student books and other resources. It moved away from abstract grammar rules, emphasizing meaningful sentence structures instead. The learning process followed a logical progression from simple to complex concepts, building on what students already knew. Teaching materials were planned to be tailored to different learning stages, including student books, exercise books, teacher guides, visuals, film strips, and audio recordings.

Foreign language education was stated to be operated in four stages. At the introductory stage, listening and speaking skills took precedence, and no written materials were used. Early-stage writing focused on mastering accurate word and sentence structures, while later stages integrated writing with listening, speaking, and reading activities. Dictation exercises at the initial levels used familiar words, sounds, and sentence patterns, emphasizing correct spelling and punctuation. From the intermediate stage, students engaged in guided composition using visuals to form coherent sentences. At advanced levels, students practiced free composition and summary writing, focusing on condensing texts without altering their meaning and expressing long sentences more concisely.

Writing activities were consistently linked to prior oral exercises, ensuring an integration of written, spoken, and listening skills. In advanced stages, students wrote on general topics, developed reading habits both in and outside the classroom, narrated television or radio programs, and engaged in creative, free-form composition activities (Journal of Notification, 1973, No. 1747).

The program continued to be used until 1992 and was subsequently amended, yet according to the directive published in 2005, the 1973 program was accepted to be used as is in high schools again (Journal of Notification, 2005, No. 2575, p. 584).

Materials. Partially consistent with the reformist aims of the time, the main course book series used between 1974 and 1995 was An English Course for Turks. Developed by a

commission under the MoNE, the book functioned as a structured six-year curriculum designed for use in middle and high school settings.

The series is divided into four levels: Introductory, Elementary, Intermediate, and Advanced. The Introductory level is entirely oral and does not include a student's book, focusing exclusively on the development of listening and speaking skills. All materials for this stage are provided through the teacher's manual. In this respect, the book is in parallel with the 1973 directive's emphasis on oral-aural skills, avoiding early written materials and relying heavily on oral drills, visual and auditory aids, and teacher-led instruction. The teacher's book at this level begins with sections on pronunciation and grammatical structures, followed by imperatives. It then advances to reading, drills, and dictation activities. Although drills are primarily intended for oral classroom practice, a note in the teacher's book suggests their use as homework assignments.

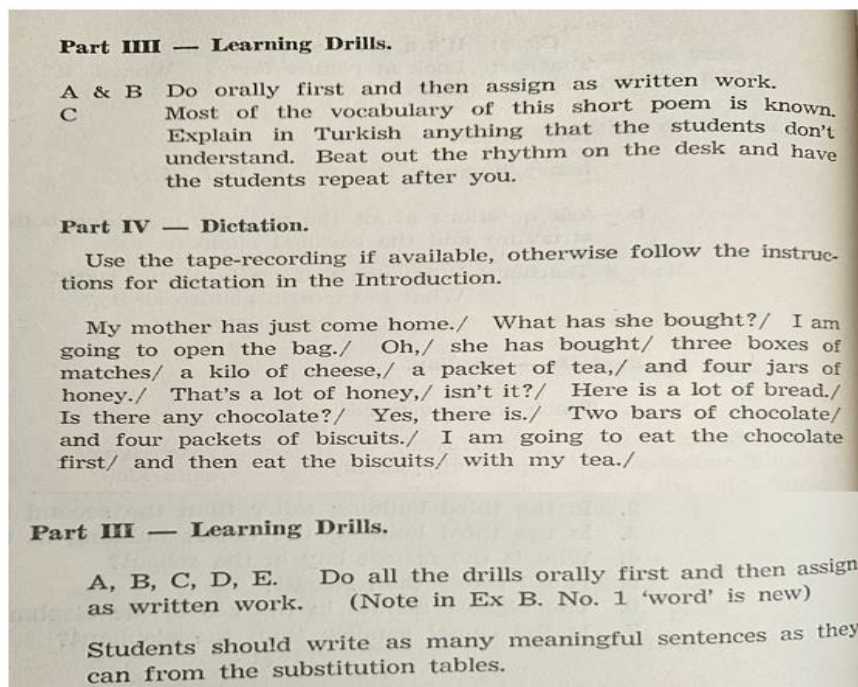
The second book in the series, Elementary 2, is also supported by a teacher's guide and, as in the earlier level, the student's book is entirely dependent on teacher instruction, with all new language structures introduced in the teacher's book. The book also includes a wide range of supplementary teaching aids -such as visual charts, flannel boards, figurines, film strips, and audio recordings- covering vocabulary development, listening drills, and dictation passages.

Each unit follows the same structure, beginning with an outline on pronunciation, grammar, and vocabulary, accompanied by teacher notes designed to support effective presentation. The student's book functions strictly as a supplementary tool, is intended only to reinforce patterns introduced orally, and it is not suitable for independent learning. A workbook is also included to offer additional practice, although its writing tasks are limited to answering structured questions. One notable instructional feature is the 'books shut' technique, which delays students' access to written forms until after oral mastery is established, and intends to strengthen listening and speaking comprehension. Subsequent sections of the teacher's book introduce reading and dictation exercises, including 'seen

dictation', in which students transcribe familiar passages read aloud to reinforce listening, spelling, and punctuation accuracy.

Figure 55

Drill-based and Dictation-centered Writing Practice



Note: Excerpted from *An English Course for Turks (Elementary)*, by MoNE, 1973 p. 58, 66.

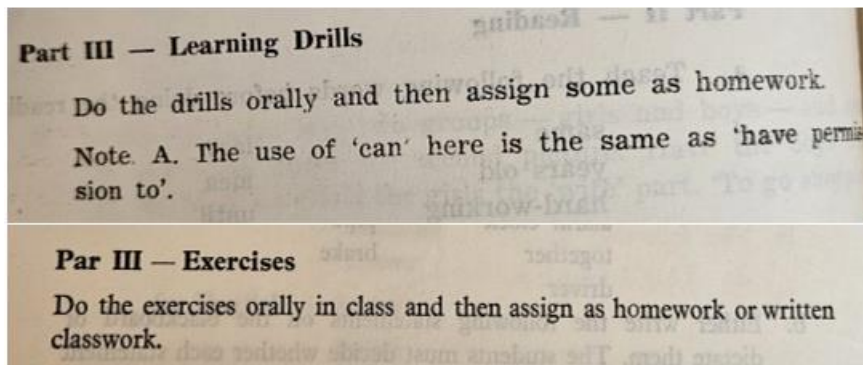
However, as the series progresses into intermediate and advanced levels, it begins to diverge from the broader objectives outlined in the 1973 directives -especially regarding the development of independent writing skills. Although the national curriculum emphasizes the gradual introduction of free composition, summary writing, and creative written expression, the books remain structurally rigid, even at the most advanced levels.

The intermediate stage is divided into two parts, both following the same instructional format as earlier levels. All new grammatical content is still presented solely in the teacher's book, and the student's book is again not intended for independent use, as explicitly stated in the preface. Units begin with pronunciation and structure, followed by reading. Intermediate 1 then moves into 'Drills', while Intermediate 2 labels the corresponding section as 'Exercises'.

Both include only basic writing tasks, aiming primarily at reinforcing grammatical structures rather than promoting extended writing.

Figure 56

Examples of Writing Instruction

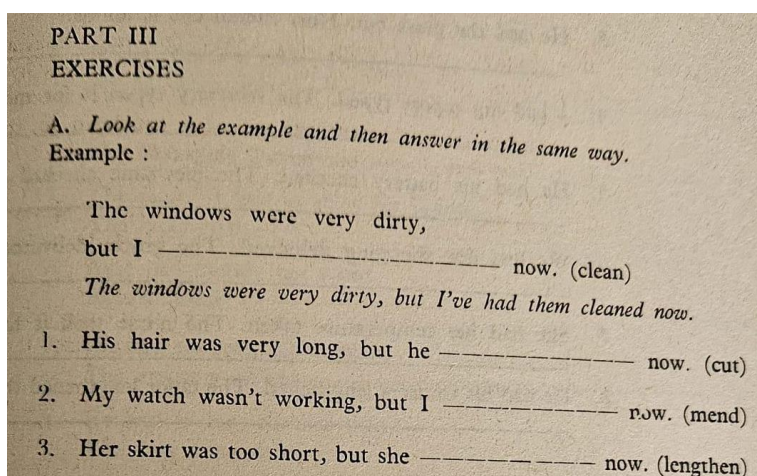


Note: Excerpted from *An English Course for Turks (Intermediate)*, by MoNE, 1976 p. 50, 72.

The advanced level maintains this format but allocates more space to the exercises section. Nevertheless, these tasks continue to follow a drill-based approach, without introducing any meaningful advancement in composition skills. Writing activities remain limited to sentence-level drills and mechanical exercises, offering no opportunities for original, extended writing or personal expression.

Figure 57

An Example of Writing Instruction



Note: Excerpted from *An English Course for Turks (Advanced)*, by MoNE, 1977 p. 123.

To sum up, while the series aligns with the 1973 reforms in its structure and emphasis on oral-aural skills, it falls short of realizing the directives' full process-oriented and communicative vision -particularly in writing instruction. An English Course for Turks thus represents a transitional model that adopts key reform elements but does not fully achieve a learner-centered approach to language development.

Conclusion. The process approach emerged in the late 1970s and began to be used extensively in the 1980s. By emphasizing the iterative nature of writing and the construction of meaning through it, the approach prompted a reassessment of writing pedagogy. While this transformation was particularly evident in the United States and the United Kingdom, it also resonated across many different educational systems around the world. Numerous countries in the European, East Asian, and MENA regions began to adapt their existing curricula and cultural approaches by harmonizing them with process-based principles.

The Turkish case paralleled some of the aforementioned examples. The 1973 curriculum adopted a reform-oriented, more communicative, and skills-focused approach, treating writing not as a secondary skill but as part of a guided, four-stage instructional design built on oral-aural foundations. The instructional material, specifically An English Course for Turks, partially reflected this shift at the lower levels, particularly through its emphasis on controlled writing and oral skills. However, a departure from the process-oriented principles outlined in the curriculum became evident in the later levels of the series. At the intermediate and advanced levels, a structuralist approach was maintained, and controlled exercises took precedence over meaningful writing activities. Consequently, a full transition to a process-oriented approach was not fully realized in Türkiye. While the curriculum evolved in line with process-based ideals, the materials did not entirely align with this vision.

Thus, Türkiye's experience during this period indicates that efforts were made to align with international trends. The curriculum reform demonstrated a clear intent to adopt a more process-oriented approach, but the instructional materials developed fell short of fully

implementing this system. Nevertheless, this transitional phase laid important groundwork for future developments. Even the partial adoption of process-based principles helped establish a foundation for ongoing innovation and pedagogical change.

The 1980s: Genre-Based Approach

By the 1980s, L2 writing pedagogy had evolved significantly, expanding beyond the cognitive and recursive focus of process approaches to embrace the genre-based approach, which emphasized the social, rhetorical, and disciplinary contexts of writing. This shift was driven by growing awareness that L2 learners needed not only fluency and organization but also awareness of the communicative purposes and conventions associated with different text types and academic disciplines. The genre approach marked a pedagogical move toward integrating language form with contextual meaning and function, offering learners tools for navigating academic and professional discourse communities.

In the United States, foundational work in contrastive rhetoric by Kaplan (1966) paved the way for a deeper understanding of how cultural and rhetorical traditions shape writing patterns across languages. During this period, genre-informed pedagogies were increasingly integrated into English for Specific Purposes (ESP) and Writing Across the Curriculum (WAC) programs, which sought to align writing instruction with the rhetorical and structural expectations of various academic disciplines (Ferris & Hedgcock, 2023; Swales, 1990). Scholars such as Swales, with his work on discourse communities and genre analysis, helped reshape writing pedagogy to address the functional needs of L2 writers in specific academic fields. Moreover, WAC and Writing in the Disciplines (WID) movements promoted collaboration between composition instructors and subject-matter faculty, encouraging L2 students to engage with genre-specific writing tasks beyond the composition classroom.

In the United Kingdom, the genre-based approach found a strong footing within English for Academic Purposes (EAP) instruction, particularly in higher education. Influenced

by Systemic Functional Linguistics (SFL) developed by Halliday (1985), scholars such as Johns and Dudley-Evans (1991) and Hyland (2003) advanced models of academic literacy that emphasized genre awareness, audience expectations, and disciplinary variation. The UK EAP programs incorporated genre analysis into their curricula, equipping students with tools to decode and reproduce academic texts in ways appropriate to their fields of study. The British Academic Written English (BAWE) corpus project further provided empirical data to support genre-specific instruction and curriculum design (Nesi & Gardner, 2012).

Across continental Europe, the genre approach gained traction in countries like Germany, Sweden, and the Netherlands, especially within English-medium instruction (EMI) and university writing programs. In Germany, the rise of writing centers and academic literacy courses reflected a shift toward process-genre integration, focusing on both rhetorical awareness and learner agency (Pally, 2001). Swedish institutions, drawing on Scandinavian traditions of progressive education, incorporated genre-based writing as part of national curricula, supporting student engagement with research writing and critical discourse (Berggren, 2019; Sala-Bubaré & Castelló, 2018). In the Netherlands, where student autonomy was a key educational value, genre-based instruction was adapted to foster independent academic writing and disciplinary discourse competence (Stukker et al., 2024; Negro Alousque, 2016).

In Asia and the South Pacific, the genre-based approach had a profound impact, particularly in Australia, where it became a cornerstone of ESL instruction and influenced language education policies across the region. Central to this development was the emergence of the Sydney School, a group of linguists and educators who drew heavily on Systemic Functional Linguistics (SFL), pioneered by Halliday. Scholars such as Martin and Rothery (1986) developed a highly structured, explicit pedagogy of genres, which aimed to make the linguistic and rhetorical conventions of texts transparent to learners from diverse language backgrounds.

This pedagogical model emphasized staged, scaffolded instruction, built around three key phases: deconstruction of model texts, joint construction of new texts with teacher guidance, and finally, independent text creation by the learner. Through this progression, students were gradually introduced to the social purposes, organizational structures, and language features of various genres such as narratives, expositions, reports, and explanations. The underlying belief was that all students, regardless of background, deserved access to the literacy practices of power, and that genre instruction should be explicit rather than left to chance or osmosis.

Over time, this approach expanded beyond primary and secondary schooling to inform academic writing instruction, curriculum development, and teacher training in both L1 and L2 settings. Its success in Australia also inspired adaptations in other parts of Asia, including Singapore, Hong Kong, and South Korea, where it was tailored to suit exam-driven educational systems while still promoting genre awareness and communicative competence. In the mentioned countries, educators adapted genre pedagogy to the needs of EFL learners preparing for academic and professional communication, often blending it with test-oriented practices in exam-driven systems (Hogan et al., 2013; McCarthy & Zhang, 2024; Shim, 2015).

In the MENA region, genre-based pedagogy emerged more gradually, often within international universities and language foundation programs. In Egypt, for example, universities such as the American University in Cairo began integrating genre awareness into writing curricula to support multilingual students navigating academic discourse in English (El-Koumy, 2004). In Jordan, Saudi Arabia, and the UAE, ESP and EAP programs adopted elements of genre-based teaching, particularly in engineering, business, and medical writing courses. Although broader curriculum-level implementation remained limited, pilot programs and faculty development initiatives signaled growing institutional interest in contextualized writing instruction aligned with disciplinary norms (Rabab'ah, 2003; Mahboob & Paltridge, 2013).

In Türkiye, a notable curriculum reform in 1984 marked a significant step toward integrating structured and context-aware English instruction in secondary education. The reform introduced an English curriculum for some specific institutions where subjects such as mathematics and science were taught in English.

Writing instruction within this curriculum was notably progressive for its time, reflecting elements of genre sensitivity. It was organized into three stages: foundational (preparatory class and Grade 6), intermediate (Grades 7–8), and advanced (Grades 9–11). Each stage emphasized the structured development of writing skills, beginning with controlled writing and sentence-level grammar, progressing to guided writing involving summarizing, paraphrasing, and note-making, and culminating in free writing, literary analysis, and formal composition.

The curriculum emphasized coherence, organization, and genre-based formats such as personal and business letters, reports, narratives, and argumentative texts. A variety of teaching strategies, including dicto-comp, which required students to rewrite a passage they had listened to using the same structure and vocabulary-, précis writing, and topic-based paragraphs, were integrated to scaffold learners' progression from accuracy to fluency. Assessment criteria reflected genre-related expectations, focusing on clarity of purpose, organization, grammar, and coherence.

Although the 1984 curriculum did not explicitly reference genre theory or systemic functional linguistics, its focus on purpose-driven writing, text structure, and differentiated communicative functions reflected many of the emerging global principles of genre pedagogy. The curriculum remained in place until 2002, when it was replaced by a new framework tailored to evolving national educational goals and global trends in language teaching (MoNE, 1984; Journal of Notification, 2002).

Overall, the genre-based approach of the 1980s–1990s signified a critical step in reconceptualizing L2 writing as a socially situated act. It shifted the focus from general fluency to disciplinary literacy, fostering students' ability to understand and produce writing that meets the communicative demands of specific academic and professional communities.

Government Directives and Curriculum Developments in Türkiye. In 1984, a specific English curriculum was introduced for Anatolian high schools, Galatasaray High School, and Istanbul High School, which were defined as high schools offering partial instruction in a foreign language. The objective behind opening these schools was stated as to equip students with strong foreign language skills, enabling them to complete secondary education and pursue higher education effectively, both domestically and internationally, while fostering a nationalist, positive, and civilized outlook. Students were admitted after a centralized exam following primary school and received one year of preparatory foreign language training, predominantly in English. In Anatolian high schools, English was used as the medium of instruction for subjects like mathematics and science, alongside routine language classes.

The 1984 English curriculum aimed to develop students' comprehensive language skills while fostering cultural awareness and intercultural sensitivity. Emphasis was placed on four skills, with goals including clear spoken English, effective written expression, and understanding of cultural values in English-speaking contexts. Instruction followed a structured progression -from familiar to unfamiliar, simple to complex, and concrete to abstract concepts- while maintaining functionality and relevance. English served as the primary language of instruction, and teachers were encouraged to create dynamic classroom environments using authentic materials and real-life scenarios. Activities such as group work, games, class newspapers, and, at more advanced levels, debates and media reviews, were recommended to engage learners actively.

The curriculum promoted an eclectic approach to teaching methodology, blending traditional and modern techniques to suit different learning contexts. Methods like Grammar Translation and Communicative Approaches were integrated within a flexible, three-stage framework: presentation, practice, and production. Teachers were urged to adapt their strategies creatively to students' needs. Error correction was treated as a developmental tool -immediate at beginner levels, and more delayed for intermediate and advanced learners to

preserve confidence. Homework was positioned as a key element for independent learning, featuring targeted exercises in reading, writing, and grammar. Assignments were to be purposeful and regularly reviewed to reinforce learning and provide meaningful feedback.

In terms of writing instruction, the curriculum emphasized the need for clarity and consistency, recognizing that the non-verbal cues present in speaking, such as gestures and intonation, were absent in written communication. To help students express their intentions effectively, it was considered crucial to establish a strong foundation in logic, grammar, and vocabulary. Writing was expected to be purposeful rather than random, guiding students to structure their words and sentences with intent. Exercises were initiated through prompts, reading passages, or discussions, with attention to punctuation and spelling rules tailored to each level.

The program defined controlled writing as a key component in developing writing skills. It focused on guided exercises where students replicated or modified given grammatical patterns. Initially, students were expected to copy provided words, phrases, or sentences to internalize correct forms. Gradually, they progressed to creating compound sentences using specific conjunctions, forming sentences in various tenses and moods, or answering questions within a structured framework. Controlled writing was applied to both dialogues and paragraphs to build fluency and accuracy.

In dialogue writing, students were expected to engage in tasks such as reordering jumbled sentences into meaningful dialogues, expanding partially provided dialogues, or creating new ones based on keywords and clues such as location and time. In paragraph writing, students were expected to practice constructing coherent paragraphs by answering questions, reorganizing sentences, and filling gaps with appropriate conjunctions. They were also provided with substitution tables to incorporate given sentence elements or completed paragraphs starting with a given sentence. More advanced exercises involved creating paragraphs on specific topics using provided structures while maintaining logical flow and meaning integrity.

Guided writing aimed to help students use learned sentence structures and vocabulary to create meaningful paragraphs. This process involved constructing sentences in alignment with given patterns and extending them into coherent texts. Students were also tasked with completing missing sections of a given passage while maintaining the logical sequence of events. Techniques such as dictation and dicto-comp, as well as note-taking and note-making, were commonly employed. Additional strategies included underlining key points in a text, paraphrasing passages using different words while retaining their original meaning, and producing précis writing, summaries, and outlines to develop comprehension and conciseness.

The program also defined free writing as an activity designed to encourage students to express their opinions and ideas in their own words and sentences. This included discussing given topics or summarizing literary texts they had read. Free writing was intended to foster creativity, organization, and adherence to writing conventions. Various narrative styles -such as descriptive, narrative, argumentative, reflective, and short story writing- were emphasized to help students develop effective composition skills. Letter writing formed another component of free writing, following a clear format including layout, greeting, content, and signature. At the beginner level, students were expected to write personal letters; at the intermediate level, they progressed to writing formal documents such as application forms, reports, invitations, and letters of request. At advanced levels, they engaged in business correspondence, including order letters, recommendations, complaints, and other professional formats.

Assessment was considered essential for determining the extent to which students had mastered the material, gauging their readiness for subsequent stages, and evaluating the overall effectiveness of instruction. When preparing written exam questions, a variety of formats were recommended, including short answer, compositions, multiple-choice, completion, substitution, and fill-in-the-blank items. It was suggested that questions be

clearly worded and easy to interpret, with explanatory notes or examples included if necessary.

To evaluate students' written production, several criteria were outlined, including the appropriateness of the title and the organization of the narrative into introduction, development, and conclusion. The introduction was assessed for its relevance to the topic and clarity of presentation; the development was judged by how clearly the main idea was supported with logical connections; and the conclusion was evaluated for its consistency and reinforcement of the central theme. Additional criteria included richness of expression - particularly in word choice and sentence structure- adherence to grammar and spelling rules, and the overall coherence of the text.

The instruction of English in Anatolian High Schools was structured into three sequential stages, each with distinct objectives tailored to the learners' developmental progress:

1. Foundational Stage (Preparatory Class - First Year of Middle School)
2. Intermediate Stage (Second and Third Years of Middle School)
3. Advanced Stage (First, Second, and Third Years of High School).

Specific objectives had been designated for each stage to align with the educational goals and proficiency levels of the students.

Table 6

Objectives Regarding Writing Skill

Grade	Objectives
Foundational Stage (Preparatory Class -	Understanding common English abbreviations used in daily communication.
First Year of Middle School)	Familiarity with punctuation rules appropriate to the proficiency level.
	The ability to rewrite a passage consisting of simple sentences in another simplified form.

		The ability to describe daily life in writing using simple and compound sentences.
		Knowledge of English spelling rules.
		Familiarity with certain abbreviations commonly used in daily life.
Intermediate Stage (Second and Third Years of Middle School)		The ability to transform two or more simple sentences into compound sentences using the given conjunctions.
		The ability to apply spelling rules accurately when writing in English.
		The ability to describe daily life in writing using compound and complex sentences.
		Knowledge of guidelines for writing English compositions.
		The ability to translate an English passage into Turkish and a Turkish passage into English.
Advanced Stage (First, Second, and Third Years of High School)		The ability to express feelings and thoughts in various formats, such as storytelling, describing, defining, or discussing, either verbally or in writing.
		The ability to analyse a literary text appropriate to the proficiency level.
		The ability to critically evaluate a literary text after analysis.
		The ability to assess an event, such as a movie, TV show, or video, based on criteria established by the teacher or collaboratively in class.

Note: Excerpted from *English Language Teaching Curriculum (6th-11th grades)*, by MoNE, 1984.

In addition to the abovementioned specific objectives, a section titled 'subjects' provided a detailed overview of the content to be addressed at each grade level. Alongside grammar topics, some writing-related activities were also included. For preparatory classes, controlled composition writing was emphasized, while for 1st graders, précis writing was introduced in addition to controlled composition. For 2nd graders, the curriculum included guided writing, summarizing, identifying the main idea, narrating what is read in their own words, and advancing their speaking, reading, and writing skills. For 3rd graders, the focus shifted to personal and business letter writing, completing application forms, and engaging in

creative composition writing. Additionally, they worked on creating descriptive, narrative, and explanatory paragraphs, with an emphasis on proper use of spelling rules and punctuation marks. At the advanced stage (High School: First, Second, and Third Years), the curriculum prioritized oral and written composition studies, translation, and special-purpose English instruction to enhance students' comprehension, interpretation, and speaking abilities.

In 2002, it was decided to discontinue the foreign language curriculum introduced in 1984 for Anatolian High Schools, where selected subjects were taught in a foreign language. Instead, those high schools transitioned to the regular Anatolian High School English Curriculum (covering the Preparatory Class and Grades 9, 10, and 11) putting an end to the practice of teaching selected subjects in a foreign language (Journal of Notification, 2002, 2536, p. 313).

Materials. During the period between 1980 and 1990, the 'An English Course for Turks' series continued to be used in middle and high schools, excluding Anatolian High Schools and other aforementioned special-status high schools. However, in Anatolian High Schools and the special-status institutions, especially in preparatory classes, imported textbooks published abroad were preferred.

The Streamline series by Bernard Hartley and Peter Viney, first published in 1978, was among the widely used coursebooks in Anatolian high schools and other foreign language-oriented schools during the period in question. The series is structured across four proficiency levels- Beginner, Pre-Intermediate, Intermediate, and Upper-Intermediate- each accompanied by corresponding students' books and workbooks. In all levels, the books are divided into short sections functioning as mini-units. The student books' primary focus is on providing learners with vocabulary and simple texts; however, writing development is not systematically addressed. Instead, activities are limited to question-answer exercises following reading passages and dialogues. The accompanying workbook, by contrast, incorporates a range of written practice activities, including gap-filling, dialogue completion, sentence construction, and definitional tasks. Across different proficiency levels, the writing

component of the workbook predominantly takes the form of guided writing, with limited opportunities for free composition or extended text production.

Figure 58

Examples of Writing Instruction

Exercise 1

Nan Vogel has just picked up her car from the garage. She had the car tuned up.

She's had the brakes tested.

Write five sentences.

1.
2.
3.
4.
5.

Exercise 2

You should also discuss subjects which arise from a picture. Three points you could discuss about these pictures are listed below.

- Some people believe that boxing should be banned. What are their reasons for this belief? How do you feel about it?
- Do you know who these men are? Do politicians really dislike each other, or do they accept that they are just doing their job?
- Do you feel it's wrong to keep animals in circuses? Why? Why not? What about zoos?

Write a paragraph on one of these subjects.

Tune-up Checklist		Bill	
test brakes	✓	Parts	\$8.00
fill radiator	✓	Labor	\$150.00
check battery	✓	Subtotal	\$158.00
change oil	✓	Tax	\$7.90
rotate tires	✓	Total	\$165.90
test lights	✓		

Note: Excerpted from *Streamline Intermediate*, by B. Hartley and P. Viney, 2000, p. 16, 88.

Among the textbooks recommended for use in foreign language-oriented schools during this period was the English for a Changing World series, first published in 1984. The series is structured across five distinct levels, each divided into units that are further organized around subtopics. For each unit, the framework is carefully outlined, and the grammar structures to be taught are specified in the content section. Similar to the other coursebooks of the time, the primary emphasis is placed on grammar instruction. Writing practice is largely relegated to the accompanying workbooks, where controlled writing tasks

dominate the early levels, gradually giving way to guided writing activities at more advanced stages.

Figure 59

An Example of Writing Instruction

20F: Paragraphs. Pretend this happened to you. What would you dream about? How would you explain your dream when you woke up? Write a paragraph or two.

It's summer. It's hot. The windows are closed in your room. You have a thick blanket on your bed. Your pillow is on the floor.

Note: Excerpted from *English for a Changing World (Workbook)*, by C. Banks et al., 1984, p.94.

Alongside the core textbooks, the MoNE also placed on its recommended list a number of supplementary materials specifically targeting writing skills. The most notable of these was *Basic Writing Skills in English* (1980), a volume organized into nine main units. Each unit opens with short reading passages, followed by comprehension questions and vocabulary exercises, as well as a review of simple grammar structures. The units conclude with writing tasks designed to consolidate these skills. Each writing assignment is accompanied by guidance sections reminding students of key conventions of written language. For instance, Unit 6, titled 'Instructions on How to Do Something', introduces students to instructional writing. After working through the readings and vocabulary activities, students are required to compose a full set of instructions. The text also directs learners to revision and editing points beneath the assignment. As a secondary activity, students are asked to draw a map and write accompanying directions, with additional reminders about spelling rules.

Figure 60*An Example of Writing Instruction*

YOUR WRITING	Write out the complete instructions for: <i>How to change a car wheel</i> Write your instructions in <i>three</i> parts: The tools you need Stage 1: Removing the wheel (instructions 1–7) Stage 2: Putting on the spare wheel (instructions 8–13)
Correction	<ol style="list-style-type: none"> 1. Read through your work. Make sure that you have used correctly: <ol style="list-style-type: none"> (a) <i>a, some, the</i> (b) <i>first, then, next, finally</i> (c) phrasal verbs 2. Exchange your work with another student. Check each other's work.

Note:

Excerpted from *Basic Writing Skills in English*, T. C. Jupp and J. Milne, 1980, p.48.

Another significant resource on writing skills recommended by the MoNE was the Writing in English series, which was published at three levels. The introductory section of the series provides teachers with methodological notes inspired by Pincas's Teaching English Writing. These notes clarify the pedagogical orientation of the series, emphasizing that its primary objective is to foster "effective functional writing rather than creative self-expression" (1982, p.V). While acknowledging that writing serves as both a means of communication and personal expression, the authors stress that, in the context of foreign or second language learning, communicative effectiveness is the primary aim. Accordingly, writing tasks are designed to be realistic, purposeful, and reflective of authentic communicative situations.

The first volume of the series contains relatively simple content, concentrating on basic grammar and vocabulary and writing skills such as narration, definition, and discussion. The second and third volumes expand to include more advanced writing skills and types. Despite these variations in scope, the three books share a consistent structure. Each unit typically begins with warm-up activities to introduce the target writing type, followed by initial controlled tasks such as gap-filling, combining, rewriting, or sequencing exercises. These

tasks progressively lead to guided writing, culminating in free writing activities. Free writing is often structured as a collaborative exercise or integrated into game-like tasks.

The series also offers exposure to a wide variety of paragraph types, each supported with examples, and gives particular importance to group writing as a pedagogical strategy. Crucially, group writing is framed not merely as pre-writing collaboration but as a process of joint authorship in which students co-create texts. To support teachers, each unit begins with a brief overview of activities, accompanied by practical notes suggesting extra supplementary work. Each unit typically begins with a reading passage, reflecting the authors' explicit claim at the beginning of the series that reading serves as a fundamental basis for writing. Subsequent tasks move from controlled writing activities to more independent production.

Figure 61

Examples of Writing Instruction

Exercise 3
Guided writing

The next pictures are not in the correct order. Decide which ought to be the first and last pictures. The others can go in any order you choose.
Write the story of *The Polite Thieves* using *each* of the LINKING WORDS.

Exercise 4
Writing game

First,
Next,
Then,
After that,
Then,
Finally,

Fold a sheet of paper into six parts and write one of the LINKING WORDS at the beginning of each part. Now choose a title for a story. Then let six students in turn write one or two sentences in each part. Each student should fold the paper when he has finished so that the next student sees only his own part. Read the whole story. This is fun when everybody writes strange or unusual things. It is an English party game called 'Consequences'.

Note: Excerpted from *Writing in English*, A. Pincas, 1982, p. 3.

Overall, the materials used during the period between 1980 and 1990 in Türkiye demonstrate a dual approach to teaching L2 writing in secondary education. While mainstream state schools relied on the locally developed An English Course for Turks series, foreign language-oriented institutions increasingly used imported series, a few examples of

which have been mentioned above. To compensate for the limited opportunities for written production, particularly in some textbooks that placed greater emphasis on grammar and vocabulary, the MoNE added writing-focused resources such as Basic Writing Skills in English and Writing in English to its list of recommended materials. While these materials were still largely directed and functional, they demonstrated a more pronounced recognition of writing as an independent skill within foreign language curricula. Overall, the course materials of this decade reflect a transitional phase: writing was not ignored, but it was still subordinated to structural accuracy and functional communication, while creativity and extended expression were somehow marginalized.

Conclusion. The genre-based approach emerged in the 1980s and led to a significant shift in L2 writing pedagogy. It broadened writing instruction to include audience awareness, rhetorical objectives, and disciplinary conventions. In contrast to the process approach, the genre-based model emphasizes the analysis of model texts, prioritizing their social context and communicative functions. Writing is no longer conceived as an isolated activity but rather as one embedded within contexts. Students are not only taught fluency and coherence but are also equipped with the tools necessary to understand and produce texts across various genres. This shift has aligned L2 writing instruction more closely with the communicative nature of the languages, making it more realistic and functional.

Internationally, genre-based pedagogy was integrated into ESP and WAC/WID programs in the United States, supporting L2 students' engagement with disciplinary writing. In the UK and Europe, genre instruction became an integral part of EAP curricula, while the Sydney School in Australia developed one of the clearest and most structured genre pedagogies, grounded in Systemic Functional Linguistics. In Asia and the Middle East, the genre-based approach did not reach widespread implementation but was adopted selectively in certain institutions and schools that follow international or bilingual curricula.

While the 1984 curriculum adopted in Türkiye did not explicitly reference the genre-based approach, it nonetheless emphasized text types, communicative purpose, and

structured progression-aligning with key principles of genre pedagogy. The writing component followed a three-stage design, progressing from controlled to guided and finally to free writing. This design acknowledged writing as both a skill and a developmental process, thereby recognizing its role in communication. However, the extent to which these pedagogical principles were reflected in actual teaching materials remained limited. The 'An English Course for Turks' series, previously used in standard high schools, continued to be employed. While some imported materials used in Anatolian high schools touched upon the writing process, they often did so in a limited or inconsistent manner. To address this gap, the MoNE included additional resources in its list of recommended supplementary materials. These resources incorporated partially controlled writing activities and began to reflect an understanding of writing as an independent and communicative skill. As a result, the materials used during this period only partially aligned with the curriculum's communicative and genre-oriented goals. While the core textbooks fell somewhat short, the supplementary materials provided a degree of alignment with the reformist vision.

Taken together, in Türkiye, the 1980s is a decade during which writing pedagogy began to shift from traditional structuralist models toward more communicative and genre-informed approaches. The system involved both structured instructional materials and principles aligning with emerging global trends in writing instruction. Writing was no longer treated purely as a mechanical skill but increasingly recognized as a meaning-making activity. Although genre pedagogy was not fully implemented, this reorientation in writing instruction laid a critical foundation for future innovations and more comprehensive curricular reform in the years to come.

The 1990s and early 2000s: Task-Based Approach

During the 1990s and 2000s, L2 writing instruction worldwide continued to evolve, characterized by the increasing adoption of Task-Based Language Teaching (TBLT) and the expansion of genre-based pedagogy. A broader reconceptualization of writing as a socially situated, communicative act rather than a purely grammatical or structural exercise was on

stage. Across many educational settings, writing instruction was reoriented toward engaging learners in producing texts aligned with real-world genres and disciplinary conventions, aiming to foster both linguistic proficiency and contextual appropriateness.

In Türkiye, the global pedagogical trends have an inherent influence on national language teaching policies, though with distinctive local adaptations. Turkish educational reforms during this period, particularly with the 1992 and 1997 English curricula, emphasized a student-centered and interactive approach to language learning, promoting active learner engagement and integrated skill development. However, while these reforms marked a shift toward more communicative classroom practices, L2 writing instruction remained largely focused on controlled, sentence-level tasks rather than fully embracing the genre-based and disciplinary writing models that were gaining momentum internationally.

Typical L2 writing practices in Türkiye during the 1990s and early 2000s emphasized accuracy, structural control, and grammatical competence, with writing activities such as filling in blanks, rewriting sentences, composing short letters, and producing guided dialogues. Although some task-based elements -like information gap activities and brief functional writing tasks- were introduced, extended writing projects and authentic genre-based tasks remained rare, especially at the primary and middle school levels. Assessment practices like multiple-choice and sentence transformations further reinforced a more form-focused approach to writing.

By contrast, in countries like the United States, university-level ESL programs during the 1990s and early 2000s steadily shifted toward task-based and purpose-driven writing instruction, moving beyond traditional product- and process-focused models. Writing activities such as email correspondence, research essays, project proposals, and technical reports were incorporated to develop not only fluency and accuracy but also rhetorical awareness and pragmatic competence (Ferris & Hedgcock, 2023). Scholars like Matsuda (2003) and Ferris and Hedgcock (2023) emphasized the importance of integrating audience awareness, voice, register, and genre sensitivity into curricula, advocating for more

ecological approaches that addressed multilingual students' realities. Additionally, the rise of standardized assessments like TOEFL and IELTS further influenced pedagogy, requiring instructors to balance authentic, task-based writing with strategies geared toward timed essay writing and formulaic exam performance (Weigle, 2002).

In the United Kingdom, writing instruction for L2 learners evolved significantly during the 1990s and 2000s within the framework of English for Academic Purposes (EAP), where task-based learning and genre-based pedagogy became central to curriculum development. As universities experienced a significant increase in enrollment of international students from diverse linguistic and academic backgrounds, there was a marked emphasis on preparing learners to meet the genre expectations of UK higher education. EAP courses began integrating discipline-specific writing tasks such as literature reviews, lab reports, theoretical essays, and critiques to help students navigate the academic discourse conventions of their respective fields. A major contribution to this development was the BAWE corpus project (Nesi & Gardner, 2012), which compiled authentic student texts across disciplines and academic levels, highlighting linguistic and rhetorical genre differences and guiding the design of genre-sensitive curricula. Consequently, UK EAP programs increasingly adopted a disciplinary literacy model, fostering collaboration between language and subject experts and enabling L2 writers to better align their work with both language and discipline-specific rhetorical standards in fields such as engineering, psychology, law, and medicine.

During the 1990s and 2000s, continental Europe also experienced significant changes in L2 writing instruction through the rise of academic literacy movements and the development of writing center models, particularly in multilingual and internationalized university settings. Countries such as Germany, the Netherlands, and Sweden invested in genre-based and learner-centered approaches. In the Netherlands, universities integrated genre-based writing curricula into content courses, emphasizing critical thinking and disciplinary discourse (Stukker et al., 2024). In Sweden, educational reforms promoted writing-to-learn strategies across secondary and tertiary education, embedding structured,

scaffolded academic writing activities (Hedlund & Wedin, 2010). Meanwhile, Germany saw a notable expansion of university writing centers, which provided writing consultations and peer-review sessions, fostering process-genre integration and supporting both L1 and L2 writers in increasingly international classrooms (Kruse, 2006).

In Australia, L2 writing instruction during the 1990s–2000s was mainly influenced by Systemic Functional Linguistics (SFL) and the work of the Sydney School, led by Martin and Rothery. Grounded in Halliday's linguistic theory, the Sydney School emphasized that writing was not only a linguistic act but a social activity shaped by genre and context. As such, the pedagogy promoted a genre-based model of writing instruction that was both explicit and scaffolded, especially for ESL learners and multilingual students navigating academic and workplace discourse.

The genre pedagogy in Australia followed a three-phase instructional cycle:

1. Deconstruction of model texts, where students and teachers analyzed the structure and language of a genre;
2. Joint construction, in which texts were co-written with teacher support;
3. Independent construction, where students produced their own texts within the same genre.

This approach was widely implemented in secondary schools, adult migrant programs, and university EAP courses, and it aimed to democratize access to literacy by making academic and institutional genres transparent to learners (Martin & Rose, 2005). It also helped overcome the inequalities faced by linguistically diverse students by giving them tools to master the genres required in education and employment.

In Asia, countries like Singapore, Hong Kong, and China began adapting both task-based and genre-informed approaches to meet the needs of growing numbers of students pursuing English-medium higher education. However, these pedagogical shifts occurred within highly exam-oriented educational cultures, where standardized assessments such as

TOEFL, IELTS, and national university entrance exams significantly shaped writing instruction. In Singapore, for example, task-based approaches were introduced in secondary and pre-university levels, often blended with structured exam preparation strategies. Educators developed curricula that introduced report writing, argumentative essays, summaries, and personal reflections, aligned with both communicative and test-based goals (Hogan et al., 2013). For Hong Kong, Evans and Morrison (2011) reported that while genre and process writing were gaining ground, many teachers continued to rely on traditional grammar-translation approaches due to assessment pressures. Nevertheless, efforts to integrate genre awareness and audience consideration into school and university writing programs marked a significant shift in pedagogy.

In China, English writing instruction evolved as part of national reforms emphasizing global competitiveness. Particularly in EAP and ESP courses, universities began adopting task-based and genre-informed approaches, focusing on research essays, presentation summaries, and professional writing. Despite exam-oriented pressures, classrooms increasingly integrated peer feedback, drafting cycles, and audience-aware writing, reflecting a shift toward communicative, learner-centered pedagogy (Liu, Ismail, & Ahmad, 2024; Wen, Zhang, Kong, & Han, 2022; Sapawi & Rahimi, 2025).

In the MENA region, L2 writing instruction during the 1990s–2000s was shaped by a growing presence of international universities, foundation-year programs, and English-medium instruction (EMI) initiatives. Countries like Egypt, Saudi Arabia, Jordan, and the UAE began adopting ESP- and EAP-oriented curricula to prepare students for professional and academic contexts in English. In Egypt, El-Koumy (2004) documented efforts to implement genre-based writing instruction at the university level, particularly for students in applied science and education faculties (El-Koumy, 2004). These reforms aimed to move beyond rote learning and paragraph memorization by encouraging summary writing, translation exercises, and critical response essays.

Similarly, in the Gulf region, institutions like Zayed University and King Saud University developed EAP courses that emphasized report writing, reflective essays, and literature reviews in English. However, widespread adoption of genre pedagogy remained limited, often restricted to elite or internationalized settings. Mahboob and Paltridge (2013) highlighted ongoing tensions between Western-imported writing models and local educational norms, noting that successful implementation required culturally responsive adaptation.

Compared to these global movements, Türkiye's L2 writing instruction during the 1990s and 2000s can be characterized as a gradual and partial shift toward communicative and task-supported models, moderated by national curriculum priorities, traditional assessment frameworks, and practical classroom realities. Although Turkish curricula embraced a more interactive and learner-centered philosophy at the policy level, writing instruction remained predominantly focused on structural control rather than the development of rhetorical flexibility or genre-specific competence.

Thus, while Türkiye was not isolated from the broader international transformations in L2 writing pedagogy, its adaptation was selective, shaped by local educational traditions, national policy objectives, and systemic assessment practices. It was not until later decades that broader integration of genre-based and disciplinary writing approaches would begin to more significantly influence Turkish L2 writing instruction.

Government Directives and Curriculum Developments in Türkiye. The English language curricula introduced in Türkiye in the 1990s continue the pedagogical shift toward student-centered and communicative learning, emphasizing active learner engagement and practical language use. These programs, developed in 1992 and 1997, aimed to cultivate foundational and progressively advanced English skills through context-rich, interactive instruction designed to address both immediate communicative needs and long-term language development.

The 1992 English curriculum for grades 6 to 8 was developed around a learner-centered framework, encouraging active student participation and contextualized content delivery. It promoted an eclectic teaching approach responsive to national classroom conditions, stressing that language instruction should proceed through the four stages of preparation, presentation, practice, and evaluation, with each step considered essential for complete learning. The assessment system emphasized formative evaluation and remediation, using a range of tools such as multiple-choice tests, true-false items, question-answer exercises, and sentence transformations to evaluate students' achievement of targeted outcomes. The program focused on the integration of four skills and tailored these goals to developmental levels across three grades.

In 6th grade, students were introduced to basic phonetics, pronunciation, and everyday sentence patterns, with writing tasks that involved identifying and using article and verb forms appropriately in dialogues, completing sentences based on pictures, rewriting and expanding sentences with learned abbreviations, transforming sentence types (positive/negative, declarative/interrogative), and performing substitution exercises using pronouns. They practiced arranging jumbled words, used punctuation and capitalization correctly, and engaged in dictation, letter writing, and information gap activities. Students were also required to write questions and answers, describe picture sequences, and complete sentence transformations from singular to plural and vice versa.

By 7th grade, the program built upon foundational knowledge with compound sentence construction, more advanced sentence reordering, and the ability to fill in dialogue blanks with context-appropriate phrases. Writing tasks required students to rewrite declarative sentences in different forms (positive, negative, interrogative), use conjunctions accurately, and demonstrate a growing command of abbreviations and punctuation conventions. Learners described events using learned patterns, completed journals, and composed letters, all while navigating written responses to reading materials. They also

began introducing themselves in writing, reflecting on personal experiences, and creating functionally appropriate written communication using simple and compound sentences.

In 8th grade, students were expected to develop advanced writing capabilities. They were supposed to write structured and coherent compositions by organizing mixed sentence types, selecting correct verb tenses, articles, and conjunctions for sentence completion, and identifying proper use of punctuation and capitalization. Writing activities expanded to include summarizing texts, suggesting titles, and composing both formal and informal writing with an emphasis on stylistic variation. Learners practiced rewriting texts across registers, rephrased speech into formal or informal styles, created dialogues, and completed writing tasks such as invitations, letters, journals, and information/opinion gap exercises, all while enhancing their ability to ask and answer questions about various texts.

The 1997 revision marked an important step in language education in Türkiye, as foreign language courses were officially introduced into the 4th and 5th grades of primary school for the first time. As part of this change, the 1997 English curriculum was implemented for these grades, establishing a two-hour weekly instruction model aimed at helping students achieve a basic level of English proficiency by the end of their primary education.

Maintaining a student-centered and interactive philosophy, the program sought to spark interest in English through game-based activities and audiovisual support, with teachers guiding learning as active facilitators. It set broad goals such as cultivating an interest in foreign languages, building pronunciation and intonation awareness. Though the curriculum did not specify writing outcomes explicitly, writing skill development was embedded through activities such as sentence creation and question formation. In 4th grade, students practised integrating simple sentence structures related to daily topics, like time expressions and classroom objects, while in 5th grade, they moved toward grammatical structures as well as writing about topics like weather, professions, and months. Exercises supported written output through repetition, storytelling, question and answer sessions, and

visual prompts, ensuring that writing developed alongside listening and speaking in a cohesive language learning experience.

Materials. With the change made in 1997, as mentioned above, foreign language courses were added to primary school for the 4th and 5th grades, and from that date on, foreign language textbooks specifically designed for these grades were also included in the official textbook list published by the MoNE. The book *A Modern English Course for Turks*, authored by Resuhi Akdikmen, was among the first books utilized for 4th and 5th-grade students in primary schools between 1998 and 2003. The books are organized into eight main units, each containing various subsections. These units include sections focusing on activities such as listening, repetition, completing sentences, and games. The writing tasks assigned to students typically involve responding to questions with brief answers or filling in blanks. In certain sections, students are provided with a 'writing' title along with prompts or visuals related to the topic, which they use to construct simple sentences. The accompanying workbooks also followed a similar structure.

Figure 62

Examples of Writing Instruction

II Say and write

I don't like apples.
I like bananas.

*I don't like apples.
I like bananas.*

I don't like _____
I like _____

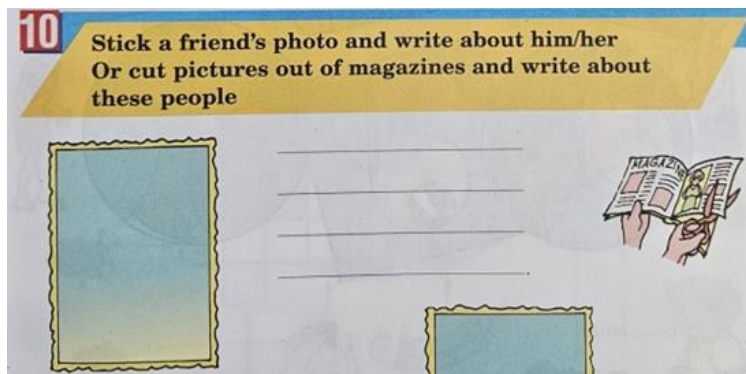
I Now, look and complete the story

Note: Excerpted from *A Modern English Course for Turks (5th grade)*, by R. Akdikmen, 2003, p. 72, 104.

As students progress, in the 5th grade, short paragraphs composed of a few simple sentences are encountered. Before students are tasked with writing their own paragraphs, the book presents examples to guide them through the process.

Figure 63

An Example of Writing Instruction



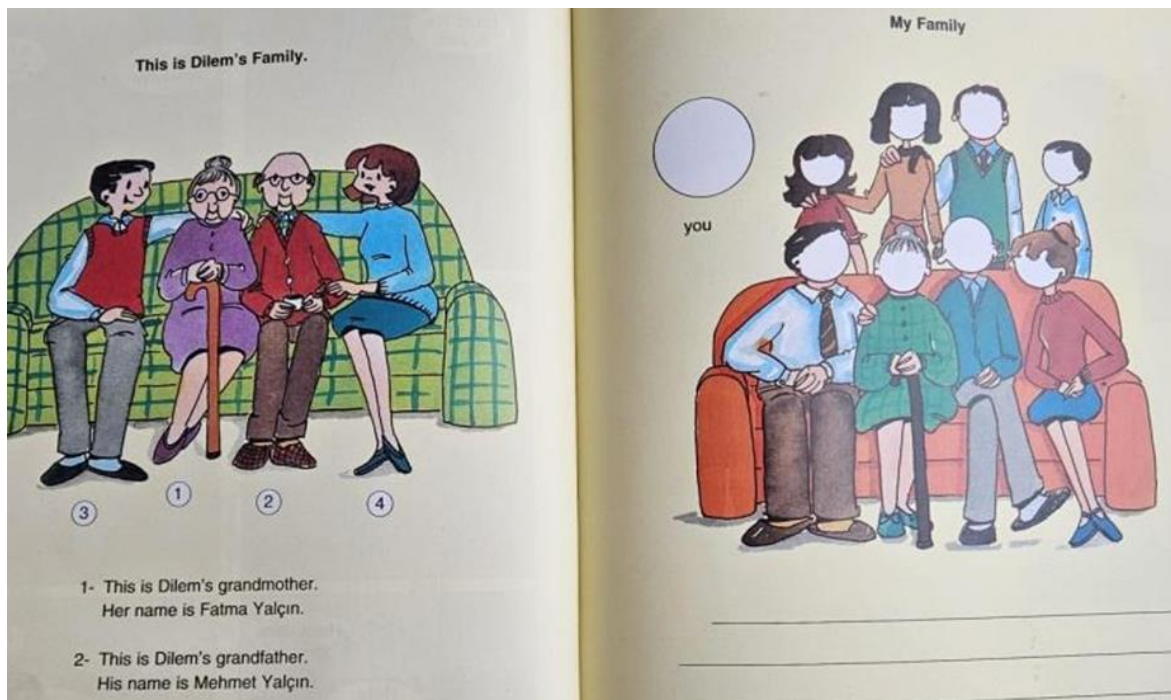
Note: Excerpted from *A Modern English Course for Turks (5th grade)*, by R. Akdikmen, 2003, p. 39.

Another textbook used in primary schools from 1998 to 2006 was *Easy English* by Lütüfi Yalçınkaya. Designed specifically for beginners aged 10-11, the book structures writing instruction primarily around spelling rules, fill-in-the-blank activities, and simple sentence construction. In these contexts, writing is presented as a low-level activity, primarily focused on producing the correct form.

Teacher guidance is kept to a minimum in the tasks included in the book, with students often given simple instructions such as 'fill in the blanks' or 'write the sentences', leaving little room for the writing process or creative expression. Writing, in this context, is considered an output product, prioritizing the accuracy of the resulting sentence over how the student constructs the text. The accompanying workbook similarly focuses on controlled practice, providing students with limited and directed spaces for written production. This approach is too restrictive compared to the requirements of process-based or creative writing pedagogies and lacks student-centered writing instruction.

Figure 64

An Example of Writing Instruction



Note: Excerpted from *Easy English*, by L. Yalçınkaya, 2000, p. 42, 43.

For middle schools, between 1994 and 2006, Resuhi Akdikmen's *A Modern English Course for Turks* was a widely used resource in Turkish middle schools. Based on the available second-grade textbook from the series, each of its eight units is divided into three sections: starting with a reading passage, followed by listening, reading practice, and question-and-answer exercises. Some lessons integrate a writing component, where students write dialogues, short letters, or contextually relevant messages. The final unit features a guided letter-writing exercise based on a sample letter.

Throughout the book, writing practice is reinforced through question-and-answer and fill-in-the-blank formats. Additionally, supplementary reading passages with questions are provided, sometimes followed by brief writing tasks. Comprehensive guidance is included for writing exercises, with strategies, examples, and structured support. The workbook complements the student's book by offering similar tasks, such as comparing items, creating

questions, outlining processes like making tea, and narrating personal experiences, often supported by visuals and prompts.

Between 1994 and 2007, another book used in Turkish middle schools was *Let's Speak English*, developed by a commission under the MoNE. The 7th-grade edition of the series contains eight units with reading or listening texts, followed by exercises, including writing tasks under the 'Time to Write' section. These writing activities typically involve producing sentences, filling in blanks, answering questions, and creating dialogues based on prompts or visuals, often with examples provided beforehand to guide students. The accompanying workbook emphasizes simple writing tasks like fill-in-the-blank and sentence creation, supported by provided expressions.

Figure 65

Examples of Writing Instruction

C. Time to Write
 a. Bill's mother is a housewife. Bill helps her. Write what Bill / his mother has to do or doesn't have to do. Use the charts.

Bill	Bill's mother
set the table go shopping water flowers	wash dishes cook meal tidy house

Example:

1. Bill has to set the table but he doesn't have to wash the dishes.	1. Bill's mother has to wash the dishes but she doesn't have to set the table.
2.	2.
3.	3.

C. Time to Write
 Read the paragraph and write about your family.

In my family, everybody is interested in different kinds of activities. For example, my father likes walking. He always goes for long walks at weekends. He thinks walking is good for his health. My mother is interested in painting and drawing pictures. She likes painting in her spare time. She has got a lot of paintings. She wants to hold an exhibition one day. She also likes cooking delicious meals for us. My sister, Carol, likes dancing and skiing. She's good at skating, too. I like every kind of sports, but I like playing football best.

What about you?

Note: Excerpted from *Let's Speak English*, by Yalçinkaya, Boztepe, Akın & Atabay, 1994, p. 45, 87.

The 8th-grade edition follows a similar structure, with most writing tasks focusing on sentence completion and rewriting based on grammar topics. Paragraph-writing activities are limited to Units 2 and 6, and even then, they lack detailed instructional support. The teacher's book emphasizes reviewing examples with students but offers minimal additional guidance for writing tasks. Workbook exercises for 8th graders remain sentence-based, with no paragraph writing included.

Between 1997 and 2007, *English Today* by İhsan Tarlakazan, Güler Can, and Zennure Köseman was another widely used book in Turkish middle schools. The 6th-grade textbook includes typical activities such as filling in blanks, answering questions, building sentences from visuals or tables, and composing texts using set expressions, mainly focusing on sentence-level writing. Notable writing tasks involve writing a message on a postcard and responding to a letter, both supported by teacher guidance and classroom demonstrations. Peer review is encouraged for daily activity writing tasks. The 7th-grade book also continues with similar sentence-based activities, like filling blanks, rewriting, and ordering sentences, but does not include short text or letter writing. The only exception is a workbook exercise requiring students to reorder the contents of a letter.

Figure 66

An Example of Writing Instruction

E Write about your daily activities. Use some of the verbs in the box.

get up / have breakfast / go to school / have lunch / do homework /
listen to music / watch TV / play with friends / read books / go to bed /

Every day I get up at _____

F Write about your friend's activities.

My friend gets up at _____

Note: Excerpted from *English Today (Grade 6)*, by İ. Tarlakazan, G. Can, and Z. Köseman, 1998, p. 82.

For high schools, during the period under discussion, *An English Course for Turks* remained the primary textbook used in general high schools across the country. However, for Anatolian High Schools and Super High Schools -institutions known for their more rigorous academic programs and emphasis on foreign languages- the preference shifted toward imported English textbooks. Among them, the Open Doors series, authored by Norman Whitney and first published in 1995, was widely used at different levels in foreign language-oriented schools. It places strong emphasis on communication and features dedicated sections on English across the curriculum. Each unit is structured around communication, grammar, vocabulary, and skills, with writing skills frequently -though not in every unit in lower levels- addressed in the skills section. At the lower levels, writing practice largely involves short sentence-completion tasks, but as learners progress, activities expand to more complex ones. In the third book in the series, the skills section is fully devoted to writing, incorporating activities that move systematically from sentence construction to paragraph development and eventually to full compositions.

Figure 67

Examples of Writing Instruction

Writing

2 Answer the questions about yourself. Write notes only.

- 1 Where were you born?
- 2 What is your native language?
- 3 How many languages can you speak?
- 4 Why do you think English is important?


3 Now change your notes in exercise 2 into sentences. Write a short paragraph about yourself.

I was born in

Writing

Compositions: making notes and writing biographies

When you are preparing and planning your compositions, it is important to make notes and arrange your notes into groups for the introduction, the main part and the conclusion.



1 Read the notes about Freya Stark. Then match the notes and the sentences.

Title	Freya Stark: a remarkable woman
Introduction	1 born h 2 family background 3 an event in childhood
Main part	4 education 5 interests 6 linguistic abilities 7 job 8 travels and explorations
Conclusion	9 died 10 my opinion

a) She only wanted to learn about other countries, their languages and cultures.
b) When Freya was still a baby, she was

g) Before she was thirty years old, she could speak several languages, including Arabic.
h) Freya Stark was born on 31 January 1893, in Paris.
i) She died on 9 May, 1993.
j) Freya Stark became a professional writer who specialized in books about travel.

2 Now write the complete biography of Freya Stark in your notebook. Remember to link the sentences and use appropriate words and phrases to introduce each part.

Freya Stark was born on 31 January 1893, in Paris. Her parents were a remarkable couple and they carried Freya to Italy when she was still a baby. In Italy she

Note: Excerpted from *Open Doors*, by N. Whitney, 1995, book 1, p. 98, book 3, p. 74.

In addition to structural writing practice, the upper levels of the series introduce a variety of writing genres and skills, including letter writing, note-taking, summarizing, biographical writing, and planning. The accompanying workbooks parallel the organization of the textbooks: the Level 1 workbook offers writing tasks similar to those in the main text, while the Level 3 workbook builds on the theoretical input from the textbook's writing section

by engaging students in extended tasks that require them to produce complete texts on given topics.

Figure 68

An example of Writing Instruction

Writing

2 Write about the pictures.

Sergeant Daley is in Queen Street. He is watching a bank. He can see two men near the bank. They are carrying a lot of money.

3 Write notes for a composition called 'An important person'. Choose an adult you know well.

Introduction

Childhood

Later Life

Conclusion

4 Now write one paragraph in full.

Note: Excerpted from *Open Doors*, by N. Whitney, 1994, workbook 1, p. 50, workbook 3, p. 56.

The teacher's book provides methodological support, recommending that teachers first supply a list of useful vocabulary on the board before writing tasks. It also stresses the importance of pre-writing organization of ideas. While acknowledging that errors will occur, it frames communication as the primary aim, advising teachers not to correct all errors and to avoid discouraging learners, since minor mistakes are not considered detrimental to the overall communicative goal.

Another textbook series employed in foreign language-oriented schools during this period was the Hotline series, authored by Tom Hutchinson and first published in 1991. Designed as a set of student books and workbooks across multiple levels, its units are organized around components such as language work, reading, listening, interaction, project, and pronunciation. Writing practice is typically embedded in the follow-up sections at the end

of activities. At beginner levels, tasks emphasize controlled writing, including producing dialogues, constructing sentences or questions, and completing partial paragraphs. As learners advance, guided writing tasks are introduced, such as letter and story writing, composing simple texts, and creating definitions.

Figure 69

Examples of Writing Instruction

FOLLOW UP

5 What will you do next weekend? Write six sentences about what you will do. Write six questions to ask your friend what he/she will do.

Example

I'll tidy my room.	Will you tidy your room?
I'll help my father.	Will you ... ?

THINGS TO DO

Tidy room

FOLLOW UP

4 Use the information that your group was given in Exercise 3. Write a newspaper article about the story.

Note: Excerpted from *Hotline (Pre-intermediate)*, by T. Hutchinson, 1993, p. 47, 105.

At the intermediate level and beyond, additional writing activities also appear after the reading sections, where students are encouraged to produce extended texts such as articles, essays, and stories.

Figure 70*An example of Writing Instruction*

WRITING

7 Imagine you are a superstar. A magazine is writing an article about your lifestyle.

a Look at the article about Michael Jackson again. Match these topics to the correct paragraphs.

- an explanation of his behaviour
- what people say about him
- the size of his fortune
- some unusual facts about his lifestyle
- the article writer's opinion
- contrast between his background and his current lifestyle

b Write the article about you. Use the same paragraph structure. Each paragraph should have two or three sentences. Use expressions from the 'Jacko' article where possible.

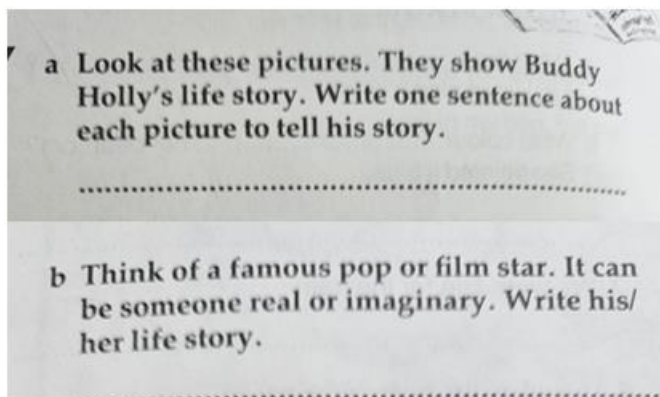
Examples

It has been said that . . .

They don't call him /her . . . for nothing.

Note: Excerpted from *Hotline (Intermediate)*, by T. Hutchinson, 1993, p. 104.

The accompanying workbooks reinforce this progression, while lower levels concentrate on structured exercises like fill-in-the-blank activities, answering questions, and arranging sentences into coherent paragraphs. Students are also gradually encouraged to generate short texts, paragraphs, and narratives modeled on provided examples.

Figure 71*Examples of Writing Instruction*

Note: Excerpted from *Hotline (Elementary Workbook)*, by T. Hutchinson, 1993, p. 22, 23.

Another textbook recommended by the MoNE for use in foreign language-oriented schools in the 1990s was *Wow*, authored by Rob Nolasco and first published in 1990. In contrast with the *Hotline* series above, the *Wow* series includes a dedicated writing section beginning at the introductory level with basic tasks such as placing words into short paragraphs and completing unfinished sentences. At higher levels, the writing activities expand to incorporate guided, level-appropriate activities, including producing sentences based on given examples, composing simple texts, and writing postcards.

Figure 72*Examples of Writing Instruction*

D Writing

Complete the sentences.

- Example
My favourite cartoon is Tom and Jerry.
- 1 My favourite television presenter is
- 2 My favourite programme for young people is

Madonna was born in 1959.
 She was the daughter of a car worker.
 Her mother died when she was six.
 She had four brothers and three sisters.
 As a child she climbed on a table and danced.
 In 1984 she had a hit record.
 In 1985 she married Sean Penn.

Now write about the life of a famous person you like.

You are Helen. Write a postcard to your mother telling her about life on the island.

Note: Excerpted from *Wow*, by R. Nolasco, 1990, book 1, p. 10, 100, book 2, p. 94.

The Nelson First Certificate Course by Susan Morris and Alan Stanton, first published in 1993, was another textbook recommended for use during this period. Designed primarily as preparation material for the Cambridge First Certificate in English (FCE) exam, the book is organized around 20 key themes and incorporates a wide range of exam-related writing tasks and strategies. It introduces learners to diverse writing genres, including process descriptions, brochures, articles, biographies, reports, job applications, argumentative texts, and various forms of letter writing. Each genre is supported with model texts and step-by-step guidance. For instance, in a narrative writing task, students are instructed to identify the topic, brainstorm ideas, determine the appropriate tense, and structure their paragraphs accordingly. Similarly, when tasked with composing a letter of recommendation, students are provided with targeted prompts to scaffold their writing.

Figure 73

Examples of Writing Instruction

<p>Writing</p> <p>Telling a story</p> <p>Your college magazine is running a competition to see who can write the best story, using between 120 and 180 words, beginning:</p> <p><i>My life has never been the same since that day.</i></p> <p>The prize is five videos of your choice.</p> <p>Before you write your entry, look at the hints below.</p> <p>First, decide <i>what</i> to write about:</p> <p>What day are you going to write about? What happened on that day? Why did your life change?</p> <p>Write down your ideas like this and any extra points you want to make.</p> <p><i>The day we moved to our new house in a new town Lots of new things to see Met Maria who became my best friend</i></p> <p>Second, decide <i>how</i> you are going to write:</p> <p>One of the main things to consider is what <i>tense</i> you are going to use. Here you need to write a story with events that took place in the past so you will need to use the <i>past simple tense</i> to talk about them. You may have to use the past perfect and the past continuous as well.</p> <p>Start off with the important point in the first paragraph. You can develop this in the next paragraphs. You should have three paragraphs for this composition.</p> <p>Plan all your ideas before you start writing.</p> <p>Now write your entry.</p>	<p>Writing</p> <p>A letter giving advice to a friend</p> <p>Here is part of a letter you have just received from your close friend, Elizabeth.</p> <p>Well, you know that Tony and I have been seeing each other for five months – and it's been just wonderful. We were making lots of plans and I thought everything was going so well. Anyway, last week a girl at college told me she had seen Tony at a disco with someone else. At first I didn't believe her, and then I talked to Tony, and he said, yes, it was quite right, he took this girl, Mariella, her name is, to the disco. But he says he still wants to go on seeing me.</p> <p>I just don't know what to do. I mean, I'm really angry, and part of me wants to tell him to go. But I love him. And in a way, can't he have some freedom to see other people? I mean, I meet people at college all the time, though I don't go out with them. I'm confused. What do you think about this? And what should I do?</p> <p>Write to your friend. Use some of these ways of expressing an opinion:</p> <p>I believe think consider</p> <p>It's my view/my opinion that</p> <p>In my opinion,</p> <p>I agree with the idea that</p> <p>I don't believe that</p> <p>I can't/don't agree that</p> <p>I disagree with the idea that</p> <p>I advise you to</p> <p>If I were you I would</p> <p>I suggest that you should</p>
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Note: Excerpted from *The Nelson First Certificate Course*, by S. Morris and A. Stanton, 1993, p. 34, 100.

The series also includes a workbook aligned with the themes of the main textbook. However, unlike the main book's extensive genre-based writing tasks, the workbook is limited to more mechanical exercises such as fill-in-the-blank activities and question–answer tasks, offering less opportunity for extended or creative writing practice.

Because the book was tailored to FCE exam preparation, its design was explicitly exam-oriented. However, in the Turkish context of the 1990s, the university entrance exam did not assess writing. Thus, the MoNE's recommendation of this textbook, and its

widespread use in foreign language-oriented schools, reflects an institutional effort to strengthen students' writing competence beyond national exam requirements.

With the same purpose, the MoNE also recommended a number of writing-focused resources, one of which was *First Certificate Writing* by Peter Anderson, first published in 1987. As the title indicates, the book was specifically designed to prepare learners for the writing component of the Cambridge First Certificate exam and is organized into 14 main units. Each unit focuses on a distinct writing genre -such as letters, narratives, descriptions, and essays-and follows a consistent four-stage structure: presentation, analysis, practice, and guided writing.

In the presentation stage, students are introduced to a model text exemplifying the target genre. This is followed by the analysis stage, where the sample text is broken down and examined in detail to highlight its structural and rhetorical features. The practice stage then provides learners with activities related to the genre and its thematic content, allowing them to develop familiarity with conventions before attempting production. Finally, the guided writing stage assigns students a specific task, prompting them to plan their ideas and then produce their own written text based on the genre studied.

Figure 74

An Example of Writing Instruction and a Sample Plan

5

GUIDED WRITING

Composition task

Below is the first paragraph of an eye-witness's account of a serious road accident.

*Imagine that you are the eye-witness and complete the account.
Use the questions provided to help you and write between 120 and 180 words.*

COMPOSITION 4

INTRODUCTION

Paragraph 1 One December evening two years ago I was walking home from work when I witnessed a terrible road accident between
..... I remember that it was an extremely cold, windy night and that it had just started raining.

THE ACCIDENT

Paragraph 2 Where were you? What did you hear? What did you see?

IMMEDIATELY AFTERWARDS

Paragraph 3 What had happened? Was anybody hurt? What did you do? What did the other people present do? How did you feel?

A LITTLE LATER

Paragraph 4 When did the police and ambulance(s) arrive? How had they found out about it? What did they do? What did you do? What happened next?

SOME TIME LATER

Paragraph 5 What did you tell the police? Did you have to appear in court? What happened to the people involved in the accident?

CONCLUSION

Paragraph 6 Whose fault was the accident? Why?

Note: Excerpted from *First Certificate Writing Skills*, by P. Anderson, 1987, p.40.

Another writing resource on the recommended list is *Writing Matters* by Kristine Brown and Susan Hood, first published in 1989. The book is organized into two main parts: core units and context units. The core units focus on the writing process -preparation, drafting, and revising- along with supporting skills such as spelling and punctuation. The context units shift to writing genres, first addressing functional writing contexts such as notes, messages, advertisements, personal letters, and job applications, and later moving to creative writing contexts, which include personal letters, storytelling, and other writing tasks, which are included to encourage creative writing. The introductory notes explain that the

book is designed to support pre-intermediate and intermediate learners in developing their writing skills and overall performance. It claims to address common challenges such as permanence of writing, limited grammar knowledge, the expectation of formal accuracy, and the pressure to be perfect on the first attempt.

Each unit starts with an introduction, provides model texts with analysis, and offers exercises that gradually move from controlled to guided and then free writing. The activities also aim to support discussion, integrate reading-to-write strategies, and build awareness of audience, purpose, and context.

Figure 75

Examples of Writing Instruction

Exercise 8

If you are currently looking for work, think of a number of jobs you are interested in, and qualified to apply for.

- Find the names of several employers who might employ someone like you. (Use the Yellow Pages telephone directory, contacts you have or the experience of others in the class.)
- Prepare and draft a canvassing letter, asking if they have any vacancies. (Use the model in exercise 6 if necessary.)
- Revise carefully. Ask someone to check it.
- Type the letter and send it.

Exercise 3

Disappearing sentences

For this exercise you will need a long sentence containing a lot of information. (You could use, for example, the expanded sentence made by another group of students for exercise 2 above, or the opening sentence from a newspaper article.) Work in pairs or small groups.

- In turn, take out one piece of information from the sentence.
 - e.g. 'A young man had a narrow escape from death today when he fell from a moving train at Healesville, north of Melbourne.'
 - 'A man had a narrow escape from death today when he . . . ' ('young' omitted)
 - 'A man had a narrow escape from death when he . . . ' ('today' omitted)
- Continue until the sentence is as short as possible.

Note: Excerpted from *Writing Matters*, by K. Brown and S. Hood, 1989, p. 99, 127.

The book blends functional and creative writing, progressing from simpler to more open-ended tasks while allowing flexibility for different learner levels. Students are encouraged to share or publish their writing to give it an authentic purpose and audience. While it does not explicitly teach grammar or vocabulary, it offers contexts for practicing both.

To sum up, the period from the 1990s to the early 2000s marked a significant transition in L2 writing pedagogy in Türkiye, especially with the introduction of foreign language courses into elementary schools in 1997. Local textbooks used at the primary and secondary levels, such as the Modern English Course for Turks and Easy English, focused primarily on sentence-level controlled activities and limited scope for extended writing activities. In contrast, Anatolian high schools and foreign language-oriented schools increasingly favored imported series such as Open Doors, Hotline, Wow, and Nelson First Certificate Course, which emphasized communication, contextual writing, and genre awareness. Supplementary resources such as First Certificate Writing and Writing Matters also emphasized writing as an independent skill.

Conclusion. The 1990s and early 2000s marked the continuation of a previously initiated transformation in L2 writing pedagogy in Türkiye. Internationally, writing instruction was increasingly adopted as more purposeful, context-sensitive, communicative, task-oriented, and genre-informed. Curriculum-wide writing integration and student-centered instruction became prominent in many parts of the world, creating a growing need to support students in developing effective writing skills.

In Türkiye, while curricular reforms in foreign language education emphasized student-centeredness and communicative competence, these developments were more limited in the area of writing instruction. The 1992 and 1997 English curricula promoted a holistic approach to language skills and highlighted the importance of active student participation. Efforts were made to shift writing tasks away from rote memorization and toward more functional and communicative practices. However, materials used in the period do not exactly reflect that approach. The writing activities found in instructional materials during this period remained largely controlled and lacked flexibility in terms of genre. This was particularly evident in middle schools and regular high schools, where materials from previous years mainly continued to be used. Moreover, traditional assessment methods further restricted the writing tasks and the importance dedicated to writing instruction.

When the materials are taken into account, it becomes clear that writing education in Türkiye lacked a cohesive and consistent structure. While the textbooks used in middle and regular high schools mostly focused on mechanical and accuracy-based exercises, the materials used in foreign language-oriented high schools -which had middle school sections as well- offered students exposure to a broader range of writing genres and supported process-based writing activities. In addition to the main textbooks, supplementary materials used in foreign language-oriented schools also incorporate exercises and strategies designed to help students understand the purpose, target audience, and organizational structure of the texts. This contrast illustrates that writing instruction in Türkiye during this period followed a dual-track model. On one side, writing was taught in a more traditional, form-focused manner in regular schools, while on the other, foreign language-oriented schools began to incorporate more communicative and genre-sensitive elements.

In summary, the 1990s and early 2000s in Türkiye represent a period in which writing education evolved unevenly. While some progress was made in aligning writing instruction with global pedagogical developments, the overall approach remained fragmented and rooted in traditional practices. Genre pedagogy had not yet been fully adopted, but writing began to be recognized as a socially situated, purposeful, and cognitively rich skill. This period can thus be seen as a time when early steps were taken toward adapting L2 writing instruction to international trends, even if implementation remained limited and context-dependent.

From the 2010s to 2024: Technology-Enhanced and Multimodal Writing Approaches

Between 2010 and 2024, L2 writing instruction in Türkiye continued its transformation as a result of the interaction of international pedagogical trends, advances in digital technologies, and national-level policy reforms. With the rise of process-oriented, genre-based, and digitally supported writing instruction globally, writing skills became more widely recognized as both a communicative and academic competence. A significant shift was observed in writing instruction, particularly at the secondary and higher education levels.

Building on the foundations laid in the 2000s, universities, particularly in English preparatory programs, increasingly emphasized process-oriented and genre-aware pedagogies, with the proliferation of methods such as peer feedback, draft-based writing, and portfolio-based assessment (Muslu, 2015; Sertbakan, 2023). Furthermore, the higher education system's alignment with the Bologna Process and the CEFR contributed to areas such as genre awareness, audience sensitivity, and academic integrity, which became focal points of writing instruction.

Internationally, L2 writing research emphasized the central role that genre awareness and digital literacy play in teaching writing. Genre awareness was claimed to enable students to grasp rhetorical patterns specific to different disciplines (Hyland, 2019), while digital literacy supported students' active participation in academic processes conducted digitally (Ng, 2012). In the United States, researchers such as Hyland (2015) and Tardy (2017) argued that writing instruction should be integrated into academic programs in discipline-specific formats. Programs developed within this framework are no longer focused solely on general language skills; they also include pedagogical approaches such as explicit genre modeling, structured feedback loops, and peer collaboration that address the needs of multilingual writers (Tardy, Sommer-Farias & Gevers, 2020). Thus, writing instruction became a process that not only fostered grammatical proficiency but also academic identity formation, awareness of rhetorical purpose, and an understanding of interdisciplinary literacy norms (Tardy & Jwa, 2016).

In parallel with these developments, Writing Centers and English for Academic Purposes (EAP) programs shifted toward integrating writing skills into content courses by adopting Writing Across the Curriculum (WAC) and Interdisciplinary Writing (WID) approaches (Hyland, 2015; Tardy, 2017). These frameworks aimed to encourage students to transfer their writing skills to different contexts. On the other hand, EAP programs are claimed to support students in using all their linguistic resources in academic writing production (Costa, 2023), aligning with academic literacy approaches that view writing not

only as a technical skill but also as a social, epistemic, and identity-related practice (Drybrough, 2025; Hakim, 2023). Digital tools also played a significant role in this transformation. Google Docs, wikis, and digital portfolios, in particular, support collaborative learning and facilitate practices such as peer feedback, experimentation with genre diversity, and multimodal writing production (Kessler, Bikowski, & Boggs, 2012; Li & Kim, 2016). These digital platforms offered rich learning environments that enable multilingual writers to develop reflective, iterative, and audience-responsive writing practices.

In the United Kingdom, writing instruction was similarly shaped by a genre-based pedagogical approach focusing on the social and communicative functions of texts. A cornerstone of this approach was the British Academic Written English (BAWE) corpus, developed by Nesi and Gardner in 2012, which classified university students' writing within discipline-specific genre families. The BAWE supported the development of genre-focused teaching practices and paved the way for systematic pedagogical innovations in UK higher education (Gardner & Nesi, 2013; Nesi & Gardner, 2018).

Universities across the country started integrating this genre-focused approach into EAP programs and discipline-specific writing support, encouraging students to develop genre awareness through text and discourse analysis (Tribble & Wingate, 2013; Hardy, 2020). This pedagogical framework, based on SFL theory, prioritized not only grammatical accuracy but also contextual relevance and semantic coherence (Gardner, 2017). Research shows that genre-based instructional practices improve the rhetorical sensitivity and intertextual competence of beginning L2 writers (Sing, 2022; Al-Baimani, 2019).

Some European countries, like Germany, Finland, and the Netherlands, demonstrated similar trends by establishing writing centers and multilingual writing support units for international students. In these contexts, writing was not merely a linguistic skill; it was also considered a cognitive and epistemic process associated with critical thinking, knowledge production, and the construction of academic identity. This understanding was also evident in academic literacy initiatives in the Swedish secondary education system,

where structured tasks aimed at developing students' reflective and analytical writing skills were incorporated into the curriculum (Hedlund & Wedin, 2010).

In the Asian context, countries such as China and South Korea, although still structured within exam-focused systems, shifted towards genre-sensitive writing instruction models. In China, Li et al. (2020) detailed the processes of integrating rhetorical awareness and EAP writing skills into higher education curricula. Conversely, Hong Kong invested in writing research within the classroom, focusing particularly on feedback loops and the development of reflective writing skills (Lee, 2017).

In the MENA region, EMI and EAP courses started becoming a part of university curricula. However, traditional grammar and translation-based approaches remained influential in classroom practice. However, some elite universities and international campuses in the region were reported to promote innovative practices such as task-based writing, digital writing portfolios, and academic paper writing, particularly in fields such as engineering and business (Pessoa, Miller & Kaufer, 2014).

These global pedagogical developments continued to influence both national education policies and classroom writing practices in Türkiye. The National English Language Curriculum, updated in 2018, shifted writing instruction at the secondary school level toward a more communication-focused and skills-based approach. This new approach aimed to encourage students to engage in creative and collaborative writing activities using digital tools, while emphasizing the goal of balancing grammatical accuracy with fluency, purpose, and audience awareness. While digital storytelling, e-portfolio applications, and process-based writing projects were increasingly supported, the prevalence of these practices varied from region to region and school to school (Koca, 2019).

At the same time, the integration of technology into L2 writing instruction became more visible in Türkiye. Projects conducted using Web 2.0 tools such as blogs, wikis, and Google Docs were explored in various classroom settings to enhance student autonomy and encourage synchronous collaboration (Çelik, 2016; Şimşek & Dündar, 2020). These digital

environments reinforced the alignment of writing instruction in Türkiye with international standards by supporting practices such as reflective writing, multimodal forms of expression, and peer assessment. However, despite these positive developments, structural challenges such as access to digital infrastructure, teachers' digital competencies, and curriculum integration processes persisted.

Overall, the 2010-2024 period carried forward the shift initiated in previous decades in teaching L2 writing in Türkiye, moving away from traditional, form-centered approaches to a more communicative, genre-based, and technology-integrated teaching approach. While global pedagogical models guided this transformation, the practical dimension remained shaped by variables such as local conditions, teacher competencies, and resource access.

Government Directives and Curriculum Developments in Türkiye.

For Elementary and Middle Schools. Developed in response to the structural changes brought about by the transition to the 4+4+4 education system, which restructured schooling into three separate four-year stages, the 2013 English Language Curriculum introduced comprehensive pedagogical changes to the aims and outcomes of English language education from grades 2 to 8. The program was structured progressively in accordance with the CEFR and focused particularly on the balanced integration of students' communicative language use, oral fluency, and literacy skills, which would develop over time, at levels A1–A2.

In the early stages of primary education (grades 2–4), the curriculum primarily targeted the development of listening and speaking skills. This included creative and fun activities such as songs, drama, visual arts, and role-playing. The approach aimed to develop positive attitudes toward English and foster self-confidence in students. Writing and reading skills were presented only in a limited and supportive manner, with core activities such as labeling, copying simple words, and portfolio work.

In grades 5 and 6, the curriculum still prioritized oral communication, while tasks that allowed students to produce short written texts began to be added. Writing was introduced in this phase, often in the context of project-based and portfolio-supported learning, with guided and limited tasks. The goal was to enable students to connect oral and written language and prepare them for basic written communication tasks related to real-life situations. For these grades, writing was still positioned as a tool to support learning, not as an independent production skill.

In grades 7 and 8, writing was formally integrated into the curriculum, coinciding with the target period for students to reach CEFR level A2. Writing outcomes for these two grades were clearly defined; students were now expected to produce meaningful written expressions based on the linguistic experiences they had gained in previous years. In grade 7, in particular, students were asked to construct short, simple sentences in tasks such as making comparisons, recounting past experiences, describing daily routines, expressing preferences, conveying environmental messages, and describing basic processes. Writing activities allowed students to connect information with visuals and produce short texts about everyday life and global issues such as climate and nature. These written texts also aimed to lay the foundation for academic writing skills such as identifying common knowledge and facts, reporting, describing, and reflecting.

At the 8th grade level, writing tasks became more complex, requiring students to produce structured paragraphs and short texts suitable for different communication purposes. These tasks included writing apology letters, describing daily routines, creating step-by-step procedure descriptions, and drafting short emails about future plans. Students were also encouraged to create products in practical writing contexts such as brochures, advertising copy, and tourist postcards, and to express their hobbies and preferences for tourist destinations. Furthermore, students were expected to write poems expressing personal feelings, to compare objects or people, and to develop their written thinking skills by making predictions and establishing cause-and-effect relationships regarding scientific

developments or global issues. In this process, written text production was supported by the use of sequential expressions such as ‘first’, ‘then’, and ‘finally’, as well as conjunctions such as ‘and’, ‘but’, and ‘because’, which enable students to organize their thoughts logically and coherently.

When evaluated broadly, the 2013 English Language Curriculum, while not directly targeting writing skills at the elementary school level, demonstrated a significant shift toward structured, purposeful, and functional writing practices at the secondary school level. In 7th and 8th grades, writing skills were central to the curriculum, with the goal of helping students develop written expression competence not only in academic settings but also in everyday contexts. The curriculum's emphasis on portfolio use, creative writing tasks, and communicative competence demonstrated that writing pedagogy in teaching English as a foreign language in Türkiye would evolve toward a more holistic, student-centered, and communication-based approach.

The abovementioned approach was further strengthened by the 2018 English Language Curriculum. This updated curriculum, developed in line with the CEFR, offered an integrated structure focused on communicative competence across all language skills. Designed to meet the developmental needs of age groups, the program was based on multiple, action-based teaching techniques, including Total Physical Response (TPR), drama, and visual arts. The main aim was to enable students to use English effectively in meaningful and authentic contexts starting from the 2nd grade.

In elementary school (grades 2–4), writing skills were given minimal attention, prioritizing the development of listening and speaking skills. Instruction at these grade levels was enriched with visual and interactive strategies such as storytelling, role-playing, songs, and games that support students in developing positive attitudes toward English. Since writing instruction was defined as ‘very limited’ in the curriculum, the writing tasks implemented at this stage were often limited to simple labeling or guided exercises paired

with spoken expressions. The main goals were developing oral fluency, social interaction, and first language experience, rather than developing students' literacy skills.

In middle school, in grades 5 and 6, while still considered a 'limited' skill in the curriculum, writing began to be presented in a more explicit and structured manner. At these levels, students were expected to participate in controlled and guided writing activities, such as filling out forms, describing pictures, or completing tables. Rather than serving as independent essays, these tasks were designed to help students reinforce vocabulary and basic grammatical structures. While written production in 5th grade was quite limited, in 6th grade, students were expected to write about topics such as professions, holidays, past events related to dates, and place descriptions. Furthermore, writing tasks integrated with content themes such as environmental protection and democracy offered the first examples of content-integrated language learning.

7th grade was a significant transitional stage in which students began to produce more sustainable and content-focused written products. During this period, students were expected to compare people, describe routines with adverbs of frequency, recount past events, and write texts on wildlife or environmental issues. Writing skills were enriched at this stage with a variety of genres, such as invitation cards, short reports, and prognostic pieces. Students were also introduced to the ability to create short process descriptions and expository essays using basic logical connectives such as 'because' and 'so'.

By 8th grade, students were expected to write short letters specifically for specific purposes, such as apologies or explanations of absences. They were also expected to produce descriptive paragraphs explaining their daily routines and internet usage habits, compare objects, and create process narratives using conjunctions such as 'first', 'after', and 'finally'. Students were also encouraged to integrate their writing skills with visual design elements to create advertising copy, brochures, and postcards promoting tourist destinations. Furthermore, the curriculum included creative writing styles such as poetry and short stories,

in which students could express their feelings or personal responsibilities, as well as descriptive texts on topics such as scientific achievements or natural disasters.

The 2018 curriculum was not limited to identifying learning outcomes; it also placed great emphasis on authentic assessment approaches. Writing assessments encompassed activities such as visual description, form filling, note-taking, email writing, journaling, and text summarization. These outcomes were expected to be evaluated using structured criteria that consider the genre, target audience, and communication purpose. Furthermore, the curriculum encouraged portfolio-based assessment, project-oriented tasks, and peer and self-assessment techniques, aiming to encourage students to monitor their own learning processes, develop self-awareness, and deepen their thinking skills.

In short, the 2018 English Language Curriculum laid a new foundation for a gradual, functional, and competency-focused transition to higher-level writing instruction in high schools. The program offered a systematic progression from introductory writing activities limited to experience to increasingly more purposeful, creative, and content-based writing tasks.

For High Schools. The 2011 English Language Teaching Curriculum offered a robust and holistic framework for Turkish high schools, based on the CEFR, aiming to develop students' intercultural awareness, cognitive-academic competence, and communication skills in both affective and psychomotor domains. Writing was considered a fundamental and equally important area alongside listening, speaking, and reading, and a communicative and student-centered approach was adopted, aligning with the idea that language learning should serve real-life communication needs.

In this context, the curriculum emphasized a process-based approach to writing, aiming to develop students' written products through the stages of planning, drafting, revising, and reflecting. Teachers were encouraged to support students in developing coherence, fluency, and sensitivity to text structure through writing tasks that utilize various

genres, such as letters, emails, reports, dialogues, and descriptive essays. Pre-writing strategies (e.g., organizing complex sentences or visually-based writing activities) were recommended to increase student engagement and support the development of writing skills.

At the 9th grade level, students, particularly those at the A1-A2 levels, were expected to begin to master basic writing skills within a framework of simple grammar structures and a limited vocabulary. Students were supposed to use punctuation, spelling rules, and basic sentence structures correctly. They were also asked to produce short expressions on topics such as daily needs, hobbies, and personal preferences, as well as to write descriptive texts about their environment. Writing activities at this stage also included tasks such as filling out forms, taking notes, writing announcements, and generating visually based sentences.

The curriculum is differentiated at this point by taking students at varying proficiency levels within the same grade into account. For 9th-grade students who start with a B1 level of the CEFR, writing skills included more advanced objectives. These students were expected to connect their ideas within a logical structure, maintain thematic integrity, and develop their writing coherently through appropriate vocabulary. They were also encouraged to write paragraphs, short letters, biographies, and stories supported by personal life examples. Students at the B1 level were encouraged to review their texts for clarity and accuracy, and their metacognitive awareness of the writing process was also developed.

In 10th grade, students at all proficiency levels were expected to develop their writing skills in terms of grammatical accuracy and text structure. Students at the A1-A2 levels were to respond to content containing personal information and daily routines, creating diverse types of writing, such as postcards, dialogues, diary entries, invitations, and advertising copy. Written expression was often supported by guided activities such as sentence completion, note-taking, and short essays based on the 5W1H questions, thus fostering fluency. Students at the B1 level were expected to begin producing thematic texts structured with main ideas, supporting examples, and connectors. Short essays, resumes, emails, and simple argumentative texts were among the writing genres developed during this period.

Additionally, descriptive and narrative writing, with appropriate titles and structured sections, was aimed to be taught to reinforce students' genre awareness. Production-oriented tasks, such as poetry, real or fictional biographies, and reflective passages on cultural experiences, also aimed to support students' creative writing skills.

By 11th grade, students were expected to demonstrate noticeable growth in both fluency and rhetorical awareness in their writing skills. Students at the A1 and A2 levels continued to develop their ability to produce grammatically accurate and semantically coherent sentences, particularly through content related to daily life, journal entries, and structured messages. Students were encouraged to express future plans, past experiences, and personal opinions in writing, using common language functions and conjunctions. For students at the B1 level, writing tasks became more complex, content-rich, and cognitively deep. At this level, students were introduced to more advanced genres such as narrative writing, opinion paragraphs, cause-and-effect short essays, and presentational writing. They were also expected to perform academic writing functions such as summarizing, chronological structuring, and making comparisons, drawing on receptive skills such as listening and reading. Students were also guided in analyzing personal experiences, integrating intercultural content into their writing, and adapting their expressions to suit their audience and purpose. In this context, the role of teachers also became important; teachers were expected to help students review their written work, provide constructive feedback, and evaluate aspects such as clarity, style, and organization.

Grade 12 was the final stage in which writing skills were synthesized and applied with the knowledge acquired in previous years. Students at the A1 and A2 levels continued to produce coherent, simple texts using polite expressions and appropriate sentence structure. Writing tasks during this period included journal entries, descriptive letters, CVs, short messages, and short essays on personal interests or future plans. On the other hand, the expectations for students at the B1 level were higher, both cognitively and linguistically. Students were asked to produce short essays, stories, descriptive paragraphs, and more

structured compositions that establish cause-and-effect relationships. They also encountered advanced academic tasks such as summarizing and paraphrasing texts, supporting arguments with examples, and commenting on listening or reading materials. Writing styles included various text formats, including formal and informal emails, announcements, and reports. Critical literacy was aimed to be fostered for these groups through writing about social issues, cultural values, personal dreams, and aspirations, as well as creating written products by interpreting graphs, tables, or other symbolic content. The curriculum aimed to encourage students to utilize peer and teacher feedback in their writing processes and to develop creativity, thinking skills, and analytical depth. To this end, the use of digital writing environments, assessment criteria, and strategic writing tools was encouraged, encouraging students to develop their writing skills both individually and collaboratively.

While writing outcomes in Anatolian High Schools essentially aligned with the learning objectives of general high schools, students were expected to perform in line with a wider variety of genres, greater textual complexity, and increased academic expectations. From 9th to 12th grades, students followed a structured developmental process in their writing skills, progressing from functional texts to analytical and creative compositions. The process began with tasks supported by visual cues, forms, and dialogues, and was expected to progress over time to more advanced genres such as brochure design, text-based commentary, short reports, structured narratives, presentations, and application letters.

These writing outcomes aimed to support the development of not only linguistic skills but also higher-level cognitive processes such as critical thinking, rhetorical awareness, and logical flow within the text. Students were expected to acquire competencies such as identifying titles, establishing coherence, revising their writing, and clearly expressing abstract concepts. Furthermore, the curriculum was enriched with interdisciplinary practices that integrate cultural themes from English-speaking countries into writing activities and encourage the use of IT tools in written presentations. The pedagogical approach aimed at

Anatolian High Schools was to enable students to achieve proficiency in written communication for academic, personal, and professional purposes in a global context.

In this context, the 2011 English Language Teaching Curriculum defined writing skill as a progressively developing, integrative, context-sensitive, and supportive learning area spanning four years of high school. The curriculum aimed to move students from sentence-level linguistic control to structured writing proficiency at the paragraph and text levels, emphasizing not only grammatical accuracy but also communicative purpose, genre awareness, semantic integrity, and reflective practices. This framework was claimed to be aligned with the principles of the CEFR, offering Turkish students a holistic writing pathway that would enable them to interact effectively with English in personal, academic, and professional contexts.

When 2014 came, a new 2014 English Language Teaching Curriculum was designed for implementation in grades 9-12 in Türkiye. It offered a pedagogically advanced model that aimed to align national foreign language teaching with global frameworks, particularly the CEFR framework. Building on the foundation of the 2nd–8th grade curriculum, the curriculum emphasized the integration of the four language skills. Within this framework, writing was no longer a mere mechanical or grammatical practice; it was positioned as a communicative, functional, and meaning-focused skill.

The curriculum's approach offered an eclectic system that synthesized various methodologies, considering the diverse needs, language proficiency, and learning styles of high school students. Communicative competence was defined based on four components: grammatical, discursive, sociolinguistic, and strategic competence, while writing instruction was supported by theme-based, task-supported, and contextual learning-based activities. Furthermore, the assessment of writing skills was also targeted for transformation. Assessment tools such as portfolios, project-based tasks, peer feedback, and self-assessment were recommended in place of traditional pen-and-paper grammar tests, thus facilitating a transition to a process-oriented, performance-based assessment approach.

At the 9th grade level (CEFR A1–A2), the writing curriculum focused on simple sentence structures, basic types of writing, and everyday communication purposes. Students were expected to develop their writing skills through tasks such as spelling, writing postcards, producing short blog posts, and drafting short messages to invite friends to events. Descriptive writing was introduced through creative projects such as environmentally themed content, school magazine articles, and celebrity fan letters. Early exposure to functional genres, such as completing hotel registration forms, creating movie posters, or introducing fictional animals, was also provided. Visual cues, guide tables, and frequent use of basic conjunctions such as 'and', 'but', and because were utilized to help students maintain coherence in their written production and transition from single sentences to short, meaningful texts.

In the 10th grade (CEFR A2+/B1), students were expected to build on the basic competencies they acquired the previous year through more structured, paragraph-level, and content-rich writing. Writing activities included themes such as describing daily routines and family life with guiding questions, completing weekly planners, and writing reports on vacation experiences. Narrative and descriptive genres were highlighted through tasks such as writing endings to stories, summarizing films, and creating travel guides. Informal writing skills were developed through email writing, while formal genres were introduced through letters to advice columns and product comparisons. Students were also supposed to begin to acquire skills in using digital abbreviations, politeness, and other forms of online communication. Tasks such as writing recipes, introducing fictional heroes, and making civilizational comparisons were expected to foster creativity and intercultural awareness.

The writing curriculum at Grade 11 (CEFR B1+/B2) focused on students' personal narrative, fluency, and critical thinking skills. At this level, students were expected to reconstruct past experiences, express regrets or unfulfilled hopes, and write opinion pieces about dilemmas they face in real life. The curriculum emphasized linguistic structures such as modal verbs, gerund/infinitive usage, and the functional use of conjunctions in written

expression. Writing assignments included letters of recommendation, travel advice, and career planning assessments. Students were supposed to begin to experience writing as not only a means of communication but also a form of cognitive and emotional expression through activities such as summarizing personal interviews, designing class newspapers, and evaluating changes in their lives. At this level, accuracy, audience sensitivity, and text structure were prioritized, and students were guided in their ability to review and revise their texts accordingly.

The Grade 12 writing curriculum (CEFR B2+) represented the most advanced stage of L2 writing instruction at high schools. At this level, students were expected to synthesize information, articulate their arguments, and demonstrate flexibility in writing across genres. Writing tasks focused on themes such as music preferences, future career plans, and predictions about the future of technology. Additionally, students were introduced to more academic-style writing styles such as survey reports, news articles, and structured summaries. Argumentative and descriptive writing skills were reinforced through activities such as writing letters to authorities, preparing product descriptions, and environmental complaint letters. Textual clarity and coherence were supported by the conscious use of coherence-enhancing devices such as discourse markers and conjunctions. Students were also expected to learn to distinguish between formal and informal tones, depending on the target audience and context, and to acquire the ability to use different tones effectively.

Creative writing also played a significant role at this stage; Through poetry, stories, and fictional narratives, students were expected to enrich their written expression in areas such as emotional expression, identity development, and intercultural understanding. Students are also required to create texts that reflect real-life literacy practices, including résumés, job application letters, and project proposals.

In short, the 2014 high school English curriculum implemented in Türkiye offered a significant pedagogical advancement by embedding writing skills in authentic and communicative contexts, supporting students' transition from sentence-level language control

to broader, more purposeful writing performances. With its skills-based, functionally focused, and assessment-sensitive structure, the curriculum aimed to support Turkish high school students' writing development in line with the CEFR levels -from beginner to independent production. It also aimed to foster genre awareness, creative fluency, and critical thinking, contributing not only to students' academic success but also to their ability to use English effectively in real-life situations.

As a continuation of this process, the 2018 English Language Teaching Curriculum offered a coherent, holistic, and skills-focused framework aimed at moving students from CEFR A1 to B2+ levels in grades 9–12. Building on the communicative and process-based learning principles adopted in grades 2–8, this curriculum emphasized the integration of the four main language skills and functional language use. By displacing traditional grammar-based instruction, it aimed to enable students to use English in meaningful and contextualized ways in both academic and everyday contexts. Given the close age range of students, no rigid distinctions were made between grade levels; instead, increasingly complex writing tasks, relevant to real-life situations, were designed to reinforce prior knowledge. The curriculum charted a developmental trajectory, beginning with a review of level A1 according to the CEFR and progressing systematically to A2, B1, and B2+ proficiency levels.

The 2018 curriculum adopted a multimodal, student-centered teaching approach, emphasizing creativity, student autonomy, and contextual learning. Classroom writing tasks were expected to simulate real-life scenarios where students could use English meaningfully in personal, academic, and professional settings. Activities such as writing postcards, blog posts, or drafting formal letters were concrete examples of this approach. Grammar instruction was not entirely excluded, but was positioned as a functional tool. In this context, a natural language acquisition process was aimed at through task-based and communicative activities. Students received approximately four hours of English instruction per week each academic year; however, this timeframe was flexible depending on school type and course

schedule. Teachers, on the other hand, were expected to serve as language models and facilitators, supporting students in making contextual inferences, and were encouraged to correct errors through examples or delayed feedback, rather than direct responses. This approach was also reflected in the assessment dimension. Instead of traditional, isolated grammar tests, the curriculum proposed to measure students' writing skills through formative assessments, portfolio work, project-based tasks, and integrated performance assessment tools.

At the 9th grade (CEFR A1–A2) level, writing instruction focused on students consolidating their existing core grammar structures and connecting them to real-life situations. Students were expected to gain experience writing short, functional text types such as postcards, emails, simple tables, hotel registration forms, and invitation letters. Writing tasks included describing daily routines, describing natural environments, and introducing historical or imaginary places. At this stage, writing activities were generally structured with visual aids and sentence patterns. Students were supposed to begin to express their ideas in writing through personal blogs or social media comments, laying the foundation for their writing skills. They were also expected to make city comparisons, introduce inspiring people, or write about themes such as environmental awareness and workplace safety.

At the 10th grade level (A2+/B1 CEFR), students' writing skills progressed from simple sentence structures to more coherent, paragraph-level text production. Students were expected to write texts that establish cause-and-effect relationships around themes such as opinion paragraphs, personal narratives, comparisons of global traditions, and digital behavior or rule-following. At this stage, special emphasis was placed on logical order, textual transitions, and coherence; students could benefit from guidance and supportive scaffolding to utilize these structures. Writing tasks were reinforced with prompts in which students could express their own habits and past routines. Examples of purposeful and contextual writing included emails reflecting on their holiday experiences, travel guides, or

festival-themed blog posts. Students' creative expression skills were encouraged by supporting digital storytelling through activities such as collaborative story writing and creating fictional hero characters. Furthermore, through writing tasks based on contemporary themes such as technology, fashion, and architectural trends, students were expected to develop the ability to connect global awareness to academic content.

At the 11th grade level (B1+/B2 CEFR), students were required to become ready to produce more formal and academic writing. Writing outcomes included CVs, letters of intent, interview reports, and informative essays about cultural figures or historical figures. Writing instruction at this level aimed not only to convey information but also to develop personal reflection, critical thinking, and rhetorical awareness. Students were to generate ideas using tenses and conditional sentence patterns (e.g., "I wish...") when writing about topics such as regrets and unfulfilled hopes. Writing critical letters about social events or institutions aimed to allow writing to function as a tool for civic engagement. At the same time, students engaged in written productions related to social belonging and participation through tasks such as hometown brochures, contributions to the school magazine, or tourism-themed blog posts. They were expected to prepare their own school newspapers and integrate their writing in terms of vocabulary, structure, and argumentation.

At the 12th-grade level (B2+ CEFR), students were expected to synthesize their linguistic, cognitive, and cultural competencies through advanced writing tasks. Written productions allowed students to structure complex ideas, substantiate their opinions, and demonstrate flexibility in writing genres. Tasks included survey reports, argumentative essays, opinion pieces, and arguments for and against topics such as human rights, social equality, and technology. Students were also expected to produce creative writing, such as poetry, narratives inspired by works of art, or cyberspace scenarios, blending academic rigor with expressive flexibility. Through these productions, emotion, identity, and intercultural understanding were incorporated into the writing process. Writing appropriate to contemporary communication genres, particularly in texts such as complaint emails, letters to

local governments, and scholarship applications, was assessed using criteria such as tone, style, structure, and clarity.

The 2018 High School curriculum also aimed to develop students' problem-solving and critical reasoning skills through report-type assignments addressing environmental issues, energy debates, and technological innovations. By engaging with discourse markers and textual coherence tools, students were required to prepare for both transition to higher education and civic engagement. Portfolio-based assignments aimed to encourage students to reflect on the writing process, enabling reflective practice, while peer feedback mechanisms aimed to help develop stylistic awareness and rhetorical sensitivity in written expression. Writing outcomes focused not only on linguistic accuracy but also on content integrity, contextual relevance, and impact.

To sum up, the 2018 High School English Curriculum represented a significant milestone in demonstrating the maturation of writing pedagogy at the high school level in Türkiye. The curriculum was structured around process-based, skills-focused, and context-sensitive teaching principles, aiming to develop students from basic English users into independent and reflective writers who can express their thoughts in writing across a variety of genres and themes. Through a combination of functional literacy, creative engagement, and academic preparation, students were expected not only to achieve university-level English proficiency but also to develop the capacity to use the language meaningfully and effectively in professional, social, and global contexts.

Building on the recent curricular revisions, in 2024 -as mentioned above in the section on L1 writing education- the MoNE introduced a new policy initiative, envisioning radical changes in the curriculum and pedagogical priorities introduced to the education system. It has been observed that the model, called the Maarif Model, includes significant changes in language and writing instruction. Schools have incorporated skill-based assessment methods into their own exams, and a skill-based writing instruction approach, particularly focusing on multi-genre and multimodal text production, has been adopted. However, because the Maarif

Model has only recently been implemented and sufficient field data is lacking, it is outside the scope of this study. The model's impact on L2 writing processes can be explored in more detail in field-based research conducted in the coming years.

Materials. During the aforementioned period, English textbooks approved by the MoNE for use in elementary, middle, and high school levels include various practices aimed at developing writing skills. The books, which cater to different ages and grade levels, have varied in terms of content, activity types, and pedagogical support. Among them the Sunshine series, authored by Aynur Arda and Özlem Onay, was approved for use in elementary schools between 2014 and 2023. The version designed for 4th-grade students consists of three separate booklets, including workbooks. Each booklet contains 3 to 4 units along with the corresponding workbook sections. Although foreign language instruction began in the 2nd grade during the period when this series was in use, the writing activities provided in the content remain consistent with those of earlier 4th-grade English textbooks. However, compared to the aforementioned 4th-grade textbooks, the Sunshine series includes fewer sentence-based writing tasks, such as answering questions or constructing simple sentences. Instead, the activities predominantly focus on fill-in-the-blank exercises and word-level writing tasks. The writing activities in the Sunshine series primarily involve identifying and writing the names of the provided visuals.

For the elementary schools, a more recent textbook, included in the curriculum by the MoNE for use between 2018 and 2023 and authored by Ferahnaz Tan, is the Elementary School English Textbook for 2nd graders. This edition is heavily illustrated to suit the students' developmental level, with writing tasks limited to simple words and short sentences. Similarly, another book, the Elementary School English textbook, authored by Pınar Cenk, was adopted for a five-year period starting in 2019. The 3rd-grade edition of the book is also richly illustrated, considering students' age and proficiency level. The writing activities in this edition focus mainly on words, short sentences, and simple dialogues. In the workbook version, likewise, writing tasks generally involve answering questions, filling in blanks, or

creating basic dialogues. Additionally, students are occasionally asked to write short sentences based on provided visuals. As the units progress, some exercises prompt students to write brief texts in line with the grammar topics introduced; samples are provided; no instructions specify a paragraph format, which is in line with the students' academic levels.

Between 2014 and 2023, the Sunshine series was another textbook utilized in middle schools, with earlier versions of the series previously mentioned in the elementary school section for the corresponding grades. The textbook, authored by Aynur Arda and Özlem Onay, was specifically tailored for 7th-grade students and comprises ten units. Writing activities in the book encompass both controlled writing exercises, such as answering questions and filling in blanks, as well as more creative tasks, including writing letters, drafting paragraphs, and designing invitation cards, introduced from the very first unit. Furthermore, the textbook incorporates more advanced guided writing activities, such as composing a paragraph based on provided clues, generating texts from tables, summarizing sports events, creating informative booklets, narrating stories, and documenting experiences through diary entries, such as describing a school trip. Typically, these writing activities were preceded by sample texts provided to the students, accompanied by notes under the instruction section, outlining the specific elements and content expected in their written responses. The writing activities in the workbook closely align with those in the textbook. The workbook includes numerous tasks focused on journal writing, paragraph writing, and sentence construction, providing additional opportunities for practice at these levels.

The guidance provided in the teacher's book regarding writing activities does not extend significantly beyond the instructions found in the student book or workbook. When necessary, brief notes are included, such as prompts for students to revise sample texts, reminders about the appropriate tenses or grammatical structures to use, or suggestions to incorporate specific numerical data, such as time, dates, and other details, when preparing texts of a more scientific nature. In addition to regular writing tasks, the teacher's book

includes written project assignments, such as summarizing a sports event or creating a brochure, like the project task on unit 3, requiring students to write a paragraph summarizing a sports event. The teacher's book includes a note instructing teachers to remind students to incorporate specific details such as the time, location, participants, score, and significant moments of a sports match into their texts.

Another textbook approved in 2018 for use in middle schools and religious vocational middle schools is *Upswing English*, authored by Baykal Tıraş. The book is composed of ten units, and each unit clearly outlines its writing objectives in the introduction section. For instance, in the 8th-grade version, students are expected to complete tasks such as writing a short and simple apology letter, creating short dialogues, composing brief paragraphs, preparing a brochure or promotional text, and writing simple poems or short stories. However, some shortcomings are evident in the instructional support provided for achieving these objectives. For example, students are asked to write a paragraph about a music band. While certain useful phrases were introduced in earlier activities, students are neither provided with a model paragraph nor given specific expressions to use nor adequate guiding prompts. Additionally, relevant points or tips are not presented in the teacher's book.

Figure 76

An Example of Writing Instruction

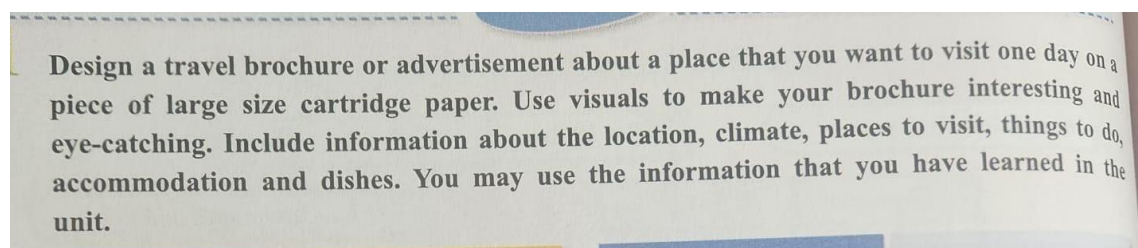
Write a short paragraph about a music band and state the characteristics of the band.

Note: Excerpted from *Upswing English*, by B. Tıraş, 2020, p. 34.

However, this absence of instructional support does not apply uniformly to all writing activities. For example, when writing poetry, students are shown sample poems, and a brief list of points students should include is offered for creating a travel brochure.

Figure 77

An Example of Writing Instruction



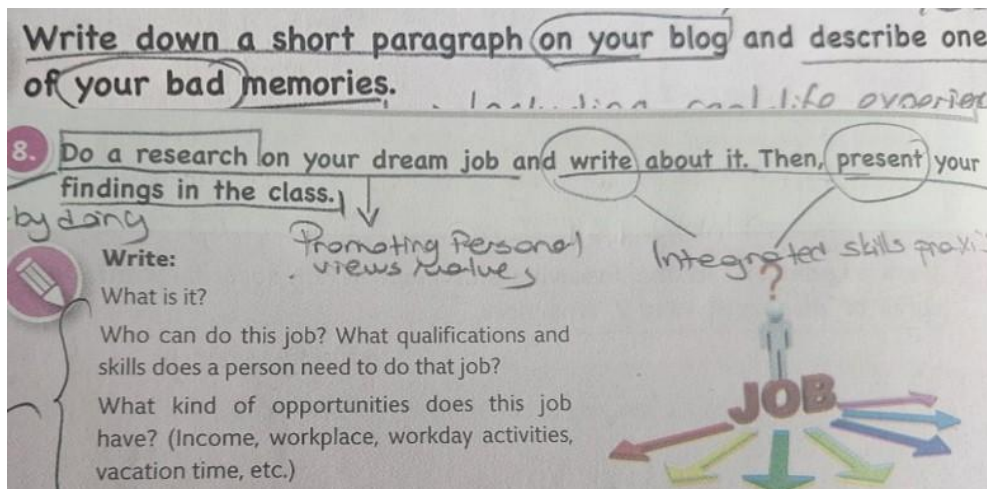
Note: Excerpted from *Upswing English*, by B. Tıraş, 2020, p. 82.

The Sunshine series, prepared for high schoolers, is again among the main textbooks listed by MoNE. It was authored by Müge Akgedik Can and Neslihan Atcan Altan, and officially adopted in 2017. The book is organized around ten core themes. In contrast to earlier textbooks, the learning objectives for each theme are not embedded within the units themselves but are instead compiled at the end of the book under the section titled 'Can Do Club'. Students are encouraged to revisit this section after completing each theme to conduct a self-assessment. Likewise, grammar-focused activities are collected at the back of the book under the 'Attention' section, which also includes writing tasks ranging from sentence-level to paragraph-level exercises.

Within the thematic units, writing tasks similarly vary in complexity, from isolated sentence construction to full paragraph writing. Although students are generally provided with a model text as a reference, the level of instructional support tends to be limited in some tasks and incomplete in others.

Figure 78

An Example of Writing Instruction

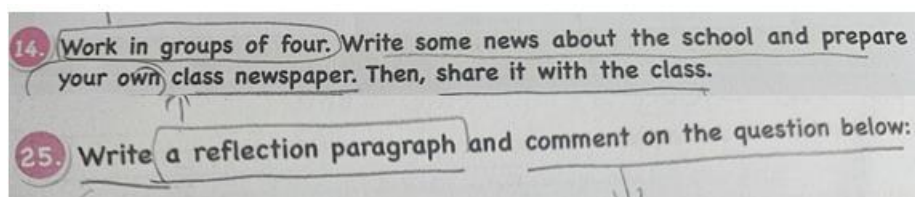


Note: Excerpted from *Sunshine (Grade 11)*, by M. Akgedik Can and N. A. Altan, 2017, p. 25, 34.

The activities seem to reflect contemporary educational trends. Students are asked to prepare texts for their blogs, and they are encouraged to write reflection paragraphs, which align with the emphasis on developing 21st-century skills. Some writing tasks are aimed at promoting personalized learning, while others are designed as paired or collaborative activities to support the development of cooperative skills.

Figure 79

Examples of Writing Instruction



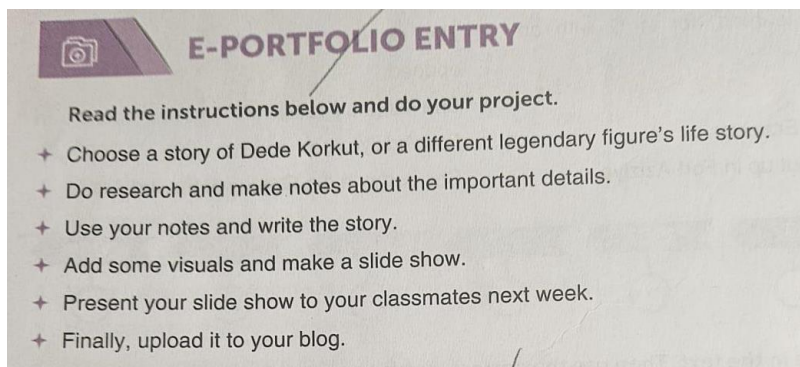
Note: Excerpted from *Sunshine (Grade 11)*, by M. Akgedik Can and N. A. Altan, 2017, p. 102, 108.

Another textbook series approved in 2018 is the Ortaöğretim İngilizce (Secondary Education English) series, authored by Çiler Genç Karataş. Each theme in the book is claimed to be structured around the natural language acquisition process: students begin

with viewing or listening activities, then progress to speaking, reading, and writing tasks. At the end of each theme, students are expected to prepare e-portfolios for their own individual blogs or DVDs. They are also encouraged to monitor their own development with self-assessment checklists. However, in contrast to the Sunshine series, the books include a self-assessment checklist outlining the learning outcomes, placed directly after each theme.

Figure 80

An Example of Writing Instruction for E-portfolio



Note: Excerpted from *Ortaöğretim İngilizce (Secondary Education English)*, by Ç. Genç Karataş, 2019, p. 46.

Many of the writing tasks are introduced with sample model texts. While some writing activities offer comprehensive instructional tools, step-by-step prompts, and linguistic support, others do not adequately guide students through the writing process. In addition, certain activities conclude with a peer review component, encouraging students to evaluate one another's work.

Figure 81

Examples of Writing Instruction and Tips on Basic Rules

Write a paragraph about the things you used to do when you were at primary school.

WRITING ✓

A. Read the following text. Choose the correct title for it.

- What is netiquette?
- Why do we use netiquette?
- When do we use netiquette?

The word **netiquette** is a combination of the words *net* (from the Internet) and *etiquette*. It means respecting other users' views and paying attention to some rules when you send e-mails or post messages in blogs, forums or chat rooms.

Here are some basic rules.

- + Include a subject line. Tell the topic of your e-mail there.
- + Begin your e-mail with a salutation. You can begin a formal e-mail with *Dear Mr. Cheng, or Dear Sir or Madam*, and an informal e-mail with *Dear Michael, or Hi, Tony!*
- + End your formal e-mail with *Regards, Yours sincerely* or *Yours faithfully*, and an informal e-mail with *Love, or Yours.*
- + Don't forget to write your name at the bottom.
- + Avoid using all capital letters. Because this means you're shouting.
- + Keep your e-mails or messages short and focused.
- + To shorten informal e-mails or messages, use common acronyms or smileys. You can also add personality and humor to them in this way.
- + Check your spelling.
- + Remember all your posts are public. Your parents, children or employer may read them.
- + Avoid rude language.

B. Do research into netiquette on the Net. Then write a paragraph about the importance of netiquette. Use some signal words like *because, as, since, so, therefore.*

Note: Excerpted from *Ortaöğretim İngilizce (Secondary Education English)*, by Ç. Genç Karataş, 2019, p. 55, 114.

Overall, the textbooks used during this period demonstrated different approaches to the process of acquiring and developing writing skills. While some books offered clear guidance and sample texts for the writing process, others provided students with more flexibility for creativity. The range of activities, designed with student levels in mind, aimed to support the progression of writing skills from basic to creative production.

Conclusion. Between 2010 and 2024, writing education in Türkiye underwent a reform process shaped by expanding digital infrastructures, renewed pedagogical

approaches, national policy initiatives, as well as international trends. Building on the communicative and process-oriented foundations established in previous years, at least at the policy level, writing came to be seen as a form of creativity, genre awareness, and rhetorical competence. During this period, particularly under the influence of technology, a more creative and culturally embedded understanding of writing began to emerge, and the skill was redefined as multifaceted. Especially in high schools and higher education, writing evolved beyond grammar and form into a tool for expressing critical thinking and meaningful ideas. However, these positive developments were not implemented uniformly across the country and varied significantly depending on school type, regional context, and the quality of teacher training.

From a global perspective, writing education in the 2010s and early 2020s was shaped by genre theory, digital literacy, and interdisciplinary approaches. In countries such as the USA and the UK, institutions invested in writing centers, curriculum programs, and genre-focused instructional materials. Across Asia and Europe, genre- and purpose-driven writing practices, often supported by digital platforms like blogs and wikis, were adopted. These global shifts contributed to redefining writing education, increasing students' awareness of audience and purpose.

Türkiye's curriculum reforms aligned more closely with these global trends but were hindered by persistent structural obstacles. The national curricula of 2011–2014 and 2018 brought significant changes to writing instruction, increasingly emphasizing process-based learning and CEFR-compatible outcomes. Skills introduced through limited and guided writing tasks in primary education gradually evolved into more content-based and functional tasks by the end of secondary education.

The materials used during this period were designed to support the curriculum's communicative and creative objectives. Activities promoting personal expression and creativity began to replace structured text production. The inclusion of writing tasks at different levels, reflection sections, and technology-integrated activities in textbooks signaled

a shift not only in teaching tools but also in pedagogical perspective. Moreover, the slight change in the assessment methods, such as e-portfolios and peer feedback marks a move away from rote-based, grammar-focused evaluation. However, the exclusion of writing skills from key national exams, especially for high school and university entrance, as well as persistent disparities in digital access and classroom practices across institutions, limited the full implementation of these curricula in practice.

The 2000s–2010s: Communicative and Genre-Sensitive Approaches

Between 2000 and 2010, foreign language writing instruction in Türkiye began to engage more with global educational approaches; however, this shift progressed inconsistently and was shaped by persistent national constraints. This period marked a transition between Türkiye's increasing alignment with European educational standards and its exam-centric local education system.

One of the primary drivers of this change was Türkiye's integration with international frameworks such as the Bologna Process and the Common European Framework of Reference for Languages (CEFR). These frameworks have guided higher education institutions and English Language Preparatory Programs to adopt more communicative, process-based, and genre-sensitive writing practices. Akyel and Kamışlı's (2008) study demonstrates that writing tasks, particularly in universities and preparatory programs, have begun to focus on genre awareness, peer feedback, and coherence, and have shifted away from solely sentence-level grammatical accuracy. Similarly, Coşkun (2011) argues that CEFR alignment has increased the emphasis on student autonomy, coherence, and fluency in writing instruction. However, the impact of these reforms was largely limited to tertiary and elite educational settings. Exam-focused curricula persisted at the primary and secondary levels. While textbooks generally emphasized formal tasks such as fill-in-the-blank and sentence transformation, some -especially in upper grades- began to include guided composition activities alongside tasks such as short paragraph writing, narrative, and description (Koca, 2019). Curriculum reforms in 2005 and 2006 restructured learning

outcomes with performance-based descriptors; however, these revisions focused largely on descriptive and functional writing skills, leaving little room for argumentative or analytical forms of expression (Yıldız & Burak, 2020).

Despite these limitations, especially in primary and secondary education, many studies indicate that tertiary institutions in Türkiye are more effectively experimenting with blended learning, digital tools, and task-based writing instruction. Bensen (2014) and Çelik (2016) have highlighted the use of project-based assessments, collaborative wikis, and peer-review cycles to support process-oriented writing instruction in university-level English as a foreign language (EFL) courses. These approaches align with global pedagogical trends such as student-centered teaching, digital literacy, and collaborative writing processes.

Between 2000 and 2010, L2 writing pedagogy in the United States experienced substantial changes. During this period, writing stopped being considered a skill assessed solely on grammatical compliance; instead, an approach began to emphasize more complex dimensions such as rhetoric, genre specificity, and contextual appropriateness. Ferris and Hedgcock (2023) state that this shift particularly impacted university-level curricula, where students were expected to construct their writing appropriately for the target audience, purpose, and context. In this context, writing was treated as a communication tool, and efforts were made to equip students with rhetorical strategies such as incorporating a writer's voice into their writing, structuring their ideas, and using persuasive language.

At the same time, the integration of digital technologies into writing pedagogy gained momentum during this period, particularly in university ESL (English as a Second Language) and EAP (English for Academic Purposes) courses. With increasing access to technological tools, online forums, collaborative wikis, blogs, and digital peer feedback systems were integrated into writing instruction. These tools not only enhanced students' digital literacy and independent learning skills but also made the writing process more interactive, open to feedback, and reflective (Warschauer, 2002; Godwin-Jones, 2003). Hirvela's (2007) research revealed that incorporating digital tools such as blogs and wikis into the writing process

encouraged students to write in a way that is both audience-focused and purposeful, while also strengthening peer interaction and collaborative writing.

In the United Kingdom, genre-based writing instruction, particularly in the context of English for Academic Purposes (EAP), also underwent a remarkable development in the 2000s. This progress was fueled by the influence of the Systemic Functional Grammar (SFL) approach and the contribution of early text-centered research. Although the British Academic Written English (BAWE) Project was developed between 2004 and 2008 and published by Nesi and Gardner (2012), the project outcomes revealed the diversity of academic genres used in different disciplines such as law, medicine, and engineering. The data based on this supported the validity of the genre-focused shifts that had already begun to emerge in writing instruction in the 2000s and contributed to the further establishment of these approaches. Furthermore, the English for Specific Academic Purposes (ESAP) model developed by Hyland (2006) and the academic literacy approach of Lea and Street (1998) demonstrate that writing is not merely a set of technical skills; they also deepen this transformation theoretically by arguing that it is a practice directly related to knowledge production and social context.

In Europe, the Bologna Process has fostered a convergence across countries in terms of communicative competencies, including writing. For example, Germany expanded its writing center models at the university level (Kruse, 2006), while the Netherlands and Sweden invested in genre-based writing instruction throughout their curriculum, prioritizing the development of academic writing and interdisciplinary literacy skills, particularly at secondary school (Hedlund & Wedin, 2010; Stukker et al., 2024).

In Asia, countries like China, Hong Kong, Singapore, and Japan adopted genre-based and task-focused writing models in response to the growing global demand for English language instruction. While writing instruction in these countries was traditionally shaped by an exam-focused culture, reform movements incorporated peer feedback, digital literacy, and writing genres such as research papers, abstracts, and argumentative essays into the

education system (Hyland, 2015). However, systematic pressures for exam success limited the prevalence and depth of these innovative practices (Lee, 2017).

In the MENA region, the rise of English-language universities, particularly in countries like Saudi Arabia, the United Arab Emirates (UAE), and Egypt, led to a renewed emphasis on EAP-focused writing instruction. However, research by Mahboob and Paltridge (2013) and Shukri (2014) revealed that genre-based teaching models were mostly limited to elite and private institutions, while in non-formal education settings, teaching was still largely based on rote learning, pattern-based, and formal compositions.

In the context of these global moves, L2 writing instruction in Türkiye in the 2000s largely developed through selective and reactive adaptations. Although modern approaches like communicative competence were officially adopted by policymakers, practical challenges -such as overcrowded classrooms, insufficient teacher training, and the dominant influence of centralized exams- created significant barriers to implementing comprehensive and lasting curriculum reforms. Although genre-based writing practices were implemented in some contexts, their sustainability remained limited due to a lack of institutional infrastructure and long-standing structural problems (Saricaoglu, 2022).

Overall, the 2000–2010 period in Türkiye was characterized by, on the one hand, increased interest in and openness to global pedagogical trends, and, on the other, fragmented and uneven progress in implementation. While engagement with process-based and genre-based writing pedagogy increased significantly, especially at the higher education level, primary and secondary education remained shaped by traditional, exam-focused norms. However, new curricular approaches and the development of digital writing environments aimed at bridging the gap between policy objectives and classroom realities paved the way for more comprehensive reforms in the 2010s.

Government Directives and Curriculum Developments in Türkiye. The English Language Teaching Curriculum, implemented in 2006 and covering grades 4 to 8, offers a progressively structured writing process focused on students developing functional

communication skills through simple yet meaningful written expression. The curriculum emphasized the importance of intensive exposure to the target language and teacher-led language modeling from early grades, highlighting the impact of an English-only classroom environment. Writing was integrated with other language skills, and the content and language of tasks became increasingly complex as students progressed through the grade levels.

At the 4th and 5th grade levels, writing activities revolved around familiar topics from students' environments, such as classroom objects, family members, food, clothing, and personal information. At this level, students were expected to acquire the skills to write frequently used words and expressions, complete simple forms, and produce basic written products such as postcards and short descriptive sentences. Basic punctuation rules were introduced, and activities such as word copying, word order correction, and dictation were incorporated into the writing process, reinforcing both accuracy and basic written expression skills. Students were encouraged to write about their lives and daily routines using a limited vocabulary and repetitive language structures, aiming to develop basic writing fluency.

At the 6th grade level, students were expected to move beyond single statements to short sentences joined by simple conjunctions such as 'and', 'but', and 'then'. Writing tasks at this stage included brief descriptions of people, places, hobbies, weather, and daily activities. Students were expected to produce simple texts in response to stimuli such as visual materials, lists, or tables. Furthermore, interdisciplinary writing styles, such as explaining scientific processes or transferring verbal information into diagrams, began to be integrated into writing activities at this level. Creative writing tasks such as short poems, invitations, and messages, as well as practical tasks such as writing short announcements or messages about daily life, became prominent at this level.

In the 7th grade, greater emphasis was placed on consistency in writing tasks; this was particularly supported by the more active use of cause-and-effect conjunctions such as 'because'. Students were encouraged to write short descriptive texts, fictional biographies, simple poems, and short emails and messages about past experiences using common

expressions and polite phrases. At this level, core academic writing skills such as note-taking and summarizing were also incorporated into writing instruction. Students were expected to develop the ability to produce more detailed text by reframing and expanding familiar structures. Digital literacy was also integrated into the writing process at this stage, with students being guided through tasks such as keyword usage and online information-searching strategies to produce written content in the digital environment.

By the 8th grade level, students were expected to perform a wider variety of writing tasks with greater independence and autonomy. At this stage, students encountered tasks that focused on academic writing skills, such as summarizing information using lists and tables, taking and transferring notes, transforming data, and identifying main ideas in texts. Writing activities also involved creative aspects, such as students expressing personal thoughts, recounting events, producing written texts such as letters and postcards, and writing short stories on familiar themes. Students were expected to construct coherent paragraphs using a variety of connectives and to develop the ability to express their thoughts and experiences in short written expressions. At this level, the curriculum aimed to develop students' skills in planning simple texts, describing individuals and their achievements, and creating structured texts by connecting key ideas with appropriate connectives.

Generally speaking, the 2006 English curriculum aimed to enable students not only to write at the vocabulary and expression level, but also to produce short, coherent texts that serve communicative and academic purposes. While the program was based on a functional language teaching approach, it placed special emphasis on the gradual sophistication of written production. Within this framework, it provided opportunities for students to apply their acquired writing skills in a variety of personal, educational, and contextual situations.

However, official regulations published in 2005 declared that the 1973 English curriculum, previously applicable to middle schools, would continue to be implemented in general high schools without any changes (Journal of Notifications, 2005, Issue 2575, p. 584). This decision demonstrated the continuation of a grammar- and translation-based

teaching approach that places limited emphasis on communicative and productive skills, particularly in the field of writing education. In this context, writing activities implemented at the high school level generally consisted of controlled sentence exercises, translation exercises, and formulaic compositions, reflecting the continuity of traditional approaches shaped in the 1970s.

In contrast, a different approach was adopted in Anatolian High Schools, and the updated 2002 English curriculum for these institutions was officially implemented (Journal of Notifications, 2005, Issue 2575, p. 586). This program represented a gradual shift towards a communicative and integrated skills-based orientation, more closely aligned with internationally accepted contemporary trends in English language teaching. The 2002 curriculum aimed to develop students' reading, writing, listening, and speaking skills within meaningful and contextual contexts, and also to introduce functional and thematic uses of English. Although the curriculum did not focus solely on writing skills, it facilitated a wider variety of writing tasks, such as letter writing, short paragraphs, and guided text production. In this respect, Anatolian High School students were intended to be able to participate in more expressive and context-sensitive practices in their writing instruction, thus providing them with the opportunity to develop more productive and functional skills in written language compared to their peers in general high schools.

Despite these positive developments for the foreign language-oriented schools, an exam-focused approach and an overemphasis on structural accuracy and grammar continued to dominate foreign language teaching in Türkiye. This significantly limited the ability of process-based or genre-based writing approaches to truly find a place in teaching. In other words, even when defined within a more pedagogically innovative framework, writing instruction remained largely overshadowed by traditional assessment practices and the centralized exam system.

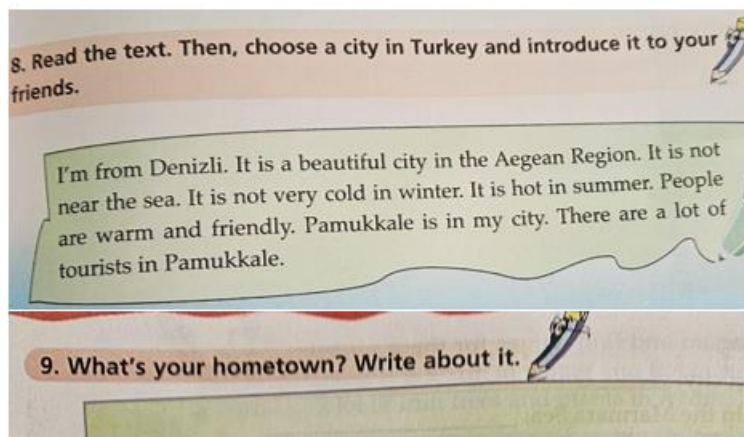
Materials. During the period, two major English textbooks, *Easy English* and *My English*, prepared by Lütfi Yalçınkaya, were widely used in Turkish primary schools and reflected a form-focused and structured pedagogical approach to writing skills.

Easy English, as it was mentioned previously, was designed for 10/ 11-year-old beginners in English; its writing activities are level-appropriate and include tasks such as spelling, filling in blanks, and composing simple sentences. The teacher's book offers minimal guidance for these activities, merely indicating that blanks should be filled or that sentences should be written. Similarly, the workbook provides writing exercises aligned with the students' level, such as fill-in-the-blank tasks, spelling exercises, and responses to given questions.

In the *My English* (2006–2015) series, the structure and approach remained largely the same, but a more expanded format, supported by visual elements, was adopted. The fifth-grade edition is divided into two books, each consisting of seven units and supported by a parallel workbook. Writing activities remained primarily at the sentence level, focusing on tasks such as dialogue completion, writing by answering questions, and reproducing model sentences. Only in some units are students asked to write slightly longer texts.

The first book stands out for two units requiring students to produce short texts. In the second unit, students are first asked to copy and read aloud a sample text, then introduce their own city and describe it with basic instructions. In the third unit, students are expected to describe places and people in a city using familiar adjectives and geographical vocabulary. However, in both cases, the teacher's book only explains the steps and does not provide meaningful guidance on the writing process itself.

Figure 82

Examples of Writing Instruction

Note: Excerpted from *My English*, by L. Yalçınkaya, 2000a, p. 15, 16.

In the second book, writing activities focus on sentence production supported by visuals and examples. However, two activities stand out: In the ninth unit, students are asked to briefly introduce an animal using a sample text, and in the tenth unit, they are asked to write a simple poem. The poetry activity provides more creative freedom, encouraging them to memorize and recite their poems, although it provides structure and guidance. Teachers are also advised to simplify the task of writing poems to support students experiencing difficulties and help them create lines from sample sentences.

Figure 83

An Example of Writing Instruction and Related section on Teacher's Book

15. Read the poem and write your poem.

A Poem

Mermaids, fairies and pirates,
 One day you are a genie,
 One day you are a giant.
 Are they in your world?
 Are you in their world?
 I have got the answer:
 We are in the story world.

Aşağıda verilen basit cümlelerle bir şiir yazabilirler.

"I like _____.

I don't like _____.

Do you like _____.

Who likes _____.

_____ likes _____."

Note: Excerpted from *My English*, by L. Yalçinkaya, 2000a, students' book p. 106, teacher's book, p. 106.

Free writing or open-ended composition is rare in both books and their accompanying workbooks. Writing instruction largely takes a controlled, rule-based, and grammar-centered approach, focusing on constructing structurally correct sentences rather than creative or critical production. While a few activities focus on communicative and expressive writing, these are exceptions to the generally mechanistic and accuracy-focused teaching approach.

In middle schools, *Easy English* and *My English*, higher-level versions of the same textbook series, guided writing instruction between 2000 and 2013. The *Easy English* series, developed by Lütfi Yalçinkaya and taught in grades 6–8 between 2000 and 2006, maintains a traditional, form-focused approach to writing. Each ten-unit book is structured around 'study' and 'practice' sections, with a model text presented before writing. Activities largely consist of controlled tasks such as answering questions, filling in the blanks, creating simple dialogue, or modifying sentence structure. These activities are aimed at developing formal accuracy rather than producing meaningful text. Occasional opportunities for longer writing sessions, such as creating short texts from tables or changing tenses within paragraphs, are

quite limited and mechanical. Teacher support is also kept to a minimum, with students simply instructed to examine examples rather than being provided with writing strategies. Workbooks, similarly, focus on exercises that reinforce accuracy, particularly at the sentence level, and do not treat writing as a process or form of expression.

Figure 84

An Example of Writing Instruction

b) Answer the questions. And write a paragraph using your answers.

1. – Do you like studying? – <i>yes I do.</i>	5. – Are you successful at Science and Maths? <i>yes I am</i>
2. – What lessons do you prefer? – <i>...</i>	6. – Are your marks high in History? – <i>yes they are</i>
3. – Would you like to study History? – <i>yes I would</i>	7. – Are there any laboratories in your school? – <i>yes there are</i>
4. – Do you prefer making experiments to reading history? – <i>no I do not.</i>	

Now write a paragraph.

Note: Excerpted from *Easy English*, by L. Yalçinkaya, 2000b, p. 33

In contrast, My English series (2008–2013), a collaborative effort by Yalçinkaya, Bağdu, and Sazer, signals a shift toward communicative and meaning-focused writing, particularly in grades 6-8. These sixteen-unit books ask students to write short paragraphs and texts on personal themes such as family, hobbies, or future plans. Writing activities are often supplemented with sample paragraphs and visuals, and students are encouraged to produce original short essays. Instructions range from simple prompts like ‘write a sentence’ to more specific tasks like writing postcards or preparing descriptive texts based on tables and graphs.

In the 6th-grade textbook, in particular, students are guided step-by-step through the writing of paragraphs on everyday themes. In the first units, students are asked to describe their friends' families, construct texts using conjunctions like ‘and’ and ‘but’, or write about their own weekly routines. These tasks introduce students to sentence patterns and contextual clues, keeping writing skills at a developmentally appropriate paragraph level.

Creative writing tasks are presented later in the curriculum, allowing students to engage more personally with tasks such as writing poems or postcards.

In the 7th-grade textbook, writing tasks increase in both variety and difficulty. Students are asked to write horoscopes using target conjunctions (and, but, because), introduce themselves after role-playing activities, describe objects, or write emails. While these activities aim to guide students to write independent paragraphs, detailed writing instructions or concrete tips for organization are still limited. Teachers are advised to dedicate time to these activities and encourage peer-to-peer sharing, but step-by-step guidance remains lacking. The workbook for this level focuses more on reinforcing vocabulary and sentence structure through fill-in-the-blank and sequencing exercises.

Figure 85

Examples of Writing Instruction

26. What do you do in your free time? Write a short paragraph. Use "and", "then" in your sentences.

9. Choose two animals and write about them.

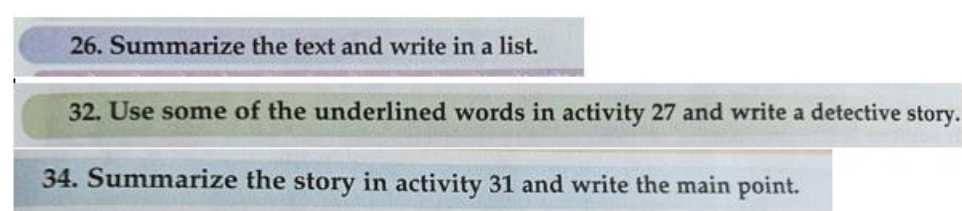
Note: Excerpted from *My English*, by L. Yalçınkaya, 2000a, p. 33, 73.

In the 8th-grade textbook, the writing curriculum becomes more comprehensive and challenging. Students are asked to write paragraphs on friendship, create messages, continue story outlines, prepare biographies, and identify main ideas. In the story-writing activities, for instance, students examine model texts before creating their own texts. However, while these tasks introduce elements such as plot, character, or setting, the teacher's books lack sufficient guidance on narrative development or text unity. For example, students are expected to write detective stories using underlined words, but the teacher's instructions are only to encourage students to complete the text and read it aloud.

Higher-level cognitive skills such as identifying and summarizing main ideas, drafting procedural texts, and responding to visuals with short essays are also incorporated into the book. This demonstrates a pedagogical shift toward student interpretation and intellectual engagement. However, even at this stage, writing instruction remains primarily product-focused, emphasizing output rather than process, and process-based prompts, such as brainstorming, drafting, or revision, are quite limited.

Figure 86

Examples of Writing Instruction

- 
- 26. Summarize the text and write in a list.
 - 32. Use some of the underlined words in activity 27 and write a detective story.
 - 34. Summarize the story in activity 31 and write the main point.

Note: Excerpted from *My English*, by L. Yalçınkaya, 2000a, p.17, 59, 163.

In high schools, up to the middle of the decade, *An English Course for Turks* continued to serve as the main textbook nationwide. Towards the end of the decade, MoNE published a new book series, 'Breeze', to be utilized at this level. The book, prepared by Baydar, Inci, Ates, Boluoglu, and Albayrak and approved as a high school textbook in 2008, is composed of six units. According to its introduction, the book offers guidance for both controlled and free writing tasks. It provides sample reading passages and directs students toward different writing types, including messages, emails, and reports. The study guidelines indicate that higher writing skills are practiced with a workbook, with students working on authentic topics and contextualized situations.

For each grade, specific writing objectives are listed in the teacher's books. In the 9th grade, students focus on laying the foundations of written expression. Connecting ideas with conjunctions and using punctuation correctly by preparing short paragraphs, forms, and invitations are among the main objectives. Over time, they are expected to make comparisons, provide personal examples, and establish a logical structure in their writing.

Diary writing and chronologically organized texts allow students to develop both self-expression skills and text organization skills. The writing process becomes more in-depth and reflective with the upper grades. For instance, students are expected to clearly and effectively convey their feelings, desires, and experiences by paying attention to grammatical and spelling conventions in 10th grade. Activities such as rewriting according to peer reviews, making comparisons, and summarizing and reporting content read or listened to are included. The skills of logically structuring ideas, identifying the main idea, and establishing cause-and-effect relationships are also listed as objectives.

Before writing activities, students are encouraged to consider the topic, purpose, and level of formality by reflecting on what, why, and how they are writing. The textbooks also outline a process-oriented approach to writing. After practicing speaking activities, a first draft should be prepared through brainstorming, followed by peer corrections, and feedback should be provided in subsequent groups. Errors and feedback received should be considered before rewriting, and these completed texts should be collected in portfolios.

Figure 87

Examples of Writing Instruction and Peer Correction Codes

8. Imagine that you are writing a short story of a film about a young girl in your country.

1. Brainstorm with your partner and take notes about your story.

Name of the girl :

Her family :

Hometown :

Living conditions :

Problems during childhood :

Education :

Her job :

The end of her story :

2. Write the story of the girl. You can take the story of Frank McCourt as a model.

There was a little girl. Her name was She was living
with her family in

3. Work with other pairs and share your stories. Ask questions.

e.g.

What happened then?

When did?

Why did?

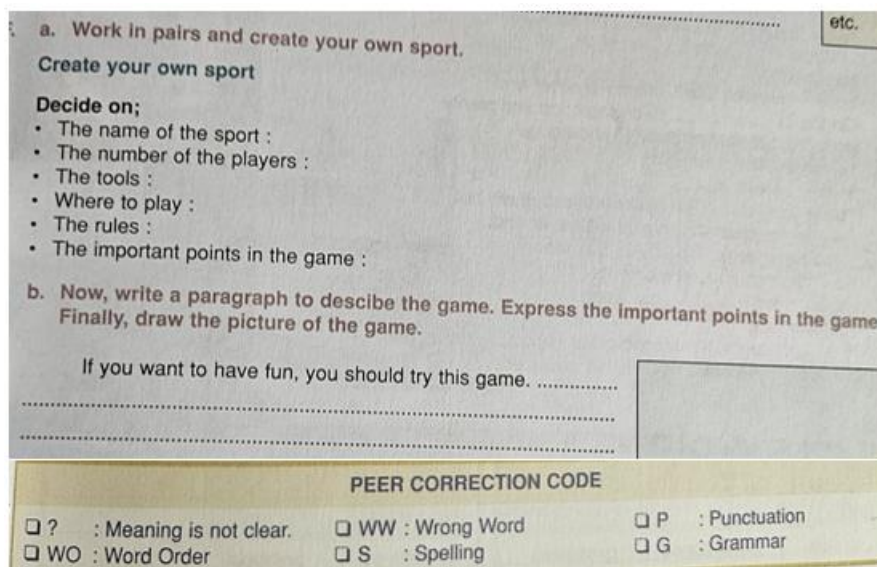
How did?

PEER CORRECTION CODE		
?	: Meaning is not clear.	<input type="checkbox"/>
WO	: Word Order	<input type="checkbox"/>
WW	: Wrong Word	<input type="checkbox"/>
S	: Spelling	<input type="checkbox"/>
P	: Punctuation	<input type="checkbox"/>
G	: Grammar	<input type="checkbox"/>

Note: Excerpted from *Breeze (Grade 9)*, Y. Albayrak et al., 2008, p.79.

Figure 88

Examples of Writing Instruction and Peer Correction Codes



Note: Excerpted from *Breeze (Grade 10)*, Y. Albayrak et al., 2011, p.33.

The writing instructions inside the books appear largely structured: students frequently complete writing sections following the modelled examples provided in the book. Each writing activity begins with a preparatory phase, followed by targeted practice with specific vocabulary and expressions. Sometimes this preparatory phase involves working with a sample text, while other times primarily doing brainstorming exercises. Unlike earlier textbooks, this edition incorporates peer-correction codes within guided writing tasks. Finally, each unit ends with a self-reflection section, which also includes the targeted writing outcomes.

In 2004, the Ministry of National Education established a commission to prepare the New Bride to Success series for use in foreign language-oriented high schools as an alternative to the imported books previously used. In the book prepared, writing, as the production phase of English language learning, is considered one of the most challenging skills for students. The book offers step-by-step guidance through the pre-writing, during-writing, and post-writing stages to help students overcome this challenge. The writing process is claimed to be contextualized, and students are expected to answer three

fundamental questions before beginning: What? (topic), Why? (purpose), And how? (degree of formality). The goal is to produce meaningful texts, not just for the sake of writing; therefore, activities are often based on actual communication purposes (e.g., sending a letter to a pen pal). Portfolios, which contain the written work students produce throughout the year, are crucial. They are intended to develop self-awareness, responsibility, collaboration, and critical thinking. The process consists of the following steps: Writing the first draft, peer review, correction and rewriting, teacher feedback, and selection of the best work and inclusion in the portfolio with a thoughtful cover letter. Portfolios serve both as evidence of student progress and as an assessment tool. Furthermore, the project parts at the end of each unit require students to integrate all their language skills. Writing is handled as a key element in this process, allowing students to produce original products and question their own development.

The preparatory class edition of the series is made up of two books and 32 units. Similar to earlier textbooks, the writing sections begin with providing students with a model, after which they are asked to produce more controlled texts in the initial stages.

Figure 89

An Example of Writing Instruction

f) Use the plan and the given words to write a letter to your pen friend. Use Sally's letter as a model.

Paragraph 1 : Location / accommodation
stay at historical hotel - Çanakkale

Paragraph 2 : Weather
hot and sunny

Paragraph 3-4 : Sights / activities
visit Trojan Horse, Çanakkale, Gelibolu

Paragraph 5 : Food
very delicious - fish and other seafood

Paragraph 6 : Recommendation
Perfect for a holiday

Project Work
Write a letter to a pen friend about 'What's happened to you recently?'

Note: Excerpted from *New Bridge to Success 2*, by MoNE, 2004, p. 27.

In contrast to Breeze, peer correction codes are not included in the student book but appear instead in the teacher's book. As the book advances, the instructions and tips for different text types are also included. The teacher's book offers little beyond these directions, merely reminding teachers to carry out peer correction and ensure that the corrected texts are rewritten and put in portfolios. The workbook writing tasks largely serve as slightly adapted exercises designed to reinforce the writing activities presented in the main textbook.




Figure 90

An Example of Writing Instruction and Tips for Narratives

UNIT 31

b) Look at the pictures below. They are about an incident which took place while a family was having a picnic in the garden. A cow drops onto the table from a cargo aircraft. Write a narrative, by using the linear plan below and paying attention to the useful tips.

1. Introduction	3. What happens?	5. Conclusion
2. Set off	4. How does it improve?	

WRITING

a) Read the tips below.

Useful tips for writing a narrative

- While writing a narrative, ordering the sequence of events is very important.
- To catch the reader's attention, make the beginning of your story unusual. The first paragraph should make the reader interested enough to read on.
- You should start a new paragraph for each new stage of the story.
- Make sure that you write a good ending.
- While writing a narrative, use:
the past continuous,
the past perfect and
the past simple tenses.
- Use the linking words such as:
when,
before,
as soon as,
by the time,
just as, etc to make the narrative more interesting.

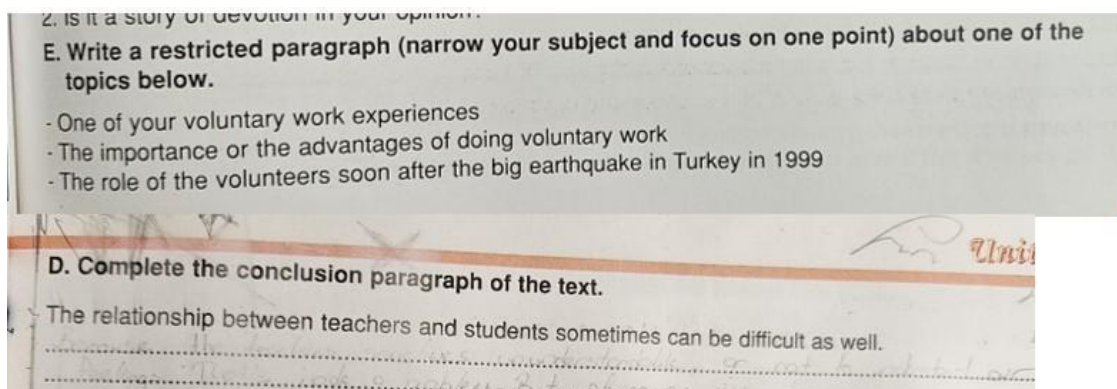
Note: Excerpted from *New Bridge to Success 2*, by MoNE, 2004, p. 134 , 135

The writing activities in the upper levels of the book demand more advanced thinking and writing skills, such as determining a topic sentence, writing a concluding paragraph, or

narrowing down a general topic to write a focused paragraph. Additionally, tasks like creating a biography and completing a story aim to develop creative thinking and narrative skills. Comparative paragraphs and pro-con reports are also included to support critical thinking and the ability to evaluate topics from multiple perspectives.

Figure 91

Examples of Writing Instruction



Note: Excerpted from *New Bridge to Success 4*, by MoNE, 2004, p. 29,107.

Consequently, the evolution of writing instruction in the English textbooks over time between the 2000s and 2010s reflects a gradual but inconsistent shift from a traditional approach focused on form and accuracy to a more communication-based, creative, and process-centered pedagogy. Early grades textbooks such as *Easy English* and *My English* offer a conception of writing that focuses largely on sentence-level, controlled activities with limited teacher guidance, while upper grades introduce students to more diverse and intellectually complex activities such as paragraph writing, narrative development, and reflective writing. The use of visuals, theme-based tasks, and limited peer assessment suggests development, yet writing skills are still generally addressed through a product-focused approach. In the high school level, the *Breeze* and *New Bridge to Success* series incorporate portfolios, sample texts, and multi-stage writing processes; however, the lack of consistency for steps like brainstorming, drafting, peer feedback, and text revision is still observable. Despite improvements overall, especially at the upper grade levels, writing

instruction during this period faced challenges in balancing structure and accuracy with creativity and personal expression.

Conclusion. The 2000s and 2010s in Türkiye can be considered a period during which writing education was shaped by efforts to align with international pedagogical frameworks. Initiatives to harmonize with frameworks such as the CEFR and the Bologna Process particularly encouraged higher education institutions to adopt a more communicative approach to writing. The perception of writing as merely a grammar exercise was gradually abandoned, and its role as a communicative skill became more widely accepted. However, it can be claimed that students' engagement in communicative writing remained relatively limited, especially at the primary and secondary education levels.

During this period, global developments in L2 writing pedagogy emphasized genre awareness, rhetorical purpose, and digital integration. In the U.S., writing is centered on audience-focused and process-oriented instruction, supported by digital tools like blogs and peer feedback platforms. The UK advanced genre-based academic writing through models like ESAP and the BAWE project, while the Bologna Process promoted alignment across Europe, with countries such as Germany and Sweden investing in writing centers and academic literacy. In Asia and the MENA region, genre and task-based instruction gained ground in selective or elite institutions, although traditional, exam-driven methods remained prevalent in public education.

In Türkiye, curriculum reforms introduced during this period aimed to make writing more functional and communicative. Writing practices began to evolve in this direction, progressing from isolated sentence-level exercises to more structured paragraph writing and gradually incorporating elements such as digital literacy and creative expression. Despite these curricular advances, the limited inclusion of writing skills in assessment practices and the challenges posed by large class sizes significantly hindered the effective implementation of these reforms.

A major setback during this period was the reintroduction of the 1973 curriculum in general high schools, which signaled a return to a translation-based approach and a step away from current international trends. Yet, foreign language-focused high schools presented a different picture. The MoNE made efforts to replace previously imported materials with locally developed textbooks in these schools. Series such as the Breeze and New Bridge to Success differed significantly from those used in general high schools: the writing process was broken down into multiple stages, genre awareness was embedded into tasks, and students were offered more opportunities for creative expression. These books aligned more closely with global pedagogical trends and also incorporated peer evaluation processes. Moreover, stages essential to writing -such as planning and drafting- were better emphasized and supported in these materials.

Overall, the 2000s and 2010s can be seen as a period of concrete transition in Türkiye from product-oriented, grammar-based writing instruction toward more process-based and genre-informed approaches. While this shift was most apparent in higher education, its effects were also observed -albeit more modestly- in primary and secondary schools and especially in foreign language-oriented high schools. Nevertheless, the influence of high-stakes national exams continued to represent the most significant barrier. Even so, the cumulative changes made during this period laid a crucial foundation for further progress in the following decade.

Conclusion- L2 Writing Instruction in Türkiye

L2 writing instruction in Türkiye has evolved over many years, moving away from a traditional, rule-based, and context-detached teaching approach and toward modern approaches aligned with process-based, communication-focused, and genre-sensitive approaches. In the pre-19th-century Ottoman period, L2 writing was generally taught in Arabic and Persian, primarily in madrasas (religious schools), where only the elite received education. Students were generally expected to memorize, translate, or reproduce religious or literary texts, and writing was shaped primarily through rhetorical imitation and hierarchical

patterns. The goal of individual expression or communication was not pursued. The period started with the Imperial Reform Edict of 1839, in the 19th century, educational models adopted from the West brought about the first ruptures in pedagogy. Foreign languages like French began to find a place in military and civilian schools, and writing instruction began to encompass more functional genres such as letters, petitions, and reports. However, during this period, writing was taught through memorization and grammatical rules, which aligned with the global trends of the time.

In the early years of the Republic, especially after the 1928 Alphabet Revolution, there was a significant leap in literacy. In line with the state's modernization goals, clear and functional language use came to the fore. While structuralist approaches rose to prominence in foreign language teaching in the 1940s and 1950s, writing was used more as a tool to reinforce grammar exercises.

From the mid-20th century onward, although audio-lingual and situational teaching methods became widespread, writing was still viewed as a supplementary, secondary skill. Activities were largely based on drills, focusing on mechanical and formulaic sentence production. Writing was almost never considered an independent communication tool.

From the late 1970s onward, discussions focused on the importance of more focused and meaningful approaches to writing pedagogy in Türkiye. However, these theoretical developments were not sufficiently reflected in classroom practice. While the curriculum reforms at the beginning of the new century introduced a performance-based distribution of writing skills, this was not effectively implemented in schools. Textbooks widely used during this period focused largely on systematic activities such as filling in the blanks and sentence completion, offering limited support for creative or meaningful expression.

The main transformation occurred in the 2010s. During this period, Türkiye began to align more effectively with international standards such as the Bologna Process and the CEFR; the writing process was restructured within the framework of processual, genre-sensitive, and task-oriented models. A process writing approach was emphasized,

particularly in university preparatory programs, and writing was expanded through stages such as planning, drafting, revising, and transferring. This approach was supported by peer feedback, comprehensive assessment, and digital solutions such as Google Docs, blogs, and e-portfolios, thus emphasizing student autonomy and collaboration.

This pedagogical transformation was institutionalized at the primary and secondary levels with the curriculum reforms implemented in 2013 and 2018. Writing instruction in primary school began in second grade within a CEFR-aligned framework. This process, limited to basic tasks such as visual annotation and simple sentence construction, transitioned to paragraph writing and descriptive/narrative writing in grades 5–8. The 2018 curriculum adopted a multimodal, creative production-based approach that encouraged genre diversity and register.

At the secondary level, the 2011, 2014, and 2018 curricula provided systematic development of writing skills. During this period, where the processual approach was clearly evident, students were encouraged to participate in extensive production pieces and were guided by teachers. In this process, genre-based pedagogy was also integrated into the core; programming writing tasks were guided by considering the genre's purpose, target audience, and structural characteristics. Academic literacies related to various types of writing, such as formal reports, opinion journals, and emails, were utilized.

With the implementation of task-based pedagogy, writing became a more contextual and meaningful activity for students. Through authentic tasks such as creating a brochure, writing a travelogue, sharing a blog, or writing an email, students both connected language to real-life situations and actively participated in the writing process. These practices aimed to enhance students' communicative competence, the functional nature of writing, and their awareness of their target audience.

These pedagogical developments were also reflected in officially approved textbooks such as *Upswing English*, *Sunshine*, and *Ortaokul İngilizce*. In these materials, writing tasks were supported by tools such as model texts, graphic organizers, and self- and peer-

assessment forms. However, this support varied across units. While some activities provided strong instructional scaffolding, others required students to produce unguided and unstructured writing, highlighting the disconnect between curriculum and practice.

During this same period, digital technologies became a trigger in the transformation of writing instruction. Thanks to platforms such as Google Docs, e-portfolios, personal blogs, and video blogs, collaborative, multimodal, and socially meaningful writing tasks became widespread. Through thematic and interdisciplinary content, students were encouraged to develop solutions to real-world problems through writing, thus supporting both cognitive development and social awareness. Writing was aimed to be turned into a tool for personal expression, critical thinking, and social engagement. Despite all these positive developments, regional digital infrastructure differences, teacher competencies, and equal access to pedagogical materials were reported to make it difficult to spread reforms evenly across the country.

In conclusion, the transformation of L2 writing pedagogy in Türkiye has not only shifted away from prescriptive, grammar-based practices but also brought about a shift to a process-oriented, genre-sensitive, task-based, and digitally enriched teaching model. This shift broadened the scope of writing instruction; transformed it from a mechanical skill into a multidimensional tool that supports intellectual development, intercultural communication, and global citizenship.

Chapter 5

Discussion and Conclusion

Writing Instruction in L1

A general consideration of writing instruction reveals that it both maintains the rhetorical tradition inherited from the past and is closely intertwined with the socio-cultural, linguistic, and pedagogical approaches required by the current era. While L1 writing instruction has progressed in some parts of the world under the influence of the rhetorical tradition, in others it has evolved in response to the socio-cultural, linguistic, and even local demands of the time.

Studies conducted in different parts of the world have revealed both commonalities and differences, demonstrating that local needs, traditional rhetoric, and global trends shape how writing instruction is approached in different geographical regions. For example, in East Asia, many traditional rhetorical structures, such as *baguwen*, *danraku*, and *ki-sung-chon-kyul*, are incorporated into L1 writing instruction, and research has demonstrated that these traditional structures differ significantly from the currently more trend-setting Anglo-American writing standards. Similarly, in the Middle East and North Africa, classical Arabic and Persian education, where traditional rhetorical methods predominate, is observed to differ significantly from the approaches to writing in Western languages. This situation, particularly in multilingual environments, creates a challenge for students as the rhetorical style of L1 differs from that of modern Western languages. Studies have also questioned the effectiveness of Systemic Functional Linguistics writing models for multilingual and native students in countries such as Australia and New Zealand. Works on comparative rhetorical education and writing support programs have aimed to address these challenges, but some shortcomings have also been revealed. Exam-focused curricula, deficiencies in teacher training, and inadequate infrastructure have been cited as significant obstacles to the development of L1 writing instruction.

In Europe writing instruction in L1 education reveals deep-rooted pedagogical and cultural orientations. Broadly, European approaches reflect long-standing academic traditions, where emphasis ranges from critical inquiry to formalism and rote practices.. In Germany, for example, students write philosophically grounded argumentative essays (Erörterung), while in France, the 'dissertation philosophique' trains students in abstract reasoning. Or in southern Europe, as seen in Italy, writing often supports literature study, with limited focus on extended composition. These varied models suggest differing conceptions of writing -as either a tool for thought, a formal exercise, or a peripheral skill.

Meanwhile, dominant Anglophone models prioritize student agency and disciplinary integration, offering structured yet adaptable frameworks. In the United States, a biology student might compose a lab report, revise it through peer feedback, and reflect on the process as part of a Writing Across the Curriculum program. In the United Kingdom, students are taught to write discipline-specific genres, such as analytical essays or scientific explanations, often using models derived from Systemic Functional Linguistics. However, these approaches too face criticism: either for perpetuating English-dominant rhetorical norms or for narrowing expressive possibilities through exam-driven, standardized practices. The overall trend indicates a global tension between fostering creativity and maintaining academic rigor in writing pedagogy.

Overall, it is impossible to claim that writing instruction is conducted globally using a single system. Cultural, linguistic, and local ideological factors have shaped it into a dynamic and constantly evolving form. In light of this, there is a need in various regions of the world to strike a balance between regional rhetorical traditions and more extensive, often international, influences on writing instruction. This is concretely observed in efforts to incorporate process-oriented instruction into traditional writing instruction in East Asia; in North Africa to harmonize traditional rhetoric with English language education; and in Europe to combine traditional writing trends with modern approaches. All these harmonization processes highlight the need for sustainable teacher training, the necessary support for

multilingualism, and a more inclusive genre-based curriculum development, as well as assessment processes.

When the focus is narrowed to the situation in Türkiye, it is seen that both local and global factors have shaped writing instruction. In practice, however, this influence has often translated into a predominantly product-oriented view of writing rather than a sustained emphasis on writing as a developmental process. Process-based approaches such as drafting, receiving feedback, and revising writing were used to a limited extent (Kansizoğlu, 2023; Temizkan & Atasoy, 2014). Although widely adopted English-language writing models began to make an impact, particularly in English-language institutions in Türkiye, these impacts were often superficial and uneven in implementation. In addition, while curriculum reforms began to place greater emphasis on argumentative writing and critical thinking skills, these skills were often presented as isolated activities in lesson plans and do not form a long-term structure for students' writing development.

Considering the historical development of L1 writing instruction in Türkiye, which is among the focuses of this study, it appears to be a blend of traditional approaches and modern reforms. Within the historical flow, writing instruction has been influenced by international models such as process-oriented methods in the US and genre-based approaches in the UK. However, despite these influences, writing instruction has remained product-centered, exam-focused, and limited in scope for creativity. This has both limited the development of interdisciplinary writing skills and presented challenges in combining traditional approaches with global trends.

The basis of this approach lies in a traditional approach to writing, whose roots date back to the Ottoman period, when writing skills were generally used as a tool, primarily for administrative, legal, or religious purposes. Students were rarely expected to use writing skills for creativity; instead, they were expected to acquire skills such as copying, correcting texts, and producing accurate texts (Peaci & Tosuncuoglu, 2018; Somel, 2021). This approach differed significantly from 19th-century writing pedagogies in the West, which

focused on individual thought and rhetorical expression (Berlin, 1987; Connors, 1997). Although the transition to the Latin alphabet in 1928 facilitated access to literacy for a wide audience, the pedagogical orientation of writing instruction in Türkiye long remained rule-based, rote-learning, and exam-focused. The decisive role of centralized examinations within Türkiye's education system significantly limited the integration of contemporary writing approaches into teaching processes.

Furthermore, the inadequate emphasis on writing pedagogy in teacher education processes also limited transformation at the classroom level. As Karaca and Uysal noted in their study (2023), many English language teaching students are exposed to contemporary composition theories and process-oriented teaching strategies only for a limited portion of their education. It is also emphasized that despite policy changes and efforts to integrate writing skills more meaningfully into the curriculum, structural constraints such as exam-centric teaching and time constraints have prevented writing instruction from being student-centred, remaining more formulaic and product-based (Karaca & Uysal, 2023).

In this context, the Turkish example reflects the structural tensions experienced by many non-Western countries attempting to balance academic developments with national traditions. Despite pressures to conform to international developments, national education policies often tend to preserve cultural and historical values. A system based on standardized exams, limited institutional support for writing, and the neglect of writing instruction in teacher preparation programs poses serious obstacles to pedagogical innovation. However, similar situations are also observed in Asia and the MENA regions, where multilingualism and EMI practices are becoming widespread (Matsuda, 2001; Hyland, 2004).

These broader challenges mentioned set the stage for understanding the historical trajectory of writing instruction in Türkiye. In the early decades of the 20th century, the young Republic undertook comprehensive reforms to rebuild its national identity and promote mass literacy, while simultaneously aligning the education system with modernization and

secularist principles. The writing pedagogy developed in this context was not merely a response to educational theories, as in some examples in the West, but was also the product of a centrally planned, state-based educational approach that integrated language, politics, and ideology (Doğançay-Aktuna, 1995; Kaplan, 2006). This approach emphasized a product-oriented approach that defined writing skills based on technical accuracy, order, and formality.

In contrast to the more organic and gradual development of writing pedagogy in countries like France or China, Türkiye's Alphabet Reform (1928) and Language Revolution (1932) were top-down transformations, driven by political and ideological objectives. Writing was not conceived primarily as a cognitive or creative skill, but as a nationalist tool for unifying linguistic identity. As a result, early instruction focused heavily on formal correctness, grammatical accuracy, and model imitation- a pattern aligned with what Berlin (1987) calls "current-traditional rhetoric".

One of the major limitations of writing instruction during the early Republican period was the scarcity of instructional resources. In 1936, Fuat Baymur's book, *Elementary Reading and Writing Instruction*, represented a notable exception. Baymur proposed a systematic, repetitive, and functional method for writing instruction. It advocated the simultaneous development of reading, writing, and speaking skills which aligned with global trends on early literacy pedagogies of the time.

Although reforms throughout the 1930s-50s introduced some adjustments, including calls for emotional engagement and topic familiarity (e.g., 1940 Guidelines), the emphasis on form over function remained dominant. This mirrors writing instruction in Japan and Poland during the same period, where exam-oriented, rote-based pedagogies limited space for expression and audience awareness (Hinds, 1983; Reichelt, 2009).

Overall, writing instruction in Türkiye was shaped by the cultural transformation brought about by the Alphabet and Language Revolution in the early 20th century, mass literacy mobilizations, and the state's vision of modernization; it acquired a centralized,

technocratic, and product-focused structure. While process-oriented, student-centered pedagogies developed in other regions, Türkiye followed a more controlled and ideologically aligned educational path.

Although subsequent curriculum reforms and interaction with global trends increased, the structural foundations laid in the early Republican period long shaped the direction of writing pedagogy in Türkiye. This process led to a slow transition from a mechanical, formal approach to writing to a more intellectual, creative, and multilayered approach; the endeavour to make a balance between pedagogical innovation and political expediency continued to be felt.

The abovementioned gap between the pedagogical innovations and political approaches became even more evident in the mid-20th century, when Türkiye diverged from international developments in the process of teaching L1 writing. While expression-focused and process-based approaches were gaining prominence worldwide, the Turkish education system continued to prioritize a formal, structured, and functionalist model of writing. Although the curriculum reforms implemented during this period aimed to modernize the education system, the implementation of writing instruction in the classroom was primarily determined by the content and pedagogical orientations of textbooks and supplementary resources.

Official textbooks published or approved by the MoNE reflected a centralized, rule-based, and disciplined approach to writing instruction. The primary goal of these textbooks, in line with the state's modernization policies, was to develop students' functional literacy skills, grammatical accuracy, and a sense of structural order. This approach also aligned with social, bureaucratic, and ideological objectives and shaped both the perception of writing and its place in education.

A particularly striking finding of this study is the divergence between official textbooks and supplementary materials. While main textbooks throughout the mid-20th century emphasized static, formulaic writing tasks, supplementary books like Karatay's Writing

Lessons or Tansel's Good and Correct Writing Methods began to integrate planning, drafting, and reflection- hallmarks of the process approach.

This gap suggests that progressive pedagogical ideas were circulating, but institutional conservatism and curriculum rigidity prevented their mainstream adoption. The discrepancy reveals a dual-track system in which state-sanctioned instruction upheld formalist traditions, while peripheral materials experimented with emerging global practices.

To sum up, the approach adopted in Türkiye in the mid-20th century can be characterized as a teaching model that combined formal approaches of the state with global pedagogical trends. As mentioned above, main textbooks prioritized technical accuracy, structure, and form, while supporting resources were more student-centered and process-based. Based on this, it becomes evident that writing instruction was evolving from a mechanical model to a meaningful, opinion-based, process-based model. Therefore, when considered as a whole, both types of materials serve to summarize the national approach while also reflecting broader global developments in writing instruction.

Building on this development and change, the 1970s and 1980s were a period of widespread transformation in L1 writing instruction. Approaches that treated writing solely as technical accuracy were criticized, paving the way for more functional and contextual writing processes. Writing, rather than being accepted as a skill of forms, was recognized as a multidimensional activity that involved cognitive processes that embody meaning. The genre-based approach has not yet been systematically addressed, but key principles such as structural awareness, the purpose of the text, and audience awareness have been brought to the forefront in this period.

The global writing pedagogy landscape began shifting significantly in the 1970s with the rise of process writing (Emig, 1971) and writing across the curriculum (Britton, Bullock Report). While these ideas influenced many countries- from the US to Scandinavia- Türkiye's integration of them was partial and delayed.

During this period, the process of teaching writing in Türkiye has mostly remained structuralist, despite the parallels between the changes seen in other parts of the world. Writing was largely considered a field based on grammatical accuracy, formal compositional patterns, and the imitation of model texts. A significant step in this period was the inclusion of the Turkish Composition course in the curriculum in 1976, which, for the first time, addressed writing as an independent course. However, this course lasted only one year and was subsequently integrated back into the Turkish Language and Literature course. This rapid withdrawal highlighted the difficulties faced in institutionally recognizing writing as a distinct skill area. The 1979 curriculum positioned writing as a supporting element, basing writing instruction more on technical skills such as summarizing, descriptive text writing, and formal letter writing.

Although the short-lived Turkish Composition course (1976) symbolized a step toward treating writing as a standalone skill, its quick reintegration into literature courses reflected institutional reluctance to embrace writing as a cognitive or interdisciplinary process. Nonetheless, the inclusion of audience awareness and paragraphing in supplementary books from this era suggests that seeds of genre-based instruction were being planted, albeit outside mainstream curricula. Overall, a shift from product-based, rote models to more thorough frameworks that link writing to the practical, rhetorical, and cognitive aspects of learning was witnessed in the books utilized.

To summarize, during the 1970s and 1980s, creative writing, flexibility, and process-oriented writing did not gain much prominence in the writing process; the writing process remained more formal and grammatically focused. However, as mentioned above, it can be argued that this period marked the beginning of a process of change. The inclusion of planning, paragraph structure, genre knowledge, and specific assessment strategies, particularly in supplementary resources, and the transformation of writing beyond imitation into a meaningful dimension, can be considered the beginnings of a more structured writing

approach. It can be argued that the foundations of a genre-based, student-centered approach that would become prominent in later years were laid during this period.

Globally, the 1990s marked a conceptual shift toward viewing writing as a meaning-making process, shaped by social, rhetorical, and disciplinary contexts. In the UK and Australia, genre-based pedagogy (e.g., Kress; Rothery & Martin) reframed writing as social participation, and this was echoed in Canadian and Scandinavian models emphasizing cross-curricular integration.

In Türkiye, as in the MENA region, writing instruction kept its traditional structure between the 1980s and 1990s, but attempts were made to maintain some, albeit limited, parallelism with international trends. Writing instruction, structured within the framework of the national curriculum, focused primarily on grammatical accuracy, organization, and national and social responsibility. From elementary to high school, students were taught formats and styles suitable for official correspondence and petitions, and making summaries was applied frequently, but creativity and personal expression remained more limited.

The 1997 curriculum reform introduced more systematic writing goals, including aesthetics, planning, and basic self-correction. However, classroom realities lagged behind these ideals. Textbooks continued to prioritize formal genres (e.g., petitions, summaries), and writing was still largely taught as a set of correctable outcomes rather than a process. The curriculum was also criticized for being teacher-centered and mechanical, offering only a limited scope for genre diversity and creative expression. Chief among the challenges faced during this period was the inadequate access to digital tools and technological infrastructure in rural areas.

The 1990s were also a significant period in the transformation of writing instruction, as the genre-based approach gained momentum and digital literacy began to emerge, albeit slowly. Writing became recognized as a social and communicative skill rather than merely a technical one. During this period, Türkiye, influenced by both national priorities and international trends, experienced a transition from traditional approaches to reform.

To summarize, the 1990s in Türkiye can be considered a significant turning point in L1 writing instruction. Although technologically supported writing practices were not fully integrated into writing instruction, this period laid the foundations for more comprehensive reforms to be implemented in the 21st century. Writing was no longer considered a technical skill but a creative, social, and communicative process. While challenges in access to technology and traditional rigid solutions somewhat slowed this process, the importance of small changes in the 1990s in shaping larger reforms is undeniable.

By the 21st century, L1 writing instruction in Türkiye underwent a comprehensive transformation, parallel to the global technological changes. Efforts were made to integrate writing skills with digital technologies, and writing was accepted as a creative form of expression. The footsteps of this reform were visible in the changes and curriculum updates made in previous years. Elementary and middle school education, which was divided into 5+3 years before 2012 and continued uninterrupted for eight years within the same institution, has been transformed into three four-year periods, each in a different institution. Naturally, different teaching objectives were established for different levels, and writing objectives were also updated during this process.

However, with the emergence or proliferation of different school types, such as vocational high schools and religious vocational middle schools, inter-institutional differences increased. It became difficult to maintain uniform standards in both the content and quality of writing instruction across all schools. Some institutions remained limited to traditional genres and functional writing processes, while others embraced creative genres and a variety of text structures.

In later years, writing instruction in Türkiye began to emphasize elements such as critical thinking, process-oriented assessment, and multimodal communication, particularly with the 2018 and 2019 curricula, which sought to integrate digital tools into the writing process and emphasized student-centered expression. Students were expected to create e-

portfolios and write blogs; activities were added to the prepared materials, and techniques such as digital projects and group writing were frequently incorporated into the program.

However, the fact that exams such as YKS (university entrance exam) and LGS (high school entrance exam), which are of great importance in the Turkish education system, are exams in which writing skills cannot be measured has caused teachers and students to focus more on the content of these exams, and this has naturally led to a decrease in the time allocated to and the importance given to this skill. The innovative nature of the curricula could not prevent an exam-centered education method inside the classroom, and a negative washback effect was inevitably created, in which pedagogical processes were shaped by the exam content rather than the objectives.

Besides, the difficulty of offering equal access to digital infrastructure across the country and the non-homogeneous distribution of class sizes are other challenges faced in terms of providing a standard in teaching writing. In rural areas, internet and computer access are particularly limited, making it difficult to incorporate digital writing tools into writing instruction. Large classrooms, particularly in large cities, obstruct teachers from providing individual feedback, which is crucial for the writing process, and also hinder the meaningful implementation of process-oriented approaches like peer review and writing workshops. Consequently, only core learning outcomes are targeted, leaving insufficient space for higher-level processes like creative thinking and planning.

Despite all these, it cannot be ignored that there has been a significant transformation in L1 writing pedagogy in Türkiye. The writing process is considered creative and multi-layered; writing has moved away from a process where only form is important. Various genres, from storytelling to digital content production, are presented to students and incorporated into the materials. Especially at the high school level, not only writing activities that target academic success, but also genres that can help prepare for professional life, and writing activities that encourage social communication and social participation are included in the curriculum. The writing process is seen as both a means of individual expression and a

social and communicative method. Students are expected not only to prepare the text in class and present it to their friends and teachers, but also to include it in their e-portfolios, upload it to blogs, school websites, and social media platforms, making it accessible to a larger audience. From this perspective, writing skills emerge as an integral component of digital communication skills.

However, existing persistent structural obstacles pose a risk to the sustainability of this transformation. Failure to include writing skills in national assessment processes leaves the reforms superficial. Besides, it is crucial to strengthen the digital infrastructure, train teachers to be particularly receptive to technological advancements, and reduce class sizes to provide writing instruction on an equal footing across the country.

To conclude, despite all the limitations, it is an undeniable fact that L1 writing instruction in Türkiye is moving from a rote-based and formalistic form to a more flexible, more student-centered form that prioritizes the communication and expression needs of the 21st century. Although there are contexts where objectives may not be fully achieved due to some of the reasons mentioned above, it is heartening to see both a deep understanding of global transformations in writing instruction and attempts to integrate these changes locally.

Writing instruction in L2

National education policy, traditional rhetorical methods, and the global evolution of writing instruction can all be considered to have an impact on L2 writing instruction. In recent decades, notable innovations in L2 writing instruction have emerged, particularly with the rise of process-oriented, genre-based, and task-supported approaches. Movements such as the process writing pedagogy in North America and genre pedagogy in Australia and the UK have emphasized iterative drafting, peer feedback, and interdisciplinary practices (Zamel, 1983; Hyland, 2004). These innovations have redefined writing not only as a linguistic skill but also as a cognitive and social act.

Many countries have implemented student-centered writing instruction by integrating writing into the academic curriculum, supported by writing centers and discipline-specific resources. However, exam-driven systems and insufficient teacher training remain global barriers. High-stakes testing frequently forces educators to prioritize accuracy and measurable grammar outcomes at the expense of creativity, rhetorical awareness, and learner autonomy (Berlin & Hobbs, 2001). Teachers without a strong background in writing pedagogy tend to focus on surface errors rather than deeper writing features like coherence, audience awareness, and structure (Ferris, 2016). Additionally, resource limitations- such as underdeveloped writing centers in Europe or scarce digital infrastructure in the MENA region- exacerbate educational inequality.

Beyond institutional constraints, deeply embedded rhetorical traditions continue to influence L2 writing instruction. While L1 writing instruction is generally shaped within culturally shaped frameworks, L2 writing instruction moves across contexts, requiring students to develop a balance between the norms of the target language and local writing traditions. In East Asia, for example, traditions in China and Japan place responsibility on the reader and encourage indirect speech. In the MENA region, metaphor is prominent, which contrasts with the clarity and linearity of Anglo-American norms. These rhetorical differences have been reported to be particularly challenging for students, especially when dealing with academic writing in higher education; it has been stated that students from a style-oriented, detail-oriented background struggle with the thesis-based structure of academic writing in English (Connor, 1996).

This tension raises an essential pedagogical question: should English writing instruction replace native rhetorical models, or develop flexible frameworks that foster intercultural rhetorical competence? (Kubota & Lehner, 2004). One study on this topic clarifies this state of in-betweenness by showing how students in the MENA region navigate the tension between local rhetorical traditions and global academic expectations. Arnold, Nebel, and Ronesi's study (2017) documented students attempting to integrate their own

cultural narratives with the norms of English academic discourse, experiencing certain back-and-forths, often attempting to navigate between these two distinct contexts in their writing practices.

Within this global context, the development of L2 writing instruction in Türkiye presents a compelling example of how pedagogical reforms are often shaped- and constrained- by a nation's institutional, ideological, and educational legacies. From its early days as a grammar-translation-based exercise tied to formal correctness, to its recent engagement with process, genre, and digital pedagogies, Türkiye's trajectory parallels global trends, yet with distinctive characteristics driven by centralized control and examination-focused schooling.

Starting in the mid-2000s, Türkiye began aligning with international frameworks like the Bologna Process and CEFR, particularly in higher education. English preparatory programs adopted process-based methods, integrating planning, drafting, peer feedback, and digital tools. These changes gradually influenced primary and secondary education, especially through the 2013 and 2018 curriculum reforms, which introduced genre awareness, multimodal writing, and real-world, task-based instruction.

Despite progress, reform implementation has been uneven. While some institutions have adopted innovative writing pedagogies, many public schools continue to employ traditional grammar-based methods. High-stakes exams that do not include writing sections, inequality in access to digital resources, and the failure to fully address shortcomings in teacher training prevent these innovative writing pedagogies from being more widely adopted and used. As Hatipoğlu (2019) notes, teacher preparation programs in Türkiye place excessive emphasis on micro-linguistic knowledge such as phonology, morphology, and syntax, while underrepresenting areas critical to writing instruction, such as discourse-level instruction or pragmatic language use. This disconnect between theory and classroom practice makes it difficult for prospective teachers to effectively guide students in process-based or communication-focused writing activities, potentially perpetuating a form-focused

approach to teaching that hinders curriculum reforms. Although the 2018 curriculum appears to be more communication-centered and conducive to creative writing, it is still observable that certain systemic problems persist.

Taken as a whole, L2 writing instruction is a dynamic and multifaceted process shaped by both traditional and cultural foundations, institutional structures, and pedagogical innovations and trends. These cultural foundations are generally based on the writing norms students carry from their native language. According to Kaplan (1966) and Connor (1996), rhetorical aspects like indirect speech, elaboration, and metaphor, carried over from the native language, influence the development of writing in L2, specifically English, in their studies. Therefore, L2 writing pedagogy should take into account the L1 writing identities students carry and, at the same time, prepare them for the norms required by L2, establishing a balance between the two.

While many countries struggle with this balancing process, in some countries that have taken steps in this regard, writing has ceased to be a linguistic output and has transformed into a cognitive and social flexible process, and process-oriented and genre-based models have begun to be adopted. Türkiye, which has been progressing by blending tradition and reform, reflects these global developments and continues to maintain parallels with its own traditional educational structure while trying to keep up with international pedagogical changes. To fully understand this process that Türkiye has been experiencing, it is necessary to consider both historical development and the transition to more current communicative, student-centered, and genre-focused approaches.

When considering this historical development process, it is impossible to deny the legacy that the new republic brought from the Ottoman Empire. Foreign language teaching in the 18th and 19th centuries, the final period of the Ottoman Empire, was shaped primarily around French and was based on the grammar-translation method. Writing was not seen as a communicative skill but was treated as an extension of grammar learning and translation practices (Peaci & Tosuncuoğlu, 2018). Adherence to formal rules and the concept of

“correct” writing were strongly emphasized during this period. English, which systematically entered the Ottoman curriculum in the 20th century, was taught using the same methods of the French teaching process, and writing activities were shaped around translation, grammar exercises, and official correspondence. This set a precedent for decades of writing pedagogy defined by institutional conformity rather than learner expression.

This structuralist orientation carried over into the Republican era, leading to writing being long viewed as a sub-skill tied to exams and grammar knowledge. The early 20th century marked a critical juncture in L2 teaching, when the Direct Method and oral-focused approaches began to replace the long-dominant Grammar-Translation Method. In the Ottoman Empire, this transformation paralleled global trends in teaching focused on natural, communicative, and target language learning; however, the role of writing instruction remained quite limited. Thus, innovation in oral pedagogy coexisted with traditionalism in writing, providing a critical perspective on the role of L2 writing in that period. The opening of the Berlitz School in Istanbul in 1912 is a key example of this new trend. The Direct Method relegated writing skills to a secondary role both globally and in the Ottoman Empire. By relying on dictation, short sentence exercises, and controlled compositions as supplementary reinforcements of oral practice, the pedagogy produced a paradox in which a seemingly communicative approach remained instrumental and limited in its approach to writing.

The multilayered institutional structure in the Ottoman Empire further diversified this process. Missionary schools pioneered Western-oriented language teaching and implemented inclusive pedagogies. Despite this, writing courses, in line with European philological traditions, remained limited to prescriptive and formal genres such as official letters, moral essays, and religious writings. Public schools such as the Mekteb-i Sultani also adopted some innovations in oral instruction, but shaped writing instruction for official, bureaucratic, and diplomatic purposes. While Greek, Armenian, and Jewish schools emphasized multilingualism, they treated writing as part of translation or civic education rather than as an independent skill.

Taken together, these developments suggest that the Ottoman experience reflected a combination of Western-oriented influences and locally mediated institutional traditions. In line with international trends, it subordinated writing to oral instruction; however, due to its multilingual and multi-institutional structure, each school type implemented these reforms according to its own cultural, religious, and administrative framework. While this pluralistic environment increased students' linguistic diversity, it also reinforced the limited role of writing in translation, moral discipline, and bureaucracy.

In conclusion, while the early 20th century represented a new direction in foreign language teaching in the Ottoman Empire, the position of writing did not undergo a radical change. The Direct Method increased the importance of oral skills, but writing remained a secondary tool supporting grammar and speaking. The oral innovations brought with the Direct method and written traditionalism paved the way for the continuation of the exam-oriented and correct writing-centered approach in later periods.

When the history of L2 writing instruction is considered in a global sense, the mid-20th century emerges as a period when the previously followed trends were not abandoned radically. In these years, more product-oriented approaches were at the forefront, and correct language production was emphasized, and grammatical correctness and structural norms were dominant. Writing was not seen as an important part of communication or creativity, but was secondary as an auxiliary to grammatical or oral skills.

In this context, Türkiye also paralleled this global approach during this period. The focus was still on grammar translation and correct writing, but on the other hand, in order to establish the country's own political and ideological formation, writing was also highlighted. The early Republic's emphasis on modernization, national identity formation, and centralized education meant that writing instruction became closely tied to state-led goals, prioritizing linguistic conformity, formal correctness, and exam preparation. The replacement of French by English did not bring about a substantive reorientation of writing instruction, which remained a secondary, form-focused practice rather than a means of communication. Under

Minister Hasan Âli Yücel's advocacy of form-focused pedagogy, writing tasks emphasized memorization, translation, and structural accuracy, with little room for expression or rhetorical development.

This was evident in widely used textbooks such as Faucett's English Course Book and Gatenby's A Direct Method English Course. Both books remained highly prescriptive with writing tasks being limited to copying, sentence completion, and tightly controlled compositions. Even tasks that appeared communicative, like letter writing, lacked attention to audience, purpose, or genre.

Rather than supporting writing as a generative act, these materials framed it as a test of accuracy. This reinforced a deficit view of student writing and institutionalized the notion that correctness outweighed meaning. Ultimately, this period entrenched a structuralist model that marginalized writing and created resistance to later communicative and process-oriented reforms.

In this period, Türkiye's writing pedagogy, similar to countries like Japan, Korea, and France, viewed writing as an instrumental skill focused on accuracy rather than a communicative one. However, Türkiye differed in two points: first, the centralized implementation of the curriculum ensured unity among schools and later led to the institutionalization of the constructivist approach, second, the ideological resistance to oral methods delayed the spread of communicative approaches, making Türkiye more similar to Asia, which maintained an exam-oriented tradition, than to the USA and the UK, which followed a process-based approach.

In short, in the mid-20th century, writing instruction in Türkiye was a marginalized, prescriptive skill based on grammar and translation. This approach made it difficult to transition to process-oriented and communicative approaches in later years. However, this situation should not be regarded as unique to Türkiye; it is well documented that, globally, writing remained less communicative than other skills for a long time.

By the 1970s, the product-oriented and structuralist traditions in L2 writing instruction showed a tendency to decline, and the process-oriented approach began to rise. Writing, which was previously considered a product of grammar education, was seen as a dynamic form of learning with process pedagogy, and it was defined as a process shaped by drafting, revising, and making sense. This transformation laid the foundation for communicative and genre-based practices.

A turning point came in the 1970s and 1980s with the global rise of process writing, especially in North America. Türkiye responded to these developments selectively. The Turkish example is particularly noteworthy in this regard. The 1973 national curriculum reform represented a departure from the rote-learning grammar-translation approach, aiming for the integration of the four skills and a developmental sequence (Journal of notifications, 1973, Issue 1747). Although the term "process writing" was not used, elements such as oral preparation, guided composition, summary writing, and free expression in the curriculum directly align with process pedagogy. Tasks such as dictation in the early stages, summaries in the intermediate levels, and narrative and reflection papers in the advanced stages demonstrate that Türkiye began to consider writing as a progressive and developmental skill.

This reform was embodied in the textbook series *An English Course for Turks* (1974–1995). The series emphasized oral-auditory activities at lower levels and included guided and free-writing assignments at higher levels. However, in practice, writing was still subordinated to grammar and oral skills. This contradiction reflects the essence of Türkiye's process writing experience. On the one hand, process principles were embraced within the state-directed education system; on the other, the continuation of constructivist habits and examination pressures limited the scope of innovation. The directive published in 2005, approving the use of the 1973 curriculum in high schools (Journal of notifications, 2005, Issue 2575), reveals the extent to which this hybrid model became institutionalized.

Process approach, by the way, was also criticized for putting emphasis on individual autonomy and critical self-expression, which is unique to Western academic culture and may

not always align with collectivist and exam-focused contexts (Horowitz, 1986). In Türkiye, under the pressure of centralized curricula and high-stakes exams, the process pedagogy was not fully realized. Instead, a hybrid practice based on process-based sequencing but reduced to controlled exercises emerged.

Despite all the limitations, the Turkish example is noteworthy for two reasons. First, it demonstrated how pedagogical innovations can be localized rather than imported wholesale, giving rise to hybrid models. Second, it illustrated that centralized education systems, even if not ideal, can play a role in facilitating reforms toward modernization. The 1973 reform and the English Course for Turks series constituted a transitional phase that paved the way for the communicative and genre-based approaches that would develop in subsequent years.

In short, process-based writing pedagogy redefined second-language writing in the 1970s and 1980s, spreading globally and being adapted differently in each context. Türkiye's experience represented a shift from a rote-learning, accuracy-focused approach to a more integrated and developmental understanding of writing. However, due to local factors such as the examination system and centralized control, process pedagogy was not fully implemented, resulting in the emergence of a hybrid model.

The 1980s and 1990s led to a radical redefinition of L2 writing pedagogy with the rise of the genre-based approach both globally and in Türkiye. While process-oriented approaches, prominent in previous decades, emphasized the iterative and developmental aspects of writing, the genre-based approach shifted its focus to the social, rhetorical, and disciplinary dimensions of text production. During this period, writing increasingly came to be viewed as a practice shaped by communicative purposes, institutional norms, and cultural traditions. Drawing on Systemic Functional Linguistics (Halliday, 1985) as well as the work of scholars such as Swales (1990) and Martin & Rothery (1986), this global shift toward genre pedagogy provided a framework for understanding national curriculum reforms and material developments of the period.

The English curriculum for Anatolian High Schools, enacted in 1984 in Türkiye, was a critical turning point in the transition to contextualized and structured writing instruction. For the first time in the history of education during the Republican era, writing was defined not merely as a secondary element tied to grammar or translation activities, but as an independent skill with clear objectives encompassing controlled, guided, and free writing. The curriculum's phased structure -divided into elementary, intermediate, and advanced levels- guided writing instruction through a step-by-step progression, beginning with mechanical accuracy, advancing toward communicative effectiveness, and culminating in analytical and critical writing skills. This frame was consistent with genre-based approaches around the world and emphasizes the need to systematically teach students the different genres, rhetorical purposes, structural forms, and grammatical features.

The curriculum objectives published by the ministry clearly demonstrated this progression. At the elementary stage, students were expected to master punctuation, frequently used contractions, and simple sentence simplification rules, and to be able to express their daily lives in written form using simple or compound sentences. At the intermediate stage, the focus shifted to constructing compound and complex sentence structures, applying spelling rules accurately, and describing daily life in more detail. At the advanced stage, the objectives were: translation skills, literary text analysis, critical evaluation, and the production of diverse compositional genres, including narrative, argumentative, and professional correspondence. This change was directly parallel to the genre-based approach since, in a genre-based approach, priority is given to consistency, communicative purpose, and audience awareness, and the focus is not solely on linguistic form.

However, this curricular progression was not consistently reflected in the instructional materials used in classrooms. Imported textbooks often fell short of the curricular goals, reflecting a limited emphasis on writing despite the curriculum's explicit genre-based objectives. To compensate, the Ministry introduced supplementary materials that better

reflected genre pedagogy principles- such as Writing in English. Thus, while policy embraced genre-based instruction, classroom reality remained mixed.

Overall, the 1984 curriculum, with its staged objectives and supplementary writing materials, revealed a hybrid writing pedagogy in Türkiye during this period. On the one hand, the structuralist legacy continued through imported textbooks that emphasized grammar and limited space for long-term writing. On the other hand, the Ministry's directives and writing-focused materials demonstrated the increasing recognition of writing as an independent and socially meaningful skill. The curriculum's emphasis on coherence, purposefulness, and genre-specific text types such as letters, reports, and argumentative essays, although implementation varied across schools, demonstrated a conscious alignment with global genre pedagogy principles.

The broader implication of this period is that Türkiye adopted genre-based pedagogy in a selective and somewhat transitive manner. Many of the internationally prominent principles like scaffolding, purpose-focused writing, reading-writing integration, and awareness of communicative function began to be implemented, but centralized curriculum control, an exam-focused assessment approach, and the structuralist approach of many official textbooks limited the scope of this development. However, this period laid the groundwork for the more systematic institutionalization of communicative and genre-based models in the 2000s.

The 1990s and 2000s represented another significant transformation period in global L2 writing pedagogy, during which Task-Based Language Teaching (TBLT) was increasingly adopted and more strongly integrated with genre-based practices. Central to these developments, writing was redefined as a communicative and social act in which students interacted with specific purposes, specific audiences, and diverse contexts, moving beyond the mere production of grammatically correct sentences. Thus, tasks became the organizing principle of instruction, emphasizing student participation, collaboration, and the construction of meaning.

While the impact of TBLT in Türkiye was observable, this approach was selectively adopted through national reforms in 1992 and 1997, which emphasized student-centered, communicative classroom practices. This period actually exemplifies Türkiye's dual trajectory: progressive in policy and elite practice, but conservative in mass implementation. While some schools like Anatolian High Schools adopted more communicative and task-rich textbooks such as *Open Doors* and *Hotline*, mainstream schools persisted with grammar-focused models.

When the curricula and materials are considered together, it appears that task-focused pedagogy in Türkiye has also developed in a hybrid manner. On the one hand, mainstream textbooks used in elementary and middle schools, influenced by the structuralist tradition and exam-centered assessment, maintained an emphasis on sentence-level control. On the other hand, imported task-based and exam-preparation materials used in Anatolian high schools and foreign language-oriented programs enabled students to engage in authentic, communicative, and genre-specific writing tasks, even if these practices remained secondary within the national system overall.

Between 2000 and 2010, Türkiye's approach to L2 writing instruction began to reflect a growing openness to global educational paradigms; although the implementation of these approaches was quite fragmented and inconsistent. International standards such as the Bologna Process and the Common European Framework of Reference for Languages (CEFR) influenced higher education institutions, guiding them toward a communication-based, process-oriented, and genre-sensitive writing pedagogy. However, these innovations were largely limited to universities and elite educational settings. Studies by Akyel and Kamyılı (2008) showed that, particularly in universities, writing tasks were no longer limited to sentence-level grammatical accuracy but began to include elements such as coherence, genre awareness, and peer feedback. Similarly, Coşkun (2011) emphasized that these institutions aligned with the CEFR place greater emphasis on student autonomy and writing fluency. Yet, these developments rarely extended to the primary and secondary levels,

where exam-focused structures remained dominant, and writing was often taught through accuracy-based, decontextualized, and mechanical exercises.

Curriculum changes implemented in 2005 and 2006 attempted to align writing skills with performance-based goals, emphasizing functional and descriptive features in writing tasks. However, these changes failed to be adequately realized in in-class activities (Basok, 2020). This could be attributed to a structural problem in the Turkish education system. While implemented educational policies increasingly referenced contemporary pedagogical ideals, classroom practices generally remained based on traditional methods (Yeni-Palabıyık & Daloğlu, 2025).

While this was the case in Türkiye, it was evident that approaches to writing pedagogy were continuing to evolve globally. Especially in the United States, during this period, writing instruction began to be addressed in greater detail in university-level ESL and EAP programs, with rhetorical competence, genre-focused approaches, and audience awareness gaining greater prominence. Scholars like Ferris and Hedgcock (2023) emphasized that writing was a social act and argued that teaching rhetorical strategies to students was essential. Furthermore, digital technologies began to be more integrated into classrooms, making the writing process more collaborative, interactive, and open to feedback.

Türkiye's engagement with global trends promoting contextualized, collaborative, and expressive writing pedagogies was marked by both notable advancements and periods of stagnation. Higher education institutions demonstrated developments aligned with global approaches such as the use of digital tools, task-based instruction, and project-based assessment (Çelik, 2016; Bensen, 2014). However, the national English language curriculum, enacted in 2006 and covering grades 4 through 8, despite targeting functional communication, remained largely limited to tasks such as word copying, short sentence construction, and limited descriptive text production while structuring writing skills from simple to complex. While this program included digital elements and some interdisciplinary

writing activities, structural constraints such as large class sizes, the pressure of centralized examinations, and teachers' inadequate preparation for this approach significantly impacted its implementation. On the other hand, while the 2002 curriculum developed for Anatolian High Schools adopted an integrated skills-based approach, the grammar-focused, translation-based teaching approach dating back to 1973 was still maintained in general high schools. This limited the development of communicative and creative writing skills and hindered integration with more contemporary pedagogical trends.

The pedagogical limitations can be clearly observed in the widely used textbooks of this period. The dominance of mechanical exercises in books like *Easy English* and *My English* implies a pedagogy that prioritized control and correctness over learner agency, creativity, and strategic writing development. Although later textbooks introduced elements of process writing and communicative purposes, the inconsistent and superficial implementation indicates that these reforms were more symbolic than transformative. In effect, curricular innovation appears constrained by institutional traditions and limited teacher mediation, resulting in a system where process-oriented writing remained marginal rather than structurally embedded in classroom practice. By the high school level, textbooks prepared locally instead of the imported ones like *Breeze* and *New Bridge to Success*, began to offer more deliberate approaches, incorporating more advanced practices such as process-based writing, peer review, and portfolio use. The books attempted to guide students through the processes of brainstorming, drafting, revising, and reflecting on their writing. However, these innovations were often limited to specific institutions and lacked consistency in implementation.

In general, similar to previous periods in Türkiye, there appears to be an inconsistency between the innovative goals targeted by policies and classroom practices in this period. While many principles of global writing pedagogy were officially adopted, writing in classroom settings generally remained grammar-focused, product-oriented, and within the framework of traditional teaching. While some schools and materials began to offer process-

based and genre-sensitive approaches, these were not widely adopted and were only implemented in limited contexts. Nevertheless, the steps taken during this period, particularly by laying the foundations for digital literacy and differentiated instruction, paved the way for more holistic and context-based reforms in the post-2010 period, signaling a slow but significant shift toward a more communicative and student-centered L2 writing pedagogy in Türkiye.

Between 2010 and 2024, Türkiye experienced a significant transformation in the teaching of L2 writing, influenced by global educational trends, advances in digital technology, and successive national curriculum reforms. This process continued the shift away from traditionally form- and product-focused approaches and toward more process-based, communication-based, and multimodal teaching approaches. International reference frameworks such as the Bologna Process and the CEFR, along with the theoretical contributions of scholars such as Hyland, Tardy, and Gardner, led to the adoption of core pedagogical objectives such as genre knowledge, rhetorical purpose, and academic identity development in writing instruction, particularly in university preparatory programs where process-based writing practices, including planning, drafting, revising, and reflection, became widespread. Digital tools such as Google Docs, blogs, and wikis have increased student autonomy by encouraging collaborative, iterative, and real-world writing practices.

At the primary school level, this transformation was further institutionalized, particularly with the English curriculum implemented in 2013 and aligned with the 4+4+4 system. Writing instruction between 2nd and 4th grades was generally limited to basic tasks such as labeling images or copying words. Textbooks like *Sunshine* and *Upswing* introduced blog posts, reflection writing, and collaborative tasks—often supported by sample texts and peer-assessment rubrics. In high schools, the *New Bridge to Success* series emphasized audience, purpose, and writing stages. However, regional disparities, teacher preparedness, and resource access created major gaps in implementation. Many schools

continued to treat writing as rule-bound reproduction, with creative or process-based writing limited to more privileged settings.

Digital technologies played a decisive role in this transformation process. Google Docs, blogs, and e-portfolio platforms enabled multimodal, interactive, and collaborative writing activities. At the high school level, writing, in particular, became a fundamental tool not only for language development but also for the development of social awareness, critical thinking, and personal expression skills. Students were expected to write on global issues, identity, cultural diversity, and social themes.

Despite all these gains, regional disparities in teacher qualifications, digital access - including availability of internet, up-to-date technological tools, and digital literacy among both students and teachers, and material availability led to significant differences in practice. While some institutions, such as Anatolian and science high schools, adopted process-based, digitally supported writing approaches, others continued to treat writing as a mechanical and rule-driven activity.

In general, the second language writing instruction in Türkiye conducted between 2010 and 2024 can be described as a period in which writing skills were redefined, and greater efforts were made to integrate digitalization and innovations aligned with international trends into the classroom. Process-based approach, genre diversity, formative assessment tools, and digital materials were integrated into all levels of education, thus attempting to place writing instruction within a more student-centered, contextual framework. Although some inconsistencies were observed in practice, viewing writing as a tool for communication and self-expression and guiding students to use it as such can be considered a significant step.

To summarize, the development of second language writing instruction in Türkiye has been slow but continuous. It exhibits a shift, occurring at varying speeds, from a strictly grammar-focused tradition to a more communicative, process-oriented, and genre-based approach. While writing was initially viewed as a more structural secondary skill, supporting

grammatical skills, in recent decades, particularly under the influence of the CEFR and digital technologies, curricula have undergone reforms, bringing them closer to international pedagogies. However, sufficient success in adapting these reforms equally to all institutions has not been fully achieved. Studies showed that while these innovations gained ground in some institutions, traditional methods continued to be used in others. In this context, Türkiye has not yet fully implemented a student-centered and contextual approach to teaching L2 writing across all its institutions. However, it has been observed that progress in this direction continues with the steps taken, and yet the contradiction between policies and implementation persists.

Conclusion

This study explores the history of writing instruction in Türkiye by combining information gathered from reviewing curriculum reforms, textbook implementations, and historical evolution in both L1 and L2 contexts. The results show that despite many years of pedagogical innovations, the L1 and L2 writing instruction process is still shaped by certain constraints and established teaching traditions.

It can be stated that L1 and L2 writing education in Türkiye share a common constructivist heritage, and the educational transformation the country has undergone is reflected in both instructional processes. Historically, in both L1 and L2 contexts, writing was not primarily considered a creative or communicative skill, but rather a mechanical one, with emphasis placed on standardization and accuracy. Due to exam-centered curricula, both types of writing instruction followed similar approaches, and writing was generally treated as a secondary skill in both settings. Over time, especially since the 1980s, both L1 and L2 writing instruction have increasingly adopted more communicative and process-oriented methods. Although this transformation has not progressed in perfect parallel across the two domains, it has continued steadily in both. In both cases, writing instruction has been

influenced by global models -such as the process writing movement- and has gradually become more student-centered.

Another striking finding from both L1 and L2 data is the generally superficial adoption of international writing pedagogies. Modern approaches such as process-based approach, genre-based instruction, and task-based activities have been integrated into curricula and textbooks, particularly since the 2000s, but numerous studies have demonstrated that these innovations are often not adequately implemented in the classroom (Yıldız, 2018; Köse, 2020; Arslan & Şahin-Kızıl, 2019; Toprak, 2021). Recent primary and secondary textbooks often include process-oriented tasks such as planning, drafting, and peer review, but these tasks are often presented without pre- or post-context activities, reducing them to more checklist-based exercises. Similarly, genre awareness is introduced at the high school level, but genre instruction is often presented in a decontextualized manner.

Moreover, findings from L1 and L2 contexts reveal that writing is still mainly viewed as a tool not for constructing knowledge but merely for reinforcing what is already known. Studies on classroom materials and implementation processes have shown that writing tasks, in both L1 and L2 contexts, tend to be faithful to accuracy and form, while remaining devoid of original thought or personal expression. Even in genres that facilitate creativity, such as storytelling, predetermined outcomes are often targeted. This is significant because it demonstrates how limited the perception of writing as a tool for critical inquiry and social interaction remains, despite all the reform initiatives.

This disconnect further highlights the mismatch between curricular objectives and practical realities. One of the most significant factors contributing to this mismatch is the exam-based approach to assessment. The exclusion of writing skills from major high-stakes exams has had a significant impact on how writing is taught and valued in both L1 and L2 contexts. Although some institutions include writing tasks in internal assessments, high school and university entrance exams do not measure writing skills. High-stakes exams, administered in both L1 and L2 learning environments, relegate writing skills to the

background, forcing teachers and students to prioritize accuracy and grammar-checking formats over more student-centered and flexible forms of writing, such as creative writing, critical, and personal expression. Although recent curricula emphasize creativity and student-centeredness, when the goal is to succeed on an exam, the focus inevitably shifts to exam-oriented teaching. This situation, compounded by crowded classes and limited time allocated to writing skills, appears to result in even more negative outcomes for writing skills. Thus, writing often shifts from a communicative act to a mechanical activity focused on form.

Apart from the common points that L1 and L2 writing instruction in Türkiye share, the most significant distinction between them lies in their different theoretical and historical foundations. L1 writing reforms were closely linked to the Alphabet Reform and Language Revolution, which framed writing as a tool for nation-building and identity formation. As such, L1 instruction has been shaped by strong ideological underpinnings. In contrast, L2 writing instruction has been more heavily influenced by international pedagogical frameworks such as the CEFR. Despite these differing origins, both contexts have been shaped by common dynamics such as process and genre-based instruction approaches, digitalization, and the growing influence of assessment systems.

Beyond these institutional and pedagogical parallels and differences, it can also be argued that L1 writing instruction in Türkiye has influenced L2 writing development. Historically, Turkish L1 pedagogy emphasized correct form, structured organization, and formal genres over individual voice or rhetorical flexibility. This rhetorical tradition often shapes learners' approach to L2 writing, where students accustomed to product-based, rule-governed writing in Turkish may apply similar strategies to English writing tasks.

Turkish rhetorical conventions, originally shaped by the Ottoman bureaucratic writing tradition and oral storytelling heritage, tend to be more indirect, elaborative, and circular in structure. They traditionally emphasize correctness, coherence through repetition, and moral or didactic themes. Students are rarely taught to develop arguments, take risks, or establish a distinct voice in writing. These preferences, rooted in both educational norms and

sociocultural values, often carry over into L2 writing practices, leading to structural mismatches between student output and Anglo-American academic expectations (Kaplan, 1966; Connor, 1996; Hinds, 1983). Features such as circular organization, generalization, and avoidance of personal stance -while acceptable in Turkish argumentative or expository writing- may be perceived as weak or incoherent in English writing contexts. In contrast to the English academic discourse, which typically emphasizes simple progression, clarity, and brevity, Turkish academic writing frequently indicates a preference for inductive logic, a recursive development of ideas, and more complex sentence patterns (Uysal, 2008; Altınmakas & Bayyurt, 2019).

Another difficulty is grammatical complexity. While concise and explicit syntax is mostly preferred in English, Turkish writers are known to prefer longer and more layered phrase structures (Uysal, 2012; Deveci, 2025). As a result, Turkish students are often reported to face challenges in L2 academic writing not solely due to linguistic proficiency, but also because of the rhetorical frameworks they bring from their L1 experience (Uysal, 2008; Karaca & Uysal, 2023).

As intercultural rhetoric scholars argue, rhetorical practices are culturally situated and context-dependent (Canagarajah, 2002; Kubota & Lehner, 2004). According to Uysal (2008), cultural rhetorical transfer might impede attention and clarity, making it difficult for Turkish writers to conform to academic English traditions. This suggests that addressing intercultural rhetorical awareness is just as critical as language instruction in fostering effective L2 writing development. Therefore, from an instructional design perspective, considering intercultural rhetorical awareness and cultural rhetorical transfer is essential for meaningful bridges between L1 and L2 writing strategies.

The challenge for educators is not to replace students' L1 traditions, but to foster rhetorical flexibility, enabling learners to navigate different discourse communities. Strategies such as comparative genre analysis, model deconstruction, and audience-focused revision tasks can support this goal. Moreover, incorporating students' prior knowledge of writing -

whether through L1 or earlier L2 experiences- can help make instruction more meaningful, rather than treating learners as blank slates. It would be meaningful to provide Turkish EFL learners with English rhetorical and syntactic conventions in order to generate effective texts in L2 in terms of clarity, linearity, and structured argumentation while preventing negative L1 transfer. Incorporating contrastive rhetoric into writing pedagogy may help raise students' awareness of genre-specific conventions and improve their ability to write for international academic audiences.

Beyond rhetorical transfer, this study reveals the impact of institutional privilege on writing instruction outcomes. Schools with access to digital technologies, smaller class sizes, and better-trained teachers -such as Anatolian high schools and science high schools - have been more successful in implementing process- and genre-based models. Their use of digital tools (e.g., blogs, Google Docs, portfolios) facilitates collaborative and multimodal writing, aligning with 21st-century pedagogical trends (Warschauer, 2002). Thus, pedagogical innovation is often dependent not only on policy directives but also on broader issues of access, infrastructure, and teacher preparation.

Taken together, the findings reveal how writing instruction in Türkiye has evolved from a rigid, grammar-focused tradition to a more diversified, communicative, and genre-informed model- though with significant variation across time, institution, and educational level. The study demonstrates that:

- Curricular reforms have opened space for student voice, creativity, and process, yet assessment systems and classroom realities continue to anchor instruction in older paradigms.
- L1 and L2 writing instruction are interlinked, not only in practice but also through shared rhetorical traditions and institutional constraints.
- Pedagogical transformation requires more than policy; it demands systemic alignment across curriculum, teacher preparation, materials, and assessment.

Suggestions

With its findings, this study aims to contribute to the discussion by proposing a multidimensional lens for rethinking writing instruction in Türkiye.

First of all, to elevate the role of writing in education, curricula must adopt a comprehensive perspective that embeds writing not only in language courses but across all subject areas, fostering a broader culture of expression and academic discourse. The reform of high-stakes examinations is also essential, as their current omission of writing skills significantly weakens their instructional function. However, assessment must move beyond grammar-focused accuracy and instead prioritize reflective, creative, and critical writing tasks. While integrating writing into national assessments and expanding digital access pose logistical challenges—particularly in large and overcrowded classrooms—strategies such as e-portfolios and formative assessment can promote meaningful student engagement and long-term skill development.

Implications for Educational Policy

- Integrating writing into national assessment systems: One of the most urgent steps is the inclusion of writing components in high-stakes national exams. Without formal assessment, writing will remain marginalized in both L1 and L2 instruction. A shift toward performance-based, formative writing evaluation- such as portfolios or writing prompts- can encourage schools to position writing as a central curricular priority.
- Establishing national writing benchmarks and rubrics across education levels to ensure progression and consistency. These should be aligned with both CEFR descriptors and culturally relevant expectations in L1 writing.
- Ensuring teacher workload policies allow time for writing instruction and feedback. In current settings with large class sizes and exam-heavy curricula, writing is often sacrificed due to time constraints.

- Investment in sustained, writing-focused professional development, especially in underserved regions. These programs must go beyond one-time seminars and offer ongoing mentoring, classroom-embedded support, and training on digital literacy tools.
- Providing funding and policy incentives for curriculum and material developers to create inclusive, genre-diverse, and multimodal writing resources. Curricula must reflect a balance between national identity, local rhetorical traditions, and global communicative competencies.
- Encouraging cross-disciplinary writing policies, recognizing writing as a cognitive and expressive tool across subjects—not just a language skill.

It is also necessary to adapt teacher training programs to be more attentive not only to general language teaching methods but also to approaches specific to writing skills could help eliminate the teacher-driven neglect of writing instruction. It would be meaningful for teacher training to focus more on how process-based writing instruction should be implemented, how genre instruction can be delivered, how students can express themselves through writing, and how to create space for critical writing.

Implications for Pre-Service Teacher Education

- Writing-specific training should be a distinct component of teacher education programs, not subsumed under general language methodology. Pre-service teachers need structured exposure to process writing, genre-based instruction, and task-based approaches.
- Courses should incorporate practicum-based experiences, allowing future teachers to practice designing, implementing, and assessing writing tasks in real classrooms.
- Programs should emphasize intercultural rhetorical awareness, helping candidates understand how students' L1 writing traditions can both support and hinder L2 writing development.

- Pre-service teachers must be prepared to balance exam expectations with communicative pedagogy. Training should include strategies to design writing activities that meet curricular goals while fostering critical thinking and creativity.

Implications for In-Service Teacher Professional Development

- Targeted professional development should be offered to deepen teachers' understanding of how to deliver process- and genre-based writing instruction. This includes scaffolding techniques, formative assessment practices, and the use of multimodal and digital tools.
- Teachers should be equipped to foster a more student-centered writing environment, even within the constraints of exam-focused curricula. Techniques such as collaborative writing, reflective journaling, and real-world writing tasks can be effective with minimal additional resources.
- Intercultural rhetorical competence is essential. In-service programs should include training on helping students navigate between L1 and L2 rhetorical conventions, particularly in academic and argumentative writing.

Classrooms are where writing instruction takes shape, yet they are often the most constrained by time, resources, and assessment pressures. Despite these limitations, they also hold the most immediate potential for change. By reimagining writing as a tool for communication and critical thinking—not just a vehicle for grammar practice—it is possible to create more meaningful, engaging, and inclusive writing experiences for students.

Implications for Classroom Writing Practices

- Writing should be positioned as a central communicative skill, not a secondary grammar exercise. Activities must support original thought, personal voice, and rhetorical development, including in genres like narratives, opinion pieces, and academic writing.

- In crowded or resource-constrained classrooms, low-prep strategies such as peer review, visual writing prompts, self-assessment tools, and oral-to-written scaffolding can foster engagement and writing development.
- Even in high-stakes exam contexts, teachers can incorporate writing into subject-area learning through micro-writing tasks (e.g., summaries, responses, questions), project-based assignments, and cross-curricular writing.

The materials used in classrooms also play a pivotal role in shaping how writing is taught, perceived, and practiced. As this study has shown, many resources utilized tend to prioritize form over function, offering limited opportunities for authentic, process-based, or creative writing. To bridge the gap between curricular goals and classroom realities, material designers must create resources that support writing as a developmental, communicative, and context-sensitive skill. This requires intentional design choices that reflect both global pedagogical trends and local rhetorical needs.

Implications for Materials Development

- Materials should provide clear scaffolding from sentence-level control to paragraph and full-text production, emphasizing progression and independence. Writing tasks must serve authentic purposes (e.g., blogs, letters, reflections) and consider real audiences.
- Reducing writing to a checklist should be avoided. Instead, the full writing process—from brainstorming and drafting to revising and peer feedback—should be embedded into task design.
- Materials should address rhetorical diversity. Through contrastive rhetoric components, students can learn how writing conventions differ across languages and how to adapt to academic or global expectations.
- Digital tools should be integrated where possible. Materials should encourage use of platforms like e-portfolios, collaborative docs, and multimodal writing, fostering both 21st-century literacies and writing fluency.

Overall, Türkiye stands at a crossroads. While significant strides have been made toward communicative and student-centered approaches, full transformation remains hindered by systemic inertia. Curricular ambitions have outpaced implementation, and some students still face unequal access to quality instruction and resources. Yet, as mentioned in this study, the potential for meaningful change exists—particularly when instruction is aligned with both local traditions and global pedagogical principles. By building on rhetorical strengths from L1, fostering flexibility across discourse communities, and designing inclusive, authentic, and scaffolded writing practices, Türkiye can redefine writing instruction as a tool for expression, empowerment, and academic engagement. This shift requires not only policy reform, but sustained commitment from educators, material developers, and institutions alike. If writing is to serve as a bridge—not a barrier—it must be treated as a central skill, not an afterthought, in shaping Türkiye’s educational future.

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APPENDIX-A: Eğitim Bilimleri Enstitüsü Araştırma Etik Kurulu Onay Bildirimi

Evrak Tarih ve Sayısı: 24.12.2025-E.204785



T.C.
SAKARYA UYGULAMALI BİLİMLER ÜNİVERSİTESİ REKTÖRLÜĞÜ
Etik Kurulu



Sayı : E-26428519-050.99-204785
Konu : Etik Kurul Kararı (Öğr. Gör. Zeynep
YILDIZ ÇELEBİ)

24.12.2025

Sayın Öğr. Gör. Zeynep Yıldız ÇELEBİ

Öğr. Gör. Zeynep YILDIZ ÇELEBİ'nin 23.12.2025 tarihli E.204781 sayılı dilekçesi ve ekleri görüşmeye açıldı.

Yapılan incelemeler sonunda; Yabancı Diller Yüksekokulu Yabancı Diller Bölümünde Öğretim Gör. Zeynep YILDIZ ÇELEBİ'nin hazırladığı "**A Historical Journey Of Writing Instruction in Türkiye- Türkiye'de Yazma Eğitiminin Tarihsel Yolculuğu**" başlıklı çalışmasında **Etik izne gerek olmadığı** tespit edilmiştir.

Prof. Dr. Taki DEMİR
Kurul Başkanı

Ek: Başvuru Evrakları

APPENDIX-B: Declaration of Ethical Conduct

I hereby declare that...

- I have prepared this thesis in accordance with the thesis writing guidelines of the Graduate School of Educational Sciences of Hacettepe University;
- all information and documents in the thesis/dissertation have been obtained in accordance with academic regulations;
- all audio visual and written information and results have been presented in compliance with scientific and ethical standards;
- in case of using other people's work, related studies have been cited in accordance with scientific and ethical standards;
- all cited studies have been fully and decently referenced and included in the list of References;
- I did not do any distortion and/or manipulation on the data set,
- and **NO** part of this work was presented as a part of any other thesis study at this or any other university.

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(Signature)

Zeynep YILDIZ ÇELEBİ

APPENDIX-C: Thesis/Dissertation Originality Report

04/ 02./ 2026

HACETTEPE UNIVERSITY

Graduate School of Educational Sciences

To The Department of Foreign Languages Education

Thesis Title: A Historical Investigation of Writing Instruction in Türkiye

The whole thesis that includes the *title page, introduction, main chapters, conclusions and bibliography section* is checked by using **Turnitin** plagiarism detection software take into the consideration requested filtering options. According to the originality report obtained data are as below.

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I declare that I have carefully read Hacettepe University Graduate School of Educational Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

Name Lastname: Zeynep YILDIZ ÇELEBİ

Student No.: N19142638

Department: Foreign Languages Education

Program: English Language Education

Status: Masters Ph.D. Integrated Ph.D.

Signature

ADVISOR APPROVAL

APPROVED
Prof. Dr. Hacer Hande UYSAL

APPENDIX-D: Yayınlama ve Fikrî Mülkiyet Hakları Beyanı

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan "**Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge**" kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- o Enstitü/Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihinden itibaren 2 yıl ertelenmiştir. ⁽¹⁾
- o Enstitü/Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihinden itibaren ... ay ertelenmiştir. ⁽²⁾
- o Tezimle ilgili gizlilik kararı verilmiştir. ⁽³⁾

04 / 02 / 2026

Zeynep YILDIZ ÇELEBİ

"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"

- (1) Madde 6. 1. Lisansüstü teze ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.
- (2) Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç; imkânı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulunun gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.
- (3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, tezin yapıldığı kurum tarafından verilir*. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlerle ilişkin gizlilik kararı ise, ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü üzerine üniversite yönetim kurulu tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.
- Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir
- *Tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu tarafından karar verilir.

