Evaluation of Turkish Origin International Students' Writing Skills in Academic Turkish

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Abstract

The number and quality of studies on Academic Turkish for international students has been increasing in recent years. The goals in Academic Turkish, which is becoming more and more evident day by day as a very important need, primarily focus on reading and writing skills. The most important problem encountered in Academic Turkish is seen in writing skills. Especially international students need more support in this regard.

This study was conducted with undergraduate, graduate, and doctoral students attending the Academic Turkish courses offered at the Asian Specialization Group of the Turkish World Parliamentarians Foundation. First of all, the language needs of the students were analyzed, their Turkish learning goals and Turkish proficiency levels were determined. In order to measure students' writing and reading skills, the activities focused on text reading and simultaneous writing, summary, and article studies. Based on the needs of the students, evaluations were made on the paragraphs and texts, and their frequent mistakes/errors were identified. In the meantime, the reasons why they made these mistakes/errors were emphasized by focusing on the students' written expression mistakes in the activities carried out within the scope of the Academic Turkish course. The case study method was applied in the research, and the data obtained through document analysis were described by content analysis method. In this context, 26 undergraduate and graduate students from different universities in the Asian Specialization Group were given written assignments and the mistakes made by the students were examined and categorized within the framework of these assignments. As a result of the study, it was evaluated that the students were quite inadequate in Academic Turkish. It was observed that the students had deficiencies in subjects such as the use of words and affixes, subject-predicate agreement, the use of tense affixes, the use of complementary verbs, the use of active/passive constructions, the correct and appropriate use of conjunctions, sentence structures, summarizing, quoting, academic perspective, spelling, and punctuation.

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INTRODUCTION

International students study Turkish at TÖMER and if they pass a C1 level exam, they are placed in their departments. Even though most of the students take Academic Turkish courses offered at many universities, they cannot easily follow a departmental course when they move to their own departments, and they cannot carry out a writing-based productive activity. At this point, the academic teaching of Turkish, especially academic writing, emerges as a basic need for students. Therefore, students are in a search for Academic Turkish. Writing skill is expressed as the area where students have the most difficulty in the field of teaching Turkish to foreigners. It is valid not only for Turkish but also for all international students (Açık, 2008; Genç, 2017, Özdemir & Aslan, 2018; Biçer, Çoban, & Bakır, 2014). Writing skill is a productive skill by nature. At the same time, vocabulary/conceptual knowledge, grammar, meaning, and syntax knowledge should be used in harmony and correctly. Therefore, a deficiency in one of these areas may prevent productivity in writing.

Although students learn Turkish at C1 level and then take Academic Turkish courses, the reasons why they are so inadequate in reading and writing an academic text should be addressed seriously and the reasons for the inadequacy should be questioned.

Academic skills are partially taught at B2 and C1 levels in some books prepared for international students. After the C1 level, students affiliated to the Presidency for Turks Abroad and Related Communities are given compulsory 140 hours of Academic Turkish training in line with the request of the Presidency. However, the training usually turn into teaching processes that do not directly improve students' academic skills such as completing grammar deficiencies, analyzing texts, and doing non-functional writing activities. On the other hand, instructors who have no experience in Academic Turkish are unable to meet the needs of the students in this area. Since the teaching process is carried out during the summer semester, students may get bored and the efficiency of the lessons becomes questionable. Students may come from countries with different educational approaches, which directly affects their academic competencies and readiness. However, at the end of the teaching process, students are expected to use Academic Turkish skills at a standard level. Therefore, it is necessary for the Academic Turkish framework to be created for the students in this process and for the instructors to consider these differences in the students. It is important that the instructors have adequate equipment along with an Academic Turkish teaching that is sensitive to individual differences.

Today, there is a significant increase in the number of international students pursuing undergraduate and graduate studies in Turkey. It is known that the Presidency for Turks Abroad and Related Communities (YTB) provides scholarships to a significant number of international students. Along with these scholarships, specialized groups are formed by YTB with the support of relevant civil society organizations. One of these groups is the Asia Specialization Group, which is part of the Turkic World Parliamentarians Foundation and consists of international students of Turkish origin. For the students in this group, apart from their university courses, various seminars/lectures are given by experts, especially in Academic Turkish.

International students of Turkish origin state that their current level of Turkish is insufficient in academic settings. They prefer to carry out their academic studies in languages other than Turkish, despite the fact that they are pursuing graduate studies at universities in Turkey. In order to prevent this trend, it is necessary to identify the problems of international students of Turkish origin in Academic Turkish, to overcome these problems by using the most appropriate methods and techniques, and to increase their mastery of Academic Turkish.

It is possible to evaluate academic Turkish within the framework of four basic skills. These are academic reading, academic writing, academic speaking, and academic listening. Among these skills, academic writing is the one that students have the most difficulty with. Writing is a productive activity. Therefore, the student should take a more active role in this process. The Academic Turkish process, in which meta-cognitive knowledge and skills are frequently used compared to the level of Turkish used in daily communication, requires a planned, intensive, and in-depth preparation. In this process, there is a need for a preparation period in which the student can internalize, apply, and reinforce what he/she has learned. It takes 2-5 years to learn a language at an academic level. In this regard, students should be able to apply what they have learned without a break and their practices should be given feedback by instructors/experts. Another important point is the continuity of the studies.

In academic Turkish, the goals are primarily focused on reading and writing skills. The main reason for this situation is firstly the academic needs of students and then the problems they experience in writing practices. On the other hand, it is known that studies on these skills also improve listening and speaking skills. Reading and writing objectives in academic Turkish include and support the following concepts/elements in terms of their structural features and content: to determine the type, subject, main and auxiliary ideas of the text, to determine paragraph structures and forms of expression, to be able to comment on an academic text and develop/bring critical perspectives, to be able to write sentences, paragraphs, and texts in accordance with the academic framework, to learn ways of accessing information - dictionary, library use, etc, to apply spelling rules and principles of academic writing, to understand and interpret an academic text correctly, to be able to write academic texts according to the characteristics of genres.

When we look at the general framework of academic language, linguistic, discourse, reading, cultural, and resource needs come to the fore. These needs play an important and decisive role in the emergence of certain academic functions. On the other hand, these functions are necessary for the realization of an academic writing.

Writing is the most difficult skill for international students in Academic Turkish. This skill, academic writing, should be addressed at the level of international students of Turkish origin. Because while some of the students in this study have a C1 level certificate, some of them have attended Academic Turkish courses at various universities. For this reason, it may be thought that they use their writing skills competently. However, it is misleading. Although the students attended Academic Turkish courses, they are far away from understanding and interpreting an academic text and producing it in written.

Academic writing is a form of writing with predominantly scientific qualities. Academic writing is also defined as the process of creating texts within the framework of certain criteria in the preparation of academic research/studies. Bahar (2014: 213) defines academic writing as follows: "In addition to following the general rules of writing, all the principles taken into account in the reporting of a scientific research and that process itself, the textualization of the research is called academic writing."

Unlike other forms of writing, academic writing is based on a more serious plan and disciplined work. It is a completely planned, organized, and principled work in the process of systematic research, scanning sources, accessing data, and reaching a solution by evaluating/interpreting them in order to find a solution to a problem that exists. It is a writing skill which has its own principles in terms of content, form, writing principles, language, and expression in the process of reporting various types of research in the academic context. Academic writing consists of many structures such as purpose, organization, style, flow, and presentation. Academic writing is

different from formative writing and personal writing. Academic writing is also formal (Swales & Feak, 2012: 3; Oshima & Hogue, 2007).

This study aims to examine the deficiencies and errors/mistakes of international students of Turkish descent in writing in the context of academic Turkish. Thus, it is thought that the academic courses to be organized for international students of Turkish descent and the course materials to be prepared will be prepared in a way to meet the needs/deficiencies.

METHOD

In the study, one of the qualitative research methods, case study method was used. In order to measure the students' writing skills in Academic Turkish, they were asked to write academic texts, to make applications on academic texts prepared as activities, and these texts were accepted as documents and data were collected, and these documents were analyzed by content analysis.

The population of the study consists of students who receive Academic Turkish seminars organized by YTB in various non-governmental organizations and foundations. The sample group of the study consists of undergraduate and graduate students studying at Turkish World Parliamentarians Foundation (TDPV). Since the main framework of the study is composed of international students of Turkish origin, the sample group was purposively selected only from international students of Turkish origin. Of 35 students, 26 students were selected through purposive sampling due to their Turkish origin and the sample was reduced to 26. Of these students, 12% were undergraduate students and 88% were graduate students. The students have completed at least C1 level and have attended the Academic Turkish course at their universities. At the same time, when asked which seminars they would like to take as part of the course, these students happened to be volunteers who specifically preferred the Academic Turkish seminar. In this context, all of the students participated in the course voluntarily.

The distribution of students according to their countries of origin and numbers is as follows. Azerbaijan (Azerbaijani Turk) 8 students, Ukraine (Crimean Turk) 2 students, Kazakhstan (Kazakh) 6 students, Iran (Azerbaijani Turk) 2 students, Iraq (Turkmen) 1 student, Kyrgyzstan (2 Kyrgyz, 1 Uzbek) 3 students, Afghanistan (Uzbek) 2 students, Turkmenistan (Turkmen) 1 student, Turkey (Meskhetian Turk) 1 student. Most of the selected students study at the universities in Ankara. According to their number, they are listed as Ankara University, Hacettepe University, Hacı Bayramı Veli University, Gazi University, Yıldırım Beyazıt University and Police Academy. Of the students in the sample group, 9 are studying at the doctoral, 14 at the master's and 3 at the undergraduate level.

Scope of the Study

This study was conducted with undergraduate, graduate, and doctoral students who participated in the 6-week Academic Turkish courses given at TDPV Asia Specialization Group in 2018-2019. In order to measure the students' writing and reading skills, the activities focused on text reading and synchronous writing, article summary preparation, and article studies. Based on the needs of the students, evaluations were made on paragraphs, and texts and students' common mistakes/errors were identified. The focus was on students' written expression errors/mistakes in the activities carried out within the scope of the Academic Turkish course. Three tasks were built for the students, one of which was an applied text and two of which were to be written by the students themselves. The applied text was an academic text and the students were asked to analyze the text within the framework of academic skills and to perform activities for reading and writing skills. The self-written texts were an article summary and a book chapter.

Data Analysis

Within the scope of the three tasks given in the study, students' activities at word, sentence, and paragraph level based on an academic text were analyzed. In addition, the tasks given for article summary and book chapter were also analyzed and evaluated. The works of these students were accepted as documents. Students' assignments were analyzed by two experts and errors were coded and categorized. The coding was determined as a result of the experts' joint evaluation of the work of the student. In the analysis of the data, two field experts evaluated the student's assignments twice with the cross-over method and agreed on this issue by determining the errors/mistakes made. Another field expert's opinion was obtained and the data were validated. In order to correct these errors/mistakes, various in-class and post-class activities were carried out.

Limitations and Strengths

The selected students consisted only of students studying at TDPV. At the same time, the number of students in the study was limited. The fact that the course was limited to 2 hours in a 6-week program indirectly affected the efficiency of the study. It would have been more appropriate to give more time to the students for the studies they would prepare. On the other hand, within the scope of the study, an in-depth examination of whether the students' mistakes were errors or mistakes could not be made. For the study in question, an in-depth and one-to-one study should be conducted on each student's mistakes to determine the difference between them. Such an application was not done because it was outside the purpose of the study.

One of the main strengths of the study is that it was conducted with successful students from well-established universities in Ankara who were selected by YTB. It reduced the impact of existing limitations. Another strength of the study is that students and instructors had the opportunity to work one-on-one. The preliminary preparations made within the scope of the study, the effective planning of the contents and teaching processes, teaching methods and techniques were structured in line with the opinions of field experts. Students and instructors continued their studies outside the course hours. It played a very important role in overcoming the limited time allocated for the study.

RESULTS

The findings of this study, although not generalized, focus on the writing errors/mistakes of international students of Turkish origin in the context of Academic Turkish. It was observed that all of the students whose writing/reading tasks were evaluated within the scope of the study had significant deficiencies despite their participation in Academic Turkish courses at their universities. These deficiencies were determined by the coding of the experts working together and cross-coding on the same worksheets. The errors/mistakes of the students in question are the errors/mistakes made by the majority of the students. Two instructors who are field experts agreed on these errors/mistakes and another field expert verified the data. In this regard, the errors/mistakes made by the students were first identified one by one. When the most common errors/mistakes and deficiencies in these categories are evaluated by dividing them into headings, they can be listed as follows: Use of affixes in the wrong place / incorrect use of affixes / not using affixes, subject-predicate incompatibility, misuse of time affixes, use of complementary verbs, use of the passive voice, proper use of conjunctions, misuse or incorrect use of the word, unnecessary word usage, deficiencies in sentence writing and completion, use of personalized expressions that are incompatible with academic language, sloppiness in the use of academic vocabulary/wrong word choices, using vocabulary from their mother tongue, spelling and punctuation errors/mistakes, not paying attention to quotation rules, summarizing (lack of knowledge on how to write), finding the main idea, subject, cause-effect relationship in the text, lack of academic perspective when reading and writing texts.

The concepts of error and mistake were evaluated together in this study. The concept of error represents the inaccuracy that the student systematically makes, while the concept of mistake represents the inaccuracy that the student makes unknowingly even though he/she knows the correct

one. The main framework of the study is to determine the students' mistakes in general. Errors/mistakes were ranked from the most to the least according to their intensity. Although the reasons for the errors/mistakes are mentioned, the essence of the study is not to reveal these reasons with their justifications. It is the subject of another study. At this point, the reasons for the errors/mistakes were addressed superficially. Under the headings, there are sample sentences related to students' errors/mistakes. Sometimes more than one error/mistake can be found in the sample sentences. The errors/mistakes to be addressed are underlined, bolded, and italicized. Other errors/mistakes in the sentence were not taken into consideration.

1. Use of Affixes in the Wrong Place / Incorrect Affix Use / Not Using Affixes

The use of affixes in the wrong place, using the wrong affix and not using affixes are handled in the same error/mistake category and their examples are presented below:

- … diyet yapmakta olan insanlar(***x***) diyetin olumsuz etkilerini de dikkat***a*** almalarında yarar vardır.

- Bu kitap bastırmaya gönderil***ecek*** üzere lütfen son bir kez kitabınız***a*** kontrol ediniz.

- Bizim hayat biçimiz günümüzde de kışlak yaylak olarak hala devam et***tirilmektedir***.

- Ülkemizde çürüğün şiddet***liği***ni anlatılmaktadır.

- Günümüzde bu dillerden alınan bir çok kelime***ler*** vardır.

- Bu makale(***x***), geleneksel çürük(***x***) tedavi(***x***) için kavramsal değişiklikler (***x***) sağla***yacağını*** söyle***n***mektedir.

Among the subjects that international students have difficulty with is especially the use of affixes. They mostly have problems with noun inflectional suffixes and verb inflectional suffixes. In particular, case suffixes, possessive suffixes and affixes of interest are among the suffixes that cause the most problems. It is generally due to the structural differences between the student's native language and Turkish. If the student's native language is not an agglutinative language, he/she has difficulty in the correct use of affixes. In addition, the addition of affixes in Turkish according to vowel and consonant harmony poses a problem for students who do not have a good command of this structure. The reason for these problems is the presence of dominant languages other than Turkish in the country where some students live even though their native language is one of the Turkish languages. Languages such as Russian, Arabic, and Persian affect students' languages. Apart from the dominant language, due to the change in the use of affixes in the historical process, students also use the affixes they use in their native language in Turkish as well. For this reason, usage mistakes arise. On the other hand, students may transfer some words and affixes from their own language to the language they learn unconsciously. Errors/mistakes may also occur due to this transfer.

2. Subject-Predicate Incompatibility

Examples of errors/mistakes arising from subject-predicate incompatibility are presented below:

- 2009 senesinde yapılan nüfus sayımındaki rakamlara göre Azerbaycan Cumhuriyeti vatandaşları talışlar sayısı 111.996 kişi***le***rdir.

- ***Birçok*** azınlık grup***lar*** kendi aralarında savaştı***lar***.

- ***Herkes*** kendi dilinde duygularını en güzel şekilde ifade ettiği gibi, rüyalarını da kendi dilinde ***görürler***.

- Dil(*x*) kültür ve toplumun üzerinde nasıl ***etkilemektedir***?

- Bugün Anadolu kültürünün özelliklerini taşıyan *bu evler* tek tek ***yeniliyor*** yaşatmaya devam ediyor.

- Beypazarına nasıl ulaşabiliriz ve (*x*) fiyatlardan ***bahsetmiştir.***

- *Teknolojini* sağlık alanına önemli derecede katkı sağladığı ***görülmüş*** ve uygulanabilir durumda olduğunu ***vurgulamaktadır.***

Subject-predicate incompatibility is one of the most common errors/mistakes made by students. Lack of subject in sentences, incompatibility of subject and predicate in terms of roof and uniqueness/multiplicity are noteworthy errors/mistakes. Students' tendency to construct long sentences and their lack of knowledge and practice on the function of affixes are largely effective in the emergence of errors/mistakes.

3. Misuse of Time Affixes

Examples of incorrect or incomplete use of time suffixes are presented below:

- Böylece yazıldığı şekilde okuyucular için daha meraklı çek***er.***

- Bir önceki paragraf arasında bağlantısız kal***ıyor.***

- İlk bilinen Türk halk derneği V yüzyılda Avrupa'da Hun olarak bilin***iyordu.***

- Dil aslında bir kültürdür ve ait olduğu toplumun medeniyetini yansıt***ıyor***

The present tense is one of the most frequently used tenses in academic texts by international students. However, the present tense suffix -yor is not used in academic texts due to its characteristic. Instead of this suffix, the suffix -makta/-mekte is used. It was observed that students lacked knowledge on this subject. On the other hand, it has been determined that students do not analyze enough academic texts on this subject in their Turkish learning processes and Academic Turkish lessons.

4. Use of Complementary Verb (-DIr)

Examples of errors/mistakes or incomplete use of the complementary verb (-DIr) are presented below:

- Hülakü Ebu Said'in ölümü üzerine Anadolu'da Moğol hakimiyeti ***zayıfladı***(*x*).

- Çalışmamızda Akkoyunlu ve Karakoyunlu Türmnelerinin Moğollar'la ilişkileri ele ***alınacak***(*x*).

- At adamın *kanatı*(*x*).

- Dilin en küçük öğesi olan sözcüklere bakarak toplumu bir bütün halinde incelemek ***mümkün***(*x*).

- İnsanların gece gündüz ayarlamasında önemli etkiye *sahip*(*x*).

In academic Turkish, the suffix -dır is one of the commonly used academic expressions. It has been determined that students do not use the suffix -dır very much or use different suffixes instead of this suffix.

5. Use of Passive Voice

Examples of errors/mistakes made by the students are presented below:

- ... sistematik mücadele edil*in*ebileceğini söyle*n*mektedir.

- Özerklik bireysel ifade ulaşmak ve hareket etmek çevre ile etkileşime girerek inançlar, ilgi alanları, tercihleri ve yeteneklerine bakılarak kendini düzenle*n*miştir.

- Bu törende tıpkı sünnet töreni gibi özel hazırlıklar yapılı*n*ır.

- Törene tüm akrabalar davet edili*n*ir.

- Misafirler toplandıktan sonra beyaz kumaş yere döşe*l*ir ve kumaşın bir tarafına çocuk diğer tarafına ise para, kitap, ayna koyu*n*ur.

- .... yapılmak gereken önemli hazırlıklar olduğunu anlat*ıl*maktadır.

One of the important features of academic texts is the frequent use of passive verbs. Errors/mistakes at this point stem from the lack of knowledge of verb forms.

6. Use of conjunctions in the proper place

Examples of errors/mistakes made by the students are presented below:

- İnsan ***sonuç olarak*** öteki canlılarda bazı hormonların salgılanması, beden sıcaklığının düzenlenmesi biyolojik saatin denetiminde yapılır.

- ***Ama*** bu doğal zamanlayıcıya biyolojik saat denir.

- Kazakistan bağımsızlığını 28 yıl önce kazandığına ***rağmen*** onun tarihi bundan çok önce başlamakdır.

- Şimdiye dek ***oldukça*** Arapça, Farsça ve diğer kaynaklar Türkçeye çevrilmiştir

In terms of building semantic relations, the use of conjunctions is an important determinant in sentences. In academic language, it is very important to build meaning contrasts, associations, comparisons, emphases, and semantic relations/bridges in sentences. Therefore, the appropriate and functional use of conjunctions strengthens the fluency and functionality of academic texts. However, it was observed that students were not adequate in the use of conjunctions and could make incorrect/wrong choices.

7. Misuse or Misuse of a Word in the Wrong Place

Examples of erroneous/incorrect or incomplete use of words caused by not using them correctly are presented below:

- ***Böylece*** yazıldığı ***şekilde*** okuyucular için daha meraklı çeker.

- Bir önceki *paragraf arasında* bağlantısız kalıyor.

- *Bu kadar* sağlık alanın ilerlemesine rağmen *hale* diş hastalıklarında kullanılmakta olan tedavi ve önleyici yöntemler dikkat çekmeyi arzu etmektedir.

- *İlk* bilinen Türk halk derneği V yüzyılda Avrupa'da Hun olarak biliniyordu.

- *Rizk faktörleri* birer birer sıralayarak *anlatım,* çok açıklayıcı ve net *olur*.

Another error/mistake that international students often make is using a word in an inappropriate place or form. In this context, it should be emphasized to students that words do not have a single meaning and can acquire different meanings in different contexts.

8. Unnecessary Use of Word

Examples of incorrect/erroneous or incomplete use of unnecessary words are presented below:

- Her insan kendine *sürekli değil* arasıra ben kimim deye sorulması önemli.

- Yine her dilin, öfkesini, sevincini, korkusunu, acısını, sevgisini, kederini, saygısını ifade etme biçimleri de bu konularla ilgili deyim ve atasözlerinin zenginlik yahut *yoksulluğu da yoksulluğudur*.

- 20 yıldan beri bu dersler sürüyordu *ne yazık ki* öğrenci sayısı yetmediğinden *dolayı* bu yıl dersi devam edilemeyecek.

The main reason behind the use of unnecessary vocabulary is that the texts are not reread carefully. It was observed that students generally lacked academic discipline and were careless in composing their texts.

9. Deficiencies in Writing and Completing a Sentence

Examples of incorrect/erroneous or incomplete use in writing and completing sentences correctly are presented below:

- Türkiye bölge Cumhuriyetlerinin bağımsızlıklarını tanıyan ilk ülke olmuş, çünkü (*x*).

- At ve tarımla ilgili olan sözcüklerin sıklığı(*x*).

- 1991de Orta Asyada meydana gelen yeni devletler(*x*).

- Kısa bir örnek vermek gerekirse balıklardan söz edebiliriz(*x*).

- Diş çürüğünün yaygılığı ve belirginliğinde ki azalmak(*x*).

It was observed that students sometimes did not complete sentences. In order to complete a sentence, it is necessary to have intellectual competence in the context of the relevant subject. Then, it is expected to complete the sentence with the use of correct words and language structures. At this point, it was observed that the students were not able to comment at a sufficient level in the intellectual dimension and within the framework of the relevant subject. It was determined that the sentences they formed did not have the characteristics of Turkish sentence structure. The abundance of broken and incompatible sentences draws attention.

10. Use of Personalized Expressions Incompatible with Academic Language

Examples of errors/mistakes made by students about the use of expressions that should not be used in an academic text are shared below:

- Mesela Eskimolarda kar kelimesi ile bağlantılı 100den fazla sözcüğüne dair bir şey ***okumuştum önce.***

- Kendimi değiştirmek iste***rim*** ve bunun üzerinden çalış***ıyorum***.

There are certain rules and patterns in academic language. It is necessary to know these rules well and to be meticulous in following them. Students are expected to know subjective and objective inferences and to be aware of this distinction in academic language when writing.

11. Carelessness in Academic Vocabulary Usage / Wrong Word Preferences

Examples of carelessness, incorrect/erroneous or incomplete use of the correct words in the writing of academic texts are presented below:

- İnsanların kullandıkları her nese ve her aletin ***kendi dilinde bilmesini öğretmek***.

- Risk faktörleri birer birer sıralayarak anlatım, ***çok açıklayıcı ve net olur.***

- Geçen paragraflara göre ***daha az anlatılmış geliyor. Keşke daha çok detaylar verilse.***

- Almaty'da çok sayıda ***universiteler olmakta***, bundan dolayı bu şehir ***öğrenci şehiri sayılıyordur.***

- Ayrıca ***Çin kaynaklarda batılı araştırmalardan Türkçeye çevrildiğinden dolayı*** birbirleriyle karşılaştırdıkça ***bazı çelişki ortaya çıkar***.

- Yukarıdaki bahsedilen faktörler tekrarlamak ***net bir sonuç olmuş.***

- İnsanlar artık ***ortaya ve henüz yakalanmamış*** hastalıklarını önceden kontrol edilebiliyor.

The biggest distinction between academic language and everyday language arises from the use of certain patterns and word choices in academic language. Certain stylistic features in academic language must be strictly paid attention. It points to habits of use as well as the acquisition of sufficient knowledge. Especially one-on-one studies are necessary to eliminate these mistakes/errors. It is clear that students do not receive sufficient guidance in this area.

12. Using Vocabulary from the Native Language

A common type of error/mistake in writing academic texts occurs when students use a word in their own language without checking its accuracy in Turkish. Examples of carelessness, incorrect/erroneous or incomplete use in this regard are presented below:

- Alban soylarından olan İngiloylar Kafkas Albanyası`nın Kambisena vilayetinde adı geçen 26 dilde konuşan ***tayfalarından*** biridir.

- Türk ***kaganatı*** güçlü zamanında, kuzey-doğu Çin, Moğolistan, Altay, Doğu Türkistan, Batı Türkistan ve Kakkazi'nin kuzey kısmının sahibi olmuş.

- ***Ciyografiyanın*** ve hayat tarzının dile ***enkisini*** anlatmaktadır.

- Böylece yazıldığı şekilde okuyucular için daha ***meraklı çeker.***

- Bizde devlet adamları değil toplumda yaşan insanlar kendi dillerin koruma ***amacıla*** yıllarca ***mücedele edeek*** dillerine ve kültürlerine sahip çıkmışlar ve ***hale çıkmaktadılar.***

- ***Ümummilli lider Heydər Əliyev Azərbaycan dilinə*** böyük önəm vermiş və bu sahədə islahatlar ***aparmışdır.*** Şah İsmayıl Xətai Azərbaycan dilini ***dövlət dili elan etmişdir.***

One of the mistakes that students often make is thinking that the word they use in their own language is also in Turkish and is used in the same way. Students can use a name/concept/word in their own language as it is. In some cases, although the word is common, the spelling may be different, and sometimes the word in the student's language has a different meaning in Turkish and can be expressed differently.

13. Spelling and Punctuation Errors/Mistakes

Examples of carelessness, incorrect/erroneous or incomplete use of spelling and punctuation are presented below:

- Ancak Anadolu'nun ***t***ürkleşmesinde önemli bir etken olmuştur.

- İlk bilinen Türk halk derneği ***V*** yüzyılda Avrupa'da Hun olarak biliniyordu.

- Başka dillerin ***türk*** diline tesiri neticesinde ***türk*** diline geçmiş olan sözleri örnek olarak ***göstere bilirdi***.

- … çünkü bir toplumun kültürü ne kadar zengin ise dili de ***oran da*** zengindir.

- Ama hayatta her şey ***p***ilanladığımız gibi gitmiyor ve biz her ne kadar ***p***ilan yap***sakta*** hayat bize farklı seçenekler sunuyor.

- Göktürk Yazıtları'nda ***ki*** savaşla, orduyla ilgili kelimelerin geçmesi Türk halkının ne kadar savaşgan ve güçlü olmalarının göstergesidir.

- Metnin başında diş çürüğünü ***bir çok*** ülkede azalma göstermesine rağmen henüz Türkiye***de*** azalma söz konusu değildir.

Students generally have deficiencies in this regard. Working with students much more frequently and regularly and giving one-on-one feedback on their mistakes/errors would be a functional way to solve the problem.

14. Lack of Attention for the Citation Rules

Examples of carelessness, incorrect/erroneous or incomplete use of citations in academic texts are presented below:

- Yetkili makam kararı ile vatandaşlığın kazanılmasını ifade etmek için doktrinde ''telsik'' deyimi kullanılmaktadır. Telsik, yabancı veya vatansız kişinin kanunda aranan şartları yerine getirmek kaydıyla, kendi iradesiyle vatandaşlık bağı ile bağlı olmayan bir devlet vatandaşlığını yetkili makam kararı ile kazanmasıdır. (Source is not cited.)

- 2009 yılının nüfus sayımı rakamlarına göre Azerbaycan Cumhuriyeti ahalisinin 8.4 % `ni azınlıklar oluşturmaktadır. (Source is not cited.)

- Ama bu alanda araştırma yaparak Gürcü ve İngiloy dillerini karşılaştıran profesör Marrin`e göre İngiloylar hakkında kendilerinin yazdıklarından değil, Gürcü kaynaklarından okuduklarımız malumdur. (The date of the study is not specified and the source is not cited correctly.)

One of the most important deficiencies identified in students is citation rules. Although most of the students cite in their texts, they do not specify the source person or use incorrect/incorrect citation expressions. Most of the students in the research are graduate students. Therefore, although these students read academic books, articles and theses, they could not develop awareness about citation rules. It is understood that many of these students did not emphasize the subject of quotation sufficiently in the Academic Turkish courses they took before.

15. Summarizing (lack of knowledge on how to write a summary)

The students were asked to write a summary about their field of study within a certain period of time. However, only one of the 26 students wrote a summary. When they were asked about this situation, they said that they did not know how to write an abstract. Writing a summary of an academic text is a fundamental issue. Students were not sufficiently informed about this issue.

16. Finding the main idea, subject, cause-effect relationship in the text

In terms of the development of students in Academic Turkish, reading academic texts and making comprehensive evaluations of these texts are extremely important. For this, it is a very important and necessary skill for students to find the topic and main idea of a text, to establish a cause-effect relationship within the text, and to follow the flow of the text. Various activities have been prepared within the scope of many texts for students to find the main idea, subject and cause and effect expressions. It was observed that students could not give correct and sufficient answers to the texts prepared for them. It was determined that they could not write topic and main idea sentences and that they confused these concepts with each other. Finding the topic and main idea of a text shows how well the essence of the text is understood. Therefore, it was seen that students could not use their reading skills effectively and had significant deficiencies in reading.

17. Lack of Academic Perspective in Reading and Writing Texts

The evaluation regarding the use of unnecessary words is also valid for this item. An important finding was achieved regarding the awareness of Academic Turkish before and after the program. When the students were asked before what kind of expectations they had from the program, they did not express that they needed Academic Turkish. However, at the end of the program, students were asked the question "What are your expectations for the next program?" and 40% of the students stated that Academic Turkish is their primary need. It indicates their perspective and level of awareness about Academic Turkish at the beginning. Therefore, the importance of Academic Turkish for students should be primarily emphasized in Academic Turkish courses/seminars.

Academic texts are written according to certain criteria and a certain background. Therefore, they cannot be read, written, and evaluated like a normal text. They are composed of certain forms and there is a certain order among their sections. The opinions put forward are quoted from their authors and are included in the texts in a certain systematic way. On the other hand, an opinion cannot be presented without any proof. It must be based on scientific objectivity. These processes require an academic perspective. All of these processes, together with their reasons, should be shared with students in practice. Forming an academic perspective is among the conditions that must be completed first in writing and reading an academic text.

In this study, it was not aimed to determine the distribution of errors/mistakes and categorize them. Classical grammar classification was not taken into consideration. The researchers categorized the errors/mistakes made by these students at the academic writing level as follows:

Table 1: Categories and subheadings that emerged as a result of errors/mistakes made by students in academic writing

ERROR/INACCURACY TABLE	
PHONETICS	Vocal Harmony/ 2. Misuse of Vocals
MORPHOLOGY	Not using a suffix Affinity suffix, b) Possessive suffix, c) State suffixes (presence), d) Time suffixes Using the wrong suffix Plurality suffix, b) Proximity state suffix, c) –ki suffix, d) Noun construction suffixes, d) Gerund suffixes, e) Past participle suffixes, f) Complementary verb, g) Time affixes, h) Passive voice, i) Conjunctions (complementary ones) Using the wrong word or using the word in the wrong place Conjunctions, b) Other words
SYNTAX	Subject-predicate incompatibility/incompleteness/2. Sentence writing, sentence completion
SEMANTICS	Use of unnecessary words Use of personified expressions incompatible with academic language Carelessness in the use of academic vocabulary/wrong word choice Using vocabulary from native language/5. Summarizing Main idea, cause-effect relationship /7. Quotation/8. Academic point of view/9. Passive Voice
SPELLING AND PUNCTUATION	Spelling Rules Punctuation Marks

In the table above, it can be seen that errors/mistakes are handled under 5 headings. These are phonetics, morphology, syntax, semantics, and spelling and punctuation. The organization of academic writing courses within the framework of these errors/mistakes will play an important role in meeting the expectations and needs of students.

DISCUSSION AND CONCLUSION

Errors/mistakes of international students with Turkish origin on Academic Turkish were evaluated in this study. In this context, students were asked to complete the tasks given to them in written. It was concluded that the students made the following errors/mistakes: Use of affixes in the wrong place / use of wrong affixes / not using affixes, subject-predicate incompatibility, misuse of tense affixes, use of complementary verbs, use of passive structure, use of conjunctions in place, misuse of the word in the wrong place or incorrect use of the word, use of unnecessary words, deficiencies in writing and completing sentences, use of personalized expressions that are incompatible with academic language, carelessness in the use of academic vocabulary/wrong word preferences, using words from native language, spelling and punctuation errors/mistakes, not paying attention to citation rules, summarizing (lack of knowledge on how to write a summary), finding the main idea, subject, cause-effect relationship in the text, lack of academic perspective while reading and writing texts.

Students have significant deficiencies in their writing skills in Academic Turkish. Most of these deficiencies stem from the lack of knowledge and a qualified Academic Turkish education. There is a significant lack of knowledge about what basic features a scientific text should have. YTB has requested Academic Turkish support seminars for these students at universities and foundations supported by YTB. However, it is seen that the subjects that the students need are not sufficiently covered in these Academic Turkish courses. At this point, it is seen that there are important problems such as the lack of a common Academic Turkish program, low qualified instructors who teach Academic Turkish courses, and the lack of materials used for Academic Turkish. Lecturers who teach Academic Turkish courses also state that there are significant deficiencies and problems in terms of

materials (Azizoğlu et al., 2019: 15). In addition, it is also clear that students are not provided with the right and sufficient academic guidance. Hasırcı (2021) also states in his study that students do not feel ready for Academic Turkish and do not have enough knowledge. On the other hand, since students suffer the most from this situation at the end of the process, they have important responsibilities at individual level in terms of completing these gaps. The fact that students do not have sufficient sensitivity and consciousness about Academic Turkish should be addressed as a systematic problem. The similarity and frequency of students' errors in academic writing show that the process is not just about individual errors/mistakes, but that there are problematic areas structurally and as a whole.

Focusing on students' mistakes, it is seen that they have significant deficiencies and problems at their levels before Academic Turkish. For example, suffix errors are the most concrete indicators of this situation. The problem of language structures that are not completed/learned/reinforced before Academic Turkish reappears in Academic Turkish. Lecturers working in the field also mention the deficiencies on this issue and state that these deficiencies indicate an important problem in terms of Academic Turkish (Azizoğlu et al., 2019).

In order to be productive in writing sufficiently reading skills, one of the receptive skills, must be good. When students do not read sufficiently, they cannot produce/write sentences at both conceptual and subject-based levels. In this respect, it is necessary to read sufficiently in order to write good academic texts. Hasırcı (2021) states that 33% of students follow academic journals and 58% follow theses from the thesis page of the Higher Education Institution, but they do not read these journals and theses. It is of great importance that instructors motivate and guide students in this regard. However, students should also show their efforts and discipline. During academic reading, students develop at the conceptual level and implicitly become familiar with academic text types and writing.

When students were given tasks such as completing sentences and writing summaries, it was found that most of them did not perform the relevant tasks. Students do not have sufficient vocabulary and concept knowledge, and they cannot use conjunctions and language structures that will provide transitions among sentences. Even students who had content knowledge related to the writing task stated that they had difficulty in expressing their thoughts fluently in writing. They stated that they had difficulty in building meaning relationships among sentences and paragraphs. In their study, Demiriz and Okur (2019) stated that the most mistakes in academic writing are made in the semantic field. Studies in the literature also support this situation. In Hasırcı's (2021) study on international students' self-efficacy in Academic Turkish, it was stated that students had great difficulty in making connections among paragraphs and lacked knowledge about academic writing.

The instructors who know what the students need in Academic Turkish and make the necessary practices with their students to meet these needs play a central role. The one-on-one studies conducted by the researchers with international students of Turkish origin have been very effective in correcting mistakes/errors. Therefore, the fact that the instructors have the expected qualifications in Academic Turkish and provide one-on-one feedback to the students directly affects the learning process.

It is seen that the mistakes made by international students of Turkish origin are based on common reasons. These evaluations should also be considered as recommendations. Accordingly, the researchers make the following evaluations based on the Academic Turkish programs they conducted with international students:

- ***Transfer of native language features into Turkish and confusion of language structures:*** One of the most common mistakes/errors that students frequently make during writing activities is the use of language structures or words from their native languages in Turkish. Students are mostly unaware of the fact that they misuse the language structures and words they bring from their native language. When students do not know Turkish structures or do not use them sufficiently, they transfer the structures of their native language to Turkish. On the other hand, it is often seen through different ways of using the same structure in

Turkish languages. Students usually make this transfer unconsciously. The problem will be reduced to a great extent if the instructors raise awareness of the students in this process, draw attention to the mistakes/errors made and give frequent feedback to the students' works.

- *Mistakes in the use of suffixes:* Turkish is an agglutinative language due to its structure. It is known that students who do not come from an agglutinative language family have problems with the functions and usage of affixes. In addition to a good learning process for the correct use of affixes, it is extremely important for students to make activities to reinforce their writing skills and for instructors to provide the necessary feedback. In the study conducted by Demiriz and Okur (2019: 443) in which student errors related to writing in the context of Academic Turkish were examined, they stated that the second most common error in the papers reviewed was related to morphology. Especially the high number of errors related to the predicate case among the noun conjugation suffixes stands out.

- *Tendency to write long sentences:* One of the distinguishing features of academic language from everyday language is that sentences are generally longer in academic language which is expected from students. However, when students do not have enough practice in this regard, they may construct long sentences incorrectly and express what they want to express as they come to mind. Use of a processed language implies a more effective use of a sentence with fewer words. For this purpose, sentences should not be expressed as they come to mind or left as they are written first. Shorter and more accurate words should be preferred in a sentence. Providing students with a perspective and sensitivity within this framework will prevent the emergence of these mistakes.

- *Inadequate feedback during the learning process:* In the teaching process, many factors such as high number of students in classes, high course loads, indifference of students, and quality problems may cause insufficient feedback to students. One of the most important parameters of the learning process is to give students frequent feedback on their mistakes/errors. In Hasırcı's (2021) study, it was stated that although international students declared that they had taken courses on writing thesis, they had difficulties in combining the information obtained and needed a unit to supervise their thesis. At this point, it is important to plan the curriculum/system correctly. In addition, the sensitivity of the instructors in giving feedback is also very important in correcting students' mistakes/errors. It is quite normal to have mistakes/errors in the language learning process. The quality of the instructor and the curriculum are effective in finding solutions to students' mistakes/errors. In the studies conducted by the researchers especially with Academic Turkish groups, it has been shown that the one-on-one work between the instructor and student is very effective in correcting mistakes/errors. When the instructor works one-on-one with the student, the instructor focuses directly on the student's errors/mistakes and tries to understand the reasons for them. When the reasons are revealed, the student becomes aware of his/her mistakes/errors and a rapid improvement occurs. It is also important for students to work in a planned and systematic way in order to gain a discipline for academic study. Students should be guided in this process in order to be able to sustain the continuity and use effective ways of learning and correct reading and writing strategies.

- *Structural deficiencies in writing skills (not enough time, feedback, lack of progress,etc.):* There may be more than one reason for the mistakes/errors that occur in a teaching process. When the learning process is considered with all its components, it has a complex structure. Taking the necessary precautions by predicting the mistakes made by the students in advance will ensure that the teaching process is planned in a functional way. Students need to encounter enough examples to reinforce, internalize, and apply what they have learned. Students should be able to repeat and apply the subject in its context. Sufficient time is necessary for this. Lecturers working in the field have also stated that

inadequate time is allocated to students for Academic Turkish and it should be increased (Azizoğlu et al. 2019: 16). On the other hand, structures that cannot be fully learned will continue to be a problem. Making arrangements to determine whether the subjects are fully learned will result in a fruitful progress.

- Studies in the literature also show that students do not go through an adequate teaching/learning process. It has been observed that there are problems arising from the students' lack of readiness for this education in terms of their level and command of Turkish. These problems are generally categorized under topics such as spelling and punctuation rules, grammar rules, and inadequacy in academic use of language (Azizoğlu et al. 2019: 14). Demiriz and Okur (2019) also state that the mistakes made are systematically repeated and that measures should be taken by being sensitive to this situation from the very beginning: "When we look at the mistakes made, in addition to the misuse of noun conjugation suffixes, the use of suffixes interchangeably is also encountered. ...Therefore, starting from the beginner level, students can be made to intuit that they should pay attention to phonetics in the use of suffixes. In this way, morphological and phonological information is given in conjunction with each other."

- *Lack of students' willingness to correct their mistakes:* Students' own learning cultures closely affect the learning process. Especially their attitudes towards their mistakes/errors are quite decisive in the learning process. It is important for the instructor to be aware of this process and to motivate and guide the students correctly. On the other hand, developing a disciplined and systematic study will ensure that mistakes/errors are corrected over time. Studies on international students also point to the low motivation of students in Academic Turkish. It is also emphasized in the study by Azizoğlu et al. (2019): "The students who received this training stated that their motivation decreased after the academic writing training was made compulsory by the Presidency for Turks Abroad... The low motivation of the students towards academic writing training is explained by the fact that academic writing training was later made compulsory by the Presidency for Turks Abroad for the students who took this course, that they did not consider this course necessary for themselves, and that academic writing is seen as a difficult goal for students with low academic achievement..." (Azizoğlu et al., 2019). Hasırcı (2021: 1721) also emphasizes it in his study: "... in terms of article writing, which is a scientific text, it was concluded that 67% of the students did not write articles in Turkish, did not gain experience in article writing, and considered themselves inadequate in this regard."

- *Allocation of inadequate time and work for writing and reading strategies and skills:* Reading and writing skills should be practiced with an academic background/perspective by using the right strategies. For this purpose, it is necessary to carry out one-on-one studies on the texts under the guidance of the instructor and to evaluate the student's work together. For the development of academic skills; it is important to allocate sufficient time, to do the necessary practices. The instructor and student should work together as well. At this point, the quality of

- Academic Turkish books can be structured by prioritizing these problems and areas of sensitivity. Many of the currently used Academic Turkish books do not have distinctive features in terms of their openness to different sensitivities. Those with the features concerned do have a focus on Social Sciences, Science and Health Sciences. Although there are some problems regarding the availability of good quality Academic Turkish (Bakırdöğen, 2022: 68), informative activities and practices that emphasize writing and reading strategies will be much more beneficial for students.

- *Emphasis should be placed on why students make mistakes:* When students learn or use a structure incorrectly, it is necessary to give an immediate feedback and make the necessary corrections. If the student does not correct the mistake, the incorrect use may become

permanent. Students' work should be evaluated together with the instructor and the reasons for their mistakes should be discussed. It will help students be aware of their mistakes and use the language more carefully.

- ***Education programs should be structured with a systematic understanding of reading and writing skills that will cover mistakes:*** After students' errors have been identified to a great extent, solutions should be brought to students' writing errors/mistakes by structuring instructional plans that are sensitive to the situation. In cases where students' learning processes are tested and the necessary learning is not achieved, measures should be taken and the teaching process should be carried out with a systematic perspective.

It is seen that the problems that arise in the writing process of international students of Turkish origin in Academic Turkish are largely similar to the problems experienced in teaching Turkish to foreigners and these problems continue. The main problems such as the qualifications of the instructors, the lack of a system in Academic Turkish, the problems related to the quality and availability of materials, and the lack of sufficient and qualified time for the lessons are very similar to the problems identified by Maden et al. (2015) such as the lack of curriculum, the lack of expert instructors, the availability problem of course materials, the differences between Turkish and other languages, and the system and environmental problems in educational environments. In Karagöl and Korkmaz's (2021: 209) study, it is stated that similar problems are also experienced: "Problems such as the lack of a curriculum, the time and duration of the course, the characteristics of the instructor, the materials, the fact that the classes are not organized according to disciplines (social, education, science, medicine), and that the course is/is not compulsory have not been solved yet."

The use of Academic Turkish is at the center of international students' academic processes. However, it is not attached importance fairly in instructional planning. It is not possible to structure the academic productivity of students who do not have an adequate and qualified teaching process, especially for academic writing and reading. Therefore, understanding the importance of the issue and making the necessary arrangements stands in front of the parties to the subject as a requirement. On the other hand, it is not a process that the student can carry out alone. If the process is not managed correctly, it can turn into a loss of time, energy, morale, and work for the student. From this point of view, it is imperative to develop a systematic Academic Turkish course program that is sensitive to students' mistakes, structured in its context, where students are frequently given feedback, and to produce content in this regard. Most importantly, it is/will be effective in solving the problems that arise if the instructors are equipped with the requirements of Academic Turkish, work one-on-one with the students, and provide frequent feedback.

The research has revealed that there is an important need to focus on Academic Turkish courses especially in the undergraduate period. In order to meet these needs of students at the master's and doctoral levels earlier, giving these courses more effectively in universities, determining the competencies of students in this subject and providing education/training according to the needs will enable the process to be carried out in a more fruitful way. It should be ensured that Academic Turkish courses are made compulsory at masters and doctoral levels beyond the undergraduate period. In addition to transferring knowledge in Academic Turkish, the process should be monitored by implementing the information provided effectively. It is hoped that this study, which aims to prevent rather than correct the mistakes made at academic level, will guide the relevant units in evaluating the situation of the students.

Author 2 : writing- original draft preparation, visualization, Investigation, supervision, validation, writing- reviewing and editing

Ethical Statement: This study did not involve human participants, so ethical approval was not required.

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Ismayıl Hakkı Baltacıoğlu's Vision for Painting Education for Young People in the Ottoman Period

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Abstract

In this study, it was aimed to reveal the views of Ismayıl Hakkı, who was one of the important educators of the Ottoman period, on the teaching of painting and to evaluate his views in terms of today's painting education. The study was based on the documents written by Ismayıl Hakkı on the teaching of painting. These documents are his two different articles named "Resim Öğretmenin Yolu (The Way of Teaching Painting)" published in 1913 and the work "Resmin Usul-i Tedrisi (Teaching Methods of Painting)" published in 1915. The historical research method was used in the study. Historical research allows to learn and understand the events that took place in the past and to comprehend that the events that are taking place today, the situations that have arisen, and the existing views actually have a historical process. Since historical studies are based on documents belonging to the period, descriptive approach was preferred for data analysis in the study. The aim of the descriptive approach is to present the obtained data to the reader by staying as faithful as possible to their original form.

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INTRODUCTION

The Ottoman education and training structure can be divided into two as the classical period and the modern period. In the classical period of the Ottoman Empire, primary school education was provided in non-state institutions called sıbyan mekteb (Ottoman primary school). In fact, sıbyan mektebs were not exactly primary schools, but rather Qur'an courses. In the modernization process that started with Mahmud II, education was also emphasized and modern civil schools began to be opened. In particular, rüşdiye (secondary schools) that started to be opened after 1839 are remarkable. The reflection of the modernization movement in education initiated by Mahmud II to primary schools began to take place with the Statute on General Education (Maarif-i Umumiye Nizamnamesi), which was issued in 1869. As required by law, the structure of primary schools managed by foundations was not touched, however, it was planned to open modern sıbyan mektebs affiliated to the state. In 1872, a primary school teaching with new methods was opened for the first time in Istanbul. What is meant by the new method was to change the course, tools and materials used[1] and to introduce new teaching methods that could make learning easier (Akyüz, 2013). This change can be considered as a reflection of the desire to modernize, that emerged for the purpose of strengthening due to the weakening of the Ottoman Empire. In the Ottoman Empire, the level that we can call as the primary education in the modern sense was exactly shaped in the XIX century. Thus, two terms for primary school emerged in the Ottoman Empire, which were sıbyan mektebs teaching with old methods and ibtidai mektebs teaching new methods. An important difference of sıbyan mektebs from ibtidai mektebs is that the concept of primary school was revealed in a close sense to the present day. Indeed, while the Qur'an and religion were taught in sıbyan mektebs, courses such as history and geography were included in the curriculum in ibtidai mektebs (Akyüz, 2013; Alp, 2016; Batır, 2014; Demirel, 2002; Nurdoğan, 2016; Vurgun & Engin, 2019). The painting course was included in the primary school curriculum after the Second Constitutional Era (Ismayıl Hakkı, 1331).

An important law issued for the organization of primary education in the Ottoman Empire was Provisional Law on Primary Education (Tedrisat-ı İbtidaiye Kanun-ı Muvakkati), which was enacted in 1913. As required by the law, rüşdiye schools referring to secondary school and ibtidai schools referring to primary school were merged, and the primary education level was established in the Ottoman Empire (Tedrisat-ı İbtidaiye Kanun-ı Muvakkati, 1329).

During the XIX century, education and training activities in the Ottoman Empire were modernized rapidly. In this century, modern schools were opened by the state and new methods began to be applied in teaching methods. Teachers' Training School for Boys (Darülmuallimin), which was an independent teacher's training school, was opened for the first time in 1848 in order to educate individuals who knew modern techniques for the modern schools opened. In the following years, the number of teacher's training school was increased, teacher's training schools for girls were opened and teacher's training schools were expanded in the Ottoman geography. The opening of teacher's training schools was parallel with the desire to learn, teach and develop modern teaching techniques. Furthermore, the XIX century Ottoman period can be defined as a period during which educators worked on teaching methods and it was attempted to make these works widespread in schools. While the state was opening schools, preparing curricula and enacting laws in order to renew education, the Ottoman educators began to publish articles and books about teaching methods, and a process that had a positive effect on Ottoman education was initiated (Akyüz, 2013; Becerikli, 2019; Becerikli & Demirel, 2017; Dumanoğlu, 2019; Erdem, 2013; Oruç & Kırpık, 2006; Kırpık & Oruç, 2006; Kodaman, 1999; Öztürk, 1998; Şanal, 2002; Ünal & Birbudak, 2013).

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[1] The renewal of course equipment was the inclusion of materials such as student desk, blackboard, chalk, map and earth globe, teacher's stand in primary schools in the Ottoman Empire. Indeed, students sit on cushions on the floor and did not use other tools in sıbyan mektebs, which prevented the facilitation of teaching (Akyüz, 2013).

One of the most important Ottoman educators was Ismayıl Hakkı (Baltacıoğlu) Bey [2]. Ismayıl Hakkı, like other educators, conducted various studies on how to provide better education and produced works. While he was working as a teacher in the teacher's training school, he attempted to ensure that preservice teachers would comprehend the methods he knew about how to make teaching better. Ismayıl Hakkı, who wrote his views on how teaching should be done, also conducted significant studies on painting (Ata, 2000; Baltacıoğlu, 1998; Demir, 2018; Dikici & Tezci, 2002; Giorgetti, 2008; Kolçak, 1968; Obuz, 2015; Tozlu, 1989).

While Ismayıl Hakkı was working as a teacher in İstanbul Teachers' Training School for Boys, he was sent to Europe to conduct research on pedagogy and handicraft teaching in Europe, mainly the center of France upon the request of the principal of the school from the ministry of education. Ismayıl Hakkı had contacts in France, England, Belgium, Switzerland and Germany in Europe. He was influenced by the painting studies of a primary school he visited during his trip to Germany, and his observations in this school, with his own words, constitute the basis of his views on his "personal and creative method in the teaching of painting". When he returned to the country, he took on the duty of course overseer in the teachers' training school for boys. Thus, he had the authority to how the courses were taught. With the authority provided by his duty, he was a pioneer in the application of the modern techniques he had learned in the paintings to be made in the teachers' training school. He entered into deep research in order to be able to write better what he had learned about the teaching of painting in Europe, and he collected various sources and wrote his first articles on the subject called " The Way of Teaching Painting". His articles were published in the journal Yeni Fikir in July 1913 and August 1913. Then, upon the request of the Ministry of Education, he published his work titled "Teaching Methods of Painting" by expanding the aforementioned articles. This work was published by the ministry of education and distributed to schools (Baltacıoğlu, 1998).

The importance of Ismayıl Hakkı's determination of the methods to be applied in the painting courses in the teacher's training school can be expressed as the possibility of training teachers who would adopt his understanding of painting and that these teachers would teach the methods he believed in the schools they would attend. Furthermore, the distribution of the work he wrote to other schools paved the way for teachers to benefit from his work in the teaching of painting. Thus, it would not be wrong to say that the ideas of Ismayıl Hakkı had an effect on schools in terms of the teaching of painting in the Ottoman Empire. From this point of view, Ismayıl Hakkı's articles were important especially because they were distributed in schools by the ministry, and it was believed in the present study that it was necessary to reveal his approach to teach painting through his studies entitled "The Way of Teaching Painting" and "Teaching Methods of Painting".

Scope of the Study

The present study addresses the articles written by Ismayıl Hakkı in 1913 and his views on the teaching of painting for young age groups in a part of his work, that he derived from his articles and was published by the ministry of education in 1915. In his studies, Ismayıl Hakkı focused on issues such as the age of painting education, the purpose of painting education, the teaching of painting in schools, in what style painting should be taught and how painting should be done. Based on this context, in the present study, the views of Ismayıl Hakkı on the teaching of painting were discussed and also evaluated according to today's understanding.

METHOD

The historical research method was used in the study. Historical research is the systematic collection and evaluation of data in order to describe, explain, and thus understand the actions and events that took place in the past. Historical studies enable people to become aware of what happened

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[2] Since there was no surname law in Turkey at the time when Ismayıl Hakkı conducted these studies, the surname "Baltacıoğlu" is not used in the text. The surname law was enacted in 1934, and after this date, Ismayıl Hakkı took the surname Baltacıoğlu.

in the past, learn how things were done in the past, and aim to show that the events taking place today are actually a process of the actions and situations that emerged. Furthermore, the report, which is produced as a result of historical studies, constitutes a literature on the subjects that researchers will study. The aim of educational history studies is to describe some aspects of the past in relation to education and/or school (Fraenkel et al., 2011: 535-536).

Data Collection Tools

Since the study was conducted using the historical research method, documents were used as a data collection tool. The documents used in the study were composed of Ismayıl Hakkı's article entitled "The Way of Teaching Painting" and work entitled "Teaching Methods of Painting" on the teaching of painting, and various copyright works.

Data analysis

In this study, descriptive approach was preferred as the data analysis method. The descriptive approach can be realized by staying as faithful as possible to the original structure of the data collected in the studies (Wolcott, 1994). In this context, the researcher stayed faithful to the data obtained from the works written by Ismayıl Hakkı.

RESULTS

Only Ismayıl Hakkı's views on the teaching of painting for young age groups will be included in this section.

Ismayıl Hakkı's Views on the Teaching of Painting

Considering the Ottoman civil schools, the inclusion of the painting course in the lowest level corresponded to the late periods. Until 1913, when Ismayıl Hakkı wrote his work and articles, painting course started to be taught from rüşdiye schools (secondary schools). Ismayıl Hakkı believed that the painting course should be taught from primary school[3] and even claimed that children started to paint on their own from the age of three and had ties with painting. He expressed that the children of all ages painted according to themselves and held the views that painting courses should be given from an early age, just like the language education given to gain habits from an early age, that children's painting skills would improve as they painted, and that children's painting skills would fade if they were not familiarized with painting at an early age. So, according to him, what was the purpose of teaching painting in schools and what should it be? He argued that the aim of raising painters would not be pursued by giving painting courses in schools and that the main purpose of the painting course is to develop children's hand and intelligence skills and to raise thinking, sensitive and strong-willed individuals (Ismayıl Hakkı, 1329a; 1331).

Ismayıl Hakkı considered the paintings made by thinking as more important than the beautiful and bright paintings (ornamentalists, decorations) in his painting courses, and he found it significant that the child should see the object well and describe what he/she sees well instead of drawing beautiful lines and shadows. Furthermore, he criticized the understanding of painting teaching in Ottoman schools and stated that only students who could draw well were appreciated, however, the important thing was not to draw well in children, but that a good view should be provided. Here, he criticized the teaching of painting in the Ottoman Empire and stated that "the most admired student in us is not the one who sees and makes the best, but the one who paints the most beautiful and most ornamented pictures, whether he/she sees them well or not". It is very important to dwell on the

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[3] Along with the Provisional Law on Primary Education (Tedrisat-ı İbtidaiye Kanun-ı Muvakkati) enacted in 1913, primary and secondary schools were merged under the primary education level. Thus, a 6-year primary education level was established (Tedrisat-ı İbtidaiye Kanun-ı Muvakkati, 1329). Ismayıl Hakkı's statement in his work indicating that painting should start from primary school actually express the necessity of starting it from the first grade.

difference between seeing and looking. The main thing is to examine and analyze nature and to paint by thinking about it, not the cute, fancy, decorated, or pretty-looking one (Ismayıl Hakkı, 1329a; 1331).

He categorized the painting in four ways as a result of his studies and what he read. He named these categories as painting made by looking directly at an existing thing, painting made by rote independently of an example, imaginary painting made through imagination, and creative painting with a plot involving imagination. Ismayıl Hakkı detailed his categories as a concrete painting if the subject consisted of animals, people and objects, as abstract painting or geometric painting if it included measure and geometry, as mechanical paintings if geometric paintings consisted of machine paintings, and as embellishment (ornamental) painting if the paintings included decorations. He emphasized that all the types of painting he expressed should be taught in schools and considered that each type would be beneficial for the development of the children. He indicated that painting from nature allowed the child to see the object well and to think about it, that painting made by rote allowed the repetition of memories and dreams about the object and embedded the memories firmly in the memory, that the type of imaginary painting developed the imagination and even that imaginary painting is a source of happiness and that many things would be missing from one's happiness if imaginary painting was not made as a child, that creative painting developed creativity in the child's perception, provided the child with the ability to reveal objects that are unique in nature, and had benefits such as preparing for art education. Moreover, he stated that geometric paintings allow to think and imagine on abstract shapes, that concrete painting improved the ability to evaluate external objects, that mechanical painting not only gave an idea of education but also prepared it for industry and commerce, and that embellishment painting improved both the creativity ability and the perception of beauty. Therefore, he believed that children and young people should learn all these painting styles (Ismayıl Hakkı, 1329a; 1331).

Considering the Ottoman schools, only one type of painting was taught, which was criticized by Ismayıl Hakkı. He stated that there was only painting from nature was taught, therefore, the benefits of other types of painting could not be utilized. He stated that showing only paintings from nature in the Ottoman Empire was not suitable for the developmental characteristics of children. He considered that it was appropriate for children to have imaginary painting made from the youngest ages and even to paint only imaginary until the age of eight and nine and he emphasized that they could not paint from nature until this age. He argued that a tendency towards painting from nature would emerge as children made imaginary paintings. He even recommended that children should be left free to paint by themselves until they were seven or eight years old, that it would be more appropriate to give them the opportunity to paint as they wished, and that a subject should be determined for those who were older and teaching painting on that subject. While he criticized the teaching of a single type of painting in the Ottoman Empire, he also expressed his views on what kind of role the teacher would take while making students in schools paint. He expressed his criticisms on the role of the teacher in the Ottoman education system, and expressed a very serious criticism that they were behind in painting teaching, as in all courses in schools (Ismayıl Hakkı, 1329a; 1331).

He indicated that teachers corrected and beautified the paintings made by the students in schools, this method was wrong, however, it was believed that this way of teaching was correct. In fact, it did anything other than beautifying the students' paintings that weren't beautiful. By stating that the corrections made by the teacher in order to beautify the picture did not have any contribution, he emphasized that the teacher should take a role so that the students could benefit and contribute to their development, and he did not find the corrections made by the teacher to beautify the painting suitable for the development of students. According to him, the teacher should not touch the student's painting and should take the role of a guide for the students to find out their mistakes. He also recommended that teachers should appreciate not the beautiful paintings of the students but the ones that were found to be beautiful should be appreciated even though the lines in the paintings were bad (Ismayıl Hakkı, 1915).

Ismayıl Hakkı suggested the idea that a teaching from easy to difficult should be preferred in painting, and he explained what was easy and what was difficult according to his own opinion. According to him, it was easier for the child to draw the concrete than the abstract. Therefore, he found it appropriate to teach the concrete ones as a priority and to show the abstract paintings in the future during the teaching of painting. He also expressed differences according to each class in the concepts of concrete and abstract paintings. Based on the child's perception, he evaluated the fact that something was both easy and difficult, in which every object had easy and difficult lines, even if painting would be started with the concrete one. He indicated that the human figure drawn by a child was not only at the same level as those drawn by students studying fine arts in higher education, however, it was not necessary to choose the objects according to the grade level, but by drawing the same objects in each class, it should be ensured that the children make increasingly difficult lines according to their development. Indeed, the concept he used here is maturation. He stated that the child's perception in painting step-by-step could develop and mature according to age development. He taught that the children's drawing ability and ability to perceive objects would develop according to their age and development, and therefore, drawing on the same objects every year would contribute to the developmental stages of children. He emphasized that it would be sufficient to draw objects containing the main shapes in the paintings, and that while painting a bird or a fish, there was no need to paint all fish or birds, and that a single main shape should be used. He also mentioned that if there were no living examples of the pictures to be made, or if there was no living example, stuffed animals should be brought to the classroom, and he approved that the toy should be brought to the classroom if it could not be found, and he stated that the toys attracted more attention of the children in the lower grades. He recommended that if the toy could not be found, the mud mold should be made by the teacher and that the student should paint on this mold. He also indicated that it was necessary to abandon the painting of objects that could not be reached. If the class was small, he considered that it sufficient to have one sample, and if the class size was large, he found it more appropriate to divide into groups and have a painting done on several samples. Thus, he thought that the difficulty of examining a single sample in large and crowded classrooms would be facilitated. Furthermore, he indicated that the teacher should have an encouraging role in making painting courses not only in classrooms, but also in nature and at home, and that even outside of the painting course hours, children should go out to the schoolyard and paint only in the way they desired. Thus, the painting would not only stay in the classroom, but also would play a constant role in the child's life (Ismayıl Hakkı, 1329a; 1329b; 1331).

He defended the method of discovery with questions, that the Ottoman educators used in many courses (Oruç & Kırpık, 2006; Kırpık & Oruç, 2006), which was called as the discovery method in the painting process. If a duck was to be drawn, he did not find it sufficient to bring a sample of the duck to the classroom, and it was introduced making the student discover the features that the student could not pay attention to with questions as a correct technique. He indicated that the students would be able to look at the duck more carefully and discover the duck before making their painting before starting the painting, by asking questions such as the differences between the length and width of the duck, how its duck bill was, what was the head of its duck bill, how the duck's neck was and how many times its duck bill was, how its feet, body and back were. However, he emphasized that it should be kept in mind that there may be changes based on the abilities of the children according to the age and class category, and that the questions could be changed according to different situations (Ismayıl Hakkı, 1329a; 1331).

He criticized that the teachers made students start painting with charcoal and they did not prefer the use of paint, and he argued that the use of paint was appropriate from the child's early age and that there was no need for a hierarchy like using charcoal first and then paint. He found it more appropriate for children to use colors and paints and learn paints by using them since they love them, and he believed that it would also make the children happy. Although the most suitable paints for children were pencil paints, he recommended that they should use paint materials such as watercolors and pastels as they get older (Ismayıl Hakkı, 1331).

One of the issues mentioned by Ismayıl Hakkı was the issue of painting by looking at the pictures. He indicated that painting from pictures was not appropriate in terms of the teaching method of the period, however, painting only from nature was against the spirit of the work, and that it was necessary to benefit from the paintings of famous painters in accordance with the nature of the work, and that it was not possible to observe the lines and shadows of the paintings made by the painters in nature, and therefore, imitating the paintings of the painters could contribute to the teaching of painting. In particular, he described painting from pictures as a course to complete the knowledge of painting rather than a teaching method (Ismayıl Hakkı, 1329b; 1331).

He further deepened the subject by asking the question whether children should be made paint with their imagination or based on their observations in nature, or whether they should be made paint by copying a painting. Since Ismayıl Hakkı was a pedagog, he was an intellectual pedagogy with knowledge on the tendencies of children according to their ages. In addition to examining the trends of the period with regard to painting, he knew how to evaluate the situation not only in teaching painting through painting, but also in terms of the psychological and physical development of children. Indeed, it can be said that he determined that making children to make painting from pictures was not wrong practice by his determinations in this direction. He indicated that the children had a serious tendency to draw on pictures by copying them with thin paper, and they preferred this style of painting more, and even the most talented people preferred it. In fact, he mentioned that the child's doing this is not a messy, vagrant method, but a tendency to add something to the child, and that the knowledge of painting was gained not only by drawing concrete objects but also by copying them. Therefore, he thought that it would be appropriate for the teacher to apply to this method from time to time. He supported his own views by stating that it was compatible with Herbert Spenser's statements about the painting and that Spenser was also recommended to copy from the painting. However, the purpose of teaching painting in schools was not only for children who could draw on samples, but also for children and young people to gain shape memory about the main shapes that can improve their memory. Therefore, he also argued that students gained the skills to paint what they wanted to draw by rote, without a sample. He says both painting should be done and it should be memorized. To this end, he suggested that the repetition method should be used and that repetition was the most important method for memorization, however, he emphasized the memorization of the painting by expressing that the painting should be made from the sample first and that those that were not made from the sample should not be made by rote. He also used a criticism to strengthen his views on this subject, and stated that some painters had very high skills in painting on a sample, but when he was asked for a description or a drawing, he found it difficult to visualize and draw it in his own mind. It may not seem correct that Ismayıl Hakkı described those who painted by looking as good painters, but it should be taken into account that he observed the painters of the period and offered ideas in this direction (Ismayıl Hakkı, 1329b; 1331).

The first pictures of a child were from the side profile and in two dimensions. He could not paint three-dimensional, voluminous forms. He had difficulty in painting especially from the front profile. He drew the feet of a figure drawn from the side, or the chair that needed to be drawn in three dimensions, in two dimensions. In fact, he stated that the child did not have a developed perspective, and he did not find it right for children to start perspective education at a young age, and that even if perspective education was given to young children, children could not comprehend the subject. Since it included a lot of technical information, he found it more appropriate to explain certain perspective subjects only after the age of 9-10. He stated that not giving perspective education after these ages would lead to problems in children's painting of voluminous images of objects correctly and would cause deficiencies. He recommended that the first perspective courses should be based on objects and observation, and argued that it would be appropriate to show how perspective was by observation and examination before three-dimensional objects were drawn. He argued that if it was not done, basic perspective knowledge could not be understood. For instance, a flower pot should be shown and explained from every angle. It should be shown that there can be thousands of different positions and thousands of different vase drawings, depending on the viewer's point of view (vanishing point and horizon line). Furthermore, the shapes that the vase would take in each position should be described. It

can be shown not only on the vase, but also on almost everything in nature, animals, plants and everyday use items (such as a mug, lamp, chair) (Ismayıl Hakkı, 1329a; 1329b; 1331).

After the definition of perspective and explanations, the teacher should definitely show them by drawing. Learning cannot be completed if these drawings, which are completely based on technical knowledge and measurements, are not explained by drawing. The drawing of a three-dimensional form and how to draw it in scale must be shown. Because the human brain cannot do this kind of drawing without receiving education. (Ismayıl Hakkı, 1329b; 1331).

The draft (sketch, preliminary work) should only describe what is intended to be drawn, with as few elements as possible. Detailed draft drawings should be avoided. Because the student may tend to imitation instead of getting ideas from them. Instead of a detailed over-described drawing, sketchy drawings outlining the outlines that will give the student an idea of what is what should be made (Ismayıl Hakkı, 1329b; 1331).

DISCUSSION AND CONCLUSION

Ismayıl Hakkı (Baltacıoğlu) was an important figure in the history of pedagogy in Turkey in terms of his views on education. He worked as a teacher during the Ottoman period and gave various conferences to popularize his ideas. One of the works written by Ismayıl Hakkı was his work on the teaching of painting. It was distributed by the Ministry of Education as a supplementary book to schools in order to contribute to the implementation processes of painting teaching and teachers. Therefore, the articles he wrote and his work that he produced by expanding his articles showed that his ideas found application phase in schools. Furthermore, the possibility that the teachers he trained would be influenced by his own ideas can be considered as evidence that his views were conveyed to more people. While there is no independent study on Ismayıl Hakkı's views on the teaching of painting, when his views are compared with today's education, the validity of his discourses, even after a century, is a subject worth discussing.

Ismayıl Hakkı believed that painting education should be started from an early age and found it correct to include painting lessons in the formal education system as of primary school. He believed that children would gain a habit as they made painting, and if painting was not taught at an early age, giving it to children in their later years would leave them behind in art education. Furthermore, he also indicated that by giving painting lessons, children's hand and intelligence skills would be developed and argued that it would contribute to the training of sensitive individuals who thought. Ismayıl Hakkı made extensive explanations on how and at what age the art education to be given to children would be applied (Ismayıl Hakkı, 1331). Nowadays, there are similar approaches in the arts education given to younger age groups. Each individual has different developmental characteristics at different stages of life. Accordingly, education and training programs should be organized by taking into account the readiness and maturation levels of individuals depending on their developmental characteristics. Especially while giving art education, the feedback expected from children varies according to their developmental stages, and the art educator should be aware of these differences. For instance, according to Piaget's Theory of Cognitive Development, as long as a child does not reach sufficient maturity, no matter how much education he receives, he will not be able to return the education. "Children may have difficulties in artistic learning (especially in the field of technical knowledge and skills) when they are forced to learn the subjects presented in an environment that is not suitable for their developmental characteristics in art activities" (Artut, 2017, p. 39). In this context, it is very important for an educator to have information about the linear developmental characteristics of children. It should also be noted that each student may have different developmental characteristics.

Ismayıl Hakkı found it seeing, noticing and analyzing valuable rather than the child's ability to draw well. He expressed the role of the teacher on the student as a guide and did not find the official correction of the teacher correct. He considered that it was correct for a teacher not to correct the student's drawing and that the student's paintings should be appreciated even if they were bad. Whether the teacher should interfere with the painting student's work is still a controversial issue.

Interfering with the student's painting may result in a constant need for a teacher. However, showing the mistakes made by the student while painting without any intervention by the master/educator/teacher with minor interventions may cause the learning to be incomplete, which does not only mean that the painting is depicted correctly, but also that it learns to see correctly. Just as it noticed, corrected and developed mistakes since childhood in all areas of life. Furthermore, he focused on the practice of the teacher, whom he considered as a guide, to have the student discover the picture to be drawn. The understanding of learning through discovery, which was expressed as the discovery method in the Ottoman period and adopted in many courses, is a method that is also valid in today's education. Ismayıl Hakkı appears as proof that a method used today was also used a hundred years ago. It would not be a wrong statement to say that education is a process work, there are methods from the past to the present, and these are perhaps tried and better constructed and still exist today.

By dividing the painting into various types, his students mentioned the necessity of learning the more difficult lines step by step every year and making the lines suitable for the age group. He considered that the type of painting, that he described as imaginary painting, must be done from an early age, and even that it was appropriate for children to paint only imaginary until the age of eight or nine, and he claimed that they could not paint from nature until these ages. However, according to his criticism, only nature paintings were made in Ottoman schools. He kind of rebelled against the understanding of painting teaching of his time. He went further and recommended that children should be left free to paint until the age of seven and eight, that it would be more appropriate to give them the opportunity to draw as they wished, and that a subject should be determined for the older age groups and taught on that subject.

Among the age groups addressed by Ismayıl Hakkı, the age range of 7-9 is called as (schematic period) today. In this period, the schemas in the child's mind develop in direct proportion to the socio-cultural environment in which he lives and the education he receives. The transfer of this development to a two-dimensional surface proceeds in a healthy way, not only by increasing the creative environment of the family and the teacher, but also by providing the students with critical thinking, making activities to improve their visual intelligence and examining nature and the environment (Kırışoğlu, 2014).

He adopted a teaching style from easy to difficult for painting and recommended to first start painting with concrete since he described concrete painting as easier. He indicated that the child's perception in painting step-by-step could develop and mature according to age development. He taught that the child's drawing ability and ability to perceive the object would develop according to his age and development and therefore, painting every year over the same objects would contribute to the developmental stages of the child (Ismayıl Hakkı, 1331). "According to Smith, writing and drawing are parallel behaviors. Just as writing has an alphabet and teaching writing from simple to difficult, the same simple to complex path is followed in teaching art. The student first learns the straight line, then the curved line, and then the combined forms of then, thus, gains the ability to draw structures with the correct ratio" (Kırışoğlu, 1991, p. 19).

He criticized that the teachers made students start painting with charcoal and they did not prefer the use of paint, and he argued that the use of paint was appropriate from the child's early age and that there was no need for a hierarchy like using charcoal first and then paint. He found it more appropriate for children to use colors and paints and learn paints by using them since they love them, and he believed that it would also make the children happy. Although the most suitable paints for children were pencil paints, he recommended that they should use paint materials such as watercolors and pastels as they get older. Although the ideas of Buyurgan & Buyurgan (2001) regarding that color is very important in conveying emotions support Ismayıl Hakkı's ideas about paints, they also claimed that, like Ismayıl Hakkı, children did not have artistic concerns and enjoyed working with colors and paints.

One of the issues mentioned by Ismayıl Hakkı was the issue of painting by looking at the pictures. He indicated that painting from pictures was not appropriate in terms of the teaching method

of the period, however, painting only from nature was against the spirit of the work, and that it was necessary to benefit from the paintings of famous painters in accordance with the nature of the work, and that it was not possible to observe the lines and shadows of the paintings made by the painters in nature, and therefore, imitating the paintings of the painters could contribute to the teaching of painting. In particular, he described painting from pictures as a course to complete the knowledge of painting rather than a teaching method (Ismayıl Hakkı, 1329b; 1331). Nowadays, the most criticized way of painting is painting from photography. Photographs can only be used on the condition that the painter paints in a way that breaks the effect of the photograph, that is, saves perspectives and viewpoints from the lens effect, as in nature. One of the main reasons for educators who reject copying is that it will affect the child's creativity. They argue that it will lead to an imitative way of thinking. Moreover, every child is inevitably influenced by great works of art. Gombrich asks, "Is there ever a pure eye, virgin hand in the world that has not been influenced by the paintings and works of art before it?", therefore, there is also the opinion that it is possible to benefit from the works of the masters in terms of learning, not imitation (Kırışoğlu, 1991, p. 198-199). This second view is compatible with Ismayıl Hakkı's view that sample pictures can be used.

The views put forward by Ismayıl Hakkı in the paintings based on embellishment are parallel with today's understanding. While he considered embellishment difficult for children to perceive, he found embellishment useful in teaching simple geometrical figures in the pictures. Indeed, the paintings based on embellishment are present especially in our traditionist/traditional arts. All of them are the forms either with an abstract or abstract understanding, and many of them are forms and versions transformed from nature. At this point, it is almost impossible to teach this kind of traditional understanding to children at primary level. This kind of education can only be started for children who are oriented to this field and whose perception is strengthened after the naturalism period. In our country, this education is provided in departments related to fine arts and traditional arts in universities. Instead, more geometrical structures that can turn into more fun can be done for younger children.

It can be said that Ismayıl Hakkı's recommendations to have students draw pictures not only in the classroom but also outdoors is another view that is compatible with today's understanding (Ismayıl Hakkı, 1329a; 1329b; 1331). Indeed, almost everything in nature, indoors or outdoors, is the material of the painting student. It is not possible to complete painting learning when stuck in certain times and places. Painting should become a way of life for the student and he should be able to draw at any time. He should be able to envision in the mind, if not actually, in thought. Without this, the artistry skill cannot be improved. According to Buyurgan & Buyurgan, (2001), the child should benefit from museums, works of art and its surroundings not only in the school environment but also outside the school.

Ismayıl Hakkı emphasized that there may be great differences for the perspective education (two-dimensional-three-dimensional voluminous forms) according to the ages of the children. He emphasized that drawings that require technical knowledge should only be explained after the age of 9-10. Then, he explained in detail that objects could be drawn with their voluminous images and what needed to be done to be able to draw them. He recommended that the first perspective courses should be based on objects and observation, for instance, a flower pot should be shown and explained from every angle. The points of vision should be shown in different ways. It should be applied to all animate and inanimate objects. After these experiences, the student should be taught with sketches (sketch-preliminary work) by drawing animate and inanimate objects.

When Ismayıl Hakkı's views on perspective are associated with today's understanding, it can be said that children have the capacity to give an idea about the size of the objects in their drawings from the age of four. However, these calculations are far from accuracy up to a certain age. The arm, head and torso proportions of a human figure vary according to the age of the child. In the drawings of young children, the arms can be long, the head small, and vice versa. Accurate drawings are tried to be achieved in the period of visual realism after the age of eight (Yavuzer, 1997). "The perspective understanding, which children have developed gradually since early ages, can reach a conscious

maturity only under the control of the art educator, especially in painting studies carried out at the level of secondary schools". It can be taught in detail for older age groups how to draw different images of objects in volume from different perspectives and how nature itself and the depth within it can be accurately drawn on a two-dimensional plane (Türkdoğan, 1984, p. 93).

This study addresses the views of Ismayıl Hakkı (Baltacıoğlu) on painting education. The study revealed the similarities between today's painting education and today's ideas about painting education more than a century ago. The views of Ismayıl Hakkı, who touched on many issues related to education in his own period, about painting education were evaluated. The study has contributed to the literature about the studies that reveal the ideas of Ismayıl Hakkı, who had an important place in the history of education in Turkey, in terms of the teaching of painting, and the limits of his importance in terms of painting education in the Ottoman period were determined. Furthermore, the study is an indication that education may have similar ideas from the past to the present.

RECOMMENDATIONS AND LIMITATIONS

Within the framework of the results obtained from the study, various recommendations are given below.

In the study, Ismayıl Hakkı's understanding of painting teaching in the Ottoman Empire and how he might have affected the Ottoman Empire were emphasized. It can also be investigated whether Ismayıl Hakkı carried out similar activities in the Republican Period and what kind of contribution he made to the painting education in the Republican Period.

The program related to teaching painting in the primary school curriculum was included in his memoirs, therefore, although we see that a state had an effect on educational activities throughout the country, the studies to determine whether this primary school curriculum was in the Ottoman or Republican will contribute to revealing the exact extent of the effect of Ismayıl Hakkı on the teaching of painting in the history of Turkey.

In the study, the views of Ismayıl Hakkı on painting teaching in the Ottoman Empire were discussed. Although Ismayıl Hakkı had views on many subjects in terms of education, new studies on his views that have not been addressed before, just like the teaching of painting, can be conducted by different researchers.

The present study addressed the works of Ismayıl Hakkı on the teaching of painting in young age groups. One of the limitations due to the nature of historical studies was the difficulty of identifying detailed documents and findings about events in the past. Two articles and one work of Ismayıl Hakkı on the teaching of painting could be found. However, it is known that he gave various conferences. However, while it was possible to reach the documents related to the different subjects of these conferences, no documents related to the teaching of painting could be found. Furthermore, he also mentioned in his memoirs that he wrote the program related to the teaching of painting in the primary school curriculum. However, it could not be determined which primary education curriculum this curriculum was. There was no opportunity to conduct an oral history study since Ismayıl Hakkı is not alive, and in his series called Hayatım (My Life), in which he wrote his memoirs, he did not give much detail about what he did about the teaching of painting. Therefore, the study was conducted on only two of his articles and one of his works.

Ethical Statement: This study did not involve human participants, so ethical approval was not required.

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